

## *Introduction*

It is with great joy that we present the General Issue 26.1 of the *ABEI Journal*. The contributions attest the way in which Irish studies have been growing across the globe. What calls attention both in the “Articles” and in the “Reviews” section is the way Irish Studies gains layers of complexity as consecrated works are rendered in context, both within the realm of Irish scholarship and beyond, as well as in comparison, with works of literature from outside Ireland.

The “Articles” section includes submissions that tackle a variety of topics. Alvany Noronha Guanaes’ “Traces of Hunger in Colum McCann’s *Dancer*”, focuses on the life of the Russian dancer Rudolf Nureyev, chiefly in the “parallelism between the scarcity and the excesses”, exposing contrasts between the East and the West. This is followed by Ana Carolina Carvalho Monaco da Silva’s “My dear Stevie, from Nonno: Translations and illustrations of a Joycean verbal text for young readers”, which renders the illustrations and translations of *The Cat and the Devil*, based on a letter James Joyce wrote to his grandson, Stephen James Joyce. In “(Im)possible Facilitating Environments: The Spaces of Family in Sally Rooney’s *Normal People*”, Barbara Moreira Bom Angelo explores the novel’s family relationships using D. W. Winnicott’s concept of the “good enough” facilitating environment. Next, Elisa Lima Abrantes’ “Revisionist Reading of the American West in *Days Without End* by Sebastian Barry”, investigates issues of identity which deconstruct masculinity, individualism, and the romanticization of immigration in the westward expansion in America. In “For the Blood is the Life”: Vampirism and Alterity in Le Fanu’s *Carmilla*, Felipe Chernicharo focusses on aspects of alterity (sexual, cultural and racial) by means of the vampire story. Gisele Giandoni Wolkoff’s “In-Between Traditions: the poetry of Adília Lopes and Rita Ann Higgins”, by presents a comparative rendering of the work by the Portuguese Poet Adília Lopes and by the Irish poet Rita Anne Higgins. Marina Naves S. M. Queiroz’s “Séan O’Casey: a minor literature? *The Plough and the Stars*’ pub scene through Deleuze and Guattari’s perspective”, considers “three key characteristics of minor literature: the deterritorialization of language, the connection of the individual to politics, and the collective assemblage of enunciation”.

The Cinema section presents the article “Intertextualities between Frank Berry’s films, *I Used to Live Here (2014)* and *Michael Inside (2017)*”, by Cecília Adolpho Martins,

explores the way in which the director makes use of intertextual elements in both films, such as bullying, loneliness, social exclusion and suicide by way of borrowing filmic elements from the previous movie.

The Voices from Latin America section presents three articles. “‘There was no God for her or the other poor people’: hunger in Liam O’Flaherty and Graciliano Ramos”, by Camila Franco Batista, which highlights the vulnerability of the poor to repressive forces from dominant classes and the role of resistance as a crucial weapon. Mario Murgia’s “The Harp and the Eagle: Teaching Irish Poetry in Mexico” reflects upon “critical and pedagogical approaches” with which the School of Philosophy and Literature (FFyL) at the National Autonomous University of Mexico “have tackled the teaching of (Anglo) Irish poetry over at least one decade”. Jeremías Daniel Rodríguez analyses three important newspapers belonging to Entre Ríos and Santa Fe in “The independence of Ireland in the provincial press: Laurence Ginnell and the Irish diplomatic mission in Argentina (1921)”, reflecting upon the actions of the Irish diplomatic personnel in Argentina.

Finally, the “Reviews” section comprises *Narratives of the Unspoken in Contemporary Irish Fiction: Silences that Speak* (2023) by Caneda- Maria Teresa Cabrera and José Carregal-Romero (editors), reviewed by Esther Gazzola Borges, as well as Noélia Borges’ review of Lance Pettitt’s *The Last Bohemian: Brian Desmond Hurst, Irish and British Cinema* (2023).

### *The Editors*



“Os retirantes” (1944), de Candido Portinari.