

## EDITORIAL

La Palabra has been publishing from different angles since was funded back in 1990s. There have been different approaches as well –from creative writing to classical studies of literature, as well as a discussion around teaching of literature. These three types of publishing could be the range in what our journal is stated in.

The increasing number of submissions have caused a new state-of-the-art concerning the concentration of our journal. Most of the submitted papers are related to Latin American Literature, followed by Colombian Literature. This result places the journal in these two specific fields of study. Nevertheless, there are a high number of papers connected to creative writing and teaching of literature.

The Masters program in Literature at UPTC is inexorably linked to La Palabra journal, that is why there is an agreement between publishing and the areas of research from our graduate program. We are working on defining the concentration of our journal to increase its dissemination, and its citation index. As a result of the research regarding this matter, La Palabra needs to target more narrowly topics for its calling for papers in order to improve its publishing practices.

Issue 37 is an approximation to new outlooks we are still drawing for further publishing. All papers that have been selected for this issue have been received by the peer review process according with the open submission we are still now in, but for the topics they cover, we can tell which ones remain as the most remarkable in relation to Latin American and Colombian literature. We will keep working on the definition of the concentration of our journal, in the meantime I am glad to present the papers which are part of this issue.

There are two papers about Colombian Literature. One of them analyzes the beauty as esthetic category in *El prestigio de la belleza* [*Beauty's Prestige*] by Piedad Bonett. The other one, using a theoretical comparison between reception theory from Hans Robert Jauss, and the concept of added element (elemento añadido) coined by Mario Vargas Llosa, analyzes the story by Gabriel García Márquez “Tuesday Siesta” (“La siesta del martes”). Here, two different views of canonical authors with specific theoretical

framework can be observed—Bakhtinian theory in the first one and hermeneutical theory in the second one.

Following the identification by countries, one paper study Argentinian authors. “Variaciones sobre un episodio de *Facundo*. Autores en proceso: Domingo F. Sarmiento, José M. Paz y Eduarda Mansilla” [*Facundo* tale variated. Authors in progress: Domingo F. Sarmiento, José M. Paz y Eduarda Mansilla] is an intertextual approach to the frequently studied dialogue among authors and shows how the repetition from Domingo Faustino Sarmiento is visible in other works in the Argentinian literature.

In the same way, a paper concerning Peruvian author Mercedes Cabello de Carbonera stands out —her novel *Blanco Sol* is subject to the analysis of the bourgeoisie as the most important aspect of this novel. Another Peruvian is studied in this issue —poet Carlos Oquendo de Amat’s *5 metros de poemas* [*5 Meters of Poems*] is compared with *Poèmes peintre* by Vicente Huidobro. “Paisaje” [“Landscape”] by Huidobro and “Film del paisaje” [Landscape Film] by Oquendo de Amat are related in terms of their innovation as a visual poem which opened up a new proposal of the avant-garde in Latin America.

The only paper in this issue which does not analyze literary works is “El presente y sus restos. Arte, literatura e imagen en la estética contemporánea” [“The Present Crumbs. Literature, Art and Image in Contemporary Aesthetics”]. This paper is an observation of the current status of the image as common feature in the contemporary art.

This miscellaneous issue allows us to observe how we can bound the focus of our journal. We need to keep working on that matter and we welcome contributions by readers, authors, peer reviewers, and academics in general who can help us out in this plan.

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