

Concentric: Literary and Cultural Studies **Style Guide**

Documentation Style

Manuscripts should be prepared according to the latest edition of the *MLA Handbook for Writers of Research Papers*, adopting in-text, parenthetical documentation and the author-title system. The following house rules, however, override the MLA format:

1. **Publication Medium.** There is no need to add the word Print or Web in a Works Cited entry to indicate if the source is a print or web publication.
2. **Web Publications.** When citing Web publications, please provide the URLs of the sources in the Works Cited entries.
3. **Block Quotes.** Prose quotations that run more than six manuscript lines and verse quotations of more than three manuscript lines are set off from the text. Shorter quotations may also be set off to highlight their significance.

Other Style Guidelines

1. **Spelling & Punctuation.** Please follow American spelling conventions except in quotations from other sources.
2. **Epigraphs.** The attribution should include the author's full name and the full title of the work; other bibliographical information is not required. Epigraphs are not considered sources, so do not reference them in the Works Cited section. Do not use quotation marks around an epigraph.
3. **Emphasis.** Use "emphasis added" and "emphasis in original" in the internal documentation to properly attribute the emphases in the quotes. There is, however, no need to use "emphasis in original" for non-English words that are set in italics in the original text.

Example:

"Contemporariness is, then, a singular relationship with one's own time, which adheres to it and, at the same time, keeps a distance from it. More precisely, it is *that*

relationship with time that adheres to it through a disjunction and an anachronism” (Agamben, *Nudities* 11; emphasis in original).

Example:

“In every carnivalesque feast, such as the Roman saturnalia, existing social relations are suspended or inverted: not only do slaves command their masters, but sovereignty is placed in the hands of a mock-king (*saturnalicius princeps*) who takes the place of the legitimate king” (Agamben, *Nudities* 111).

4. **Omissions.** When you omit material from the original text, there is no need to use square brackets around your ellipsis. If the original has ellipsis points of its own, provide a note in the parenthetical documentation for clarity.

Example:

(original text: Salman Rushdie, *Midnight's Children* [1981; New York: Penguin, 1991; 143-44]) Perhaps the fisherman's finger was not pointing at the letter in the frame; because if one followed it even further, it led one out through the window, down the two-storey hillock, across Warden Road, beyond Breach Candy Pools, and out to another sea which was not the sea in the picture; a sea on which the sails of Koli dhows glowed scarlet in the setting sun . . . an accusing finger, then, which obliged us to look at the city's dispossessed.

(quotation) “[I]f one followed it even further, it led one out through the window, . . . and out to another sea which was not the sea in the picture; a sea on which the sails of Koli dhows glowed scarlet in the setting sun . . . an accusing finger, then, which obliged us to look at the city's dispossessed” (Rushdie 143-44; 2nd ellipsis in original)

5. **Section Headings.** There are three options: (1) use no section divisions; (2) use phrases as section titles; or (3) use Roman numerals, each followed by a period, to indicate sections. Do not combine numbers with titles. Highlight the primary section headings in boldface and align them to the center of the page. Refrain from using secondary headings. If they must be used, do not boldface them; instead, italicize them.

Example: Titled Section Headings

Print Publications

Book Chapters

Journal Articles
Doctoral Dissertations
Web Publications
Other Sources

Example: Numbered Section Headings

- I.
- 1.
- 2.
- 3.
- II.
- III.

6. **Translations of Quotations.** When a non-English source is quoted, it should be translated into English; attaching the original is optional. If the author opts to provide the original and quotes from the original quite substantially, the original should appear in the footnotes. Otherwise, the original may follow the translation immediately, enclosed in parentheses. In cases where the original is the evident focus of the discussion (for instance, different phrasings in the original text are being compared), the original may appear as the primary version with the translation following or placed in the footnote. There must be consistency throughout. If a published translation is used, both the original text and the translation must be referenced in the Works Cited section.

Example:

(internal citation where the original immediately follows the translation)

“Time cannot be turned back, nor can life” (“時間是不可逆的，生命是不可逆的”)

(Chu 166/218).*

*Footnote: The first pagination refers to the translation by Goldblatt and Lin, and the second one to the original.

(works cited entries)

Chu, T'ien-wen 朱天文. *Huangren shouji* 荒人手記 (*Notes of a Desolate Man*).

Taipei: Shibao, 1994.

---. *Notes of a Desolate Man*. Trans. Howard Goldblatt and Sylvia Li-chun Lin. New York: Columbia UP, 1999.

7. **Use of Isolated Non-English Terms.** When a non-English term is used in the text, the author can decide whether the original should precede or follow its definition, depending on readability and the focus of the discussion. Whichever comes after should be placed in parentheses, and the original should be set in italics throughout.

With Chinese-language terms, the *pinyin* romanization may represent the original; including the Chinese characters is not required.

Example:

(option 1) Until sixty years ago *chuciao* (headhunting) had been an integral part of the tribe's culture.

(option 2) Until sixty years ago headhunting (*chuciao*) had been an integral part of the tribe's culture.

(option 3) Until sixty years ago headhunting (出草 *chuciao*) had been an integral part of the tribe's culture.

8. **Translations of Non-English Titles in the Text.** If a non-English title is the focus of the discussion, the original title precedes its English translation when they appear together in the text for the first time, with the translated title enclosed in parentheses. In subsequent citations, however, the author can decide whether to cite the original or the translated title, depending on readability and clarity. There must be consistency with all the subsequent citations. If both the original text and its published translation are referenced in the essay, add an explanatory footnote or show clearly in the parenthetical documentation which version is being cited.

All the translated titles follow the MLA capitalization and italicization rules.

For Chinese-language sources, the *pinyin* romanization can represent the original. Do not include the Chinese characters; the Chinese characters may appear in the Works Cited list.

Example:

(first citation)

In 2008, the prolific Chinese writer Wang Anyi published *Yuese liaoren* (*Seductive Moonlight*).

(subsequent citations)

Seductive Moonlight is set in contemporary Shanghai.

9. **Chinese-language Sources in the Works Cited Section.** Attaching the Chinese characters is optional. If it is deemed desirable, provide only the characters of important names (author, editor, translator) and of important titles (excluding the journal title in a journal-article entry). Do not italicize or enclose these characters in quotation marks. For authors' names, the *pinyin* romanization is preferred, although other systems are also acceptable, especially for widely known names (e.g., Chiang Kai-shek). When citing works published in different languages by the same author, either consolidate all entries under the better-known name, or list the entries under different spellings and cross-reference them. Put a comma after the author's last name.

The romanized titles follow the sentence case format whereas the translated titles follow the MLA capitalization and italicization rules.

Example:

Liao, Chaoyang 廖朝陽. "Zaitan kongbai zhuti" 再談空白主體 ("More on the Subject *qua* Void"). *Chung-Wai Literary Monthly* 23.12 (1995): 105-09.

Wang, David Der-wei (*see also* Wang, Dewei). *The Monster That Is History: History, Violence, and Fictional Writing in Twentieth-Century China*. Berkeley: U of California P, 2004.

Wang, Dewei 王德威 (*see also* Wang, David Der-wei). *Houyimin xiezuo* 後遺民寫作 (*Post-loyalist Writing*). Taipei: Maitian, 2007.

Ye, Shitao 葉石濤. "Gujue de zuojia, gugao de wenxue: xu Wuhe Shigu" 孤絕的作家, 孤高的文學: 序舞鶴拾骨 ("Solitary Writer, Solitary Writing: Preface to Wuhe's *Bone Collecting*"). *Yusheng* 餘生 (*Remains of Life*). By Wuhe 舞鶴. Taipei: Maitian, 2000. 253-55.

Sample List of Works Cited

Works Cited

- Agamben, Giorgio. *The Signature of All Things: On Method*. Trans. Luca D'Isanto and Kevin Attell. New York: Zone Books, 2009. Trans. of *Signatura rerum: Sul metodo*. 2008.
- Benhabib, Seyla, et al. *Feminist Contentions: A Philosophical Exchange*. New York: Routledge, 1995.
- Benjamin, Walter. "Critique of Violence." *Walter Benjamin: Selected Writings, Vol. 1: 1913-1926*. Trans. Edmund Jephcott. Ed. Marcus Bullock and Michael W. Jennings. Cambridge: Harvard UP, 1996. 236-52.
- Calarco, Matthew, and Steven DeCaroli, eds. *Giorgio Agamben: Sovereignty and Life*. Stanford: Stanford UP, 2007.
- Chen, Fangming. *Zhimindi modeng: xiandaixing yu Taiwan shiguan (Colonial Modernity: Historical and Literary Perspectives on Taiwan)*. Taipei: Maitian, 2004.
- Chiu, Kuei-fen (*see also* Qiu, Guifen). "Empire of the Chinese Sign: The Question of Chinese Diasporic Imagination in Transnational Literary Production." *The Journal of Asian Studies* 67.2 (2008): 593-620.
- Laclau, Ernesto. "Bare Life or Social Indeterminacy?" Calarco and DeCaroli 11-22.
- Murray, Alex. "Beyond Spectacle and the Image: The Poetics of Guy Debord and Agamben." *The Work of Giorgio Agamben: Law, Literature, Life*. Ed. Justin Clemens, Nicholas Heron, and Alex Murray. Edinburgh: Edinburgh UP, 2008. 164-80.
- Negri, Antonio. "Giorgio Agamben: The Discreet Taste of the Dialectic." Trans. Matteo Mandarini. Calarco and DeCaroli 109-25.
- Norris, Andrew, ed. *The Claim to Community: Essays on Stanley Cavell and Political Philosophy*. Stanford: Stanford UP, 2006.
- , ed. *Politics, Metaphysics, and Death: Essays on Giorgio Agamben's Homo Sacer*. Durham: Duke UP, 2005.
- . "Willing and Deciding: Hegel on Irony, Evil, and the Sovereign Exception." *Diacritics* 37.2-3 (2007): 135-56.
- Qiu, Guifen (*see also* Chiu, Kuei-fen). "'Faxian Taiwan': jiangou Taiwan houzhimin lunshu" ("Discover Taiwan": Constructing the Postcolonial Discourse of Taiwan). *Chung-Wai Literary Monthly* 21.2 (1992): 151-67.
- Shaviro, Steven. "Black Swan." *The Pinocchio Theory*. 5 Jan. 2011. 12 Feb. 2011. <<http://www.shaviro.com/Blog/>>.
- Sheppard, Darren, Simon Sparks, and Colin Thomas, eds. *The Sense of Philosophy: On Jean-Luc Nancy*. London: Routledge, 1997.

Shi, Minhui [Chen, Fangming], ed. *Taiwan yishi lunzhan xuanji (Collected Essays on the Debate over Taiwanese Consciousness)*. Monterey Park, CA: Taiwan Press, 1985.

Valesio, Paolo. Foreword. *Scenes from the Drama of European Literature*. By Erich Auerbach. Trans. Ralph Manheim and Catherine Garvin. Minneapolis: U of Minnesota P, 1984. xii-xxviii.

Instructions for Authors Whose Papers Have Been Accepted for Publication

The final draft should be sent to the journal with the following materials: (1) a biographical note about the author of 100 words maximum; (2) an English abstract of no more than 250 words, along with 5-8 keywords; and (3) a Chinese abstract of no more than 500 characters, along with 5-8 keywords in Chinese. If an author wishes to add acknowledgements, they should be made in the first footnote, be unnumbered, and should not exceed 100 words. Please observe all length limits.

(1) Place the author's bio at the end of the manuscript after the Works Cited list. The bio may include rank, institutional affiliation, areas of specialty, representative publications, and work in progress.

(2) Arrange the title of the essay, the name and affiliation of the author, the English abstract, and keywords following the example below:

**Becoming Modernized or Simply “Modern”?:
Sex, Chineseness, Diasporic Consciousness
in *Lust, Caution***

Hsien-hao Sebastian Liao
Department of Foreign Languages and Literatures
National Taiwan University, Taiwan

Abstract

[content of abstract omitted]

Keywords

[list of keywords omitted]

(3) The Chinese abstract is for indexing purposes and should be submitted as a separate Word file. Authors who are unfamiliar with Chinese can authorize the journal to translate their abstracts into Chinese.

Sample Bio

About the Author

Vilashini Cooppan is Associate Professor of Literature at the University of California at Santa Cruz. She is the author of *Worlds Within: National Narratives and Global Connections in Postcolonial Writings* (forthcoming, Stanford UP, 2009). Her articles and essays have appeared in *Public Culture*, *Symploke*, *Comparative Literature Studies*, and *Gramma*, as well as in the collected volumes *Loss: The Politics of Mourning* (U of California P, 2003), *Nation, Language, and the Ethics of Translation* (Princeton UP, 2005), and *Postcolonial Studies and Beyond* (Duke UP, 2005).

Sample Abstract

The Other Chinese: Romancing the Folk in May Fourth Native Soil Fiction

Haiyan Lee

Abstract

Etienne Balibar has argued that no nation possesses a natural ethnic basis. And yet the “people” tends to be the most taken-for-granted entity in nationalist thought and literature. I argue in this paper that the “people” is a fictive category invented in the contested field of literary production in the early twentieth century. In particular, I examine the concept of the “folk” in the works of such native soil writers as Yang Zhensheng (楊振聲), Fei Ming (廢名), and Shen Congwen (沈從文). By contrasting the image of the folk in native soil fiction with the more familiar image of the peasants in realist fiction, I call attention to the paradoxical status of the people in the nationalist imagination. If the peasants were ignorant, unfeeling, and parochial under the pen of Lu Xun (魯迅), the folk were revealed to have preserved a deep reservoir of emotions and humanity beneath the stultifying trappings of Confucianism in native soil fiction. I aim to show that representations of the folk and the native soil were intimately bound up with the production of the modern individual as an affective moral agent and of the nation as a community of sympathy.