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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Like many fields that have received a great deal of attention, DH derives energy from internal combustion and external friction—dissenters, supporters, and detractors see different sides of what may after all be too large a variety of practice to cohere as a field in the future. This moment, then, seems a good time to ask, What is next for DH? And what can we learn from what has come before?

PMLA invites essays that will help assess the past of DH, outline its current state, and point to its future directions among diverse participants, allies, and critics. The special issue welcomes well-informed critical essays that articulate varieties of digital experience with DH as it is commonly understood and as it is practiced in a more expansive, even contested, way, including but not limited to the following topics: game studies; digital narrative and poetry; social media and blogging; digital arts, including music and theater; digital pedagogy in languages, literatures, and writing (teaching with technology, e-portfolios, immersive technology, mapping assignments); textual editing; edited digital archives of manuscript or print materials; natural language processing and textual analysis of large corpora such as historical newspapers or a genre or a literary era; prosopographies, from ancient to modern; 3-D printing or modeling; virtual reality and photogrammetry documenting cultural heritage sites or artifacts; mapping and time lines to visualize trends in cultural or literary history; issues of copyright and commercial databases; theories and histories of digital technologies and their industrial and cultural impact; the growing field of criticism on digital scholarship and institutional change; advocacy or cultural criticism oriented toward new media and transformative practice.

The *PMLA* Editorial Board welcomes collaborative or single-author essays that take note of digital humanities of these or other varieties, whether centered on education or other spheres, whether ephemeral or long-standing. Submissions that consider a specific project should go beyond reporting on its methods and findings and emphasize its implications for digital literature and language scholarship. Of particular interest are reflections on DH as practiced beyond North America and Europe. Issues and themes might include accessibility, sustainability, standards of evidence, transforming the academic career, changing or pursuing further the abiding questions in the discipline. Histories, predictions, and manifestos may be welcome, but all essays should be accessible and of interest to the broad *PMLA* readership.

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

Forthcoming in *PMLA*

In other issues *(continued)*

Patrizia McBride. "Berlin Dada and the Time of Revolution"

Anna Nelson. "Unraveling the Mystery of *Behind the Seams*: The 'Colored Historian' of the White House and Her Pseudonymous Parodist"

Rebecca Olson. "The Continuing Adventures of *Blanchardyn and Eglantine*: Responsible Speculation"

Yi-Ping Ong. "Anna Karenina Reads on the Train: Readerly Subjectivity and the Poetics of the Novel"

Adam Reed. "Reading Minor Character: An English Literary Society and Its Culture of Investigation"

Margaret Russett. "Language Strange: The Romantic Scene of Instruction in Twenty-First-Century Turkey"

Jonathan Sachs. "Slow Time"

Andrew Stauffer. "An Image in Lava: Annotation, Sentiment, and the Traces of Nineteenth-Century Reading"

Tristram Wolff. "That's Close Enough: The (Ongoing) History of Emotivism in Close Reading"

Christine A. Wooley. "Held in Checks: Du Bois, Johnson, and the Figurative Work of Financial Forms"

Criticism in Translation

Wolfgang Emmerich. "What Is and to What End Does One Study GDR Literature?" Introduction and translation by Nicole Burgoyne and Andrew Hamilton

Charles Nodier. "Du fantastique en littérature." Introduction and translation by Elizabeth Berkebile McManus and Daniela Ginsburg

Otakar Zich. "Theatrical Illusion," from *Aesthetics of Dramatic Art* (*Estetika dramatického umění*; 1931). Introduction and translation by Emil Volek and Andres Pérez-Simón

Little-Known Documents

E. M. Forster. "Pericles in Paradise." Introduction by Foteini Dimirouli

Langston Hughes. "Four Poems from Langston Hughes's Spanish Civil War Verse." Evelyne Scaramella and Anne Donlon

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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 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.

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