
seems endlessly to intuit feasible interlocking structures of presence and absence, anguish and sacredness, mask and unspeakable truth, so there is, ever present, a will to deconstruct, to relativise, because, undoubtedly, the experience of ontic bedazzlement is so powerfully lived. There is, as Bonnefoy argues, “[dans l’oeuvre de Salah Stétié], une radicalité qui en signifie le caractère fondamental.” Such a radicalness — and rootedness — gives to Stétié’s rich poetic tapestry an iconic value its very mystery urges us to let go of as we lovingly embrace it.

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André du Bouchet. *Pourquoi si calmes*. Saint-Clément-la-Rivière: Fata Morgana. 1996. 55 pages. ISBN 2-85194-416-9. / *Andains*, avec des photographies de Francis Helgorsky. Die: Editions A Die. 1996. No pagination. ISBN 2-908730-32-4.

Two finely characteristic books from André du Bouchet ... The first, *Andains*, accompanied by the wonderful photographs of Francis Helgorsky, offers a dense yet aerated meditation on the experience and the language, simultaneously, of the traversal of place and mind, and is published on the occasion of the sixth *Fête de la transhumance*. Du Bouchet’s text and Helgorsky’s photographs both are wonderfully framed by the poet’s quotation of Littré’s long entry on the word *andain*. A whole textual and visual poetics unfolds of measured land, striding, “going,” through air, space and mind, a poetics of straining towards and inaccessibility or, better, unfinishable rhythmic movement, a poetics at once of immanence and near-immateriality, that of “une parole qui — s’arrachant à elle-même, s’enracinera.” “Figure ayant pied dans sa disparition,” the language of ontic transhumance is caught up in the imbricated logics of withdrawal and revelation as it tacks to and fro horizontally and vertically, bearing up the “broken earth,” “man / with scythe lip travers[ing] what he seeks to say.”

Pourquoi si calmes presents four texts, one elliptically returning to the work of Paul Celan, two of the others constituting, firstly, a homage to Henri Maldiney, the philosopher who has written so tellingly, so intersubjectively, of Du Bouchet’s poetry, and, secondly, a preface to the 1995 catalogue of the Louvre exhibition *Réserves – les suspens du dessin*. Throughout we witness the habitual tensions of very great compaction and critically deployed white space in a work always centred on ontological function and relationships. If the inscription of our traversal of the real and its language(s) is feasible, this does not increase the apprehensibility of either. A singable residue may remain, but its multifaceted paradoxality is ever felt by Du Bouchet: “matière de parole étrangère à la parole;” “poésie — repos et dégageement du terrible dans l’instant même où il se voit énoncé.” It is, however, as with writers such as

Beckett or Frénaud, an absolutely crucial residue: “le sourire que je garde où l’èsprit a quelquefois traversé tout ce qui interdit de sourire.” Writing as a vigorous slicing through (the language of) experience, but without any “epilogue,” as Andrée Chedid has put it, and always ana-logically, via a slipping, ever-shifting articulation of what is: “*comme est le sol où mon pied a eu place*,” “trancher sans conclure.” One of France’s very great poets...

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Pierre Dhainaut. *Paroles dans l’approche.* Auch: L’Arrière-Pays. 1997. 48 pages. 60 FF. ISBN2-910779-11-4.

Last year Pierre Dhainaut republished with Mercure de France, in telescoped and substantially **rewritten** form, his complete poetical oeuvre. It was a bold and fascinating gesture to make the reader think seriously about the status of any written work, any expression of thought and emotion, the frail provisionality and yet the surging buoyancy of our definition, nomination and creation of experience and being. *Paroles dans l’approche* initially defines the poem as “un arbre / qui ordonnera d’un souffle la tempête.” its function is organisational, pacific, transformational, perhaps consolatory but, more importantly, interventional, interacting with disturbance in order to (re)create coherence. The poem may offer, via this process, a measure of self-knowledge, but its power is, in Dhainaut’s view, also centrifugal, pushing us away from “concern for ourselves,” ideally reminding us always of our primary immersion in “la vie fidèle,...la vie prodigue.” Perhaps above all *Paroles dans l’approche* reveals that the poetic act has come to represent for Dhainaut an available level of sheer psychic / creative innocence, an open, (self-)deprogramming, almost childlike attention which, in turn, allows access to a wider ontic consciousness, to a sense of inexhaustible “original” meaning, to the ease, “accord” and “exaltation” arising from such expansion. *Paroles dans l’approche* constitutes, in effect, “une parole (qui) collabore à l’invisible / avec le bruit véhément du feuillage.” Its transcendence is deeply embedded in the moment, the telluric. Its rightness remains rite of passage.

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