# 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, nor does it accept articles that were 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. 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 electronically or, in duplicate, as hard copy to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789 (pmlasubmissions@mla.org). With each print 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

Cover: Lear hauling Cordelia's dead body. Lilly Englert and Michael Pennington in the Theatre for a New Audience's production of *King Lear*, directed by Arin Arbus (2014). Photo © Carol Rosegg.



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## Forthcoming in *PMLA*

### In the January issue

Editor's Column

Paul K. Saint-Amour. "*Ulysses* Pianola"

Marius Hentea. "Federating the Modern Spirit: The 1922 Congress of Paris"

Joshua Kotin. "Wallace Stevens's Point of View"

Scott Herring. "Djuna Barnes and the Geriatric Avant-Garde"

Lital Levy and Allison Schachter. "Jewish Literature / World Literature: Between the Local and the Transnational"

*Little-Known Documents*

Djuna Barnes. "Lament for the Left Bank." Introduction and notes by Aaron Yale Heisler

Laura (Riding) Jackson. "Laura (Riding) Jackson's Film Conscience: Selections from *Len Lye and the Problem of Popular Films* (1938)." Introduction by George Fragopoulos

*Criticism in Translation*

M. L. Gasparov. "Literary History as a Creative and Scholarly Task: The Case of Bakhtin" and "The Ethics of Philology." Introduction, translations, and notes by Michael Wachtel

*Theories and Methodologies*

*Care for Reading: Helen Tartar's Work as Editor:* essays by Judith Butler, Timothy Campbell, Jonathan Freedman, Christopher GoGwilt, Jacques Lezra, Kevin McLaughlin, and Andrew Parker

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.

# 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 (pmlasubmissions@mla.org).

## 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.

### *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 possibili-



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