

# *Quaderni d'Italianistica*

## Style Guide

Welcome to *Quaderni d'Italianistica*'s Style Guide, which has been revised and perfected in summer 2023. This Style Guide provides detailed information to authors who wish to submit an article to the journal.

Please familiarize yourself with this style guide while preparing your manuscript for submission. After the peer-review process, accepted articles will be returned to the author with the expectation that all authors will apply these guidelines to the best of their ability before submitting a final draft. Articles not conforming to *Quaderni d'Italianistica* style may be returned to the author for additional work.

The conventions outlined in this style guide reflect the interdisciplinary spirit of *Quaderni d'Italianistica*, which seeks to make the research it publishes accessible to a broad community of Italian Studies scholars—a goal we urge authors to keep in mind.

Articles published in *Quaderni d'Italianistica* follow the *MLA Handbook 9th Edition* (MLA 9). In addition, please note the following recommendations. In the case of a discrepancy between *Quaderni d'Italianistica* style and MLA 9, follow what is in this style guide.

### File Format

The journal accepts the following file formats for submission: DOC, DOCX, and RTF.

### Presentation

- Articles submitted for publication in the journal should not exceed 30 typewritten pages, double spaced, *including* the Works Cited list.
- Title is centred, bolded, 12-point font, in headline style, small caps.
- Author's name is below the title in 12-point font, small caps.
- Abstract: 100–150 words, left aligned. Insert abstract head in italics followed by a colon followed by text (e.g., *Abstract:* This article introduces...).
- Main text: 12-point Times New Roman font, double-spaced, and left-justified. The first paragraph after a section break is left aligned, with an indent at the start of each subsequent paragraph.
- Block quotations: 12-point Times New Roman font and indented.
- Insert page numbers in the bottom right corner. Do not insert author's name as a header.

- Section headings are bolded, left-aligned, and in sentence style, no capitalization following a colon (e.g., **Utopia and dystopia: fragile Venetian bodies**).
- Use footnotes, not endnotes. Here is a [link](#) to specific instructions on how to organize your notes in MLA 9. Use 10-pointfont for footnotes, left justified.
- Footnote numbers: Use a superscript Arabic numeral in the main text to refer to the footnote.
- References in the footnote: If there is any room for doubt, clarify what numbers in your citations mean (e.g., if 2:13 refers to book and page rather than volume and page). Use the first instance of a citation to ensure that all subsequent references to the same source are understood.

### **Order of Main Elements**

- Title
- Author name
- Abstract
- Main text
- Works cited

### **Spelling**

- Use Canadian English following the *Canadian Oxford Dictionary*, 2nd edition (e.g., colour, among [not amongst], realize, analyze [and other -ize spellings], travelled, etc.).

### **Numbers and Dates**

- Spell out whole numbers from zero through one hundred (e.g., nine; fifty-five; one hundred; 101; 203; 6,984).
- Use numerals for percentages (e.g., 3 percent, 90–95 percent).
- Refer to parts of work as follows: chapter 4, part 2, book 3, stanza 1, canto 32, act 4, appendix, introduction, works cited.
- Use day-month-year style for dates (e.g., 12 January 1482).
- Spell out centuries (e.g., the sixteenth century; but sixteenth-century drama).
- Use numerals for decades (e.g., the 1560s).
- Use an en dash (–) to connect numbers or dates when replacing “to” as follows: see chapters 15–17; Genesis 6:13–21; the years 1434–63 were significant (but, “from 1434 to 1463”).

## Capitalization, Punctuation, and Emphasis

- **Capitalization:** Capitalize centuries in Italian whether employed as noun or adjective (so “Cinquecento,” not “cinquecento”). Capitalize “Reformation” but not its derivative forms (e.g., reform, reformer).
- **Comma:** Use the serial (or Oxford) comma; that is, use a comma before “and” in the last item of a list (e.g., enter Horatio, Marcellus, and Bernardo).
- **Em dash:** Use a closed em dash (—), not a hyphen (-) or en dash (–), to separate a dependent from an independent clause (e.g., Because the manuscript had not been fully copied—let alone illuminated—further details are scant).
- **Italics:** Use italics for short, non-English language terms that are not in common usage (e.g., *amour fou*, *dolce stil novo*), and for editorial emphasis within quotations, in which case the quotation must be followed by “(my emphasis).” Do not italicize common foreign words if they appear in *Canadian Oxford Dictionary* (e.g., *de facto*).
- **Quotation marks:** Use double quotation marks in most cases. Single quotation marks should be used only for quotations (or titles) within a quotation; for example, “‘If so in adversity’: Mastering Fortune in Lorenzo Leonbruno’s *Calumny of Apelles*.” Commas and periods at the end of a quotation should appear inside the quotation mark; colons, semicolons, and question marks that are not part of a quotation should appear outside.
- **Period:** Use only one space after periods and before the start of a new sentence.
- **Possessives:** Use an apostrophe + s for all names (even names from antiquity or those with an *eez* sound): Mary’s, Charles’s, Xerxes’s.
- **No italics or quotation marks on names of non-English organizations:** In your prose, you do not need to provide a translation for the name of an institution given in the original language, and the names should be in regular text without quotation marks:
  - She gave a speech before the Ateneo Veneto.
  - They spent twelve hours a day at the Bibliothèque Nationale.
  - He works for the Russian publisher Izdatel’stvo detskoy literatury.

In the above example, note that in MLA 9 style, names of non-English institutions are capitalized like titles of works in English, but names of Russian institutions are capitalized like a sentence.

## Citations: In-Text and Works Cited List

- In-text citations are brief, unobtrusive references that direct readers to the works cited list for the sources consulted and, where relevant, to the location in the source being cited. See Section 6.1-6.30 in MLA 9, “Citing Sources in the Text,” for fuller details.
- Citation in prose: Naomi Baron broke new ground on the subject.

- Parenthetical citation: At least one researcher has broken new ground on the subject (Baron).

**Work cited**

Baron, Naomi S. “Redefining Reading: The Impact of Digital Communication Media.” *PMLA*, vol. 128, no. 1, Jan. 2013, pp. 193–200.

- When a source has no page numbers or any other kind of part number, no number should be given in a parenthetical citation. Do not count unnumbered paragraphs or other parts.
- **Web resources:** When citing a web resource in works cited, be sure to include links; if a URL is available, it must be used. A publication or revision date (formatted as follows: 14 July 2020) is also required; in the absence of these, use an access date (accessed 14 July 2023).
- DOIs are requested for books and book chapters where available.
- **Titles:** Use headline-style capitalization for English titles (e.g., *Renaissance Poets: A New Study*). Use sentence-style capitalization for non-English titles (e.g., *All’ombra dell’altra lingua. Per una poetica della traduzione*).
- **Page ranges:** Please use inclusive numbers and use p. or pp. (e.g., pp. 71–72; pp. 100–04; pp. 101–08; p. 1368).
- Please avoid Latin abbreviations in citations (e.g., art. cit., cf., *infra*, *idem* or *id.*, *ibidem* or *ibid.*, loc. cit., op. cit., *passim*, *supra*).
- *Quaderni d’Italianistica* uses day-month-year for dates in citations; so “accessed 18 April 2022” instead of “accessed April 18, 2022.”
- *Quaderni d’Italianistica* does not use dashes for repeated names of authors in the works cited list; please write out the author’s full name for each entry.

### Finding URLs

- Please go to CrossRef to search for a DOI: <https://www.crossref.org/guestquery/>.
- Alternatively, you can try searching the title online and copying the DOI if one is provided in the citation.

### Sample Entries for Works Cited List

**Book with One Author**

Clark, Stuart. *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe*. Oxford UP, 1999.

Buzzati, Dino. *Il deserto dei tartari*. Mondadori, 2001.

***Book with One Author with URL***

Clark, Stuart. *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe*. Oxford UP, 1999, <https://doi.org/10.1093/acprof:oso/9780198208082.001.0001>.

***Book with Two Authors***

Dorris, Michael, and Louise Erdrich. *The Crown of Columbus*. HarperCollins Publishers, 1999.

Bechis, Franco, e Sergio Rizzo, *In nome della rosa*. Newton Compton, 1991.

***Book with Three Authors***

Gilbert, Sandra M., and Susan Gubar, eds. *The Female Imagination and the Modernist Aesthetic*. Gordon and Breach Science Publishers, 1986.

Gadducci, Fabio, e Leonardo Gori, Sergio Lama. *Eccetto Topolino. Lo scontro culturale tra Fascismo e Fumetti*. Nicola Pesce Editore, 2011.

***Book with More than Three Authors***

Charon, Rita, et al. *The Principles and Practice of Narrative Medicine*. Oxford UP, 2017.

Deaglio, Mario, et al. *A cavallo della tigre*. Guerini e associati, 2007.

***Editor in Place of Author (use ed. instead of editor)***

Baker, Russell, ed. *The Norton Book of Light Verse*. W. W. Norton, 1986.

Gentile, Emilio (a cura di). *Modernità totalitaria: il fascismo italiano*. Laterza, 2008.

***Editors in Place of Authors (use eds. instead of editors)***

Oates, Joyce Carol, and Robert Atwan, eds. *The Best American Essays of the Century*. Houghton Mifflin, 2000.

Paolo Murialdi, Valerio Castronovo, e Nicola Tranfaglia (a cura di). *La stampa italiana del neocapitalismo*. Laterza, 1976.

***Multiple Editors in Place of Authors***

Horner, Bruce, et al., eds. *Cross-Language Relations in Composition*. Southern Illinois UP, 2010.

Cinelli, Barbara, et al., (a cura di). *Arte moltiplicata. L'immagine del '900 italiano nello specchio dei rotocalchi*. Bruno Mondadori, 2013.

**Translator in Place of Author** (use trans. instead of translator)

[For these rare instances see Section 5.40 in MLA 9]

Wall, Geoffrey, trans. *Madame Bovary*. By Gustave Flaubert, Penguin Books, 2003.

Sperti, Silvia Rosa, tran. *Orlando*. Virginia Woolf, Feltrinelli, 2017.

**Editor in Addition to Author**

Parini, Giuseppe. *Il Giorno*. Edited by Dante Isella, Riccardo Riccardi, 1969.

Ungaretti, Giuseppe. *Le lettere di una vita (1909–1970)*. A cura di Francesca Bernardini Napoletano, Mondadori, 2022.

**Editor and/or Translator in Addition to Author**

Vives, Juan Luis. *The Education of a Christian Woman: A Sixteenth-Century Manual*. Edited and translated by Charles Fantazzi. U of Chicago P, 2000.

Virgilio. *Eneide*. A cura di Ettore Paratore, traduzione di Luca Canali, Mondadori, 1989.

**Editor Plus Volume**

Poe, Edgar Allan. *The Complete Works of Edgar Allan Poe*. Edited by James A. Harrison, vol. 4, Thomas Y. Crowell, 1902.

Leopardi, Giacomo. *Zibaldone di pensieri*. A cura di Giuseppe Pacella, vol. 3, Garzanti, 1991.

**Original Publication Date**

Larsen, Nella. *Passing*. 1929. Penguin Classics, 2020.

Moravia, Alberto. *Gli indifferenti*. 1929. Bompiani, 2016.

**Chapter in Edited Volume** (use “In” between title of essay and title of volume; start “Edited by” as separate sentence)

Iovino, Serenella. “Ecocriticism and a Non-Anthropocentric Humanism: Reflections on Local Natures and Global Responsibilities.” In *Local Natures, Global Responsibilities. Ecocritical Perspectives on the New English Literatures*. Edited by Laurenz Volkman et al., Rodopi, 2010, pp. 29–53.

Fiorentino, Daniele. “Dallo stato-nazione all'impero: gli Stati Uniti e le relazioni con l'Italia.” In *Nazionalizzazione e modernità: Italia, Europa e Stati Uniti (1861-1901)*. A cura di Tiziano Bonazzi et al., Aracne, 2014, pp. 269–93.

**Essay in Single-Authored Collection** (if quoting an essay in a single-authored collection, repeat last name and comma before title of volume)

Cronon, William. "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." In Cronon, *Uncommon Ground: Rethinking the Human Place in Nature*, W. W. Norton, 1995, pp. 69–90.

Atzori, Fabio. "Ripetizione e progressione in Un amore di Buzzati." In Atzori, *Alias in via Solferino. Studi e ricerche sulla lingua di Buzzati*, Serra Editore, 2012, pp. 53–74.

### **Journal**

Heise, Ursula K. "Reduced Ecologies: Science Fiction and the Meanings of Biological Scarcity." *European Journal of English Studies*, vol. 16, no. 2, 2012, pp. 99–112, <https://doi.org/10.1080/13825577.2012.703814>.

Banella, Laura. "Dante, la nascita dell'Italia e della letteratura italiana: il racconto delle origini nelle storie della letteratura risorgimentali." *Giornale storico della letteratura italiana*, vol. 194, no. 647, 2017, pp. 321–59, <https://doi.org/10.1484/j.gsli.5.129685>.

### **Citing a Modern Edition of a Classical Text**

Homer. *The Odyssey*. Translated by Emily Wilson, W. W. Norton, 2018.

Omero, *Iliade*. Traduzione di Rosa Calzecchi Onesti, Einaudi, 2014.

Note: Make an entry for the translator if using this edition for English translations

Wilson, Emily, trans. *The Odyssey*. By Homer. W. W. Norton, 2018.

### **Website Article**

Sturm-Maddox, Sara. "The *Rime Petrose* and the Purgatorial Palinode." *Studies in Philology*, vol. 84, no. 2, 1987, pp. 119–33, <https://www.jstor.org/stable/4174263>.

Mabillard, Amanda. "Shakespearean Sonnet Basics: Iambic Pentameter and the English Sonnet Style." Shakespeare Online, 30 August 2000, <http://www.shakespeare-online.com/sonnets/sonnetstyle.html>.

Bussadori, Manuela. "La guerra del Vietnam sul grande schermo." *Instoria*, Giugno 2023, [http://www.instoria.it/home/guerra\\_vietnam\\_grande\\_schermo\\_II.htm](http://www.instoria.it/home/guerra_vietnam_grande_schermo_II.htm).

## Translation Guide for Authors

**All quoted material in any language other than the language used in the article must include a translation.**

- If the article is written in French or Italian, quotations from a different language should include a translation in French or Italian. If the article is written in English, quotations from a language other than English should include both the original text and the translation in English.
- The quoted material should appear in its original language first, with the translation following. Both the original language and its translation should appear in the main body of the text, *not* in a footnote.
- Ellipses must be marked “[...]” (e.g., “Therefore, since brevity is the soul of wit, [...] I will be brief”). Please note that the use of square brackets is to signal that the omission is editorial, not a feature of the original text.
- Any changes or additions to quotations should also appear in square brackets: Polonius’s next statement is indeed brief, precisely as he claims it will be: “Your noble son [Hamlet] is mad” (2.2.92).

### Running text

- If the quotation is included in the running text, the original quote is followed by the translation in quotation marks in parentheses. The citation appears within the same parentheses, separated from the translation by a semicolon. See examples 1 and 2 below.

### Block quote

- If the quotation runs for more than four lines, quote it as a block quote. Leave a single line space between the original text and the translation. Do not place the translation in square brackets. The citation for the original text is placed in parentheses immediately following the original text. If a citation is also needed for the translation (i.e., the English translation is not the author’s own), it is placed in parentheses following the English translation. See examples 3 and 4 below.



### Author as translator

- If all or most translations are the author's own, this should be indicated in a footnote following the first translation (e.g., "All translations are my own" or "All translations are my own unless otherwise indicated").
- If only a few translations are by the author, add "my trans." following the in-text citation or the block quote.
- See sections 6.69–6.76 in the MLA 9 for further guidance.

### Citing a translated edition

- When the translation of a text is the object of critical analysis, make an entry for the translated edition in addition to the original work.

Homer. *The Odyssey*. Translated by Emily Wilson, W. W. Norton, 2018.

Wilson, Emily, trans. *The Odyssey*. By Homer, W. W. Norton, 2018.

### Quotation examples

- (1) **Quoted material in running text when the translation is the author's own; "my trans." is not needed if a footnote has been added to explain that all translations are by the author:**

This passage follows his suggestive presentation of isolated peaks in the unlit region of the lunar globe: "Hinc inde quasi pullulantes, intra tenebrosam partem accenduntur, augentur, ac demum eidem luminosae superficiei, magis adhuc extensae, copulantur" ("hatching like chicks in the dark, they are inflamed, grow, and finally are coupled with that brilliant surface, now much extended in length"; Galilei, *Sidereus Nuncius* 64; my trans.).

### Works Cited

Galilei, Galileo. *Sidereus Nuncius*. Venice, 1610.

- (2) **Quoted material in running text when the translation comes from another source:**

This insuperable yet unavoidable obstacle that an ageing woman embodies makes her abject, in Julia Kristeva's words: "Frontière sans doute, l'abjection est surtout ambiguïté. Parce que, tout en démarquant, elle ne détache pas radicalement le sujet de ce qui le menace—au contraire, elle l'avoue en perpétuel danger" ("Abjection is without doubt a frontier, but it is above all ambiguity. Because, although it demarcates, it does not radically detach the subject from what menaces it—on the contrary, it shows it to be in perpetual danger"; *Pouvoirs de l'horreur* 17).

L'apparizione degli altri momenti risulta, in quest'ottica, del tutto casuale, mentre è solo la Mezzanotte a essere deliberata: frutto del pensiero intenzionale che la fa divenire, come leggiamo in Igitur, "l'heure unie [...] le présent absolu des choses" ("l'unica ora [...] la presenza assoluta delle cose"; Mallarmé, *Igitur* 45; Mucci, 5).

### Works Cited

Kristeva, Julia. "Approaching Abjection." Translated by John Lechte, *Oxford Literary Review*, vol. 5, 1982, pp. 125–49, <https://dx.doi.org/10.3366/olr.1982.009>.

Kristeva, Julia. *Pouvoir de l'horreur. Essai sur l'abjection*. Éditions du Seuil, 1980.

### (3) Quoted material in block quote when the translation is the author's own; "my trans." is not needed if a footnote has been added to explain that all translations are by the author:

The duo was so familiar that Gabriello Chiabrera needed only an indolent gesture to it in his *Scherzi* of 1603:

In quel terso cristal profondo, e largo,  
Trovo io per ogni mal Lete, e letargo.  
Se de l'aureo trebbiano  
I toschi fiaschi ò Gelozea son voti,  
Versa del grande Ispano;  
Mà fà, che d'Appenin gielo vi noti;  
E mentre il core allatterone, scuoti  
Le piume ò Filli, che fur occhi d'Argo. (Chiabrera 14)

In that deep, dark, and wide glass,  
For every evil I find the lotus and oblivion.  
And if, oh Gelozea, the glinting Trebbiano  
Lingers no longer in those Tuscan flasks,  
Serve me something from the big Spanish one.  
But do let in a little Apennine chill,  
Such that while I suckle here,  
You wave those feathers, Phyllis:  
For they once were Argus' eyes.

## Works Cited

Chiabrera, Gabriello. *Alcuni scherzi*. Henrietto de Rossi, 1603.

### (4) Quoted material in block quote when the translation comes from another work listed in Works Cited:

Food imagery suits the macaronic mechanism, as Folengo himself insists on the fluency of pasta and his own language:

Squarzantes aliae pastam, cinquanta  
lavezzos pampardis videas, grassisque  
implere lasagnis.  
Atque altrae, nimio dum brontolat igne  
padella, stizzones dabanda tirant,  
sofiantque dedentrum,  
namque fogo multo saltat brodus extra  
pignattam. (*Baldus* 1.54–58)

You can see some of the Muses cutting  
pasta and filling fifty vats with  
pappardelle and thick lasagne. Still  
others, when the kettle groans from  
excess flames, pull brands away and  
blow into it,

because too much heat will make the broth jump out of the pot. (*Baldo* 1:55)

## Works Cited

Folengo, Teofilo. *Baldus*. Paganini, 1517.

Folengo, Teofilo. *Baldo*. Translated by A. E. Mullaney. Harvard UP, 2007. 2 vols.

## Images

If images will be necessary to the argument, please notify the editor first. If the editor agrees, the author must obtain high-resolution digital files, as well as permissions for each image, and assumes any related image or image permissions costs. Permissions must include world rights to publish in print and digital form and must be sent to [iter.renref@utoronto.ca](mailto:iter.renref@utoronto.ca) with the final MS.

Images should not appear in the final MS; instead, please place a call-out in the text for each image. Call-outs should appear on a separate line approximately where the image will be placed in the published version: e.g., {Fig. 1 here}, followed by the caption.

Image captions must include (1) a description or title, (2) a reference to the source (e.g., full citation or “photo by the author” type of statement), and (3) any required permissions statements.

High-resolution (minimum 300 dpi) TIFF or JPG files must be sent to [iter.renref@utoronto.ca](mailto:iter.renref@utoronto.ca) with the final MS; please include the author’s name and the figure number in the file name of each image (e.g., McCue - Fig 6.jpg), ensuring the figure number in each file name corresponds to the same image’s call-out in the MS.