

Guidelines for Authors in English

1. STYLE GUIDE

ABBREVIATIONS

Authors'/editors' first names: Please spell out authors'/editors' first-second names whenever possible.

Latin and/or English

- Use English rather than Latin wherever possible, e.g.: “see above” rather than “v. supra”, “namely” rather than “viz.”.
- Avoid: et seq. (use a specific page range or ff.), op. cit., idem and loc. cit.; supra (use “see above”).
- Exceptions: et al., ibid., sic.

“for example”
“that is”
“and so on”

Spell out in the text, but use the abbreviations “e.g.”, “i.e.”, and “etc.” in parenthetical remarks. Note that these abbreviations are not followed by a comma.

Reference material For dictionaries, encyclopaedias, and general reference material please use the commonly accepted abbreviations, in italics: e.g. *LSJ*, *OED*, *RE*, *TrGF*, etc.

Truncations and contractions

- Punctuate truncations (Prof., vol.) but not contractions (Dr, Mr, St, vols, eds). Exception: no.
- Do not include dots in sets of initials/acronyms, e.g.: *OED*, not *O.E.D.*; except for initials in personal names, e.g.: T.B.L. Webster.
- Use vol. and vols (followed by Arabic number[s]) for volumes: e.g. vol. 1, vols 1-2, vols 2, 5; for cantos, books, etc. use Arabic numbers with no abbreviations.

Acts, scenes, lines – use Arabic numbers and full stops to indicate act, scene, lines – e.g. (5.1.163-4)

Common abbreviations, initials, times, dates, etc.:

Text: cf.
e.g.
ed.
eds
et al.
esp.
etc.

ff.
Fig.
ibid.
i.e.
no.
l. / ll.

Initials: UK
US
BBC
NATO

Measures: Hz	Times/dates: 9.30 am	Titles: Dr
Lb	4 pm	Mr
m	31 October 1926	Prof.
mm	c. 1880	St
	800 AD or CE*	
	300 BC or BCE*	

* Add AD or CE after dates only when otherwise unclear, e.g. write 476 AD or CE, but 1024. These abbreviations (AD/CE; BC/BCE) should be used consistently throughout the manuscript except in quotations.

ITALICS

Use italics in the following cases:

- a. Non-English words;
- b. Titles of books, volumes, journals, etc.

Do NOT use italics for emphasis, use scare quotes (‘ ’)

NUMBERS

- a. Spell out numbers under 100 (e.g. “twenty-nine” not “29”).
- b. For numbers above 100, use Arabic numbers (e.g. “148”, not “one hundred and forty-eight”).
- c. Do not spell out percentages, e.g. not “twenty percent”, but 20%.
- d. Inclusive numbers should include the fewest possible digits: e.g. 32-3, 132-48, 200-5, except in ‘teen’ numbers, where “1” is repeated, 114-18.
- e. Years in dates should be as follows: 1997-1998.
- f. In case of multiple disjoint pages, separate them with a comma, e.g. 45, 71.

POST- AND MULTI- WORDS

should be written as one word (e.g. multicultural, postmodern, etc.).

FOOTNOTES

Avoid footnotes as much as possible and indicate the reference in the text within round brackets: (Author date: page number), e.g. (Culler 1981: 150) or (150) or (ibid.) depending on whether it is clear who the author is, and on whether the text and the page are the same as the ones quoted in the same page.

Use footnotes only if they contain comments (e.g.: “¹ Snell-Hornby 1997: 195. By the same author see also 2006. While the stress is on the effect the translation aims at depending on cultural preconditions [. . .], her argument assumes that the written script be playable according to the collaborative relation between the verbal and non-verbal signs implied in it”).

Note numbers: after punctuation marks (e.g.: “philosophical paradox of an ontologically predicable ‘not-nothing’,¹⁶ or, alternatively, of a pre-cartesian scepticism rooted in a painful awareness of radical unknowing”).

PUNCTUATION

Commas and full stops **outside** quotation marks.

In block quotations, punctuation at the end of the quoted passage, before the citation information.

E.g.: . . . architectonic whole of an aesthetically consummated event. (Bakhtin 1990: 297)

QUOTATIONS

Quotation marks: Use double inverted commas for quotations (“ ”) and scare quotes (‘ ’) for emphasis (do NOT use italics for emphasis).

Use double inverted commas for titles of articles and essays.

Quotations of primary and secondary texts

Primary texts in languages other than English should be quoted in the original followed by an English translation within brackets (in in-text quotations) or square brackets (in block quotations; see below in-text and block quotations).

Secondary texts should be quoted in English only with indication of the English edition (see author-date system in ‘referencing’) or followed by “translation mine”.

In-text quotations Between double inverted commas. Quotations within quotations between inverted commas.

Short in-text quotations of a text in verse: please write the lines consecutively and divide them by a slash (double slash to divide different stanzas); e.g.:

As foretold in the closing of the poem, “he throws / The gage of vengeance for a thousand woes”. The Vespers of Palermo powerfully performs those consequences.

Short in-text quotations in a language other than English should be accompanied by an English translation as follows:

An archer named Peregrino, both a courageous soldier and a man who “always found himself in love” (“innamorato sempre si ritrovava”, Romano 1993: 1.51), tells him the story because he believes that da Porto himself was suffering from love melancholy.

Or:

An archer named Peregrino, both a courageous soldier and a man who “innamorato sempre si ritrovava” (Romano 1993: 1.51; “always found himself in love”), tells him the story because he believes that da Porto himself was suffering from love melancholy.

Block quotations

Passages longer than three lines should be quoted in block quotation. Quotations in a language other than English should be accompanied by an English translation within square brackets, followed by the appropriate citation information (see **Referencing** below). E.g.:

Oh gran bontà de'cavallieri antiqui
Eran rivali, eran di fé diversi,
e si sentian degli aspri colpi iniqui
per tutta la persona anco dolersi;
e pur per selve oscure e calli obliqui
insieme van senza sospetto aversi.
(*Orl. Fur.*, 1.22.1-6; Ariosto 1992: vol.1, 10)

[Oh! Goodly truth in cavaliers of old! / Rivals they were, to different faith were bred. / Not yet the weary warriors' wounds were cold - / Still smarting from those strokes so fell and dread, / Yet they together ride by waste and wold, / And, unsuspecting, devious dingle thread. (Rose 1823)]

Stage directions:

Stage directions should be written in italics within brackets. Maintain short stage directions on the same line: Example:

ALGERNON Did you hear what I was playing, Lane?
LANE I didn't think it polite to listen, sir.
ALGERNON I'm sorry for that, for your sake. I don't play accurately – any one can play accurately – but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life.
LANE Yes, sir.
ALGERNON And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?
LANE Yes, sir. (*Hands them on a salver.*)
ALGERNON (*Inspects them, takes two, and sits down on the sofa.*) Oh! By the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr Worthing were dining with me, eight bottles of champagne are entered as having been consumed.
LANE Yes, sir; eight bottles and a pint.
(1.1)

Biblical quotations

Please use this format for Biblical quotations: book chapter: verse1-verse2 for a range of verses (e.g. John 3:16-17) or book chapter: verse1, verse2 for multiple disjoint verses (e.g. John 6:14, 44). Use most common abbreviations.

Omissions in quotations

Omissions within quotations should be marked by an ellipsis (three spaced points . . .) within square brackets; e.g.:

That is to say, the process of realizing the aesthetic object [. . .] is a process of consistently transforming a linguistically conceived verbal whole into the architectonic whole of an aesthetically consummated event. (Bakhtin 1990: 297)

Punctuation before elision may be retained; please make sure that in the case of a full stop it be not mistaken for a spaced point; e.g.:

Habitualization devours works, clothes, furniture, one's wife, and the fear of war. [. . .] And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. (Shklovsky 1965: 12)

Omitted lines of verse should be marked by an ellipsis on a separate line:

He that has sail'd upon the dark blue sea
Has view'd at times, I ween, a full fair sight;
[. . .]
The white sail set, the gallant frigate tight;
Masts, spires, and strand retiring to the right
(2.17.145-6, 148-9)

SPACING

No space before f. or ff., e.g.: 35ff.

No space before page number and note number (n1, n2 etc.), e.g.: 35n3

SPELLING

Please use UK spelling. UK spelling should be consistent throughout the manuscript except in quotations, when differently spelt.

2. WORKS CITED

At the end of the volume (or of each chapter/essay, in the case of multi-authored volumes), provide the bibliographical references of the primary and secondary texts mentioned in it, in alphabetical order.

Single-authored volumes:

Culler, Jonathan, 1974. *Flaubert: The Uses of Uncertainty*, Ithaca, Cornell University Press / London, Elek.

Kyle, Philip, 2006. *People and Places*, 5 vols, Oxford, Blackwell.

Multi-authored volumes:

Dollimore, Jonathan and Alan Sinfield (eds). 1985. *Political Shakespeare. New Essays in Cultural Materialism*, Manchester and New York, Manchester University Press.

Greenblatt, Stephen (ed.), 1981. *Allegory and Representation*, Baltimore and London, The Johns Hopkins University Press.

Tempera, Mariangela (ed.), 1986. *King Lear. Dal testo alla scena*, Bologna, Clueb.

Essays in volumes, introductions, prefaces, etc.:

Serpieri, Alessandro, 1985. "Reading the Signs: Towards a Semiotics of Shakespearean Drama", in John Drakakis (ed.), *Alternative Shakespeares*, London and New York, Methuen, 119-43.
Erne, Lukas, 2007. "Introduction", in Lukas Erne (ed.), *William Shakespeare: The First Quarto of Romeo and Juliet*, Cambridge, Cambridge University Press, 1-44.

Reprinted texts: please follow this example:

Eagleton, Terry, 2009. *Literary Theory. An Introduction* (1983), Oxford, Blackwell.

Primary texts:

Blake, William, 1966. *Complete Works*, ed. by Geoffrey Keynes, London, Oxford University Press.
Dryden, John, 1985. "Oedipus", in Maximilian E. Novak, Alan Roper, George R. Guffey, and Vinton A. Dearing (eds), *The Works of John Dryden*, vol. 13, Berkeley and Los Angeles, University of California Press.

Translated texts:

Foucault, Michel, 2006. *History of Madness (Histoire de la folie à l'âge Classique, 1961)*, London and New York, Routledge.
Quintilian, 1980. *Institutio Oratoria*, vol. 2, trans. Harold E. Butler, Cambridge, MA, Harvard University Press.

Journal articles:

Neely, Carol Thomas, 1991. "Documents in Madness': Reading Madness and Gender in Shakespeare's Tragedies and Early Modern Culture", *Shakespeare Quarterly*, 42 (3), 315-38.

Newspaper articles:

"Business: Global Warming's Boom Town; Tourism in Greenland" (2007), *The Economist*, 26 May, 82.

• In case the title and/or the page is not available you may indicate the newspaper's name and the publication date only:

The Era, 1 November 1866.

More than one work by the same author: If you include more than one work by the same author published in the same year, please indicate 'a', 'b', etc. next to the date: e.g. (1974a) (1974b).

If you include in the **Works Cited list** more than one work by the same author published in different years, the author's name is NOT repeated, but substituted by an em (long) dash (—). E.g.:

Levenson, Jill, 1982. "The Definition of Love: Shakespeare's Phrasing in *Romeo and Juliet*", *Shakespeare Studies*, 15, 21-31.
—, 2000. *Introduction*, in William Shakespeare, *Romeo and Juliet*, ed. by Jill Levenson, Oxford, Oxford University Press, 1-125.

Accessed websites:

Suh, Joseph Che, 2002. "Compounding Issues on the Translation of Drama/Theatre Texts", *Meta: Journal des traducteurs*, 47 (1), 51-7, <http://id.erudit.org/iderudit/007991ar> (Accessed 30 July 2016).

Highlights of Windsor Castle, <https://www.royalcollection.org.uk/visit/windsorcastle/what-to-see-and-do/queen-marys-dolls-house> (Accessed 1 October 2015).

Online repositories: Please do not include e-text repositories, such as EEBO, archive.org, deutschestextarchiv.de, etc. but quote downloaded material (volumes, articles, etc.) following the recommended guidelines. E.g.:

Murray, Gilbert, 1914. "Hamlet and Orestes. A Study in Traditional Types", New York, Oxford University Press / London, Humphrey Milford: <https://archive.org/details/hamletorestesstu00murr> (last access 6 July 2018).

Quoting a website address in a footnote: If you need to quote a website address in a footnote, please use an abbreviated form, if possible:

Works Cited: *APGRD*, *Archive of Performances of Greek and Roman Drama*, <http://www.apgrd.ox.ac.uk> (last access 6 July 2018).

Footnote: *APGRD*

3. REFERENCING

Use Author-Date Style for text citations.

This style consists of the author's last name and the year of publication of the cited work.

Use no punctuation between the name and the date, and a colon between date and page number(s).

E.g:

Works Cited

Culler, Jonathan, 1974. *Flaubert: The Uses of Uncertainty*, Ithaca, Cornell University Press / London, Elek, pp. 115-127 ➤ Culler 1974, 115-27

In case of in-text references use brackets: e.g.:

"lost and gone forever. What remains are only fragments – play texts torn out of their original contexts – which cannot convey their original meaning" (Fischer-Lichte 2005, 234).

or, when it is clear who the author is,

One should also take into account what adaptation theorist Linda Hutcheon views as a "postmodern paradox": a simultaneous "enshrining" and "questioning" of the past (2003, 126).

In footnotes, when the citation does not interrupt the sentence, do not use brackets. E.g.:

Longus' relationships with the new comedy have been studied, among others, by Hunter 1983, 67-71; Billault 1991, 143-51; Crismani 1997, 87-101.

Author(s): *Single Author* e.g.: Merrill 1999
Multiple Authors e.g.: Reynolds and Segal 2001
Group or Corporate Author e.g.: Modern Language Association 1998
Unknown Author use a few words of the title within double inverted commas, e.g.:
"Recent innovations" 2001
Identical Last Names: If the Works Cited list contains two or more authors with the same last name, include the first initial (A. Smith 2014); if the initial is also the same, use the whole first name (Adrian Smith 2014).

Sources:

– *Multiple sources in the same parenthetical reference*: separate the citations by a semicolon: (Merrill 1999, 72; Stone 1977, 56)

– *Citations taken from secondary sources quoting original works* e.g.: (qtd in Styan 1995, 26). Capitalize qtd if after a full stop, for example in a block quotation. E.g.:

Does the system of this sacrificial responsibility and of the double ‘gift of death’ imply at its very basis an exclusion or sacrifice of woman? A woman’s sacrifice or a sacrifice of woman? (Qtd in Forbes 2006, 160)

– *quoting from a volume included in a series of volumes*: please quote the volume number (e.g. 2) as follows: (Romano 1993, 2.713)

– *Use of ibid.*: The abbreviation *ibid.* (NOT in italics) is never followed by a page number and should be used only when the pages are the same. Do NOT use *ibid.* in case of multiple, successive quotations from the same source, but quote only the page number within round brackets, e.g.:

As we confront a “theatre of states and of scenically dynamic formations” (Lehmann 2006, 68), we are led to dwell more closely on the ontological status of its constituents. Here we look not so much at a ‘story’ or a ‘message’ but toward something that Lehmann calls a “landscape” (78). The latter leads us not so much in the direction of a telling or a showing of a story but to a particular style of being, a “gesture or arrangement” (82) whereby we cannot but confront an “irruption of the real” (99).

Capitalize *Ibid.* after a full stop, for example in a block quotation; e.g.:

In his poem the poet arranges for the moralist to define austere what ought to be and for his fictional representative – who, as the representative of all mankind is no fiction – to go on affirming affectionately what is. (*Ibid.*)

If a reference is very distant from the previous one (e.g. it appears on page 1 and then again on page 2), avoid using *ibid.* and provide a ‘regular’ complete reference: (Smith 2014, 123).