

The thesis explores the variety of dialogue in the work of American poetess Louise Glück (*1943). It also points out three options for crossing over the aesthetics of absence. The analysis concerns mainly poems included in the collection *The Wild Iris* (1992), but it also takes in consideration Glück's other poetical books such as *Averno* (2006) and *Meadowlands* (1996). After naming the nodes which make the contact in the collections, the thesis surpasses the field of literature for creating the dialogue with the aesthetics of absence according to German composer Heiner Goebbels (*1952), with the negative theology of French philosopher Simone Weil (1909–1943) and with the absence of the other in the paintings of Vilhelm Hammershøi (1864–1916). This interdisciplinary dialog seeks to describes one of the major tendencies of Glück's poetry, which is the ghostly possibility of encountering with otherness