

International Journal of Francophone Studies

Notes for Contributors

Must be followed
strictly

Illustrations

We welcome images illustrating an article. All images need a resolution of at least 300 dpi. All images should be supplied independently of the article, not embedded into the text itself. The files should be clearly labelled and an indication given as to where they should be placed in the text. Reproduction will normally be in black-and-white. Images sent in as e-mail attachments should accordingly be in greyscale.

The image should always be accompanied by a suitable caption (the omission of a caption is only acceptable if you feel that the impact of the image would be reduced by the provision of written context). The following is the agreed style for captions: Figure 1: Caption here. Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

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The journal follows standard British English. Use 'ize' endings instead of 'ise'. When written in French, it should follow Standard Metropolitan French (France). Instead of 'upon' we prefer 'on'. We use 'towards' and not 'toward', 'programme' not 'program'.

As an editorial matter, the word **Francophone** must be capitalized when used in articles written in English.

As a generic concept, we use non-hyphenated postcolonial, although in very specific cases to indicate chronology hyphen may be used.

It is important that your text appears in a very fluent English, academic discourse, and of high register, avoiding colloquial or polemical styles. Conceptualization and contextualization should be of essence.

Length of Articles

Main text of articles must be 9,000 words long minimum and not exceeding 16,000 words, excluding the author's biographical note, keywords or abstract or list of references.

Subtitles:

IJFS encourages sign-posting, using subtitles (no more than 3-4) for an easy read and smooth articulation of the article.

Metadata

Contributors must make sure that they submit correctly (in one file) the following:

- Article Title.
- Author's Name as it should appear in the publication, and the name of the affiliated institution in Italics against the name on the same line.
- Author's addresses – the submitted material should include details of the full postal and e-mail addresses of the contributor for correspondence purposes and where the complimentary copy of the journal should go. Institutional addresses are preferred.
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- Abstract in English of 150-200 words; this will go on to the Intellect website. It is also used when the editor approaches potential reviewers/referees, publicity and promotion material. You MUST NOT use footnotes or endnotes or reference numbers in the abstract). DO NOT use the personal pronoun 'I' or 'We', but use the subject 'this article' or 'this research' or 'this essay' or 'this study'. Do NOT use the word 'paper'.
- Résumé in French of 150-200 words; this will go on to the Intellect website. It is also used when the editor approaches potential evaluators/referees, publicity and promotion material. You MUST NOT use footnotes or endnotes or reference numbers in the résumé). DO NOT use the personal pronoun 'Je' or 'Nous', but use the subject 'cet article' or 'cette recherche' or 'cet essais' or 'cette étude', and not 'ce papier'.
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- Bibliography which should be titled '**References**' if your article is written in English or '**Références**' if your article is written in French. Items in the list of reference must be presented following the Harvard style. Example: Flitterman-Lewis, S. (1990), *To Desire Differently: Feminism and the French Cinema*, Urbana and Chicago: University of Chicago Press.
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Notes

Notes may be used for comments and additional information only. In general, if something is worth saying, it is worth saying in the text itself. A note will divert the reader's attention away from your argument. If you think a note is necessary, make it as brief and to the point as possible. Use Word's note-making facility, and ensure that your notes are endnotes, not footnotes. Place note calls outside the punctuation, so AFTER the comma or the full stop. The note call must be in superscripted Arabic (1, 2, 3).

Opinion

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Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor. Unless a specific agreement has been made, accepted articles become the copyright of the journal. The copyright clearance form should be completed and sent to the Editors to accompany every submission.

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All articles should be written in Word. The font should be Times New Roman, 12 point. The title of your article should be in bold at the beginning of the file, but not enclosed in quotation marks. Bold is also used for headings and subheadings (which should also be in Times New Roman, 12 point) in the article. Italics may be used (sparingly) to indicate key concepts or unusual words or phrases.

Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the Editor.

Quotations

You should avoid heavy (long) or repetitive quotations and use textual space for your own critical engagement with the argument. Avoid redundant statements and do not your article with quotations.

Intellect's style for quotations embedded into a paragraph is single quotation marks, with double quote marks for a second quotation contained within the first. All long quotations (i.e. over 40 words long) should be „displayed“– i.e. set into a separate indented paragraph with an additional one-line space above and below, and without quote marks at the beginning or end. Please note that for quotations within the text, the punctuation should follow the bracketed reference. For a displayed quotation the bracketed reference appears after the full stop.

IJFS uses English quotation marks and NOT French guillemets even if the article is written in French. Use English punctuation for all articles written in English or French.

All omissions in a quotation are indicated thus: [...] Note that there are no spaces between the suspension points.

When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether you are adding it to make a point. The preferred phrase for this is: „my emphasis“ or „emphasis mine“

Referees / Peer reviewers

IJFS is a refereed journal. Strict anonymity is accorded to both authors and referees.

References

All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The default term used for this list is ‘References’. Please do not group films together under separate a ‘Films cited’ heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to television programmes/music/new media: identify the director/composer and list alphabetically alongside books, journals and papers. Please note in particular:

- ‘Anon.’ for items for which you do not have an author (because all items must be referenced with an author within the text)
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- Year date of publication in brackets
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- Absence of ‘in’ after the title of a chapter if the reference relates to an article in a journal or newspaper.
- Name of translator of a book within brackets after title and preceded by ‘trans.’, not ‘transl.’ or ‘translated by’.
- Absence of ‘no.’ for the journal number, a colon between journal volume and number.
- ‘pp.’ before page extents.

The following samples indicate conventions for the most common types of reference:

Anon. (1957), *Narrative in Early Renaissance Art*, Oxford: Books Press.

Bashforth, Kirsty (2016), ‘The rules for socialising with work colleagues’, *Harper’s Bazaar*, July, <http://www.harpersbazaar.co.uk/people-parties/bazaar-at-work/news/a37383/how-to-socialise-effectively-at-work/>. Accessed 15 July 2016.

‘Blood of My Blood’ (2016), Jack Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

Bowie, David (2016), ‘Blackstar’, *Blackstar*, Sleeve notes, New York: Columbia Records.

Brown, J. (2005), 'Evaluating surveys of transparent governance', 6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance, Seoul, Republic of Korea, 24–27 May.

Denis, Claire (1987), *Chocolat*, Paris: Les Films du Paradoxe.

Derrida, Jacques (2002), 'The university without condition', in P. Kamuf (ed.), *Without Alibi*, Stanford: Stanford University Press, pp. 202–37.

Gibson, R., Nixon, P. and Ward, S. (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.

Gliesmann, N. (2015), *Denkwerkstatt Museum* ('Think workshop museum'), Norderstedt: Books on Demand.

Overdiek, Anja (2016) 'Fashion designers and their business partners: Juggling creativity and commerce', *International Journal of Fashion Studies*, 4: 1, pp. 27–46.

Richmond, J. (2005), 'Customer expectations in the world of electronic banking: a case study of the Bank of Britain', Ph.D. thesis, Chelmsford: Anglia Ruskin University.

Roussel, R. ([1914] 1996), *Locus Solus*, Paris: Gallimard.

Stroöter-Bender, J. (1995), *L'Art contemporain dans les pays du 'Tiers Monde'* (trans. O. Barlet), Paris: L'Harmattan.

UNDESA (United Nations Department of Economic and Social Affairs) (2005), *Report on Reinventing Government*, United Nations: New York.

Woolley, E. and Muncey, T. (forthcoming), 'Demons or diamonds: a study to ascertain the range of attitudes present in health professionals to children with conduct disorder', *Journal of Adolescent Psychiatric Nursing*.

Zhang, Zimou (2004), *Shi mian mai fu* (House of Flying Daggers), China: Beijing New Picture Film Co.

Personal communications

Unless an informal conversation, interviews can be cited in text and included in the references. In the references, the name of interviewer/interviewee, type of communication, location, day and month should be included [if available].

Björgvinsson, E. and Høg Hansen, A. (2009), telephone interview, 23 January.

Branson, Richard and Doe, John (2014), in person interview, Birmingham City University, 4 July.

Website references

Website references are similar to other references.

There is no need to decipher any place of publication or a specific publisher, but the reference must have an author, and the author must be referenced Harvardstyle within the text. Unlike paper references, however, web pages can change, so there needs to be a date of access as well as the full web reference. Website or blog titles should be in roman font. In the list of references at the end of your article, the item should read something like this:

Kermode, Mark (2017), 'Audience appreciation', Kermode Uncut, 17 November,
<http://www.bbc.co.uk/blogs/markkermode/entries/61bec71c-916d-4a13-a782-79c3afb3c2b9>.
Accessed 20 November 2017.

The guidance on this page is by no means comprehensive: it must be read in conjunction with Intellect Style Guide. The Intellect Style Guide is obtainable from <http://www.intellectbooks.com/journals>, or on request from the Editor of this journal.

Sample Biographical note

H. Adlai Murdoch is Associate Professor of French and Francophone Literature and African American Studies at the University of Illinois at Urbana-Champaign. His articles have appeared in *Callaloo*, *Yale French Studies*, *Research in African Literatures*, *Francophone Postcolonial Studies*, *Sites*, *College Literature*, the *Journal of Romance Studies* and the *Journal of Commonwealth and Postcolonial Studies*. He is the author of *Creole Identity in the French Caribbean Novel*, and the co-editor of the recently published essay collection *Postcolonial Theory and Francophone Literary Studies*, of a special double issue of the *International Journal of Francophone Studies* entitled 'Oceanic dialogues: from the Black Atlantic to the Indo-Pacific', of a special issue of the *Journal of Caribbean Literatures* entitled 'Migrations and *Métissages*', and of a forthcoming special issue of *Research in African Literatures* devoted to Aimé Césaire. He is currently completing a book manuscript entitled *Decolonizing Representation: Caribbean Migratory Identities in Literature and Film*.

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Helen Vassallo is Lecturer in French at the University of Exeter (UK). Her primary research interest is in contemporary autobiographical narratives by French and Francophone women writers. She is the author of *Jeanne Hyvrard, Wounded Witness: The Body Politic and the Illness Narrative* (Oxford: Lang, 2007), and of a number of articles on illness and conflict in French and francophone women's life writing. The most recent of these are 'Wounded Storyteller: Illness as Life Narrative in Nina Bouraoui's *Garçon Manqué*', *Forum for Modern Languages Studies*, 43:1 (January 2007), pp. 46–56, and 'Embodied Memory: War and the Remembrance of Wounds in Nina Bouraoui and Leïla Sebbar', *Journal of War and Culture Studies*, 1:2 (Spring 2008), pp. 189–200. She is currently working on a book-length study of the embodiment of historical memory in Nina Bouraoui and Leïla Sebbar.

Bernard Mouralis is Emeritus Professor at the University of Cergy-Pontoise where he directed the UFR of Arts and Human Sciences and the Research Centre Text/History. Prior to this, he taught at the University of Lille III and various African universities (Abidjan and Lomé). His publications cover aspects of sub-Saharan African literature in French, political and literary aspects of African–French relationships, and the theory of literature. His most important publications are *L'Œuvre de Mongo Beti* (Ed. Saint-Paul, 1981), *Littérature et développement* (Silex, 1984), *V.Y. Mudimbe ou le discours, l'écart et l'écriture* (Présence africaine, 1988), *Les Contes d'Amadou Koumba de Birago Diop* (Bertrand Lacoste, 1991); *Montaigne et le mythe du bon sauvage* (Pierre Bordas, 1989), *L'Europe, l'Afrique et la folie* (Présence africaine, 1993), *République et colonies* (Présence africaine, 1999); *Les Contre-littératures* (PUF, 1975), *Questions générales de littérature* (in collaboration with Emmanuel Fraisse, Seuil, 2001).

