

Chappuis, Pierre, with Sylviane Dupuis, Claude Dourguin and Pierre Romnée. *Le lyrisme de la réalité*. Geneva: La Dogana, 2003. 111 pages. ISBN 2-940055-43-2.

Let it be said from the outset that *Le lyrisme de la réalité* offers at least four for the price of one: Pierre Chappuis is ably interviewed by the poet Sylviane Dupuis, who thus happily reveals a good deal about her own perspectives; Claude Dourguin offers us a fine study titled *Paysage, peinture, poésie: le lieu et sa promesse*, where the critical canvas is full and broad; Pierre Romnée gives us *La poésie aujourd'hui: traces ou éboulis?*, where he situates Chappuis' work in relation to poets as diverse as Celan, Caproni, Du Bouchet, Hubin and Giovannoni.

The title of the book comes from Pierre Reverdy and places before us the significance for Chappuis, as for the author of *Ferraille* and *Sable mouvant*, of the raw experience of reality's immediacy, its given music, its song, arguably the sheer love such givenness projects and propagates. "Entrer en résonance", as Chappuis can write, and as Sylviane Dupuis suggests from the outset of their exchange, is to move towards a symbolic yet visceral convergence of self and world. Oddly though, for Chappuis, linguistic resonance equally disconnects, its signs abstracting, rendering oblique, "fictitious" even, the shift from presence to figuration. If this paradoxical "exiling" of self from world (via movement designed to close the gap) is less absorbing today for Chappuis, he remains, as others have (Jaccottet and Ponge, for example, and Reverdy himself), alert to the strangeness of the communication generated via poetry between externality and interiority, consciousness. At his best, Chappuis moves beyond such dualities in his experience, and his discussion, of a "oneness" that conjoins *évidence* and *obscurité*, a oneness where self melts away into a sense of being beyond the limits of narrated circumstance (- this despite the intense rootedness of Chappuis' work). This tension - for tension still remains: there is no startling poetics of transcendence here - is to be felt equally in Chappuis' felt *devoir de sérénité*, which, if it implies withdrawal, self-transformation and even intuited vision, remains founded upon a consciousness of the world's violence and contradictions. Poetry, at its extreme edge of accomplishment, perhaps, touches what Chappuis calls a "void" that is in no way nothingness: here, poetry manages to leap beyond concept to some unlimited language can only hint at, for only the silence of authentic mystical experience could "say" it.