

INTRODUCTION

Since 1980 the postgraduate programme in Irish Literature at the University of São Paulo has developed many activities. One of them was the publication of the *ABEI Newsletter* which, now in its tenth year, has established itself as an important means of reflecting aspects of Irish Studies from a Latin American perspective. This success has encouraged the editors to take on a still greater challenge – *ABEI Journal* – which we hope will be worthy of the continuing support of colleagues in Brazil and abroad in order to guarantee its future consolidation.

Our first volume contains some stimulating points of view and a variety of critical approaches. It opens with James Concagh's article on Brian Maguire's paintings of prisoners in Ireland and his development of the theme of anthropophagy for the XXIV International Bienal of São Paulo through paintings of inmates of Brazilian prisons. Maguire's first concern, as Concagh points out, was to investigate the process of criminality and its causes; since crime usually starts very early in São Paulo, the painter stressed the importance of including children in his final installation, as may be seen in the front cover of this issue.

In "The Critic and the Author," Maureen Murphy "enlarges the inquiry" conducted by Margaret Kelleher in *The Feminization of Famine*, and her article is followed by Dr. Kelleher's reply and comments.

Studies in poetry are enriched by Maurice Harmon's contribution on Paula Meehan's achievement; Rui Carvalho Homem's article dealing with Seamus Heaney in the nineties, which traces continuities from earlier collections and *Seeing Things* (1991); and John P. Kerby's analysis of the poetry of James Simmons, "one of the leading lights of the Northern Irish literary renaissance."

Irish fiction is represented by articles by Rüdiger Imhof, offering a comprehensive critique of Roddy Doyle's plays and novels; José Laners, with a discussion of Darrell Figgis's *The Return of the Hero* (1923) and Flann O'Brien's *At Swim-Two-Birds* (1939) in terms of Bakhtin's theory of satire; by Laura Izarra who analyses Banville's *The Newton Letter* as a metabiographical narrative in which the fictional biographer reconsiders the legitimacy of historical facts; and Munira H. Mutran, placing Wilde's *The Picture of Dorian Gray* (1890) in the context of decadent art at the turn of the century.

Articles on drama include an article by Rosane Beyer on Boucicault's use of the melodramatic tradition, and an analysis by Glória Sydenstricker of the drama produced by G. B. Shaw and Harley Granville-Barker in the 1890s.

Finally, Joseph Ronsley's discussion of Denis Johnston's *In Search of Swift* (1959) reveals the impact of the experience of writing a biography on the playwright himself and upon his work.

We close this issue with reviews by Rüdiger Imhof, Marie Arndt and Werner Huber, News from Brazil, and an invitation to our readers to join us in a fruitful discussion of Irish Studies.

The editors

Greetings from Brazil



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