

SEMINARIO SOBRE POESÍA EN LENGUA INGLESA

No Future: US Poetry and Existential Loss

PONENTE: Mary Baine Campbell. Professor Emerita of English and Comparative Literature at Brandeis University.

Her academic expertise spans medieval and early modern literature, 20th-century poetry, women's poetry in English, travel writing, the history of science, and creative writing. She is also a poet, having authored works such as *The World, the Flesh, and Angels*, which won the Barnard Women Poets Prize in 1989. Currently, she is working on a book about early modern dreams and preparing a new collection of poetry. <https://www.brandeis.edu/english/faculty/campbell.html>

DÍA Y HORA: Miércoles, 11 de diciembre 2024, de 14.00 a 15:30

LUGAR. AULA 219 y online en este [enlace](#) o el QR abajo.

RESUMEN: Certain features of daily life have begun to escape the social will to denial that long allowed US cultural and social life to ignore or mock the increasing rate of climate change, and the political success of fascism—new for us but rooted in buried histories of colonial slavery and a capitalism whose primitive accumulation depended on slave labor. Although most US pop culture is not yet facing fascism, it no longer ignores climate change or relegates its effects on our lives and children to satire. And to those of us who write it and read it, the harder work of poetry now seems urgently the registration of these shadows on our lives and psyches, our obligations and fields of action--though as “mere mortals” we toil like anyone else to keep ourselves cheerful and unconscious. Prof. Cambell will introduce the recent work in contemporary US poetry that emerges from attempts to face these phenomena and our complicities: of silence on one hand, and on the other of aestheticization. The two recent American winners of the Nobel Prize in literature, Bob Dylan and the late Louise Gluck, are lyric poets, neither of whom is seen as characteristically political or concerned with the fate of the biosphere. Dylan began his career as a writer of “protest songs” and Gluck was an ardent gardener: both must be or have been aware, and yet their work largely avoids the elephants in the room. But among poets of emerging generations more have realized that, if poetry is the art that brings into human speech and understanding what is so far un-named and unimagined in it, then poetry must bring us face to face with the panic of these existential threats, bespeak it. Perhaps even allow us to go beyond it into action.

