Forthcoming in *PMLA*

In the October issue

Special Topic: War
Coordinated by Srinivas Aravamudan and Diana Taylor

Srinivas Aravamudan. "Introduction: Perpetual War"

Mary Louise Pratt. "Harm's Way: Language and the Contemporary Arts of War"

Fredric Jameson. "War and Representation"

Mary A. Favret. "Still Winter Falls"

Aaron McLean Winter. "The Laughing Doves of 1812 and the Satiric Endowment of Antiwar Rhetoric in the United States"

Benjamin Friedlander. "Emily Dickinson and the Battle of Ball's Bluff"

Marina MacKay. "'Is Your Journey Really Necessary?': Going Nowhere in Late Modernist London"

Charlotte Eubanks. "The Mirror of Memory: Constructions of Hell in the Marukis' Nuclear Murals"

Sarah Cole. "Enchantment, Disenchantment, War, Literature"

Jan Mieszkowski. "Watching War"

Stacey Peebles. "Lines of Sight: Watching War in *Jarhead* and *My War: Killing Time in Iraq*"

Geoffrey A. Wright. "The Desert of Experience: *Jarhead* and the Geography of the Persian Gulf War"

Steven Schroeder. "Mother of All Battles"

Papers from the MLA Convention Session

Allen Feldman. "The Structuring Enemy and Archival War"

Ian Baucom. "'Amicus Curiae': The Friend, the Enemy, and the Politics of Love"

Jody Greene. "Melancholia's Meerkat: A Poetic Leap"

Patrick Anderson. "There Will Be No Bobby Sands in Guantánamo Bay"

Nicholas Mirzoeff. "War Is Culture: Global Counterinsurgency, Visuality, and the Petraeus Doctrine"

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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, new works of fiction, or articles that were previously published in any language. 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 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.

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 broad range of readers. Consideration will be given to archival data from any period and in any language that do not exceed *PMLA*'s 9,000-word limit.

A member who wishes to make a proposal should provide the managing editor with the following materials: (1) a photocopy of the document, (2) an extended summary of the document in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the document if it is accepted, (4) information on the copyright status of the original (if the document

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In the October issue *(continued)*

Little-Known Documents

"War Poems from 1914." Introduction by David Ben-Merre and Robert Scholes

W. H. Auden. "The Library of Congress Variant of 'The Shield of Achilles.'" Introduction by Stephen E. Severn

Theories and Methodologies

Essays by Marianne Hirsch, James E. Young, Bill Brown, Mirta Alejandra Antonelli, Diamela Eltit, Ricardo Dominguez, Branislav Jakovljevic, and Richard Schechner

Correspondents at Large

Comments by Romila Thapar, Phiroze Vasunia, Marianna Torgovnick, Barbara Fuchs, Daniel Brewer, Madeleine Dobie, Caryl Emerson, Lydia H. Liu, Robert S. Levine, Amy S. Greenberg, Arturo Arias, Réda Bensmaïa, and John Whittier Treat

Diana Taylor. "Afterword: War Play"

In other issues

Paul Benzon. "Lost in Transcription: Postwar Typewriting Culture, Andy Warhol's Novel, and the Standardization of Error"

Jonathan Berliner. "Written in the Birch Bark: The Linguistic-Material Worldmaking of Simon Pokagon"

Seeta Chaganti. "Vestigial Signs: Inscription, Performance, and *The Dream of the Rood*"

Gregory Chaplin. "Beyond Sacrifice: Milton and the Atonement"

Mike Chasar. "The Business of Rhyming: Burma-Shave Poetry and Popular Culture"

Benjamin Conisbee Baer. "Creole Glossary: Tarashankar Bandopadhyay's *Hansuli Banker Upakatha*"

Stephen B. Dobranski. "Clustering and Curling Locks: The Matter of Hair in *Paradise Lost*"

James W. Earl. "The Forbidden Beowulf"

Brooks E. Hefner. "'Any Chance to Be Unrefined': Film Narrative Modes in Anita Loos's Fiction"

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Forthcoming in *PMLA*

In other issues *(continued)*

Kenneth Hodges. "Why Malory's Launcelot Is Not French: Region, Nation, and Political Identity"

Haiyan Lee. "Enemy under My Skin: Eileen Chang's 'Lust, Caution' and the Politics of Transcendence"

Scott MacKenzie. "'Stock the Parish with Beauties': Henry Fielding's Parochial Vision"

Carmen Nocentelli. "Spice Race: *The Island Princess* and the Politics of Transnational Appropriation"

Nicholas Paige. "Lafayette's Impossible Princess: On (Not) Making Literary History"

Criticism in Translation

Yves Bonnefoy. "Why Paul Celan Took Alarm." Introduction and translation by John Felstiner

Omar Ette. "Literature as Knowledge for Living, Literary Scholarship as Science for Living." Introduction and translation by Vera M. Kutzinski

Little-Known Documents

"'Attended with Great Inconveniences': Slave Literacy and the 1740 South Carolina Negro Act." Introduction by Birgit Brander Rasmussen

Charles Testut. "Excerpts from *Old Solomon; or, A Slave Family in the Nineteenth Century*" (1872). Introduction and translation by Heidi Kathleen Kim

"Three Literary Manifestos of Early Modern Spain." Introduction and translation by Anne J. Cruz and Elias L. Rivers

Nancy Vogeley. "Translation and National Politics: *Gil Blas* and the Picaresque"

Theories and Methodologies

Museum Studies: essays by Robert D. Aguirre, Kerstin Barndt, Kathryn A. Hoffmann, James Robson, and Jonah Siegel

Visual Cultures, Literary Cultures: essays by Sara Blair, Anthony W. Lee, Walter Benn Michaels, Michael North, and Elisa Tamarkin

Guest Column

Mieke Bal. "Exhibition Practices"

Features in *PMLA*

is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the document is not in English and if the proposer wishes to serve as translator or to designate a translator (who must also be an MLA member), the proposal should include a 1,000-word sample of the translation; otherwise the Editorial Board will select a translator of accepted non-English material. The Editorial Board will approve or decline the proposals.

Solicited Contributions

The editor and the Editorial Board periodically invite studies and commentaries by specific authors on topics of wide interest. These contributions appear in the following series: Theories and Methodologies, The Changing Profession, The Book Market, The Journal World, Letters from Librarians, and Correspondents at Large. MLA members are welcome to suggest topics that might be addressed under these rubrics.

Correction

In Ralph Bauer's "Hemispheric Studies" (124.1 [2009]: 234–50), the terms "hemispheric approach" and "transatlantic approach" are transposed in a sentence near the bottom of the right column on page 238. *PMLA* regrets this error, which was introduced during editing. The sentence should read:

> The transatlantic approach has traditionally emphasized the relations of each New World culture to its Old World counterpart—affinities of language, cultural heritage, or racial ancestry, for example—whereas the hemispheric approach has emphasized the relations (comparative, genealogical, etc.) among the literatures and cultures of the New World.

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