

Style-Sheet (2020)

1. Formats and graphics

Please send us your text files as word documents (.docx). Please do not insert tabulators to indent paragraphs separately.

Graphics may be provided as graduated tiff files in high resolution. If you prefer to have your illustrations scanned in by the editorial staff, please provide good paper prints or slides in black and white or colour. Graphics usually will be reproduced in black and white.

Please insert subheadings every two or three pages.

Short quotations in the running text are marked with double quotation marks („ “), quotations within quotations with single quotation marks (‚ ’). Please do not use accents or other special signs instead of regular quotation marks. Single quotation marks are also used to indicate irony, sarcasm or non-literal/so-called use.

Longer quotations appear as separate paragraphs without quotation marks and are printed in italics. Omissions are marked with three points in square brackets [...]. Before and after quotations no omission marks are necessary.

Titles of books, papers, journals etc. quoted in the running text are printed in *italics*. Titles and quotes within italic text are put in double quotation marks. Foreign (non assimilated) and emphasized terms are likewise printed in italics.

E. g.:

In his essay *Recognition in „The Winter’s Tale“* (1963), Northrop Frye points out...

In *Models and Metaphors* (1962), Max Black writes...

the current issue of the journal *figurationen*

the *eloquentia corporis* in the 18th century

2. Special signs

If any non-English character set is required to display and print your text correctly (for instance if it contains quotations or names in Greek, Arabic, Russian...; mathematic formulas, etc.), please provide a printed version and mark the corresponding passages.

3. Notes and references

In the final layout, notes will be printed as marginalia, so there is not unlimited space for them. Please try to manage with a medium amount of notes and incorporate important information in the main text, if possible. In the marginalia, titles are quoted in short form. A separate bibliography with complete references in alphabetical order should be appended to the article.

Short references should have the form „author’s name (year of publication), page-number.“

e.g.: Cf. Butler (1990), 55. Please make publications of the same author and year distinguishable as follows: Butler (1990a), Butler (1990b) ...

In the case of new editions, reprints etc. the short reference may give the year of publication of the first edition instead of the year of reprint. The latter must then be added in the bibliography.

Please avoid indeterminate references like *supra* or *ibid*.

Example:

kulturwissenschaftlichen Analyse von Strafsystemen hält Foucault fest, wie das Politische auch jenseits von gewaltsamen Züchtigungen auf den Körper zugreift. Gerade mit der historischen Entschärfung von körperlichen Strafen geht eine andere Form der Einflussnahme einher, anhand von „Macht- und Wissensbeziehungen [...], welche die menschlichen Körper besetzen und unterwerfen, indem sie aus ihnen Wissensobjekte machen.“¹⁰ Foucaults „politische ‚Anatomie‘“¹¹ stellt eine metaphorische Verbindung des einzelnen Körpers und eines politischen Ganzen her. Das für diese Analyse Entscheidende ist aber die Verbindung von politischer Kontrolle und ‚Wissenschaftlichkeit‘; „wie eine spezifische Unterwerfungsmethode zur Geburt des Menschen als Wissensgegenstand für einen ‚wissenschaftlichen‘ Diskurs führen konnte.“¹²

¹⁰ Foucault (1976), 40.

¹¹ Foucault (1976), 40.

¹² Foucault (1976), 34.

¹³ Stafford (1991), 10.

Während diese Unterwerfung sich für Foucault nur mehr indirekt auf den Körper einwirkt (er nimmt das psychiatrische Gutachten als Beispiel), findet sich in der fiktionalen Forensik in *CSI* eine einschneidend körperliche Umsetzung dieser Einflussnahme. Die Serie zeigt eine

4. Bibliography

In the appended bibliography titles appear in alphabetical order (titles of the same author in chronological order). If you work with **translations**, please include references to the original versions (title etc. and translator). If there are more than 2 **editors** you may indicate them with „et al.“ Please **don't use „p.“ or „pp.“** You may use the abbreviation „f.“ for consecutive pages, but please avoid „ff.“ (and give the exact pages: e. g. 87-94).

Monographs

Foucault, Michel (1984): *The Care of the Self: The History of Sexuality 3*. Trans. Robert Hurley. New York: Random House, 1986.

Publication series

James, William (1890): *The Principles of Psychology*. Chicago/London, etc.: Encyclopædia Britannica, ²⁰1975 (= Great Books of the Western World 53).

Texts from editions

Freud, Sigmund (1910): Eine Kindheitserinnerung des Leonardo da Vinci. In: Studienausgabe. Ed. Alexander Mitscherlich et al. Vol. 10. Frankfurt a. M.: S. Fischer, ⁹1989, 87-159.

Quintilian, Marcus Fabius (2001): *The Orator's Education*. Vol. 2: Book 3-5. Ed. and trans. Donald A. Russel. Cambridge, MA: Harvard UP (= Loeb Classical Library 125).

Journal and newspaper articles

de la Motte-Haber, Helga (1998): Im Netz der Zeichen. Die Klangerbeiten von Christina Kubisch. In: *Neue Zeitschrift für Musik* 159.2, 40-46.

Raphael, Amy (2009): Is Gabriel Byrne a Suitable Case for Treatment? In: *The Guardian*, 17. 10. 2009. <http://www.theguardian.com/film/2009/oct/17/gabrielbyrne-hbo-in-treatment> (last visit: 13. 2. 2018).

Anthologies, Collected essays, etc.

Duberman, Martin/Vicinus, Martha et al., eds. (1990): *Hidden from History: Reclaiming the Gay and Lesbian Past*. New York: Meridian.

de Bolla, Peter (1994): *The Charm'd Eye*. In: Veronica Kelly/Dorothea E. von Mücke (eds.): *Body and Text in the Eighteenth Century*. Stanford: Stanford UP, 89-111.

Weibel, Peter (2003): *Masochismus als post-phallisches Mandat*. In: id. (ed.): *Phantom der Lust. Visionen des Masochismus in der Kunst*. Vol. 2. Munich: Belleville, 18-47.

5. Filmography

Coppola, Sofia: *Lost in Translation*. USA 2003.

Levi, Hagai: *In Treatment*. USA 2008–2010.

6. List of figures (in a separate document)

Fig. 1: Diego de Silva y Velázquez: *Las Meninas* (1656). Oil on canvas, 318 x 276 cm; Madrid, Museo del Prado.

Fig. 2: Jacques de Vaucanson: *Le Canard Digérateur* (before 1738). From: Vaucanson (1738), frontispiece.

Fig. 3: Title of the photograph, Place. Photo: Name.

7. Abstracts and short biographies

Together with your article, we need:

- a short biographical note which should include a few bibliographical references and your e-mail address,
- a short abstract of your article (about ten lines) to be published on our website (<http://www.figurationen.uzh.ch>).

Editors

Georges Felten (georges.felten@uzh.ch)

Barbara Naumann (bnaumman@ds.uzh.ch)

Caroline Torra-Mattenklott (c.torra-mattenklott@germlit.rwth-aachen.de)

Sophie Witt (sophie.witt@ds.uzh.ch)

Postal Address

Universität Zürich

Allgemeine und Vergleichende Literaturwissenschaft (AVL)

Plattenstrasse 43

CH-8032 Zürich