

I. Notes for Contributors

Since its launch in 1970, the *Irish University Review* has sought to foster and publish the best scholarly research and critical debate in Irish literary and cultural studies. The journal is published twice annually, in the spring and autumn of each year. All submissions to the journal are subject to rigorous peer-review procedures, based on an initial screening by the editorial board, and anonymous peer-review by at least two readers. The journal publishes essays usually of between five and seven thousand words, which have not been published or submitted for publication elsewhere.

Submissions and all correspondence should be sent to:

Dr John Brannigan, Editor,
Irish University Review,
School of English, Drama and Film,
University College Dublin,
Dublin 4, Republic of Ireland.

Please ensure that your typescript conforms to the guidelines presented below.

II. Typescript Presentation

- i. Authors should send three copies of the typescript to the address above, with a covering letter which gives contact details, including postal address, telephone number, email address, and institutional affiliation. As all submissions to the journal are reviewed anonymously, the author's name or identifying details should not appear on the typescript.
- ii. The text should be typed in double-spacing on one side of the paper only. Leave a margin of one and a half to two inches on the left-hand side of the page. The opening paragraph should not be indented, but the following paragraphs should be. Essays divided into sections should begin each new section at the left-hand margin.
- iii. The typescript should be typed in Times New Roman in 12-point font size. It should be double-spaced throughout, including indented quotations and endnotes. Only one space should follow a full stop.
- iv. Once an essay has been approved for publication, and following final revisions, the author will be requested to submit an electronic copy, and a fully corrected print-out. As proofs will not be sent out, contributors should make sure that their typescript is submitted in final form. Quotations and references, in particular, should be complete and checked at the time of initial submission. Formatting should be kept to a minimum, and endnotes should be entered manually.

III. Presentation Style

- i. Spelling and punctuation should follow English norms. Please note the following conventions:

Spellings: The ‘z’ spelling should be used where ‘s’ and ‘z’ are alternatives. Also note: judgement, inquiry, acknowledgement, medieval.

Apostrophe: The apostrophe should not be used to denote plurals instead indicate them as follows: 1960s, the Joneses, NCOs. ’s should be used for all English names or words ending in s and for longer words accented on the penultimate syllable: e.g. James’s, Thomas’s, Yeats’s. Apostrophes are often omitted from proper names such as the Nine Years War.

Dates: Write dates as follows: 1 May 1843, 31 December 1938. Decades and centuries are best spelt out: nineteen thirties, the fourteenth century (adjective fourteenth-century). Pairs of dates are usually elided to the shortest pronounceable form- 1971-4, 1970-5, but 1914-18, 1798-1810. When talking of a stretch of time between two years, say ‘from 1924 to 1928’ (not ‘1924-8’).

Capitalization: Keep the use of capitals to a minimum but also ensure consistency. Titles and ranks are nearly always capitalized: for example, King John. Institutions, movements, and political parties are also capitalized: Protestant, Catholic, Ascendancy, the West, the Civil War, the Continent, the Dark Ages.

Contractions and abbreviations: Full stops are omitted after contractions: Mr, Mrs, Dr, Ms, Ltd, St, UCD, MA, am, pm, UDA, IRA, Fr
But note that full stops are used to indicate contracted Christian names: W.B. Yeats, R.F. Foster.

Avoid unnecessary abbreviations. Spell out manuscript, typescript, Middle Irish, County and avoid the following: e.g., i.e., viz, ibid., idem, op. cit, loc. cit.

Foreign languages: Give accents and italicize single words and phrases in languages other than English.

Numbers: Numbers should be spelt out if under 100: forty-five, sixty; but 145; 237; 11,268. Page numbers are elided as far as possible except 11 to 19 in each hundred which retains the tens digit: 21-4, 130-5, but 14-17, 211-15.

Titles: the titles of lyric poems and short stories should be in single quotation marks; the titles of collections of poems, short stories and plays should be italicized as should all book titles: ‘Eating Women is Not Recommended’, ‘The Linen Workers’, *The Weather in Japan*, *Waiting for Godot*. Spell out the titles of newspapers and periodicals except where the contraction is in common usage: *The Irish Times*, *Irish Journal of Feminist Studies*, *ELH*, *TLS*, *PMLA*. Capitals should be used for the titles and subtitles of books and also in the titles of articles from journals:

Ireland and Cultural Theory: The Mechanics of Authenticity.

Hiroko Ikeda, 'Churchman and Fenian in *The Wanderings of Oisín*', *Journal of Irish Studies* 16 (2001): 119-25.

Commas: In enumeration of three or more items, the words 'and' and 'or' should be preceded by a comma to avoid ambiguity:

He wrote plays, novels, and short stories.

You may travel by car, bus, or tram.

But: You may travel by car, bus or tram, or bicycle.

Quotations: Longer quotations should be indented, but not spaced any differently from the rest of the typescript. Such quotations are not distinguished by the use of quotation marks. In cases of a frequently cited text, the page references are indicated in parentheses before the closing full stop:

Hugh: We have a child. He is to be fostered as our own. Nurtured like our own, and natured like his own,
As decreed by our laws, our customs, our religion (pp.100-01).

Short quotations, including words or short phrases, within sentences should be in single quotation marks as in the following examples:

McGuckian's 'I' seems irreparably present and multiple.

The American drama critic George Jean Nathan, attempting to define what constitutes 'the first-rate playwright' offers as one criterion that the attitude towards dramatic themes is 'platonic'.

Punctuation that is part of the quoted matter should be inside the quotes. The final full point should precede the closing quotation only when the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark. All punctuation, including terminal commas and full stops, that is not part of the quoted matter should be outside the quotes. Page references should be indicated in parentheses after the quotation mark and before the final punctuation, for example: As Mr McCafferty of Eason's Ltd tells Frank McCourt who had endured poverty for the first sixteen years of his life: 'You live in a lane and that means you have nowhere to go but up' (p.334). Double quotation marks are used only for quotes within quotes:

In short, Joyce creates an adulterated text in which there 'is not an opposition, conversational or polemical, between coherent "voices", but their entire intercontamination'.

Ellipses: Use three full stops spaced on either side to indicate that words have been omitted in quotations:

For a tomb they have an altar ... and for praise.

If the ellipsis indicates the omission of the end of a sentence, it should be followed by an additional full stop. Omitted lines of verse should be marked by an ellipsis at the end of the line before the omission, and not by a row of dots across the page. It is not normally necessary to use an ellipsis at the beginning or end of a quotation; almost all quotations will be taken from a larger context and there is no need to indicate this unless the sense of the passage quoted is manifestly incomplete.

Brackets: Square brackets [] should be used for the enclosure of phrases or words which have been added to the original text or for editorial and similar comments. But interpolations on the whole should be avoided.

- ii. Endnotes: References should be given in the form of endnotes. They should be indicated in arabic numerals (i.e., 1,2,3) in superscript in the main text and typed continuously on a separate sheet at the end of the article under the heading 'Notes', using the same spacing. Both endnote numbers and text should be typed manually, and not automatically, if using a word-processing programme such as MS Word. Page numbers are indicated as follows: p.100, pp.26-7, pp.11-15 (there should be no space after p./pp.). The following notes may serve as models. Please note that the numbers for the editions of journals and series are indicated in arabic numerals (e.g.: 1,2,3) , while volume numbers for books are indicated in roman numerals (e.g.: LXV, XXX):

Thomas Kilroy, *The Secret Fall of Constance Wilde* (Oldcastle: Co. Meath: The Gallery Press, 1997), p.13.

Gerry Smyth, 'Decolonization and Criticism: Towards a Theory of Irish Critical Discourse', in *Ireland and Cultural Theory: The Mechanics of Authenticity*, ed. by Colin Graham and Richard Kirkland (London: Macmillan, 1998), p.30.

Thomas Kilroy, 'Two Playwrights: Yeats and Beckett', in *Myth and Reality in Irish Literature*, ed. by Joseph Ronsley (Toronto: Wilfried Laurier University Press, 1977), p.185.

Antonin Artaud, *Theatre and its Double*, trans. by Victor Corti (Montreuil, London, New York: Calder, 1970), p.65.

Donald Morse, 'Sleepwalkers Along a Precipice: Staging Memory in Marina Carr's *The Mai*', *Hungarian Journal of English and American Studies* 2.2 (1996), 111-22 (p.117).

Iain Chambers, 'Citizenship, Language, and Modernity', *PMLA* 117 (2002), 24-31.

E.O. Fitzgerald, 'What price Autonomy', *The Irish Times*, 18 October 1963, pp.12-13.

Women in Beckett: Performance and Critical Perspectives, ed. by Linda Ben Zvi (Urbana and Chicago: University of Illinois Press, 1990).

John Fletcher, *The Novels of Samuel Beckett*, 2nd edn (London: Chatto and Windus, 1970), p.5.

Wilhelm Windelband, *A History of Philosophy*, second edition, 2 vols, trans. by James H. Tufts (1901; New York: Harper, 1958), I, 297. (Note that p./pp. Are not used in such references).

For journal articles, p./pp. are not used to indicate page numbers when the article is cited in full. p./pp. are used only in order to pick out specific pages. Note in the following example the first citation of Tattersall's essay cites the entire article, while the second cites a specific page in the essay:

Carol Tattersall, 'Thomas Kinsella's Exploration in *Notes From the Land of the Dead* of His Sense of Alienation from Women', *Canadian Journal of Irish Studies* 16.2 (1990), 79-91.

Carol Tattersall, 'Thomas Kinsella's Exploration in Notes from the Land of the Dead of His Sense of Alienation from Women', *Canadian Journal of Irish Studies* 16.2 (1990), p.81.

- iii. Later references: 'Ibid' and 'op. cit.' should be avoided. In all references to a book or an article after the first, the shortest, intelligible form should be used. This will normally be the author's name followed by the page reference: Brandes, p.20. When more than one work by an author has been cited, repeat the title or a shortened form of the title: Heaney, *Field Work*, p.28.

IV. Reproduction of Copyright Material

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V. Illustrations

The editor will consider requests to include black and white illustrations for reproduction in the journal. It is the author's responsibility, however, to obtain copies suitable for reproduction, to obtain the necessary permission for copyright clearance, and to meet the cost of any fees incurred. Original photographs or materials need not be sent with the initial typescript submission, but requests for the inclusion of illustrations should be made on submission of the essay, with photocopies of the proposed illustrations.

VI. Notes for Reviewers

- i. Heading: The heading of your review should be arranged as in the following examples:

Richard Wall, *An Irish Literary Dictionary and Glossary*. Gerrards Cross: Colin Smythe, 2001. 374 pages. GBP 36.00.

Ronan McDonald, *Tragedy and Irish Literature: Synge, O'Casey, Beckett*. London: Palgrave, 2002. 201 pages. GBP 42.50.

Lionel Pilkington, *Theatre and the State in Twentieth-Century Ireland: Cultivating the People*. London and New York: Routledge, 2001. x + 262 pages. No price given.

The following contractions should be used for currencies: USD (American Dollars); EUR (Euro); GBP (Pound Sterling); CAD (Canadian Dollar).

- ii. Please type your name in capitals adjusted to the right-hand margin under the final line of the review: CHRISTOPHER RICKS
- iii. Your review should be submitted electronically and in hard copy. In general, reviews should avoid lengthy quotations and the use of footnotes.

VII. Further Guidance

- i. Spelling: see the *Oxford Concise English Dictionary*.
- ii. Style: see *New Hart's Rules: The Handbook of Style for Writers and Editors* and *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses*.