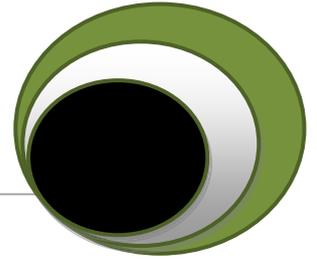


A prefatory note

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The current issue of *Via Panorâmica* reflects the ongoing work produced in the context of CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), while also hosting valuable external contributions. The seven articles gathered here cover several of the strands around which the work of CETAPS revolves. The majority of these articles, moreover, engages in a relational approach, either by focusing on the dialogue between texts, and between texts and contexts, or by actually creating the conditions for such a dialogue to occur. Hence, although the objects of these articles could certainly be grouped along the lines of nationality, period or genre, from early modern English drama to British and North-American narrative fiction of the past two centuries, these articles may be more productively brought together by their shared interest in the wide-ranging relations between texts.

These relations include direct rewritings – from Rogério Puga’s thorough and fascinating analysis of Mark Twain’s micro-narratives based on the Book of Genesis, and on the characters of Adam and Eve in particular, to Estíbaliz Encarnación Pinedo’s timely discussion of Philip Osment’s adaptation of *The Tempest*, *This Island’s Mine*. Other relational forms range from allusions to the reinvention of forms – as in Márcia Lemos’ probing examination of *Moby-Dick*’s indebtedness to Shakespeare, as well as its general use of theatrical devices in a novelistic context, and in Jan Suk’s postdramatic comparison of theatrical techniques in Shakespeare’s *The Tempest* and in the work of the company Forced Entertainment. José Eduardo Reis also productively pursues a comparative exploration of Joseph Conrad’s *Heart of Darkness* and Aldous Huxley’s *Island*. Reis’ interest in examining specific philosophic questions in connection with Conrad’s and Huxley’s texts links his article with Alberto Viralhadas’ own captivating inquiry into the theoretical implications of William Gibson’s *Neuromancer*. In both cases, the textual complex goes beyond the literary text and directly engages with philosophical and theoretical discourses. Finally, Maria Teresa Castilho compellingly proposes to revise our understanding of the relation between Eudora Welty’s *Delta Wedding* and the Southern

Agrarian movement, which acts here not only as a contextual element, but also as a point of view that may be traced in Welty's novel.

This issue thus not only represents some of the continuing work developed in and promoted by CETAPS, but also welcomes external contributions from promising young scholars. The articles herein contained provide worthwhile analyses which both illuminate texts and trigger discussion. It is, therefore, important to point out that *Via Panorâmica* maintains its commitment to offer widely available research produced in the field of Anglo-American studies. In recent times, increasing misgivings have been voiced in relation to online journal subscriptions.* Online journal providers have been said to restrict the dissemination of academic work by having researchers pay to consult the work of their peers, thereby obstructing the producers' access to their own products, while depleting libraries' limited resources. In this context, *Via Panorâmica* is committed to continuing to offer open-access scholarship to researchers and general readers alike.

* One such groundbreaking statement was made, in April 2012, by the Harvard Library Faculty Advisory Council. See:

<http://isites.harvard.edu/icb/icb.do?keyword=k77982&tabgroupid=icb.tabgroup143448>.