


# A Prefatory Note

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The 2015 issue of *Via Panorâmica* is composed of a group of articles devoted to the themes of translation, adaptation and canon. These articles result from a selection of papers presented at “Version, Subversion: translation, the canon and its discontents - an international conference on literary translation”, held in December 2013 at *Faculdade de Letras da Universidade do Porto*. Organised by CETAPS research group “Shakespeare and the English Canon: a Research and Translation Project”, the conference - and the current issue of *Via Panorâmica*, which builds upon it - acknowledged the rise to disciplinary prominence of Translation Studies (TS), while considering the challenges posed to it by the significant extension of its scope. One of the many contributions of TS to literary studies has certainly been its study of the role played by canons, their formation, boundaries and outlands, enabled as it was by André Lefevere’s influential concept of “rewriting”.

This issue of *Via Panorâmica* is exclusively formed by international contributions gathered around the operative concepts of version and subversion. Aleksandra Budrewicz’s article analyses the representation of blindness in a series of Polish translations of Charles Dickens’ *The Cricket on the Hearth* (1845) throughout the 20<sup>th</sup> century, by focusing not only on the words and expressions used to identify Bertha, the blind character, but also on the means used to translate her perceptions, aligned as they were with changing political needs and evolving cultural sensibilities. John Milton, on the other hand, considers in detail the role played by the Brazilian cultural supplement *Folhetim* in providing a central forum for the practice and theorisation of translation before the academic rise of TS in Brazil; Milton’s article is supplemented by a thorough and fascinating appendix listing all entries of *Folhetim* consisting of translations, articles on translation, and other texts relevant to the topic of translation. Also from within a history of the theory and practice of translation, João Azenha Junior offers a useful and fascinating selection of reflections on translation by the German composer Robert Schumann, translated into English and commented by the author, who also helpfully compares these excerpts with other examples from the context of German Romanticism. The final two articles of this issue deal with questions related to intermedial adaptation. Elizabeth S. Ramos first focuses on the translation of Shakespeare’s obscene language into Brazilian Portuguese and into a series of visual correlatives in the context of a filmic adaptation of *The Merry Wives of Windsor* by the Brazilian filmmaker Leila Hipólito: *As Alegres Comadres* (2003). Rebeca Cristina López González and Elisabet García Oya then discuss the rewriting and subversion of fairy tales in general and specifically Dreamworks’ highly successful filmic adaptation of what was already a subversive version of the classical fairy tale canon, William Steig’s *Shrek!*



This selection of articles abundantly represents the scope of the work being done today in TS - from case studies of translations of a specific work to the analysis of intermedial transpositions, not forgetting the important work of documenting and making widely available significant landmarks in the history of translation practices and theories -, thus testifying to the strong and varied interest that translation has elicited across the humanities and social sciences in recent decades.