

Presentation of Issue No. 31

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It is with great satisfaction that we present to readers and authors *TradTerm* 31, a special issue as it is marked by a number of changes.

To begin, we would like to offer our special thanks to Prof. Lineide do Lago Salvador Mosca, who, since 2005, has been chair of the Editorial Board of *TradTerm* and who has helped guaranteed the quality of the journal. The new editorial board hopes to work as efficiently as Prof. Lineide Mosca has done.

We would also like to point out that this is the first issue to use the continuous flow system, which makes articles available more quickly as it is not necessary to wait for one issue to be closed before having access to the texts. We hope that the publication of the next issues will be even quicker so that we can publish more articles in the same year. In order to do this, we depend on the submission of new articles.

TradTerm 31 has seven articles, an interview and a review. All these texts are related to different aspects of translation, and we can observe some links between their approaches. In three articles, we see the importance of different genres and supports. Two articles show the way linguistic variation affects translations. The review and the interview deal with the translation of songs.

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The first article, "The effects of meaning produced in subtitling and dubbing: the subject-translator and the translation process" examines the survey and analysis of the translations of the animated film *The Emperor's New Groove*, comparing the choices made in the processes of subtitling and dubbing and showing how the different choices lead to various constructions of meaning in the translated texts, highlighting the position of the subject-translator before the translation process.

In the second article, "The Intersemiotic Translation of *Hamlet* in Comic Books: The Soliloquy *To Be or Not To Be*" the authors, using the concept of intersemiotic translation, analyze the transposition the famous speech to the Manga Shakespeare collection, originally produced by the English publisher SelfMadeHero and made available in Brazilian Portuguese by Galera Record.

In the fourth article, "The place of dystopian juvenile literature in the Brazilian literary polysystem: the case of the *Divergent* trilogy" , there is a discussion of the translation options in a dystopian trilogy directed to the juvenile public, highlighting the importance of this type of literature in Brazil and the "destruction" through which texts pass through in the translation process.

"Comparative analysis of the Spiritist work *Nossa Lar* [Our Home] and two of its English versions", the fifth article looks at translations into English, analyzing specific spiritism terms and footnotes.

The sixth article, "Linguistic variation in translations of high literature translations and popular fiction bestsellers", analyzes the existence or not of differences in the selection of orality marks in translations of works of the literary canon and of works of entertainment. The novels *Indignation*, by Philip Roth, and *The Manipulator*, by John Grisham, are analyzed with AntConc software, comparing the phonetic or morphosyntactic orality marks chosen in the Portuguese translations.

The last article, "Chaplin and Intersemiotic Translation: A Study on *The Gold Rush*", examines two versions of Charles Chaplin's film based on the concept of intersemiotic translation. In the first version of the film there is no speech; in the second, lines of speech and sound resources are inserted, resulting in changes of editing. The author argues that Chaplin acted as a translator in the version from one editing to the other.

Finally, there is a review and an interview, both dealing with song translations. The review, by Heloísa Cintrão, is on *Translating Song*, by Peter Low, a work aimed at guiding song translators. The interview is with Bãa Krieger, Brazilian singer and songwriter, is made by Raíssa Conde, who focuses her questions on the singer's work with the French versions of Chico Buarque's songs.

We conclude by thanking the authors who entrusted us with their texts and the referees of this issue. We look forward to receiving your valuable contributions on other occasions. Thanks also to Luiza Lotufo and Sandra Albuquerque, who assisted us in this publication.

Enjoy your reading!