

A Prefatory Note

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The current issue of *Via Panoramica* begins with a revisitation of different artistic schools from the fifties up to the eighties, such as the New York School, the Black Mountain College and the L=A=N=G=U=A=G=E School, by Isabella Roberto, in a text stimulatingly titled “Excursos sobre a ‘Linguagem Emancipatória’: o experimentalismo americano e a gênese de uma nova *poiesis* visual e sonora”. After a brief tour of the historical-social framework that led to the emergence of alternative languages, which subverted conventions and broke the hegemonic narrative model by juxtaposing different forms or media, Roberto focus her attention on avant-garde and experimental movements such as Concrete Poetry and Language Poetry, for example. Roberto concludes that the process of metamorphosis between poetry and other arts is so intense, and so fast, that one can only study, with some probability of success, its future, that is, its continuous metamorphic process.

In “A Tradução como Programa e Construção: o Abraço ao Universo Literário de Língua Inglesa em Duas Coleções de Livros da Editora Romano Torres”, Nuno Medeiros examines two book series almost exclusively focused on Anglophone literature published by Romano Torres, a Portuguese publishing house with no prior tradition of printing works translated from English. Medeiros emphasises how the publisher’s decisions played a relevant role in the social process of cultural creation, best illustrated by Mário Domingues’s translation of Dickens’s *The Mystery of Edwin Drood*, an unfinished work that Domingues, as requested by the publisher, not only translates into Portuguese but also provides with a conclusion of no less than a hundred and forty-seven pages.

Still within the realm of Anglo-Portuguese literary representations, in “O Porto patriota e liberal em *Whispering* (1995) e *Caterina* (1999), de Jane Aiken Hodge (1917-2009)”, Miguel Alarcão centres his analysis on two English novels that are set in the Portuguese Northern city of Porto during the Peninsular War and the Portuguese liberal and civil wars, respectively. Alarcão interestingly demonstrates how Hodge’s novels retrieve and reproduce traits, themes and recurring topics of travel writing of eighteenth and nineteenth centuries. In addition, he points out a further field of research by acknowledging the influence of Jane Austen in Jane Hodge’s books.

Another English novel is at the core of Marco Neves's text titled "O Leitor Incomodado: Ciência e Literatura no romance *Saturday* de Ian McEwan". The article discusses the confrontation between science and literature on the literary stage created by McEwan in his 2005 novel, which, according to Neves, is bound to stir up some sort of discomfort among the readers. This uneasiness is created mainly through the use of technical-scientific language and the struggle between two discourses, as theorized by Bakhtin. The novel's protagonist, Henry Perowne, is a 48-year-old neurosurgeon, who sees his plans for the day unsettled by an encounter with a violent, troubled man. This unexpected confrontation will be the starting point to a reconsideration of the complementarity of literary and scientific truths and discourses.

From the strolls of Henry Perowne around London, we move to the wanders of Leopold Bloom (curiously, also known by the pen name of Henry Flower) around Dublin in "Writing Dublin: Joyce, Bloomsday and Tourism in the Irish Capital", by Márcia Lemos. The purpose of Lemos's paper is twofold: on the one hand, to analyse how Joyce's modernist Dublin odyssey shares traits with travel writing, and, on the other hand, to understand the importance of *Ulysses* (1922) and its annual celebration to boost literary tourism in Ireland, and specially in Dublin, a decade after its distinction as UNESCO City of Literature (2010).