

EDITORIAL

In thoughts with Borges, is an invitation to this issue of La Palabra journal to ponder the influence of this author within philosophy, literature, and culture. This time, Daniel Balderston has accepted our invitation to contribute to this issue in relation to his book *How Borges Wrote* – coming soon in Spanish; his paper published here is linked with the same research that is found in this book. It is a genetic study of the manuscript of the rewritten “The Garden of Forking Paths [El jardín de los senderos que se bifurcan]” in Credit pages from an accounting ledger. The second draft of “Examination of the Work of Herbert Quain” [“Examen de la obra de Herbert Quain”] is deeply analyzed. As a result of this study, Daniel states that it is possible to specify the date of this manuscript.

The topic, which is presented by Daniel, revisited the question regarding the place where manuscripts of the Latin-American author repose. The discussion is open since some of them are owned by prestigious universities, especially in the United States, and comes to question the reason why culture and art are dominated by powerful countries. On the other hand, it is also important to consider that public institutions or universities do not have enough funding to preserve them in their home countries. For instance, Biblioteca Nacional de Argentina [Argentinian National Library] the place where Borges was director for almost 20 years, does not have any of his manuscripts. Another case is the transaction between the Gabriel García Márquez’s inheritors and University of Texas regarding his archive –García Márquez’s family refused to deal with the Colombian Ministry of Culture.

To continue presenting this issue, Leandro Bohnhoff submitted a paper related, about the genetic perspective of Borges’ essay “La poesía gauchesca” [“Gauchesca Poetry”]. Borges is well known for his continuous references to ancient and modern philosophy, and how they intervene into his work. However, he is also known for his permanent allusions to local life in Argentina, specially the “compadrito” character and his lifestyle which includes gambling and knife fights which represent a tradition in the South American nation, not by the violence itself but because of the transcendental experiences Borges considered in this culture. In this paper, the author discusses the origin of Borges’ essay and states how the author creates a specific style of this genre.

Along with Nestor Espitia we proposed a paper studying the relationship between Borges and tango. It is a literature review focused on the album *Tango* created by Borges and Piazzolla. We consider that Borges' relation with tango is really complicated in terms of his personal viewpoint of this musical genre. Our interest is to construct a pathway to rethink the outcome of Borges and Piazzolla's contribution from the musicoliterary studies.

Néstor Espejo, a student of our Master's program, has presented a paper in the same field of the tradition which supports Borges' work. Objects, memory and intensity are concepts that the author refers to in the repetition of Borges in many of his works. I used to call this phenomenon "repetition in the brevity", referring to Borges' outnumbering in short stories and poetry, the knife, book and mirror. These objects reappear with intensity, and the author calls it, using the Deleuzian concept, intensity in art. Thus, there exists a metaphysics of objects that comes from this tradition. Here again, Borges summarizes the universality of thinking and the singularity of the tradition.

In the same way, the other two papers which complete this issue of *La Palabra* journal dialogue with the universality and local tradition appear in Borges works. Frank Orduz's paper is a study of *Fervor de Buenos Aires* poems in view of tango, and Luis Fernando Abello's presents the place of irony and humor from the metaphysical outlook.

These papers I have introduced are the 38th issue of *La Palabra*, and are an invitation to rethink Borges work from different perspectives, but on the coincidence of the universality and singularity. We thank the peer reviewers for their hard work evaluating submissions, and we also deeply thank Daniel Balderson for his contributions to this issue.

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Editor