

Style guide for authors

Please submit contributions in electronic form (Word and PDF) to the editorial office of the journal, formatted in accordance with the “Guidelines for the submission of manuscripts” (see below).

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Documents must be written in Spanish, Portuguese, or English. The editorial board decides on the publication of each article.

Reviews and books for review should be sent to

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Books submitted for review that address themes/topics related to Ibero-Romance languages and literatures will be listed under the heading “Libros recibidos” on the web page of the respective issue. The editorial staff reserves the right to review any works it receives. There is no obligation to publish reviews of books that have not been requested.

Guidelines for submitting manuscripts

Iberoromania is governed by the following rules:

I. General

1. Manuscripts must be submitted in electronic form (.doc or .docx, and additionally in .pdf). Submissions must not have been published or accepted in any other publication.
2. Submissions may not exceed 40,000 characters, including spaces (this includes notes, tables, graphs, and bibliography). Texts must be submitted in Times New Roman, size 12 pt; they must be accompanied by a list of keywords and an abstract of a maximum of 600 characters, in the language in which the article is written.
3. Margins must be justified and line spacing must be 1.5. Do not use the space bar or tab button to indent paragraphs; use the indent function in the paragraph menu.
4. All first paragraphs begin without indentation. Subsequent paragraphs should be indented on the first line. Do not insert spaces between paragraphs.
5. On a separate page, provide the author’s full name, their affiliated institution, the postal address of the institution, and the author’s email address.
6. In order to maintain consistency, texts in the English language should follow either British or American orthographic rules, but not both in same text. When in doubt, consult the Oxford English Dictionary (British Standard), accessible online: <https://www.oed.com/>, or Merriam-Webster (American Standard), accessible online: <https://www.merriam-webster.com/>.

II. Typography

7. *Italics* are to be used for (1) titles of works cited in the text or bibliography; (2) words, concepts, and expressions that are to be emphasised; (3) foreign terms and neologisms.
8. **Bold** text is only for use in the title and subheadings of the article.
9. Use only double quotes (“...”) and single quotes (‘...’). Double quotes indicate (1) quotations integrated into the text; (2) titles of articles or contributions in a volume of collected works; (3) titles of texts (stories, poems, essays, etc.) that form part of a single work; and (4) to indicate that a word or expression is improper, vulgar, used ironically or with a particular sense.
10. Single quotes (‘...’) should only be used to distinguish (1) quotes contained within a longer quote or (2) definitions of words or phrases being discussed (e.g. “The word *apicultura* is formed by combining the Latin words *apis* ‘bee’ and *cultura* ‘cultivate, breed’”).
11. When abbreviating, avoid imprecise terms like “ibid.”, “idem”, “op. cit”, etc. It is better to use abbreviations in the language in which the article is written. When in doubt, consult the MLA Style Guide.
12. The journal uses the em-dash (—) to offset insertions. Do not confuse it with the hyphen (-) or the en-dash (–). For its uses in English, consult the MLA Style Guide. In addition to its other functions, the hyphen (-) is used to separate numbers indicating a range (1953-1958; pp. 30-40; the 5th-6th centuries). To insert an em-dash on a Windows computer, press *Alt* and type *0151* on the numeric keypad (alt+0151); on a Mac, press *Option* + *Shift* + *minus*.

III. Quotations

13. Quotations of more than three lines or more than 260 characters with spaces are considered “long” and should be placed in a paragraph separate from the main text, indented 1 cm on the left and without quotation marks, in Times New Roman size 10 pt., while maintaining the 1.5-line spacing. If part of the quotation is omitted, mark the omission with an ellipsis in square brackets: “[...]”.
14. In the body of the text, footnotes should be numbered sequentially, indicated with superscripted numerals, and, where appropriate, placed after the punctuation. Titles should not carry footnote references. The text of the footnote should be placed at the foot of the page and should not contain any bibliographical information; this should appear in the body of the text, as indicated in item 15.

IV. Bibliographical references in citations

15. References should be mentioned where appropriate in the body of the text. In contrast to MLA style, they should be noted as follows: between parentheses, the surname(s) of the author(s), the year of publication, and where applicable, a colon followed by the page number(s). If the cited work is unpaginated, use the abbreviation “n. p.”. If it is an electronic edition (in a format such as *epub*, *mobi*, etc.) consulted on an e-reader (such as Kindle, Kobo, etc.), indicate the chapter number in place of the page number(s).

Examples:

Among Wundt’s classifications are “biological stories and fables” (Propp 1986: 14).

According to de Hass, “immigration often brings an increase in trade between countries” (Hass 2024: ch. 13).

If you use the author’s name in the sentence:

Propp (1985: 14) has a positive view of Wundt's different classifications of fairy tales, although he also has some objections.

The sociologist De Hass (2024: ch. 13) explains how emigration stimulates growth in the countries of origin.

If there are two authors, their names should be separated by "and". If there are three authors, place a comma between the first two surnames. If there are more than three authors, list the name of the first author, followed by *et al.*, but not italicised:

Without intending to periodize (Lvovich and Bisquert 2008), it is possible instead to mark two critical moments.

In 1989, three important Caribbean authors stated categorically: "Ni Européens, ni Africains, ni Asiatiques, nous nous proclamamons Créoles" (Bernabé, Chamoiseau and Confiant 1990: 13).

How can one conceive of the impact of the new technologies on the practices and methods of archiving and remembering (Blanco et al. 2013)?

When citing multiple titles by the same author published in the same year, use letters (a, b, c, etc.) after the year of publication: 2003a, 2003b... (see item 28).

V. Referencing film or audiovisual materials in citations

16. For audiovisual works, indicate the title and the time or interval being cited (hour:minute:second-hour:minute:second):

The film *Soy Cuba* by the Soviet filmmaker Mikhail Kalatozov begins with a female voice that says: "Soy Cuba. Una vez desembarca Colón" (*Soy Cuba* 00:04:23-33).

VI. Images, photographs, illustrations

17. All images must have a resolution of at least 300 dpi in the size required for printing. Please submit images separately as .tif, .tiff, .jpg or .jpeg files. Please use only royalty-free images or images for which the reproduction rights have been obtained. Neither De Gruyter nor *Iberoromania* can be held liable for any infringement of rights by the author.
18. Please distinguish clearly between the creator of the work and the person who photographed the work (see item 20).
19. Insert the image directly into the manuscript with the appropriate caption. Additionally, as specified in item 17, submit the image(s) separately in the required resolution.
20. The caption of the image should include relevant information and the source of the image. If it is a work of art, reproduction, photograph, etc., add the author data, title, year, technique (if known), and the exposition, collection, or museum where it is housed. If the image is a photograph taken by the author or other person, include this information at the end of the caption.

Examples:

Fig. 1. Eduardo Laplante. "Ingenio Güinia." 1857. *Los ingenios. Colección de vistas de los principales ingenios de azúcar de las Isla de Cuba*. Text by Justo G. Cantero. Plates drawn from life and lithographed by Eduardo Laplante. La Habana: Litografía de Luis Marquier, 1857.

Fig. 2. Rembrandt. *Self-Portrait with Two Circles*. 1665, oil on canvas. Kenwood House, London, <https://www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/rembrandt-self-portrait/>. Accessed 06/03/2025.

Fig. 3. Photograph of the magazine *Hola*. “La foto de la Discordia,” *Semana* 10/12/2011, <https://www.semana.com/nacion/articulo/la-foto-discordia/250614-3/>. Accessed 06/03/2025.

Fig. 4. Manuscript of the sonnet “À cidade da Bahia,” by Gregório de Matos. Biblioteca de Ajuda, Lisbon. Photo by Romana Radlwimmer.

VII. Bibliography

21. All of the articles and works mentioned, used, and cited in the text should appear in a separate bibliography at the end of the manuscript, under the heading “Bibliography”. If the article cites many audiovisual works (much more than five), they should be placed before the bibliography, under the heading “Filmography”. To format the bibliography, please consult the 9th edition of the MLA Style Guide, although there are exceptions, as will be seen below. This Guide offers an extensive list of examples (digital sources, blogs, social networks, applications, films, performances, musical works, records, personal communications, interviews, institutional memos, manuscripts, pamphlets, dictionaries, maps, audiobooks, advertisements...).
22. Entries in the bibliography should have a hanging indent, with no space between them. If known, use the author’s full name rather than their initials (*Lyotard, Jean-François*, not *Lyotard, J.-F.*).
23. Indicate the place of publication and the name of the publisher (if they are unknown, indicate this with the abbreviation “n. p.”). Place a colon after the place of publication and continue with the name of the publisher.

24. Books should be listed as follows:

Piglia, Ricardo. *La forma inicial. Conversaciones in Princeton*. Cartago: Lanzallamas, 2016.
Gentili, Lucina, and Renata Londero (eds.). *Emocionar escribiendo. Teatralidad y géneros literarios en la España áurea*. Madrid / Frankfurt a. M.: Iberoamericana / Vervuert, 2011.
Bernabé, Jean, Patrick Chamoiseau, and Raphaël Confiant. *Éloge de la Créolité*. Paris: Gallimard, 1989.

Parts of a book by the same author (such as chapters, preface, introductions, poems, short stories, essays, etc.) should be presented as follows:

Barnet, Miguel. “¿Quién es el Cimarrón?” *Cimarrón*. La Habana: Instituto del Libro, 1967, pp. 7-9.
García Lorca, Federico. “Soneto de la guirnalda de rosas.” *Los sonetos del amor oscuro*, Santa Clara: Sed de Belleza, 1999, p. 3.

25. If there are more than three authors, list the name of the first, followed by *et al.* (but not italicised).

Bonanno, George A., et al. “Resilience to Loss and Chronic Grief: A Prospective Study from Preloss to 18-Months Postloss.” *Journal of Personality and Social Psychology*, vol. 83, no. 5, 2002, pp. 1150-1164.

26. If the publication is an electronic edition, indicate this after the title:

Hass, Hein de. *Los mitos de la inmigración. 22 falsos mantras sobre el tema que más nos divide*. E-book. Trans. by Juan José Estrella, Barcelona: Península, 2024.

27. Articles published in journals or collected volumes should be presented as follows:

Codoñer, Carmen. "Las Gramáticas de Elio Antonio de Nebrija." *Estudios Nebrisenses*, ed. by Manuel Alvar, Madrid: Cultura Hispánica / Instituto de Cooperación Iberoamericana, 1992, pp. 75-96.

Scavnicky, Eugenio. "El sufijo *-al* en el español centroamericano." *Español Actual*, no. 28, 1974, pp. 18-21.

28. When citing multiple titles by the same author published in the same year, use the letters *a*, *b*, *c*, etc., after the year of publication: 2003*a*, 2003*b*... Repeat the author's name in the references, in chronological order:

Gee, James Paul. *The Anti-Education Era: Creating Smarter Students through Digital Learning*. New York: Macmillan, 2013*a*.

Gee, James Paul. "Games for Learning." *Educational Horizons*, vol. 91, no. 4, 2013*b*, pp. 16-20.

Gee, James Paul. "Discourses In and Out of School." *Framing Languages and Literacies*, ed. by Margaret R. Hawkins, New York: Routledge, 2013*c*, pp. 54-86.

29. If you use a work in translation, indicate the name of the translator:

Foucault, Michel. *Discipline and Punish*. 1975. Trans. by Alan Sheridan, New York: Pantheon Books, 1977.

30. If you wish to indicate the original date of publication, place it after the title:

Alas, Leopoldo. *La Regenta*. 1884-1885. Madrid: Orbis, 1984.

31. If the publication is a critical edition which contains prologues, epilogues, studies, notes, etc., indicate this as well:

García Lorca, Federico. *Poet in New York. A Bilingual Edition*. Edited with introduction and notes by Christopher Maurer, trans. by Greg Simon and Steven F. White. London: Viking Penguin, 1989.

32. Sources from digital sites follow the general format of a citation, but the complete URL should be placed after the year, followed by the access date, separated by forward slashes. If there is a DOI, use that instead of the URL:

Alpert-Abrams, Hannah. "Machine of Ezra Pound." *Digital Humanities Quarterly*, vol. 64, no. 4, 2016, www.digitalhumanities.org/dhg/vol10/4/000268/000268.html. Accessed 26/08/2024.

Bockelman, Brian. "Buenos Aires *Bohème*: Argentina and the Transatlantic Bohemian Renaissance, 1890-1910." *Modernism/Modernity*, vol. 23, no. 1, Jan. 2016, pp. 37-63. *Project Muse*, <https://doi.org/10.1353/mod.2016.0011>. Accessed 26/08/2024.

It is important to check the link and make sure it works!

33. Access dates for online sources and daily, weekly, or biweekly periodicals should be given in numbers and separated by forward slashes: 29/08/2024, not 29 August 2024.

34. If the source is an audiovisual work (film, video, etc.), cite it as follows:

Soy Cuba. Dir. Mikhail Kalatozov, ICAIC / Mosfilm, 1964.

If relevant, the name of the screenwriter(s) may be added:

Soy Cuba. Dir. Mikhail Kalatozov, written by Enrique Pineda Barnet and Yevgeniy Yevtushenko, ICAIC / Mosfilm, 1964.

For audiovisual sources consulted on digital platforms (YouTube, Vimeo, etc.) or media such as television, consult the MLA Style Guide, which contains numerous examples of how to cite such works in a bibliography.

VIII. Offprints for authors

Once an article has been published, each author will receive the right to download his/her text ten times, which corresponds to ten copies of the article, and means that author copies are only available in electronic form. The same applies to reviews.