Forthcoming in *PMLA*

In the May issue

"Editor's Column: Sea Trash, Dark Pools, and the Tragedy of the Commons"
Catherine Porter. "Presidential Address: English Is Not Enough"

Kenneth Hodges. "Why Malory's Launcelot Is Not French: Region, Nation, and Political Identity"
Carmen Nocentelli. "Spice Race: *The Island Princess* and the Politics of Transnational Appropriation"
Jeffrey Glover. "Channeling Indigenous Geopolitics: Negotiating International Order in Colonial Writing"
Scott MacKenzie. "'Stock the Parish with Beauties': Henry Fielding's Parochial Vision"
Benjamin Conisbee Baer. "Creole Glossary: Tarashankar Bandopadhyay's *Hansuli Banker upakatha*"
Haiyan Lee. "Enemy under My Skin: Eileen Chang's *Lust, Caution* and the Politics of Transcendence"

Theories and Methodologies

Oceanic Studies: essays by Margaret Cohen, Adriana Craciun, Hester Blum, Iain Chambers, Christopher Connery, Elizabeth DeLoughrey, Gaurav Desai, Isabel Hofmeyr, Noelani Arista, and Teresia Teaiwa
Aimé Césaire: Poet, Politician, Intellectual: essays by J. Michael Dash, Christopher L. Miller, Mireille Rosello, and Keith L. Walker

The Changing Profession

Leslie Morris. "Placing and Displacing Jewish Studies: Notes on the Future of a Field"
Anita Norich. "Under Whose Sign? Hebraism and Yiddishism as Paradigms of Modern Jewish Literary History"
R. Radhakrishnan. "Theory, Democracy, and the Public Intellectual"

Little-Known Documents

Phillis Wheatley. "'Phillis Wheatley's First Effort.'" Commentary by Vincent Carretta

(continued)

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.

Work

Deadline for submissions: 1 March 2011

Coordinator: Vicky Unruh (Univ. of Kansas)

The Editorial Board invites essays that focus on work as an analytic category. They may address any literary or cultural genre, historical period, or region and may take any theoretical perspective. In 1883 the French socialist Paul Lafargue attacked the "love of work" as a "disastrous dogma" and "mental aberration" over which priests, economists, and moralists had cast a "sacred halo," and he proclaimed laziness the "mother of the arts and noble virtues." In 2009, on the fiftieth anniversary of the Cuban Revolution, the Spanish philosopher Carlos Fernández Liria resuscitated Lafargue: instead of promoting a communal "cult of work," he wrote, Cuba should ensure the "right to laziness" as a model for the low-growth, sustainable development required for saving the planet and feeding its inhabitants. How do such crises in economic, political, or cultural authority play out in literary and artistic imaginings of work? What can site-specific cartographies of work reveal about the movement and social networks of local and transnational human communities? What is a work ethic, and what do specific work ethics illuminate or conceal? When is a work ethic unethical? How do declarations of work as an international human right interface with globalized divisions of labor? What role do contending concepts of work and leisure play in cross-cultural transactions? What are the distinctions between the concept of work and its close relatives: labor, job, enterprise, industry, productivity, and creation? How do changes in conceptions of academic or scholarly work—within and outside the academy—register key shifts in received truths about culture, the economy, or political life?

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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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

Forthcoming in *PMLA*

In the May issue *(continued)*

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

In other issues

John Bryant. "Rewriting *Moby-Dick*: Politics, Textual Identity, and the Revision Narrative"

Joshua Calhoun. "The Word Made Flax: Cheap Bibles, Textual Corruption, and the Poetics of Paper"

Rachel Cole. "Rethinking the Value of Lyric Closure: Giorgio Agamben, Wallace Stevens, and the Ethics of Satisfaction"

Marcy J. Dinius. "'Look!! Look!!! at This!!!!': The Radical Typography of David Walker's *Appeal*"

Stefani Engelstein. "Sibling Logic; or, Antigone Again"

Toral Jatin Gajarawala. "Some Time between Revisionist and Revolutionary: UnReading History in Dalit Literature"

Ilya Kliger. "Dostoevsky and the Novel-Tragedy: Genre and Modernity in Ivanov, Pumpiansky, and Bakhtin"

John Kucich. "Psychoanalytic Historicism: Shadow Discourse and the Gender Politics of Masochism in Ellis, Schreiner, and Haggard"

Robert Mitchell. "Suspended Animation, Slow Time, and the Poetics of Trance"

Ankhi Mukherjee. "'What Is a Classic?': International Literary Criticism and the Classic Question"

Bonnie Carr O'Neill. "The Personal Public Sphere of Whitman's 1840s Journalism"

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

Criticism in Translation

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

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Forthcoming in *PMLA*

In other issues *(continued)*

Little-Known Documents

Frank R. Steward. "Three Stories." Introduction by Gretchen Murphy and John Cullen Gruesser

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

The Changing Profession

Janice Radway. "Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change"

Joseph Roach. "Performance: The Blunders of Orpheus"

Dick Terdiman. "Can We Read the Book of Love?"

Correspondents at Large

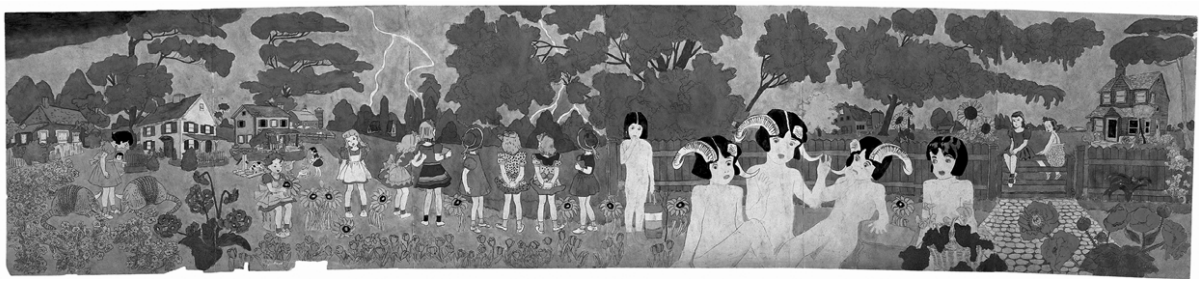
Monika Fludernik. "Narratology in the Twenty-First Century: The Cognitive Approach to Narrative"

Jean-Jacques Lecercle. "Return to the Political"

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.

Cover: Henry Darger, detail of *Untitled (Vivian Girls Watching Approaching Storm in Rural Landscape)*, mid–20th cent. (full image is below). Watercolor, pencil, and carbon tracing on pieced paper, 61.0 × 276.2 cm. American Folk Art Museum, New York, anonymous gift in recognition of Sam Farber, 2004.1.1b. © Kiyoko Lerner. Photo by James Prinz.

The self-taught artist Henry Darger (1892–1973) created nearly three hundred watercolor and collage paintings to illustrate his fifteen-thousand-page epic of good and evil, *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*. The story follows the heroic efforts of a band of young sisters, the Vivian girls, to free children enslaved by an army of adults, the Glandelinians. The children's nudity reveals their mixed gender. The work has two endings: after harrowing trials and complex adventures, the Vivian girls triumph in one version, while in the other they are defeated by the Glandelinians. The American Folk Art Museum houses the largest public repository of works by Darger.



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