

Editorial

THE opening dossier of this edition of *ESTUDOS AVANÇADOS* comprises several essays on the art of translation. There has long been interest on this subject, which has recently increased with a large number of excellent translations of narrative and poetic works that have honored our cultural life.

This fact – from the publishing market’s viewpoint – has to do with the expansion of graduate courses in Literature and the Humanities. Readers of foreign works can master only very rudimentarily the many original languages of the texts that claim their attention: thus, translation imposes itself as a pressing need.

A promising trend of this demand is the emergence of proficient translators. A new generation of scholars of modern, classical and indigenous languages signals that good courses of Literature and, more specifically, of Translation have come into existence. Improvisation has given way to the professional training that is gradually replacing self-education with systematic academic study. To be sure, Brazil has had admirable poet-translators who, laboring outside the university, enriched the literary repertoire in Portuguese: Bandeira, Drummond, Cecília Meireles, Henriqueta Lisboa, Dante Milano, José Paulo Paes, Haroldo de Campos, Augusto de Campos – to mention just a few of the central names of Brazilian poetry in the twentieth century. Today, however, they would be brilliant exceptions.

In choosing the articles presented herein, we have strived to include a broad range of languages and translation styles. The editors are well aware that several top-level translators were not included in this dossier due to limits of space. However, this being a permanent theme, *ESTUDOS AVANÇADOS* is always open to new contributions.

When we speak of translation, we are inevitably speaking of the interpretation of texts and of the potentialities of artistic language – hence, the inclusion of analyses of literary works as well. Special attention has been given to essays on Graciliano Ramos’ 120th anniversary. The teaching of the Tupi language and the acknowledgement of Black poetry are now in the line of sight of scholars marginalized by the elitist culture; after all, isn’t poetic prose also an exercise in translation? And don’t the relationships between poetry, popular music, theater and dance require awareness of how forms and meanings interact? Here we have the testimony of one multifarious artist, Antonio Nóbrega.

This issue pays tribute to the 80th birthday of Eduardo Portella and brings to mind that our journal’s graphic designer, the late Fred Jordan, was the object of a study by Helena Rugai with a grant from Itaú Cultural. The interview given by José Murilo de Carvalho begins a series of testimonials by our greatest scholars.