

Editorial

In this volume the reader will find a set of articles that have not been collected under the same theme. However just a quick reading to realize that it is possible to establish some links between them, although we insist, that was not the purpose. If a temporal coordinate is established, it would be necessary to begin with the work of Marcos Olalla, who intends to detect the modes of characterization present in the essays of these writers. The tension between politics and aesthetics continues in some way in the work of José Daniel Benclowicz, in that it deals with the literature of the left also in Argentina and the various representations of the figure of the unemployed who circulated in the context of the crisis of the 1930s. Likewise, the author is encouraged to establish a difference between focusing the victim-characters as objects or subjects, since what is at stake is the political-social transformation. The continuity of this tension is exacerbated in the text by Victoria García, who traces the testimonial genre and risks the hypothesis that a cycle is now closed that began in the late 1950s with Rodolfo Walsh's literature. In the field corresponding to the edition in general, the text of Pilar Roca Escalante can be located and the problem that previously raised with politics now extends to the language, pointing out the relationship between language, politics and literature in search of emancipation politics, lines that are detected in the magazine. In the same field of the edition, Ana María Agudelo Ochoa is concerned with the publication of the books of the Colombian author Josefa Acevedo de Gómez (1801-1863) highlighting two dimensions, on the one hand, analyzes some conditioning in the writing choices of the author and, on the other, the presence of family networks in such publications. Finally, a third field has to do in general terms with the literatures of the regions in Argentina. On the other hand, María Florencia Antequera carries out a genealogical study based on the journalistic archive of the author santafecino from a perspective that the author calls performative. As for Emiliano Matías Campoy approaches the work of the author from Jujuy from a novel bias: the notion of ruins of the past. Its central idea is that the author of Jujuy appeals to the memory and orality that as ruins connect him with the past in the production of his narrative.

Claudio Maíz

Director