

## ***Polysèmes* Stylesheet: Articles in English**

The following guidelines apply to articles written in English; for articles written in French, please refer to the French version.

### **1. Submission process**

Papers submitted for publication should be sent as attached Word documents in .docx format to:

- the editors of the current issue of *Polysèmes* (see call for papers)
- the journal editors:

Marie Laniel : [marie.laniel@gmail.com](mailto:marie.laniel@gmail.com)

Xavier Giudicelli : [xjudicelli@yahoo.fr](mailto:xjudicelli@yahoo.fr)

Please also send a short biographical presentation (name, position, university, research group, research topics), saved in an independent file.

### **2. Presentation guidelines**

Papers should contain between 35,000 and 45,000 characters (spaces included), including notes and bibliographical references.

The following elements should appear at the beginning of the article:

- Title in English (and, if applicable, only one subtitle)
- Abstract in English (about 1,500 characters)
- Keywords in English (10 max.), separated by a comma
- Titles of the main works studied in the article, separated by commas; any article in a title must appear at the end of the title, in brackets

Ex: *Child in Time (The)*

- First name and last name of the main authors mentioned in the article
- Title in French
- Abstract in French (about 1,500 characters)
- Keywords in French (10 max.), separated by a comma

**Overall formatting guidelines:** body text in font size 12; section headings in font size 14 and bold; sub-section headings in font size 12 and bold. Please do not use more than two levels of headings.

No line breaks either between paragraphs or before or after part or sub-part headings.

### 3. Elements of typography

#### Italics

Italics should be used for emphasis and foreign words, not bold face or inverted commas. On the other hand, do not use italics for entire quotations (within quotation marks) or for the names of organisations, even when these are in a foreign language.

Ex: the Orchestre national de Lyon, but *a priori*, Derrida's concept of *différance*

#### Non-breaking spaces

N.B.: Non-breaking spaces allow two elements working together not to be separated at the end of a line. They can be distinguished from a single space by the appearance of formatting marks in a document, in the form of the ° character. They can be inserted manually using the shortcut Ctrl+Shift+Space in Word, or via the "Special characters" tab in the "Insert symbols" menu in Word.

#### Non-breaking spaces are used:

- Before the slash, but not after it, to separate two lines: "All the world's a stage°/ And all the men and women merely players."
- Between a number written in figures and its unit: 14°June or June°14, 73°short stories, 78°%.
- Between an abbreviation and the following word: vol.°1, Dr°Jekyll, Mr°Hyde, ed.°Lynn Badia
- Between the first name and the initial, if a first name is not abbreviated: John°F. Kennedy
- Between the initials and the surname, if all first names are abbreviated: E.M.°Forster
- In Latin phrases, after the preposition: *in°fine*, *a°priori*, *a°fortiori*
- In a title, between the first article and the next word: *The°Picture of Dorian Gray*, *A°Laodicean*

#### Quotation marks and punctuation

When punctuating around quotation marks, full stops and commas should be included before the ending quotation mark, including when they are not part of the original quotation.

Ex: "Without music, life," according to Nietzsche, "would be a mistake."

Question marks and exclamation marks should only be placed before the ending quotation when they are part of the quoted material.

Ex: She wondered: "Who am I?"

Ex: Could we argue, with Nietzsche, that without music "life would be a mistake"?

Colons and semicolons should always be placed after the ending quotation marks.

"Without music, life would be a mistake": this famous assertion needs further analysis.

## Dashes and hyphens

Use em dashes [—], with no space before or after. Please refrain from using en dashes (–). Hyphens (-) should be reserved for compound words.

Ex: “They had just come up—unfortunately—to see doctors” (*Mrs Dalloway*) **BUT** forget-me-nots.

## Square brackets

Cuts, additions or modifications to a quotation should appear in square brackets: [ ].

Square brackets are also used to insert a parenthesis within a segment that is itself enclosed in brackets.

Ex: The adjective “glorious” (12) is used in the expression “[t]he glorious [...] day” (and in a footnote [315]).

## Titles

### - Capitalisation

In English, whatever the nature of the reference (book, article, chapter, poem, etc.), the first word and all subsequent words of the title are capitalised, except for articles, conjunctions and short prepositions. Long prepositions, such as “throughout,” “between,” “within” or “without,” are also capitalised.

Ex: *The Merchant of Venice*

Ex: “The Aesthetics of Post-Realism and the Obscenification of Everyday Life: The Novel in the Age of Technology”

Ex: *Read Between the Lines*

In section headings, within articles, only the first word of the title is capitalised.

The titles of foreign works must not be translated. The typographical rules of the original language should be applied.

### - Punctuation

The title and subtitle of a work are separated by a full stop in French and a colon in English:

Ex: *L'être et le néant. Essai d'ontologie phénoménologique*

Ex: *Being and Nothingness: An Essay in Phenomenological Ontology*

Do not use full stops at the end of titles.

## Numbers

Please spell out centuries in lowercase letters, and use a hyphen when they appear as an adjective (during the twentieth century, in nineteenth-century London).

Round numbers should be written out in full, as should small quantities (ex: twelve, one hundred and one thousand, but 35°workers).

## 4. Quotations

### Presentation of quotations

Quotations of three lines or less should be included in the text, between double inverted commas. Quotations longer than three lines should be extracted from the body of the text, without inverted commas and in size 10. Excerpts from dialogues or quotations in verse should also be indented.

For a quotation within a quotation, in the body of the text, use single inverted commas (‘...’) within double inverted commas (“‘I’m thirsty,’ he said”).

### Referencing a quotation

Quotations are referenced directly in the body of the text in brackets.

Ex: (Woolf 7)

If several pages are quoted, separate the pages with commas.

Ex: (Woolf 6, 9, 12)

If the reference includes two authors, the two names appear separated by the conjunction “and.”

Ex: (Deleuze and Guattari 5)

If there are more than two authors, use the Latin phrase *et al.* in italics, with a full stop after *al.*

Ex: (Barthes *et al.* 72)

If several works are referenced, separate them with semicolons.

Ex: (Derrida 12; Latour 23, 35-36, 42)

When several works by the same author appear in the bibliography, distinguish between them by indicating the date of publication of the edition used. Use a comma between the date and the page number.

Ex: (Woolf 2006, 7)

When two works by the same author were written in the same year, they are distinguished by a letter next to the date of publication of the edition used.

Ex: (Woolf 2006a, 7)

N.B.: This letter also appears in the bibliography.

Ex: Woolf, Virginia. *To the Lighthouse* (1927). Oxford: Oxford UP, 2006a.

If there is no author, use an abbreviated version of the title in italics or in inverted commas, as appropriate.

In the case of a quotation from a webpage, if possible, give a paragraph number or, where appropriate, n.p. (unpaginated).

Ex: (Latour §°5; Derrida n.p.)

In the case of films, include the specific timing of the referenced sequence, using the following format: hh:mm:ss-hh:mm:ss. In the case of TV series, the season and episode numbers should also appear, using the following format: season.episode.

Ex: (*Penny Dreadful* 3.10 01:45:58-01:46:33)

If several volumes from the same work are quoted, the volume number should appear, preceded by “vol.°” and followed by the page number. Do not use commas to separate the volume number from the page number.

Ex: (Wilde vol. 4 34)

Do not abbreviate page numbers.

Ex: (137-138 and not 137-38)

If previous sentences make it clear whose work is quoted, or if a work is referenced several times in a row, only indicate the page number within parentheses.

Ex: This idea became even more explicit in Foucault’s article (37).

Preferably cite the original source. In the case of a second-hand source, use the phrase “qtd°in”: (qtd in Derrida 76).

### **Placing the full stop**

In short quotations integrated into the text, the reference in brackets appears before the full stop.

Ex: *To the Lighthouse* opens with these words: “‘Yes, of course, if it’s fine tomorrow,’ said Mrs Ramsay. ‘But you’ll have to be up with the lark,’ she added” (Woolf 7).

In long, indented quotations, the final punctuation is placed before the reference in brackets.

Ex: *To the Lighthouse* opens with these words:

“Yes, of course, if it’s fine tomorrow,” said Mrs Ramsay. “But you’ll have to be up with the lark,” she added. To her son these words conveyed an extraordinary joy, as if it were settled the expedition were

bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. (Woolf 7)

## 5. Illustrations

Illustrations to be included in articles must be supplied in a standard format (jpg) with the best possible resolution (minimum 500 pixels wide).

They should be numbered (fig.°x) and accompanied by a caption specifying the following elements: Fig.°x. Author, *Title* (date), type(s) of material, dimensions, usual exhibition location, source.

Ex: Fig.°1: Frederick Sandys, *Medea* (1868), oil on canvas, 61.2°× 45.6°cm, Birmingham Museum and Art Gallery, Creative Commons.

In the body of the text, these images will be cross-referenced as follows: (fig.°x).

Authors are responsible for obtaining reproduction rights and purchasing images, which the magazine cannot cover.

Only include images which are analysed in the article, up to a maximum of ten images.

## 6. Footnotes

Footnotes must be inserted using the automatic Word function. No end notes should be used. Footnotes must be numbered consecutively. There are no paragraph breaks in notes.

They are content notes, reserved for comments, explanations or clarifications to the text **and not** for bibliographical references (see above).

Please refrain from prolific notes, either in number or length.

Note numbers are inserted in the text AFTER single punctuation marks and OUTSIDE inverted commas.

Ex: The spread of colour illustration in the early years of the twentieth century in Great Britain was a true revolution.<sup>1</sup>

## 7. Bibliography

The article must contain a bibliography, which lists only those sources specifically referenced in the body of the text.

### Presentation by type of entry

For a monograph: Last name, First name. *Title* (date of first publication). Place of publication: Publisher, "Collection," date of publication.

Ex: Amis, Martin. *London Fields* (1989). London: Vintage, 2003.

For an edited volume, use (ed.) or (eds.).

Ex: Mathuray, Mark (ed.). *Sex and Sensibility in the Novels of Alan Hollinghurst*. London: Palgrave Macmillan, 2017.

Ex: Hearn, Michael, and Li Xiaohong (eds.). *L'esprit oriental, un regard occidental*. Paris: Yu Feng, 2012.

For a book chapter: Last name, First name. "Title of chapter." *Title of the book* (date of first publication). Place of publication: Publisher, "Collection," date of publication, pages (without p. or pp.).

Ex: Haffen, Aude. "La Malaisie à travers le regard d'Anthony Burgess. Mythologie orientaliste et comédie post-impériale." *L'esprit oriental, un regard occidental*. Ed. Michael Hearn and Li Xiaohong. Paris: Yu Feng, 2012, 35-53.

For an article: Last name, First name. "Title of article." *Title of the journal*°volume.number (date): pages (without p. or pp.).

Ex: Gonzalez, Madelena. "The Aesthetics of Post-Realism and the Obscenification of Everyday Life: The Novel in the Age of Technology." *Journal of Narrative Theory* 38.1 (Winter 2008): 111-133.

For a dissertation or doctoral thesis: Last name, First name. *Title of dissertation or thesis*. Master's thesis / Doctoral dissertation. University, date of defence.

Ex: Jammes, Lucie. *Témoignages de guerre dans la littérature américaine*. Doctoral thesis. Université Toulouse-Jean Jaurès, 2020.

For a film: *Title*. Dir. First name Last name of director. Screenplay by First name Last name. With First name Last name of the three main actors, *et al.* Production company, release date.

Ex: *Il dio chiamato Dorian*. Dir. Massimo Dallamano. Screenplay by Marcello Coscia, Massimo Dallamano, Günter Eber, *et al.* Starring Helmut Berger, Richard Todd, Herbert Lom, *et al.* Terra-Filmkunst, 1970.

For a series: *Title*. Created by First name Last name of series creator. [If necessary: Dir. First name Last name of director. Screenplay by First name Last name of scriptwriter(s)]. With First Name Last Name of the three main actors, *et al.* Production company, release date.

Ex: *Penny Dreadful*. Created by John Logan. Screenplays by John Logan, Andrew Hinderacker, and Krysty Wilson-Cairns. Starring Reeve Carney, Timothy Dalton, Eva Green, *et al.* Showtime/Sky, 2014-2016.

For an online source, indicate the URL and the date when the source was last accessed, and/or the DOI.

Ex: Aymes, Sophie. "Promenade Along the Coast: Paul Nash and Dave McKean Revisit Dymchurch," *Polysèmes* 22 (2019). URL: <http://journals.openedition.org/polysemes/5730>; DOI: <https://doi.org/10.4000/polysemes.5730> [last accessed 17 June 2024].

The names of university presses will be abbreviated as UP (PU in French).

Do not include ltd, publishing, & co, édition(s), etc.

Ex: Manchester UP, PU du Septentrion, Le Seuil (rather than éditions du Seuil), John Benjamins (rather than John Benjamins Publishing Company), etc.

Where confusion is possible, indicate the state of an American city in abbreviated form.

Ex: Cambridge, MA

Titles should be treated in the same way as quotations: they must therefore comply with the typographical standards of the original language.

### **Overall organisation of the bibliography**

Entries should be listed in alphabetical order of the author's surname.

If several works by the same author are cited, the entries are listed in chronological order of the editions used and not in chronological order of original publication. **The author's name must be repeated for each entry.**

When a cited source has no identifiable author, the reference is listed alphabetically by title.

Amis, Martin. *London Fields* (1989). London: Vintage, 2003.

Barthes, Roland. *Mythologies*. Paris: Le Seuil, 1957.

Barthes, Roland. *La chambre claire. Note sur la Photographie*. Paris: Gallimard, 1980.

Cornis-Pop, Marcel. "Postmodernism beyond Self-Reflection: Radical Mimetism in Recent Fiction." *Mimesis in Contemporary Theory: An Interdisciplinary Approach*. Vol. 2: *Mimesis, Semiosis and Power*. Ed. Ronald Bogue. Philadelphia: John Benjamins, 1991, 127-155.

*Whole Earth Catalogue (The)*. Menlo Park: Portola Institute, 1971.

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