

## Introduction

We are pleased to announce that, with effect from the present issue, the *ABEI Journal* will now be published biannually. This has been made possible by the significant increase in the number of contributions received from scholars both in Brazil and abroad.

In keeping with this important step in the evolution of our journal, innovation is very much the keynote of *ABEI Journal 20.1*. In addition to a stimulating range of critical texts we are honoured to present two previously unpublished works of creative writing, Mary O'Donnell's short story, "Stolen", and, in "Voices from Brazil", the late Milla Ragusa's autobiographical reflections, "The Difficulty of Being Human".

Although previously published, we are also grateful to the Chilean poet Maria Inés Zaldívar Ovalle for the inclusion of a poem from her *Artes e oficios* (1996), which she will be reading at the forthcoming XIII Symposium of Irish Studies in South America, in Santiago de Chile. The Symposium, sponsored jointly by the Brazilian Association of Irish Studies (ABEI) and the Asociación de Estudios Irlandeses del Sur (AEIS), will celebrate the bicentenary of Chilean Independence, paying tribute to the revolutionary Bernardo O'Higgins. Another contemporary writer highlighted in this issue of the Journal is Celia de Fréine, in an interview with Gisele Wolkoff.

In "The Author and the Critic" section, Gabriela McEvoy writes about her recent book, *La experiencia invisible / The invisible experience*, which, as José Manuel Carrasco Weston points out in his dialogue with the writer, is the first book on Irish immigration in Peru. The Irish diaspora in South America is also the theme of Laura Hosiasson's groundbreaking study on the legacy of an Irishman in Chile and Douglas Glynn's article on the representation of the Irish in Argentina.

The cover of *ABEI Journal 20.1* depicts Gaelic typefaces studied by Eduardo Boheme Kumamoto while he was at Trinity College Dublin as a beneficiary of the ABEI-HADDAD Fellowship 2017-18. His article is followed by contributions by Eda Nagayama and from Maria Yolanda Fernández Suárez, who reflects upon her translation into Spanish of Brian Friel's *Translations* for which she was awarded the 2016 María Martínez Sierra Prize for Theatre Translation.

*The Editors*



"A patriotic scene" (Chile) by Johan Moritz Rugendas (1802-1858)