



## THE SCOTTISH CENTRE OF TAGORE STUDIES (ScoTs)

### *Gitanjali and Beyond*

#### GUIDELINES FOR CONTRIBUTORS

The Scottish Centre of Tagore Studies (ScoTs) was established at Edinburgh Napier University in November 2011 with Rabindranath Tagore (received the Nobel Prize for Literature in 1913), as the figurehead who represents India's modern consciousness (Asish Nandy, 1994). It is an academic and cultural centre which encourages inter-disciplinarity and national and international collaboration for knowledge exchange and knowledge transfer, commensurate ideas of Tagore and his friend and collaborator, the Scottish polymath, Patrick Geddes for creating a platform not only for educational and cultural collaboration between British and Indian institutions, scholars, researchers and artists, but with the world, to take forward the message of Rabindranath's internationalism. The official website has been developed as a hub for Tagore Studies and may be viewed at <https://www.scotstagore.org>. ScoTs is a research centre welcoming scholars to work/write on Rabindranath Tagore and his circle which is global. It has established a Distinguished Lecture Series, organises seminars, conferences, film festivals, curates exhibitions, has an excellent library and has started an International Tagore Network through its website. While its various activities have expanded, making it a vibrant academic and cultural centre, it has established its own international peer reviewed e-journal with two sections: Part I: Academic and Part II: Creative, which encapsulate Rabindranath as the thinker and his creative persona and embraces his national and international circle of intellectuals and artists. The name of this very special journal was conceived by Bashabi Fraser early in 2012, who shared the idea with many Rabindranath scholars, readers and practitioners of his art, who agreed that *Gitanjali and Beyond* would be most appropriate as a title for our purposes as it provides a platform for academic and creative writers and artists who endorse the continuing relevance of Rabindranath and his circle today.

1. *Gitanjali and Beyond* is published annually by the Scottish Centre of Tagore Studies (ScoTs), which is an academic and creative peer-reviewed International e-journal which publishes work that reflects the ideas and philosophy of Rabindranath Tagore and his circle by modern scholars, researchers and creative artists today.
2. The essays/articles in this Journal reflect the best of scholarship. *Gitanjali and Beyond* welcomes research essays/articles based on the discovery of new facts or new interpretations of or relationships between already discovered facts and creative writing.
3. The Journal follows the double-blind peer-review system. All the submissions are reviewed by referees (specialists in their respective fields) for expert evaluation. Any suggestion/change referred to by them will be communicated to the contributor. The Chief Editor of the Journal reserves the right to make final alterations in the text on linguistic and stylistic grounds, so that the entry conforms to the uniform standard required for the Journal.

4. Manuscripts should follow the standard MHRA Style sheet. The Text should be in Times New Roman and the font should be 12 point, the Footnotes should be in Tahoma, font size should be 10 point, the Text should have single spacing, Margins: top and bottom 2.54 inches, left and right 3.17 inches.
5. Quotes more than 18 words should be indented within the essay with 1 inch indentation of the entire quote from the left side of the margin.
6. Use single quotation marks for all quotations and double quotation marks for quotations within quotations.
7. If the essay is discussing a single text, page numbers for quotations from that text appear in brackets within the text, outside the quote marks but inside the sentence (i.e. before the full stop) except for indented quotes, when they are outside the sentence. Place parenthetical page numbers at the end of the sentence or at least the clause, unless this causes ambivalence.
8. If there are 2 or 3 texts discussed in detail, they can be mentioned in the essay by using initials (e.g. 'TFA, p. 20' for *Things Fall Apart* page number 20). If there are more than 3 texts with more or less equal treatment within the essay, all references should be mentioned in the footnotes.
9. For Footnotes: Use Microsoft Word footnote facility (AB<sup>1</sup> Insert Footnote) in the References of Microsoft Word. Footnote reference marks should be in 10 point; font: Tahoma.
10. Single spacing should be used throughout the essay – please do not use double spaces anywhere.
11. **The following examples may be consulted for referencing in accordance with the MHRA Style Guide:**

In all articles, footnote references and References at the end of the article should follow the same format apart from footnote references having 'Name, Surname,' and References having 'Surname, Name.' In relation to in-text citations where the page number(s) will be necessary for footnote references, but not included in the References list. For both footnotes and References, the page range of relevant articles and chapters will need to be included.

**An example of an in-text citation:**

Drewery (2011) states that in 'Journey to Paradise' Dorothy Richardson uses the metaphor for the unknown country<sup>1</sup>.

The complete reference should be written as a footnote at the bottom of the page:

1. Claire Drewery, *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf* (England: Ashgate Publishing Limited, 2011), p. 47.

Subsequent references to the same source in the footnote can be condensed and if it is a different page reference, it can be written as:

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<sup>1</sup> Claire Drewery, *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf* (England: Ashgate Publishing Limited, 2011), p. 3.

1. Drewery, 2011, p. 47.

In the References, the same item should appear with the Surname, Name. format, e.g., and without the page numbers.

Under References:

Drewery, Claire. *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf* (England: Ashgate Publishing Limited, 2011).

An example of an in-text quotation:

As Mary Ellis Gibson says of English language poetry in the twentieth century in India, it was ‘constructed almost entirely on nationalist lines.’

The footnote reference should be:

Mary Ellis Gibson, *Indian Angles: English Verse in Colonial India from Jones to Tagore* (Athens, Ohio: Ohio University Press, 2011), ‘Introduction’, p. 4.

The same reference to the book under References should appear as:

Gibson, Mary Ellis. *Indian Angles: English Verse in Colonial India from Jones to Tagore* (Athens, Ohio: Ohio University Press, 2011).

For a quotation within a quotation, the main quotation should retain its single inverted commas, while the quotation within the quotation should appear with double inverted commas, e.g.,

Gibson (2011) refers to three registers in relation to temporal and spatial heterogeneity: ‘the material histories of uneven development; the geocultural history of the transspherical; and the psychic history of what Bhabha calls “unhomeliness”<sup>2 3</sup>’.

Footnote references:

2. Mary Ellis Gibson, *Indian Angles: English Verse in Colonial India from Jones to Tagore* (Athens, Ohio: Ohio University Press, 2011), ‘Introduction’, p. 7. All subsequent footnote references to this book: (Gibson, 2011).
3. Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, 1994), p. 13.

### **Books:**

- i. Tim, Youngs. *The Cambridge Introduction to Travel Writing* (New York: Cambridge University Press, 2013).
- ii. Fraser, Bashabi. *Rabindranath Tagore* (London: Reaktion Books, Critical Lives Series, 2019).

- iii. Jones, Felicity and Hughes, Sam. *Eating Out: A Definitive Restaurant Handbook* (Nottingham: Delectable Publications, 2006).
- iv. Fraser, Bashabi, Mukherjee, Tapati and Sen Amrit., eds., *Scottish Orientalism and the Bengal Renaissance: the Continuum of Ideas* (Edinburgh: Luath Press, 2017, Santiniketan: Visva-Bharati Press, 2017).
- v. Patrick James and others. *How to Succeed in the Restaurant Industry*. (Nottingham: Delectable Publications, 1998).

**Chapters in Edited Books:**

- i. Benson, C. David. ‘The Canterbury Tales: Personal drama or experiments in poetic variety?’, in *The Cambridge Chaucer Companion*, ed. by Piero Boitani and Jill Mann (Great Britain: Cambridge University Press, 1986), pp. 93-108 (p. 99).
- ii. Elsky, Martin. ‘Words, Things, and Names: Jonson’s Poetry and Philosophical Grammar’, in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31–55 (p. 41).

**Multiple books by the same author:**

**By year of publication**

- i. Tagore, Rabindranath. *Angel of Surplus: Some Essays and Addresses on Aesthetics*. (Calcutta: Visva-Bharati, 1978).
- ii. Tagore, Rabindranath. *The Centre of Indian Culture*. (New Delhi: Rupa and Co., 2003).

Or by adding a and ‘b’ and ‘c’ if published in the same year:

- iii. Brown, Graham. *Chinese Food*. (Nottingham: Delectable Publications, 2015a).
- iv. Brown, Graham. *Italian Food*. (Nottingham: Delectable Publications, 2015b).

**Articles in print journals:**

- i. Skretkowicz, Victor. ‘Devices and their Narrative Function in Sidney’s *Arcadia*,’ *Emblematica*, 1 (1986): pp. 267–92.
- ii. Rubiés, J. P. ‘New Worlds and Renaissance Ethnology,’ *History and Anthropology*, 6 (1993): pp. 157 – 197.

**In-text citation:**

Swapan Chakravorty is of the opinion that ‘The culture of Calcutta is struggling to find alternative room for the carnival and the forum.’

**Footnote reference:**

Swapna Chakravorty, 'Imminent Ruin and Desperate Remedy: Calcutta and its Fragments' in *Calcutta Connects, Edinburgh Review*, Edinburgh, Scottish Arts Council, Issue 119 (2007), pp. 7-18, 18.

**Reference:**

Chakravorty, Swapna. 'Imminent Ruin and Desperate Remedy: Calcutta and its Fragments' in *Calcutta Connects, Edinburgh Review*, Edinburgh, Scottish Arts Council, Issue 119 (2007), pp. 7-18,

**Articles in e-journals:**

- i. Jenkins, Oliver. 'Unusual Recipes and Cantonese Cuisine,' *Culinary Research*, Volume 5.8 (1996): pp. 47 – 59. <<http://j.culinaryresearch.2010.10.009>> [Accessed 12 May 2015].

**For in-text citations from e-journals:**

- i. Of Rabindranath Tagore, William Radice says, 'He wrote so much; he did so much; he created so much.'<sup>1</sup>

**Footnote reference:**

William Radice, 'Rabindranath Tagore: the Next 50 Years' in Bashabi Fraser, Guest Ed. *Rabindranath Tagore's Global Vision*, Special Issue, *Literature Compass*, Volume 12, Issue 5, May 2015, pp. 238-248, 238.

**Reference:**

Fraser, Bashabi. Guest Ed. *Rabindranath Tagore's Global Vision*, Special Issue, *Literature Compass*, Volume 12, Issue 5, May 2015, pp. 238-248. <https://onlinelibrary.wiley.com/toc/17414113/12/5> [Accessed 1 June 2020]

**Newspaper or magazine articles [Print or Online]:**

- i. Bell, Yvette. 'Man with unusual tastes eats chalk for breakfast'. *The Weekly Herald*. April 23 2016: p. 4.
- ii. Lees, Peter. 'Freaky eaters'. *The Weekly Herald* 14 December 2013. <[www.theweeklyheraldonline.com/freakyeaters2015](http://www.theweeklyheraldonline.com/freakyeaters2015)> [Accessed 11 December 2014].

**Other Sources:****Film:**

- i. *The Sound of Music*. Dir. Robert Wise. Hollywood. 1965.

**Report:**

- i. UNESCO. *UNESCO Science Report: towards 2030*. (Paris: UNESCO Publishing, 2015).

**Dissertation:**

- i. Karl, Benedikt. *Feigned Madness in Shakespearean Tragedy*. (Diplomarbeit. University of Graz: 2014).

**Government/Official Publication:**

- i. Great Britain. UK Government. *Nutrition and Young People*. (London: Government Publications, 2013).

**Interview:**

- i. Mallick, Saptarshi. Interview. "Professor Bashabi Fraser in Conversation". (Asiatic: IIUM Journal of English Language and Literature, 12. 1, June 2018).

**Lecture:**

- i. Mallick, Saptarshi. "Overcoming Cultural Distance Through Understanding: Travel Writing, Transnationality and (Post)Colonialism." 24 April 2020. PowerPoint Presentation.

Some of the above examples are taken from the websites:

- <https://www.ukessays.com/referencing/mhra/>
- <https://intranet.birmingham.ac.uk/as/libraryservices/library/referencing/icite/mhra/quick-guide-to-MHRA-referencing.aspx>

The above websites may be consulted for further guidance on the MHRA Style Guide.