Forthcoming in *PMLA*

In the January issue

Editor's Column

Valerie Traub. "The New Unhistoricism in Queer Studies"

Peter Coviello. "Whitman's Children"

Irina Dumitrescu. "Bede's Liberation Philology: Releasing the English Tongue"

Sarah Gleeson-White. "Auditory Exposures: Faulkner, Eisenstein, and Film Sound"

Elizabeth Marie Young. "Homer in a Nutshell: Vergilian Miniaturization and the Sublime"

Theories and Methodologies

An African Classic in Twelve Translations: essays by David Chioni Moore (introduction), Jeroen Dewulf, Ana Paula Ferreira, Waïl S. Hassan, Lucas Klein, Volker Langbehn, Ursula Lindqvist, Shu-mei Shih, Ben Tran, Sarah Valentine, Ken Walibora, and Monika Žagar

The Changing Profession

Reading in the Digital Age: essays by Naomi S. Baron, Michael Cobb, Jim Collins, Johanna Drucker, Elaine Freedgood, N. Katherine Hayles, Lutz Koepnick, and Lisa Nakamura

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 in the submitted text or notes if such references would identify them; any

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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 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

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In other issues

Michael S. Collins. "'Ali Even Motivates the Dead': The Pursuit of Sovereignty in Norman Mailer's *The Fight*"

Erik Gray. "Come Be My Love: The Song of Songs, *Paradise Lost*, and the Tradition of the Invitation Poem"

Olivia C. Harrison. "Cross-Colonial Poetics: *Souffles-Anfas* and the Figure of Palestine"

Benjamin Kohlmann. "Awkward Moments: Melodrama, Modernism, and the Politics of Affect"

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

Robert Stilling. "An Image of Europe: Yinka Shonibare's Postcolonial Decadence"

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

Criticism in Translation

"The *Ordinary Gloss* on Jonah." Introduction and translation by Ryan McDermott

Little-Known Documents

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

"Excerpts from *Correspondance* (1924–25)." Introduction and commentary by Jan Baetens and Michael Kasper

"Middlebrow Culture in the Cold War: Books USA Advertisements, 1967." Introduction by Trysh Travis

A. N. Veselovsky. "Envisioning World Literature in 1863: From the Reports on a Mission Abroad." Introduction by Boris Maslov. Translation by Jennifer Flaherty

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