Submitting Manuscripts to *PMLA*

Editor ial Policy for Essays

PMLA welcomes essays of interest to those concerned with the study of language and literature. As the publication of a large and heterogeneous association, the journal is receptive to a variety of topics, whether general or specific, and to all scholarly methods and theoretical perspectives. The ideal *PMLA* essay exemplifies the best of its kind, whatever the kind; addresses a significant problem; draws out clearly the implications of its findings; and engages the attention of its audience through a concise, readable presentation.

Eligibility

To be eligible for review, manuscripts must meet the following requirements:

MLA membership. Authors must be members of the MLA. (For a collaboratively written essay to be eligible for review, all coauthors must be members of the MLA.)

Author anonymity. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them; any necessary references to the author's previous work, for example, should be in the third person.

Word length. Articles must be between 2,500 and 9,000 words. The word count includes discursive notes but excludes works-cited lists and translations.

Originality. Articles cannot have been previously published in any language. An article is considered previously published if it appears in print or in an online outlet with the traits of publication, such as editorial selection of content, a formal presentation, and ongoing availability. Online contexts that typically lack these traits include personal Web pages, discussion groups, and repositories.

Exclusive submission. Articles cannot be under consideration by other journals or publishers. An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.

Language. Manuscripts in languages other than English must be accompanied by a detailed summary in English (generally of 1,000–1,500 words) and must be translated into English if they are recommended to the Editorial Board. Translations should accompany all foreign language quotations.

Scope. PMLA does not publish book reviews or new works of fiction. Submissions should be broadly of interest to those concerned with the study of language and literature.

Quality. PMLA publishes the best of its kind. Works that demonstrate egregious signs of poor quality (e.g., lack of scholarly apparatus when relevant, evidence of extreme carelessness in preparation) cannot be sent for review.

Forthcoming in *PMLA*

In the January issue

Editor's Column

Joseph Moshenska. "Spenser at Play"

Benjamin A. Saltzman. "Secrecy and the Hermeneutic Potential in *Beowulf*"

Stephen Hequembourg. "Literally: How to Speak like an Absolute Knave"

Daniel Keegan. "Indigested in the Scenes: *Hamlet*'s Dramatic Theory and Ours"

Patricia Roylance. "Winthrop's Journal in Manuscript and Print: The Temporalities of Early-Nineteenth-Century Transmedial Reproduction"

Alan Itkin. "Bring Up the Bodies: The Classical Concept of Poetic Vividness and Its Reevaluation in Holocaust Literature"

Little-Known Documents

E. J. Edwards. "Oscar Wilde's Book." Introduction by Thomas Vranken

Sylvia Townsend Warner. Letters to Genevieve Taggard. Introduction by Laurel Harris

Theories and Methodologies

How We Write Now: The Humanities, the Academy, and the Twenty-First-Century World: introduction by Angelika Bammer; essays by Sarah Andrew-Vaughan, Michael Bérubé, Tesla Cariani, Ashley Coleman Taylor, Lisa Eddy, Kevin English, Anne Ruggles Gere, Gina Hiatt, Terri Kapsalis, Christopher Lirette, Carla Nappi, Beth Shaum, Nick Sousanis, Gayatri Chakravorty Spivak, Marlo Starr, and Kathleen Stewart

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Forthcoming in *PMLA*

In other issues

Alison Margaret Bigelow. "Transatlantic Quechuañol: Reading Race through Colonial Translations"

Beth Blum. "The Self-Help Hermeneutic: Its Global History and Literary Future"

Michaela Bronstein. "Taking the Future into Account: Today's Novels for Tomorrow's Readers"

Rachel Buurma and Laura Heffernan. "The Classroom in the Canon: T. S. Eliot's Modern English Literature Tutorial and *The Sacred Wood*"

Mike Chasar. "Ghosts of American Literature: Receiving, Reading, and Interleaving Edna St. Vincent Millay's *The Murder of Lidice*"

Julie Cyzewski. "Broadcasting Nature Poetry: Una Marson and the BBC's Overseas Service"

Julia Elsky. "Rereading Ionesco's *Bald Soprano*: Interlingual Exchange and Language Manuals from Vichy to the Postwar Era"

Katherine Fusco. "Sexing Farina: *Our Gang*'s Episodes of Racial Childhood"

Kara Gaston. "Forms and Celestial Motion in Chaucer's *Complaint of Mars*"

Karen Hadley. "Blake's *Visions* and the Biopolitical Unconscious"

N. Katherine Hayles. "Human and Machine Cultures of Reading: A Cognitive Assemblage Approach"

James Heffernan. "Reading Pictures"

Laura E. Helton. "On Decimals, Catalogs, and Racial Imaginaries of Reading"

Barbara Hochman. "Filling in Blanks: Nella Larsen's Application to Library School"

Jamison Kantor. "Immortality, Romanticism, and the Limit of the Liberal Imagination"

Annabel L. Kim. "Infiltrating Autofiction: Disappearing the Subject in Anne Garréta's *Pas un jour*"

Benjamin Mangrum. "Aggregation, Public Criticism, and the History of Reading 'Big Data'"

Joseph Mansky. "'Look No More': Jonson's *Catiline* and the Politics of *Enargeia*"

(continued)

Submission Procedures

MLA style. Manuscripts should follow MLA style as set out in the most recent edition of the *MLA Handbook*. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

Cover sheet. Authors' names should not appear on manuscripts; instead, a cover sheet, with the author's name and address and the title of the article, should accompany each manuscript.

Permissions. 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.

Submissions should be sent electronically to pmlasubmissions@mla.org.

Review Process

Each article submitted and eligible for peer review is sent to at least two reviewers. Articles recommended by these readers are then sent to the members of the Editorial Board, who meet periodically with the editor to make final decisions. Until a final decision is reached, the author's name is not made known to readers, to members of the Editorial Board, or to the editor. For detailed information on the review process for submitted essays, please send an inquiry to pmlasubmissions@mla.org.

Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 85 Broad Street, suite 500, New York, NY 10004-2434 (pmlasubmissions@mla.org).

Special Topic

Articles on the general topic are invited; the subtopics listed are provided by way of example and suggestion only. Please see the editorial policy and eligibility requirements for material submitted to *PMLA*.

Varieties of Digital Humanities

Deadline for submissions: 12 March 2018

Coordinators: Alison Booth (Univ. of Virginia) and Miriam Posner (Univ. of California, Los Angeles)

Digital humanities (DH) may not be a full-fledged discipline, but it has advanced beyond "the next big thing" to become a reality on many campuses.

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Like many fields that have received a great deal of attention, DH derives energy from internal combustion and external friction—dissenters, supporters, and detractors see different sides of what may after all be too large a variety of practice to cohere as a field in the future. This moment, then, seems a good time to ask, What is next for DH? And what can we learn from what has come before?

PMLA invites essays that will help assess the past of DH, outline its current state, and point to its future directions among diverse participants, allies, and critics. The special issue welcomes well-informed critical essays that articulate varieties of digital experience with DH as it is commonly understood and as it is practiced in a more expansive, even contested, way, including but not limited to the following topics: game studies; digital narrative and poetry; social media and blogging; digital arts, including music and theater; digital pedagogy in languages, literatures, and writing (teaching with technology, e-portfolios, immersive technology, mapping assignments); textual editing; edited digital archives of manuscript or print materials; natural language processing and textual analysis of large corpora such as historical newspapers or a genre or a literary era; prosopographies, from ancient to modern; 3-D printing or modeling; virtual reality and photogrammetry documenting cultural heritage sites or artifacts; mapping and time lines to visualize trends in cultural or literary history; issues of copyright and commercial databases; theories and histories of digital technologies and their industrial and cultural impact; the growing field of criticism on digital scholarship and institutional change; advocacy or cultural criticism oriented toward new media and transformative practice.

The *PMLA* Editorial Board welcomes collaborative or single-author essays that take note of digital humanities of these or other varieties, whether centered on education or other spheres, whether ephemeral or long-standing. Submissions that consider a specific project should go beyond reporting on its methods and findings and emphasize its implications for digital literature and language scholarship. Of particular interest are reflections on DH as practiced beyond North America and Europe. Issues and themes might include accessibility, sustainability, standards of evidence, transforming the academic career, changing or pursuing further the abiding questions in the discipline. Histories, predictions, and manifestos may be welcome, but all essays should be accessible and of interest to the broad *PMLA* readership.

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 of readers

Forthcoming in *PMLA*

In other issues *(continued)*

Ricardo Matthews. "Song in Reverse: The Medieval Prosimetrum and Lyric Theory"

Patrizia McBride. "Berlin Dada and the Time of Revolution"

Anna Nelson. "Unraveling the Mystery of *Behind the Seams*: The 'Colored Historian' of the White House and Her Pseudonymous Parodist"

Rebecca Olson. "The Continuing Adventures of *Blanchardyn and Eglantine*: Responsible Speculation"

Yi-Ping Ong. "Anna Karenina Reads on the Train: Readerly Subjectivity and the Poetics of the Novel"

Adam Reed. "Reading Minor Character: An English Literary Society and Its Culture of Investigation"

Margaret Russett. "Language Strange: The Romantic Scene of Instruction in Twenty-First-Century Turkey"

Andrew Stauffer. "An Image in Lava: Annotation, Sentiment, and the Traces of Nineteenth-Century Reading"

Michael Tondre. "The Impassive Novel: 'Brain-Building' in Walter Pater's *Marius the Epicurean*"

Tristram Wolff. "That's Close Enough: The (Ongoing) History of Emotivism in Close Reading"

Criticism in Translation

Wolfgang Emmerich. "What Is and to What End Does One Study GDR Literature?" Introduction and translation by Nicole Burgoyne and Andrew Hamilton

Ibrahim Younisi. "Two Themes in *Bleak House*." Introduction and translation by Sina Rahmani

Otakar Zich. "Theatrical Illusion," from *Aesthetics of Dramatic Art* (*Estetika dramatického uměni*; 1931). Introduction and translation by Emil Volek and Andres Pérez-Simón

Little-Known Documents

Anna Mendelssohn. *What a Performance*. Introduction by Sara Crangle

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