Forthcoming in *PMLA*

In the January issue

"Editor's Column—Infrastructure Art: Simon Gikandi"

Irene Siegel. "A Judeo-Arab-Muslim Continuum: Amran El Maleh's Poetics of Fragments"

Elizabeth Bearden. "Before Normal, There Was Natural: John Bulwer, Disability, and Natural Signing in Early Modern England and Beyond"

Tammy Clewell. "Beyond Psychoanalysis: Resistance and Reparative Reading in Alison Bechdel's *Are You My Mother?*"

Bernhard Malkmus. "Man in the Anthropocene: Max Frisch's Environmental History"

Anca Parvulescu. "Feminism in the Age of Queer Theory: The Question of Reproduction in Lee Edelman's *No Future* and J. M. Coetzee's *Slow Man*"

Thomas C. Connolly. "Primitive Passions, Blinding Visions: Arthur Rimbaud's 'Mystique' and a Tradition of Mystical Ekphrasis"

Ray Horton. "'Rituals of the Ordinary': Marilynne Robinson's Aesthetics of Belief and Finitude"

Little-Known Documents

"Gertrude Stein and Politics: 'Let Us Save China.'" Introduction and commentary by Birgit Van Puymbroeck

Theories and Methodologies

Commentaries on Homi Bhabha's The Location of Culture: essays by Moradewun Adejunmobi, Deepika Bahri, Kavita Daiya, Keith Feldman, Stefan Helgesson, Maryam Khan, Henry Schwarz, and Robert J. C. Young; reply by Homi Bhabha

Submitting Manuscripts to *PMLA*

Editorial Policy for Essays

PMLA we y of
l t
a , whe
s a
PMLA e dr
s i
e da

Eligibility

To be i

MLA membership. Aut LA. (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 2,500 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.

https://doi.org/10.1632/pmla.2016.131.5.1190b Published online by Cambridge University Press

Submission Procedures

MLA style. Manuscripts should follow MLA 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).

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.

Forthcoming in *PMLA*

In other issues

David Alff. "Before Infrastructure: The Poetics of Paving in John Gay's *Trivia*"

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

Eric Calderwood. "Franco Hajj: Moroccan Pilgrims, Spanish Fascism, and the Unexpected Journey of Modern Arabic Literature"

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

Ben Garceau. "Passing Over, Passing On: *Survivance* in the Translations of *Deor* by Seamus Heaney and J. L. Borges"

Melissa Girard. "J. Saunders Redding and the 'Surrender' of African American Women's Poetry"

Benjamin D. Hagen. "Feeling Shadows: Virginia Woolf's Sensuous Pedagogy"

Stephen Hequembourg. "Literally: How to Speak like an Absolute Knave"

Alan Itkin. "Bring Up the Bodies: The Classical Concept of Poetic Vividness and Its Reevaluation in Holocaust Literature"

Daniel Keegan. "Indigested in the Scenes: Hamlet's Dramatic Theory and Ours"

Anne McCarthy. "Reading the Red Bull Sublime"

Rachel Mesch. "'O My Hero! O My Comrade in Arms! O My Fiancée!': Gender Crossing and Republican Values in Jane Dieulafoy's Fictions"

John Miller. "When Drama Went to the Dogs; or, Staging Otherness in the Animal Melodrama"

Ryan Netzley. "Sameness and the Poetics of Nonrelation: Andrew Marvell's 'The Garden'"

Marie Ostby. "Graphics and Global Dissent: Marjane Satrapi's *Persepolis*, Persian Miniatures, and the Multifaceted Power of Comic Protest"

Peter Remien. "Oeconomy and Ecology in Early Modern England"

Benjamin A. Saltzman. "Secrecy and the Hermeneutic Potential in *Beowulf*"

(continued)

https://doi.org/10.1632/pmla.2016.131.5.1190b Published online by Cambridge University Press