Forthcoming in *PMLA*

In the October issue

"Editor's Column—From Penn Station to Trenton: The Language Train"

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

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*"

Theories and Methodologies

Early American Literature: essays by Anna Brickhouse, Joanna Brooks, Michelle Burnham, Sandra M. Gustafson, Jared Hickman, Stephanie Kirk, Lloyd Pratt, Sarah Rivett, and Phillip H. Round

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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.

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.

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 emo-

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tions 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?

Literature in the World

Deadline for submissions: 3 November 2014

Coordinator: Simon Gikandi (Princeton Univ.)

PMLA invites essays on the nature and role of literature in a diverse and multilingual world. The special issue will seek to provide a critical reflection on the diversity of both dominant and less-taught languages and of their spheres of use, to engage with the vernacular and the indigenous as critical categories, and to consider conceptual or thematic structures that invite literary studies to move outside the rubrics of nation, state, and national language. The goals of the issue are to engage with literary expression in any language, tradition, and historical period outside mainstream movements and critical traditions and to open new avenues for thinking about what work literature does across linguistic and geographic zones. The issue will also address the changing nature of institutions of literary production in diverse traditions, the question of authorship, and the role of authors as subjects and agents of literature. The Editorial Board welcomes essays that move literary criticism, theory, and literary history toward new conversations about literatures in a multilingual world and define or redefine what literature means in the twenty-first century. How are questions of language and power played out in "other empires," such as the Russian, the Chinese, and the Japanese and the dominant African empires of the nineteenth century? What are the possibilities and limits of studying literature across languages and traditions? What does it mean for English, French, or Spanish to be creolized? What is the role of regional languages and their literatures in globalization? What happens when we change the direction of comparison from North-South to North-North or South-South? How does literature work in multilingual situations? What is the future of minor literatures and less-taught languages? How does literature function in primarily oral cultures? What is the role of translation in the circulation of literary cultures in different periods and places?

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

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In other issues

John Levi Barnard. "Ancient History, American Time: Chesnutt's Outsider Classicism and the Present Past"

S. Pearl Brilmyer. "'The Natural History of My Inward Self': Sensing Character in George Eliot's *Impressions of Theophrastus Such*"

Linda Gregerson. "Milton and the Tragedy of Nations"

Allen MacDuffie. "*The Jungle Books*: Rudyard Kipling's Lamarckian Fantasy"

Phoebe Putnam. "'Not quite—Content—': Emily Dickinson Retouches a Paint Mixed by John Quincy Adams and Oliver Wendell Holmes"

Reena Sastri. "Louise Glück's Twenty-First-Century Lyric"

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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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 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.

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