A Statement of Editorial Policy

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. Manuscripts in languages other than English are accepted for review but 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. Articles of fewer than 2,500 words or more than 9,000 words are not considered for publication. The word count includes notes but excludes works-cited lists and translations, which should accompany foreign language quotations. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

Only members of the association may submit articles to *PMLA*. For a collaboratively written essay to be eligible for submission, all coauthors must be members of the MLA. *PMLA* does not publish book reviews or new works of fiction, nor does it accept articles that were 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. Each article submitted is sent to two reviewers, usually one consultant reader and one member of the Advisory Committee. 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 consultant readers, to members of the Advisory Committee and the Editorial Board, or to the editor. Because the submission of an article simultaneously to more than one refereed journal can result in duplication of the demanding task of reviewing the manuscript, it is *PMLA*'s policy not to review articles that are under consideration by other journals. 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.

Submissions, prepared according to the *MLA Style Manual and Guide to Scholarly Publishing*, should be sent in duplicate as hard copy to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789. With each submission please include a self-addressed envelope and enough postage for one copy to be returned. 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. Authors should not refer to themselves in the first person

Cover: José Emilio Rodríguez, *Sri Pada; Crotona Park*, 1998. Gravel, 61 cm in diameter. Courtesy of the artist (www.joserg.com). In various locations the artist created the Buddhist symbol *śrī pāda*, or "sacred foot," from gravel without a binder, an impermanent medium. This installation was in Crotona Park, in Bronx, New York.

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Forthcoming in *PMLA*

In the May issue

"Editor's Column—In the House of Criticism"

Michael Bérubé. "Presidential Address 2013—How We Got Here"

Mrinalini Chakravorty. "The Dead That Haunt *Anil's Ghost*: Subaltern Difference and Postcolonial Melancholia"

Trinyan Mariano. "The Law of Torts and the Logic of Lynching in Charles Chesnutt's *The Marrow of Tradition*"

Elda E. Tsou. "'This Doesn't Mean What You'll Think': *Native Speaker*, Allegory, Race"

Michelle H. Phillips. "The Children of Double Consciousness: From *The Souls of Black Folk* to the *Brownies' Book*"

Theories and Methodologies

What Does the Comparative Do?: essays by Thomas Claviez, Vilashini Cooppan, David Damrosch, César Domínguez, Ursula K. Heise, Djelal Kadir, Natalie Melas, Sarah Pollack, Nirvana Tanoukhi, Ming Xie, Robert J. C. Young, and Lois Parkinson Zamora

Carlos Fuentes: A Tribute: essays by Anadeli Bencomo, Wendy B. Faris, Georgina García Gutiérrez Vélez, John Ochoa, Florence Olivier, Elena Poniatowska, Luz Rodríguez Carranza, José Ramón Ruisánchez, and Maarten van Delden

Criticism in Translation

André Jolles. "'Legend': An Excerpt from André Jolles's *Simple Forms*." Translation and introduction by Peter J. Schwartz

Little-Known Documents

Gwendolyn Bennett. "The Ebony Flute." Introduction by Belinda Wheeler

Juan de Castellanos. "An Early Florida Poem: Juan de Castellanos's 'Elegía a la Muerte de Juan Ponce de Leon.'" Translation and introduction by Thomas Hallock

Manuel González Prada. "The Church's Slaves." Translation by Cathleen Carris. Introduction by Thomas Ward

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. 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.

Emotions

Deadline for submissions: 4 November 2013

Coordinators: Katharine Ann Jensen (Louisiana State Univ.) and Miriam L. Wallace (New Coll. of Florida)

How do human beings experience or recognize emotions—our own and those of others? What distinguishes an emotion from other faculties and sensations, and how do different fields engage these complex concepts? These questions have recently been the focus of affect studies, which elucidates how visceral forces beyond consciousness impel us toward movement, thought, and relation and explores affect's ethical, aesthetic, and political implications.

The nature and significance of emotion have engaged thinkers since ancient times. In fifth-century Greece, for example, Hippocrates developed the theory of the humors to posit an intrinsic relation between the body and the emotions. Indeed, discerning connections or disjunctions among body, mind, and emotion has preoccupied philosophers, political theorists, religious thinkers, and literary writers, among others, for millennia. The classification of kinds of emotion—love, joy, hatred, sadness, fear, shame, and so on—an emotion's positive or negative quality, and the ability to control one's emotions have also been enduring subjects of theory and debate. Visual and theatrical artists since the eighteenth century studied the facial and bodily manifestations of emotions to depict them persuasively, while Freud famously elaborated the deleterious effects of repressed emotions and conceived of human existence in terms of a persistent conflict between aggressive and erotic instincts.

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