

## EDITORS' NOTE

We are pleased to present you with the second issue of *LEF-E*, and we want to thank our referees and contributors for making this issue both interesting and meaningful.

Putting together a table of contents can be a challenge for editors. After careful consideration, we decided to organize our second issue chronologically (from Golden Age to contemporary) and to first exhibit articles about Spanish and Latin American literature, and then contributions about French literature. The essay of Dr. Sofía Kearns, "Latin American and French Postmodern Aesthetics in *María la noche*," serves as a perfect transition between the Hispanic and Francophone world, as it underscores how interconnected the two of them are. For our Varia section, we elected to publish Dr. Jessica Burke's article about Almodóvar's movie, *Hable con ella*: this paper offers a deeper understanding of the film and offers a new interpretation of the movie.

Nevertheless, we also want to provide our readers with a different possible organization of the articles. Instead of a chronological view, they can also be accessed according to the analytical perspectives chosen by the contributors. Three articles share a psychoanalytic literary approach (Galoppe, Mizrahi, and Kearns), with each of them focusing on either Lacanian, Freudian, or Jungian readings. Two articles propose an interesting reflection on the status of women (Graf and Góngora), while two others on the French Revolution invite a historical textual interpretation (Wittmeier and Mulryan). All this shows that literature is interconnected not only among various cultures and periods but is also able to build bridges with other fields as well. Reading these articles, we found that they provide new insights into their authors, challenge traditional views, and offer distinct angles of study with which one can choose to agree or disagree. The important thing is that they always challenge and push readers to reconsider or rethink their positions.

Dr. Stéphane Natan, editor

Dr. María Cristina Campos Fuentes, co-editor