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 An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.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.

Cover: Muriel Hasbun, detail of *Todos los santos (la llegada) / All the Saints (The Arrival)*, 1995. Toned gelatin silver print. Muriel Hasbun teaches photography and is the program coordinator of fine art photography at the Corcoran College of Art + Design. Her work, recently exhibited at the Corcoran Gallery of Art (2004) and the fiftieth Venice Biennale (2003), is in the collections of the Bibliothèque Nationale de France, the Smithsonian American Art Museum, George Washington University, and other public and private owners. She writes:

I imagined my grandfather arriving from Palestine in 1914 and seeing the landscape of my terruño*—my homeland—for the first time. . . .*

I had gone to El Salvador, to the cemetery where my grandfather is buried. Palm trees lined the path to what I thought was his grave site. But the names on the crypt were not those of my family. The correct tomb was a few steps away. I took the picture anyway.

How uncanny that the photograph ended up looking like the Holy Land, the place where he came from.

https://doi.org/10.1632/pmla.2005.120.3.709 Published online by Cambridge University Press