

The [Columbia Journal of Literary Criticism](http://ColumbiaJournalofLiteraryCriticism.com) is seeking pitches and essays for its 2018 issue to be published in the spring. Writers should either be current undergraduates or recent graduates submitting undergraduate work.

Founded in 2002, CJLC acts as an interdisciplinary, undergraduate forum centered around literature, culture, and politics. The journal is published once a year and includes articles, reviews, interviews, and original artwork. CJLC attempts to examine the world around us in a way that is informed by academic thought but not subsumed by it.

Submission guidelines:

Pitches: Please email submittocjlc@gmail.com with an outline of your article or review and a proposed/provisional bibliography. Please include your name, university and year of graduation. If we like the pitch, we'll contact you to set a deadline and work with you throughout the writing process.

Essays: You are welcome to submit an article, or essay to be converted into an article, to the same address. Please attach them as a word document, and include your name, university, and year of graduation in the body of an email.

Submissions are due **November 30th**, but you are very welcome to submit them earlier.

Before submitting, please take a look at the PDFs of our past issues to get a sense for what we are after, accessible here: ColumbiaJournalofLiteraryCriticism.com/archive

The forthcoming issue will explore the theme of **ORGANS**. We are looking forward to receiving pitches that explore ORGANS across its range of meanings and open up new possibilities. "We have been inventing new organs since the 15th century," Paul Preciado writes. The organ invents the body as a system of parts, as an epistemic and physical disruption of the body's unity, segmented along various axes: a gesture towards a material interior, the *viscera*, but also towards—encompassing the skin—its total divisibility, total partiality, and partial loss.

In the intersection of partiality, technological movement, and regeneration, the organ as part opens the organism into the cyborg: into a economy of (re)generation, transfer, fungibility, and creation. "Organ" comes from the Greek *organon*, meaning tool or instrument. They are variously instrumental: they are imagined, built, and stolen; they are given away, they outlast and undo bodies. These movements are intimate and gruesome, occurring across frames of global colonial exploitation and interpersonal altruism. Bodies, in their wholes and parts, are used, put to use, for other bodies in ways that live at the intersections of race, gender, sexuality, class, and ability that both shape and defy the signification of that body across time and space.

The word's definition is rooted in having a particular use, instrumentalization, but what happens when that use phases out, shifts, transforms? The useless appendix ruptures, one previously excessive kidney is gifted to another, debates over the productive function of pleasure of various organs both related and unrelated to reproduction, the skin as the casing that is often overlooked as an organ yet has become a site of cosmetic fixation. The relation between organs and use extends to sexuality, pleasure, desire, transgression.

In what ways can organs be made anew, or always have been made anew, perpetually reinscribed and redistributed in signification and use? What happens to those terms when applied, symbolically, to the social, the political, the environmental? For example, in her essay "Amniotechnics," Sophie Lewis explores the extensions of gestation and amnion towards a politics of, as she calls it,

“holding water” as central to kin-making, reproductive justice, and migrant rights. In “Tympan,” Jacques Derrida explores the tympanum as the margin of hearing. He asks, “can one violently penetrate philosophy’s field of hearing ... making the penetration resonate within itself, appropriating the emission for itself, familiarly communicating it to itself between inner and middle ear, following the path of a tube or opening, be it round of oval? ... To philosophize with a hammer.” Organs as particulars are revealed as openings into forms of organization, politics, kinships, structured sensation.

Organs are both embodied and exceed the body, are emotive and overflowing. Walter Benjamin writes that “every passion corresponds to an organ of the human body.” Organs map onto and contain affective movements, finding ways to slip outside the physical, exceed definitional constraints. And, of course, organs not only can be instrumentalized but are themselves a musical instrument, calling to both medieval theological polyphony and contemporary sonic experimentation.

These are some open questions that may or may not guide your thought, but indicate some of the possibilities and extensions of ORGANS. Take the term as literally or as loosely as piques your interest.

Feel free to send any questions you may have to the editors at submittocjlc@gmail.com. We look forward to reading your pitches and submissions.

Thank you,
CJLC editors and staff