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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The *PMLA* Editorial Board invites essays that reflect on theories or representations of emotions in any period or cultural tradition. Potential contributors are encouraged to consider such questions as these: In what ways have emotions been valued as a form of knowledge or refinement; in what ways have they been rejected or associated with the uneducated? How and why have emotions been gendered or racially defined? How have emotions been understood to affect the imagination? How has emotion been conceptualized as disembodied or as excessively embodied, and what are the implications of these competing notions? What have been the psychological aspects of emotions, whether repressed or unbridled? What are the affective dimensions of reading or viewing (sympathy, identification, alienation, subjective transformation)? What have been the epistemological, aesthetic, political, or moral dimensions of emotion?

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 and (2) contemporary work of sufficient weight and potential influence to merit the attention of the field as a whole.

A member who wishes to make a proposal should first ascertain that no previous English translation exists. The proposer should then provide the managing editor with the following materials: (1) a photocopy of the original essay, (2) an extended summary of the entire essay in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the essay if the essay is accepted, (4) information on the copyright status of the original (if the translation is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the proposer wishes to serve as translator of the essay or to designate a translator (who must also be an MLA member), a 1,000-word sample of the translation should be submitted; otherwise the Editorial Board will select a translator.

The translated essays should normally not exceed *PMLA*'s 9,000-word limit. The Editorial Board will approve or decline the proposals, evaluate the quality of the translations, and cooperate with the proposers and translators.

Little-Known Documents

MLA members are invited to submit to the *PMLA* Editorial Board proposals regarding little-known documentary material that merits the attention of a

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In other issues

Linda Gregerson. "Milton and the Tragedy of Nations"

Laurie Langbauer. "Prolepsis and the Tradition of Juvenile Writing: Henry Kirke White and Robert Southey"

Geoffrey Sanborn. "The Plagiarist's Craft: Fugitivity and Theatricality in *Running a Thousand Miles for Freedom*"

Aaron Shaheen. "Strolling through the Slums of the Past: Ralph Werther's Love Affair with Victorian Womanhood in *Autobiography of an Androgyne*"

Amit Yahav. "Sonorous Duration: *Tristram Shandy* and the Temporality of Novels"

Little-Known Documents

"Playbill for George Lippard's *The Quaker City*." Introduction by Sari Altschuler and Aaron M. Tobiason

Adriana Ivancich. "I Am Hemingway's Renata." Translation and introduction by Mark Cirino

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