

Dear Authors,

All delegates interested in submitting their papers for publication should do so by 15 August 2016 to Dr Olena Lytovka (olena.lytovka@irf-network.org). All papers should comply with the guidelines listed below.

1. Articles should be 3,500 – 6,000 words in length including notes and references. Abstract should be up to 250 words in length and there should be up to 10 key words.
2. Articles should be previously unpublished works and copyright will remain with IRF.
3. You must ensure that you have permission to use any visual or graphic material before submitting your article.
4. It is authors' responsibility to deliver their texts in flawless English.
5. All papers submitted for publication will be peer-reviewed and both eBook and paper book will have ISBN.

Style Guidelines

I General

- Language: English (UK spelling)
- Text editor: MS Word (doc. or docx.)
- Font style: Times New Roman
- Font size in main body – 12 points
- Font size in explanatory footnotes – 10 points
- Line spacing in main body – 1.5 line
- Line spacing in explanatory footnotes and block quotes – 1 line
- Please justify text
- Standard margin size – 2.5 cm on all sides
- Please use *italics* for foreign-language phrases (e.g. French, Latin), for emphasis use sparse print. Please do not use underlining or **bold** print.
- Please do not use hard space (non-breaking space) or automatic word division.

II Main Body

- **Titles:**
 - for titles of books, papers, films, poems, works of art, journals, please use *italics*
 - for titles of conferences, competitions, exhibitions and other events, please use “inverted commas”
- **Dates**
 - please write full month names (November, not Nov.)
 - for date ranges, please use the en dash: 1989–2001.
- **In-text quotes** (three lines or shorter) in “inverted commas” (no italics please)

- **Block quotations** (longer than three lines): font size 12, single line space, indent 0.75 cm on each side; leave a one-line space before and after each block quotation, e.g.

Genette attempts to redefine the domain of poetics from the perspective of textual transcendence; hence he has coined the term “transtextuality,” reserving “intertextuality” for a much narrower field. In his Introduction to *Palimpsests* Genette writes:

The subject of poetics [...] is not the text considered in its singularity (that is more appropriately the task of criticism), but rather the *architext* or, if one prefers, the architextuality of the text [...]. By architextuality I mean the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text. Today I prefer to say, more sweepingly, that the subject of poetics is *transtextuality*, or the textual transcendence of the text, which I have already defined roughly as “all that sets the text in a relationship, whether obvious or concealed, with other texts.” (1997a: 1)

Genette distinguishes five types of transtextuality in order of increasing abstraction and comprehensiveness, of which “architextuality” is the most abstract category.

III In-text Referencing

- Please use numbered footnotes for additional/explanatory (i.e. non-bibliographical) notes only. The footnote marker is to be placed directly after the passage which it refers to (no space between the last word and the footnote marker), preceding the period¹.
- To indicate your reference works, please use parenthetical (in-text) references in the format (**surname year: page number**), e.g.

Mrs Thatcher turned “Victorian values” into “a talisman for lost stabilities” (Samuel 1998: 330), characterising Victorian Britain as “a kind of reverse image of the present, exemplifying by its stability and strength everything that we are not” (ibid. 337).

Peter Conradi stresses the analogy between Menard’s strategy of transcending artistic anachronism and Fowles’s self-conscious imitation of Victorian narrative conventions, which justifies the writing of a nineteenth-century novel in the twentieth-century (1982: 58-59).

- If an author published more than one work in the same year, differentiate them by letters, e.g.
(cf. Samuel 1998a: 330), (1998c: 23-24)
- If there are authors with the same surname, use initials, e.g.
(R. Samuel 1998: 330)

¹ Like this.

IV Reference List

- Please name the list “References”
- Please order the items alphabetically (according to authors’ names), do not number them
- Please use commas to separate the bibliographical information, and use a period at the end
- Please use only the initial of author’s (editor’s, translator’s) first name

Sample entries

books

Bradbury M., 1987, *No, Not Bloomsbury*, London: André Deutsch.

Brantlinger P., W. B. Thesing (eds.), 2002, *A Companion to the Victorian Novel*, Oxford: Blackwell.

Bakhtin M. M., 1990, *The Dialogic Imagination: Four Essays*, trans. C. Emerson and M. Holquist, ed. M. Holquist, Austin: University of Texas Press.

book chapters

Bergonzi B., 1979, “Fictions of History”, *The Contemporary English Novel*, eds. M. Bradbury and D. Palmer, London: Edward Arnold, 43-65.

articles in periodicals

Irwin W., 2004, “Against Intertextuality”, *Philosophy and Literature* 28(2): 227-242.

internet sources

Wood M., 2001, “Chains of Love. *The Rights of Desire* by André Brink”, *New York Times* June 17, available at

<http://www.nytimes.com/books/01/06/17/reviews/010617.17woodlt.html> [date of access: 15.12.2013]

V Tables and images

- Please minimize the number of images.
- Table descriptions are to be located above the tables, descriptions of images (photos, graphs, maps etc.) are to be located below (no spacing).
- Tables and images are to be numbered separately.
- If applicable, the source of tables and images is to be indicated below.
- Please enclose tables and images in separate files.