

ABRIDGED GUIDELINES

SUBMISSIONS

There are no length requirements for contributions, except for reviews that have to be 1,000-2,000 words long.

FORMAL GUIDELINES

Before submitting an article, please make sure that your text observes the following guidelines. Articles that do not comply with the *Nexus* style sheet will be returned for resubmission.

1.1. Language

Manuscripts are to be submitted in English or Spanish. When using English, authors must consistently follow either British or American spelling conventions

1.2. Length

There are no length requirements for contributions, except for reviews that have to be 1,000-2,000 words long.

§ 2. GENERAL STYLISTIC, STRUCTURAL AND FORMATTING GUIDELINES

All manuscripts should follow the author-date guidelines of the 16th edition of the *Chicago Manual of Style* unless otherwise specified.

2.1. Format

The text should be submitted in 1.5 line spacing. Use a 12-point Times New Roman font for the main text and an 11-point Times New Roman font for the abstract, keywords, footnotes and indented quotations.

The first line of each paragraph should be indented 0.5 cm (please use the indentation tool included in Word, not the tab key), with the exception of the first line in the first paragraph of each section. The first line of all footnotes should also be indented 0.5 cm.

2.2. Titles of contributions

Place them at the top and centre of the page on which the text begins. Capitalise only the first letter of the first word and all other significant words (nouns, adjectives, verbs and adverbs) as well as proper nouns. Always capitalise the last word. Do not use period after titles.

2.3. Textual divisions and headings

Section headings should be used with discretion. They must begin from the left margin, with

no period at the end. The use of Arabic numerals for headings is recommended. If absolutely necessary, further division within a section should follow the same format used for section headings. They must be preceded by Arabic numerals separated by period (e.g., 1.1.). Do not capitalise headings in full (only content words should be in capital letters) and use small caps.

2.4. Tables, drawings and graphic items

Please avoid their proliferation, since it may result in an excessive number of pages. This could affect the eligibility of your work for publication. All tables and figures should be numbered consecutively and referred to by their numbers within the text (e.g., as we see in example/table/figure 1). Take into account that graphs must be clearly understood when printed in black and white.

2.5. Punctuation

All punctuation marks, except colon and semicolon, should precede closing quotation marks (e.g., “the bookshelf,” she replied).

Question marks (?) and exclamation marks (!) should not normally be used in scholarly writing unless they are part of a quotation.

Do not use commas (,) before “and” and “or” in a series of three or more. Never use a comma and a dash together.

Square brackets ([]) are used for an unavoidable parenthesis within a parenthesis, to enclose interpolations or comments in a quotation or incomplete data and to enclose phonetic transcription. Slash marks (/ /) are used to enclose phonemic transcription.

2.6. Numbers

Spell out whole numbers from zero to one hundred and numbers followed by *hundred*, *thousand*, *hundred thousand*, *million* or *billion*. Spell out all numbers beginning a sentence.

2.7. Dates

Centuries are spelled out and lowercased (the twenty-first century). Use standard dating (April 13, 1990). No comma is used between month and year when no day is given (May 1990).

Express decades in numerals (the 1870s, the 1920s).

2.8. Italics

Use italics for emphasis (only when strictly necessary), foreign words, technical terms and linguistic forms (words, phrases, letters) cited as examples or as subjects of discussion. Italicise titles of books, plays, periodicals, films, television and radio programmes, paintings, drawings, photographs, statues or other works of art.

2.9. Capitalisation

Capitalise the first letter of the first word and all of the principal words—including nouns, adjectives, adverbs and verbs in hyphenated compounds, but not articles, prepositions and conjunctions—in titles of publications, lectures or papers. In mentioning magazines, journals or newspapers (e.g., the *Gentleman's Magazine*), do not treat an initial definite article as a part of the title.

Do not capitalise references to standard parts of a specific work, such as preface, acknowledgements, appendix, chapter, etc. (e.g., as discussed in chapter four).

2.10. Quotation marks

Double quotation marks (“ ”) are used to enclose quoted speech or writing when they are run into the text. They are also used for titles of articles, book chapters and poems. Do not use straight double quotation marks (" ").

For quotations within run-in quotations and within titles of articles or book chapters use single quotation marks (‘ ’) (e.g., “‘Fractions of Men’: Engendering Amputation in Victorian Culture”).

2.11. Quotations

All quotations should correspond exactly with the originals in wording, spelling, capitalisation and internal punctuation. Italicising words for emphasis should be used with discretion and be explicitly indicated as follows: “You find yourself, at the final blackout, *holding your breath*” (Tripney 2015, 8; italics added). If the emphasis is in the original, it should also be indicated: “The writerly text is *ourselves writing*” (Barthes 1974, 5; italics in the original).

If the source contains a spelling error, insert the italicised word *sic* in square brackets ([*sic*]). Clarifications, as well as translations, must be enclosed in brackets—e.g., “He [Stephen Spender] is one of the finest poets Britain has ever produced.”

When using the author-date system, the reference of the quotation should always be placed at the end of the clause, before the punctuation mark—e.g., a “nice suggestion” (Russell 2016, 36).

Second-hand quotations or references must be used only sparingly. If an original source is unavailable and “quoted in” must be resorted to, mention the original author and date in the main text and reference the source used both in the parenthetical reference and in the works cited list, as follows:

Main text:

In Louis Zukofsky’s “Sincerity and Objectification,” from the February 1931 issue of *Poetry Magazine* (quoted in Costello 1981, 53), ...

Works Cited:

Costello, Bonnie. 1981. *Marianne Moore: Imaginary Possessions*. Cambridge, MA: Harvard UP.

2.12. Run-on and indented quotations

Unless special emphasis is required, prose quotations up to about 75 words should be run into the surrounding text. Longer quotations should be set off, indented (0.5 cm) and never enclosed in quotation marks. An 11-point font should be used.

Verse quotations of up to two lines should be run in, with the lines separated with a slash, leaving one space on either side (/). Longer verse quotations must be set off.

2.13. Ellipsis within quotations

Use three periods enclosed in brackets [...] to indicate that part of a quotation has been deleted. Avoid using this device to open or close quotations that are obviously complete syntactic fragments.

2.14. Em dash (—)

The use of em dash instead of parentheses is advised. Do not leave any space before or after them—e.g., “haunting ghosts of the past—slavery and its legacy—should be laid to rest before a better future can be built.”

2.15. Footnotes

These should be limited to authorial commentary that cannot be easily accommodated in the body of the text and their use is discouraged. They must not be used to give bibliographical references that can appear in parenthetical form within the text. They should be numbered, superscripted and placed after the closest punctuation mark. The first line of the footnote should be indented (0.5 cm).

2.16. Exemplification

If the author provides a list of examples including sentences they should be listed, indented (0.5 cm) and written in an 11-point font following the example:

(1) Hello my name is Charlie. My town is xxx. (S5b4P)

(2) Hello! Mr. and Mrs Edwards. I'm Julia and I live in xxx. (S210g5P)

(3) Hello family! My name is Berta and my surname is Santos. (S1g6P)

§ 3. DOCUMENTING SOURCES

Do not forget to add to your list of works cited all the references you mention throughout the text. Bear in mind that specific page numbers must be provided for all quotations included.

Leave page numbers in full up to 109; abbreviate them after that. Do so for in-text citations—e.g., (Thomson 2006, 108-109); (Suedfell 1997, 849-61)—as well as for pages in

the works cited list—e.g., *Modern Drama* 61 (1): 109-10; *Political Psychology* 18 (4): 384-95.

Never use Latin reference tags (*op. cit.*, *ibidem*, etc.).

If you want to indicate that some information is missing you can use the following devices: n.p. for “no publisher”—where the publisher’s name would appear in your entry—also for “no place of publication” and “no page”—e.g., online material without pagination. The use of n.d. is advised for “no date.” If the author or editor is unknown, the entry should begin with the title of the publication.

Publishing company names are abbreviated in the list of works cited. Remove articles, business abbreviations (Co., Inc.) and descriptive words (Publishers and so on). Any university press will be abbreviated according to one of these two patterns: U of Miami P or Toronto UP.

Avoid giving initials for authors in your works cited. Full names should be provided when possible.

In English, use a colon to separate titles from subtitles of books (e.g., *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*). In other languages, follow common practice (e.g., *Multiculturalismo. Los derechos de las minorías culturales*).

In accordance with the author-date system, two different types of documentation will be used: parenthetical in-text citations and a works cited list following the examples provided below. Other cases not included here must also follow the *Chicago Manual of Style* (16th edition).

BOOKS AND BOOK CHAPTERS

BOOKS WITH SINGLE AUTHOR:

BARNES, Julian. 1984. *Flaubert's Parrot*. London: Jonathan Cape.

(Barnes 1984, 38)

SEVERAL BOOKS BY THE SAME AUTHOR (AND SAME YEAR OF PUBLICATION):

SAMADDAR, Ranabir. 1999a. *The Marginal Nation: Transborder Migration from Bangladesh to West Bengal*. Delhi: Sage.

—, ed. 1999b. *Reflections on Partition in the East*. Kolkata: Vikas.

(Samaddar 1999a, 124)

(Samaddar 1999b)

BOOKS WITH TWO OR MORE AUTHORS:

In the list of works cited, for more than three authors, use only the name of the first author followed by et al. In text citations, for more than two authors, use only the name

of the first author followed by et al. Note that et al. is not italicized.

ALLAN, Keith and Kate Burridge. 1991. *Euphemism and Dysphemism: Language Used as Shield and Weapon*. Oxford and New York: Oxford UP.

(Allan and Burridge 1991, 24)

PAHTA, Päivi, Janne Skaffari and Laura Wright, eds. 2017. *Multilingual Practices in Language History: English and Beyond*. Berlin and New York: De Gruyter

(Pahta et al. 2017)

Incorrect: BURFORD, Barbara, Gabriela Pearse, Grace Nichols and Jackie Kay. 1988. *A Dangerous Knowing: Four Black Women Poets*. London: Sheba.

Correct: BURFORD, Barbara et al. 1988. *A Dangerous Knowing: Four Black Women Poets*. London: Sheba.

(Burford et al. 1988, 45)

BOOK BY A CORPORATE AUTHOR:

American Cancer Society. 2016. *Breast Cancer Clear & Simple*. 2nd ed. Washington: ACS.

(American Cancer Society 2016)

EDITED BOOKS:

BROADBENT, John, ed. 1974. *Poets of the Seventeenth Century*. 2 vols. New York: New American Library.

SINOR, Jennifer and Rona Kaufman, eds. 2007. *Placing the Academy: Essays on Landscape, Work and Identity*. Logan: Utah State UP.

If the same author appears as editor, list your references following the model:

O'HALLORAN, Kay. 2004. *Multimodal Discourse Analysis*. London: Continuum.

—, ed. 2005. *Mathematical Discourse: Language, Symbolism and Visual Images*. London: Continuum.

CONFERENCE PROCEEDINGS:

QU, Yan, James Shanahan and Janice Wiebe, eds. 2004. *Proceedings of AAAI Spring Symposium on Exploring Attitude and Affect in Text*. Menlo Park, CA: AAAI Press.

TRANSLATIONS/EDITIONS:

BAKHTIN, Mikhail. 1981. *The Dialogic Imagination: Four Essays*. Translated by Michael Holquist and edited by Caryl Emerson. Austin: U of Texas P.

SECOND AND SUCCESSIVE EDITIONS:

WIENER, Martin J. 2004. *English Culture and the Decline of the Industrial Spirit, 1850-1980*. 2nd ed. Cambridge: Cambridge UP.

REPRINTS:

HARJO, Joy. (1983) 2008. *She Had Some Horses*. New York: Norton.

(Harjo [1983] 2008, 21)

MULTIVOLUME WORK:

BROADBENT, John, ed. 1974. *Poets of the Seventeenth Century*. 2 vols. New York: New American Library.

CHAPTERS IN BOOKS OR CONFERENCE PROCEEDINGS:

List both the cited chapter(s) and the edited book itself, as follows:

HOWE, Irving, ed. 1977. *Jewish-American Stories*. New York: Mentor-NAL.

OLSEN, Tillie. 1977. "Tell Me a Riddle." In Howe 1977, 82-117.

(Olsen 1977, 93)

MIRANDA, Deborah. 2007. "Teaching on Stolen Ground." In Sinor and Kaufman 2007, 169-87.

SINOR, Jennifer and Rona Kaufman, eds. 2007. *Placing the Academy: Essays on Landscape, Work and Identity*. Logan: Utah State UP.

(Miranda 2007, 172-76)

QU, Yan, James Shanahan and Janice Wiebe, eds. 2004. *Proceedings of AAAI Spring Symposium on Exploring Attitude and Affect in Text*. Menlo Park, CA: AAAI Press.

TABOADA, Maite and Jack Grieve. 2004. "Analyzing Appraisal Automatically." In Qu et al. 2004, 158-61.

(Taboada and Grieve 2004, 160)

INTRODUCTIONS, PROLOGUES, FOREWORDS TO A BOOK:

HOLQUIST, Michael. 1984. Prologue to *Rabelais and his World*, by Mikhail Bakhtin, xiii-xxiii. Translated by Hélène Iswolsky. Bloomington: Indiana UP.

ARTICLES

JOURNAL ARTICLES:

CORNIS-POPE, Marcel. 1990. "Poststructuralist Narratology and Critical Writing: A 'Figure in the Carpet' Textshop." *The Journal of Narrative Technique* 20 (2): 245-65.

LIN, Yi-Chun Tricia. 2016. "Indigenous Feminisms: Why Transnational? Why Now?" *Lectora* 22: 9-12.

(Cornis-Pope 1990, 247)

(Lin 2016, 10)

JOURNALS CONSULTED ONLINE:

In the case of academic journals with stable websites, please DO NOT include either an URL or a date of access. Follow the same model as for journal articles consulted in print.

PÉREZ, Raul and Viveca S. Greene. 2016. "Debating Rape Jokes vs. Rape Culture: Framing and Counter-Framing Misogynistic Comedy." *Social Semiotics* 26 (3): 265-82.

(Pérez and Greene 2016, 273)

NEWSPAPER AND WEBSITE ARTICLES:

If consulted online, please DO NOT include any URL. Add, however, the access date [Accessed online on Month day, year] at the end followed by a period. If the web is no longer available, add [no longer available].

BANKS, Sandra. 1986. "The Devil's on Our Radio." *People*, May 7, 72.

SMITH, Ali. 2012. "Once upon a Life." *Observer*, May 29. [Accessed online on August 2, 2015].

(Smith 2012, n.p.)

SMITH, Grant. 1998. "Since Title IX: Female Athletes in Young Adult Fiction." *Oncourse-Indiana University Knowledge Base*. [Accessed online on January 14, 2018; no longer available].

PUBLISHED INTERVIEWS:

BELLOUR, Raymond. 1979. "Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour." By Janet Bergstrom. *Camera Obscura* 3-4: 89-94.

ROWLING, J. K. 2005. "J. K. Rowling Hogwarts and All." Interview by Lev Grossman. *Time Magazine*, July 17. [Accessed online on July 14, 2018].

(Bellour 1979, 92)

REVIEWS:

CHURCHWELL, Sara. 2012. Review of *Home*, by Toni Morrison. *Guardian*, April 27. [Accessed online on July 13, 2015].

SORBY, Angela. 2008. "A Woman in Saudi Arabia Chafes at Gender Restrictions." Review of *Songs of Ourselves: The Uses of Poetry in America*, by Joan Shelley Rubin. *American Historical Review* 113 (2): 449-51.

UNPUBLISHED DISSERTATIONS, THESES AND MANUSCRIPTS:

SANDREI, Maria. 1990. "Life and Death in Eighteenth-Century Love Letters." PhD diss., University of Oviedo.

VEDRASHKO, Ilya. 2011. "Advertising in Computer Games." Master's thesis, University of Arizona.

KLEIN, Katherine. "Postmodern Literary Theory Revisited." Unpublished manuscript, last modified October 2, 2013, Microsoft Word file.

LECTURES/PAPERS PRESENTED AT CONFERENCES:

DUNKER, Patricia. "Salvage: On Writing Neo-Victorian Fiction." Lecture given at the AEDEAN Annual Conference, Málaga, November 2012.

MULTIMEDIA

E-BOOKS, FILMS, CDS, DVDS, VHSS:

COLL-PLANAS, Gerard. 2013. *La carne y la metáfora. Una reflexión sobre el cuerpo en la teoría queer*. Barcelona: Egales. Kindle edition.

GILLIAM, Terry Gilliam and Terry Jones, dirs. (1975) 2001. *Monty Python and the Holy Grail*, special ed. DVD. Culver City, CA: Columbia Tristar Home Entertainment.

HANDEL, George Frideric. 1988. *Messiah*. Atlanta Symphony Orchestra and Chamber Chorus, Robert Shaw. Performed December 19, 1987. Ansonia Station, NY: Video Artists International. Videocassette (VHS), 141 min.

MEHRA, Rakeysh Omprakash, dir. 2006. *Rang de Basanti*. ROMP and UTV Motion Pictures.

ONLINE MULTIMEDIA:

Please DO NOT include any URL Add, however, the access date [Accessed online on Month day, year] at the end followed by a period. If the web is no longer available, add [no longer available].

- HARWOOD, John. 2008. "The Pros and Cons of Biden." *New York Times* video, 2:00. August 23, 2008. [Accessed online on February 22, 2015].
- POLLAN, Michael. 2007. "Michael Pollan Gives a Plant's-Eye View." Filmed March 2007. TED video, 17:31. [Accessed online on July 13, 2013; no longer available].

BLOGS:

Please DO NOT include any URL. Add, however, the access date [Accessed online on Month day, year] at the end followed by a period. If the web is no longer available, add [no longer available].

- FLINDERS, Matthew. 2014. "Politics to Reconnect Communities." *OUPblog* (blog), April 2. [Accessed online on May 23, 2015].