

The AnaChronisT

STYLE SHEET

Please observe the following formal requirements. Your manuscript will be converted by the copy-editors.

Your typescript should be arranged in the following order: title, abstract in *italics*, text, WORKS CITED, and tables/figures. Please be sure to obtain written permission for the use of material for which the copyright is owned by others. *The AnaChronisT* is a double-blind peer-reviewed journal; therefore, the contributor's name and the short bio note (CONTRIBUTOR DETAILS) should be arranged in a separate file.

- Use the default margins of a new Word document.
- Do not use automatic hyphenation or right-justification.
- *Italics* are permitted; **boldface** and underlining are not.
- New paragraphs start on a new line and are indicated by indentation. Use Word's default "first line" indentation (5" or 1.27 cm). Do not indent the first paragraph of your article.

TEXT

In-text citations are used in accordance with MLA 7 guidelines.

one author: (Wilde 12)

two authors: (Wilde and Raffalovich 12)

three or more authors: (Wilde et al. 12)

several works by one author: (Wilde, *Dorian Gray* 12) (Wilde, "The Nightingale and the Rose" 234)

authors with same last names: (C. Smith 12) (K. Smith 15)

works by different authors: (Wilde 12; Raffalovich 34)

page number ranges: (Wilde 12–13), use an EN-dash between inclusive numbers, do not drop digits

act/scene/line: Arabic numerals separated by unspaced periods (2.3.45–45)

Classic and literary works: give the page/line number followed by a comma and the appropriate abbreviations for volume (vol.), book (bk.), part (pt.), chapter (ch.), section (sec.), or paragraph (par.). E.g. (19; bk. 1, ch. 2).

Spelling: BrE spelling is preferred; e.g. -ise/-yse/-our (characterise/analyse/labour) and not *-ize/-yze/-or

Names in the text, excluding parenthetical citations, should be given in full the first time they appear.

Section heads should be centred and in small caps; section heads should not be numbered.

Dates: successive years treated as a unit (e.g. "1890/1891"), ranges of dates in the text (e.g. "from 1895 to 1897"), specific dates (e.g. "22 Jul 1990" or "22 July 1990" and not *22nd of Jul. 1990!). Decades are referred to **without** apostrophes (e.g. "in the 1890s" and not *in the 1890's).

Numbers are spelled out from one to ten in the text; use Arabic numerals for numbers above ten (e.g. "12", "12,345"). Exceptions: centuries (e.g. "nineteenth-century literature" or "in the nineteenth century"), figure numbers (e.g. "Figure 2" or "Fig. 2"), general estimate of round numbers. Do not format ordinal numbers as superscript (only footnote index numbers should be formatted as superscript in your typescript).

Footnotes: use Word's footnote function. Footnote numbers in the text are to be placed directly after the punctuation marks. Footnotes should be double-spaced, 10pt Times New Roman. Please keep the footnotes as short as possible. Do not place in-text citations belonging to your main text in the footnotes. Do not place URLs in the footnotes.

Citing a numbered footnote/endnote:

It would be unusual to cite a note in the list of works cited, and writers are encouraged to build references into the main body of their work whenever possible.

e.g. As for the Hotel L— mentioned in Prime-Stevenson's *Imre: A Memorandum*, James Gifford, the editor of the Broadview edition, notes that it is "[p]erhaps the no-longer-extant Hotel London" (44n2).

Punctuation: Apart from the cases indicated below, punctuation marks are within the quotation marks; e.g. "a significant segment of the British press reacted with outright hostility, condemning the novel as 'vulgar,' 'unclean,' 'poisonous,' 'discreditable,' and 'a sham'" (Frankel 4–5). Use the Oxford comma (the final comma in a list of things). Use square brackets within round brackets, e.g. "(see Smith [2018])" and not *(see Smith (2018)); use unspaced EM-dashes for parenthetical dashes (do not use double-hyphens); use unspaced EN-dashes between inclusive numbers and spell out all digits (e.g. "123–124" and not *123-24); use unspaced hyphens (e.g. "nineteenth-century literature") except for hanging hyphens (e.g. "nineteenth- and twentieth-century literature"). Compare:

hyphen:	-
EN-dash:	—
EM-dash:	—

Quotations:

Four typed lines or fewer of prose count as "short quotations." Use double quotation marks around the quoted text. Use single quotation marks for quotations **within** a quotation. Periods, commas, semicolons appear **after** the parenthetical citation. Question marks and exclamation points appear **within** the quotation marks **if** they are part of the quotation; otherwise, they come after the parenthetical citation. Ellipsis is indicated by three consecutive periods preceded and followed by a space without square brackets. Use square brackets to indicate words you added to or changed in the quotations.

e.g. Wilde writes that "Chopin's beautiful sorrows . . . fell unheeded on [Dorian's] ear" (170).

Three lines or fewer of verse count as "short quotations." Breaks, in this case, are indicated with a slash, which is preceded and followed by a space (" / "). Stanza breaks are indicated by a double slash (" // ").

e.g. The speaker claims that "thy heart [is] too weak / To bear the weight of love, too strong for fear / To strive to speak" (Raffalovich 2).

e.g. "Fancy's fading, passion's paling; // Love beginning / Webs for winning" (Raffalovich 4).

More than four lines of prose count as "long quotations." Start the quotations on a new line, omit quotation marks, indent the entire quote by 2.54 cm (10"); the parenthetical citation comes **after** the closing punctuation mark of the quote. If you quote more than one paragraph, indent the first line of each paragraph.

More than three lines of poetry count as "long quotations." Start the quotations on a new line, omit quotation marks, indent the entire quote, and keep the original formatting.

e.g. Raffalovich opens his poem, "A Song Out of the Season" as follows:

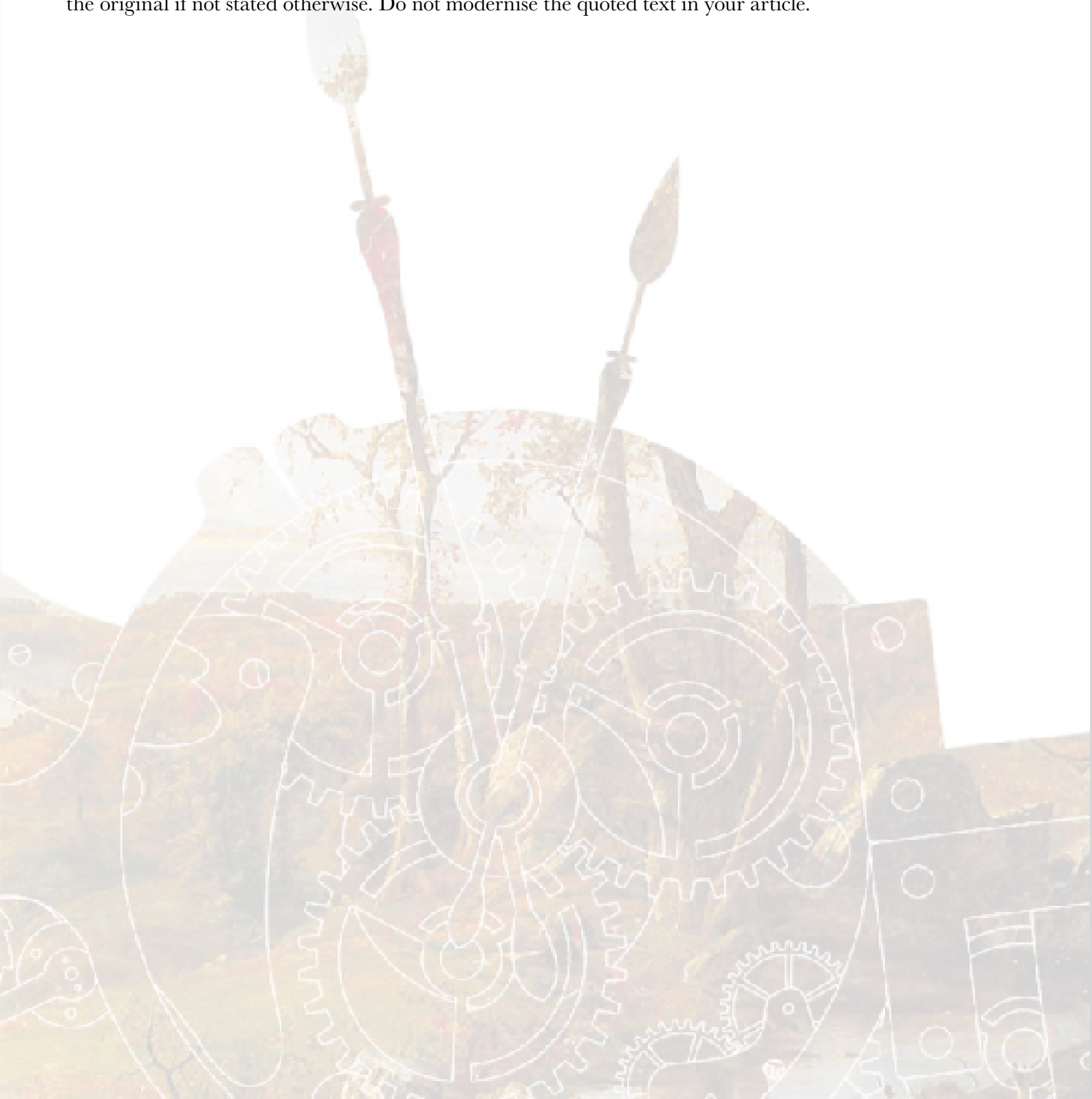
In its hurry,
Time to bury,
Flown away the flurried rage is,
Freely flying,
Birdlike sighing,
Panting after fashion's cages. (3)

Omission should be indicated by “. . .” as before; however, space several periods in the length of a line when you omit one or more full lines.

e.g. Raffalovich opens his poem, “A Song Out of the Season” as follows:

In its hurry,
Time to bury,
Flown away the flurried rage is,
.....
Panting after fashion’s cages. (3)

Indirect sources should be indicated by “qtd. in” in the parenthetical citation, e.g. (qtd. in Smith 12). Use “emphasis added” in the in-text citation after the page number in case you add emphasis in *italics*; e.g. (Smith 12, emphasis added). Do not use “emphasis in original” as it is automatically assumed that the emphasis is in the original if not stated otherwise. Do not modernise the quoted text in your article.



WORKS CITED PAGE

Add a centred section head in small caps called “WORKS CITED.” Double space all citations. Use “hanging” indentation for each entry. The list should be compiled alphabetically by the author’s last name (last name [comma] first name, middle name/middle initial). Do not indicate titles or degrees. When you cite more than one work by an author, entries should be listed alphabetically by title; use one EM-dash instead of the author’s name for each entry after the first one. Entries with no authors are alphabetised by their title. Do not abbreviate the name of the publisher (e.g. “University Press” and not *UP).

Sample reference entries:

Book with one author

Penzoldt, Peter. *The Supernatural in Fiction*. London: Peter Nevill, 1952.

Book with more than one author

Gillespie, Paula, and Neal Lerner. *The Longman Guide to Peer Tutoring*. London: Pearson Longman, 2008.

Order the name as published on the title page. Invert the name of the first author only, separate the names by a comma, and put “and” before the name of the last author. For more than three authors, either list all the names or give the name of the first author only followed by “et al.”

A translated book

Foucault, Michel. *The History of Sexuality*. Trans. Robert Hurley. New York: Patheon Books, 1978.

Republished book

Cook, Matt. *London and the Culture of Homosexuality, 1885–1914*. 2003. Cambridge: Cambridge University Press, 2008.

An edition of a book

Gralla, Preston. *How Wireless Works*. 2nd ed. Indianapolis: Que, 2006.

A work in an anthology/collection

Holmes, Trevor. “Coming Out of the Coffin: Gay Males and Queer Goths in Contemporary Vampire Fiction.” In *Blood Read: The Vampire as Metaphor in Contemporary Culture*. Eds. Gordon, Joan, and Veronica Hollinger. Philadelphia: University of Pennsylvania Press, 1997. 169–188.

Use “Ed.” for entries with one editor, and “Eds.” for entries with more than one editors. Invert the name of the first editor only, separate editors’ name with a comma, use “and” before the name of the last editor.

A multivolume work

Teleny; or, The Reverse of the Medal—A Physiological Romance of To-Day. Vol. 2. London: Cosmopoli, 1893.

An introduction, preface, foreword, or afterword

Luckhurst, Roger. Introduction. *Dracula*. By Bram Stoker. Oxford: Oxford University Press, 2011. vii–xxxii.

Dissertations

Durkin, Rachael. *History and Development of the Viola d'Amore*. 2015. Edinburgh College of Art, PhD dissertation.

An article in a scholarly journal

Davis, Lisa E. "Oscar Wilde in Spain." *Comparative Literature* 25.2 (1973): 136–152.

An article in a special issue of a scholarly journal

Sedgwick, Eve Kosofsky. "A Dialogue on Love." *Intimacy*, special issue of *Critical Inquiry* 24.2 (1998): 611–631.

Electronic sources

Endres, Nikolai. "Kertbeny, Károly Mária." *GLBTQ Archive*. GLBTQ, Inc., 2015. Web. 12 Dec 2018.
<http://www.glbtqarchive.com/ssh/kertbeny_km_S.pdf>

(Author. "Title of the Web Page." *Title of the Overall Web Site*. Version or Edition. Publisher or Sponsor, Date. Web. Date of Access.) Please give us the full URL of the page you are referencing on a new line in angle brackets.

N.B. If no publisher is indicated, use "N. p." If no publication date is indicated, use "n. d."

If you have questions about the guidelines above, please contact us via e-mail.

