

## EDITORS' NOTE

We are pleased to present you with the thirteenth issue of *LEF-E*. As always, we thank our referees and contributors for sharing their knowledge, helping to make this issue relevant through sensible and meaningful articles. Their commitment continues to allow us to present our readers with original, well-written, and stimulating articles.

This issue includes thought-provoking pieces spanning from the French Enlightenment (Fredericks) to contemporary Spain (Sánchez and Tajés), making a detour to nineteenth-century France (Holley) and Darío's Spanish America (Carreño Medina). The variety of periods and locations echoes a diverse display of genres and approaches that have in common their own particular questioning of established or traditional ideas.

For Voltaire (Fredericks), the study of geography goes beyond the mere knowledge of territories, as he places man at the center of the discipline and links geography with morality and invites to "sortir de chez soi," not only in the literal sense of leaving home, but also leaving the self in order to encounter and give place to the Other. Also in France, Féval (Holley) is criticized for the reinforcement of patriarchal values of his time, since his female characters are reduced to their hair, hair with saintly and diabolical traits that represent both beauty and death, symbolizing the fundamental struggle between good and evil, but leading to a reductive vision of women as the transgressor and perpetrator, the vampire, or as the innocent victim. Across the ocean, Paz's canonic studies on Darío (Carreño Medina), the *modernista* poet, are revised to rediscover and revalue Darío, the journalist, whose chronicles entail not only esthetical values that may have been neglected, but are also capital to understand socio-political and economic matters of his time and geography. Jumping back to twenty-first century Europe, the two Spaniards, De Prada (Sánchez) and De la Cruz (Tajés), question literary traditions and socially accepted notions. In the first

one (Sánchez), the distance between authors and narrators fades away as the fusion of reality and fiction takes place in their attempt to survive oblivion and elude anonymity, which also mirrors real struggles by the female character, an exiled and forgotten Republican feminist poet. In the second one (Tajes), a powerful self-affirmation of the elderly and the construction of a new meaning of the last stage of life as perfecting, rather than declining, challenges social stereotypes. Here too, the growing process that the main characters endure mirrors struggles related to textual creation that advance the recovery and revalorization of the old, bringing hope.

Happy reading!

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