# Submitting Manuscripts to *PMLA*

## Editorial Policy for Essays

*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.

## Eligibility

To be eligible for review, manuscripts must meet the following requirements:

*MLA membership.* Authors must be members of the MLA. (For a collaboratively written essay to be eligible for review, all coauthors must be members of the MLA.)

*Author anonymity.* 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.

*Word length.* Articles must be between 6,000 and 9,000 words. The word count includes discursive notes but excludes works-cited lists and translations.

*Originality.* Articles cannot have been previously published in any language. An article is considered previously published if it appears in print or in an online outlet with the traits of publication, such as editorial selection of content, a formal presentation, and ongoing availability. Online contexts that typically lack these traits include personal Web pages, discussion groups, and repositories.

*Exclusive submission.* Articles cannot be under consideration by other journals or publishers. An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.

*Language.* Manuscripts in languages other than English 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. Translations should accompany all foreign language quotations.

*Scope. PMLA* does not publish book reviews or new works of fiction. Submissions should be broadly of interest to those concerned with the study of language and literature.

*Quality. PMLA* publishes the best of its kind. Works that demonstrate egregious signs of poor quality (e.g., lack of scholarly apparatus when relevant, evidence of extreme carelessness in preparation) cannot be sent for review.

## Forthcoming in *PMLA*

### In the March issue

"Editor's Column—Historicism, Presentism, Futurism"

Rachel Buurma and Laura Heffernan. "The Classroom in the Canon: T. S. Eliot's Modern English Literature Tutorial and *The Sacred Wood*"

Kara Gaston. "Forms and Celestial Motion in Chaucer's *Complaint of Mars*"

Ricardo Matthews. "Song in Reverse: The Medieval Prosimetrum and Lyric Theory"

Karen Hadley. "Blake's *Visions* and the Biopolitical Unconscious"

Michael Tondre. "The Impassive Novel: 'Brain-Building' in Walter Pater's *Marius the Epicurean*"

Julia Elsky. "Rereading Ionesco's *Bald Soprano*: Interlingual Exchange and Language Manuals from Vichy to the Postwar Era"

*Criticism in Translation*

Ibrahim Younisi. "'Two Themes in *Bleak House*.'" Introduction and translation by Sina Rahmani

*Little-Known Documents*

Anna Mendelssohn. *What a Performance*. Introduction by Sara Crangle

*Theories and Methodologies*

*On Viet Thanh Nguyen's* The Sympathizer, The Refugees, *and* Nothing Ever Dies. Essays by Sarah Chihaya, Sylvia Chong, Yogita Goyal, Yunte Huang, Anjali Prabhu, Caroline M. Rody, Min Hyoung Song, Ben Vu Tran, and Sunny Xiang; response by Viet Thanh Nguyen



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## Forthcoming in *PMLA*

### In other issues

Alison Margaret Bigelow. "Transatlantic Quechuañol: Reading Race through Colonial Translations"

Beth Blum. "The Self-Help Hermeneutic: Its Global History and Literary Future"

Michaela Bronstein. "Taking the Future into Account: Today's Novels for Tomorrow's Readers"

Mike Chasar. "Ghosts of American Literature: Receiving, Reading, and Interleaving Edna St. Vincent Millay's *The Murder of Lidice*"

Alicia Christoff. "*Margaret* and the Victorians"

Julie Cyzewski. "Broadcasting Nature Poetry: Una Marson and the BBC's Overseas Service"

Katherine Fusco. "Sexing Farina: *Our Gang*'s Episodes of Racial Childhood"

Edgar Garcia. "Pictography, Law, and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich"

N. Katherine Hayles. "Human and Machine Cultures of Reading: A Cognitive Assemblage Approach"

James Heffernan. "Reading Pictures"

Laura E. Helton. "On Decimals, Catalogs, and Racial Imaginaries of Reading"

Barbara Hochman. "Filling in Blanks: Nella Larsen's Application to Library School"

Kamran Javadizadeh. "The Atlantic Ocean Breaking on Our Heads: Claudia Rankine, Robert Lowell, and the Whiteness of the Lyric Subject"

Kimberly Johnson. "Linear Perspective and the Renaissance Lyric"

Jamison Kantor. "Immortality, Romanticism, and the Limit of the Liberal Imagination"

Annabel L. Kim. "Infiltrating Autofiction: Disappearing the Subject in Anne Garréta's *Pas un jour*"

Benjamin Mangrum. "Aggregation, Public Criticism, and the History of Reading 'Big Data'"

Joseph Mansky. "'Look No More': Jonson's *Catiline* and the Politics of *Enargeia*"

*(continued)*

### Submission Procedures

*MLA style*. Ma LA style as set out in the most recent edition of the *MLA Handbook*. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

*Cover sheet*. 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.

*Permissions*. 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.

Submissions should be sent electronically to pmlasubmissions@mla.org.

### Review Process

Each article submitted and eligible for peer review is sent to at least two reviewers. 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 readers, to members of the Editorial Board, or to the editor. For detailed information on the review process for submitted essays, please send an inquiry to pmlasubmissions@mla.org.

## Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 85 Broad Street, suite 500, New York, NY 10004-2434 (pmlasubmissions@mla.org).

### Special Topic

Articles on the general topic are invited; the subtopics listed are provided by way of example and suggestion only. Please see the editorial policy and eligibility requirements for material submitted to *PMLA*.

#### *Varieties of Digital Humanities*

*Deadline for submissions: 12 March 2018*

Coordinators: Alison Booth (Univ. of Virginia) and Miriam Posner (Univ. of California, Los Angeles)

Digital humanities (DH) may not be a full-fledged discipline, but it has advanced beyond "the next big thing" to become a reality on many campuses.



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