Forthcoming in *PMLA*

In the March issue

Peter S. Hawkins. "All Smiles: Poetry and Theology in Dante"

Rachel J. Trubowitz. "Body Politics in *Paradise Lost*"

Erec R. Koch. "Cartesian Corporeality and (Aesth)Ethics"

Brian McCuskey. "Not at Home: Servants, Scholars, and the Uncanny"

William A. Cohen. "Faciality and Sensation in Hardy's *The Return of the Native*"

Ivy G. Wilson. "On Native Ground: Transnationalism, Frederick Douglass, and *The Heroic Slave*"

John Ernest. "Representing Chaos: William Craft's *Running a Thousand Miles for Freedom*"

Andrew Elfenbein. "Cognitive Science and the History of Reading"

Ursula K. Heise. "The Hitchhiker's Guide to Ecocriticism" (The Changing Profession)

Marc-Antoine-Nicolas, marquis de Croismare and baron de Lasson. Three documents (1754, 1764, 1769). Introduction by Dan T. Valahu (Little-Known Documents)

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. 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 and addressed 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 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.

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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.

Remapping Genre

Deadline for submissions: 31 March 2006

Coordinators: Wai Chee Dimock (Yale Univ.) and Bruce Robbins (Columbia Univ.)

Taking Derek Walcott's relation to Homer as a salient instance of the extension, migration, and transformation of genre, *PMLA* invites contributions that trace the rich trajectories of literary forms as they make their way across different geographies, different linguistic and cultural environments. We are as interested in the emergence of new genres as we are in the evolution and persistence of traditional ones. Essays that speak to non-European genealogies are especially welcome.

Comparative Racialization

Deadline for submissions: 1 March 2007

Coordinator: Shu-mei Shih (Univ. of California, Los Angeles)

For a broadly comparative perspective on the question of race, *PMLA* seeks contributions that analyze the literary and cultural processes of racialization from any historical period or geopolitical location. Racialization refers to the mechanisms by which race is made visible, mobilized, and experienced. Papers may seek to answer one or more of the following questions: What are the textual and other technologies of racialization in minority or majority literatures and cultures from various locations? How have the mechanisms of racialization changed? Through what strategies has racialization been confronted and negotiated?

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

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In other issues

Paul Acker. "Horror and the Maternal in *Beowulf*"

Elizabeth Bearden. "Painting Counterfeit Canvases: American Memory *Lienzos* and European Imaginings of the Barbarian in Cervantes's *Los trabajos de Persiles y Sigismunda*"

Mary Bly. "Playing the Tourist in Early Modern London: Selling the Liberties on Stage"

John Bugg. "The Other Interesting Narrative: Olaudah Equiano's Book Tour"

Juniper Ellis. "*Tatau* and *Malu*: Vital Signs in Contemporary Samoan Literature"

Andrew Galloway. "La3amon's Gift"

Mike Goode. "Blakespotting"

Waïl S. Hassan. "Agency and Translational Literature: Ahdaf Soueif's *The Map of Love*"

Gregory S. Jackson. "'What Would Jesus Do?': Practical Christianity, the Social Gospel, and the Homiletic Novel"

Jennifer Scappettone. "Utopia Interrupted: Archipelago as Sociolyric Structure in *A Draft of XXX Cantos*"

Yung-Hsing Wu. "Ethnic Intertextualities"

Amy Wyngaard. "The Fetish in/as Text: Rétif de la Bretonne and the Development of Modern Sexual Science and French Literary Studies, 1887–1934"

Mimi Yiu. "Sounding the Space between Men: Choric and Choral Cities in Ben Jonson's *Epicoene; or, The Silent Woman*"

Jorge Luis Borges. "Milton and His Condemnation of Rhyme" (1926). Introduction by Angelica Duran (Criticism in Translation)

Carl du Prel. "Poetic Fancy in Dreams" (1880). Introduction by Nicholas Rand (Criticism in Translation)

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