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Contents

MARCH 2022

- 197 Submitting Manuscripts to *PMLA*
- 198 Forthcoming in *PMLA*
- 198 Features in *PMLA*
- 201 **Editor's Column—Clipping in and out of the Trenches**

- 215 **Possible Persons: Dickensian Character, Violent Play**
 VANESSA SMITH
- 230 **On the Literary History of Selling Out: Craft, Identity, and Commercial Recognition**
 IAN AFFLERBACH
- 246 **Two Interpretive Postures and Two Kinds of Friendship in Mughal Commentaries on Sa'dī's *Gulistān***
 PRASHANT KESHAVMURTHY
- 262 **Reading Late Modern Wartime in the Anthropocene: Elizabeth Bowen's *The Little Girls***
 BERYL PONG
- 279 **Native American Literature, 901 AD? A New Reading of the Battiste Good Wintercount**
 BIRGIT BRANDER RASMUSSEN
- 
- LITTLE-KNOWN DOCUMENTS
- 295 **Tattoos: Writing in Dots**
 ABDELKÉBIR KHATIBI
 INTRODUCTION AND TRANSLATION BY MATT REECK
- 
- THEORIES AND METHODOLOGIES
- Abdelkébir Khatibi: Literature and Theory**
- 311 **Khatibi, Now**
 YASSER ELHARIRY AND MATT REECK
- 319 **The Way toward the Other: Khatibi, Bowles, Mrabet**
 BRIAN T. EDWARDS

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- 327 **The Khatibi Effect: The Fragment as Horizon of Writing**
KHALID LYAMLAHY
- 338 **Khatibi's Graffiti: The Gestural Aesthetics of Writing on Language**
DAVID FIENI
- 347 **Textual Traces: Khatibi and His Jews**
BRAHIM EL GUABLI
- 355 **Postcolonial Tattoos as Mnemonic Inscriptions**
CHARLES FORSDICK
- 362 **Aimancipation**
TERESA VILLA-IGNACIO
- 370 **The Ontology of Becoming**
HODA EL SHAKRY
- 381 **Alongside Sexuality**
MATTHEW BRAUER
- 389 **"Un Nouvel Internationalisme Littéraire"? Dreams and Delusions of "World Literature" in Khatibi, Djaout, and Adimi**
JANE HIDDLESTON
- 396 **In Memoriam**
Index of Advertisers

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 to 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 MAY ISSUE

“Fredric Jameson’s *The Political Unconscious: Forty Years On*,” by Andrew Cole and Robert T. Tally, Jr.

JORDAN BURKE. “Lawino in the Library: Anthropology, Modernity, and the Profession of African Literature”

MARIUS HENTEA. “Pound’s *Four Pages*: ‘Literary Camouflage’ and Postwar Anonymous Propaganda”

HADJI BAKARA. “Time, Sovereignty, and Refugee Writing”

MARY DOCKRAY-MILLER. “*Afrisc Meowle*: Exploring Race in the Old English *Exodus*”

MÉDAR SERRATA. “‘The True and Only Bones of Columbus’: Relics, Archives, and Reversed Scenarios of Discovery”

Criticism in Translation

GIORGIO AGAMBEN. “The ‘Dark Night’ of John of the Cross (1974).”

Introduction and translation by Alberto Parisi

Theories and Methodologies

Fredric Jameson’s The Political Unconscious: Forty Years On
Coordinated by Andrew Cole and Robert T. Tally, Jr. Essays by Ian Balfour, Maria Elisa Cevalco, Cole, Jonathan Culler, Yogita Goyal, Stianne Ngai, Neferti Xina M. Tadiar, Tally, Phillip E. Wegner, and Xudong Zhang; response by Fredric Jameson

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.

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Please submit manuscripts (as *Word* files) through *PMLA*’s ScholarOne site (mc.manuscriptcentral.com/pmla).

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@mmla.org.

Features in *PMLA*

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.

A member who wishes to make a proposal should first ascertain that no previous English translation exists. The proposer should then submit the following materials through *PMLA*’s ScholarOne site (mc.manuscriptcentral.com/pmla): (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 and submitted as a *Word* file, 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, a 1,000-word sample of the translation should be submitted (as a *Word* file). The proposer may either serve as translator of the essay or designate a translator (who must also be an MLA member).

The translated essays should normally not exceed *PMLA*'s 9,000-word limit. The Editorial Board will approve or decline the proposals and evaluate the quality of the translations.

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 send submit the following material through *PMLA*'s ScholarOne site (mc.manuscriptcentral.com/pmla): (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 and submitted as a *Word* file, 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, the proposal should include a 1,000-word sample of the translation. The proposer may either serve as translator of the document or designate a translator (who must also be an MLA member). The Editorial Board will approve or decline the proposals and evaluate the quality of the translations, if applicable.

Special Topics

From time to time the *PMLA* Editorial Board invites essays on special topics designed to attract a wide readership. These groupings allow dialogue among essays and encourage in-depth investigation of the selected subjects. Special topics appear about once every three years and are composed primarily of full-length essays that go through the regular *PMLA* review process; in addition, coordinators write an introduction to the topic and can commission up to two full-length essays and material for Theories and Methodologies and The Changing Profession (among other sections of the journal), to round out the submissions received through peer review.

Forthcoming in *PMLA*

IN OTHER ISSUES

- IAN ALMOND. "Disappearing in the Ecstasy of History: Armenians and the Monocultural Sublime in Modern Turkish Literature"
- SARI ALTSCHULER. "Babo's 'Mute'-ny: Deaf Culture and Black Testimony in Antebellum America"
- EDMUND BIRCH. "Alexandre Dumas's *Odyssey*: Race, Slavery, Narrative"
- ALEXANDRA BROWN. "404 Utopia Not Found: Cyberpunk Avatars in Samanta Schweblin's *Kentukis*"
- EMMA BRUSH. "Rude Railing Rhymers: Reading Close Rhyme in Skeltonic Verse and Hip-Hop"
- DOYLE CALHOUN. "Variations on *Verrition*: (Re)turning to the Enigmatic Final Word of Aimé Césaire's *Cahier d'un retour au pays natal*"
- ANTHONY CORDINGLEY. "Puritan Genealogies: Robert Lowell, Perry Miller, and the Postwar Jonathan Edwards"
- JED ESTY. "After the West: Conrad and Nabokov in Long-Wave Literary History"
- GABRIELLA FRIEDMAN. "Illegible Histories, Invisible Movements: Indigenous Refusal in Blake Hausman's *Riding the Trail of Tears*"
- ALLAN HEPBURN. "Sound, Interrogation, Torture: John le Carré and the Audible State"
- GEOFFREY KIRSCH. "Loss without Remedy: *Moby-Dick* and the Laws of Compensation"
- SELINA LAI-HENDERSON. "'You Are No Darker Than I Am': *The Souls of Black Folk* in Maoist China"
- JANE MIKKELSON AND TIMOTHY HARRISON. "'Worlds Together Shined': Bidel, Traherne, and Collaborative Comparison"
- CARMEN NOCENTELLI. "Rereading 'Elizabeth I as Europa'"
- JESSICA RESVICK. "Picturesque Mediations: Adalbert Stifter, Washington Irving, and the Transfiguration of the Mundane"

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Forthcoming in *PMLA*
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REENA USHA RUNGGOO. "Creolization
Otherwise: Centering the Local
(Inter)Textualities of Ananda
Devi's *Pagli*"

ELIZABETH RUSS. "Telling Other Stories:
Dominican Black
Cosmopolitanism in Aída
Cartagena Portalatín's *Tablero*"

SUSANNA SACKS. "From Plinth to Stage:
Protest Theatre as Historiographic
Activism in *The Fall*"

ANNE MARIE THOMPSON. "Intimate
Editing: The Textual Poetics of
Susan Howe's Collage Poems"

JOSE LUIS VENEGAS. "Minor Orientalism:
Spain in James Joyce's *Ulysses*"

Criticism in Translation

JEAN AMROUCHE. "The Myth of France,
and France in Reality: Some Bitter
Home Truths." Introduction and
translation by Nicholas Harrison

MARIA JANION. "Uncanny Slavdom."
Introduction and translation by
Marta Figlerowicz

NAZIK AL-MALA'IKA. "The Social Roots
of the Arabic Free Verse
Movement." Introduction and
translation by Qussay Al-Attabi

AHMET HAMDI TANPINAR. "Letter to a
Young Girl from Antalya."
Introduction and translation by
Shaj Mathew and Selin Ünlüönen

Little-Known Documents

W. E. B. DU BOIS. "New Negro Creed"
and "A Negro on Etiquet of Caste."
Introduction by Martha Patterson

JOHANN WOLFGANG GOETHE. "Archive
of the Poet and Writer."
Introduction and translation by Kai
Sina and Carlos Spoerhase

DORIS LESSING. "Lesser Lessing: On
Stage and Off." Introduction by
James Arnett

Special Features

Each fall, the *PMLA* Editorial Board welcomes proposals for clusters of essays on a topic of wide interest, to appear in the following special features: Theories and Methodologies, which addresses a timely issue or recent work of scholarship, and The Changing Profession, which takes up new and emerging fields in the humanities. Please visit the MLA website for more details about proposing special features for the journal (www.mla.org/PMLA-Submissions).