

EDITORIAL en-

All editorials usually reveal their “dressing-up”, maybe even more when being the introduction to the first issue of a journal. In fact, it cannot be denied that the summoning of the pleasures of a first-time idea, a little naive and bragging, brings up some seduction over those who aim to present a reality which was not there before; those who, as we do today, celebrate with anyone willing to join us, the fruit of continuous effort and enthusiasm. Nevertheless, we do not want here to rejoy in the past and keep our minds going over the memories again and again; what we want is to hand in our most sincere invitation to every single one who would like to participate in this project. There is no doubt: what can be a better invitation than the proof of a first goal achieved?

Before introducing the true protagonists of this first issue, we find to be just right to let know that from Asociación 452°F, we did not only want to create a journal, but a platform for those researchers, being PhDs or in the process of becoming one, to communicate. Unfortunately, the status quo within the literary research field leaves out a large number of scholars, especially those newcomers. Thus, we wanted to build up a journal in which the proper quality requirements of academic publications are met. At the same time, we take advantage of all the options that the digital character of our platform provides us with: flexibility, horizontality, quickness, and communication expansion.

In order to achieve that, we have tried all our best to avoid the obstacles of linguistic plurality; on the contrary, we want it to be an advantage. We understand –and to a certain extent, also share- that there must be a number of languages that, for their intrinsic character of lingua franca, should be priority languages; however, we do not agree with the political manipulations that languages undergo. Therefore, it is our belief that to privilege one or two languages within a context such as the internet –precisely one that eases the coexistence among diverse languages- is a mistake that can be blamed on a certain laziness, a lack of resources, or a given political view. That is why we work to offer all the contents in as many languages as possible.

It is, at last, the moment to talk about what really matters: the hard work which ten literature researchers have decided to present to the community (academic or not), putting all their confidence on our project. There are others that tried but failed; to them there goes our appreciation, and an invitation not to give up.

The monographic section, focused on the figure of Edgar Allan Poe, is made out of four papers. The first of them –“Poe y lo grotesco moderno”- is the fruit of the work of a true specialist on both humour and the fantastic: David Roas. In it, he analyzes the way in which the grotesque –mixture of the comic and the macabre- arises in the Bostonian's oeuvre. In “El discurso científico en la obra de Edgar Allan Poe”, Joan Ferrús pretends to face all those critics who seemed to see in Poe's works the origins of the science fiction, and refute them by arguing that his view of science still owes a lot to Romanticism. In “*The Fall of the House of Usher: Poe's perverted perspective on the Maimed king*”, Forrest C. Helvie studies the uses that Poe gives to a medieval fertility myth on his popular tale. Last, in “Neither genius nor fudge: Edgar Allan Poe and *Eureka*” from G. St. John Stott brings back this controversial poem to argue in favour of its condition of farce.

In the miscellany section we can find six articles: the first of them is “Poética y crítica literaria. Reflexiones en torno al concepto de narratividad en Paul Ricoeur”, where Federico José Xamist makes use of the French hermeneut's work to propose an integration of the literary work into the experience of life. In the article “Metaficción e intertextualidad en *Prenom: Carmen* de Jean-Luc Godard”, Carmen Pujante studies the inter-textual and meta-fictional mechanisms found in the work of the French movie maker to propose a view of cinema according to Godard. In “La autoficción en *París no se acaba nunca* de Enrique Vila-Matas”, Alba del Pozo goes upon the backs and forth between reality, mimesis and fiction in the novel by Vila-Matas. “Montage et autres dispositifs narratifs et dramatiques dans *El astillero* de Juan Carlos Onetti”, by Marta Álvarez, tries to clarify the relationships which originate between reality and the ghost world, the crossings of narratives and the ambiguity of the narrative voice within the novel. “El cuento es la selva”, on the other side, is one of the most original proposals to have arrived in this first issue's occasion. In it, Diego Fabián Arévalo analyzes the environment created by animal-talk in *Los cuentos de la selva* by Horacio Quiroga. Closing up this first issue we offer you the paper “Autobiographie et fiction: le cas d' *Enfance* de Natalie Sarraute”, in which Hamza Boulaghzalate occupies himself in studying the auto-fictional resources in that piece of work.

From our part that is all. We hope you enjoy yourselves reading 452°F and hope you will be part of our project as well. The Net is the future in many fields; maybe it is so too for scholar research. Although that future has been announced from many years on now, from 452°F we want it to become present once and for all.