



## Style guide for contributors

### General Guidelines

All submissions should be as a **Word** document, in **Arial** font, **size 12**, and double spaced. Either English (United Kingdom) or English (USA) should be used.

For the purposes of anonymous peer-reviewing, submissions **should not contain the name of the author**. Two short bios (100-120 words each) with information about the author and translator should be provided in a separate Word document.

Both Translation practice and Research submissions should **include 4-5 keywords**.

### Style Guidelines

Submissions should comply with the latest edition of the *Modern Humanities Research Association* (MHRA) style guide. The full MHRA Guide is freely available as an [online resource](#) or as a [downloadable pdf](#). Please note that CJLT adopts the author-date (in-text) quotation style with reference list and endnotes.

The following guidelines are intended to draw your attention to those style features which are especially relevant for our publication.

### Abbreviations

Follow conventional abbreviations, when they exist, and do NOT use full stops for those in capital initial letters (VIP, USA, OED); contractions ending with the same letter as the original word (St, Mr, Dr, eds); units of measurement (lb, mm, kg – and do not use a final 's' in the plural). Punctuation is used for a.m. (*ante meridiem*), n.p. (no place [of publication]). Please use 'and so on', 'that is' and 'for example' instead of etc., i.e. and e.g.

### Capitalization and italicization

**Capitals** must be used for:

- the initial letters of sentences and for the names of places, persons, nationalities, the days of the week, and months.

- the titles of laws, plans (such as the Marshall Plan), wars, treaties, legal cases, and for specific institutions and other organizations (the Modern Humanities Research Association, the Poetry Book Club, Steven Spender Prize).
- unique events and periods (the Flood, the Iron Age, the Peasants' Revolt, the Reformation, the Enlightenment, the French Revolution, World War II, the Last Judgement) and for parts of books when referred to specifically (Chapter 9, Appendix A, Figure 8, Part 11).
- names of the points of the compass are capitalized only when abbreviated (N.) or when they indicate a specific area (the North [of England], South America) or a political concept (the West, the Global South). The corresponding adjectives are capitalized when they are part of an official name (Northern Ireland) or when they refer to political concepts rather than merely to geographical areas (Western Europe) but not otherwise (northern England).

**Italics** are used for titles of all works individually published under their own titles – books, journals, plays, longer poems, pamphlets, and any other entire published work, including translations

**Published or broadcast translated titles** are placed in brackets after the original:

*L'amica geniale* (*My Brilliant Friend*)

A **literal translation** of a work that has either not been translated or has been published under a different name in translation, should be given in roman type:

*L'Aigle à deux têtes* (The Eagle with Two Heads)

Titles of songs, poems and sections in a poetry collection should not be in italics but in roman and within **single quote marks**:

Leopardi's 'A Silvia'

Wordsworth's 'Daffodills'

'La Marseillaise'

'Mercury, the Winged Messenger' from Holst's *The Planets*

'I Am the Walrus' from the album *Magical Mystery Tour*

Avoid the use of italics for emphasis. For further details, please consult [Chapter 3](#) of the MHRA Guide.

## Dates and numbers

**Dates** should be written as 17 July 2017, and decades as the eighties or the 1980s. Centuries should be spelled out as in the nineteenth century.

**Numbers** up to and including one hundred, including ordinals, should be written in words, when the context is not statistical. Figures should be used for part, chapter, and page number, and for age:

Chapter 4 deals with Part II of Mahler's Symphony no. 8.  
After the age of 55, she decided to leave her country.

Inclusive numbers should include the last two digits (13–15, 132–48, 200-05).

See [Chapter 5](#) of the MHRA Guide for more details.

## Headings and sub-headings

The use of headings and subheadings is encouraged in Research submissions. Please use no more than 3 levels, and number manually (do not use automatic numbering):

1. Translating poetry
  - 1.a Contemporary Romanian women poets
    - 1.a.1 Gabi Eftimie

## Illustrations and tables

Illustrations and tables should be numbered 1, 2, 3, and A.1, A.2 for tables in appendixes. In the text, please refer to Table 1, Figure 2.

Table headings and figure captions should be positioned below the item and should be labelled as follows: Table 1: [text]; Fig. 1: [label]; etc.

Please refer to [Chapter 1](#) of the MHRA Guide for more details.

## Notes

Where possible, avoid the use of notes. If needed, please use **endnotes** and place the note number at the end of a sentence following any punctuation (including parenthesis), except a dash.

See the MHRA Guide, [Chapter 2](#).

## Quotations

Single quotation marks should be used for short citations, with double quotation marks for quotes within quotes. Longer citations (over 2 lines) do not need quotation marks, but they should be separated from the main text. Any omissions from the cited text, your own interpolated words (including translation) should be in square brackets. Punctuation should be within quotation marks if it is part of the quotation. Final punctuation will be outside quotation marks. Direct quotations should not be adapted to conform to our house style but should appear as in the original.

See [Chapter 2](#) for more details.

## References

The MHRA Guide includes two different citation style options, Citation in Notes vs. Author-Date citation (the difference is explained [here](#)). Please disregard any guidelines relating to the former system and use **in-text references**, with **author-date system** as in the following examples:

As Smith (2022: 66) argues; Nida's (1964) classic study; According to some scholars (Lambert 1995; Kaindl 2020)

(Fuchs 1999: 26-32); De Staël (1821/1992: 17)

(Clifford 1988, 1997) but (Clifford 1988: 104; Smith 1997: 129)

(Kaindl 2020a, 2020b) for works by the same author with the same publication date

(Budick and Iser 1996; Lister, Hofland and Grafton 2020)

(Boria et al. 2020) for works with more than three co-authors / co-editors

More details can be found in the MHRA Guide, [Chapter 7](#).

## Reference List

Please only include those works cited in your text, following the **author-date bibliography** as described in the MHRA Guide in [Chapter 8](#). Consult [Chapter 7](#) for more information on how to prepare references. Some common examples are provided below:

### Article in edited volume

Zava, Giulia. 2020. 'Translating the *Canzoniere* into Images: The Petrarca Queriniano Incunable', in *Translating Petrarch's Poetry: 'L'Aura del Petrarca' from the Quattrocento to the 21st Century*, ed. by Carole Birkan-Berz, Guillaume Coatelen, and Thomas Vuong (Legenda), pp. 82–102, doi:10.2307/j.ctv16kxw0.10

### Article in journal

Mukherjee, Ankhi. 2010. "What is a Classic?": International Literary Criticism and the Classic Question', *PMLA*, 125.4, pp. 1026–42

Mukherjee, Paromita. 2021. 'The Non-Human, Haunting, and the Question of "Excess" in Elizabeth Bowen's "The Demon Lover"', *Sanglap: Journal of Literary and Cultural Inquiry*, 8.1, pp. 41–59, doi:10.35684/JLCI.2021.8103

### Article in newspaper or magazine

Bachmann-Medick, Doris. 2005. 'Einsturzgefahr beim völkerverbindenden Brückenbau', *Frankfurter Rundschau*, 7 December

Mukhtar, Amel. 2023. 'How Failure Freed Coco Jones, R&B's Soulful New Star', *British Vogue*, 28 March <<https://www.vogue.co.uk/arts-and-lifestyle/article/coco-jones-interview>> [accessed 4 April 2023].

Tholl, Egbert. 2023. 'Schauspielhaus Zürich: Beim Geld hört die Wokeness auf', *Süddeutsche Zeitung*, 6 March <<https://www.sueddeutsche.de/kultur/gier-zuercher-schauspielhaus-christopher-rueping-intendanz-1.5763717>> [accessed 17 June 2023]

#### **Book: single author or editor**

Joshua, Essaka. 2020. *Physical Disability in British Romantic Literature* (Cambridge University Press)

Woolf, Stuart J. (ed.). 1983. *Fascism in Europe* (Methuen)

#### **Book: multiple authors or editors**

Keespies, Ingrid, and Parts, Lyudmila (eds). 2021. *Goncharov in the Twenty-First Century* (Academic Studies Press)

Jeannelle, Jean-Louis, and others (eds). 2018. *Simone de Beauvoir: Mémoires*, 2 vols (Gallimard)

#### **Book: multiple entries by same author or editor**

Taylor, Helena. 2017. 'Ancients, Moderns, Gender: Marie-Jeanne L'Héritier's "Le Parnasse reconnoissant, ou, Le triomphe de Madame Des-Houlières"', *French Studies*, 71, pp. 15–30, doi:10.1093/fs./knw261

———. 2021. 'Antoinette Deshoulière's Cat: Polemical Equivocation in Salon Verse', *Romantic Review*, 112.3, pp. 452–69, doi:10.1215/00358118-9377358

#### **Translated text**

Fonseca Pimentel, Eleonora. 2019. *From Arcadia to Revolution: 'The Neapolitan Monitor' and Other Writings*, ed. and trans. by Verina R. Jones (Iter Press and Arizona Center for Medieval and Renaissance Studies)

#### **Unpublished material**

Quian, Shen. 2018. 'Hombres en un mundo de mujeres: estereotipos e identidades masculinas en el cine de Pedro Almodóvar' (unpublished doctoral thesis, Universidad Complutense de Madrid)

Walcott, Derek. 2012, email to the author, 23 March

#### **Webpages**

'What's On At Tate', Tate, n.d. <<https://www.tate.org.uk/whats-on>> [accessed 6 October 2023]

'The Bloody Chamber and Other Stories', goodreads, n.d. <[https://www.goodreads.com/book/show/49011.The\\_Bloody\\_Chamber\\_and\\_Other\\_Stories](https://www.goodreads.com/book/show/49011.The_Bloody_Chamber_and_Other_Stories)> [accessed 1 January 2023]

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