

Introduction

The year of 2022 is an important landmark for the encounter of Irish Studies and Brazilian Studies due to various celebrations. Firstly, it marks the end of a key chapter in Irish History, which was the Revolutionary Period, and the shifting of the political opinion of Irish nationalists between supporting Home Rule and the Irish Parliamentary Party to the republicanism of Sinn Féin. The consequences were the moments of civil unrest related to Ulster loyalism, which led to a series of milestones in Irish history: Irish War of Independence (1919-1921), the creation of the Irish Free State and the Partition of Ireland (1921), and the Irish Civil War (1922-1923), giving rise to a series of historical events that would unfold in contemporary twenty first century Ireland. In an analogous historical perspective, this year we celebrate the bicentenary of the Independence of Brazil, raising potential comparative studies by scholars and historians from both countries. Secondly, in the literary field, it is the commemoration of 100 years of Joyce's publication *Ulysses*, a book which continues generating comparative and intertextual studies. In Brazil, 1922 also saw the inauguration of the Week of Modern Art with the rise of artists, poets and writers that question and disrupt the paradigms of the time.

The "Articles" section of this miscellaneous issue of the *ABEI Journal* reveals, to a certain extent, these changes that continue to unfold in the continuum of Irish history. The article by Ana Carolina Vilalta Caetano deals with tragedy, transgression and religiousness in Oscar Wilde's *Salome* and Pedro Luis Sala Vieira writes about the way in which in Brazilian Translations approach the influence of Shakespeare's *Hamlet* in James Joyce's *Ulysses*. The work of the playwright Brian Friel is the topic of articles by Victor Fermino, dedicated to the narrative of *Making History* and how its narrative presents "Hugh O' Neill as the Leopold Bloom of Historiography," and Constanza Mondo who examines Brian Friel's *Translations* through the comparative lens of British Linguistic Colonialism in Ireland and India. Karen McCarthy tackles "The Incest Plot" in John Banville's *Ancient Light* highlighting Hershinow's concept of a "tautological self-enclosure" present in the structure of the novel. On the other hand, food as "a love language," and its connection with desire in Emma Donoghue's novel *Stir-Fry*, is the topic of Esther Borges' article.

In “Voices from South America”, Edward Walsh and Laura P. Z. Izarra introduce Michael McCartan’s Books and question whether he was a “Luminary or Lunatic” due to the circumstances he lived through in nineteenth-century Latin American countries.

In the “Reviews” section, Fábio Waki writes about Chris Arthur’s *Hidden Cargoes*; María Graciela Eliggi examines Anne Fogarty and Marisol Morales-Ladrón’s *Deirdre Madden. New Critical Perspectives*; Miguel Nenevé and Hélio Rocha review Mariana Bolfarine and Laura P. Z. Izarra’s *Segredos do Putumayo: O diário da Amazonia de Roger Casement*; and, Victor Augusto da Cruz Pacheco appraises José Carregal’s *Queer Whispers: Gay and Lesbian Voices of Irish Fiction*.

The Editors



Exhibition of the Centenary of Independence of Brazil.