

**TEXT MATTERS:**  
**A JOURNAL OF LITERATURE, THEORY AND CULTURE**

**Basic publication requirements:**

1. Essays, interviews and reviews are welcome as contributions.
2. Reviews should be between **1000 and 1500 words**.
3. Essays should be between **3000 and 6000 words** (including all in-text citations, footnotes and the Works Cited section). Each essay should be preceded by **an abstract of max. 250 words** and **3-6 keywords**. It should also include both **a full title** and **an abbreviated one (max. 65 characters, including spaces)** to be used as a running header, as well as **a short biographical note (max. 150 words)** accompanied by **an official email address** and **an ORCID ID number**.
4. Information about the Author should be written in the upper left corner of the first page and include the following:

Name and Surname

Name of the university or any other academic organization

6. MLA 8 style should be used throughout. Major failure to comply with this requirement will result in your essay being automatically rejected.
7. The number of footnotes should be kept to a minimum. When simply citing the source, use in-text citations.
8. Italics (and not underlining) should be used for titles of larger works (novels, films, paintings, etc.), and double quotation marks for titles of shorter works (short stories, poems, articles, song titles, etc.).
9. Use British spelling but use -ize/-yze endings (apologize, analyze, realization, etc.).

**Font requirements and formatting:**

1. Submitted texts should be edited in MS WORD, 1997 edition or later.
2. All margins should be 25mm.
3. Capitalize all the major words in the title. If you have a subtitle, use a colon to separate it from the main title.
4. Use Times New Roman 12 and double space your essay. For block quotations and footnotes, use font size 10. For titles, size 14, bold. For section subtitles, size 12, capital letters.
5. Indent the first line of each paragraph by 10 millimetres.
6. Dashes should be shown as m-dashes, with no space before or after the dash, e.g.,  
He felt—understandably enough—offended.
7. Avoid the following formatting tools:
  - a) soft return (Shift+Enter combination);
  - b) hard space (Space+Shift combination);
  - c) page division;
  - d) footers and headers;

e) tabs and unnecessary spaces (e.g., tabs and multiple spaces for paragraph indenting, double spaces between words, unnecessary spaces at the end of paragraphs).

### **In-text citations:**

1. Provide parenthetical citations that follow the author-page method:

Pullman is described as “a withered little lizard of a man” (McEwan 11).

2. When the author is mentioned in a signal phrase or otherwise known from the context, give only the page number in parentheses:

McEwan describes Pullman as “a withered little lizard of a man” (11).

3. If you cite more than one work by a particular author, include a shortened title (preferably, the main noun or the main nominal phrase), using the following punctuation:

Pullman is described as “a withered little lizard of a man” (McEwan, *Amsterdam* 11).

McEwan describes Pullman as “a withered little lizard of a man” (*Amsterdam* 11).

In *Amsterdam* McEwan describes Pullman as “a withered little lizard of a man” (11).

4. The rule which requires you to use double quotation marks for titles of shorter works also applies to in-text citations. Example: (McGahern, “High Ground” 13).

5. When there are two or three authors, include all the names (either in the signal phrase or in parentheses):

It is worth noting that “[f]eminist critics have applied this model to portray women writers as *disinherited daughters* who are nonetheless capable of producing literature that contests, distorts and revises the master texts of their literary fathers” (Gilbert and Gubar 46-53, emphasis mine).

It has also been argued that “an important site of conflict within post-colonial literary cultures is generated, as the backward-looking impotence of exile and the forward-looking impetus to indigeneity collide” (Ashcroft, Griffiths and Tiffin 136).

6. With more than three authors, include the name of the first author given followed by the phrase: et al. Example: (Smith et al. 243).

7. When the name of the author is unknown, use the complete title in the signal phrase or a shortened title in parentheses. Example: (“Sad Encounters” 15).

8. If you need to quote someone cited in a text written by another author, begin the in-text citation with the following: qtd. in. Example:

William Trevor describes himself as “Irish . . . to the last vein in [his] body” (qtd. in Core 373).

9. For interviews, use the name of the person interviewed, not the interviewer.

10. When you use a source with no page numbers (e.g., Internet sources, personal interviews, private correspondence and other unpublished texts), include the name of the author only or, if this is also unknown, the shortened title. Examples: (Smithson) or (“Sad Encounters”).

11. When giving page ranges, give the last two digits of the second page number whenever available, e.g., 1-3, 11-13 (not 11-3), 23-25, 42-59, 178-99. When necessary, more digits should be used, e.g., 178-205.

12. For other rules, consult *MLA 8 Handbook*.

### **Quotations from prose:**

1. Quotations shorter than 50 words should be incorporated in the text and placed inside double quotation marks. Single quotation should **only** be used for quotes within quotes. In both cases, typographic quotation marks should be used instead of straight marks.
2. When quoted material exceeds 50 words, block quotations should be used. They should be indented by 10 mm from both sides and separated with a one-line space before and after. (Unlike with short quotations, place the full stop, or any other closing punctuation mark, before the parenthetical citation.)

### **Quotations from poetry:**

1. Short quotations from poetry (up to three lines) should be incorporated in the text and placed inside double quotation marks. Each separate line should be indicated with a slash (with a space before and after).
2. When quoted material exceeds three lines, block quotations should be used. (For punctuation and indentation, see section above.)

### **Omissions from quotations:**

1. For an omission within a sentence, use three periods with a space before and after each period (without parentheses):

Her soul becomes the object of what one reviewer has described as “a battle . . . waged between the forces of good and evil” (McGrath 1).

2. An omission of a whole sentence or more should be indicated with four periods, with no space before the first:

“On the thick sheet ice of the streets walking has to be relearned. The jungle of houses is so impenetrable that only brilliance strikes the eye. . . . Every step one takes here is on the named ground” (Benjamin 99).

### **WORKS CITED section:**

All texts cited should be listed alphabetically in the WORKS CITED section at the end of your essay, for which the format is as follows:

#### **1. Book with one author:**

Spark, Muriel. *The Public Image*. Penguin, 1990.

#### **2. Book with one editor:**

Gunn, Giles, editor. *Literature and Religion*. Harper, 1971.

#### **3. Books with more than one author/editor:**

a) with up to three authors:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, editors. *The Post-Colonial Studies Reader*. Routledge, 1995.

b) with more than four authors:

Quirk, Randolph, et al. *A Comprehensive Grammar of the English Language*. Longman, 1985.

**4. Work (short story, poem, essay) in a collection (by the author himself/herself):**

García Márquez, Gabriel. "A Very Old Man with Enormous Wings." *"Leaf Storm" and Other Stories*, translated by Gregory Rabassa, Harper, 1972, pp. 105-12.

**5. Work/chapter in an edited collection/anthology/book:**

O'Connor, Flannery. "The Life You Save May Be Your Own." *The Realm of Fiction: Seventy-Four Stories*, edited by James B. Hall and Elizabeth C. Hall, McGraw, 1977, pp. 479-88.

**6. Preface, introduction, foreword, afterword:**

Byatt, A. S. Introduction. *A Mill on the Floss*, by George Eliot, Penguin, 1985, pp. xi-xlii.

**7. Essays in journals:**

Howey, Ann F. "Reading Elaine: Marjorie Richardson's and L. M. Montgomery's Red-Haired Lily Maids." *Children's Literature Association Quarterly*, vol. 32, no. 2, 2007, pp. 86-109.

Burgess, Anthony. "Politics in the Novels of Graham Greene." *Literature and Society*, special issue of *Journal of Contemporary History*, vol. 2, no. 2, 1967, pp. 93-99.

**8. Articles in newspapers and magazines:**

Banville, John. "Erin Go Bust." *New York Times*, 16 Oct. 2008, p. 39.

**9. Reviews:**

DeZelar-Tiedman, Christine. Review of *A Map of Glass*, by Jane Urquhart. *Library Journal*, 15 Feb. 2006, p. 112.

McGrath, Patrick. "Never Did Spider More Hungrily Wait." Review of *Felicia's Journey*, by William Trevor. *New York Times Book Review*, 8 Jan. 1995, p. 1.

Taylor, Christopher. "The Emotional Housekeeping of the World." Review of *Too Much Happiness*, by Alice Munro. *The Guardian*, 15 Aug. 2009, <https://www.theguardian.com/books/2009/aug/15/alice-munro-too-much-happiness>, accessed 20 Sept. 2009.

**10. Interviews:**

Martin, Valerie. Interview by Rob Smith. *Contemporary Literature*, vol. 34, no. 1, 1993, pp. 1-17.

Rowling, J. K. Personal interview. 19 Apr. 2014.

Heller, Zoë. "I Loathe Myself by the End of Each Week." Interview by Christina Patterson. *The Independent*, 24 Oct. 2013, <https://www.independent.co.uk/arts-entertainment/interviews/zo-235-heller-i-loathe-myself-by-the-end-of-each-week-1702699.html>, accessed 19 Feb. 2017.

**11. Manuscripts, typescripts/unpublished letters, emails, dissertations:**

Chaucer, Geoffrey. *The Canterbury Tales*. 1400-10. MS Harley 7334. British Museum, London.

Urquhart, Jane. Letter to the author. 17 May 2001.

Swift, Graham. "Re: *Last Orders*." Email to the author. 22 Sept. 2001.

Nowak, Marek. "The Uncanny in the Works of Angela Carter." 2004. University of Lodz, MA thesis.

**12. Published letters (add the number if it is assigned):**

Woolf, Virginia. "To T. S. Eliot." 28 July 1920. Letter 1138 of *The Letters of Virginia Woolf*, vol. 2, edited by Nigel Nicolson and Joanne Trautmann, Harcourt, 1976, pp. 437-38.

### 13. Published dissertations:

Nowacka, Anna. *The Gothic in the Works of Sarah Waters*. 2004. University of Lodz, PhD Dissertation. Lodz UP, 2005.

### 14. Two or more works by the same author:

Heller, Zoë. *Notes on a Scandal*. Penguin, 2007.

Heller, Zoë. "Writers Writing: Zoë Heller in Conversation with Catherine Robson." Interview by Catherine Robson. *YouTube.com*, uploaded by NYU Center for the Humanities, 4 Dec. 2013, <https://www.youtube.com/watch?v=xAfGYGIuK-I>, accessed 20 July 2018.

### 15. Online material:

Give date of publication, as well as date of access (examples included in specific sections above) and the URL.

### 16. Anonymous texts/texts by organizations:

Start the entry with the title of the work or the name of the organization. Alphabetize the entry by the first word of the title.

#### Publication details for the WORKS CITED section:

1. Give the publisher's name and the year of publication (see examples above).
2. If more than one publisher is listed, give all of them, separating them with a forward slash (e.g., Benn/Barnes).
3. Shorten the publisher's name, omitting articles (a/an/the), business abbreviations (Inc., Ltd.) and descriptive words (Books, Press, Publishing, Publishers, House). However, in case of surname/s, give a full name (e.g., "W. W. Norton," "Peter Lang," "Faber & Faber").
4. Use "U" and "P" when citing university presses, e.g., Oxford UP, U of Michigan P.
5. If there are more works by one author, list them alphabetically. Do not ignore articles (a/an/the).
6. Please add DOI whenever applicable - use this free tool to complete it successfully: <https://doi.crossref.org/simpleTextQuery>

To find DOI, please paste the whole bibliography and press "enter" at the end of each position. As a result, a bibliography with a suggested DOI appears. Please verify each DOI and then copy and paste them into your article. Please do not put a full stop after DOI. See example below.

Vernallis, Carol. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. Oxford UP, 2013.  
<https://doi.org/10.1093/acprof:oso/9780199766994.001.0001>

7. For films, use the following format:

*Under the Skin*. Directed by Jonathan Glazer, performances by Scarlett Johansson and Jeremy McWilliams, Film4/British Film Institute (BFI), 2013.

8. The Bible:

*The Bible*. Authorized King James Version, Oxford UP, 1998.