

GUIDE
to the correct formatting of manuscripts

THEATRON, 2022

We ask the authors of Theatron to please adhere to the following principles when preparing and submitting their manuscripts:

- The maximum length of a paper (footnotes included) is 40 000 characters with spaces included.
- At the beginning of the paper, write the author's name, centred, bold, in all caps. Beneath it, also centred, the paper's title in bold cursive. It is necessary to include the author's e-mail address here, preferably an address connected to the institution they are affiliated with. After that, please include the author's ORCID number. (ORCID provides unique digital identification for the authors of papers both domestically and abroad. It can be obtained after a very brief and simple registration process at the link <https://orcid.org/>.)
- Next there follows an English-language abstract of no more than 1000 characters, then five keywords connected to the paper (also in English), formatted the same way as the body of the text. (This is a prerequisite to appearing in international databases, so please do not neglect to affix it.)
- Please write the body of the text uniformly with the Times New Roman font, font size 12, with 1.0 (single) line-spacing. Justify text. Write the footnotes with the same line-spacing and font, but in font size 10.
- We create new paragraphs by pressing the Enter key at the end of the line, we create indentations with the command found in the Format menu, Paragraph, Indent, Special, First line. Set it to 0.5 cms. Please do not use the tabulator key or begin lines with multiple spaces in order to achieve an indentation. Make sure to undo the indentation in the first paragraph of a chapter, in long quotes, and in paragraphs immediately following those quotes. Do the same to subtitles, before centring them.
- Please write the titles of subchapters centred, in font size 12, cursive, separated from paragraphs with 1 line above and one below.
- We do not type quotations in cursive, only the words which were also typed in cursive within the quotation. In this case, after giving the source in the footnote, we add: [emphasis in the original.] If we emphasise something, that is, type part of a quotation in cursive, after giving the source in the footnote, we add: [Emphasis mine – X. Y.]
- Insert line break before quotations that are longer than three lines. 5 mm indentation on both right and left margins. Font size remains the same. The quotation is presented within quotation marks, naturally with the exact source indicated in the footnotes. See:

„A Nemzeti Színházra – művészi eredményei mellett – legjellemzőbb különleges léggöre. Ez a léggör alapjaiban, véleményem szerint pártellenes, erősen polgári, sok szempontból anarchikus léggör. [...] Akik komolyan exponálják magukat a párt mellett, vagy kezdenek rendessé fejlődni, benyálazzák, megrágalmazzák, összetörik hitüket saját képességeikben, és tehetségtelennek kiáltják ki.”¹

- Line breaks before and after dramatic dialogues (same in footnotes, there with font size 10.) Names in small caps, colon, spoken line follows continuously, stage directions in cursive with no line breaks. Source in footnote. See:

KURÁZSI: Jó reggelt, őrmester úr!

AZ ŐRMESTER (*elállva az utat*): Jó reggelt, emberek! Kik vagytok?

KURÁZSI: Üzletemberek. *Énekel.*¹

- Suffixes attached to titles or emphasised cursive phrases are to be written immediately after the title or emphasised phrase, in normal font. (*Az ember tragédiájában*). Authorial emphasis is to be indicated in parentheses (emphasis mine – X. Y.)
- Punctuation marks (such as commas, periods etc.) are always placed in front of the footnote number, not after it.
- Please indicate references in the footnotes, not in the body of the text (Anglo-Saxon mode.) The footnotes do not replace the bibliography that we request you append to the end of the text.
- Every article in the journal receives a DOI number, therefore in the bibliography, each citation must be checked to see if it has a DOI number registered at CrossRef. The number can be checked at the following link: <https://search.crossref.org/>. The full link to the search results must be inserted at the end of the citation.
- The paper ends with a bibliography, then a 3-4 line long Hungarian biography of the author.
- All quoted texts – and only quoted texts – must appear in the bibliography. The creation of the bibliography and citation in the footnotes is to be done the following way:

1. Monographies, single-author volumes

first appearance in a footnote:

KÉKESI KUN Árpád, *A rendezés színháza* (Budapest: Osiris Kiadó, 2007), 49.

Hans-Thies LEHMANN, *Posztdramatikus színház*, trans. KRICSFALUSI Beatrix, BEREZ Zsuzsa and SCHEIN Gábor (Budapest: Balassi Kiadó, 2009), 117.

all subsequent appearances:

KÉKESI KUN, *A rendezés...*, 37.

LEHMANN, *Posztdramatikus...*, 123.

in the bibliography:

KÉKESI KUN Árpád. *A rendezés színháza*. Budapest: Osiris Kiadó, 2007.

LEHMANN, Hans-Thies. *Posztdramatikus színház*. Translated by KRICSFALUSI Beatrix, BEREZ Zsuzsa and SCHEIN Gábor. Budapest: Balassi Kiadó, 2009.

Attention!

The name of authors and co-authors must always be typed in SMALL CAPS.

The title and the subtitle are separated by a colon.

If the cited text was created with the help of a translator or translators, it is necessary to note their name also.

The site of publication is never abbreviated (not even shortening Budapest to Bp.)

2. Multi-author volumes

first appearance in a footnote:

JÁKFALVI Magdolna, KÉKESI KUN Árpád and UNGVÁRI ZRÍNYI Ildikó, eds., *Erdélyi magyar színháztörténet: Philther-elemzések* (Marosvásárhely: Eikon–UArtPress, 2019), 27.

Janelle G. REINELT and Joseph R. ROACH, eds., *Critical Theory and Performance* (Michigan: The University of Michigan Press, 1992), 16.

all subsequent appearances:

JÁKFALVI, KÉKESI KUN and UNGVÁRI ZRÍNYI, *Erdélyi magyar...*, 58.

REINELT and ROACH, *Critical Theory...*, 96.

in the bibliography:

JÁKFALVI Magdolna, KÉKESI KUN Árpád and UNGVÁRI ZRÍNYI Ildikó, eds. *Erdélyi magyar színháztörténet: Philther-elemzések*. Marosvásárhely: Eikon–UArtPress, 2019.

REINELT, Janelle G., and Joseph R. ROACH, eds. *Critical Theory and Performance*. Michigan: The University of Michigan Press, 1992.

3. Source publications

first appearance in a footnote:

Jean RACINE, *Összes drámái*, pub. MIHÁLYI Gábor, trans. ILLYÉS Gyula et alii, *Helikon klasszikusok* (Budapest: Magyar Helikon, 1963), 125.

all subsequent appearances:

RACINE, *Összes drámái*, 473.

in the bibliography:

RACINE, Jean. *Összes drámái*. Edited and provided with notes by MIHÁLYI Gábor. Translated by ILLYÉS Gyula et alii. *Helikon klasszikusok*. Budapest: Magyar Helikon, 1963.

4. Papers published as part of a multi-author volume

first appearance in a footnote:

JÁKFALVI Magdolna, „A dráma- és színháztörténetírás, a kánon”, in *A 20. századi magyar színháztörténeti kánon alakulása*, ed. JÁKFALVI Magdolna, 9–20 (Budapest: Balassi Kiadó–Színház- és Filmművészeti Egyetem, 2011), 10.

Judith BUTLER, „Performative Acts and Gender Constitution: an Essay in Phenomenology and Feminist Theory”, in *The Feminism and Visual Culture Reader*, ed. Amelia JONES, 392–401 (London–New York: Routledge, 2003), 400.

all subsequent appearances:

JÁKFALVI, „A dráma...”, 13.

BUTLER, „Performative Acts...”, 394.

in the bibliography:

JÁKFALVI Magdolna. „A dráma- és színháztörténetírás, a kánon”. In *A 20. századi magyar színháztörténeti kánon alakulása*, edited by JÁKFALVI Magdolna, 9–20. Budapest: Balassi Kiadó–Színház- és Filmművészeti Egyetem, 2011.

BUTLER, Judith. „Performative Acts and Gender Constitution: an Essay in Phenomenology and Feminist Theory”. In *The Feminism and Visual Culture Reader*, edited by Amelia JONES, 392–401. London–New York: Routledge, 2003.

Attention! We always type the title of the paper between quotation marks.

If the title of the paper includes another title, then the title included is typed in cursive.

If the title of the paper includes a quotation, then the quotation marks around the included quote are to be changed to internal quotation marks. (» «)

5. Writings published in newspapers and journals

first appearance in a footnote:

Einar SCHLEEF, „Formakánon kontra koncepció”, trans. KISS Gabriella, *Theatron* 1, 2. sz. (1998): 63–68, 65.

MOLNÁR GÁL Péter, „Mit játszott a Városi Színház? Tárgymutató hiányokkal és tévedésekkel”, *Népszabadság*, 1999. máj. 18., 11.

all subsequent appearances:

SCHLEEF, „Formakánon...” 66.

MOLNÁR GÁL Péter. „Mit játszott...”, 11.

in the bibliography:

SCHLEEF, Einar. „Formakánon kontra koncepció”. Translated by KISS Gabriella, *Theatron* 1, 2. sz. (1998): 63–68.

MOLNÁR GÁL Péter. „Mit játszott a Városi Színház? Tárgymutató hiányokkal és tévedésekkel”. *Népszabadság*, 1999. máj. 18., 11.

Attention! We always type the title of the article within quotation marks.

All significant words in the titles of Hungarian language periodicals are capitalised.

The titles of foreign language periodicals adhere to the capitalization rules of the given language.

We do not abbreviate the names of periodicals, we always print the entire title.

6. Online sources

first appearance in a footnote:

KISS Gabriella, „Mohácsi János: 1916. A csárdaskirálynő, 1993”, *Philther. A magyar színháztörténet elmúlt évtizedeinek kánonja*, last accessed: 2019.09.16, <http://www.philther.hu/link/play/a-csardaskiralyno-1916-a-csardaskiralyno/section/2/>.

Vadim GOLOPEROV, „Isaak Dunayevsky: The Red Mozart Of Soviet Cinema”, *The Odessa Review*, August 8. 2017, last accessed: 2020.02.21, <http://odessareview.com/isaak-dunayevsky-red-mozart-soviet-cinema/>.

all subsequent appearances:

GOLOPEROV, „Isaak Dunayevsky...”

KISS, „Mohácsi János...”

in the bibliography:

KISS Gabriella, „Mohácsi János: 1916. A csárdaskirálynő, 1993”, *Philther. A magyar színháztörténet elmúlt évtizedeinek kánonja*, last accessed: 2017.09.16, <http://www.philther.hu/link/play/a-csardaskiralyno-1916-a-csardaskiralyno/section/2/>.

GOLOPEROV, Vadim, „Isaak Dunayevsky: The Red Mozart Of Soviet Cinema”, *The Odessa Review*, August 8. 2017, last accessed: 2020.02.21, <http://odessareview.com/isaak-dunayevsky-red-mozart-soviet-cinema/>.

Attention! In the case of texts published in print, we always use the full identifying number referring to the print edition, as if we had held the original paper edition in our hands. It is compulsory to provide the page number of the reference. **If we discover a source on the internet that also exists in printed form, and we cannot determine the page number from the online version, we must find a paper copy of the publication as well to find the missing information.** After describing the print edition, we can provide the internet source (URL) as well, as supplementary help for the reader. The only case where we can cite a text and only provide an online reference is if it has no original print edition.

When citing an online source, it is crucial to ascertain the author, the title and the date of publication. Our citation must never be a bare URL!

If the date of publication (the time when the online source was first published, or when it was updated to the version we currently use) is impossible to verify, or if the online source is updated regularly with no forewarning, we must provide the date we ourselves accessed the site.

For further clarification of the notation, citation and bibliography system, please see the Literature Studies Institute's new title citation manual introduced in 2018, which is based on the bibliographical system summarised in the currently valid 16th edition of the *Chicago Manual of Styles*:

<http://www.iti.mta.hu/szabvany-iti.pdf>