

Introduction

In the twilight of 2018, illustrated on the cover page¹ of this edition, *Revista Letras Raras* announces a special issue marking a new phase in which it seeks to keep its quality and expand its universe of readers; starting with this issue, this journal will be bilingual. This issue *Languages in the context of contemporaneity* features discussions that are debated at universities and others research centres in the field of Language Studies. This edition presents essays that engage in discussions anchored in our reality and can, therefore, give support to several studies in the field.

So, let us present the ten articles on this *Revista Letras Raras* special issue, the last one of 2018. In ‘*Jack and Harry*’: *No turning back*, by Tony Mckenna and Mervyn Davis and the adaptation of the yarn into the novel in the teen/young adult literature of Australia, Déborah Scheidt from the State University of Ponta Grossa discusses the adaptation of the yarn to suit a contemporary teen and young adult public in the novel *Jack and Harry: No Turning Back*, by Tony McKenna and Mervyn Davis (2005); she also analyses the audiobook and the printed versions of the novel, assessing the factors that bring together (and sometimes keep apart) the novel and the yarn, such as the performative feature of the voice narration made by Australian actor David Tredinnick, the rhythm of the narrative, as well as the influence of the so-called “Australian Tradition/Legend”, since the plot approaches themes such as egalitarianism and mateship, the traditional precept of unconditional loyalty between travellers in the outback of Australia. Next, Carla Helena Lange (master’s student at Federal Technological University of Paraná - UTFPR, Pato Branco campus) and Professor Mirian Ruffini, of Federal Technological University of Paraná (Pato Branco campus), study, from the perspective of Translation Studies, two translations of *Psycho* (1959), by American writer Robert Bloch, into Brazilian Portuguese, namely: *Psycho* (1961), translated by Olívia Krähenbühl, and *Psycho* (2013), translated by Anabela Paiva. Therefore, in ‘*Psycho*’: *history and a descriptivist analysis of two translations into Brazilian Portuguese*, according to the authors, both translations seem to offer solutions to lexical, syntactical, and cultural questions compatible with their production contexts and their polysystemic configurations.

¹ This Picture reproduction was kindly granted by Sinara de Oliveira Branco.

In *Linguistics of Enunciation and Audiovisual Translation: subjectivity in the subtitle translation of the movie Clandestine Childhood*, the authors, Willian Henrique Cândido Moura and Raquel Ribeiro Moreira, both from the State University of Londrina, analyze the translator's modes of subjectification and how they reflect in the process of constructing subtitles for certain scenes of the film *Clandestine Childhood*, then the authors selected two versions of the film – one in DVD, with the official subtitles (A), and another from downloading websites, with the subtitles produced by fansubbers (B). In the analysis, they sought to identify polysemy in the dialogues, in order to identify the meanings selected by the subtitling translator and to discuss if they were oriented by the literality or by the adequacy between languages during the enunciation moment. Continuing in the field of translation, *Transmutation in 'Lavoura Arcaica': from romance to the film*, by Tânia Regina Montanha Toledo Scoparo from the State University of Norte do Paraná, shows the possibilities of dialogues between literature and cinema, in the work *Lavoura Arcaica*, by Raduan Nassar (1975) and Luiz Fernando Carvalho (2001), respectively. In this article, the author exposes the reading of the film, according to communication theory, more specifically, according to the use of cinematographic language as a producer of meaning for the construction of the film; as well as an analysis of the narrator, the characters, the time, the space, the plot; and how the text reveals the central character of the narrative, its dramas, its passions.

In the realm of the imaginary, Ismael Arruda Nazario da Silva and professor Livia Maria Rosa Soares, both from the State University of (Pau dos Ferros campus), investigate, in *The heroic adventure in the narrative 'The Hobbit' by J. R. R. Tolkien*, the heroic journey undertaken by the main character Bilbo and how it entails changes for the hobbit. For that, they use Campbell's (2007a) studies on the monomyth and on the heroic journey as the main theoretical-methodological contribution of this work and Tolkien's (2013) study on fairy tales. They also use the Chevalier and Gheerbrant's (2009) *Dictionary of Symbols* for understanding the symbols that appear in the narrative. Following this article, there is *Dystopia in focus: Perspective of life between the clouds in A vida no céu: 'Romance para jovens e outros sonhadores' (2015)*, by José Eduardo Agualusa, written by Elesá Vanessa Kaiser da Silva, State University of West Paraná, investigates how the narrative is constructed as well as the characteristics of the genre dystopia and the dialogue articulated by it, capturing the reader's attention and winning prizes of great importance in the publishing market. As a theoretical reference, works by

Russel Jacoby (2001), Antônio Candido (2006), Tzvetan Todorov (2009), among others, were used. Continuing in the universe of youth literature, Marcilene Moreira Donadoni and José Batista de Sales, both from the Federal University of Mato Grosso do Sul, Três Lagoas campus, discuss the young people formation in the Brazilian literature, especially in the young adult trend. Thus, the work's purpose is to present a young adult novel reading, considering today's society harrowing scenario, formed by personal and internal conflicts, which most young people face, especially the dilemmas and fears about the future. Therefore, *A hero in formation: the passing of time in 'O fazedor de velhos' by Rodrigo Lacerda* analyzes the narrative structural elements, such as the main character, the time, the space and the narrator configuration, according to the theoretical postulates of Genette (1995) and Nunes (1995), investigating the characters from a bildungsroman perspective, relevant reading for the contemporaries young people. In the article *Ancestry, nature and oral tradition in 'Stories brought by a seahorse': an exemplary case in Youth Afro-Brazilian literature*, Professor Marcelle Aires Franceschini, State University of Maringá, reflects on the African culture in Brazilian youth literature from Edimilson Pereira's four shorts narratives. The author highlights the importance of taking into account the identity issue of African people who have settled here.

In the process of concluding this special issue, the two last articles discuss the theme of women in Africa. Firstly, Maria Rennally Soares da Silva and Francisca Zuleide Duarte de Sousa, both from the State University of Paraíba, present their reflections in *Assia Djébar: a search for identity grounded in-between Franco-Arab literature* and discuss elements that confirm the literary *in-between* in the work of the mentioned Algerian writer. For this purpose, they use a theoretical basis Bhabha's (2005) studies on *in-between* and on cultural hybridity, as well as Deleuze and Guatari's (2000) reflections on the 'revolutionary to become' perspective. Being in a dystopian context, the writer experienced the colonialist regime entrenched in her country and sought, in literature, a way of overcoming the ruptures left by the colonialism and by patriarchal impositions present in her cultural identity. The authors highlight that the Franco-Arabic literary *in-between* of Assia Djébar provoked a dubious feeling of freedom and aphasia, manifested all over the work, leading her to live between the French and Arabic universes. To conclude this issue, Luana Costa de Farias and Josilene Pinheiro-Mariz, both from the Federal University of Campina Grande, propose the article *The lyrical of subsaarian Africa written by two French-speaking poetesses*, in which is presented a panorama of the

female lyrical production written in French in Sub-Saharan Africa. In this article, the place of the African poetess in today Sub-Saharan Africa stands out from the point of view of two poetesses; it also becomes the main space for the dissemination of this poetry and reveals the most recurrent themes in the poetry production of these poetesses.

We end the year with the goal of maintaining the bilingual editions; however, hoping that not only English be the language considered by the CAPES' assessment. It is our desire that romance languages occupy the place they deserve in our academic centres, such as French, the language greatly appreciated in the Language Studies and Humanities universes, or Italian, the language of Dante, Petrarch, Boccaccio, and many others unforgettable poets; and, mainly, the Spanish language, the language of our south American neighbours with whom we should dialogue more, since we are near.

In the twilight of 2018, we establish with the *Revista Letras Raras* reader the bilingual editions, waiting for changes in several areas of our lives, especially in our lives as professors and researchers.

Dear reader, enjoy the reading!!

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Organisers of the special issue *Languages in the context of contemporaneity*

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