Forthcoming in *PMLA*

In the January issue

"Editor's Column—This Thing Called Literature . . . What Work Does It Do?"

Daniel Shore. "Why Milton Is Not an Iconoclast"

Andre Furlani. "Beckett after Wittgenstein: The Literature of Exhausted Justification"

Laura E. Tanner. "Holding On to 9/11: The Shifting Grounds of Materiality"

Jonas Grethlein. "Myth, Morals, and Metafiction in Jonathan Littell's *Les Bienveillantes*"

Criticism in Translation

Karl Philipp Moritz. "An Attempt to Unify All the Fine Arts and Sciences under the Concept of *That Which Is Complete in Itself*" (1785). Introduction and translation by Elliott Schreiber

Gérard Genette. "Literary Utopia." Introduction and translation by Marcy Schwartz

Theories and Methodologies

Economics, Finance, Capital, and Literature: Essays by Christopher Nealon, Joshua Clover, Crystal Bartolovich, Richard T. Gray, Hildegard Hoeller, Richard Rosa, and Ericka Beckman

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.

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.

Tragedy

Deadline for submissions: 5 November 2012

Coordinators: Jean E. Howard (Columbia Univ.) and Helene Foley (Barnard Coll.)

How does tragedy speak to the critical and the creative imagination today? As a dramatic genre, tragedy has an ancient lineage in the West, connected to some of the most moving documents of the Greek theater; yet its persisting theatrical forms diverge from practices developed by the classical Greek dramatists. New forms of tragedy often coalesce at particular historical moments: Elizabethan England, late-seventeenth-century France, mid-twentieth-century America. But each incarnation of the tragic form has concerned itself with questions of limits (of expression, endurance, and capacity); of human transcendence, sacrifice, and annihilation; or of ethical responsibility to self, others, and the universe.

In the face of the present precariousness of life and new forms of hubristic self-assertion over and against the common good, what resources does tragedy provide for meaningful analysis, critique, and change? Does a traditional focus on the tragic protagonist preclude ideas of collective tragedy? Can the genre encompass experiences of ecological disaster, genocide, and poverty?

The *PMLA* Editorial Board invites essays that reflect on tragedy's critical capacity to address urgent political, philosophical, and aesthetic questions.

https://doi.org/10.1632/pmla.2011.126.4.894a Published online by Cambridge University Press