

COMPARATIVE CRITICAL STUDIES

Guidelines for Contributors and Style Sheet: revised December 2018

Intending contributors should contact the Editors:

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Essential points:

1. In general four issues of *Comparative Critical Studies* are published a year: three hard-copy issues, normally in February, June and October, and one electronic issue (known as *eCCS*), usually to coincide with the third hard-copy issue. If a double hard-copy issue is published, there will be usually be two hard-copy issues that year instead of three.
2. The deadline for submissions will be set accordingly by the editor or guest editor of any given issue. Authors are advised, however, to submit their manuscript as much in advance as possible in order to leave ample time for readers' reports to be obtained and any necessary revisions, permissions and other pre-publication procedures. Special issues on particular themes will be announced in advance, and may have their own submission timetable.
3. It is necessary to obtain permission to quote extensively from works that are still in copyright or to include images. At the end of these guidelines you will find a copy of the standard letter to be sent when requesting permission to reproduce material. Copies of letters granting permission must be sent with your typescript.
4. When you submit the contribution please also supply us with:
 - a) a short (150-200 word) abstract of your article, together with five or six keywords, at the start of your article.
 - b) a statement of your title and position as you wish them to appear in the list of contributors and a brief summary (not more than eight lines) of your academic affiliation(s) and recent major work and research in progress.
 - c) the email and mailing addresses to which, if your contribution is accepted, proofs should be sent. Please also include your telephone numbers and, if possible, a fax number.
5. Before you submit your typescript, please check it carefully for factual accuracy and stylistic consistency, as correction at a later stage is expensive and can delay progress. Special care should be taken in checking quotations and bibliographical references for accuracy, especially spelling, accents, page and line numbers. Authors whose language of habitual use is not English are strongly advised to submit their final draft to an English speaker versed in academic writing before

submitting the typescript, as the editorial team is not in a position to undertake the correction of submissions in which English expression is not of a general standard acceptable for publication.

6. If the 'Guidelines' are not followed it may be necessary to return your manuscript for re-writing and it could then be published only in the next non-thematic/open-submission issue.

Submission of the Typescript/Manuscript

1. Submissions should be provided as Microsoft Word compatible files, sent to the editors as email attachments.
2. If you intend to include images, please contact the editors directly about format and resolution.
3. The word limit for articles is 8,000, including endnotes (Special themed issues may have other word limits: please consult with the guest editor(s) of the given issue). At the top of your article please write the title followed by the author(s) name(s), both centred. Names should be in capital letters. Your title, position, email and postal mailing address should be listed on a separate document.
4. Double spacing should be used for text, notes and all quotations; for the layout of quotations see below.
5. First-line indents should be set at 0.5cm. Each new paragraph should be indented unless it is (a) the first line of the essay or of a section or sub-section, and (b) the first line after a displayed quotation.
6. Before submitting your typescript, please check that all the endnotes have a corresponding number in the text and that numbering is automated.

Format and Style

In general, *Comparative Critical Studies* adheres to the MHRA style with a few specific exceptions, e.g. the use of full page spans and the full version of terms such as ‘revised’, ‘translated’ and ‘edited’ in endnote references. The MHRA Style Guide can be downloaded from their website: <http://www.mhra.org.uk/Publications/Books/StyleGuide/>

Please refer to the MHRA guide for all questions of style (e.g. preferred spellings; for example, MHRA prefers ‘ize/ization’ to ‘ise/isation’). Below are some basic guidelines and examples; please familiarize yourself with these before submitting your article:

Titles

Titles should be written in point 16, centred.

Name(s) of author(s) should be given in capitals, point 12, centred, as follows:

Title of article

NAME OF AUTHOR

Headings

If the article is divided into sections, headings should be given in capitals, point 12, flush to the left-hand margin, as follows. Sections can be numbered, titled, or both, at the author’s discretion:

2. A META-WRITING OF HISTORY

Both Lagios and Vayenas were deeply interested in Seferis’ work as well as in the role of [etc.].

Epigraphs

Epigraphs should be flush to the right-hand margin, point 12, as follows:

I am rooted but I flow.
Virginia Woolf, *The Waves*

Quotations

- **Layout.** Quotations over approximately 60 words (referred to below as ‘displayed/indented quotations’) should be separated from the main text by an extra space above and below, as they will be set out in a smaller type. A group of shorter quotations that are being compared may also be displayed. Verse must be displayed. Individual shorter quotations (of fewer than 60 words) may be run on in the main text, and should be enclosed in SINGLE quotation marks; double quotation marks should be reserved for quotations within run-on quotations. Displayed quotations should **not** be enclosed in quotation marks.
- **Punctuation after run-on quotations:**

The final quotation mark should **precede** the comma or full stop, unless the quotation is itself a whole sentence, e.g.:

Partial sentence quotation: punctuation **before** full stop

His first thought, when he tries to find an answer to this question, is to read all the great philosophers but, he admits, that ‘life was so many-sided, and the railway age so turbulent, I was never granted with the quiet peace of the study-chamber’.

Whole sentence quotation: punctuation **after** full stop

In an essay about his friend Walter Pater, the following comments by William Sharp describe how many of those aesthetes felt about Robinson’s coterie: ‘I had no idea of how much, and in how many ways, my entry into that friendly circle was to mean to me.’

- **Dialogue.** All speakers’ names should be in roman and spelt out.
- **Commas.** The serial or Oxford comma should be used only to avoid ambiguity, e.g.:

The University has departments of French, German, Spanish, and Italian.

In other cases it is not used, e.g.:

exhibiting to us the state of thought, language, religion and civilization at a period when Sanskrit was not yet Sanskrit

- **Foreign languages and translation.** Quotations from works in languages other than English must be given both in the original and in translation.

For short prose quotations in the text (run on), the translation should follow the original immediately in **round** brackets and within **single** quotation marks, e.g.:

Gramsci argues that ‘il cosmopolitismo italiano non può che non diventare internazionalismo’ (‘Italian Cosmopolitanism cannot but become internationalism’), while identifying the mission of the new Italian people as ‘nella ripresa del cosmopolitismo romano e medioevale, ma nella sua forma moderna e avanzata’ (‘re-enacting Roman and medieval cosmopolitanism, but in an advanced and modern form’).

If the translation come from a published source, the reference should be given in full in an endnote; if the translation is the author’s own, this should be noted on the first occasion only in an endnote reference using the following wording: ‘Unless otherwise stated, all translations are my own.’ Single quotation marks are still used for unpublished translations of quotations.

For longer quotations or verse quotations, the English translation should be given as a displayed quotation. The original quotation must also be given, but this can either be in the main body of the text or in an endnote; here authors can use their judgement, depending on the amount of quoted material and the ease of reading. If in doubt, please consult the editors.

If a displayed original quotation is given followed by a translation, the translation should be placed below it in round brackets but **not** within quotation marks, e.g.:

Les écrivains de souche bretonne, normande ou provençale ont leur accent particulier, nous croyons que les écrivains de Belgique ont aussi le leur. Pourquoi ces derniers, qui sont nés à Bruxelles, à Gand ou à Liège, ne seraient-ils pas des écrivains de langue française au même titre que les écrivains nés à Paimpol, à Rouen ou à Marseille?

(The writers of Breton, Norman or Provençal origin have their particular accent, and we believe that the writers from Belgium have theirs. Why should the latter, who were born in Brussels, Ghent or Liège, not be French-language authors in the same sense as authors born in Paimpol, Rouen or Marseille?)

- **Translations of foreign titles.** Translations of all titles of foreign works should be provided in round brackets in the text following the title, but should only be italicized (books) or enclosed in single quotation marks (articles, book chapters and poems) if they are the titles of published translations of the work. Please check on COPAC if you are not sure whether a book has been translated into English, and gloss the information in an endnote if necessary.

<http://copac.ac.uk/>

Examples:

Published: ‘The influence of Obstfelder on Rilke’s own prose work *Die Aufzeichnungen des Malte Laurids Brigge* (*The Notebooks of Malte Laurids Brigge*) is unmistakable.’

Unpublished: ‘*De røde dråber* (The Red Drops) was produced for the first time in 1928 at the avant-garde theatre *Balkongen* in Oslo, run by actress and stage producer Agnes Mowinckel (1875-1963).’

- **Interpolations.** Your interpolations should be within square brackets, e.g.:

‘among living poets one never hears an end of the tremendous De Banville, the divine Catulle Mendez [*sic*], the illustrious Leconte de Lisle’.

- **Cuts in quotations (Ellipsis).** If you are not quoting a text in full but omitting a segment or sentence (or more), please use [...] to indicate your omission. Phrased differently, if suspension points ... appear in a quotation without square brackets, this indicates that the ... is part of the original text, if [...] appears, this indicates that you have made a cut, as follows:

Nations are not simply phantasmagoria of the mind ... but are historical practices through which social difference is both invented and performed. [This would indicate that ... is part of the text.]

Nations are not simply phantasmagoria of the mind [...] but are historical practices through which social difference is both invented and performed. [This indicates that you have cut and omitted a portion of the original text.]

Where ellipsis follows the end or precedes the beginning of a sentence, a full stop should precede or follow the parenthesis accordingly. Where the text following ellipsis begins mid-sentence, the initial letter of the phrase may be capitalized and placed within the brackets thus:

‘Camus’s answer to this last question is in the affirmative. [... H]e is bound to reject the whole system as irremediably dogmatic and violent.’

- **Sources.** For epigraphs, whether in English or a foreign language, sources should be given at the right (‘alignment right’), on the line following the quotation. For quotations in the text, please state in the first endnote which edition you are using. Refer wherever possible to the original source. Avoid referencing sources at second hand (‘cited in ...’) unless it serves the purpose of the article to do so.
- **In-text referencing.** To avoid a large number of endnotes referencing the same text, in-text references should be used and page or line numbers should follow the quotation, in round brackets, as follows:

‘Eben jetzt hatte er wieder einen seiner fruchtlosen Versuche unternommen, und ich hätte lachen können, so komisch sah er dabei aus’ (p. 6) (‘Just now he had once again tried this in vain, and I could have laughed at how comical he appeared’).

Authors’ names, titles of sources and dates of publication should **not** be given in in-text references. If using in-text referencing, give a full reference to the source in an endnote for the first reference, followed by this wording: ‘Subsequent references to this work will be given in the main body of the article.’

Normally in-text referencing will only be used for one or two primary sources, but it may also be used if a secondary source is referred to regularly throughout the article.

N.B. In-text referencing should **not** be used simply as a means to employ a variation on the Author-Date referencing system. If in doubt, consult the editors.

- **Endnotes.** Please make sure that each endnote has a corresponding endnote indicator in the text using the automated function within Microsoft Word (or word processing software programme). Endnote indicators should be in Arabic numerals. Endnote indicators in the text should **follow** the comma or full stop, where applicable, but precede a semi-colon.

Formatting of sources in endnotes

Page numbers should be in full rather than abbreviated form, i.e. pp. 267-285, not pp. 267-85.

If an edition other than the first is being cited, ‘second [or ‘third’ etc.] edition’ should be given.

We use the full form of ‘second edition’, ‘edited’, ‘translated’, ‘revised’, etc., as below:

- Hermione Lee, *Virginia Woolf*, second edition (New York: Alfred A. Knopf, 1996), p. 640.
- René Wellek, ‘The Literary Criticism of Frank Raymond Leavis’, in *Literary Views: Critical and Historical Essays*, edited by Carroll Camden (Chicago: Vestal Press, 1964), pp. 175-199 (p. 179).

As these examples indicate, please provide place of publication as well as the name of the

publisher. If quoting from an article or book chapter, please provide the **full page span** as well as the specific page from which the quotation is taken.

Book references

The *first* reference to a book should be in the form:

- René Wellek, *Concepts of Criticism*, edited by Stephen G. Nichols (New Haven and London: Yale University Press, 1965), p. 215.
- Jean Gillet, *Le Paradis Perdu dans la littérature française de Voltaire à Chateaubriand*, Publications de l'Université d'Orléans, U.E.R. Lettres et sciences humaines, 4 (Paris: Gallimard, 1975), p. 4.
- Charles Bernheimer, ed., *Comparative Literature in the Age of Multiculturalism* (Baltimore: Johns Hopkins University Press, 1995).

Publication places and bibliographical details should be given in English:

- Leo Spitzer, *Stilstudien*, 2 vols (Munich: Nymphenburger, 1928, reprinted Darmstadt: Wissenschaftliche Buchgesellschaft, 1961), II, 26.

Abbreviations of states in the US should be given in this form:

- Katharina Mommsen, *Goethe and the Poets of Arabia*, translated by Michael M. Metzger (Rochester, NY: Camden House, 2014).

References to translations should be in the form:

- Dan Sperber, *Le Symbolisme en général* (Paris: Seuil, 1974), p. 48; translated by Alice L. Morton as *Rethinking Symbolism* (Cambridge: Cambridge University Press, 1975), p. 56.

Articles or chapters in books:

References to articles in a book or book chapters should be in the form:

- René Wellek, 'The Literary Criticism of Frank Raymond Leavis', in *Literary Views: Critical and Historical Essays*, edited by Carroll Camden (Chicago: Vestal Press, 1964), pp. 175-199 (p. 179).

If a book is part of a series of volumes, the total number of volumes should be given in Arabic numerals (e.g. '5 vols'), but the individual number of the volume should be given in Roman numerals, as in the examples below. Note that according to MHRA conventions, the 'p.' to denote a page number is not used immediately after a volume number:

- Novalis, *Schriften*, edited by Paul Kluckhohn and Richard Samuel, 5 vols (Stuttgart: Kohlhammer, 1960-88), III, 520.

- Friedrich Max Müller, 'Westminster Lecture, On Missions' (1873), in *Chips from a German Workshop*, 4 vols (London: Longmans, Green and Co., 1867-75), IV, 251-290 (pp. 268-269).

If there is no volume number, insert 'p.' or 'pp.' before the page numbers, to avoid ambiguity.

Articles in journals:

References to journals/periodicals should be in the form:

- Allan H. Pasco, 'Marcel, Albertine and Balbec in Proust's Allusive Complex', *Romanic Review*, 62.2 (1971), 113-126 (p. 121).

Use Arabic numerals for journal volume numbers.

Articles, reviews or interviews in newspapers:

References to newspapers should be in the form:

- Elfriede Jelinek, interview, *Frankfurter Rundschau*, 14 March 1992, p. 3.
- Ed Vulliamy, 'Poison in the Well of History', *The Guardian: G2*, 15 March 2000, pp. 2-3.

Online sources:

Online sources should be in the form:

- Guy Barral, 'Paul Redonnel (1860-1935): un ouvrier des littératures françaises et occitanes: Splendeur des revues Symbolistes à Paris et à Montpellier', < <http://bibliophilelanguedocien.blogspot.com/2012/02/paul-redonnel-1860-1935-un-ouvreur-des.html> > [accessed 28 May 2012].

Later references to a book or article in the endnotes:

Use the shortest intelligible form, normally the author's name and a short title, followed by the page number:

[book]: Spitzer, *Stilstudien*, p. 72

[article]: Pasco, 'Marcel, Albertine and Balbec', p. 116

We also use *Ibid.*, in italic (with the comma in normal), but **not** op.cit., loc.cit., idem, etc.

MHRA preferred spellings and format: some common examples

CORRECT	INCORRECT
ed.	ed
eds	eds.
vol.	vol
vols	vols.
Dr	Dr.
Mr	Mr.
Mrs	Mrs.
Western	western
the West	the west
postwar	post-war
Romanticism	romanticism
realize	realise
emphasize	emphasise
analyse	analyze
civilization	civilisation
organization	organisation
deeply held beliefs	deeply-held beliefs
nineteenth-century literature	nineteenth century literature
either/or	either / or
' [format of inverted comma or apostrophe] '	' [format of inverted comma or apostrophe] '
p. 4 [with space]	p.4 [without space]
T. S. Eliot [with space]	T.S. Eliot [without space]

Unusual Letters, Symbols and Fonts

If your contribution contains any unusual letters, symbols or fonts, you may need to send us a hard copy of your article and possibly a disk that contains the set of special fonts. Whether this is necessary will become apparent after you have sent us an electronic file of your paper. Please contact the editors if you have any doubts.

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Mark the number in the text where you hope each illustration may appear [e.g. Fig. 1 near here]. Supply a separate numbered list of captions where necessary.

Proofs

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Wording for permissions letter

Dear Madam/Sir,

I am preparing a contribution to vol. 00.0 of the journal *Comparative Critical Studies*, published by the Edinburgh University Press. More information on the journal is available here:

<https://www.euppublishing.com/loi/ccs>

I would very much like your permission to include the following material in my contribution.

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