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.

Work

Deadline for submissions: 1 March 2011

Coordinator: Vicky Unruh (Univ. of Kansas)

The Editorial Board invites essays that focus on work as an analytic category. They may address any literary or cultural genre, historical period, or region and may take any theoretical perspective. In 1883 the French socialist Paul Lafargue attacked the "love of work" as a "disastrous dogma" and "mental aberration" over which priests, economists, and moralists had cast a "sacred halo," and he proclaimed laziness the "mother of the arts and noble virtues." In 2009, on the fiftieth anniversary of the Cuban Revolution, the Spanish philosopher Carlos Fernández Liria resuscitated Lafargue: instead of promoting a communal "cult of work," he wrote, Cuba should ensure the "right to laziness" as a model for the low-growth, sustainable development required for saving the planet and feeding its inhabitants. How do such crises in economic, political, or cultural authority play out in literary and artistic imaginings of work? What can site-specific cartographies of work reveal about the movement and social networks of local and transnational human communities? What is a work ethic, and what do specific work ethics illuminate or conceal? When is a work ethic unethical? How do declarations of work as an international human right interface with globalized divisions of labor? What role do contending concepts of work and leisure play in cross-cultural transactions? What are the distinctions between the concept of work and its close relatives: labor, job, enterprise, industry, productivity, and creation? How do changes in conceptions of academic or scholarly work—within and outside the academy—register key shifts in received truths about culture, the economy, or political life?

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 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

Forthcoming in *PMLA*

In the October issue *(continued)*

John Bryant. "Rewriting *Moby-Dick*: Politics, Textual Identity, and the Revision Narrative"

Nicholas Paige. "Lafayette's Impossible Princess: On (Not) Making Literary History"

The Changing Profession

Joseph Roach. "Performance: The Blunders of Orpheus"

Cathy Caruth. Afterword

In other issues

Anindita Banerjee. "Remapping the Travelogue, Rediscovering India, and Re-Orienting Russian Identity"

Joshua Calhoun. "The Word Made Flax: Cheap Bibles, Textual Corruption, and the Poetics of Paper"

Rachel Cole. "Rethinking the Value of Lyric Closure: Giorgio Agamben, Wallace Stevens, and the Ethics of Satisfaction"

Marcy J. Dinius. "'Look!! Look!!! at This!!!!': The Radical Typography of David Walker's *Appeal*"

Stefani Engelstein. "Sibling Logic; or, Antigone Again"

Toral Jatin Gajarawala. "Some Time between Revisionist and Revolutionary: UnReading History in Dalit Literature"

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

Ilya Kliger. "Dostoevsky and the Novel-Tragedy: Genre and Modernity in Ivanov, Pumpiansky, and Bakhtin"

John Kucich. "Psychoanalytic Historicism: Shadow Discourse and the Gender Politics of Masochism in Ellis, Schreiner, and Haggard"

Kathy Lavezzo. "The Minster and the Privy"

Andrew Loman. "'More Than a Parchment Three-Pence': Crises of Value in Hawthorne's 'My Kinsman, Major Molineux'"

(continued)

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Forthcoming in *PMLA*

In other issues *(continued)*

Robert Mitchell. "Suspended Animation, Slow Time, and the Poetics of Trance"

Jakob Norberg. "Adorno's Advice: *Minima Moralia* and the Critique of Liberalism"

Bonnie Carr O'Neill. "The Personal Public Sphere of Whitman's 1840s Journalism"

Yulia Ryzhik. "Books, Fans, and Mallarmé's Butterfly"

Elizabeth Skerpan-Wheeler. "The First 'Royal': Charles I as Celebrity"

Shaden M. Tageldin. "Secularizing Islam: Carlyle, al-Sibāʿī, and the Translations of 'Religion' in British Egypt"

Little-Known Documents

Frank R. Steward. "Three Stories." Introduction by Gretchen Murphy and John Cullen Gruesser

"Three Literary Manifestos of Early Modern Spain." Introduction and translation by Anne J. Cruz and Elias L. Rivers

Beb Vuyk. "A Weekend with Richard Wright." Introduction and translation by Keith Foulcher and Brian Russell Roberts

The Changing Profession

Janice Radway. "Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change"

Dick Terdiman. "Can We Read the Book of Love?"

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

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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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Cover: Guan Wei, large detail of one panel of *Day after Tomorrow No. 8*, 2007 (full image is below). Acrylic on canvas, one panel 40 × 60 cm, four panels 130 × 50 cm, one panel 40 × 50 cm. About Guan Wei's work, Tally Beck writes:

. . . Guan Wei's iconography has recognizable antecedents in European maps and Chinese landscapes. . . . The map-like background, his basic foundation, provides a . . . platform for his iconograph[y where] disproportionate elements are at home. . . . Guan Wei deftly accomplishes dimension without depth by subtly modeling the figures and formations such that he subverts the cartographic flatness. [H]e delicately varies the tonality of the blue in the sea from dark at the bottom to a slightly lighter hue at the top, giving the vague suggestion of recession and perspective. . . .

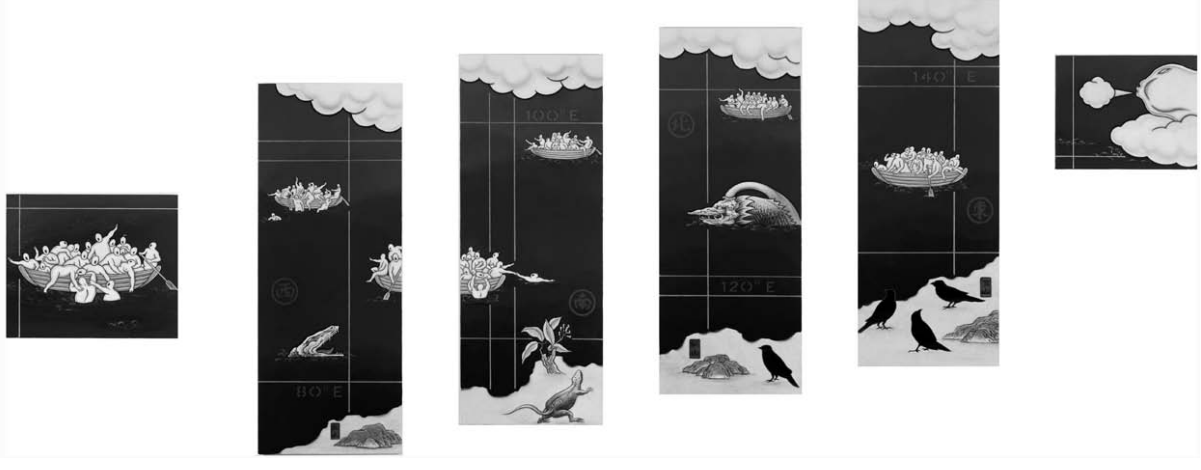
Throughout the Day After Tomorrow *series, Guan Wei displays variations on this cartographic foundation theme. Different flora and fauna appear on land and in the water and always recall Darwinian encyclopaedic catalogue illustrations. Guan Wei combines the fanciful (such as the sea serpent and Chinese dragons) with the real (such as birds and frogs) and even incorporates Pleistocene reptiles.*

("Navigating Guan Wei"; *Day after Tomorrow* [Beijing: Red Gate Gallery, 2007; print; 6])

In a note about the series *Day after Tomorrow*, Guan Wei explains:

Human beings have been living safely [on] earth for hundreds of thousands of years. However, in the two hundred odd years since the Industrial Revolution, the conquest of nature by the human species has left the planet disfigured and riddled with gaping wounds, and people's own existence seriously threatened by an ecological crisis. . . . Acid rains are killing the great forests; furious deserts are quickly swallowing up vast open green spaces; living species are becoming extinct; great quantities of . . . chemical gases are discharged into the atmosphere causing the depletion of the ozone layer; the greenhouse effect is bringing out sudden changes in the earth's climate, causing floods, global warming, melting of the great Antarctic glaciers and rising sea level—a few small islands have already disappeared. In the near future, coastal cities will be under sea water, threatening the very existence of the human species. Many people will have to flee their homeland and be reduced to drift about on the vast ocean. These terrifying prospects are no fantasies. Natural catastrophes such as the 2004 Boxing Day tsunami in South-East Asia or the recent earthquake in the Solomon Islands . . . remind us of the consequences of excessive development and the destruction of the environment.

("Explanation"; *Day after Tomorrow* [Beijing: Red Gate Gallery, 2007; print; 3])



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