

**CALL FOR SUBMISSIONS**  
*ELLIPSIS*

The [Columbia Journal of Literary Criticism](#) is seeking pitches and essays for its 2024 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](mailto:submittocjlc@gmail.com) with an outline of your article 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 your essay as a word document, and include your name, university, and year of graduation in the body of the email. You are welcome to submit an essay from a previous course, granted that the essay or an adaptation has not been published elsewhere.

Submissions are due **January 17th**, but you are very welcome to submit earlier.

**Before submitting, please take a look at our past issues to get a sense for what we publish:** <http://c-j-l-c.org/archive/>.

Please direct any questions to [submittocjlc@gmail.com](mailto:submittocjlc@gmail.com).

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“It’s not the notes you play; it’s the notes you don’t play.”  
— Miles Davis

“If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water.”  
— Ernest Hemingway

This forthcoming issue will explore the theme of **ELLIPSIS**. We look forward to receiving pieces that explore and challenge the meaning of ellipsis and any words or themes associated with it.

The grammatical sign of the ellipsis [...] marks either an omission or a pause. But a pause is its own kind of omission, noting the absence of speech. An ellipsis marks the presence of waiting. In mathematics, an ellipsis indicates the unstated elements in a list or sum. We only need to know the beginning or end of a sequence; the ellipsis takes care of the middle.

In the solar system, our planets revolve on an orbit that forms not a circle, but an ellipse, a shape with two focal points from which the sum of the two distances to the focal points is constant. An ellipse is thus a

loop, an endless interplay of the leaving and the return. We all live in the sway of these planetary ellipses, and yet the seeming eternality of this loop is nevertheless disrupted by forces of climate change and humanity's "progress" toward the stars.

The ellipsis can be an end, an aposiopesis, or a trailing off, harboring within it tones of dread, anticipation, reluctance, and expectancy. Ellipsis can mean: elision, erasure, silence, the unsayable, suspense, caesura, stutter, and lapse. It can be the symbol of "loading": of metamorphosis, process, change.

Even when unmarked by grammatical signs, ellipsis characterizes many aspects of our being. Whether in Beckett's play *Waiting for Godot* or Harold Ramis' film *Groundhog Day*, the sense of waiting for change as an endless state of repetition characterizes many of the most existentially profound works of our time. In *The Exterminating Angel* (dir. Luis Buñuel), a group of friends find themselves unable to leave after attending a lavish dinner party, passing days in inexplicable captivity as their more savage instincts emerge. This feeling of waiting manifests as ennui in *Dazed and Confused* (dir. Richard Linklater), in which a group of high school students drive aimlessly around after their last day of school, going through the motions of hazing incoming freshmen and attending parties as they attempt to find meaning in their adolescent suburban rituals. Ellipses are also present in music: rock bands are famous for utilizing pauses in their songs, such as in "Hard to Explain" by The Strokes and "Out of Touch" by Daryl Hall & John Oates. Indeed, John Cage's three-movement composition "4'33" is made up entirely of silence. The *dōtaku*, a Japanese invention of the Yayoi period, is a clapperless bell: unlike other bells, the *dōtaku*'s thin walls would not have allowed it to resonate, therefore designating it as a more ritualistic ornament. The experience of anticipating sound, and receiving nothing in return, is another instance of ellipses as it emerges in less explicit contexts.

While ellipses in literature are often used more liberally, they often appear more densely in moments of intentional psychological ordering. In Hera Lindsay Bird's poem "Having Already Walked Out On Everybody I Ever Said I Loved," she reckons with the legacy of an emotional experience: "Once upon a time I used to feel like.....huh / But then I started to feel a little more like.....uhuh". In "Frank Sinatra has a Cold," Gay Talese includes a paragraph full of ellipses at the culmination of her stunning, thorough profile of Sinatra, demonstrating an inability to create a unified image of him through witnessing the trappings of his celebrity.

For this issue, we invite you to ask: who waits? Who waits, and to hear what? What is left unsaid, omitted, ellipsed, eclipsed?

Feel free to explore, challenge, or complicate any of these ideas. We prioritize literary criticism submissions, but we welcome other forms of criticism as well.

You may send any questions you have to [submittocjlc@gmail.com](mailto:submittocjlc@gmail.com).

We look forward to reading your pitches and submissions...