

Editors' Note

We are pleased to present you with the sixteenth issue of *LEF-E*. We thank all our referees and contributors for their diligent work and for making this issue relevant with a selection of engaging articles.

Our table of contents is organized thematically. The first two articles revolve around suffering and suicide. The opening essay (Comfort) examines the unique physiological code used by Maxence Van der Meersch to develop the characters' psychological suffering in his novel *Invasion 14*. His code is based on an interdiscursive fabric composed of allusions to and borrowings from the works of Balzac and Zola. In particular, the essay underlines the special debt Van der Meersch owes to Balzac and his implementation of Swiss theologian Johann Caspar Lavater's theory of physiognomy and to Zola for the literary application of Hippolyte Taine's theory. These literary borrowings add nuance to the depiction of civilians of the Nord during the First World War. The second article (Benjelloun) analyzes how Marguerite Duras approaches the causes and horror of voluntary death. It aims to understand how writing can testify to the daily wounds of anguish that push beings to take their lives. Moreover, it raises the question of whether death constitutes the fundamental theme of twentieth-century literature or it is mankind who is disenchanting and anguished.

The two last articles center on the longing for love. The piece on Nadia Ghalem (Goellner) focuses on a narrator who cannot let go of the idea of her first love, Fodhil, but also, and foremost, her love of Algeria, her homeland, that she carries into exile. Through the multiple reappearances of Fodhil's character and the writer's obsession with the Algerian war, Ghalem expresses the traumas she experienced during her childhood. Therefore, from a psychoanalytical perspective, repetitions in *L'amour au temps des mimosas* fulfill two roles: therapeutic, in the assimilation of a loss that is too sudden to be

fully integrated, and the ethical duty to represent the painful history of her native country. Our final article (Campos Fuentes) offers a close reading of Octavio Paz's poem "Movimiento." The study contrasts the relationship between the Pazian eros—comprising sexuality, eroticism, and love—and the Platonic ideal of the highest good while investigating the poem's connections with the myth of the androgyne. Platonian and Pazian positions are contrasted to demonstrate that Platonism serves as a source of inspiration and a cultural basis for Paz to inform, without restricting, his own vision of love and eroticism.

Finally, in the Varia section, we are pleased to publish an interview with María Paz Ortuño (Cabedo-Timmons), a long-time friend of the well-known Spanish author Ana María Matute. Ortuño, who wrote the epilogue to Matute's posthumous novel, *Demonios familiares*, sheds new light on Matute's creative process and the notion of the mother—or lack of it—in her work.

Happy reading!

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