

# Style Sheet for *ibidem* Authors

The following guidelines should be followed:

- Page Setup:** DIN A5 (14,8 cm x 21 cm)
- Margins:** Top 1,8 cm; bottom 1,6 cm; left/right 2,2 cm
- Headers/footers:** Distance from edge: Header 0,7 cm, Footer 0,7 cm  
different odd/even
- Font(-size):** Running text: Cambria, 10 pt.  
Heading 1: Franklin Gothic Book, bold, 13 pt.  
Heading 2: Franklin Gothic Book, bold, 11 pt.  
Heading 3: Franklin Gothic Book, italic, 11 pt.  
Quotes: Cambria, 10 pt.  
Bibliography: Cambria, 10 pt.  
Footnotes: Cambria, 9 pt.
- Line spacing:** Multiple: 1,2
- Indentation:** First line running text, quotes: 1,25 cm  
Quotes: Left/right 0,7 cm  
Bibliography hanging 0,7 cm
- Text flow:** do not use manual paragraph marks  
Heading 1: Automatic spacing after 24 pt.  
Heading 2: Automatic spacing before 18 pt.; after 6 pt.  
Heading 3: Automatic spacing before 14 pt.; after 3 pt.  
Quotes: Automatic spacing before and after 18 pt.
- Referencing:** Use parenthetical Chicago-style author-date refer-  
encing. Any other notes (which should be kept to a **minimum**) should appear as footnotes, numbered  
consecutively in arabic numerals.

## Referencing

- a) Parenthetical referencing should be keyed to the surname of the author in the Bibliography. Surname, date and page number(s) and ranges should be provided, e.g.:

It has been seen as “the most profound novel of its age” (Holden 2015, 133-34).

For the first mention of an author, the date should immediately follow the name:

Jill Holden (2015) called it “the most profound novel of its age” (133).

If the source is unpaginated, “no page” (abbrev. “n.p.”) should be indicated:

It has been seen as “the most profound novel of its age” (Holden 2015, n. p.).

- b) If an author has two or more texts represented in the Bibliography, the distinguishing date should be used:

Holden’s opinion changed between the 1920s and the 1940s; what she had seen as “the most profound novel of its age” (1928, 33) she later characterized as “deeply flawed” (1944, 21).

- c) If an author has two or more texts published in the same year in the Bibliography, a, b or c should be used to distinguish between them:

Holden’s opinion changed as the year went on; what she had seen as “the most profound novel of its age”

(1928a, 33) she later characterized as “deeply flawed” (1928b, 21).

- d) The parenthetical reference follows the punctuation at the end of indented quotations of 40 or more words:

In Burke’s criticism we have continual discussion of texts as living objects for both writer and reader, both of whom employ “strategies” to deal with situations. He can also be an excellent close critic. Burke is indispensable because of his recognition that literature actually comes from the texture of life and works within it, like a yeast. (Seymour-Smith 1993, 62)

## Footnotes

These should be used sparingly, to provide information that would be unwieldy when included in the main text or a parenthetical reference. Any references should be keyed into the Bibliography, e.g.:

- <sup>1</sup> See Smith (1999), Jones (2000), Wilson (2001), Edwards (2002) and Morris (2003).
- <sup>2</sup> Recent work by Kevin Anderson (2010) has revealed a late Marx, whose understanding of historic change and political resistance was far more complex and multilinear than this truncated summary suggests. However, the writings that Anderson focuses on are relatively obscure, and this was not the Marx that informed communist discourse in Australia in the 1920s.

## Spelling

- a) You may use British-English or American-English spellings, but please be consistent. SWL prefers American-English spellings.

- b) If you decide to write in British English, use “izi”, “iza” and “ize” spelling, not “isi”, “isa” and “ise” spelling, where both forms are in use (e.g. criticize, recognize, etc.; but analyse).

### **Abbreviations**

- a) Abbreviations should be consistent and easily identifiable throughout. Identify with the full name when the abbreviation is first used (e.g. “This was first proposed by the NAACP (The National Association for the Advancement of Colored People).”)
- b) Do not insert an apostrophe in plurals such as MAs, 1970s.
- c) Omit the full stop after contractions containing the last letter of a word (Dr, vols, but vol.) and after units of measurement (cm, mm). There should be no full stops in fully capitalized abbreviations (USA, NATO, UNESCO). In proper names, initials are followed by a full stop but *no space* in between, e.g. T.S. Eliot. Note the space between the final initial and the surname.

### **Use of italics**

Italicise the following:

- a) Titles of published books, except the Bible (and books of the Bible) and the Quran (Koran)
- b) Names of plays, screenplays, radio and television plays, operas, ballets, and films.
- c) Titles of newspapers: *New York Times*, *The Times*, *The Guardian*, *Le Monde*, *Die Welt*
- d) Titles of magazines, journals, periodicals, whether English-language or not: *Journal of Literary Translation*, *World Literature*, *Cahiers du Cinéma*, *Mundo Nuevo*

- e) Titles of paintings, sculpture, and other works of art
- f) Words and short phrases in languages other than English

**BUT NOT:**

- g) Titles of chapters, essays, poems, and short stories – these should be in double quotation marks instead
- h) i.e. and e.g.
- i) Foreign words or phrases in common use (such as “faux pas”) and listed in the *Oxford English Dictionary* or *Merriam-Webster*.

**Quotations**

- a) Do not change the spelling or punctuation in a quotation.
- b) Use double quotation marks throughout, but single for quotations within quotations.
- c) The full stop should only be inside the quotation mark if the material quoted is a complete sentence. *All other punctuation should fall outside quotation marks.*
- d) Leader dots should normally be avoided at the beginning and end of a quotation. There is no need to use square brackets to indicate that a capital letter has been replaced by lower case. (i.e. Holden said this was “a fine piece of work” (1998, 23) NOT Holden said this was “[a] fine piece of work” (1998, 23) when the original is “A fine piece of work”)
- e) Quotations of more than 40 words should be (a) indented 0.7cm right and left (b) begin on a new line and be identified by automatic spacing before and after of 18 pt. (c) be spaced multiple, 1.2 (d) be justified, like the main text. Quotation marks are not necessary for quotations set out in this way.

However, three spaced periods should be used as follows to indicate an ellipsis, or if the quotation begins mid-sentence: . . . Use a fourth period to indicate the end of a sentence in the original. If italics occur, indicate whether these were in the original, or introduced by yourself, e.g. (Holden 2015, 223-224; my emphasis) or (Holden 2015, 223-224; emphasis in original).

- f) All authorial ellipses should be put into square brackets to show their editorial use.

### Capitalization

- a) In English-language book and article titles, capitalize all words except articles and prepositions. Capitalize all first and last words of titles (regardless of their type) e.g., *Noises Off*, *The Saints Go Marching In*. The first word of the subtitle should always be capitalized.
- b) For book titles and titles of journal articles in languages other than English please adopt the following conventions:
  - French: upper case to first noun, then lower case
  - German: lower case after first word, except all nouns
  - Italian: lower case after first word, except proper names
  - Portuguese: lower case after first word, except proper names
  - Spanish: lower case after first word, except proper names
- c) AD and BC should be in caps, e.g. 30 BC–AD 19.  
*Note: no full stops in between*
- d) Use capitals for proper names of countries or continents, and adjectives derived from them (e.g. France, European). Do not use capitals for geographical concepts such as “the west” or “the east”.

## Compound Terms for Identities

Do not use hyphens in such terms; i.e. Turkish American, not Turkish-American; Anglo American, not Anglo-American.

## Dates and numbers

- a) February 6, 1957 (with comma)
- b) 1990s (no apostrophe, not '90s)
- c) 5th century; 19th century (numerals), hyphenated if used adjectivally
- d) In spans: 1888–1901, 1985–86, 1939–45, 1914–18
- e) In page references, etc., where using numerals: 9–10, 21–22, 101–102
- f) Spell out numbers one to ten in continuous prose except when referring to centuries (5th century), large amounts of money with currency sign (\$8 million), or in mathematical work or measurements. Do not start sentences with numerals.
- g) Include a space between numbers and units in measurements, e.g. 3 cm, not 3cm.
- h) Use a full stop on the line for decimal points.
- i) In numbers with five or more digits, comma off the digits in threes: 1000, 10,000, 100,000,000
- j) Spell out fractions using a hyphen: one-third; four-fifths.
- k) Use 50 percent rather than 50%

## Punctuation

- a) Use double quotation marks throughout. Single quotation marks should be used only for a quotation within a quotation.

- b) Use a single space after a full stop, and after other quotation marks such as commas and colons. Do not put a space in front of a question mark, or in front of a *closing* quotation mark.
- c) The full stop should only be inside the quotation mark if the material quoted is a complete sentence. *All other punctuation should fall outside quotation marks.*
- d) Possessive “s” should be used except on classical names ending with “s” and “x” (Achilles’, Ajax’)

### **Translation and transliteration conventions**

- a) If you cite foreign-language titles, please give, in parentheses, the date of publication and the *actual* title of its translation, if there is a published one. If no published translation exists, please give a literal translation, without italics, in square brackets. Examples:

Title with published translation: ... *Fin de partie*  
(1957; *Endgame*)

Title with no published translation: ... *Nye Fortaelinger*  
(1893; New Tales)

- b) If you give quotations in other languages, please provide an English translation immediately following in parentheses.

### **HOW TO KEY YOUR WORK**

The following conventions should be adopted when keying your text:

- Type single-letter spaces only; double spaces are not required after full stops or other punctuation
- Please italicise titles of books: do not use the underlining command for this, use the italic one

- Use double, not single, quotation marks, except for a quote within a quote
- Try to incorporate the following:
  - (one hyphen) for a hyphen (e.g. 9th-century hermits)
  - (em dash) for a dash as in “both traditions—the eremitic and the cenobitic—have coexisted on Athos”

## HOW TO ARRANGE THE “BIBLIOGRAPHY” SECTION

Please do not cite bibliographical information from memory; verify each entry in your bibliography against the original source. We must rely on our contributors to be accurate in their citations.

### Published books

Please list author (surname first). Date. Full title, including subtitles (preceded by a colon). Location of publisher: name of publisher. “University Press” is not abbreviated to UP.

Eagleton, Terry. 1983. *Literary Theory: An Introduction*. Oxford: Blackwell.

If the date of initial publication is significant, place it in square brackets before the date of publication of the text used:

Fanon, Frantz. [1952] 2008. *Black Skin, White Masks*. Translated by Richard Philcox. New York: Grove Press.

### Two or more authors/editors

As example below:

Haywood , Max, and Andrew R. MacAndrew. 1964. *Isaac Babel: The Lonely Years 1925–1939*. New York: Farrar.

## Edited books

As example below:

Caws, Mary Ann, ed. 1989. *André Breton Today*. New York: Willis.

Scullion, R., Philip Solomon, and Thomas C. Spear, eds. 1995. *Céline and the Politics of Difference*. Hanover, NH: University Press of New England.

## Journal articles

Last name, first name. Date. "Title of article in double quotation marks." [full stop inside quote marks] *title of journal* (in italic) Volume no. [full stop] issue number (in parentheses): page range.

**Note:** volume/issue numbers should always be given in arabic numerals (do not use roman numerals), e.g.

Bruton, K.I. 1984. "Luis Cernada's Exile Poetry and Coleridge's Theory of Imagination." *Comparative Literature Studies* 21 (4): 383–395.

Title of journal in languages other than English should follow the English convention for capitalization, e.g.:

*Cahiers du Cinéma; Texto Critico; Mundo Nuevo*

## Chapters and essays in books

As example below:

Rabassa, Gregory. 1989. "No Two Snowflakes are Alike." In *The Craft of Translation*, edited by John Biguenet and Rainer Schulte, 38-60. Chicago, IL: University of Chicago Press.

## Entries in reference books

Jones, Susan. 1984. Entry on Maya Angelou. *Twentieth-Century American Women Writers*. New York: Academic.

## Newspapers and magazines

Newspapers and magazines can be cited in the text, in which case no entry is needed in the bibliography:

"quotation from newspaper" (*Sunday Times*, April 8, 2012) or "as noted in a *Guardian* article on February 27, 2012"

If a reference is needed or preferred, use this style:

Author. 2012. "Article Title." *Sunday Times*, April 8. <http://www.thesundaytimes.co.uk>

(If no author is identified, begin the citation with the article title.)

## Citing Web publications

Reference depending on the type of document. Access dates are not required unless no date of publication or revision can be found. If citing an undated online document, give an access date:

Oxford Library. 2012. "Library Strategy." Oxford Library. Accessed June 3.

<http://www.ol.org/library/strategy.html>

## CHECKLIST OF ESSENTIAL POINTS

- ✓ Make sure you have included an abstract and 6 key words
- ✓ Format your work according to this Style Sheet and the *Chicago Manual of Style*.
- ✓ Any queries relating the formatting can be addressed to [ibidem@ibidem.eu](mailto:ibidem@ibidem.eu).

*Sample opening pages of manuscript:*

## Chapter 1

### Postcolonial passages: Migration and Cinematic Form

Emphasizing the transitional nature of diasporic artistic consciousness, and implicitly drawing upon the theorization of “third space”, interstitial location and liminality by Homi Bhabha, the Irish art critic Liam Greenslade (2005) argues:

Its [diasporic art’s] *raison d’être* lies in refracting the multiplicities of consciousness and multiple and often contradictory relationships within which diasporic subjectivity arises. By its nature it is always partial and fragmentary since, at another level of discourse, epistemological, it is seeking the impossible; to give form to a ‘not’, a neither here nor there, a neither one ‘thing’ nor another. (45)

The longer theoretical genealogy of Greenslade’s case is, perhaps, to be sourced to Theodor Adorno’s “negative dialectics” or even Ernst Bloch’s theorization of utopian cultural politics, with traces of poststructuralist thought also palpable in his epistemological continuum. For our purposes in discussing the representational and political agenda of both Michael Haneke’s *Hidden* and Alan Gilsean’s *Zulu 9*, Greenslade’s point alerts us to the thematic continuity between works of art that are created by diasporic artists, or that focus upon the extremely precarious realities of diaspora and migration in the contemporary conjuncture. In addition, it allows one to interrogate these creative visual works in terms of their form; how do the formal strategies deployed by these film makers reflect upon and represent the idea of transition or of rootlessness? Yet even as he takes a degree of intellectual impetus from the differential critical inheritances of each of these theoretical domains, Greenslade is keen to assert a materialist caveat against the pitfalls of political

## 2 The Definitive Book

abstraction. Elsewhere in the same essay he warns against “the concept of diaspora in art [. . . becoming] a descriptive artefact, a kind of reference spotting procedure for the culturally adept” (43). In other words, Greenslade is acutely conscious of the trend within fashionable theoretical schools -- postcolonial studies; postmodernism; deconstruction as instructive examples -- to endow abstract concepts with inordinate levels of political cachet while remaining unmindful of the material conditions to which these ostensibly “liberatory” idioms refer. With these metacritical thoughts in mind it is still true, nevertheless, that such concepts have become the working tools across contemporary cultural studies and any serious consideration of cultural texts such as film, literature or any declension of popular culture requires critical engagement with them.

Cultural hybridity, liminality, diasporic consciousness, nomadism, migrancy, exile: each of these terms and conditions has become differentially privileged in recent theoretical challenges to the stasis of realist representation and its ossified cultural politics. Dispersal, migrant consciousness and motile communities of knowledge now additionally assail the very architecture of reason, thought and language, challenged in earlier decades by poststructuralism, postmodernism and feminism. Under such reconfigured imaginative and geopolitical boundaries:

Thought wanders. It migrates, requires translation. . . . Here reason runs the risk of opening out on to the world, of finding itself in a passage without a reassuring foundation or finality: a passage open to the changing skies of existence and terrestrial illumination. (Chambers 1994, 4)

The liberating political possibilities of such physical and imaginative travel are further canvassed by James Clifford (1992), who argues that:

## *Sample bibliography*

### **Bibliography**

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- Bhabha, Homi K. 1993. *The Location of Culture*. London: Routledge.
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<http://www.irishtimes.com/newspaper/features/2001/12/14/01121400084.html>.
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#### 4 The Definitive Book

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- Herr, Cheryl. 2007. "Images of Migration in Irish film: Thinking Inside the Box." In *Genre and Cinema: Ireland and Transnationalism*, edited by Brian McIllroy, 111-22. London: Routledge.
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- Stam, Robert. 2000. "Eurocentrism, Polycentrism, and Multicultural Pedagogy: Film and the Quincentennial." In *Late Imperial Culture*, edited by Roman De La Campa, E. Ann Kaplan, and Michael Sprinker, 80--99. London and New York: Verso.