

Editorial

FOCUSED ON THE DOINGS of scriptural art and its enjoyment, few people reflect on the undisciplinary and interdisciplinary efforts of scholars, who carry out their plural and comprehensive inquiries of the worlds, taking literature as the end of the framework. This art, like others, is not only enjoyed, it is also analyzed, unraveled.

It is necessary to remember that, as happened, for example, with the social sciences, among others, at the end of the 19th century and the beginning of the 20th, the Russian formalists sought to give literature “scientificity” and separate it from other disciplines to create the field of what is properly literary, in this way the consideration that literature should be studied in itself, completely separated from any external vision (especially social, political and historical) began. This trend transcended over time and some literary currents and training institutions were directed to the study of literature from within without establishing contextual relationships beyond authors and artistic currents, at most.

As José María Pozuelo Yvancos points out, “The mirage of a single science, linked to a single method for a verbal object had been necessary at the time, but insufficient to explain the complex nature of literary texts, linked to diverse and multiple codes” (Yvancos 2002, 2). Currently, in the words of Miguel Ángel Huamán, it can be “pointed out that in literary research there is a progressive overcoming of the old conception of scientificity” (Huamán 2002). Thus, the literary discipline has been coinciding in its process with some theorists from other disciplinary fields who have given themselves the task of overcoming the classical conception of science and traditional epistemology, for the sake of an opening towards the study of fields previously displaced.

Thus, for example, the analysis of literature and lesbian culture requires a complex vision, the conjugation of broad and partial views, of the history of societies, of women and their writing activity, by regions, by authors and works, and in many cases, in addition to consideration of gender and sexuality, transnational and border identities, and nationalist or exclusion narratives in Latin America. Likewise, to follow the steps of the conformation of these narratives, it is necessary to look for their links with feminisms, class implications, racial segregations, movements against homophobia, considering literature as a process immersed in multiple processes of societies in the world. The passage of time, a constant dia-

logue between the particular and the general, between the past, the present and expectations, to avoid new essentializations or views that tend to bias.

However, although in the seventies, rescuing the forgotten works of women and lesbians was a feat, now it is no less so. Efforts to bring together lesbian studies in Latin America constantly obtain partial results, so there are publications that always account for one part. This dossier is not the exception, but we are confident that we are on a construction path where sooner or later we will be able to obtain a broader picture. We are not naive, we know that we will constantly go searching of said comprehensive panorama because this field will always be under construction, fortunately, because that will give an account for its rhizomatic movement.

In this issue of the **INTER DISCIPLINA**, we offer, first of all, a broad overview of the state of the issue at hand in the article “The studies of Latin American sapphic narrative”, by María Elena Olivera, who reviews collective and individual texts and countries, regions and broader areas of Latin America. Patricia Rotger, for her part, reads an Argentine text in which lesbianism appears as a possible place, questioning not only the literary tradition but also using it as a political gesture that proposes other alliances in “Sound desert: lesbian and gaucho sexuality in *The adventures of the China Iron* of Gabriela Cabezón Cámara”. César Cañedo offers us a comparison of two eras through two texts by Mexican authors that have been severely criticized at their respective times, and proposes a reading under categories not considered in traditional analyzes such as political novels or personal improvement (lesbian-feminist) and lesbian erotic novel, which have built a reading public: that of lesbians; his text is titled “*Amora and Vanilla cream*, key moments of the Mexican lesbian novel in 25 years”, in reference to Rosamaría Roffiel, author of the first lesbian novel in Mexico, and Artemisa Téllez, a young activist and writer, with disruptive proposals. As for “Lesbian scenes. Dissident views and affective communities around Victoria Ocampo”, Laura Arnés supports the hypothesis that said author established not only an alternative affective regime but also a differential mode of knowledge that questions the normative paths of hegemonic critical imaginaries and practices. Claudia Salazar, for her part, analyzes the novel *Confessions of Dorish Dam* by Delia Colmenares, based on three disruptive aspects of the text: criticism of the model and social expectations imposed on Peruvian women at the beginning of the 20th century; its subversive character against the traditional representations of sexuality, and the questioning of the construction of national ideology. Finally, “Bodies that know how to say I” is a text in which Mabel Cuesta gives an account of other narratives, other scriptural tasks that must also be studied, and offers us the testimonies of two Cuban lesbians from different generations who have been discriminated because of their sexuality in a Cuba with its long homopho-

bic history and, on the other hand, proposes as “a path to the necessary restitutions” the videos of artists such as Krudx Cubensi or Liuba María Hevia, who put in check the pseudo-progressive agendas of institutions such as CENSEX.

In this dossier we also gather the literary works: the “Second poem of Estefanía”, by Odette Alonso; the story “Obertura”, by Gisela Kozak, the poem by Artemisa Téllez “With passion” and the story “Two out of three falls” by Elena Madrigal. Likewise, we offer the reviews *Lesbian fictions*, by Laura Arnés, written by Josefina Itoiz; *I have an aunt who is not a nun*, by Melissa Cardozo, written by Clara Elizabeth Castillo, and, “To the rhythm of the Venezuelan lesbian rumba”, based on the story by Dina Piera di Donato, *Hanging on the Tushy*, written by María Elena Olivera, as well as *Neuroética: relaciones entre mente/cerebro y moral/ética*, by Jorge Alberto Álvarez Díaz, written by Gerardo Maldonado Paz.

In this area in which we can ascribe ourselves to both more general groups and those of greater particularity, lesbian literary criticism appears as a very specific specialty that is usually thought of almost as an extravagance in literary studies, and we wonder if such criticism really has a reductive character. It seems to us that more than an extravagance we can consider lesbian literary studies and criticism an eccentricity, because they move from centrality or centrality; the authors who come together here have decentralized from the canon and thus confront not only literature (the literary discipline) but all aspects of traditional social, personal and intimate life. Thus, despite the need of other perspectives from Latin America, the writing production and the lesbian literary-cultural criticism gathered here, are brandished as an activism in pursuit of a truly universal society, art and academy. ■

María Elena Olivera Córdova
Gisela Kozak Rovero
Guests Editors

References

- Huamán Villavicencio, Miguel Ángel. 2002. Introducción. In *Lecturas de teoría literaria I: Cuadernos pedagógicos*. Lima: UNMSM, Fondo Editorial de San Marcos. <http://www.comunidadandina.org/BDA/docs/PE-EDU-0002.pdf>
- Pozuelo Yvancos, José María. 2002. La teoría literaria en el siglo XX. In Huamán Villavicencio, Miguel Ángel, *Lecturas de Teoría Literaria I: Cuadernos pedagógicos*. Lima: UNMSM, Fondo Editorial de San Marcos. <http://www.comunidadandina.org/BDA/docs/PE-EDU-0002.pdf>