



## Poetry In & Out of Mexico

The Twentieth Century was the setting for the most intense and unremitting exchange of poetry between Mexico and the English-speaking world. Though the first drafts of modernism were felt in Latin America late in the Nineteenth—inspired mainly by French Symbolists and Parnassians and reaching their highest point, in Mexico, in Tablada and López Velarde—it was only two decades or so into the Twentieth Century that the novelty, the unencumbered freshness and audacity of the avant-garde started to take hold in Mexican poetry. Foreign influences were not always warmly received, however, since the Mexican Revolution (1910-1917) boosted a nationalist fervor that deemed cosmopolitanism disdainful, even submissive. Nevertheless, Contemporáneos and Stridentists alike were progressive and experimental, and it was soon understood that cultural exchange strengthens and increases national character.

In Twentieth-Century Mexico, the translation of poetry was an assiduous and disciplined activity undertaken with the purpose of nourishing and consolidating the literary system with the introduction of texts, forms, themes and motives which, at the same time, contribute—by contrast, as well as by assimilation—in the development of a collective identity. Though not historical in its approach, this summer course will offer a brief survey of some of the most important translation projects which brought English and American poetry into Mexico and which exported modern Mexican poetry to the English-speaking world. Its main goal is to examine how poets read, interpret and render other poets—T. S. Eliot according to José Emilio Pacheco, for instance, or Octavio Paz according to Eliot Weinberger—while reflecting, at the same time, on poetry, on creation, on translation and on the different processes by which a canon of national literature is formed.