

## *American Literature* Style Guide

*American Literature* (AL) adheres first to rules in this style guide. For issues not covered in the guide, please refer to AL's main references, *The Chicago Manual of Style*, 16th ed. (CMS16); *Merriam Webster's Collegiate Dictionary*, 11th ed. (W11); and *Webster's Third New International Dictionary* (W3I).

### ABBREVIATIONS

Avoid abbreviations in the text, including *etc.* Instead of Latin abbreviations such as *e.g.* and *i.e.*, use their English translations. (See "Documentation" for information on abbreviations in citations.)

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by *the*.

further expansion of NATO's membership  
dissent within the AFL-CIO  
sexism is rampant at IBM  
certain US constituencies

**Personal initials** have periods and are spaced: W. E. B. DuBois; C. D. Wright

### ACKNOWLEDGMENTS

Acknowledgments are made in the first person and appear as a first unnumbered note in the endnote section. We do not accommodate authors' acknowledgment of their anonymous *AL* reviewers.

This essay was first presented as a paper at the Center for Comparative Literature at Amherst College. I am grateful for the comments made at the gathering.

### CAPITALIZATION. See also SPELLING AND TERMS

#### **After a Colon**

The first word following a colon begins with a lowercase letter, unless (1) the material introduced by a colon consists of more than one sentence, or (2) it is a quoted statement [CMS16, 6.61].

“I would go even further: even if one had a good understanding of foreign languages, a successful translation of a work into one’s own language would provide a more familiar and intimate pleasure than the original.”

### Quotations

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see *CMS16*, 13.14). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”

*but*

Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (*CMS16*, 13.51).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

Quotations of eighty words or more should be set off from the text.

### Titles of Works

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that*, etc.). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature

Avoiding a Run-In

Policies on Re-creation

Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in *CMS* should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See *CMS16*, 11.24 and 11.42, for the treatment of Dutch and German titles, respectively.

**CAPTIONS AND CREDITS** See also “Preparing Figures and Captions for *American Literature*” guide

Captions take sentence-style capitalization unless they list the formal title of an image, in which case they are capitalized in headline style. Captions that are complete sentences include terminal punctuation; those that consist solely of a single phrase do not. If a caption consists of two or more phrases or sentences, terminal punctuation should follow each phrase or sentence. If credit or source information is provided, it should be the last element of the caption, without terminal punctuation.

Figure 1. The author with unidentified friend, 1977

Figure 2. The author posed for this picture with an unidentified friend in 1977.

Figure 3. Noam Chomsky at a political rally, 1971. Courtesy John Allan Cameron Archives, University of Florida, Gainesville

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners’ strike was depicted in John Sayles’s film *Matewan*. Photograph courtesy Matewan Historical Society

**CONTRIBUTORS NOTES**

*AL* does not include contributors’ notes. Each author’s affiliation is printed at the end of the essay.

**DATES AND TIMES. See also NUMBERS**

February 8, 1996

June 1863

fall 1992

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.

June 10–14, 1863

May–June 1863

from May to June 1863

the early nineteenth century; early nineteenth-century fiction

the mid-nineteenth century

late nineteenth- and early twentieth-century fiction

c. 1860 (**not** ca.)

1896–1900, 1863–65, 1900–1905, 1906–9, 1910–18 BUT from 1896 to 1900

the 1850s; the 1920s; the eighties, the fifties (not “the ’20s”)

AD 873; 640 BC (full caps, no periods)

September 11

9/11

**DOCUMENTATION****General Principles**

**Endnotes are used;** there is no bibliography. The first citation of a work provides full bibliographic information; subsequent citations provide the author or editor’s last name, a shortened title, and the page number. For sources cited over three times in the text, an abbreviation is designated in the first endnote, and parenthetical citations in the text are used thereafter.

Further references to *Moby-Dick* are to this edition and will be cited parenthetically in the text as *MD*.

Slotkin, *Gunfighter Nation*, 20.

For titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out (“20<sup>th</sup> Century” becomes “Twentieth Century”).

## Abbreviations and Latin Terms in Documentation

*AL* does not use the following Latin abbreviations and words in its documentation: *loc. cit.*, *op. cit.*, *infra*, *supra*, *idem*, *f.*, *ff.*, and *passim*.

**Ibid.** is set in roman type; [*sic*] is italicized and placed in brackets.

## Online sources

An **access date** is required only if no publication date is provided. In online citations, “http://” does not precede URLs.

If the source is available in both paper and digital format, you may cite whichever form was used.

## Publishing Information

“University” is shortened to “Univ.” (Duke Univ. Press). Exception: when dissertations or masters theses are cited, the word is left unabbreviated (PhD diss., University of Maryland, 2002).

## Sample Citations

### *Book, Single Author*

Joseph A. Boone, *Tradition Counter Tradition: Love and the Form of Fiction* (Chicago: Univ. of Chicago Press, 1987), 2.

Sun Dachuan, *Jiujiu jiu yici (One Last Cup of Wine)* (Taipei: Zhang Laoshi Chubanshe, 1991), 133.

Eleanor Lennox, *The Scottish Diaspora*, 2nd ed. (Inverness, UK: Northern Light, 2000), 43.

### *Book, Author's Name in Title (CMS16, 14.78)*

If the full name of the book's author appears in the title, it does not need to precede the title:

*Edgar Allan Poe: Essays and Reviews* (New York: Library of America, 1984), 1243.

**Book, Multiauthor:** With two or three authors, list authors in the order in which they appear on the title page. With more than three authors, in your first full citation list all authors in the order in which they appear on the title page; in subsequent citations, use the first author's name followed by "et al."

Harold Peters, Mary Kay Rogers, and Lawrence Burke, *Why the Revolutions Stopped* (Wilmington, DE: Strong and Wills, 1992), 38. [Three authors.]

Peters, Rogers, and Burke, *Why the Revolutions Stopped*, 32.

Albert K. Gustafson et al., *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty* (Murphy, WI: Fore and Aft, 1985), 103–6. [More than three authors.]

Gustafson et al., *If I Were a Rich Man*, 105.

### **Online Book**

Timothy D. Pyatt, ed., [Guide to African American Documentary Resources in North Carolina](http://www.upress.virginia.edu/epub/pyatt/index.html) (Charlottesville: Univ. of Virginia Press, 1996), [www.upress.virginia.edu/epub/pyatt/index.html](http://www.upress.virginia.edu/epub/pyatt/index.html).

**Journal Article:** AL identifies the specific issue of a journal by using the *month or season* rather than the issue number. **Note that the season is not capitalized and that the names of months are spelled out.**

Ann B. Dalton, "'This Is Obscene': Female Voyeurism, Sexual Abuse, and Maternal Power in *The Dove*," *Review of Contemporary Fiction* 33 (fall 1993): 118.

Leigh Gilmore, "Obscenity, Modernity, Identity: Legalizing *The Well of Loneliness* and *Nightwood*," *Journal of the History of Sexuality* 4 (April 1994): 603–24.

**In rare cases when there is no month or season**, we do include the issue number with the volume number:

Edgar Lee Hewett, "The Art of the Earliest Americans," *El Palacio* 13, no. 1 (1922): 21.

### ***Online Journal Article***

Connie C. Eble, "The Louisiana Purchase and American English," *American Speech* 78 (winter 2003),  
[muse.jhu.edu/journals/as/summary/v078/78.4eble.html](http://muse.jhu.edu/journals/as/summary/v078/78.4eble.html).

Joseph J. Esposito, "Stage Five Book Publishing," *Journal of Electronic Publishing* 13, no. 2 (2010), [quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204).

Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (2008): 135, doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed. See CMS16, 14.6.]

***Popular Magazine Article:*** Popular weekly or monthly magazines are cited by date only; page numbers are given and are separated from the date by a comma.

Mitch Tuckman, "Exiled on Main Street," *Village Voice*, July 26, 1976, 108. [Note: *The* is dropped in periodical titles.]

### ***Online Magazine Article:***

Peter Davis, "Ignited Iraq: Baghdad Journal," *Nation*, August 28, 2003, [www.thenation.com/doc.mhtml?i=20030915&s=davis](http://www.thenation.com/doc.mhtml?i=20030915&s=davis).

### ***Newspaper Article:***

Jason DeParle, "Whither on Welfare: Clinton's Actions Are Far from Bold," *New York Times*, February 3, 1993. [Note: Page cite not necessary per CMS16, 14.203.]

According to CMS16 14.210, a city name should be added to the title of an

American newspaper even if it is not part of the official title. The name of the state (or province, if in Canada) may be added in parentheses as needed. See last item below for an exception.

*Chicago Tribune*  
*Hackensack (NJ) Record*  
*Saint Paul (Alberta [or AB]) Journal*

### ***Online Newspaper Article***

"Jackson Arrested at Yale after Protest Backing Strike," September 2, 2003, [www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html](http://www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html).

### ***PhD Dissertation***

Andrew J. King, "Law and Land Use in Chicago: A Pre-History of Modern Zoning" (PhD diss., University of Wisconsin, 1976), 32–37. [Note: In this case, do not abbreviate "University."]

### ***Chapter in a Collection***

Rebecca Goldstein, "Exploitation in the West Bank," in *Thirteen Ways of Looking at the Middle East*, ed. Wallace Kunitz (Chicago: Univ. of Chicago Press, 1987), 31–37.

### ***Chapter in a Book (one author)***

Rita Felski, *Literature after Feminism* (Chicago: Univ. of Chicago Press, 2003), 23–56. [AL does not include the chapter title or chapter number, only the inclusive page numbers.]

### ***Interview***

Jay Vazquez, interview by the author, Fairfax County, VA, February 20, 1995.

### ***Introduction or Preface***

Deborah McDowell, introduction to Nella Larsen, "*Quicksand*" and

"*Passing*," ed. Deborah McDowell (New Brunswick, NJ: Rutgers Univ. Press, 1986), ix–xxxv.

**Multivolume Work:** The total number of volumes is given; the volume being quoted is included in the page number:

Andrew Johnson, *Presidential Messages and State Papers*, ed. Julius W. Muller, 10 vols. (New York: Review of Reviews, 1917), 3:40.

**When citing a volume with a different title than the title of the multivolume work,** only that volume's number is given, along with the volume's title (and editor, if different from the general editor).

Michel Foucault, *The Care of the Self*, vol. 3 of *The History of Sexuality*, trans. Robert Hurley (New York: Pantheon, 1986), 221.

Herman Melville, *Typee, A Peep at Polynesian Life*, vol. 1 of *The Writings of Herman Melville*, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, IL.: Northwestern Univ. Press and the Newberry Library, 1968), 62.

### *Citing Notes*

**For unnumbered notes,** the page number is followed by "n.":

Bolinger, *Language*, 200 n.

**For numbered notes,** the page number is followed by "n." and the note number:

Bolinger, *Language*, 200 n. 14.

**For two notes,** use the abbreviation "nn.":

Bolinger, *Language*, 201 nn. 12, 17.

Bolinger, *Language*, 200 n. 16, 201 nn. 12, 17.

### *Paper or Presentation*

Donald Gilmore, "What Does Hermeneutics Really Mean in Art?" (paper presented at the annual meeting of the College Art Association, Boston, February 13, 1989).

**Reprints and Editions:** For reprints, provide the publication date of the original (but not the publisher and place) followed by a full citation for the reprint edition you are using. For editions, specify which edition ("2nd ed.") after the title. For more detailed guidance, see CMS16 15.38.

Pauline Hopkins, *Contending Forces: A Romance Illustrative of Negro Life North and South* (1900; reprint, New York: Oxford Univ. Press, 1988), 28.

*The Norton Anthology of American Literature*, ed. Nina Baym et al., 4th ed. (New York: Norton, 1994).

**NOTE:** When the title of a work of literature or scholarship appears in the text of the essay, *AL* includes the first publication date in parentheses: *The House of Mirth* (1905).

### *Scholarly Edition*

Herman Melville, *Billy Budd, Sailor (An Inside Narrative)*, ed. Harrison Hayford and Merton Sealts Jr. (Chicago: Univ. of Chicago Press, 1962). (Original publication information is not necessary.)

*The Papers of William Hinkling Prescott*, ed. C. Harvey Gardiner (Urbana: Univ. of Illinois Press, 1964), 196. [The editor is listed after the title, unless he or she is the one being quoted. The author of the works edited is not listed before the title if named in the title.]

### *Translation*

Garcilaso de la Vega, el Inca, *The Royal Commentaries of the Incas, and General History of Peru*, trans. Harold V. Livermore, 2 vols. (Austin: Univ. of Texas Press, 1966), 1:27.

It is useful to provide translations of titles in languages other than English;

the translation follows the title and is enclosed in parentheses.

Henryk Wereszynski, *Koniec sojuszu trzech cesarzy (The End of the Three Emperors' League)* (Warsaw: PWN, 1977), 22.

***Documenting a Quotation within a Note:***

Elaine Marks writes that “Sappho and her island Lesbos are omnipresent in literature about women loving women, whatever the gender or sexual preference of the writer and whether or not Sappho and her island are explicitly named” (“Lesbian Intertextuality,” in *Homosexualities and French Literature*, ed. George Stambolian and Elaine Marks [Ithaca, NY: Cornell Univ. Press, 1978], 356).

***Websites (other than online books and periodicals)***

Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS16, 8.186 and 14.244, for guidance as to whether such titles should be set in roman type or italicized.

Harry Kloman, “Introduction,” The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://www.pitt.edu/~kloman/vidalframe.html) (accessed July 27, 2003).

Southern Poverty Law Center, “Center Information,” [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html) (accessed August 27, 2003). [If there is no author, the owner of the site may stand in the author’s place.]

Barack Obama’s Facebook page, [www.facebook.com/barackobama](http://www.facebook.com/barackobama) (accessed July 19, 2008).

Matthew Lasar, “FCC Chair Willing to Consecrate XM-Sirius Union,” *Ars Technica* (blog), June 16, 2008, [arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html](http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html).

**ELLIPSES. See also CAPITALIZATION.**

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. When ellipses are used in blocked poetry and verse drama excerpts, they should span the length of the line omitted (there is no specific number of ellipses). See CMS16, 13.48–56, for more detailed guidelines on the use of ellipses.

## **EMPHASIS**

If italics are added to a quoted passage for emphasis, the passage must be followed by “(emphasis mine).” The author does not need to indicate “(emphasis in original)” when italics appear in the original extract.

## **EPIGRAPHS**

Epigraphs are set flush LEFT, in roman type, without quotation marks (unless there is dialogue or a quotation within the epigraph). The attribution includes the author’s name, the title of the work, and the original publication date. No other bibliographical information is necessary. An em dash separates the end of the epigraph from the attribution.

Endnote citations are not used in epigraphs.

*AL* does not place epigraphs before sections of an essay.

## **EXTRACTS. See also CAPITALIZATION and ELLIPSES**

Dramatic dialogue, verse quotations over two lines long, and prose quotations of more than eighty words are set off from the surrounding text.

## **Original sources**

When one source quotes another, first provide the citation information for the original source, then the information for the quoted source:

Thomas Carlyle, “Taylor’s Historic Survey of German Poetry (1830),”  
*Edinburgh Review* 53 (1831): 151–80; quoted in Judith Johnston, *Anna*

*Jameson: Victorian, Feminist, Woman of Letters* (Aldershot, UK: Scholar Press, 1997), 126.

### Prose excerpts

In running text, internal quotation is used to indicate a quotation within a quotation. In a blocked excerpt, only one set of quotation marks is needed.

#### In-text quotation of dialogue:

“Shake, pard, an’ forgit what an onnery cuss I am. Yer’ve saved the train, an’ I’m the galoot that’s honest enough ter say so” (*FRSW*, 10).

### Poetry excerpts

In running text, continuous lines of quoted poetry are separated by a single slash (see *CMS16* 13.27):

Andrew Marvell’s praise of John Milton, “Thou has not missed one thought that could be fit, / And all that was improper does omit” (“On Paradise Lost”), might well serve as our motto.

For in-text quotations that span more than one stanza, a double slash (//) should be used to show that a new stanza is being quoted (see *CMS16* 13.32).

## HYPHENATION

To determine whether standard terms are hyphenated, consult *W11*. For nonstandard constructions, refer to the general principles outlined in the *CMS16* “Hyphenation Guide for Compounds, Combining Forms, and Prefixes” (7.85).

## ILLUSTRATIONS (FIGURES) AND CAPTIONS

See our guide “Preparing Illustrations and Captions for *American Literature*.”

## INCLUSIVE LANGUAGE

Always use bias-free and gender neutral language (avoid *chairman*, *mankind*, and the like). See *CMS16*, 5.225.

For pronouns, do not use the following nonstandard forms: “he/she,” “s/he,”

“(s)he.” Instead, use “he or she” or “she or he” or recast the sentence in the plural. Refer to Marilyn Schwartz’s *Guidelines for Bias-Free Writing* (Bloomington: Indiana Univ. Press, 1995) for helpful suggestions for dealing with issues of gender, race, ethnicity, disability, sexual orientation, and age.

**INITIALS.** See **ABBREVIATIONS**

**NUMBERS.** See also **DATES AND TIMES**

Spell out cardinal and ordinal numbers up to 100, such numbers followed by *hundred, thousand, or million*, any number at the beginning of a sentence, and common fractions. Common fractions are hyphenated as well. Numerals are used to express very large numbers (in the millions or more).

Thirty-two children from ten families were packed into three vans.  
 Eight thousand trees, forty-seven thousand persons  
 The three parking lots will provide space for 560 more cars  
 one-fifth to an almost incredible one-half, two-thirds  
 the 122nd and 123rd days of the strike  
 three-hundred-odd articles

**Exceptions:** When referring to chapter and section numbers, numbers do not need to be spelled out:

chapter 2  
 part 1

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

80 percent  
 15–20 percent of the citizen population  
 more than \$56

Numbers applicable to the same category are treated alike in the same context.

between 51 and 211 people

**NUMBERS, INCLUSIVE**

Inclusive page numbers are given as follows (per CMS16, 9.60):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS16, 9.44.]

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

## POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Kansas's weather

Burns's poetry

Camus's novels

Descartes's philosophy

Euripides's plays

Demosthenes's orations

Jesus's name

Moses's direction

## QUOTATIONS. See EXTRACTS

## SECTION HEADINGS (SUBHEADS)

*AL* allows two types of breaks in essays: (1) section breaks with subheads and (2) section breaks indicated by three filled-in squares (■ ■ ■). Subheads, always unnumbered, are set in boldface. The first paragraph after a subhead is not indented. A subhead is not permitted for the opening section.

Endnotes are not allowed in subheads.

If a subhead includes a quotation, the quotation must appear also in the body of the section, accompanied by a full citation. (Occasionally, it appears earlier in the essay instead.)

## SPELLING AND TERMS

Follow *W11* and *W3I* for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*).

*AL* generally prefers a down (lowercase) style. For detailed guidelines on capitalization of terms, see *CMS16*, chap. 8.

modernism, imagism, romanticism, transcendentalism, gothic fiction,  
mugwumps

BUT

New Criticism, Democratic Party, the Left, the radical Right, the Cold War

**Common foreign terms** (e.g., *ad hoc*, *mutatis mutandis*, *fin de siècle*, and *bon vivant*) are set in roman type. Common foreign terms are defined as those with main entries in *W11*. Otherwise, foreign terms are set in italics the first time they appear and in roman type in subsequent appearances.

**Neologisms** are placed within quotation marks at first use.

**Prefixes** are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to *W11* for guidance. Temporary

compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

**A term referred to as the term itself** is italicized, not placed in quotation marks.

Perhaps the most overused term in recent monographs is *hermeneutics* (not “hermeneutics”).

In the twentieth century *socialism* acquired many meanings.

The word *hermeneutics* is the most overused term in recent monographs.

The term *lyricism* was misused in Smith’s book review.

### Scare Quotes

*AL* avoids scare quotes whenever possible. In most cases, the author’s control of the context can and should convey how a word is being used.

### TRANSLATIONS

Definitions of isolated foreign words or phrases are enclosed in parentheses following the original. When it seems advisable to translate a lengthier passage within the text, the translation is placed in parentheses following the original. Quotation marks are used only for the original.

The word she used was not *une poêle* (frying pan) but *un poêle* (stove).

When an original non-English title and its translation appear together in the text, the first version (whether the original or the translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a bona fide title (whether or not the work represents a published translation), with capitalization appropriate to the language. Following CMS16, 11.3, capitalize only words that would be capitalized in normal text (first word of title and subtitle and all proper nouns).

I read *Mi nombre es Roberto* (*My Name Is Roberto*) in 1989.

I read *My Name Is Roberto* (*Mi nombre es Roberto*) in 1989.

Rubén Darío’s poem “Azul” (“Blue”) is one of my favorites.

Rubén Darío’s poem “Blue” (“Azul”) is one of my favorites.

If an extended passage has been translated by the author, indicate “(my translation)” following the translated text or “Unless otherwise noted, all translations are my own” in the endnote for the translated source (CMS16, 13.76).

## USAGE

### *African American, Black*

*AL* uses *African American* for both the noun and the adjective. We never use *blacks* as a noun unless the context involves *whites* and *blacks* and there is no other reasonable phrasing (such as “white residents,” “black citizens”) or the term includes people from countries other than the United States. The adjective *black* may also be used in instances where the descriptor *African American* is used frequently and variation is needed. If “African-American” appears in the title of a book, leave the hyphen as is.

### *Chicana/o and Chicana/o*

Although *AL* typically does not use slash constructions, with gendered ethnic terms this practice is preferable because it conveys gender equality.

*US, American*: *AL* prefers *US* rather than *American* for political and historical contexts. For many literary contexts, *US* is preferred.

US policy, US government, US intervention, US history  
Nineteenth-century US literature