

Presentation

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This forty-seventh issue of *TradTerm*, which features authors from various Brazilian universities, presents articles related to different domains (Neology, Terminology, Translation Teaching, Adaptation and Multimodal Translation). The first of these, “Termos do mercado financeiro: um estudo do *Ghosting*” [“Terms of the Financial Market: a Study of Ghosting”], by Rômulo Ferreira dos Santos and Ana Maria Ribeiro de Jesus, Federal University of Espírito Santo, deals with borrowed neologisms. Using journalistic texts and posts from the social network X (formerly Twitter) from 2020 to 2024 as the corpus of study, and based especially on Alves (1984, 2004), Crystal (2003), Faraco (2001) and Haugen (1950), the research analyzes significant transformations in the dynamics of affective relationships. Borrowings such as *red flag*, *cyberstalking* and *gaslighting* are highlighted; such neologisms, in the digital age, reflect social dynamism by expressing new cultural situations. Focusing on Matoré (1953), the authors use the concept of the *word-testimony* related to neologisms, considering social, ideological and aesthetic changes. This study makes an important contribution to Neology.

Vanessa Lopes Lourenço Hanes, Fluminense Federal University, in her article “A abordagem de variações linguísticas no ensino da tradução”, [“The Approach to Linguistic Variations in the Teaching of Translation”], deals with linguistic variation in the teaching of translation. The article covers different authors such as Fawcett (1981), Halliday (1985), Venuti (1995), Lippi-Green (2007), Pym (2010) and Baer (2017), to introduce the topic and then address it more specifically in relation to different types of translation: literary, audiovisual, academic and specialized. It concludes with a number of

generalizations that point to the importance of reflecting on the subject in the training of future translators.

In order to relate the concept of game in Gadamer (1960) and Didi-Huberman (1992) to the practice of audio description, Marcella Wiffler Stefanini and Érica Luciene Alves Lima, State University of Campinas, argue in the article “O jogo na audiodescrição: considerações com base em Gadamer e Didi-Huberman” [“The game in audio description: thoughts based on Gadamer and Didi-Huberman”] that interpretation is a game between text and the person who interprets it. Based on Gadamerian logic of “the primacy of the game over the player” and Didi-Huberman’s “game of evidence and emptiness”, the authors rethink the relationship between people and works of art and the way they interpret them through interviews with five audio describers. One of the conclusions they reach is that the work in question determines both the methodology and the work of the audio describer.

In his his article “A adaptação como tradução de uma obra literária de Milton Hatoum: Uma análise da série Dois irmãos (2017) da TV Globo” [“The Adaptation as a Translation of a Literary Work by Milton Hatoum: An Analysis of the Series Two Brothers (2017) on TV Globo”], Franciso Carlos Malta, Pontifical Catholic University of Rio de Janeiro, analyzes the adaptation of a literary work, *Dois Irmãos* [*Two Brothers*] (2000) by Milton Hatoum, into an audiovisual language, the homonymous series on TV Globo (2017), made by Maria Camargo (script) and directed by Luiz Fernando Carvalho. Discussing adaptation or literary approximation (Linda Hutcheon, 2011; Robert Stam, 2008) and types of adaptation (constitutive or displaced, Mitterand, 2014), the author investigates the writing of the script in the translation of the narrative from the novel to the scenes of the series, with its dialogues and moving images. With detailed examples, Malta's article sheds light on the issues of authorship and creative autonomy in Adaptation Studies.

In “Terminologia astronômica em duas traduções do livro *Cosmos*, de Carl Sagan” [“Astronomical terminology in two translations of the *Cosmos*, by Carl Sagan”], Marcos Daniel Longhini and Silvana Maria de Jesus, Federal University of Uberlândia, address the complexity of translating specialized texts through an analysis of the translation choices of terms from the field of Astronomy. To this end, the Brazilian translations of *Angela* (1982) and *Paulo Geiger* (2017)

were compared, with special attention to the standardization of terminological choices, terminological variation and the suitability for the general public, of the terms *spiral arm*, *self-luminous*, *starstuff*, *infrared light*, *inner solar system* and *path*. As there was terminological variation, with inadequacies, the work highlights the importance of the relationship between translator and specialist and the creation of glossaries for the general public.

The article “*Aloha! Domesticação e estrangeirização na dublagem de Lilo & Stitch em português brasileiro*”, [“*Aloha! Domestication and foreignization in the dubbing of Lilo & Stitch in Brazilian Portuguese*”], by Laura Rodrigues Munhoz and Rozane Rodrigues Rebechi, University of Rio Grande do Sul, analyzes the translation strategies used in animation for the Brazilian public. The authors draw attention to the accessibility of dubbing (Chaume, 2012) and the Brazilian context (Sacchitiello, 2012; Rosa, 2010), using the concepts of of Chesterman (2016 [1997]) and Venuti (1995, 2005). After transcribing the audio with the orality marks in English and Portuguese, the authors analyze the songs, the lexicon in Hawaiian and the games. In the coexistence of the two strategies, they conclude that, on the one hand, domestication predominated in the dubbing of translations of Hawaiian lexicons and expressions and children's games and, on the other hand, foreignizing translation was used for songs.

In the text “*A voz do tradutor nas traduções dos paratextos escritos por Charlotte Brontë para a segunda e a terceira edições de Jane Eyre – dedicatória, prefácio e nota*” [“*The translator's voice in the translations of the paratexts written by Charlotte Brontë for the second and third editions of Jane Eyre – dedication, preface and note*”] by Adriana Mayumi Iwasa Braccini and Lenita Maria Rimoli Pisetta, University of São Paulo, the translator's voice is investigated (Hermans, 1996; Schiavi, 1996) in the translations of the dedication and preface in the second edition of *Jane Eyre* and, in the third edition, of the note. Written by Charlotte Brontë herself, but under the male pseudonym of Currer Bell, these paratexts, which appear translated in eleven of the twenty Brazilian translations, are described and compared in both languages. Through a detailed analysis, the authors conclude that the translator's voice and its intermediation are made visible by the choice of the genre related to the authorship of the paratexts, which impacts their reception.

In “Multimodalidade e representação da identidade linguística nas dublagens do filme *Encanto* (2021): Análise da personagem ‘Abuela Alma’” [“Multimodality and representation of linguistic identity in the dubbing of the film *Encanto* (2021): Analysis of the character ‘Abuela Alma’”], Sabrina Moraes Antonio and Astrid Johana Pardo Gonzalez, Federal University of Rio de Janeiro, conduct a multimodal analysis (Rillard et al. 2009) of a speech act from the American animation film in three different languages: American English, Colombian Spanish and Brazilian Portuguese. Using verbal, visual and auditory elements, the authors examine the specific adjustments of voice quality for each dubbing. Such solutions, as the researchers demonstrate in a detailed and illustrated manner, create new meanings in the American and Brazilian representation of Colombian identity.

In addition to the articles, this issue also includes a review by Lenita Maria Rimoli Pisetta of *Quando Dr. Jekyll and Mr. Hyde encontram O Médico e o Monstro* [When Dr. Jekyll and Mr. Hyde Meet The Doctor and the Monster, by Ana Júlia Perrotti-Garcia]. This work, a bilingual translation of Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, is populated by doubles: in addition to the main character, there is also the double in the paratexts, the double translation and the double readership. By drawing attention to these doubles, Pisetta doubles and multiplies the power of attraction of the work in this new annotated translation.

The *TradTerm* editorial board hopes readers will enjoy and find this issue profitable this issue and would like to thank our collaborators for writing, evaluating and organizing the texts.