

A Prefatory Note

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The present issue of *Via Panorâmica* follows the division in two sections inaugurated in last year's issue. The first is composed of two articles authored by members of CETAPS. Marta Correia begins by analysing the role of Mildred Pierce as a mother, in her first appearance in James M. Cain's book (1941) and in two adaptations, the film by Michael Curtiz (1945) and Todd Haynes' televised miniseries (2011). She considers how Mildred Pierce's transformation of domesticity into a successful business, in the aftermath of the Great Depression, threatens a traditionally masculine sphere, whereby she becomes the target of a patriarchally inflected and moralising punishment. This process is traced throughout Marta Correia's article by focusing on Mildred Pierce's increasingly strained and dramatic relationship with her daughters, related as it is to her role as a working mother. In the second article, Carla Morais Pires leads the reader through David Lodge's essay "Literary Criticism & Literary Creation", which was collected in his *Consciousness and the Novel* (2002), by commenting on Lodge's four ways of understanding the relations between critical and creative writing, based as they are on T. S. Eliot's description of four types of critics in "To Criticize the Critic". Lodge is also seen to engage with Eliot in terms of their common role as literary authors who also produced literary criticism. Carla Morais Pires concludes by focusing on Lodge's analogy between literary creation and the model of the consciousness, in a turn to the cognitive sciences which has proved to be increasingly stimulating to literary criticism.

The second section of the journal's present issue results once more from its exciting collaboration with *JRAAS - Junior Researchers in Anglo-American Studies*, a platform created in 2016 by current and former Masters Students of the Department of Anglo-American Studies of the Faculty of Letters of the University of Porto, and now enriched by the creation of a second coordinating team at the Faculty of Social and Human Sciences of the New University of Lisbon. Now on its second year and with a new team, the breadth and quality of the JRAAS initiatives has proved impressive and can be consulted on their regularly updated page: <http://www.cetaps.com/?id=36>. One of these initiatives, the JRAAS Seal Colloquium, attributes a Seal of Quality to the best Masters theses in the area of Anglo-American Studies presented during the previous year at the Faculty of Letters of the University of Porto (FLUP) and at the Faculty of Social and Human Sciences of the New University of Lisbon (FSCH-UNL). As in last year's issue, it is with pleasure that *Via Panorâmica* associates itself with this initiative and now publishes six articles by young researchers awarded with the JRAAS Seal of Quality.

Ana Isabel Costa first offers a reading of the dynamics of power in two works, James Joyce's "The Dead" and Cormac McCarthy's *Blood Meridian*, by focusing on the

figures of Gabriel Conroy and of Judge Holden from the perspective of gender studies, the work of Dorrit Cohn, as well as Linda Hutcheon's concept of historiographic metafiction. The second article, by Anabela Nascimento, discusses the issue of terminology in the translation of specialised texts, inquiring into who fixes technical terms, which entities can do so and where these resources have been made available, in an amply illustrated discussion which also aims to identify the potentialities and limitations of fixing terminology in relation to the translator's needs. In the third article, Andreia Costa argues for the need to replace a "teacher-centred lesson" with a "student-centred lesson", by defending the model of Task-Based Learning (TBL), which allows students to adopt a central and active role in foreign language classes. Jorge Ferreirinha Antunes then contrasts urban and family spaces in Joseph Conrad's *The Secret Agent* (1907), a timely novel in which Conrad addresses terrorism in connection with mass media and popular urban culture, and which is here read through the conflict between a cosmopolitan urban world and domestic, private, and communitarian values. Maria João Marques, on the other hand, turns to the HBO series *The Sopranos* (1999-2007), created by David Chase, to discuss its innovative treatment of the hero figure in television storytelling, by which it challenged the inherited myths of the cowboy and of the gangster, thus setting a trend for 21st-century televised series. Finally, Xénon Cruz succinctly traverses the history of translation ethics by turning his attention to the role played by the notion of fidelity as a traditional moral guideline, while arguing that a paradigm shift has been taking place in translation studies, whereby a challenge to the concepts of neutrality and invisibility can allow one to reconsider how to translate ethically.

Finally, our warm thanks to the current Porto team of JRAAS (composed of Alice Gonçalves, Jaqueline Pierazzo, Jéssica Moreira, João Cachada, João Santos, Tânia Cerqueira and Viviane Fontoura) for their copy-editing support, by which they put into practice the JRAAS Training Programme which took place in May 2017 (<http://www.cetaps.com/?id=44>), and which included several modules focused on academic research. We look forward to furthering this link with early-career researchers, in a collaboration meant to disseminate new work in an open-access format.