

Style Sheet for the *Hispanic Review*

The editorial style of *Hispanic Review* **generally** follows the guidelines of the *MLA Handbook* (8th ed., 2016) for articles in English, and the orthographic norms of the Real Academia Española for articles in Spanish or the pertinent orthographic norms for other Iberian languages (see *Diccionario panhispánico de dudas*; *Nueva gramática*; *Ortografía 2010* for stylistic norms). However, this Style Sheet clarifies common questions and highlights certain instances in which the journal's editorial style may differ from the *MLA Handbook* or the RAE. More complete MLA guidelines can be found at the Purdue University Online Writing Lab (owl.english.purdue.edu/owl/resource/747/01/). Note that this link will take you to the main page for MLA guidelines; specific details can be found in the different sections listed in the menu on the left side of the page.

General Formatting Guidelines

Manuscripts should be double-spaced with one-inch margins all around, with the first line of each paragraph indented by ½". There is no need to add extra space between paragraphs. Please do not right-justify the document; leave the right margin ragged, and do not hyphenate words at the ends of lines. Times or Times New Roman 12-point fonts are preferred.

The title and any internal headings should be flush with the left margin, neither centered nor boldfaced. Section headings may be italicized.

The author's name and affiliation should **not** be included, nor should any references be made in the article which might allow the author to be identified (e.g., acknowledgments, funding sources, references in the first person to the author's prior works), to allow for the blind review process. If your paper is accepted for publication, such references can be added in the final revision.

In-text Attributions

The first time a cited author's name is mentioned in the body of the text, it should be given in full, except in parenthetical references (see examples in block quote below). If the first mention of a name is in a footnote, use the full name there, but also the first time *after* the footnote that it is mentioned in the main body. Subsequent mentions/citations should only use the last name *as it is cited in the bibliography*. Note that there are different norms for citing English, Spanish, and Portuguese last names (see examples in the [Bibliography](#) section below; Almeida and Santos are the only Portuguese examples). The only exception would be if you have phrased a sentence in such a way that it would be stylistically awkward not to use the full name.

Direct quotes of four (4) full lines or longer should be offset from the left margin by ½" in a block quote. The period or other final punctuation should appear before the parenthetical citation information:

Classic Spanish theater existed in the collective, national memory as traditional works of art that encapsulated Spain's past and promised a bright future, both aesthetically and patriotically. As theater critic Alejandro Miquis proclaimed, "[N]uestro gran teatro es uno de los tesoros nacionales que hemos dejado perder neciamente; en él, sin embargo, estaba, más que en ninguna otra parte, el espíritu de la raza" (43). (Oechler 440)

Direct quotes that are less than 4 full lines should be placed in quotation marks and incorporated into the current paragraph, and concluding punctuation should appear after the citation's closing parenthesis (see embedded in-line quote above).

Parenthetical citations

Parenthetical citations should follow *MLA Handbook* guidelines in all aspects of formatting, regardless of the language of the article.

- When bibliographical references are entirely enclosed within parentheses, the page numbers should be enclosed within brackets, thus:

“Yo no renunciaré fácilmente a nuestra fraternidad con ellos” (véase Zorrilla [43] para el contexto de esta cita).

BUT:

“Yo no renunciaré fácilmente a nuestra fraternidad con ellos” (Zorrilla 43).

NOTE: When a number of quotes or borrowed ideas from the same source are cited within the same paragraph or consecutive paragraphs, *without being interrupted by citations from other sources*, it is not necessary to repeat the author’s name in the parenthetical citation; a page number is sufficient. In these cases, it is understood that the material comes from the first source originally cited. E.g.:

We see an example of this in the first published Spanish chronicle about Peru, *La conquista del Perú llamada la Nueva Castilla*, printed in Seville in 1534 (Porras Barrenechea 45). The anonymous author of the account, which focuses primarily on the imprisonment and execution of Atahualpa, concludes by declaring “de todo esto yo hago fe y testimonio como testigo de vista que a todas estas cosas me halle presente con el muy magnifico y esforçado caballero Francisco piçarro” (101). (Egan 409)

Hispanic Review does **not** use Latin citation abbreviations (*ibid.*, *op. cit.*, *apum*, etc.)

Footnotes

Footnotes are to be used **sparingly** for additional descriptive information that cannot be worked into the main body of the text, or for references containing numerous citations. Per the *seventh* edition of the *MLA Handbook*, “avoid lengthy discussions that divert the reader’s attention from the primary text. In general, comments that you cannot fit into the text should be omitted unless they provide essential justification or clarification” (230). They should *not* be used for full bibliographic documentation of sources. All such documentation should appear in the bibliography. Furthermore, footnotes should not be used in the abstract.

If you plan to include an acknowledgment note, it should be included as an unnumbered footnote on the first page of the article. If you do not know how to do this, just go ahead and include it as a normal numbered footnote, and the Managing Editor will correct the format before copy-editing.

Regardless of the language of the article, **superscript footnote numbers** (in Arabic numerals, never Roman) appear **after** periods and commas (or other appropriate punctuation) in the body of the text. The footnote number should be placed as close to the referent word or phrase as possible; it is not necessary to wait until the end of the sentence to mark the footnote for something in the middle of a sentence.

All such notes should appear as footnotes in the manuscript, not as endnotes. Please also do not indent the footnotes; they should be flush with the left margin.

Translation of words, phrases or extended quotes

Regardless of the language of the paper, quotes in English or in Luso-Hispanic languages do not need to be translated. Please provide translations of quotes from any other language, including French (unless it is a well-known, commonly used word or phrase) and Euskera. Footnotes are the preferred format for extended quotes, with the footnote number appearing after the quote’s parenthetical citation. Use your own judgment as to whether it will be more effective for the purposes of your paper to have the original

language in the text and the translation in the footnote, or vice versa. For example, for quotes from languages with non-Roman alphabets (e.g., Arabic, Russian), it would be better to put the translation in the body of the text and the original in the footnote. For a quote from Latin, for instance, it would depend on whether there was some particular aspect of the Latin you were focusing on. If form is important, then put the Latin in the body of the text. If only the message is important, then the original Latin might be better off in the footnote.

For single words or short phrases, please place the translation in parentheses immediately after the foreign word or phrase. If it is also a quote, you can put the translation in the same parentheses with the citation information, quote first and then the citation, separated by a semicolon.

Images

If images are used in the article, they should be included in the body of the paper to show where they should be placed, with nothing more than a simple identifier: Figure 1, Table 1, etc. But be sure to also send the images as separate .jpg, .png or .tiff files, saved to an original size of 5”x7” and a minimum resolution of 300 dpi. Please note *Hispanic Review* can only print black and white or grayscale images.

A list of captions should be provided at the end of the article, after the bibliography. Captions should be concise, with images numbered in the order in which they are discussed in the article. The caption is not the place for explanation or discussion of the image; that information should be incorporated into the body of the text. Remember to include permission information, usually something as simple as “Reprinted with permission” or “Courtesy of [copyright holder].”

Commas and Periods with Quotation Marks

As dictated by the *MLA Handbook*, in articles written in English, punctuation follows American English norms. This means that periods and commas should be placed inside quotation marks. However, in Spanish articles, the journal will follow the norms of the Real Academia Española and place periods and commas outside of quotation marks. Other languages should follow their respective norms. For the position of quotation marks with respect to punctuation other than the comma and the period, please refer to the *MLA Handbook* or the RAE.

The only exception to this is *in the bibliography*, where all punctuation follows American English norms, regardless of language—i.e., commas or periods go inside quotation marks, but other punctuation, such as semicolons, question marks and exclamation marks do not go inside quote marks unless they are part of the title.

Ellipses

It is *Hispanic Review's* practice to indicate an ellipsis only within quotations. We use the standard marking— . . . (*puntos suspensivos*)—if material has been omitted within a citation. We do not use the ellipsis to introduce or conclude quotations. Brackets are not used to enclose the ellipsis unless necessary to differentiate your own elision of material from an ellipsis original to the source quoted. Also note that there should be a space on either side of the ellipsis to separate it from the surrounding words: “Novela y coloquio que pasó entre Cipión y Berganza . . . fuera de la Puerta del Campo”. [Note period outside of quotes here, since it is a quote from a Spanish work.]

Spaces with Punctuation

- There should only be one space after a period.

- There should be no spaces between colons or semicolons and their preceding words (except as decreed by the norms of other languages). However, there is a space *after* these punctuation marks and the following word.

Examples:

... it was ours; however, ...

El intersticio de la colonia: ruptura y mediación

- When three lines or less of poetry are cited in run-on quotations and the verses are separated by diagonal bars, there should be a space before and after the bar: “I think that I shall never see / A poem lovely as a tree” (Kilmer, “Trees”).
- When using dashes rather than commas or parentheses to offset descriptive or clarifying material, in English there are no spaces between the dashes and the surrounding words.
- In Spanish, conversely, there is a space *before* the first dash but no space between it and the first word of the parenthetical thought; and there is no space between the last word of the thought and the closing dash, but there is a space after the dash and before the next word. However, if the dash appears at the end of a clause or sentence, there is no space between it and any following punctuation (comma or period). Dashes used for this purpose should be em-dashes (described above in the “Citations” section).

Examples:

When we arrived—it was our first time visiting the capital—of course our first stop was the White House.

Cuando llegamos —fue nuestra primera visita a la capital— por supuesto, fuimos primero a la Casa Blanca.

La propia creación en su profundidad —que lo incluye en lo adversativo—, el atisbo al relumbre dual ...

Numbers

The use of Arabic vs. Roman numerals follows *MLA Handbook* guidelines.

Chapter and volume numbers, as well as books or parts of books in *Hispanic Review* are printed in Arabic numerals, regardless of language.

Examples:

capítulo 32

chapter 57

Volume 16

Part 40

Roman numerals are used in Spanish to refer to centuries, and in any language in forming part of an individual’s name (such as a king or a pope). They are also used in lower case for page numbers of prefaces, introductions, etc., where the pages are numbered thus in the original source.

Examples:

siglo XIX

Carlos III

Benedict XIV

Henry VIII

xviii–xx

In citing a page number spanning several pages, if the page numbers have *more than* two digits, the concluding page number should exclude any nonessential digits above 100. Note that en-dashes (–) are used to separate page numbers and year ranges (again accessible through the Insert menu in Word.)

Examples:

43–47 (no change, since below 100)

132–39 (*instead of* 132–139)
2288–94 (*instead of* 2288–2294)
1289–332 (*instead of* 1289–1332)

Contrary to MLA style, spans of years do *not* drop the century indicators:

Examples:
1965–1978
1999–2005

Possessive Forms (English)

In the pages of *Hispanic Review*, the possessive form of a singular noun (proper or otherwise) is indicated by an apostrophe plus an “s”, whether or not the noun ends in an S:

Examples:
Cervantes’s novel
Marx’s precepts
Benz’s Mercedes
Whistler’s mother
the cat’s paw

BUT plural possessives have the apostrophe after the plural s:

the cats’ paws

Bibliography

We will respect the author’s decision of whether to use a Bibliography or a Works Cited list; both forms are acceptable in *Hispanic Review*. Please note for clarification: a bibliography may contain sources mentioned in the text that are relevant to the article in some way (e.g., perhaps other similar novels by the same author studied) but are not cited or used in the text as support for an argument. Works Cited lists are limited to only those sources that are quoted or explicitly used in the author’s discussion. Below are a few basic examples of the format to be followed in the Bibliography or Works Cited section.

Please refer to Section 1 of the 8th edition of the *MLA Handbook* (for papers in any language) for any specific questions regarding formatting of bibliographic citations that are not answered by the examples below. Please pay special attention to the respective—and differing—capitalization norms (shown below) for book titles, article titles, and journal titles in Spanish and English, which are also concretely outlined after the examples. If you are submitting in another Luso-Hispanic Romance language, please follow the capitalization and nomenclature norms for that language.

NOTE, for those of us accustomed to the old MLA style, they have made a few significant changes:

- (1) Words like “editor/edited by” or “translator/translated by” are no longer abbreviated, but spelled out in full (see Clark et al. and *Lazarillo* examples below).
- (2) Authors and title of piece are both still followed by periods. All elements after the title are separated by commas, with the period reserved for the very end of the citation. An exception to this is when an original source is also available in another format, and that second format was the one consulted. In this case, the end of the original source information ends with a period and the information for the second format forms its own “sentence,” with the elements separated by commas, as before, and ending in a period (see Goldman and Poe examples below).
- (3) It is no longer necessary to include the city of publication, just the publisher and year. However, if you have a compelling reason for wanting to include the city (e.g., very old texts, or where the

city may be relevant for some reason), just let us know. This is not a hard and fast rule, but if you don't let us know you specifically want them in, we will most likely edit them out at the copy-editing stage.

- (4) It is no longer necessary to specify medium of publication (e.g., Print, Web, DVD).
- (5) However, you do need to include the URL for any websites consulted, or DOI (digital object identifier) for online journal articles, along with any relevant publication dates, if available. In the case of online journal articles, DOIs are preferred over URLs. Precede a DOI with "doi:" rather than the typical "http://". The latter may also be omitted from URLs (e.g., www.upenn.edu rather than <http://www.upenn.edu>). See *La Operación*, Poe, Romero-Sánchez, and Salcedo Rocha examples below.
- (6) Include the date of access to online sources if no publication date can be found for the site.

Note that *Hispanic Review* style differs from MLA style in two details:

- 1) *Hispanic Review* requires that the first three authors (editors, etc.) of a source with three or more authors be listed in full in the bibliography. After the third author, put a comma and then "et al." (see Clark, Braun and Dearing example below). For the parenthetical citation in the text, however, it is sufficient to use the first author and "et al." (e.g., B. L. Clark et al. 129). Note that the initials were necessary here because there are two Clarks in the imaginary bibliography below.
- 2) *Hispanic Review* abbreviates edition (ed.) for book citations, and volume (vol.) and issue (no.) for journal citations (see Chang-Rodríguez, "Noon," Poe, Romero-Sánchez, and Salcedo Rocha examples below).

Almeida, Teresa Sousa de. "Athena ou a Encenação Necessária." *Athena, edición facsimilada*, Contexto, 1983, s.p. [sem paginação]

Atempa, *sueños a la orilla del río*. Dirigido por Edson J. Caballero Trujillo, México, 2013, vimeo.com/75194635. [movie citation. If relevant, others could also be included after the director, e.g., Caballero Trujillo, banda sonora de Milton Aceves, etc.]

Chang-Rodríguez, Raquel, y Malva E. Filer, editoras. *Voces de Hispanoamérica: antología literaria*. 2ª ed., Heinle & Heinle, 1996.

Clark, Beverly Lyon, Heather I. Braun, Susan Dearing, et al. "Giving Voice to Feminist Criticism: A Conversation." *Teaching Contemporary Theory to Undergraduates*, edited by Dianne F. Sadoff and William E. Cain, MLA, 1994, pp. 125–40.

Clark, Kenneth. *What is a Masterpiece?* Thames, 1979.

Drabble, Margaret. Introduction. *Middlemarch*, by George Eliot, Bantam, 1985, pp. vii–xvii.

Egan, Caroline. "From Eye to Tongue: Shifting Corporeality in the Early Work of El Inca Garcilaso de la Vega." *Hispanic Review*, vol. 86, no. 4, 2018, pp. 397–419.

Lazarillo de Tormes. Edited and translated by Stanley Appelbaum, Dover, 2001.

Neruda, Pablo. *Canto general*. Translated by Jack Schmitt, Latin American Literature and Culture 7, U of California-Berkeley P, 1991.

"Noon." Definition 4b, *Oxford English Dictionary*, 2nd ed., 1989.

Oechler, Christopher. "Dictating Aesthetic and Political Legitimacy through Golden Age Theater: *Fuente Ovejuna* at the Teatro Español, Directed by Cayetano Luca de Tena (1944)." *Hispanic Review*, vol. 86, no. 4, 2018.

Operación, la. Dirigido por Ana María García. 1984, www.youtube.com/watch?v=qQN1871fm8I.

- Palau de Nemes, Graciela. "El movimiento espacial en la poesía hispanoamericana desde el modernismo." *Actas del Simposio Internacional de Estudios Hispánicos, Budapest, 17–19 agosto de 1976*, U de Budapest, 1978, pp. 141–47.
- Perlstein, Rick. "Abridged Too Far?" *Lingua Franca*, April–May 1997, pp. 23–24.
- Poe, Edgar Allan. "The Masque of the Red Death." *The Complete Works of Edgar Allan Poe*, edited by James A. Harrison, vol. 4, Thomas Y. Crowell, 1902, pp. 250–58. *HathiTrust Digital Library*, babel.hathitrust.org/cgi/pt?id=coo.31924079574368;view=1up;seq=266.
- Romero-Sánchez, Mónica, y Jesús L. Megías. "How Do College Students Talk about Sexual Assault?" *Journal of Gender Studies*, vol. 24, no. 6, 2015, pp. 644–59. DOI:10.1080/09589236.2013.868301.
- Sadoff, Dianne F., and William E. Cain, editors. *Teaching Contemporary Theory to Undergraduates*. MLA, 1994.
- Salcedo Rocha, Ana Leticia. "El análisis de género incorpora otra justicia." *Boletín UIESESS*, vol. 17, no. 1, enero-abril 2016, www.uisess.org/files/Ano%2017%20Numero%201_335.pdf. [Note that this is an online journal, so there are no page numbers; hence, the URL is a continuation of the first "sentence" rather than a separate "sentence."]
- Santos, Maria Irene Ramalho de Sousa. *Poetry and Translatability or: Gertrude Stein, the Foreigner*. U de Coimbra, 2001, www.ces.fe.uc.pt/publicacoes/oficina/163/163.pdf.
- Sastre, Alfonso. *Sad are the Eyes of William Tell*. Translated by Leonard Pronko, *The New Wave of Spanish Drama*, edited by George Wellwarth, New York UP, 1970, pp. 165–321. [Note that the translator is listed before the volume it appears in, because he only translated this one piece, not the whole book.]
- Victorian Women Writers Project*. Edited by Perry Willett, Indiana U Digital Library Program, 1995, webapp1.dlib.indiana.edu/vwwp/welcome.do.

Please note:

- Capitalization for titles of articles, journals and books is as follows:
 - In English, all principal words are capitalized (e.g., Clark and Perlstein entries above) for articles, journals, books, movies, episodes, etc.
 - In Spanish, this is true only for **journal** titles written out in full (e.g., Palau de Nemes entry above). The same holds true for names of series and collections, except that, unlike journal titles, they are not printed in italics.
 - For titles of all other types of sources in Spanish, only the first word of the title and any proper nouns are capitalized (e.g., Casanova-Marengo, Neruda, and Palau de Nemes entries above). If there is a subtitle, its first word is not capitalized unless it is a proper noun.
 - A colon, *not* a period, is used to separate subtitles from titles in both English and Spanish.
- For university presses, University and Press are abbreviated U and P; this is true for foreign-language university presses as well. E.g., The Ohio State UP; U of Minnesota P; Presses Universitaires = PU, but Editorial de la Universidad de Navarra = Editorial de la U de Navarra. For commercial presses, the words Press or Publishers may be omitted unless needed for clarification; this also applies to foreign languages (*Editorial, Verlag*, etc.).
- When citing more than one work by the same author, use **two** consecutive solid em-dashes (—), instead of the three hyphens (---) indicated by the *MLA Handbook*. This character can be accessed through the Insert option of the menu bar in Word, and then selecting Symbols and then Special Characters. It is the longest of the dashes available on the Special Characters screen that appears.

