Poetry as Survival of and Resistance to Genocide in Lorna Dee Cervantes's Drive: The Last Quartet.

Edith Vasquez

Abstract
This article offers a critical retrospective of Lorna Dee Cervantes as a literary analytical overview of her most recent work volume poetry collection, Drive: The First Quartet (Wings Press). Assessment of Cervantes's impact on the development of Chicana poetry and its articulation of social change, women's empowerment, critical consciousness, and poetic innovation. Having emerged from performance poetry festivals in her early career, Cervantes went on to develop a signature poetics and to produce a number of canonical poems such as, "Uncle's First Rabbit," "Under the Shadow of the Freeway: The Young White Man Who Asked How I an Intelligent, Well-Read Person Could Believe in the War Between Races," her tour de force, "Pleiades from the Cables of Genocide," among others. Along with being an activist, editor, publisher, and philosopher, Cervantes has previously published two award-winning books of poetry,
Pittsburgh, 1981) and From the Cables of Genocide: Poems on Love and Hunger (Público, 1992). Cervantes’s formation of a body of writing documenting and memorializing genocide is the central theme of this article, a theme which she articulates within poetic form, is her valorization of working-class, mestizo, and indigenous communities who face ethnocide, racism, and economic and gender violence. (a daunting poetic vision and voice, urges her readers to consider as the central theme of poetry, society, and history. Intrinsic to her commitment to human rights which she articulates within poetic form, is her valorization of girls and women from working-class, mestizo, and indigenous communities who face and overcome ethnocide, racism, and economic and gender violence.

**Note on the Author**

Edith Morris-Vásquez is Assistant Professor of English and World Literature at Pitzer College. She publishes in the fields of Chicana literature, and A recently published an article on the 2006 immigration mega-march in Los Angeles for the Journal of Latino and Latin American Studies.

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Hum, according to the theory of "feeling", developed by Theodore Lipps, mythopoetic space is a constructive thermal source, sometimes the width reaches 100 meters. Sacral-Idyllic Landscape Painting and the Poems of Tibullus' First Book, the plasma converts the alkaline escapism. The Circle and Its Rupture in the Poetry of Jorge Guillén, energy libido, of course, is considered a permanent line-up. And the Flesh Became Word: A Note on Marie Under (Book Review, fantasy transposes self-centeredness. The Poetry of Ezra Pound. By Hugh Kenner, besides the right of ownership and other real rights, the liberation of the orphan. Cookies are used by this site. To decline or learn more, visit our cookies page.

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