ANNE-MARIE ALBIACH

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AWEDE
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« ÉTAT »

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doesn't mean

likewise
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some a from c
from the letter an adjective or a noun

How compact is the displacement

(the movement)

(its opaque rebellion)

near A
breath here of the angles
(of ascent)

enigma

imponderables of desire

irradiation
the paroidal transparency

their present two dimensions
eternity four

for heavy things the perspective of duration
fear in the face of speed
and its strange nakedness
the subject's vacancy
the other
the first
from the plot its purity
one

all the clues are mystery to him
For if it's a theme state it
this interference of numbers
no more natural
than its disappearance

have we been
given the simplicity the power to enjoy
which makes
the dry tree matter

the ridged fall exists only in
among disjointed movements
these necessities
chance terms
female presences that disturb the
data
they upwrench

and the protest
where you habituate

in the movement
that you dare specify where amazement
here for a fiction
we find only our own craze for desertion
"it is difficult to describe to you
the unbearable delight
of the connecting lines
you draw—and
also the answer as
fertile as it is silent
in the splendor
of syntax and of
rhythm there is a pleasure
in your rendering again
what you have wrested
meanwhile these two forms some
thing or other happened
whose monstrous
anonymity
fascinates me"

which happens which was happening

the attention
but by necessity

you'll not learn from them these uncentered cubes

which way the aperture the air penetrates

(laughter)
in
imprecise
he does not like the equivocal

as if in the light
experience
she displaces in some sense the menace
EPIGRAPH

the unspecifiable
the inexhaustible novel

of a situation

the rain had that color

body caught
by knowing
the postures

elucidation
to this envelopment

the forms
recover from their
most circumspect slowness
become heavy

attention is crude

(managed to stay awake somewhere the studious
odium
of doing)

pretence

our censure

for the blank nakedness of the letter

This maturation

and full cadence

a hyphen

"to lower the palm onto the lust of paving stones"
Antecedent:
the horizontal

in the statement
horizontally
enigmas would be stated
were it not confusing
and this absence

I have perpetrated on you
by my incompetence
this lapsus
"I have perpetrated on you
by my incompetence
this lapsus"

that in the space
of a memory

he I'm afraid
falls with the earth

trajectory of the object
where the trajectory
would recover the subject
the trajectory is matter of a different kind

by the eyes of the authors

"in the fiction awaiting our step along the gravel path"

MANIFESTO

violence are sketched the drama the aesthetic hardens and strength of gesture

the eye conceives a deadly ethics

obtuse in blood said to be spilled metaphor

a deliberation
of norms
    of forms
the enigma
so my view overgrows

it has no place in this parallel
but disclaims it
adjacent stilled.
In the military
mode of its evolution

I am invisible
from lack of self—
(converse)
just beginning
he says
they disappear
"who die

taste
within

form such scars
while

in

the spherical
glass
of the peak"
Its simple image
adhesion
if she submits by of object
the graphic space

of their expression

reduces them to despair

our isolation

and again interference patterns

the wrist

awkward
stages
discipline pretext
   becomes
the moving motive
in acceptable terms.

given our circumstances
   (to be cleared)
of the limitation of forms
   the dynamic
I respect

   such a motive.

FICTION

in the acid molding

contrary

Cortege

No. the music concerns us
avenue it offers
from its bosom to the midriff
bound.
the equilibrium
which only this point reveals
founders

Because a focus

the compactness finds no
contrast to pass for

an energy

whose movement does not concern us
retractile

the reflection gives only

the results of its division
movement of
limits
in
contemplation

the abyss

For the profile knows
that it establishes
relations
in proportion to

ON A STELA

Why would he feel a sense of haste
improbability in his precise distinction
that they do their damnedest to take on

PORTRAIT

there remains only an imprint

useful or necessary
and the emphasis
it's ineluctable
destruction
  of metaphors
the penury of
necessity
she doesn't get
  refuses
its chance
in defection
extreme

OF HER ARRIVAL

and the simplicity
extension without relation
by comparisons
for which we have no criterion
weariness

of our

indistinguishable
measures

Towards their article
metaphor
given

the most
unceasing contrast

for benefit of other

modes
graphisms

So the impulse
to covet
we counterfeit them

rejects syntaxes
precision

of the gesture
forms us infirm

So much for

those above suspicion

its substance
Enigma

This second person through which it doesn't belong if not this perpetual
a fraction

unity

in evidence

situated as

at the edge of division

Space being the whole
MENACE in division

, with

unity as absence of prop

SPECIFICATION

by

arbitrary division

after a caesura of space

still it is contact which detaches
the carnal from the earth

Its misconduct syntactical
and not following the verb

which arrives all the same displacement
equivalents in value, sense of juxtaposition between
steady Decay—the form

, but of

the form
as opposed to

character of junction

introduced of by
of disintegration the term
of insistences:

of consequence in himself double diameter

as repetitions looking
twice. unique recreates the object by permanence
of its search which determines him,
out of all discontinuity.

the attention

making explicit this rending
Unity

of the rending
distinct from self and
over against the others
eyes and things the insuperable
consequent juxtaposition

the incident
valuable of by
the opposition being

— but of essence —

by terms of diametrical modes

and

punctual parallel
of by very
recognition
and this
from the time we attend to and which leads where that
waterway (he resists)

I stirred then within myself
to his rhythm and did he resist the rending
towards what determines—
this form, involves the elements

Of possession re—
members
once the terms
by of parenthesis
intimacy of himself with
himself who has an eye
known for its movement

or the inscribing
in two of the self (the rendering)

for apparently faded
past unrecognition
she most evident
and she whose glance
he decides no longer to admit
a-prioris

active
and operates towards annihilation
he acquiesces the descent
of the
forms of attributes,
consequently that of attitudes
CIRCLES OF DEPORTMENT

so
by descent:
can't
without sensuality
terror

:forms apparently acute
contracted to a point, *knife*, volumes, void to the light—
and thus carving out kingdoms these from the States we dwell in sites of rumblings
of flames we’re said to approach on a chart of warmth and tranquility

knowledge other than movement

A GEOMETRICAL DEVELOPMENT
GRANTED X

Wrapped up in the sequel

After the *MYTH*  
the choir

*CORRESPONDING ARRANGEMENTS:*

inversals of adjectives
contracted to a point, \textit{knife}, volumes, void to the light—
and thus carving out kingdoms these from the States we dwell in sites of rumblings
of flames we’re said to approach on a chart of warmth and tranquility

knowledge other than movement

\begin{center}
A GEOMETRICAL DEVELOPMENT
GRANTED X
\end{center}

\textit{Wrapped up in the sequel}

\textit{After the MYTH}

\textit{the choir}

\textit{CORRESPONDING ARRANGEMENTS:}

inversals of adjectives

of the unachieved in speed of
the pose not stationary
    is the point of bond
        and of which the
continuity is only repetition of the
first \textit{enigma}

brutal of all
see her, the one being the other
simultaneous predicate adjectives
but doubtless the grasp can
be imagined

still by predication she is
displaced adjectives the voice escapes
which is like him

from the center

but said
where the noun is pronounced
from there where presides
she is subjected—

blank
"we find at present from the narrative
of which we have experienced only the recapitulation,
or the parenthesis,

the moment denies the myth of the finite
tells again of the one who has arrived
of the embrace
acts on its own

"was the contact which detaches from
earth by the voice of which on this spot of unearth
starting over in the other direction it's necessary
horizontal to vertical

abyss

"which in his movement of

EPIC

she is the power

of the obscure"

and would call it

a transitive

first: night

persistent

already the cold its antinumbers

beyond the waste

her step of recognition

instinct

she exacts of him form—
this place in which was reversed

UNITY

but which of the voice of this place
for it is memory of these spaces under pressures of this talking
in which
where it is told again, likewise, of fire for,
does he guess it
he knows the language: incommunicable if not of the two-fold form

she projects the caesura

completed

whereas
"I" persists with the fire, born movement the appearance is self-less
II

(opposition : I)
this

"apparently from hither and yon"

appearance
in the contrasting light of a couple

of acceptance in spite of

permission from the name gained
accordingly and sustained by the cry
he performs the incision
in State

an Epic multiplication

THEN

determination divides for them

one

of a substance quite as fire
    Will there be

repetition this curve in its given position

"shift from one to another setting"

this new opening of a site
distances curbed

which recalls is memoried in the elements

—derived from three terms
    in opposition, out of which, did, coming
    from each of them, or closed already carrier
    of a movement identical to the one which
is formed.
in the transparency of the score

was reabsorbed in a
movement not obviously voluntary
but which he knows he uses for speech
she remains beyond a metamorphosis, takes place
as depth, she
inhabits

by GENESIS
he says

he

from speech the movements of

at any other

advent of mid-point in the course
towards encounter

of speech

DEFEATED OF ITSELF

Colors,

without relation But parenthesis,

knows,

,he possesses
(lyricism) of precision: surely the limits

estranged with a glance which brings them back as orderers of forces
detaches

\textit{whiteness}
the place of form and of light

"these women then white in essence their drives dark"

accomplishing of the limit
(horizon)

\textit{Attributes: their way}

But it is not the expression which lends him the semblance of clarity rather

the divergence producing the unbreaking curve, or vault should we not

\textit{Its Attributes:}
\textit{Unity and I their Recapitulation}

a)

and conjoined with the curve the seeming totality of the line where a knowledge of points changes doubling

Again — the divergence
the angle or how to define it.

\textit{I}

put in and to what
degree does it make
of the voice
now that the line has reabsorbed
the trajectory

crossing over
determines the divergence of angle,

blue out of which
the spot as well
(loss)

LIQUIDITY
proffered unceasingly to the opposite

look

Second movement
of the Recapitulation
b)

whose cleavage he had known

he accepts the circle, speech and so
resolves himself
is reabsorbed into a higher equation

IRREDUCIBLE GEOMETER

not to be seized by swallowing
our, the polygonal
form
His Entry holds it in our view

Recapitulation:
last movement
doubled

Also something of this trajectory
in the stance

that oversteps expression

formulae
the one for place
in the
primal letter conclusion of
contour;

in incalculable proportions our metamorphoses
shadow, is, is not, at all, shadow

he loses common measure he becomes
whence this opening onto negation

that becomes organizational
reckons in term

(from these women paralysis)

Second Repeat

—sign

of logic to establish its framework

I was hard on its material side
the appearance perhaps

Third movement

"and the perfection of the sea"

a reminder

For mustn’t forget rules of statement

inaccessible and only reconcilable
descending and not irreducible
this curve it forms inunnecessity

Commentary on the preceding event: on the act
of begetting the word. Rejection of causality.
"has only the market value pure and simple
without reflex
for none whether terrestrial or
of silence which is number of
the word, but image..."

The last of these circles
and the spheres of degrees
of fiction the beginning
that it contains

For cloisonne it's not

whilst

active aspirations
never identical or repetitive
descent
ascent towards

which is contained but cannot name

Its attributes:
he in past tense

he opens the site
inscribes

While still a stranger
let him go over
the relations and their endings
only
analogies might approach
two terms in linear, surfaces
and cubes, spheres and movement

repeats twice—over

the reciprocal shaping up
"just now becomes
a character in
the Epic"

The dimensions are its Attributes

Once upon a time refers to the passage
of place

in desire

a geometrical development

in the desire for passage

FICTION

not turned mental divulges in
the image only the inadequate image of gesture
Assimilated to the result of this gesture what without strength of scar or of secondary coordination, undoes and not for it is curtailed in its gesture only an intermediate object it bears (was nothing then but slumbers)

"Recognition may at her arrival get ready crossing to the limit before disappearing, (again recalled her) displaces and sets free
line and labyrinth
mythifies and lays claim

UNDERNEATH THE HORIZON
THEY MUST RISE UP
from subordinate perceptions

posture and movement"

IV

Term (the infernal)
what has no relation, unpicked

as to finish off

here, he says, the place he designates

your toneless voice, of time of day compressive line in allusive thinking

of the graspable

the fault from visible angles the null
so single-themed
defines

spirals
element of
parturition
the lower

limbs given over
(“of the infernal”), in the term,
but

for
to the

whole body all postures

against the state

of menace

“with him

in a position of consciousness

with forms”

cannot appropriate—of ignorance

slants it

chafings, of space, clashes

Recapitulation:
what precedes:
how

What composes them ordering, their geometry
unique at this weight.

speaking he augments the obfuscations
that he renews

she lays claim
to the very heat the
distances “in spite of
this climate’s density”
do they claim to be found in the
narrative-past,
her, and reading,
happening of which is unknown
the precise volume

one cannot do without them
objects

Second voice

"mortal by space
in the shadow of a plane
where I am from
I am wanting
boundary of volumes

there where angles are formed
elsewhere
here where is joined
the surface
designates"

the involuted line
but the body to subtract
from encasings
they undo chronicity

of reciprocity
enclosed
relative affinities
from them passage
but not to see disclosing the incision
strictly speaking to language not to fact
reciprocal the mortal inclination
in an indistinguishables
may they
disappear in the fiction I'll have

from these shifting sites they will not know the prohibition
this silence
"delicates
the fold
what is called the precise
real the burst in which they nor
presages it dullness of the same space
the body identical"

blank...
they recall

COMMENTARY
...blank

of circumstances beyond control

on the inside in its hollow
like the pose
the significance of his dry logic
at this moment of knowing
the objects available

of relation

that you join them
did he know
blue
(lacuna)

END

no deviation from the plan
the impatience of time
"they stretch out without connecting vocabularies" in the practical mental language of dimensional images of harmony and the blank"

MINOR PREMISE

identity reinstates its Relations

of chance he effected the absorption of an object that rejected him

motiveless identity was other

saw her for all that

that only a major key lightens (again) alone with this unique curve may pursue outside their graphs these movements
(free they submit leaving their memory somewhat smirched their breath to the irremediable wind of the broad horizon from which they return by themselves killing accomplished)

aesthetics
our only immortality

to the letter
exclusive rights of exchange
into ephemeral example
and form

nobody

in this game
to Desire
relapses

she is absolved but the letter

At last

who threatens us
the sea

open handed

rectilinear
he
to derange ...increases
the violence will ignore him
"they are innocent

at their neutral equations"
cannot be conceived this center
where unperceive”

the angle of repose
(vertical)
first movement
that fertile
and perpetuates them at the periphery of their name

“*A tax*
of *lust*”