



## Editor's Note

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## EDITOR'S NOTE

Dear Readers,

We are very excited to share with you this Special Issue that revolves entirely around a single text, celebrating its translation from Spanish into English: the collective poem *Amereida I* (1967). To this end, we have had two guest conveners and guest editors, Maxwell Woods (U. Adolfo Ibáñez) and Manuel Sanfuentes (U. Católica de Valparaíso). The idea of this issue was incepted at a conversation between Allison Ramay, one of *ESLA*'s co-editors, and Maxwell Woods who, alongside many others, had been working on the translation for a while when the exchange occurred. Even though devoting a complete issue to discuss a text that was originally written and published in Spanish seems to contradict our editorial line (roughly defined as interested in literature written in English, read from a Latin American perspective), in this dossier, the different types of texts included (3 academic articles, the introduction to the translation, an essay, a note on Alberto Cruz's legacy that includes a few of his unpublished sketches, plus an improvised speech by Alberto Cruz), will interact in a conversation with *Amereida* itself, and its translation into English, which we publish here too. The translation was a collective effort by the "Seminario de Traducción de *Amereida* 2020-2021" at Universidad Católica de Valparaíso and the *Ciudad Abierta* community, and the design of the complete translation published here follows the original form of the Spanish 1967 publication.

The cover for this monographic issue is also a sketch by Alberto Cruz which we have tried to intervene the least possible. This image, and the other sketches included in this issue are all part of Fundación Alberto Cruz Covarrubias archive, and we thank the Foundation for sharing them with us.

We hope that our readers will engage with the variety of texts and the ongoing impulse of the *Amereida* project itself, pondering the challenges, subversion, and compliance of translating the text from Spanish into English, the possibilities or impossibility of decolonial performances and texts, which may or may not achieve decolonial thought or expressions, just as the founders of the *Amereida* project did, just as the contributors to this issue have done.

Enjoy the journey!

Andrea Casals-Hill

*ESLA Editor*