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EDITORS' NOTE

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Editors' Note

Andrea Casals Hill and Allison Ramay

Dear Readers,

We publish this 18th issue in the context of intense social movements in Chile and a complex global scenario after a frustrating COP25 and complicated foreign relations amongst superpowers. These circumstances have not left our authors and contributors indifferent. Issue 18 features two academic articles; one inspires our cover image, honoring the life and contribution of Toni Morrison, 1988 Pulitzer Prize winner and 1993 Literature Nobel Laureate, who passed away last August at age 88. In the article “Toni Morrison’s *Beloved*: Not a Single Story”, Yeisil Peña discusses what Chimamanda Ngozi calls “the danger of a single story” and how polyphonic storytelling has the capacity to heal. The second academic article is written by distinguished professor and co-founder of NAISA (Native American and Indigenous Studies Association), Inés Hernández-Ávila from UC Davis. In her piece, “La literatura Indígena y la palabra autónoma de los pueblos originarios: Una perspectiva trans-Indígena y auto-etnográfica” she uses auto-ethnography to delve into the implications and importance of trans-indigenous studies. Attuned with these two articles’ insistence on stories that contest monolithic and neocolonial thinking, Marco Katz shares

a master class he offered at Facultad de Letras, where he encouraged our English Literature and Language students to embrace their foreign-language-speaker-accent and cherish the identities that result from such acceptance.

Along with Katz's essay, in the non-fiction section we include a column by Alida Mayne-Nicholls discussing visual artist Diane Burko's talk at Universidad Católica. As Mayne-Nicholls asserts, Burko discussed her journey from landscape artist to climate crisis activist. Burko's visit, only a week before the social uprising in Chile, was framed by the perspective of our country hosting the COP25; as if foreseeing what was cooking, Burko celebrated Chilean students' political activism.

In the non-fiction section too, we included a review of Edward González' first poetry collection *Sin zapatos/Shoes Off*. We believe Professor Folch's review will inspire you to read a poem or two by González, so we are happy to publish a couple of his new poems in this issue as well.

We hope you enjoy this issue as much as we've enjoyed working on it and that it may illuminate the current moment of unrest.

Andrea Casals Hill and Allison Ramay