

SYNERGIES

A JOURNAL OF ENGLISH LITERATURES AND CULTURES

STYLESHEET

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Paper submission

Prospective contributors should submit:

- an electronic version (MS Word format) of their titled paper as an e-mail attachment
- an abstract (both in English and Italian, max. 200 words) along with 3-5 suitable keywords (both in English and Italian, separated by full stops). Abstract and keywords only pertain to articles and essays
- a bio-bibliographical note (max. 150 words) containing author's details and contact information (full name, institutional affiliation, e-mail address). This statement will not appear in the paper's version sent to peer reviewers

Formatting

- Use Times New Roman, 1.5 line spacing, justified margins (both left and right)
- Author's name: font size 14, in SMALL CAPITALS, centered
- Paper's title: font size 16, centered, with the first letter of each major word capitalised
- Main text: font size 12
- Page margin sizes: top: 3 cm / bottom: 2 cm / left: 2.5 cm / right: 2 cm
- Titles of paragraphs and sections (if any): font size 14, *Italicised*, with the first letter of each major word capitalised. Sections may be further divided into numbered subsections; all second-level headings must be in lower case (except for proper nouns and the first letter of the first word)
- Abstract, keywords, long quotations (more than 3 lines) and footnotes: font size 10
- Number pages progressively (upper right-hand corner)

- All new paragraphs should be indented (0.5 cm) except for long quotations and for the first paragraph after a line space and after a heading
- Use British English spelling conventions (e.g., -ise endings, ‘programme’, ‘centre’, ‘organisation’)

Quotations and quotation marks

- **Short quotations** (1-3 lines) must be included in the main text and enclosed in double quotation marks (“ ”), font size 12, 1.5 line spacing

EXAMPLE

- One of John Locke’s opening statements in his *Essay Concerning Human Understanding* was that understanding “sets man above the rest of sensible beings, and gives him all the advantage and dominion, which he has over them”.

- **Long quotations** (more than 3 lines) must be separated from the main body of text and be preceded and followed by a blank line, font size 10, 1.5 line spacing, no quotation marks (unless they include a quoted passage), no indenting left or right. Quotations must end with a period. In case of a sequence of two or more quoted passages, a blank line must precede and follow each of them. In excerpts containing dialogue exchanges, the words spoken are enclosed in double quotation marks

EXAMPLES

- Here is one of John Locke’s opening statements in his *Essay Concerning Human Understanding*:
Since it is the understanding, that sets man above the rest of sensible beings, and gives him all the advantage and dominion, which he has over them; it is certainly a subject, even for its nobleness, worth our labour to inquire into. The understanding, like the eye, whilst it makes us see and perceive all other things, takes no notice of itself; and it requires art and pains to set it at a distance, and make it its own object.
- It is interesting to quote this passage from *Pride and Prejudice*:

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do you not want to know who has taken it?” cried his wife impatiently.

- While double quotation marks (“ ”) should be used for short in-text quotations, a quotation or a dialogue exchange appearing in a quoted passage should be placed in single quotation marks (‘ ’)

EXAMPLES

- “He said that he much appreciated Austen’s ‘style and ironic veneer’, although he preferred twentieth-century novels”.

- “The parson rode a step or two nearer. ‘It was only my whim,’ he said; and, after a moment’s hesitation: ‘It was on account of a discovery I made some little time ago’”.



Please note that

- short verse quotations are placed in Roman Type and each line must be separated by a single slash (/), with a space before and after the slash: “Heard melodies are sweet, but those unheard / Are sweeter; therefore, ye soft pipes, play on”.
- quotations from plays should be accompanied by Number of Act.Number of Scene.Number of Line(s): “To be, or not to be: that is the question” (*Hamlet*, III.i.56).
- secondary quotations (indirect quotes) must be used sparingly and be introduced by the phrase ‘quoted in’. Both the original source (Author, Title, Year) and the secondary one (complete) should be named: “My heart aches, and a drowsy numbness pains / My sense, as though of hemlock I had drunk” (J. KEATS, “Ode to a Nightingale”, 1819, ll. 1-2, quoted in A. BURKETT, *Romantic Mediations: Media Theory and British Romanticism*, New York, SUNY Press, 2016, p. 64). The original source should not be acknowledged in the reference list at the end of the paper
- both long and short quotations in footnotes should be enclosed in double quotation marks without any line break and followed by the bibliographic reference to source in parentheses:
 1. Thus ends the third phase in Hardy’s *Tess of the D’Urbervilles*: “A veil had been whisked aside; the tract of each one’s outlook was to have a new horizon thenceforward—for a short time or for a long” (*Bibliographic Reference*).

“ ” Double quotation marks are also used for

- one-word quotations
- titles of essays, chapters in volumes, short stories and single poems, journal and newspaper articles, reviews, interviews, lectures, speeches, and other short contributions

‘ ’ Single quotation marks are also used to

- highlight a specific concept
- illustrate the meaning of a word
- highlight an idiomatic, ironic or figurative use of a term



EXAMPLES

- This is how the word ‘patience’ should be read in the passage.
- ‘Happiness’ defines a state of well-being.
- Unfortunately, it is not my ‘cup of tea’.
- They said he was their ‘master’, as it were.
- As the saying goes, ‘the grass is always greener on the other side’.

Italics

Italics should be used for

- emphasis
- foreign words (unless they are a quotation and except for the ones that have become common currency)
- stage directions in plays
- titles of books, collections, dissertations, journals and newspapers, art works, exhibition catalogues, films, TV or Web programs and series, theatrical performances, and multimedia works



EXAMPLES

- He really had to travel *fast*.
- This episode is a sort of *trait d’union* within the main plot.
- *Algernon*. [*Retreating to back of sofa.*] “But why does she call herself little Cecily if she is your aunt and lives at Tunbridge Wells?” [*Reading.*] “From little Cecily with her fondest love.”
- His PhD thesis was titled *An Analysis of H.G. Wells’s Scientific Romances*.
- I read a controversial article in *The Times*.
- The original title of Edvard Munch’s *The Scream* is *Skrik*.
- *Art Nouveau: 1890-1914* is a catalogue worth exploring.

- *The Enchanted World* is the title of a 2019 videogame.




Please note that

- titles that are normally italicised must be placed in Roman Type when appearing within already italicised titles
- any direct quotation in which emphasis is added by the Author must be followed by the phrase in parentheses (emphasis added), (emphases added)
- if the emphasised word or sentence appears as such in the original source, the quotation must be followed by the phrase in parentheses (emphasis in original), (emphases in original)



EXAMPLES

- *First Steps Towards Assessing Thackeray's Vanity Fair*
- *Reading Oliver Twist in Context*
- BUT  • *A Guide to the Reception of E.A. Poe's "The Fall of the House of Usher"*
 - *Interpreting James Joyce's "The Dead"*
- "No poet, no artist of any art, has his complete meaning *alone*" (emphasis added).
- "They must find a way out of it all. There might be some *simpler* way, some *less laborious* way, she sighed" (p. 3; emphases added).
- "He turned round and *looked* at her" (emphasis in original).

Footnotes

- Use footnotes, not endnotes
- Footnotes are numbered consecutively within each paper by superscripts 1, 2, 3, and so forth
- Footnote numbers should be inserted directly after the relevant word and after punctuation marks
- Do not place footnotes within or at the end of titles
- Footnotes appear at the bottom of the corresponding page, font size 10, 1.5 line spacing, justified margins (both left and right)
- Footnotes may include references to bibliographic sources as well as concise comments and explanations
- In footnotes including a quotation, only the relevant page number(s) should be specified (the whole page range of articles, chapters or sections will be indicated in the reference list)



EXAMPLES

- That was a clear sign of his illness.¹

¹ We shall see how this involution is tragically evoked in the text.

- As underlined by Diane Kelsey McColley, these poets "shared an impulse to give responsible attention to the earth and to non-human creatures. They were in various ways vitalists, or animist".²

² D. KELSEY MCCOLLEY, *Poetry and Ecology in the Age of Milton and Marvell*, London and New York, Routledge, 2016, pp. 1-2.

- Again, in McColley's words, they "held matter and spirit to be inseparable".³

³ *Ibidem*, p. 2.

- But, McColley concludes, at that time "the old polarities of God and nature, matter and spirit, and body and soul were intensely debated".⁴

⁴ *Ibidem*.

- In Benedict Robinson’s words, the “garden the mower describes is a hybrid site, a place for the cultivation of the ‘adulterate’ and the ‘strange’”.⁵

⁵ B. ROBINSON, “Green Seraglios: Tulips, Turbans, and the Global Market”, *Journal for Early Modern Cultural Studies*, 9 (1), 2009, p. 100.

- John Dixon Hunt refers to “an empirical regard rather than the discovery of *a priori* ideas in nature”.⁶

⁶ J. DIXON HUNT, “‘Loose Nature’ and the ‘Garden Square’: The Gardenist Background for Marvell’s Poetry”, in C.A. PATRIDES (ed.), *Approaches to Marvell: The York Tercentenary Lectures*, London, Henley and Boston, Routledge and Kegan Paul, 1978, p. 339.

- This topic is further investigated by Benedict Robinson.⁷

⁷ See B. ROBINSON, “Green Seraglios: Tulips, Turbans, and the Global Market”, p. 94.



Please note that

- the surnames of authors, editors or translators appearing in footnotes must be placed in SMALL CAPITALS, with the initial of the first name capitalised. In case of two initials, do not insert any space between them: T.S. ELIOT, H.G. WELLS, W.H. AUDEN
- *Ibidem* should be used for a reference entry whenever the source and page number(s) are the same as those of the immediately preceding note
- *Ibidem*, p./pp. should be used when referencing the same source as in the previous note but different page(s)
- references to a source cited previously, but not in an immediately preceding note, should include the initial of the first name and the surname of author(s) or editor(s) followed by title and page number(s)

Hyphens and Dashes

- Hyphens should be used for ranges of numbers, time spans, scores, sequences of letters and items, word spelling, compound terms (no space before and after -)
- En Dashes should be used to separate sentences, parenthetical asides and appositives (with a space before and after –). A sequence of two hyphens without spaces may also be used to form an en dash --
- Em Dashes replace the sequence surname/name in the list of references whenever there is more than one contribution by the same author(s) or editor(s). If wishing to give more emphasis to the conclusion of a sentence in order to convey a dramatic effect or a shift in tone and meaning, em dashes may occasionally replace colons, semi-colons or commas (no space before and after —). A sequence of two em dashes is used when names, personal data and sensitive information are purposely rendered anonymous



EXAMPLES

- pp. 5-10, 13-14, 104-105, 121-22, 196-99
- 1289-1291, 1784-1793, 1850-1903

BUT ✎ • The em dash replaces the hyphen when referring to an open span of time: 1970—
(b. 1990—)

- 9 a.m.-11 a.m., 2:15 p.m., 11:05 a.m.
- Chapters 21-23
- a-b-c, X-Y-Z

- work-ing, bat-tery, de-hu-man-ise
- reddish-brown, twenty-one, problem-solving, check-in, an award-winning novelist, a post-war phase
 BUT ✎• The slash replaces the hyphen when an opposition between paired terms needs stressing. Do not add spaces before or after the slash: good/bad, peace/war, summer/winter
- He said – just before going out – that he would never be back.
- The smartphone – a mobile phone performing the same functions as a computer – has become a sort of symbol of our age.
- ELIOT, T.S., “Tradition and the Individual Talent”
 —, *Poems 1920*
 —, *Four Quartets*
- It was an extraordinary garden—not that he had seen many.
- There was a wide choice of shirts—red, yellow, and blue.
- Mrs — — was her cousin.

Ellipses

- Ellipses indicating missing material and omissions are made up of three periods in square brackets [...]
- A space should be normally placed before and after the brackets
- The typographical symbol [...] may be preceded or followed by marks of punctuation, but it is not used whenever the omitted information occurs right before or at the end of a quoted passage
- Never use ellipses to begin or close a quotation



EXAMPLES

- Shirley said she would go back [...] to her parents.
- “Whether I shall turn out to be the hero of my own life, [...] these pages must show”.
- “Yes, of course, if it’s fine tomorrow, [...]. But you’ll have to be up with the lark”.
- “if it’s fine tomorrow”



Please note that

- square brackets containing text can be placed in a quoted passage (or immediately after it) to insert comments and clarifying interpolations that are not part of the original quotation: “My [the protagonist’s] world is like an island”.
 “[Their house] was on the hill”.
 “He chose a different course of action” [Translator’s Note].
- when parenthetical information appears within a portion of text that is already enclosed in parentheses, square brackets replace round ones: (London, [1976] 1998)
- the Latin word *sic* in square brackets must be used to identify and highlight errors in the original source. The symbol [*sic*] immediately follows the word or phrase in question: “That strange but beautiful [*sic*] land”.
- an unbracketed ellipsis can be used to indicate a pause, an interruption, an unfinished thought or hesitation: “I am ... deeply impressed”.

Numbers and Dates

- As a general rule, Arabic numerals should be used instead of Roman numerals
- Roman numerals must be used for ranking and genealogical lines of succession, hierarchies and nomenclatures, names of popes and monarchs, book volumes and series, page numbering of appendices and prefaces, acts and scenes in plays, sequels and seasons of TV or Web programs
- As a stylistic choice, numbers may also be written out in words (preferably no more than two words: one hundred times, five roads, eighty-three years, fifty-five cats). However, numbers should always be expressed in figures when indicating dates, proportions and percentages, decimals and fractions, specific amounts and units of measurement (1242, 3452, 10,432, 0.72, 30 percent or 30%, ¾, 1 kg, 2 km, 30 cm, 10 m, 15 mg, 155 kw) as well as when they appear in tables and statistics, scientific and technical texts. Please note that any number placed at the beginning of a sentence or title must be expressed in words

- As regards ranges of numbers, spans of time and dates, etc., figures ranging from 110 to 1000 are abbreviated by using two digits: 12-13, 17-18, 94-97, 102-103, 108-109, 110-12, 122-23, 194-95, 478-80, 735-56, 896-99, 985-89, 998-99, etc. From 1000 onwards, numerals must be given in full: 1000-1002, 1232-1234, 1479-1485, 1921-1922, 3279-3578, 11,343-11,344, etc.
- Dates are written in full in body of text: 15 September 2019 / September 15, 2019 (both forms are possible; whichever form you choose, use it consistently throughout your paper). However, dates of access to online resources and content always follow the Day-Month-Year format: 23 October 2017
- Decades are expressed in numerals. An 's' should be placed after the numerals, with no apostrophe: the 1970s, the 1740s
- Centuries may either be spelled out or written in Arabic numerals: the twentieth century / the 20th century (both forms are possible; whichever form you choose, use it consistently throughout your paper). When used as adjectives, centuries are hyphenated: a twentieth-century novel, a 20th-century book, 19th- and 20th-century volumes, nineteenth- and twentieth-century texts



FURTHER EXAMPLES

- Pope Pius XII, King Charles II, Queen Elizabeth I, Francis II, Henry Miller III
- *The Godfather Part II*
- Chapter 2, Sections 1-3, Book II, Volume IV, Act V, Scene ii
- There are 553 occurrences of the word 'apple'
- an angle of declination of 15 degrees

Capital Letters and Acronyms

In addition to their basic conventional use (first letters in names of people, days, months and holidays, places, streets and monuments, institutions, organisations and companies, including their related words), capital letters should be employed for

- most acronyms and initialisms: AIDS, BBC, CIA, CNN, DDT, DNA, DOI, HIV, JFK, NATO, PIN, RIP, UK, UN, URL, USA or US, BA (Bachelor of Arts), MA (Master of Arts), PhD (Doctor of Philosophy), and so forth
- titles (religious, honorific, royal, noble), institutional roles and positions, military ranks, and the like: Pope Francis, Cardinal Newman, King Henry VIII, Marquess of Salisbury, President Lincoln, Professor Bloom, Dr Flinch, Captain Bligh, General Smuts, Sergeant Troy, Managing Director Andrews
- historical periods and events, cultural and literary movements, currents, schools: the Renaissance, the Enlightenment, the Victorian age, the Second World War (or World War II), the French Revolution, the American War of Independence, the Romantic period, the Theatre of the Absurd, Existentialism, Surrealism, the Garden of Epicurus
- the first letter of each important word in English titles and subtitles of works, periodicals, etc. (see References section)



Please note that

- well-known or popular acronyms are generally written without periods. There are however a few exceptions, where lower-case letters may also replace capital letters: A.D. (*Anno Domini*), B.C. (before Christ) / P.S. (*post scriptum*) / N.B. (*Nota bene*) / a.m., p.m. / i.e. (*id est*), e.g. (*exempli gratia*), which should always be preceded and followed by a comma: , i.e., / , e.g., /
- as far as new or lesser-known acronyms are concerned, each letter must be followed by a period. These acronyms, along with acronyms having more than one meaning, should be spelled out on first mention: W.A.S.P. (White Anglo-Saxon Protestant), S.C.U.B.A. (Self-Contained Underwater Breathing Apparatus)
- if many, acronyms can be conveniently summed up in a list to be placed before the References section
- contractions are rendered thus: SciFi, HiFi, Wi-Fi, YouTube

Commonly used abbreviations

- Abbreviations followed by periods: p., pp. (page, pages), etc. (*etcetera*, to be used sparingly and always preceded by a comma, as happens with such as, and the like, and so forth), trans.

(translation, translator, translated, translated by), vol. or Vol. (volume), l., ll. (line, lines), ff. (and following, e.g., p. 232 ff., l. 45 ff.), c. or ca. (circa), cf. (compare), Coll. (Collection), Fig., Figs. (Figure, Figures), et al. (*et alii, et aliae, et alia*, and others), ed. (editor, edited, edited by), repr. (reprint, reprinted, reprinted by), abr. (abridged), pseud. (pseudonym), an. or An. (anonymous), vs. or v. (*versus*, against), viz. (*videlicet*, namely), n.p. (no publisher), s.l. (*sine loco*, no place), n.d. (no date)

- Abbreviations requiring no full stop at the end: MS, MSS (manuscript, manuscripts), eds (editors), vols (volumes), Mr, Mrs, Ms, Dr, St

References (General Bibliography)

- All sources must be acknowledged and listed in full at the end of the paper
- The reference list might also include titles that have not been cited directly in the body of text or in footnotes. However, all entries should refer to sources that have actually contributed to providing information and inspiration throughout the paper
- The list must be alphabetically ordered by author's last name. If the author is unknown, the first letters of the work's title are taken into consideration for alphabetisation purposes. If the author is not a person, but a corporation, an organisation or a department, the full name of the institution should be listed in alphabetical order
- If deemed necessary, the list might be divided into different sections (e.g., primary sources, secondary sources, digital resources, etc.)
- Author's (or editor's) SURNAME must be followed by a comma and FULL FIRST NAME (in case of a double name, the insertion of the two initials may suffice; whichever form you choose, use it consistently throughout the document). Both surname and name are given in SMALL CAPITALS
 - ☛ two authors or editors: SURNAME, FULL FIRST NAME and FULL FIRST NAME SURNAME
 - three authors or editors: SURNAME, FULL FIRST NAME, FULL FIRST NAME SURNAME and FULL FIRST NAME SURNAME
 - more than three authors or editors: SURNAME, FULL FIRST NAME of the first author or editor followed by the abbreviation 'et al.'
 - more titles by the same author or editor: insert titles in chronological order (from earliest to most recent); if published in the same year, works must be distinguished alphabetically; from the second occurrence onwards, the author's surname and full name must be replaced by an em dash followed by a comma —,
 - when the author of an essay is also the editor of the volume including that essay, the author's surname and name should only appear in connection with the first title, while the volume's title should be preceded by ID. (ed.) in case of a male editor and EAD. (ed.) in case of a female editor. If the author of an essay is just one of the editors of the volume including that essay, his/her full name and surname must be mentioned in both occurrences
- Titles should be written in full. English titles and subtitles are separated by a colon, with one space added before the subtitle: *Title: Subtitle* / "Title: Subtitle"
- The first letter of each key word in English titles and subtitles is capitalised. If titles and subtitles are in languages other than English, the standard rules pertaining to that language might be applied
- Titles of essays, chapters, articles, and other short contributions are placed in double quotation marks ""
- Titles of volumes, edited books, collections, conference proceedings, and the like are italicised and followed by Place, Publisher, publication year. If there are two city names, they should be separated by 'and'; if there are three city names, 'and' should be inserted between the second and the third name; if there are more than three city names, only the first one should be cited. The publication year of the first or of a former edition should be put in parentheses after the publisher's name and before the year of the consulted edition: Publisher, (year) year

- ☞• Use U.P. when citing publications by University Presses: Chicago U.P., Manchester U.P., Yale U.P., and so forth
- ☞• Use CUP for Cambridge University Press, OUP for Oxford University Press, PUF for Presses universitaires de France

- Titles of periodicals, scientific journals and newspapers are italicised. Periodicals and journals are followed by volume number in Arabic numerals accompanied by issue number (Arabic numerals in parentheses), year, page numbers. Newspapers are followed by Day-Month-Year of Publication, page numbers (if available)

- ☞• Acronyms (capital letters, no periods) may be used whenever a periodical, journal or newspaper is usually referred to by its initials: *TLS*, *ELH*, *PMLA*, *ELT*, etc.

- Works with no known publication date: the year is substituted by the abbreviation [n.d.] in square brackets both within the reference list and in text citations: Place, Publisher [n.d.]

- Works with no known place of publication: the place of publication is substituted by the abbreviation [s.l.] in square brackets both within the reference list and in text citations: Publisher, year [s.l.]. If the publication date is uncertain, the most likely year should be indicated and followed by a question mark: 1982? 1729? When more ancient dates are concerned, the year might be preceded by c. or ca. (circa): c. 1132, ca. 983 A.D.

- Works with no known publisher's name: the name of publisher is substituted by the abbreviation [n.p.] in square brackets both within the reference list and in text citations: Place, Year [n.p.]

- Referenced material that has not been published yet: title and (if known) publisher's name should be followed by the word [forthcoming] in square brackets

- Translated works: the original title and year of first edition should be cited in parentheses after the main bibliographic details and be preceded by the phrase 'or. title': Translation's Title, Engl. trans. NAME SURNAME of the Translator (if known), Place, Publisher, publication year (or. title *Title*, year). The original title and year should be specified for modern and contemporary works only

- In case of works accessed in a digital format but also available in print, both the web-based resource (URL) and the details referring to the edition in print should be cited



Please follow the citation format as shown in the examples below

References

• *Volumes and edited books*

ANDERSON, LINDA, *Autobiography*, London and New York, Routledge, (2001) 2011.

ARISTOTLE, *Poetics*, eds JOHN BAXTER and PATRICK AHERTON, Engl. trans. GEORGE WHALLEY, Montreal, London and Ithaca, McGill-Queen's U.P., 1997.

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- , *Macbeth*, ed. GEORGE HUNTER, Introduced by CAROL CHILLINGTON RUTTER, London, Penguin, 2015.
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- The Cloud of Unknowing and Other Works*, Introduction and Notes by A.C. SPEARING, London, Penguin, 2001.

• *Edited collections of essays, conference proceedings, correspondence, and the like*

BRUNOE, T.D. et al. (eds), *Proceedings of the 7th World Conference on Mass Customization, Personalization, and Co-Creation (MCPC 2014)*, Aalborg, Denmark, 4-7 February 2014, New York, Springer, 2014.

LAVAGETTO, MARIO (a cura di), *Per conoscere Saba*, Milano, Mondadori, 1981.

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Fig. 1. *Lilium croceum* or *bulbiferum*. Source:

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Fig. 2. Alexander Roslin, *Portrait of Carl Linnaeus*, Oil on Canvas, 1775. Source:

https://commons.wikimedia.org/wiki/Carl_von_Linn%C3%A9#/media/ (last accessed on 2 September 2018).

Fig. 3. *Atropa belladonna*'s Berries. Photograph Courtesy of John Smith, 2013.

• *Films, videos, DVDs, TV and Web series*

Information and details should be provided as follows:

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BROWN, JOHN, *An Analysis of John Milton's Paradise Lost*, MA Thesis, University of California, 1982, N. 1273.

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