

ALMATROZ FIRST ISSUE – THE MAKING OF AN ATROCIOUS SOUL

It is with great pleasure that *Almatroz*, the first English Poetry e-Journal edited in Brazil, welcomes readers, researchers, translators and poets to its first volume.

The texts that compose this issue are dedicated to its title, *Almatroz*, which is a Portuguese neologism that suggests a unification of opposites. While *alma* (soul) stands for something pure and immaculate, *atroz* (atrocious) means its contrary, decadence and inhumanity. Throughout its three sections, poems, articles and reviews, this duality is explored in the creative process of different poets.

The first section, constituted of poems and translations, presents heterogeneous and surprising themes, showing the variety of contemporary poetic scenario. The first one, *Almatroz*, was inspired by the concept of the journal. Gil Vicente Tavares, one of the most resounding voices of Brazilian poetry in Bahia writes a brief, but intense poem that implies how painful and liberating the act of writing can be. His toneless and atrocious voice, in the mouth of a river, is compelled to painstakingly search of a literary voice. The second poem, *The Tipping Line*, written by Paul Maddern, Bermudan poet whose poetry is characterized by the experience of immigration, writes about the discovery of poetry in a solitary village in Donegal, Ireland. Maddern's elegant poetry plays with different locations that dissolve his literary subjectivity in the fluidity of the ocean and its incantatory tales. The third selection of poems, written by the Canadian poet Kathleen McCracken also explores the experience of living in a different land. However, her poetry represents the vibrant rhythm of a contemporary world that is, as MacNecie would define, "is incorrigibly plural". The fourth collection of poetry is composed of translations of two poems by the American writer, Marggie Piercy.

The poems mirror the civilizing self-sacrifice people go through in order to be accepted and adjusted in modern society. The translations, particularly, do justice to her colloquial and prosaic flow of speech. The poetry section of the journal ends with translation of the poem *Bogland*, by Seamus Heaney. Alinne Fernandes work represents a linguistic homage to this Nobel Prize winner, Seamus Heaney, who recently passed away last translation piece.

The second section of the journal continues with the homage to Seamus Heaney. Dedicated to articles that deal with poets from Ireland and Northern Ireland, the section does justice to the poet's natural and cultural landscape. In the articles by scholars from the France, Ireland and the United States of America, Ireland is seen as a kaleidoscope: different colours and shapes compose a dazzling image. The first article, written by Elizabeth Delattre, explores the recent work of the acclaimed poet Ciaran Carson. For her, personal anguish leads the poet to the search of a new and impersonal voice that is constantly haunted by ghosts and memories of previous generations.

The second article, by Laura Pomeroy, examines the poetry of Mary Devenport as female agency. Through the analysis of nature poems, the critic shows how the poet challenged a male-centered view of poetry, which subordinated female and nature to centralized and homogeneous discourse. The third article, by Meg Tyler, analyses Michael Lngley's devotion to the landscape and wildlife as an awareness of the brevity of life and the evanescent nature of time. The last article of the section, by Lilah Grace Canevaro, examines William Morris' *The Earthly Paradise* as an epic poem.

The last section composed of one review encourages readers to get more acquainted with the poet Kathleen McCracken. Andrew Keanie examines the poetry collection *Tatoo Land*. The critic praises McCracken's poetry for the recognition of the human mystery that is found in simple things.

The initial objective of the project was is to create translatability for English language poetry in Brazil. However, the first issue has excelled its

expectations and has been doing much more. It is offering the international Brazilian and international critics an intercultural approach, which can be as varied as the contemporary poetic landscape. However, it does not let us forget that beauty is always connected and bound to its opposite, ugliness and cruelty.