

## Editorial

### Tribute to Eduardo Galeano

Eduardo Galeano (Germán Eduardo Hughes Galeano Maria -this is his full name-1940-2015) is probably in the area of Spanish language, composed by the Colombian Gabriel García Márquez and his compatriot Mario Benedetti the most popular trilogy that has had the second half of the twentieth century. Has been especially youth that has turned these writers beautiful illusions and representatives of large mobilizing utopias, without which the people do not progress or renew. A classic test of Latin American literature as *Las venas abiertas de América Latina* (1971) is perhaps the equivalent of the novel *Cien años de soledad* (1967) of the Colombian writer, with regard to the enormous popularity they had. Galeano gave the public a book-object (we do not mean in the sense of an art object but as something that took on a materiality revealed in the clandestine traffic when dictatorships prevented its sale in friendly loans or required references of discussions policies) To better understand this materiality of book to read this quote Galeano same after the first seven years have appeared *Venas abiertas...* "This book was written to talk to people. An unskilled author headed for a lay audience, with the intention to disclose certain facts that the official story, story told by the victors, hides or lies. The most encouraging response came not from the literary pages of newspapers, but some real episodes in the street. For example, the girl who was reading this book to his seatmate and finished standing up and reading it aloud for all passengers as the bus passed through the streets of Bogota; or woman who fled from Santiago de Chile, in the days of the massacre, with this book wrapped between baby diapers; or student for a week toured libraries Corrientes Avenue in Buenos Aires, and was reading it to bits, from library to library, because I had no money to buy it".

At this point little interest the reasons that led him to say shortly before his death he was unable to reread veins ... because the book had fulfilled its destiny and plotting their own course independent complemented whom I had written. But then, Galeano was not a man of one book or two as the Mexican Juan Rulfo. There's the *Memoria de fuego* (published between 1982 and 1986) to prove it, plus more than twenty books between journalistic and creative trilogy. A prolific writer, always available in bookstores, why do strike a detail of their titles. Traveling companion of Mario Benedetti, both Uruguayans as we know, they suffered imprisonment and exile. The two shared one of the most fascinating literary endeavors of the Uruguayan intellectual history, as it was being written in the *Revista Marcha*, where he also was instrumental Angel Rama, one of the greatest minds in the Uruguay 1960s What we do it seems important to highlight a red thread running through his literary work and concern for the memory. A memory that reaches the edge sometimes mythical, other historical, other oral and legendary. Everyone knows that memory is not the same as history, that is why Galeano is proposed to go to the rescue of what history does not collect or does not care but is part of a popular tradition. The remarkable thing is that the literary genres that used to do not go through the historical novels as might be expected, but

for the short story, the parable, the synthetic expression, condensed, sometimes poetic. Literary criticism always raises doubts writers far reaching media, popular or characterized by the high number of book sales recognition. Something similar happens with the Uruguayan writer. Those who are at odds with their thinking have reviled (Vargas Llosa, father and son), who share his leftist thinking it would have preferred more militant. But where it appears that their acceptance is unshakable in the youth ranks is a kind of juvenilismo accompanies his work and becomes a writer of worship among the various youth who has been reading (each period has its own youth) Palo because bogas stick because there bogas: young people have been questioned by political indifference during the nineties or commitment in recent times. Despite all the work of Galeano always found in some young curious and puzzled by world events and an interested reader willing to change.

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