

Report from the Editor of *PMLA* for 2012–13  
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The primary responsibility of the *PMLA* Editorial Board is to make final decisions on the acceptance of articles for *PMLA*. It also requests contributions for the journal's special features, defines special topics and selects special-topic coordinators, makes recommendations to the Executive Council on policies, and works to maintain the intellectual quality of material published in the journal.

The last four *PMLA* issues show a wide range of exciting work and owe their scholarly rigor to the meticulous efforts of the Editorial Board members—who read essays, worked one-on-one with authors, and provided detailed suggestions for revision—and to exceptional authors, whose essays make powerful interventions in various fields.

The October 2012 issue features the special topic Work, coordinated by Vicky Unruh. After Unruh's introduction, the issue comprises five essays submitted by members, two full-length essays commissioned by the coordinator (by Anne-Maria Makhulu and Rebecca E. Biron), and four essays based on presentations at the 2012 MLA convention session linked to this issue. In addition, seven short essays were solicited for the rubric Theories and Methodologies; eight, on work in the academy, for The Changing Profession; and three, on the connections between work and the Occupy Movement, for Correspondents at Large.

The January 2013 issue begins with an Editor's Column on the complex relation that aspiring scholars—especially those far from the metropole—have to great libraries. The five regular essays, which range in subject from Homer to the latest controversies in queer theory, from the rise of English in the time of Bede to film writing in the time of Faulkner, reflect the breadth of members' interests. Under Theories and Methodologies, David Chioni Moore and eleven scholars whom he inventively assembled discuss fourteen translations of an African literary classic, Ferdinand Oyono's *Une vie de boy*, exploring the marked effects that cultural and linguistic factors had on each version. Eight essays for The Changing Profession look at how digital technology has changed reading, as we read while on the go, networked with other readers, and plugged into devices and interfaces that alter our relation to texts.

Opening the March issue is a Guest Column by Julie Ellison, who argues that the formerly distinct domains of the academic humanities and the public humanities are increasingly merging in a new conception of public scholarship. The issue proceeds with five heterogeneous regular essays, followed by a Theories and Methodologies feature in which critics comment on Kenneth Warren's *What Was African American Literature?*, a 2011 book contending that black literature was linked to Jim Crow and that both phenomena have ended; Warren responds to the comments. Alan Liu, a pioneer of the digital humanities, gives his perspective on the present state of that field. The series Criticism in Translation and Little-Known Documents stage four discoveries submitted by members: a translation from a late medieval Bible, formatted in *PMLA* like the original, with glosses wrapped around and injected into the text; early attempts to formulate a rigorous conception of literary comparatism undertaken by A. N. Veselovsky in 1863; translations and exegeses of single-page tracts issued by Belgian surrealists in 1924–25,

presented in facsimile in *PMLA*; and a remnant of the Cold War—four advertisements from 1967 soliciting donations of books to be distributed abroad where they would promote democracy and help close the “book gap.”

Preceded by an Editor’s Column that considers critics in exile and by Michael Bérubé’s 2013 MLA Presidential Address, the four regular essays in the May issue examine works by Michael Ondaatje, Charles Chesnutt, Chang-rae Lee, and W. E. B. Du Bois. The question of what comparatism today “does” for various branches of the humanities is engaged by twelve critics under Theories and Methodologies. The same rubric encompasses a sheaf of tributes assessing the career of Carlos Fuentes after his recent death. Criticism in Translation and Little-Known Documents continue with an excerpt from André Jolles’s *Einfache Formen* (1930), a work that foreshadows structuralism and narratology; selections from a magazine column that Gwendolyn Bennett wrote in the 1920s; a translation of a sixteenth-century Spanish elegy about Ponce de León’s landings in Florida; and a translation of a Peruvian anticlerical, feminist polemic of 1904.

Three special-topic issues are in development. The topics are Tragedy, coordinated by Jean Howard and Helene Foley (Oct. 2014); Emotions, coordinated by Katharine Jensen and Miriam Wallace (Oct. 2015); and Literature in the World, which I will coordinate (Oct. 2016).

The number of submissions to *PMLA* in the calendar year 2012 (259) was higher than the number in 2011 (245). As of 31 August 2013, we have received 151 submissions in 2013, 11 fewer than we received in the same period in 2012. During the Editorial Board’s 2012–13 term, the board considered 66 essays recommended by consultant readers. It accepted 18 (8 of them conditionally), rejected 41, and invited 7 authors to revise and resubmit. The overall acceptance rate for submissions is 9.8%, up from 8% in 2012.