

## Style Guide

*Transnational Literature* style is based on the MLA style of formatting text and footnote references (see *MLA Handbook for Writers of Research Papers*, ed. Joseph Gibaldi, 7<sup>th</sup> edition [New York: The Modern Language Association of America, 2009] for anything not covered in the following summary). Australian/British spelling and punctuation conventions are used.

**NOTE: Please pay particular attention to ensuring that all proper names are spelled correctly, as the editorial team will not check them as a matter of course.**

## Format for Submissions

NB: This is the format for initial author submissions, not the format for publication.

### Paragraphs

- Articles should be double line-spaced, unjustified and typed using only one font (eg 12 point Times New Roman).
- New paragraphs should be denoted by indenting the first line by using the tab key and not the space bar. Do not leave line spaces between paragraphs.
- Subheadings should be left-justified in bold type

## Style Notes

***Note on Style: Articles published in Transnational Literature must be written in clear, comprehensible, standard English so as to be accessible to an international audience. The editorial team can provide some help with this, but if significant revision is needed to bring a contribution up to standard, authors may need to seek the help of a professional English language editor.***

### Abbreviations

Any terms that may puzzle readers should be spelled out. Well-known abbreviations and acronyms may be used (eg AIDS, UNICEF, PhD, e-mail, OED), but with no full-stops. Abbreviations, acronyms and contractions do not require full-stops (eg PhDs, Dr, Mr).

### Apostrophes

Omit from years (eg 1960s); use for possession; to form the possessive of any singular proper noun, add an apostrophe and an s (eg Barthes's theories, Dickens's London); to form the possessive of a plural proper noun, add only an apostrophe (eg the Barthes' marriage; the Dickenses' London home).

### Capitals

- The names and initials of persons (eg J.W. Howard, R.G. Hosking).
- The names of months and days of the week (eg Sunday, May).

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<http://fhrc.flinders.edu.au/transnational/home.html>

- Titles that immediately precede personal names (Prime Minister John Howard), but not persons' titles used alone (eg the prime minister, a professor of English, the doctor said ...).
- In titles and subtitles of works, capitalize the first words, the last words, and all principal words (eg *The Mouse That Roared*, *For Love Alone*, *As I Lay Dying*) but not articles (a, an, the), prepositions (against, as, between, in, of, to) (eg *The Media of the Republic*, *Not Only in Stone*, *Prints in the Valley*).
- Where necessary to maintain sentence flow, capital or lower-case letters at the beginning of a quotation may be changed from upper to lower case or vice versa without the use of square brackets.

### Contractions

Avoid using parentheses and back slashes within words, e.g. '(re)valuing', 'non/narrativising', or using backslashes in place of conjunctions such as 'and', 'or' etc. Wherever possible, find an alternative which uses standard English syntax and word forms.

### Dashes

For dashes used as punctuation, use en dashes preceded and followed by one space. Hyphens should only be used to connect words or break lines if necessary.

### Dates

- Spell out centuries in lower case (eg the twenty-first century)
- Dates should be in the format DD Month YYYY with no punctuation.(eg 19 July 1966 saw the arrival of ...).

### Ellipses

An ellipsis is indicated by three un-spaced full-stops, with a space at either end (eg 'South Australia's universities ... agree that ...') If the ellipsis occurs after a full-stop, then a space should still appear (eg 'Many have commented that William Shakespeare's use of metaphor is exhaustive. ... For a time, it was believed he ...')

Ellipses should not appear at the beginning or end of a quotation, only with the text to show an omission. Do not use square brackets around ellipses. If the ellipsis is in the original quotation, note this in parentheses after the bibliographical reference.

### Headings (Book Reviews)

- At the head of book reviews, provide the following information in bold, left justified:

**Author of book, *Title of book* (Publisher, Year).**

- Prices, pages and ISBNs are not used.
- Book reviews are not titled.
- Provide the reviewer's name at the end of the review following one line space, left justified in bold.

## **Italics**

Use italics for published books, journals, plays, films and works of art.

## **Numbers**

- Punctuate numbers in the following ways:
  - 1,000
  - 45,000
  - 7,567,966
- For numbers ten or lower write out as words (eg nine, seven, two).
- For numbers over ten, write in numeric form (eg 11, 38, 14).
- With abbreviations or symbols, write numbers in the following ways:
  - 5.15 pm
  - 9%
  - 2 cms
  - 6.9 million

## **Paragraphs**

- Indent all paragraphs apart from the first paragraph of a whole article or section, or a continuation after an indented quote.
- No line space between paragraphs (except above and below indented text).

## **Quotations**

- Use single quotation marks. Double quotation marks should be used for quotations within quotations.
- Quoted passages of more than three lines should be indented and separated from the main text by one line above and one line below. Do not use quotation marks on indented, long quotations.

## **Spacing**

Use one space only after full stops and colons. Double spaces should never be used.

## **Footnotes and parenthetical references**

**NB: Do not try to create footnotes manually. Use the automatic footnote facility in your word processing program.**

- In a book review, page references for quotes from the book under review should appear as page numbers in parentheses.
- In articles which are predominantly about a particular work, include an initial footnote giving the bibliographical details with a note explaining that subsequent references to that work will be included in parentheses in the text.

- If 2 or 3 texts are discussed in detail, they can be identified with initials (e.g. MP 123 for page 123 of *Mansfield Park*) after an initial footnote explaining this abbreviation.
- If there are more than 3 texts under discussion with more or less equal treatment, footnotes should be used.
- Parenthetical references for short quotes (not indented) should be placed at the end of each quote (or at the next punctuation mark if appropriate), outside the quotation marks but inside the punctuation mark (unless it is a dash).
- Page numbers at the end of indented quotes should appear in parentheses outside the full stop.
- Use footnotes for all other references.
- Make all notes footnotes at the bottom of each page.
- Number each entry consecutively, using Arabic numbers (1, 2, 3 etc) as footnote references, not Roman numerals, **using the automatic footnote facility in your word processing program.**
- Do not leave spaces between entries.

## Referencing Style

### First references

#### *Journal article*

Author's name, 'Title of Journal Article,' *Journal Name* 17 (1999) 39.

Author's name, 'Title of Journal Article,' *Journal Name* 3. 2-3 (2001) 61.

#### *Book*

*Book by a single author:*

Anne Cranny-Francis, *The Body in the Text* (Melbourne: Melbourne University Press, 1999) 15.

*Book by two or more authors*

Adele N. Hamber and Edward Forster, *Carpentry Today* (New York: Signet, 2002) 230-232.

*A Work in an Anthology*

Jean Rhys, 'The Insect World,' *The Norton Anthology of Literature by Women* ed. Sandra M. Gilbert and Susan Gubar (New York: W.W. Norton and Company, 1996) 1561.

*An Edition*

W.B Yeats, *Selected Poetry* ed. A. Norman Jeffares (London: Pan Books, 1962) 20.

#### *Films*

*Remains of the Day*, dir. James Ivory, perf. Anthony Hopkins, Emma Thompson and James Fox, Merchant-Ivory Films, 1993.

### **Internet sources**

*Online Scholarly Project, Reference Database, or Professional or Personal Site:*

‘Selected Seventeenth-Century Events,’ *Romantic Chronology* ed. Laura Mandell and Alan Liu, October. 1996, U of California, Santa Barbara, 22 November 1996 <http://humanitas.ucsb.edu/projects/pack/rom-chrono/chronola.htm>.

*Online Book*

Jane Austen, *Pride and Prejudice* ed. Henry Churchyard, 1996, 10 September 1997 <http://www.pemberley.com/janeinfo/prideprej.html>.

*An Article in an Online Periodical/Journal*

Kathleen Coyne Kelly, ‘Malory’s Body Chivalric,’ *Arthuriana* 6.4 (1996) 52-71, 27 August 1997 <http://dcwww.mediasvcs.smu.edu/Arthuriana/Ablist3.htm>.

### **Newspaper article**

Rachel Smirnoff, ‘Six Crates of Vodka in One Day,’ *Daily Enquirer* 14 June 1995, 7.

### **Thesis**

Denise R. Stephenson, ‘Blurred Distinctions: Emerging Forms of Academic Writing,’ diss., U of New Mexico, 1996, 34.

## **Subsequent references**

- After fully documenting a work, use a shortened form in subsequent notes. The author’s last name alone, followed by the relevant page numbers, is usually adequate, eg Frye 345-47.
- If you cite two or more works by the same author – for example, Northrop Frye’s *Anatomy of Criticism* and his *The Double Vision* – include a shortened form of the title following the author’s last name in each reference after the first, eg Frye, *Anatomy* 278; Frye, *Double Vision* 1-3.
- Repeat the information even when two references in sequence refer to the same work. Do not use *ibid.* and *op. cit.*

## **Works Cited**

The works cited in the article should be listed at the end of the text, under the heading ‘**Works Cited**’ using the *MLA Handbook for Writers of Research Papers* 7<sup>th</sup> edition

## **Submitting Contributions**

All submissions to *Transnational Literature* are to be sent in electronic form as Microsoft Word documents. Submissions should be emailed as attachments to [transnational.literature@flinders.edu.au](mailto:transnational.literature@flinders.edu.au). Please include an abstract for articles to be considered for peer review, and a 50-word biographical note (not a CV) for all submissions.