

Editorial Guidelines

Languages: *Margins/Marges/Margini* publishes articles in French, English, Italian.

Word processing programme: Microsoft Word.

Formatting

- Font: Times New Roman
- Font Size:
 - o Body: 12
 - o Long quotes and footnotes: 10
- Margins:
 - o Superior: 2 cm
 - o Inferior: 2 cm
 - o Left: 2 cm
 - o Right: 2 cm
- Line Spacing:
 - o Body: 1.5
 - o Long quote (over 4 lines): single
- Justification: justified text, with no automatic formatting
- Page Number: bottom right
- Explanatory Notes: footnotes
- Numbers: Arabic numbers; Roman numbers to identify acts in plays.
- Quotation Marks:
 - o Single quotes (‘’) for:
 - emphasis;
 - unconventional use of terms;
 - to signal the presence of a quote within another short quote (4 lines maximum).
 - o Double quotes (“”) for:
 - short quotes (4 lines maximum)
 - to signal the presence of a quote within another long quote (over 4 lines).
 - o The use of angle quotes («») is NOT permitted.
- Hyphen:
 - o - : compound words.

- Example: Italian-American.
- – : to signal an aside.
 - Example: “I sensi svelati dalla parola *blackness* non solo rimandano con ironica inversione al matrimonio difeso da Otello e Desdemona davanti al Senato, ma aprono – quanto più possibile al cospetto della donna – l’abisso sessuale delle immagini evocate sotto la finestra di Brabantio” (Minetti 1996, 36).
- — : within the Bibliography section, to avoid repeating authors’ name(s) and surname(s).
 - Example:

Mancini, C. Bruna. 2005. *Sguardi su Londra: Immagini di una città mostruosa*. Naples: Liguori.

—. 2020. *Spazi del femminile nelle letterature e culture di lingua inglese fra Settecento e Ottocento*. Milan: Mimesis.

Contributors may use:

- Rounded font (tondo) for the body of the text;
- *italics* for foreign terms (not in common use) and for the titles of works;
- **bold** for the title of the essay and for paragraph headings, if applicable.

Example of Page Layout

C. Bruna Mancini

Neural Spaces in J.G. Ballard's *Vermilion Sands*

Abstract

The interrelated concepts of 'space' and 'place' are often confused, even if many critics have defined them as the basic components of our lives and of our imaginary/literary imagination. Essentially, 'space' is defined as freedom, openness, threat, movement, and 'place' as pause, security, familiarity, home. J. G. Ballard, one of the most famous (post)apocalyptic/sf authors of the last century, has been much affected by questions of space from the beginning of his career. Turning his back on the 'outer space' of so many traditional sf stories, he imagined a new and renewable form of sf writing that set off a surreal 'inner space': a series of shifting, uncanny imaginative geographies in which the outer world of so-called 'reality' and the inner world of the psyche melt and swap their places. In Ballard's narrative, the two concepts of space and place fuse and overturn, just like internal and external worlds, imagination and reality. Indeed, in Gasiorek's words, Ballard's neural spaces can be defined as "borderzones of identity". In *Vermilion Sands*, one of the most appreciated among Ballard's writings, the inflamed, tired, surrealistic landscape is taken from a dream, or from a nightmare: it is a flamboyant suburb of the mind in which the narrators are a reflection of Ballard himself, and the female characters are avatars of the unconscious. All the short stories of this collection seem to evolve into a kind of a metanarrative discussion on the idea of art and life: the surreal artists and their creations can revive their inner worlds while isolated in the desert resort of Vermilion Sands.

Keywords: inner space; map; literary cartographer; post-geography; space/place; metanarration.

In his preface to *Geocriticism and Spatial Literary Studies*, Robert J. Tally affirms that the Spatial Turn of the 1950s in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship...

References: Author-Year System

- *Margins/Marges/Margini* uses the author-year reference system: therefore, bibliographical references should be added within the text (not in footnotes).
- The basic structure recommended by *The Chicago Manual of Style* (17th edition, 2017) is the following: (Surname year, pages).
- Two or more works by the same author in the same year must be differentiated by the addition of a lower-case letter (in alphabetical order) beside the year of publication. Here is an example (Surname yeara/b/c/d/e, pages).

Examples:

- According to Judith Butler: “The very subject of women is no longer understood in stable or abiding terms” (Butler 2007, 2)
- (Mancini 2009a, 167)
- (Mancini 2009b, 259)

Literal or Direct Quotes

Literal or direct quotes can be inserted within the body of the text (short quotes) or separated from the main text (long quotes).

- Short quote (4 lines maximum)

A short quote (4 lines maximum) is inserted within the text and put in double quotes.

Example: “Madison knew, without his former master saying anything, that Edward was ready to leave” (Phillips 1993, 65).

- Long quote (over 4 lines)

In the case of a long quote (over 4 lines), the quoted passage should:

- be separated from the rest of the text by using a blank line before and after the quote;
- be indented 1 cm from the left margin;
- use single line-spacing;
- not include quotation marks;
- be reduced to the size of 10.

Example:

As he wrote in *Time, Memory and Inner Space*, referring to *The Drowned World*:

One of the subjects of the novel is the journey of return made by the principal characters from the 20th century back into the paradisaical sun-filled world of a second Triassic age, and their gradually mounting awareness of the ambivalent motives propelling them into the emerging past. They realize that the uterine sea around them, the dark womb of the ocean mother, is as much the graveyard of their own individuality as it is the source of their lives, and perhaps their fears reflect my own uneasiness in reenacting the experiences of childhood, and attempting to explore such dangerous ground (Ballard 1963).

Quotes within quotes

If a quote includes another quote, it is necessary to highlight it by using single or double quotes.

- Quote within a short quote

To highlight the presence of a quote within a short quote, contributors should use single quotes.

Example: “Desdemona ha solo una parvenza statuaria ed è, quindi, soggetta al mortale indurimento: ‘Yet she must die, else she’ll betray more men’” (Tondo 1996, 208).

- Quote within a long quote

To highlight the presence of a quote within a long quote, contributors should use double quotes.

Example:

Ecco che l’alfiere sortisce un effetto che risulta efficace allo scopo, in quanto fa nascere tra il pubblico un senso di condanna e repulsione verso la giovane veneziana. Ella è, infatti, proposta nella veste di protagonista di situazioni figurative colme di sessualità perversa di cui, però, è Iago – come ci ricorda Alessandro Serpieri – ad avere “sempre piena la bocca e turbata la mente”. In questo modo è vero che egli attua un’operazione di censura ed espulsione, ma, allo stesso tempo, rende la sessualità stessa un oggetto di fascinazione e di desiderio (Formisano 1996, 198).

Quoting a Secondary Source

The structure to use when quoting a secondary source (one author’s text included within another author’s work), is as follows: (Surname in Surname year, pages).

Example:

Consider the following excerpt from Stallybrass, Peter. 1987. “Patriarchal Territories: The Body Enclosed.” In *Rewriting the Renaissance. The Discourses of Sexual Difference in Early Modern England*, edited by Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers, 123-142. Chicago-London: The University of Chicago Press.

In his essay *Techniques of the Body*, Marcel Mauss uses the term *habitus* to define the acquired abilities – the motions, postures, and gestures – of the body:

These ‘habits’ do not just vary with individuals and their imitations, they vary especially between societies, educations, proprieties and fashions, prestiges. In them, we should see the techniques and work of collective and individual practical reason rather than, in the ordinary way, merely the soul and its repetitive faculties.



In this case, to quote Mauss (and not Stallybrass), contributors should proceed as follows:

As Marcel Mauss signals: “These ‘habits’ do not just vary with individuals and their imitations, they vary especially between societies, educations, proprieties and fashions, prestiges. In them, we should see the techniques and work of collective and individual practical reason rather than, in the ordinary way, merely the soul and its repetitive faculties” (Mauss in Stallybrass 1987, 123).

Integrations within a quote

Any additional text within a quote must be enclosed within square brackets.

Examples: “E ci sono altri parallelismi fra il dramma [*Othello*] e questo sonetto, in particolare ai vv. 9-10” (Serpieri 1996, 13).

Omissions within a quote

Any omitted text within a quote must be signalled by using three dots in square brackets

Example: “For Bodin [...] the family is established by the enclosure of private property, and that property is under the absolute control of the father” (Stallybrass 1987, 131).

Indirect Quotes (Paraphrases and Summaries)

In the case of indirect quotes (paraphrases and summaries), contributors must cite the name of the author of that excerpt, as in the case of direct quotes.

Examples:

- When summarising a theory treated in an entire volume, or referring to a text globally, contributors should only specify the surname of the author and the year of publication: (Butler 2007).

- When summarising/paraphrasing a specific paragraph, contributors should also include the relevant pages: (Butler 2007, 15-8).

Bibliography

- *Margins* uses the reference style described in *The Chicago Manual of Style* (17th edition, 2017).
- All references and sources should be included within the Bibliography section and in alphabetical order.

Printed books

Surname, Name. Year of publication. *Title: Subtitle in italics*. Place of publication: Publishing House.

Example:

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. London-New York: Routledge.

Translations of printed books

Surname, Name. Year of publication. *Title: Subtitle in italics (Title in source language in italics, year of first publication)*. Translated by. Place of publication: Publishing House.

Example:

Fanon, Frantz. 2008. *Black Skin, White Masks*. Translated by Richard Philcox. New York: Grove Press.

Essay in a miscellanea

Surname, Name. Year of publication. "Title of the contribution." In *Title of the Volume in italics*, edited by, number of pages of the essay. Place of publication: Publishing House.

Example:

Orgel, Stephen. 1987. "Prospero's Wife." In *Rewriting the Renaissance. The Discourses of Sexual Difference in Early Modern Europe*, edited by Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers, 50-64. Chicago-London: The University of Chicago Press.

Essay in a Journal

Surname, Name. Year of publication. "Title of the contribution." In *Title of the Journal in italics*, Volume number, no. [issue number] (season): number of pages of the essay. DOI [if available].

Examples:

Mancini, C. Bruna. 2017. "Neural Spaces in J.G. Ballard's *Vermilion Sands*." *Literary Geography* 3, no. 2: 188-210.

Marino, Elisabetta. 2017. "Powerful Emblems of Protest: Flower Language and Flower Imagery in the Writings of Margaret Fuller." *Gender Studies* 16, no. 1: 1-7.
<https://doi.org/10.2478/genst-2018-0001>.

In the case of contributions published in the same year by a given author

Two or more works by the same author in the same year must be differentiated by the addition of a lower-case letter (in alphabetical order) beside the year of publication

Examples:

- Mancini, C. Bruna. 2009a. "La costruzione dell'identità femminile nei periodici inglesi scritti da donne nel primo Settecento." In *Soggetti e saperi in formazione. Identità e differenza tra premoderno e tarda modernità*, edited by Manuela Coppola, Eleonora Federici, and Maria Maddalena Parlato, 167-88. Roma: Aracne.
- . 2009b. "Pamela's Migrations. Re-writing the Feminine Body in Eighteenth-century Novel." In *Forms of Migration, Migration of Forms*, edited by Vito Cavone, Claudia Corti, Maristella Trulli, 259-72. Bari: Progedit.