



## ***TTR* Style Guide**

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### **Article Presentation Style**

**Length:** between 8 000 and 11 000 mots, including footnotes, references and appendices

**Format :** MS Word (.doc) Do NOT add stylistic constraints

**Police:** New Times Roman 12 points

**An Abstract** in English (250-300 words) followed by 5 keywords

**A “Résumé”** in French (250-300 words) followed by 5 “mots-clés” in French

### **Epigraph**

- If the epigraph is a quotation, the quotation is italicized. The author quoted and the year are noted in parenthesis below the quotation (no italics are needed). The full bibliographical reference is given in the “References” section at the end of the article.

*What is needed in place of such a monumental history is the idea of a history of singularity and particularity, a history that defies respectability or generalization and that welcomes the surprise of the future as it makes clear the specificities and particularities, the events, of history.*

(Elizabeth Grosz, 2000)

(*TTR*, 24, 2, p. 87)

## Subheadings

- Bold is used for titles of subsections.

### **The Translatability of Concrete Poetry**

(*TTR*, 25, 2, p. 18)

- Titles of subsections are capitalized according to the same rules as the capitalization of the title.
- Subsections may be numbered if desired; however, the introduction and conclusion are not numbered. The first subsection after the introduction takes number 1, the following section takes number 2, and so on.

### **Introduction: Javier Marías**

[...]

#### **1. Studying the Presence of Translation in Marías’s Novels: Towards a “Fictional Turn” in Translation Studies?**

[...]

#### **2. Javier Marías’s Opinions on Translation: The Translator as Writer (or the Writer as Translator)**

[...]

### **Conclusion**

(*TTR*, 25, 2, pp. 73, 77, 88 and 107)

## Abbreviations and Latin Terms

- *ad hoc* for this

[...] a collection of Internet documents created ad hoc as a response to a specific text to be translated [...].

(*TTR*, 21, 2, p. 112)

- AN author’s note
- Anon. anonymous author

In the text: The translation does credit to the skill and English scholarship of Mr. Kenchio, who is an attaché to the Japanese Legation in this country. (Anon., 1882c, p. 571)  
(*TTR*, 23, 1, p. 54)

In the references: ANON. (1898). “A Japanese Romance.” *New York Times*, April 16, p. 257.  
(*TTR*, 23, 1, p. 66)

- cf. (*confer*) compare

(cf. Ervas and Tripodi, 2012).  
(*TTR*, 25, 1, p. 247)

- e.g., (*exempli gratia*) for example

The compressed narrative with section titles is a form that Davis uses in some other stories, e.g., “Mrs. D. and Her Maids” [...]  
(*TTR*, 25, 2, p. 173)

- *et al.* (*et alii*) and others

[...] and important empirical data can be obtained from both approaches (Alves et al., 2010).  
(*TTR*, 25, 1, p. 181)

- *et seq.* (*et sequens*) and the following

(1989, p. 56 *et seq.*)  
(*TTR*, 24, 1, p. 194)

- ff. (*foliis*) and on succeeding pages

(see Rowley, 2000, p. 63ff.)  
(*TTR*, 23, 1, p. 42)

- i.a. (*inter alia*) among other things

- i.e., (*id est*) that is, in other words

Before going on to consider a bit further what those texts were for the concrete poets, i.e., the canon of literary translation [...].  
(*TTR*, 25, 1, p. 26)

- *ibid.* (*ibidem*) in the same place

[...] a transgression of signic limits (*ibid.*, p. 180).  
(*TTR*, 25, 2, p. 30)

- *id.* (*idem*) the same

- *infra* below

- N° number (at the beginning of the sentence)

- n° number (in the middle of a sentence)

- n. footnote

(Wolf, 2003, p. 120, n. 6)  
(*TTR*, 25, 2, p. 38)

- n.d. not dated

BARNETT, Ian (n.d.). “The Translator as Hero.” Available at: [www.biblit.it/translator\\_hero.pdf](http://www.biblit.it/translator_hero.pdf)  
[consulted 15 May 2012].  
(*TTR*, 25, 2, p. 114)

- n.p. not paginated

(Ingendaay, 2000, n.p.)  
(*TTR*, 25, 2, p. 76)

- *op. cit.* (*opere citato*) in the same (book, article) as was mentioned before

(Judgment Part A – Chapter I: *op.cit.*, pp. 48, 430)  
(*TTR*, 22, 1, p. 65)

- p. page

(Pignatari, 1983, p. 139).  
(*TTR*, 25, 2, p. 19)

- pp. multiple pages

(Perloff, 2004, pp. 176-177)  
(*TTR*, 25, 2, p. 21)

- [*sic*] Placed inside square brackets, [*sic*] is added to show that the author has noted an error and transcribed it verbatim.

[*sic*] is also used to indicate that the quotation has been reproduced exactly as it appears in the source document. In addition, it can signal that a sentence, term or meaning may appear strange to readers or surprise them.

If it wasn't [*sic*] for the different situations in which we hear 'em [...]  
(*TTR*, 25, 1, p. 56)

- *sq.* (*sequiturque*) and the following item

- *sqq.* (*sequunturque*) and the following items

- *supra* above

- TN translator's note

- Trans. translation (reference at the end of the article)

BENJAMIN, Walter (1968). "The Task of the Translator." Trans. Harry Zohn. In Walter Benjamin. *Illuminations*. New York, Schocken Books, pp. 69-82.  
(*TTR*, 25, 2, p. 39)

- trans. translation (reference within the article)

(Malabou, 1994 trans., p. 204)  
(*TTR*, 24, 1, p. 130)

- vs. (versus) against

The years between 1979 and 1989 yielded a number of insightful contemplations on the dichotomy of life vs. art [...].  
(*TTR*, 23, 1, p. 17)

## Dates

- "17 December 2009" for dates. For example:

[consulted 6 July 2012]  
(*TTR*, 25, 2, p. 39)

- "1960s" for decades. For example:

In the late 1950s Brazil emerged from World War II with newly gained confidence in its national future.  
(*TTR*, 25, 2, p. 15)

- Centuries are written in Arabic numbers in English.

In the 19<sup>th</sup> century [...].  
(*TTR*, 25, 2, p. 224)

## Ellipsis

- An omission in a quoted passage is indicated with "[...]" at the beginning, middle or end of the sentence. Only in cases when the ellipsis is part of the original quotation may an ellipsis be used without brackets.

"Parody is [...] repetition with critical distance, which marks difference rather than similarity"  
(Hutcheon, 1985, p. 6).  
(*TTR*, 25, 2, p. 180)

The author was only twenty-four when "Kitchen" was first published... you're meeting a real young woman, who is, among other things, cute. (Garrison, 1993, p. 109)  
(*TTR*, 25, 2, p. 220)

- If the author of the article is omitting material from a citation, ellipses are noted as follows:

Here again, we might turn to Lefevere's argument that "the process resulting in the acceptance or rejection, canonization or non-canonization of literary works is dominated [...] by very concrete factors that are relatively easy to discern [...] such as power, ideology, institution, and manipulation" (1992, p. 2).  
(*TTR*, 25, 2, p. 37)

## Linear lists

- Items in a linear list are to be denoted by parenthetical numbers. Entries are separated by periods and the first word of each entry is capitalized, if full sentences are given for each entry:

[...] and have led to the following formulations: (1) It is necessary for translation scholars “doing history” to be familiar with methods used by historians and the debates about them. (2) Translation scholars researching translation histories need to define their own philosophical position regarding history as part of their work.

(*TTR*, 24, 2, p. 87)

- Entries are separated by semicolons if syntagms are used. The first word of each entry is not capitalized.

This includes acquiring knowledge about the following: (1) word combinations in collocations and syntactic structures; (2) lexical variation, depending on the speaker and the context of situation; (3) conventional and novel uses of the word, and; (4) intentionality motivating word use.

(*TTR*, 25, 1, p. 193)

## Vertical lists

- As with linear lists, parenthetical numbers are used. The first word of each entry is capitalized.

In López and Tercedor (2008), and Tercedor and López (2008), we proposed four types of concordances, and described their usefulness in regards to the following:

(1) Extracting conceptual information (conceptual concordances) for the acquisition of knowledge about the subject field, its relevant concepts and their relationships.

(2) Knowing co-occurrence patterns in specialised discourse (structural concordances).

(3) Knowing the selection patterns of verbs and which verbs collocate with certain keywords (verbal structural concordances).

(4) Understanding the different senses of a word in regards to semantic prosody, metaphorical extensions, and word sense disambiguation.

(*TTR*, 25, 1, p. 197)

## Spacing

- No space is used before a colon.

There is a clear narrative, albeit a compressed one: the text tells the story of Marie Curie’s life, from birth to death.

(*TTR*, 25, 2, p. 169)

- No space is used before a semicolon, a question mark or an exclamation point.

It is a truism that Nobel Laureates do not receive the prize for mainstream literature; on the contrary.  
(*TTR*, 25, 2, p. 123)

In other words, how do we translate texts such as concrete poetry, where the material and conceptual aspects are so tightly wrought and interdependent?  
(*TTR*, 25, 2, p. 18)

Silence, Haroldo implies, may be golden, but, at least in our culture, it is gold that speaks!  
(*TTR*, 25, 2, p. 21)

- No space is used before or after a slash.

The study of the double activity of a writer/translator [...]  
(*TTR*, 25, 2, p. 90)

### Quotation marks

- Curly apostrophes are used for quotation marks.
- Double curly apostrophes [“ ”] are used for ordinary quotation marks.

In such a view, creativity helps to go beyond a view of translation as “an activity that people engage in as a kind of second best because they cannot find words of their own” (Pattison, 2006, p. 92) and puts into motion processes of imagination and invention.  
(*TTR*, 25, 2, p. 132)

- Single curly apostrophes [‘ ’] are used for quotations within quotations.

“The brain is a work, and we do not know it. We are its subjects—authors and products at once—and we do not know it. ‘Humans make their own history, but they do not know that they make it,’ says Marx, intending thereby to awaken a consciousness of historicity” (Malabou, 2004b, trans., p. 1).  
(*TTR*, 24, 1, p. 141)

- When giving hypothetical examples, such as “Language A” vs. “Language B,” or “Culture A” vs. “Culture B,” language/culture A and language/culture B do not take quotation marks.

Translator A produced the human translations, while translator B did the post-editing [...].  
(*TTR*, 21, 2, p. 30)

### Italics

- Italics (not bold or underlined) are used for emphasis.

For Derrida, the oral language sign is a grapheme.  
(*TTR*, 25, 1, p. 73)



- In a quotation, added emphasis is noted with “my italics” or “our italics.”

Davis’s introduction supports this reading, as she remarks that she copied out “into awkward English the *more absurd* sequences or sentences” (Davis, 2000b, p. 27; my italics).  
(*TTR*, 25, 2, p. 181)

## Foreign Languages

- If a quotation or a reference is given in a foreign language (not English or French), a transliteration and a translation into English are provided. The transliteration is written in italics. Brackets are used to offset all translations of foreign-language titles.

In an early assessment of the poetics of *antropofagia* [cannibalism] in Brazilian literature [...].  
(*TTR*, 25, 2, p. 31)

Of the hitherto substantial number of works he has published since *Los dominios del lobo* [*The Dominions of the Wolf*] in 1971 [...].  
(*TTR*, 25, 2, p. 74)

- Foreign toponyms are spelled in English, unless it is necessary for the discussion to spell it in the original language. Thus, “Quebec” and “Montreal” generally do not take accents in English.

[...] when translator training became a university discipline with the creation of translation faculties in Montreal [...].  
(*TTR*, 24, 2, p. 15)

## Footnotes

- The footnote number is given after the punctuation mark within indented quotation (at the end of a sentence).

[...] but rather constitutes an essential feature of the work itself.<sup>7</sup>  
(*TTR*, 25, 2, p. 20)

## Parenthesis

- For nested parenthesis, two sets of curved parenthesis are used. For example:

[...] (the translation act, to use Toury’s term (1995)).  
(*TTR*, 24, 2, p. 73)

## Register

- Usage of “etc.” (and other colloquial formulas) is to be avoided, and may be substituted with “among others” or “for example.”

[...] they may be understood in relation to more recent discussions by Lefevere, Bassnett, and Trivedi, among others.  
(*TTR*, 25, 2, p. 43)

## Tables and Figures

- Titles of Tables and Figures are bolded. Table titles go above the Table; Figure titles go below the Figure. Titles of Tables and Figures are not capitalized.

(see *TTR*, 22, 2, p. 219)

- Tables and Figures should be numbered, if there are more than one of them.

(see *TTR*, 25, 1, pp. 185 and 188)

## Dash

- The em dash is used within sentences in the text in English (without spaces before or after).

Marías—solely in literary terms—is the king of Redonda [...]  
(*TTR*, 25, 2, p. 75)

## Hyphenation

- Some compound words lose their hyphen as they fall into common usage. It is important to consider whether a hyphen is necessary or not. For example: post-colonial/postcolonial. The author is free to choose, as long as the usage is consistent throughout the text.

[...] as post-colonial translation theory has pointed out.  
(*TTR*, 25, 1, p. 114)

- Hyphenation can be used to indicate an emphasis or a particular meaning attached to a concept, and if it is clear that it is used intentionally. For example: re-visit, re-position.

Re-translation into English is how she explains d’Antin van Rooten’s glosses.  
(*TTR*, 25, 1, p. 62)

- If a hyphenated term is to be capitalized in a title, both words of the hyphenated term become capitalized.

**The Poetics of the French Avant-Garde**  
(*TTR*, 25, 1, p. 60)

### **Quotes and References Presentation**

- Quotes longer than 3 lines should be presented in an indented, free-standing block of text. Quotation marks should be omitted.

According to Holman and Boase-Beier:

There are two assumptions that people commonly make when they speak of translation in contrast to original writing. One is that the translator is subject to constraints which do not apply to the original author. The other is that the act of translation is by nature less creative than the act of writing an original work. (1998, p. 1)  
(*TTR*, 25, 2, p. 90)

- Short bibliographical references are included within the body of the text, footnotes being reserved for explanatory notes, not bibliographical information.

[...] but critics like the ones describing her as an “unknown, undistinguished, leftist fanatic” (Schwartz, 2004) had the upper hand.  
(*TTR*, 25, 2, p. 123)

- If the author’s name is in the sentence, only the year of publication and the page number are cited:

Javier Marías’s writing is so imbued with his experience as a translator that, in Logie’s opinion, his poetics could be defined as a “derivative aesthetics” (2001, p. 67) [...].  
(*TTR*, 25, 2, p. 91)

- If the author’s name is not mentioned in the sentence, it is given in the parenthetical reference:

His purpose is to achieve an “adequate translation” (Toury, 1995, p. 60).  
(*TTR*, 25, 2, p. 105)

- When citing a range of page numbers, “pp.” is used and both numbers are written in full:

[...] “the text is also self-reflexive, each item pointing back to its previous partner as well as forward” (Perloff, 2004, pp. 176-177).  
(*TTR*, 25, 2, p. 21)

- When citing multiple non-consecutive page numbers, “and” is used (rather than a comma or “&”). If citing more than two page numbers, they are cited as follows: (pp. 134, 156 and 198).

[...] “the laws governing the translation lie within the original” (1923, pp. 258 and 254).  
(*TTR*, 23, 2, p. 180)

- When citing more than one source in the same reference, the two sources are separated by a semicolon:

Though coming from different theoretical backgrounds, double-voiced discourse approaches (Bakhtin, 1981; Ducrot, 1984; Fludernik, 1993) [...].  
(*TTR*, 25, 1, p. 87)

- When citing a republished work, the original year of publication is offset by square brackets:

In addition, the discussion on the “author’s death” (Barthes, 1977 [1967]) [...].  
(*TTR*, 25, 1, p. 120)

- When referencing an author and their work, the work’s year of publication is in parentheses. This may be done with multiple works or just one:

Most worthy of note in his facet as a translator are *The Withered Arm and Other Stories* by Thomas Hardy (1974) [...]  
(*TTR*, 25, 2, p. 99)

[...] and texts by Maurice Blanchot (1981a, 1981b, 1985, 1987, 1993, 1998, 1999).  
(*TTR*, 25, 2, p. 168)

- When suggesting a reference for further illustration of the idea or opinion expressed by the author, “see” is used:

It requires a concept of translation that, in a poststructuralist frame, regards translating as a continuous construction of meaning that is located within contingent networks and social discourses (see Simon, 1996).  
(*TTR*, 25, 2, p. 131)

- When suggesting a reference that expresses an opinion slightly or quite different than that of the author of the article, “cf.” is used:

In this respect, Sellars’ notion of functional equivalence is similar to the concept functionalist approaches proposed (cf. Nord, 1997).  
(*TTR*, 25, 1, p. 248)

- When referencing multiple authors, “and” (rather than a comma or “&”) is used:

In the same way, she believes that her translations might be criticised for clinging too closely to literalism (Fleischanderl and Jelinek, 1988, p. 25).  
(*TTR*, 25, 2, p. 126)

- When referencing material without a page number, such as a website or interview, “n.p.” is used:

De Maeseneer correctly interprets with “translation becomes the end and no longer the means to that end” (2000, n.p.).  
(*TTR*, 25, 2, p. 85)

- When citing a source with an anonymous author, “Anon.” is used:

The translator’s style is hardly idiomatic, though quite sufficiently clear; and the volume, which is curiously interesting, deserves a place by the side of Mitford’s renderings of Tales from Old Japan.  
(Anon., 1882a, p. 201)  
(*TTR*, 23, 1, p. 56)

- When citing a footnote, “n.” followed by a space is used:

In fact, the editor of this translation, Jim Moser of Grove Press, was very pleased with the sales  
(Harker, 1999, p. 42 n. 3).  
(*TTR*, 25, 2, p. 221)

- When citing the same page in consecutive references, *ibid.* in parentheses is used:

There are, for example, unidiomatic constructions, such as “In two months she will be twenty four years” (Davis, 2001, p. 100). There is even the incorrect use of gendered pronouns, such as “It is a daughter the earth” (*ibid.*). The English throughout the text is also marked by non-standard collocations, such as “brief angers” (*ibid.*).  
(*TTR*, 25, 2, pp. 169-170)

- When citing the same source more than once but different page numbers are cited, *ibid.* is used with the page number after:

The foreignness of the source text, according to Venuti, “demands cultural innovation” (2011, p. 246). He argues that translations should be evaluated by asking how they “initiate an event” (*ibid.*, p. 240) in the target culture by challenging accepted ideas and proposing new forms.  
(*TTR*, 25, 2, p. 183)

- When citing information that is cited in another source, the format “cited in,” followed by the source, is used:

Gladstone acclaims this design as one of the best covers of the year because readers can easily identify with “a bright, healthy-looking young Asian woman” (cited in Harker, 1999, p. 37).  
(*TTR*, 25, 2, p. 220)

- When citing a page along with following page, the abbreviation “*et seq.*” is used as follows:

[...] The life of a text then is to be regarded as a discontinuous afterlife (Fortleben)” (1999, p. 54 *et seq.*).  
(*TTR*, 24, 1, p. 208)

- If a comparison between an original and a translation is given, the references to the original and to the translation are given separately. For example:

A simple example of this would be from *Climates* where “dans un dépanneur Metro” (Chiasson, 1996b, p. 40) becomes “inside a corner Metro” (Chiasson, 1999, p. 42) which, while the “Metro” chain of stores is becoming more common across Canada, is a phrase that is not commonly used in English.

(*TTR*, 22, 2, p. 72)

## Punctuation and Quotes

- Punctuation goes inside quotation marks. If there is a parenthetical citation at the end of a quotation, punctuation is placed after the parentheses.

Recently it has been claimed that Translation Studies is experiencing a “creative turn.”

(*TTR*, 25, 2, p. 119)

It is this “more fundamental equivalence which in turn engenders the possibility of the recognition of semantic equivalence” (Benjamin, 1989, p. 65).

(*TTR*, 25, 1, p. 259)

## References

- The rules of punctuation, quotation marks, etc. follow the established use in English or in French. If the reference is in another language than English or French, the rules of the language in which the article is written are followed.
- Full bibliographical references are given in the “References” section at the end of the article. If more than one reference is given for the same author, they follow the ascending chronological order (the oldest first); the author’s name is repeated for each entry.

Blanchot, Maurice (1981a). *The Madness of the Day*. Trans. Lydia Davis. Barrytown, Station Hill Press.

Blanchot, Maurice (1981b). *The Gaze of Orpheus, and other Literary Essays*. Ed. P. Adams Sitney. Trans. Lydia Davis. Barrytown, Station Hill Press.

Blanchot, Maurice (1985). *When the Time Comes*. Trans. Lydia Davis. Barrytown, Station Hill Press.

[...]

Blanchot, Maurice (1999). *The Station Hill Blanchot Reader*. Ed. George Quasha. Trans. Lydia Davis, et. al. Barrytown, Station Hill Press.

(*TTR*, 25, 1, pp. 185-186)

- If bibliography entries are of many different types, sub-sections for references can be created.

### **Interviews**

Abo, Kunio. (4 August 2009). Mirasaka, Hiroshima.

[...]

### **Books**

Baker, Mona (2006). *Translation and Conflict: A Narrative Account*. London and New York, Routledge.

[...]

### **Articles**

Baker, Mona (2010). "Narratives in and of Translation." *SKASE Journal of Translation and Interpretation*, 1,1, pp. 4-13.

(*TTR*, 25, 1, pp. 127 and 129)

- Only titles cited or mentioned in the article are in the References section.

### **Here are the citation guidelines for different types of references:**

- Book by single author:

Barnstone, Willis (1993). *The Poetics of Translation: History, Theory, Practice*. New Haven, Yale University Press.  
(*TTR*, 25, 2, p. 114)

- Book by two authors:

Nida, Eugène A. and Charles Taber (1969). *The Theory and Practice of Translation*. Leiden, E.J. Brill.  
(*TTR*, 25, 1, p. 262)

- Book by multiple authors:

Fujiwara, Sadaie *et al.* (1866). *Hyaku Nin Is'shiu, or Stanzas by a Century of Poets, being Japanese Lyrical Odes*. Trans. Victor F. Dickins. London, Smith, Elder and Co.  
(*TTR*, 23, 1, p. 67)

- A collective work or anthology with one editor:

Faber, Pamela, ed. (2012). *A Cognitive Linguistics View of Terminology and Specialized Language*. Berlin, Mouton de Gruyter.  
(*TTR*, 25, 1, p. 209)

- A collective work or anthology with two editors:

Bassnett, Susan and Peter Bush, eds. (2006). *The Translator as Writer*. London, Continuum.  
(*TTR*, 25, 2, p. 114)

- A collective work or anthology with multiple editors:

Suzuki, Tomi *et al.*, eds. (2012). *Censorship, Media, And Literary Culture in Japan: From Edo to Postwar*. Tokyo, Shinyo-sha.  
(*TTR*, 25, 1, p. 128)

- An article in a collective work or anthology:

Maier, Carol (2007). "The Translator as an Interventive Being." In Jeremy Munday, ed. *Translation as Intervention*. London and New York, Continuum, pp. 1-17.  
(*TTR*, 25, 2, p. 116)

- An article in a scholarly journal:

Pratt, Mary Louise (2010). "Response." *Translation Studies*, 3, 1, pp. 94-97.  
(*TTR*, 25, 2, p. 137)

- If the journal is published by month or quarter, the month or quarter is offset by commas:

Porter, Dennis (1989). "Psychoanalysis and the Task of the Translator." *MLN*, 104, 5, December, pp. 1066-1084.  
(*TTR*, 24, 1, p. 218)

- Newspaper article:

Kavenna, Joanna (2004). "The Untranslatables." *Telegraph*, 30 November 2004. Available at: <[www.telegraph.co.uk/culture/3632510/The-untranslatables.html](http://www.telegraph.co.uk/culture/3632510/The-untranslatables.html)> [consulted 3 June 2012].  
(*TTR*, 25, 2, p. 135)

- Magazine article:

Robel, Léon (1973). "Translatives." *Change*, 14, pp. 5-13.  
(*TTR*, 25, 1, p. 79)

- Article in an online journal:

Wuggenig, Ulf (2004). "Burying the Death of the Author." *Transversal*. Available at: <<http://eipcp.net/transversal/1204/wuggenig/en>> [consulted 3 June 2012].  
(*TTR*, 25, 2, p. 139)



- Article in a reference book:

Kenny, Dorothy (1998). "Equivalence." In M. Baker, ed. *Routledge Encyclopaedia of Translation Studies*. London and New York, Routledge, pp. 77-80.  
(*TTR*, 25, 1, p. 262)

- An unpublished dissertation:

Tyulenev, Sergey (2009a). *The Role of Translation in the Westernization of Russia in the Eighteenth Century*. Ph.D. dissertation. University of Ottawa. Unpublished.  
(*TTR*, 24, 1, p. 42)

- Published dissertation:

Peng, Kuei-Chuan (2006). *The Development of Coherence and Quality of Performance in Conference Interpreter Training*. Ph.D.dissertation, University of Leeds. <http://www.leeds.ac.uk/cts/research/theses/leeds-cts-2006-04-peng.pdf> [page viewed on July 1, 2007]  
(*TTR*, 21, 1, p. 206)

- Translations are always referenced by author. The following is an example of a reference to both an original and a translation:

Campos, Haroldo de (1970a). "fala prata." In Mary Ellen Solt, ed. *Concrete Poetry: A World View*. Bloomington, University of Indiana Press, p. 101.

Campos, Haroldo de (1970b). "speech silver." Trans. Mary Ellen Solt. In Mary Ellen Solt, ed. *Concrete Poetry: A World View*. Bloomington, University of Indiana Press, p. 102.  
(*TTR*, 25, 2, p. 40)

- A website:

Copac (n.d). *Catalogue of UK Academic Libraries*. Available at: <http://www.copac.ac.uk> [consulted 13 June 2012].  
(*TTR*, 25, 2, p. 186)

- Books in a series:

Marias, Javier (2006). *Your Face Tomorrow*. Vol. 2: *Dance and Dream*. Trans. Margaret Jull Costa. New York, New Directions Books.  
(*TTR*, 25, 2, p. 112)

- Two publishers in two different locations:

Hofstadter, Douglas R. (1979). *Godel, Escher, Bach: An Eternal Golden Braid*. New York, Basic Books; Brighton, Harvester Press.  
(*TTR*, 24, 1, p. 120)

- Publisher in two cities:

Lefevre, André (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. New York and London, Routledge.  
(*TTR*, 25, 2, p. 230)

- Films:

Marshall, Rob (2005). *Memoirs of a Geisha*. Columbia Pictures Industries, Inc.  
(*TTR*, 25, 2, p. 230)

- Audio CD:

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