the third person. If the contribution includes any materials (e.g., quotations that exceed fair use, illustrations, charts, other graphics) that have been taken from another source, the author must obtain written permission to reproduce them in print and electronic formats.

# Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789.

## Special Topic

Articles on the general topic are invited; the subtopics listed are provided by way of example and suggestion only. Submissions to *PMLA* must meet the requirements given in the statement of editorial policy.

### *Tragedy*

*Deadline for submissions: 5 November 2012*

Coordinators: Jean E. Howard (Columbia Univ.) and Helene Foley (Barnard Coll.)

How does tragedy speak to the critical and the creative imagination today? As a dramatic genre, tragedy has an ancient lineage in the West, connected to some of the most moving documents of the Greek theater; yet its persisting theatrical forms diverge from practices developed by the classical Greek dramatists. New forms of tragedy often coalesce at particular historical moments: Elizabethan England, late-seventeenth-century France, mid-twentieth-century America. But each incarnation of the tragic form has concerned itself with questions of limits (of expression, endurance, and capacity); of human transcendence, sacrifice, and annihilation; or of ethical responsibility to self, others, and the universe.

In the face of the present precariousness of life and new forms of hubristic self-assertion over and against the common good, what resources does tragedy provide for meaningful analysis, critique, and change? Does a traditional focus on the tragic protagonist preclude ideas of collective tragedy? Can the genre encompass experiences of ecological disaster, genocide, and poverty?

The *PMLA* Editorial Board invites essays that reflect on tragedy's critical capacity to address urgent political, philosophical, and aesthetic questions. Potential contributors are encouraged to think about tragedy expansively, not only as a dramatic form or a Western invention but also as a mode that exceeds the stage and that might be challenged, paralleled, or rewritten by other literary traditions. Submissions may, for example, consider the contemporary restaging and rewriting of early tragedies, explore tragedy in the context of current political crises and postcolonial politics, and examine the relation between scholarly understandings of tragedy and colloquial, everyday uses of the notion in domains such as news reporting and talk TV.

## Criticism in Translation

MLA members are invited to submit to the *PMLA* Editorial Board proposals for translations. Articles, as well as chapters or sections of books that can

## Forthcoming in *PMLA*

### In other issues

Andre Furlani. "Beckett after Wittgenstein: The Literature of Exhausted Justification"

Nora Gilbert. "Thackeray, Sturges, and the Scandal of Censorship"

Jonas Grethlein. "Myth, Morals, and Metafiction in Jonathan Littell's *Les Bienveillantes*"

Christopher Grobe. "The Breath of the Poem: Confessional Print/Performance circa 1959"

Eleanor Johnson. "The Poetics of Waste: Medieval English Ecocriticism"

Marit J. MacArthur. "One World? The Poetics of Passenger Flight and the Perception of the Global"

Raymond Malewitz. "Regeneration through Misuse: Rugged Consumerism in Contemporary American Culture"

Hugh McIntosh. "Conventions of Closeness: Realism and the Creative Friendship of Elizabeth Bishop and Robert Lowell"

Susannah Mintz. "Lyrical Bodies: Poets on Disability and Masculinity"

Melissa Sanchez. "'Use Me but as Your Spaniel': Feminism, Queer Theory, and Early Modern Sexualities"

Daniel Shore. "Why Milton Is Not an Iconoclast"

Laura E. Tanner. "Holding On to September 11th: 9/11 and the Shifting Grounds of Materiality"

*Criticism in Translation*

Gérard Genette. "Literary Utopia." Introduction and translation by Marcy Schwartz

Karl Philipp Moritz. "An Attempt to Unify All the Fine Arts and Sciences under the Concept of *That Which Is Complete in Itself*" (1785). Introduction and translation by Elliott Schreiber

*Little-Known Documents*

Rudolph Fisher. "The Shadow of White." Introduction by Molly Anne Rothenberg

*(continued)*



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## Forthcoming in *PMLA*

### In other issues *(continued)*

"Lola Ridge's Pivotal Editorial Role at *Broom*." Introduction by Belinda Wheeler

Richard Wyche. "The Letter of Richard Wyche: An Interrogation Narrative." Introduction and translation by Christopher Bradley

*Theories and Methodologies*

Maxine Kumin. Interview by Diane Middlebrook about Anne Sexton. Edited by Nancy K. Miller

function as independent units, will be considered. The originals may be in any language. Two types of proposals are welcome: (1) significant scholarship from earlier periods that has not lost its forcefulness and whose retrieval in English in *PMLA* would be a noteworthy event for a broad body of readers and (2) contemporary work of sufficient weight and potential influence to merit the attention of the field as a whole.

A member who wishes to make a proposal should first ascertain that no previous English translation exists. The proposer should then provide the managing editor with the following materials: (1) a photocopy of the original essay, (2) an extended summary of the entire essay in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the essay if the essay is accepted, (4) information on the copyright status of the original (if the translation is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the proposer wishes to serve as translator of the essay or to designate a translator (who must also be an MLA member), a 1,000-word sample of the translation should be submitted; otherwise the Editorial Board will select a translator.

The translated essays should normally not exceed *PMLA*'s 9,000-word limit. The Editorial Board will approve or decline the proposals, evaluate the quality of the translations, and cooperate with the proposers and translators.

### Little-Known Documents

MLA members are invited to submit to the *PMLA* Editorial Board proposals regarding little-known documentary material that merits the attention of a broad range of readers. Consideration will be given to archival data from any period and in any language that do not exceed *PMLA*'s 9,000-word limit.

A member who wishes to make a proposal should provide the managing editor with the following materials: (1) a photocopy of the document, (2) an extended summary of the document in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the document if it is accepted, (4) information on the copyright status of the original (if the document is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the document is not in English and if the proposer wishes to serve as translator or to designate a translator (who must also be an MLA member), the proposal should include a 1,000-word sample of the translation; otherwise the Editorial Board will select a translator of accepted non-English material. The Editorial Board will approve or decline the proposals.

### Solicited Contributions

The editor and the Editorial Board periodically invite studies and commentaries by specific authors on topics of wide interest. These contributions appear in the following series: Theories and Methodologies, The Changing Profession, The Book Market, The Journal World, Letters from Librarians, and Correspondents at Large. MLA members are welcome to suggest topics that might be addressed under these rubrics.



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