Forthcoming in *PMLA*

In the October issue

Special Topic: Work
Coordinated by Vicky Unruh

Vicky Unruh. Introduction

David Babcock. "Professional Subjectivity and the Attenuation of Character in J. M. Coetzee's *Life & Times of Michael K*"

Rebecca Biron. "It's a Living: Hit Men in the Mexican Narco War"

Judith Hamera. "The Labors of Michael Jackson: Virtuosity, Deindustrialization, and Dancing Work"

Donal Harris. "Finding Work: James Agee in the Office"

Anne-Maria Makhulu. "The Conditions for after Work: Financialization and Informalization in Posttransition South Africa"

Anca Parvulescu. "Import/Export: Housework in an International Frame"

Margaret Ronda. "'Work and Wait Unwearying': Dunbar's Georgics"

Papers from the MLA Convention

Dorian Bell. "Hannah Arendt, the Jews, and the Labor of Superfluity"

Debra A. Castillo. "On the Line: Work and Choice"

John E. Davidson. "Industry in Idealized Form: The Work of Movies in Film's First One Hundred Years"

Bruce Robbins. "On the Rentier"

Theories and Methodologies

Essays by Gerard Aching, Cristina Della Coletta, Jennifer Rae Greeson, Joseph Luzzi, Sonali Perera, Laura J. Rosenthal, and Carolyn Steedman

The Changing Profession

Essays on academics' work by Severino J. Albuquerque, Jane K. Brown, Frieda Ekotto, Margaret W. Ferguson, Roberta Johnson, Ramón Saldívar, Marcy Schwartz, and Kathleen Woodward

Correspondents at Large

Essays on the Occupy Movement by Stathis Gourgouris, Celeste Langan, and Walter Benn Michaels

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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 Topics

Articles on the general topics 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.

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