

CHICAGO STYLE ITALICS

CHICAGO STYLE ITALICS ARE A FUNDAMENTAL ELEMENT IN ACADEMIC AND PROFESSIONAL WRITING, GUIDING AUTHORS ON HOW TO APPROPRIATELY EMPLOY THIS DISTINCTIVE TYPOGRAPHICAL FEATURE FOR EMPHASIS, CLARITY, AND ADHERENCE TO ESTABLISHED SCHOLARLY CONVENTIONS. MASTERING CHICAGO STYLE ITALICS IS ESSENTIAL FOR ANYONE AIMING TO PRODUCE POLISHED, CREDIBLE WORK. THIS COMPREHENSIVE GUIDE WILL DELVE INTO THE NUANCED APPLICATIONS OF ITALICS WITHIN THE CHICAGO MANUAL OF STYLE (CMOS), COVERING EVERYTHING FROM TITLES OF WORKS TO FOREIGN WORDS AND TECHNICAL TERMS. WE WILL EXPLORE THE CORE PRINCIPLES, COMMON PITFALLS, AND SPECIFIC SCENARIOS WHERE ITALICS ARE NOT JUST RECOMMENDED BUT REQUIRED, ENSURING A DEEP UNDERSTANDING OF THIS CRUCIAL STYLISTIC ASPECT.

TABLE OF CONTENTS

INTRODUCTION TO CHICAGO STYLE ITALICS
THE FUNDAMENTAL PURPOSE OF ITALICS
TITLES OF WORKS: A PRIMARY APPLICATION
ITALICIZING BOOKS, JOURNALS, AND WEBSITES
ITALICIZING ARTICLES, CHAPTERS, AND WEB PAGES
FOREIGN WORDS AND PHRASES
EMPHASIS AND INTENDED MEANING
TECHNICAL TERMS AND JARGON
DISTINGUISHING BETWEEN TITLES AND OTHER ELEMENTS
COMMON SCENARIOS AND EXCEPTIONS
ITALICS IN CITATIONS AND BIBLIOGRAPHIES
WHEN NOT TO USE ITALICS
BEST PRACTICES FOR CHICAGO STYLE ITALICS

THE FUNDAMENTAL PURPOSE OF ITALICS

ITALICS IN CHICAGO STYLE SERVE SEVERAL VITAL FUNCTIONS, PRIMARILY AIMED AT ENHANCING READABILITY AND CONVEYING SPECIFIC MEANING. THEY ACT AS A VISUAL CUE, DRAWING THE READER'S ATTENTION TO PARTICULAR WORDS OR PHRASES THAT REQUIRE SPECIAL CONSIDERATION. THIS TYPOGRAPHICAL DISTINCTION HELPS TO SEPARATE AND CATEGORIZE DIFFERENT TYPES OF INFORMATION WITHIN A TEXT, PREVENTING CONFUSION AND IMPROVING THE OVERALL CLARITY OF THE WRITING. UNDERSTANDING THE UNDERLYING RATIONALE BEHIND ITALICIZATION IS KEY TO APPLYING IT CORRECTLY AND EFFECTIVELY.

THE CORE PURPOSE OF ITALICS IS TO SIGNAL THAT A WORD OR PHRASE IS DIFFERENT FROM THE SURROUNDING TEXT IN A SPECIFIC, PREDETERMINED WAY. THIS DIFFERENCE CAN INDICATE THAT THE WORD BELONGS TO A CATEGORY BEING DISCUSSED, SUCH AS THE TITLE OF A CREATIVE WORK, OR THAT IT CARRIES A PARTICULAR EMPHASIS INTENDED BY THE AUTHOR. WITHOUT THESE VISUAL CUES, READERS MIGHT OVERLOOK CRUCIAL DETAILS OR MISINTERPRET THE WRITER'S INTENT, LEADING TO MISCOMMUNICATION AND A DIMINISHED READING EXPERIENCE.

TITLES OF WORKS: A PRIMARY APPLICATION

ONE OF THE MOST FREQUENT AND WELL-DEFINED USES OF ITALICS IN CHICAGO STYLE IS FOR THE TITLES OF MAJOR CREATIVE AND INTELLECTUAL WORKS. THIS CONVENTION HELPS TO CLEARLY DISTINGUISH THESE TITLES FROM THE MAIN BODY OF THE TEXT, ALLOWING READERS TO EASILY IDENTIFY WHAT IS BEING REFERENCED. ADHERING TO THIS RULE IS CRUCIAL FOR ACADEMIC PAPERS, SCHOLARLY ARTICLES, AND PROFESSIONAL PUBLICATIONS, AS IT IS A WIDELY RECOGNIZED STANDARD IN THE PUBLISHING WORLD.

THE CHICAGO MANUAL OF STYLE DICTATES THAT MAJOR WORKS, WHICH ARE TYPICALLY SELF-CONTAINED AND SUBSTANTIAL, SHOULD BE ITALICIZED. THIS BROAD CATEGORY ENCOMPASSES A WIDE ARRAY OF CREATIVE AND SCHOLARLY ENDEAVORS, FROM LITERATURE AND ART TO SIGNIFICANT DIGITAL CONTENT. CONSISTENT APPLICATION ENSURES THAT READERS CAN READILY

DIFFERENTIATE BETWEEN A DISCUSSION ABOUT A BOOK AND THE BOOK'S TITLE ITSELF.

ITALICIZING BOOKS, JOURNALS, AND WEBSITES

WHEN REFERRING TO THE FULL TITLE OF A BOOK, A SCHOLARLY JOURNAL, A MAGAZINE, A NEWSPAPER, A WEBSITE, A FILM, A TELEVISION SERIES, A PLAY, OR A LONG MUSICAL COMPOSITION, ITALICS ARE MANDATORY. FOR INSTANCE, WHEN DISCUSSING SHAKESPEARE'S FAMOUS TRAGEDY, ONE WOULD WRITE *HAMLET*, NOT "HAMLET" OR HAMLET. SIMILARLY, A REFERENCE TO THE LEADING ACADEMIC PUBLICATION IN A FIELD WOULD BE TO *THE JOURNAL OF AMERICAN HISTORY*.

THE SAME RULE APPLIES TO THE NAMES OF MAJOR ONLINE PLATFORMS AND THEIR COMPREHENSIVE CONTENT. FOR EXAMPLE, IF YOU ARE REFERENCING THE ENTIRETY OF A SPECIFIC WEBSITE, ITS TITLE SHOULD BE ITALICIZED, SUCH AS *THE NEW YORK TIMES* WEBSITE OR *WIKIPEDIA*. THIS BROAD APPLICATION ENSURES CLARITY ACROSS VARIOUS MEDIA AND CONTENT TYPES, MAKING IT EASIER FOR READERS TO IDENTIFY THE SOURCE MATERIAL BEING DISCUSSED.

ITALICIZING ARTICLES, CHAPTERS, AND WEB PAGES

IN CONTRAST TO MAJOR WORKS, THE TITLES OF SHORTER, SELF-CONTAINED PIECES THAT ARE PART OF A LARGER WHOLE ARE TYPICALLY ENCLOSED IN QUOTATION MARKS, NOT ITALICIZED. THIS DISTINCTION IS CRITICAL FOR MAINTAINING THE HIERARCHICAL CLARITY OF REFERENCES. FOR EXAMPLE, AN ARTICLE WITHIN A JOURNAL, A CHAPTER WITHIN A BOOK, OR A SPECIFIC PAGE ON A WEBSITE WOULD BE TREATED DIFFERENTLY.

THUS, WHILE THE JOURNAL *NATURE* WOULD BE ITALICIZED, AN ARTICLE PUBLISHED WITHIN IT WOULD BE PLACED IN QUOTATION MARKS, SUCH AS "THE DISCOVERY OF THE HIGGS BOSON." SIMILARLY, A CHAPTER TITLED "THE RENAISSANCE" WITHIN A BOOK WOULD APPEAR AS "THE RENAISSANCE." THIS SYSTEMATIC APPROACH PREVENTS CONFUSION BETWEEN THE OVERARCHING WORK AND ITS CONSTITUENT PARTS, A CORNERSTONE OF PROPER CITATION AND TEXTUAL ORGANIZATION.

FOREIGN WORDS AND PHRASES

CHICAGO STYLE ALSO MANDATES THE USE OF ITALICS FOR FOREIGN WORDS AND PHRASES THAT ARE NOT YET COMMONLY INTEGRATED INTO ENGLISH. THIS PRACTICE SERVES TO HIGHLIGHT THAT THE TERM IS FOREIGN AND MAY REQUIRE SPECIAL ATTENTION FROM THE READER, POTENTIALLY BEING UNFAMILIAR OR HAVING A SPECIFIC NUANCE THAT DIFFERS FROM ITS ENGLISH TRANSLATION. IT SIGNALS A DEPARTURE FROM STANDARD ENGLISH VOCABULARY.

THE GENERAL GUIDELINE IS TO ITALICIZE FOREIGN WORDS AND PHRASES UNLESS THEY HAVE BECOME SO COMMONPLACE IN ENGLISH THAT THEY ARE CONSIDERED NATURALIZED. TERMS THAT APPEAR FREQUENTLY IN DICTIONARIES WITHOUT AN ITALICIZATION NOTE ARE USUALLY SAFE TO USE WITHOUT ITALICS. HOWEVER, FOR LESS COMMON EXPRESSIONS OR TERMS USED IN THEIR ORIGINAL LINGUISTIC CONTEXT, ITALICS ARE THE APPROPRIATE CHOICE.

EXAMPLES OF ITALICIZED FOREIGN WORDS INCLUDE LATIN PHRASES LIKE *AD HOC* OR *DE FACTO*, FRENCH TERMS LIKE *BON APPÉTIT* OR GERMAN WORDS LIKE *SCHADENFREUDE*. THE INTENT IS TO ACKNOWLEDGE THE WORD'S ORIGIN AND TO SIGNAL TO THE READER THAT IT MIGHT NOT BE IMMEDIATELY FAMILIAR. THIS CONVENTION AIDS IN PRECISE COMMUNICATION, ESPECIALLY IN ACADEMIC OR TECHNICAL WRITING WHERE SPECIFIC TERMINOLOGY IS PREVALENT.

EMPHASIS AND INTENDED MEANING

ITALICS CAN BE USED SPARINGLY TO EMPHASIZE A PARTICULAR WORD OR PHRASE WITHIN A SENTENCE. THIS IS A POWERFUL TOOL FOR GUIDING THE READER'S INTERPRETATION AND HIGHLIGHTING WHAT THE AUTHOR CONSIDERS TO BE THE MOST

IMPORTANT ELEMENT OF A STATEMENT. HOWEVER, THIS USAGE SHOULD BE EMPLOYED WITH CAUTION, AS OVERUSE CAN DIMINISH ITS IMPACT AND EVEN APPEAR PATRONIZING TO THE READER.

WHEN ITALICIZING FOR EMPHASIS, THE GOAL IS TO DRAW ATTENTION TO A SPECIFIC WORD THAT CARRIES PARTICULAR SIGNIFICANCE IN THE CONTEXT OF THE SENTENCE. FOR EXAMPLE, IN THE SENTENCE, "I DID NOT SAY HE STOLE THE MONEY; I SAID HE TOOK IT," THE ITALICS ON "NOT" AND "TOOK" EMPHASIZE THE SUBTLE BUT CRUCIAL DISTINCTION THE SPEAKER IS MAKING. THIS APPLICATION IS MORE COMMON IN NARRATIVE OR PERSUASIVE WRITING THAN IN STRICTLY ACADEMIC OR TECHNICAL TEXTS, WHERE CLARITY IS OFTEN ACHIEVED THROUGH PRECISE WORD CHOICE RATHER THAN TYPOGRAPHICAL EMPHASIS.

IT IS IMPORTANT TO NOTE THAT EMPHASIS THROUGH ITALICS SHOULD BE RESERVED FOR SITUATIONS WHERE THE MEANING WOULD OTHERWISE BE AMBIGUOUS OR WHERE THE AUTHOR GENUINELY WANTS TO UNDERScore A SPECIFIC POINT. RELYING ON ITALICS TOO FREQUENTLY CAN UNDERMINE THE STRENGTH OF THE PROSE AND MAKE THE TEXT APPEAR OVERLY DRAMATIC OR INSECURE. OFTEN, REPHRASING THE SENTENCE TO NATURALLY CONVEY THE INTENDED EMPHASIS IS A MORE EFFECTIVE STRATEGY.

TECHNICAL TERMS AND JARGON

IN SPECIALIZED FIELDS, ITALICS CAN BE USED TO INTRODUCE AND DEFINE TECHNICAL TERMS OR JARGON FOR THE FIRST TIME. THIS HELPS READERS UNFAMILIAR WITH THE TERMINOLOGY TO RECOGNIZE IT AS A SPECIFIC CONCEPT THAT WILL BE EXPLAINED. ONCE A TERM HAS BEEN DEFINED, SUBSEQUENT USES USUALLY DO NOT REQUIRE ITALICS.

THIS PRACTICE IS COMMON IN SCIENTIFIC, MEDICAL, AND LINGUISTIC WRITING, WHERE PRECISE TERMINOLOGY IS PARAMOUNT. FOR INSTANCE, WHEN INTRODUCING A NEW CONCEPT IN PSYCHOLOGY, ONE MIGHT WRITE: "THE PHENOMENON OF *COGNITIVE DISSONANCE* OCCURS WHEN AN INDIVIDUAL HOLDS TWO OR MORE CONTRADICTORY BELIEFS, IDEAS, OR VALUES." AFTER THIS INITIAL DEFINITION, THE TERM "COGNITIVE DISSONANCE" CAN BE USED WITHOUT ITALICS IN SUBSEQUENT SENTENCES.

HOWEVER, THERE ARE EXCEPTIONS. SOME TECHNICAL TERMS ARE SO FUNDAMENTAL TO A DISCIPLINE THAT THEY ARE NEVER ITALICIZED, EVEN ON FIRST MENTION. CONVERSELY, IN SOME CASES, AN AUTHOR MIGHT CHOOSE TO ITALICIZE A TERM THROUGHOUT A TEXT TO CONSISTENTLY SIGNAL ITS TECHNICAL NATURE, ESPECIALLY IF THE AUDIENCE IS EXPECTED TO BE LARGELY UNFAMILIAR WITH THE SUBJECT MATTER. ALWAYS CONSULT SPECIFIC STYLE GUIDES OR EDITORIAL PREFERENCES FOR THE MOST APPROPRIATE APPROACH.

DISTINGUISHING BETWEEN TITLES AND OTHER ELEMENTS

A COMMON AREA OF CONFUSION REGARDING ITALICS INVOLVES DIFFERENTIATING BETWEEN TITLES AND OTHER ELEMENTS WITHIN A SENTENCE, SUCH AS GENERIC DESCRIPTIONS OR COMMON NOUNS. CHICAGO STYLE PROVIDES CLEAR GUIDELINES TO ENSURE THAT TITLES ARE CONSISTENTLY IDENTIFIED AND DISTINGUISHED FROM THE SURROUNDING NARRATIVE.

FOR INSTANCE, WHEN REFERRING TO A SHIP'S NAME, THE RULE IS THAT THE SHIP'S NAME IS ITALICIZED, BUT THE GENERIC NOUN REFERRING TO IT IS NOT. SO, ONE WOULD WRITE ABOUT THE LUXURY LINER *TITANIC*, BUT SIMPLY REFER TO "THE SHIP" OR "THE LINER" IN SUBSEQUENT MENTIONS UNLESS REFERRING TO THE SPECIFIC NAME AGAIN. THIS PREVENTS AMBIGUITY AND MAINTAINS CLARITY.

SIMILARLY, THE NAMES OF SPECIFIC LEGAL CASES ARE ITALICIZED, SUCH AS *MARBURY V. MADISON*. HOWEVER, THE GENERIC TERM FOR A LEGAL PROCEEDING IS NOT ITALICIZED. THIS DISTINCTION IS VITAL IN LEGAL WRITING AND HISTORICAL ANALYSIS TO ACCURATELY REPRESENT SPECIFIC PRECEDENTS AND GENERAL LEGAL CONCEPTS.

COMMON SCENARIOS AND EXCEPTIONS

BEYOND THE GENERAL RULES, SEVERAL SPECIFIC SCENARIOS AND EXCEPTIONS GOVERN THE USE OF ITALICS IN CHICAGO STYLE. UNDERSTANDING THESE NUANCES IS CRUCIAL FOR ACHIEVING A HIGH LEVEL OF ACCURACY AND PROFESSIONALISM IN WRITING.

ONE FREQUENT EXCEPTION RELATES TO THE NAMES OF DEITIES. WHILE GENERAL REFERENCES TO GODS ARE NOT ITALICIZED (E.G., "THE GODS OF OLYMPUS"), SPECIFIC NAMES ARE OFTEN ITALICIZED WHEN REFERRING TO THEM IN THEIR DIVINE CAPACITY, PARTICULARLY IN RELIGIOUS OR MYTHOLOGICAL TEXTS. HOWEVER, COMMON USAGE OFTEN DICTATES NO ITALICS FOR NAMES THAT HAVE BECOME WIDELY KNOWN, SUCH AS GOD OR ALLAH. THE CONTEXT AND THE SPECIFIC FIELD OF STUDY PLAY A SIGNIFICANT ROLE HERE.

ANOTHER AREA TO CONSIDER IS THE CAPITALIZATION OF WORDS WITHIN TITLES. WHILE TITLES OF MAJOR WORKS ARE ITALICIZED, THE CAPITALIZATION WITHIN THOSE TITLES FOLLOWS STANDARD TITLE-CASE CONVENTIONS. FOR INSTANCE, IT'S *THE LORD OF THE RINGS*, NOT *THE LORD OF THE RINGS*.

ITALICS IN CITATIONS AND BIBLIOGRAPHIES

IN CHICAGO STYLE CITATIONS AND BIBLIOGRAPHIES, ITALICS PLAY A CRUCIAL ROLE IN IDENTIFYING THE SOURCE PUBLICATION. AS MENTIONED EARLIER, THE TITLES OF BOOKS, JOURNALS, NEWSPAPERS, AND WEBSITES ARE ITALICIZED IN BOTH FOOTNOTES/ENDNOTES AND THE BIBLIOGRAPHY. THIS CONSISTENT APPLICATION HELPS READERS QUICKLY LOCATE THE FULL SOURCE INFORMATION.

FOR EXAMPLE, A BIBLIOGRAPHIC ENTRY FOR A BOOK WOULD LOOK SOMETHING LIKE THIS: SMITH, JOHN. *THE HISTORY OF CHICAGO*. CHICAGO: UNIVERSITY OF CHICAGO PRESS, 2020. HERE, THE TITLE OF THE BOOK, *THE HISTORY OF CHICAGO*, IS CLEARLY ITALICIZED. THIS ADHERENCE TO FORMAT ENSURES THAT THE BIBLIOGRAPHIC LIST IS CLEAR, ORGANIZED, AND EASY TO NAVIGATE, ALLOWING RESEARCHERS TO VERIFY SOURCES EFFICIENTLY.

SIMILARLY, WHEN CITING AN ARTICLE IN A JOURNAL, THE JOURNAL'S TITLE IS ITALICIZED, WHILE THE ARTICLE'S TITLE IS PLACED IN QUOTATION MARKS. THIS HIERARCHICAL FORMATTING IS MAINTAINED THROUGHOUT ALL CITATION ELEMENTS, REINFORCING THE DISTINCTION BETWEEN THE LARGER PUBLICATION AND ITS CONTAINED WORK.

WHEN NOT TO USE ITALICS

WHILE ITALICS ARE WIDELY USED, THERE ARE MANY INSTANCES WHERE THEY ARE INAPPROPRIATE. OVERUSE OR INCORRECT APPLICATION CAN DETRACT FROM THE PROFESSIONALISM OF A TEXT. CHICAGO STYLE IS QUITE CLEAR ON WHEN TO AVOID THIS TYPOGRAPHICAL TOOL.

- **PROPER NOUNS (UNLESS PART OF A TITLE):** GENERALLY, PROPER NOUNS LIKE NAMES OF PEOPLE, PLACES, AND ORGANIZATIONS ARE NOT ITALICIZED UNLESS THEY ARE PART OF A TITLE THAT REQUIRES IT.
- **COMMON WORDS:** WORDS THAT ARE PART OF THE STANDARD ENGLISH VOCABULARY, EVEN IF THEY ORIGINATE FROM ANOTHER LANGUAGE BUT ARE CONSIDERED NATURALIZED, DO NOT NEED TO BE ITALICIZED.
- **SHORT WORKS WITHIN LARGER WORKS:** AS PREVIOUSLY NOTED, TITLES OF ARTICLES, ESSAYS, CHAPTERS, POEMS, SONGS, AND INDIVIDUAL WEB PAGES ARE ENCLOSED IN QUOTATION MARKS, NOT ITALICIZED.
- **GENERIC TERMS:** TERMS THAT DESCRIBE A TYPE OF WORK OR OBJECT, RATHER THAN ITS SPECIFIC TITLE, ARE NOT ITALICIZED (E.G., "A NOVEL," "A SYMPHONY," "A NEWSPAPER").

- **OVEREMPHASIS:** USING ITALICS SOLELY FOR EMPHASIS SHOULD BE DONE WITH EXTREME RESTRAINT, AS IT CAN WEAKEN THE PROSE.

BY UNDERSTANDING THESE CLEAR BOUNDARIES, WRITERS CAN ENSURE THAT THEIR USE OF ITALICS IS BOTH APPROPRIATE AND EFFECTIVE, CONTRIBUTING TO A POLISHED AND PROFESSIONAL FINAL PRODUCT.

BEST PRACTICES FOR CHICAGO STYLE ITALICS

TO ENSURE CONSISTENT AND CORRECT APPLICATION OF CHICAGO STYLE ITALICS, SEVERAL BEST PRACTICES CAN BE ADOPTED. THESE GUIDELINES AIM TO STREAMLINE THE PROCESS AND MINIMIZE ERRORS, LEADING TO A MORE POLISHED AND CREDIBLE PIECE OF WRITING.

FIRSTLY, MAINTAIN A STYLE SHEET. FOR LONGER PROJECTS OR WHEN WORKING WITH A TEAM, A STYLE SHEET DETAILING SPECIFIC DECISIONS REGARDING THE USE OF ITALICS FOR CERTAIN TERMS OR CATEGORIES CAN BE INVALUABLE. THIS ENSURES UNIFORMITY ACROSS THE ENTIRE DOCUMENT.

SECONDLY, CONSULT THE CHICAGO MANUAL OF STYLE FREQUENTLY. FOR ANY QUESTION OR AMBIGUITY, THE CMOS IS THE DEFINITIVE AUTHORITY. FAMILIARITY WITH ITS SECTIONS ON TYPOGRAPHY AND PUNCTUATION WILL ANSWER MOST QUERIES REGARDING ITALICS.

FINALLY, PROOFREAD METICULOUSLY WITH A SPECIFIC FOCUS ON ITALICS. DURING THE FINAL STAGES OF EDITING, DEDICATE TIME SOLELY TO CHECKING THE CORRECT AND CONSISTENT APPLICATION OF ITALICIZATION. PAY CLOSE ATTENTION TO TITLES, FOREIGN WORDS, AND INSTANCES OF INTENDED EMPHASIS, ENSURING THEY ALIGN WITH CMOS GUIDELINES.

ADHERING TO THESE PRACTICES WILL NOT ONLY IMPROVE THE ACCURACY OF YOUR WORK BUT ALSO ENHANCE ITS OVERALL READABILITY AND PROFESSIONAL PRESENTATION, DEMONSTRATING A KEEN ATTENTION TO DETAIL AND A MASTERY OF ACADEMIC WRITING STANDARDS.

IN CONCLUSION, THE CORRECT AND JUDICIOUS USE OF CHICAGO STYLE ITALICS IS A HALLMARK OF EFFECTIVE SCHOLARLY AND PROFESSIONAL COMMUNICATION. FROM CLEARLY DELINEATING TITLES OF WORKS TO HIGHLIGHTING FOREIGN TERMS AND PROVIDING SUBTLE EMPHASIS, ITALICS SERVE A CRITICAL ROLE IN GUIDING THE READER AND ENSURING TEXTUAL CLARITY. BY UNDERSTANDING THE PRINCIPLES, COMMON APPLICATIONS, AND EXCEPTIONS OUTLINED IN THIS GUIDE, WRITERS CAN CONFIDENTLY NAVIGATE THE COMPLEXITIES OF ITALICIZATION AND PRODUCE POLISHED, CREDIBLE WORK THAT ADHERES TO THE HIGHEST STANDARDS OF THE CHICAGO MANUAL OF STYLE.

FAQ

Q: WHEN SHOULD I ITALICIZE THE TITLE OF A WEBSITE IN CHICAGO STYLE?

A: YOU SHOULD ITALICIZE THE TITLE OF A WEBSITE IN CHICAGO STYLE WHEN YOU ARE REFERRING TO THE WEBSITE AS A WHOLE, PARTICULARLY ITS HOMEPAGE OR THE OVERARCHING ENTITY. FOR INSTANCE, YOU WOULD ITALICIZE *THE NEW YORK TIMES* WHEN DISCUSSING THE NEWSPAPER'S WEBSITE. HOWEVER, IF YOU ARE REFERRING TO A SPECIFIC PAGE OR ARTICLE ON THAT WEBSITE, THE TITLE OF THAT SPECIFIC PAGE OR ARTICLE WOULD TYPICALLY BE ENCLOSED IN QUOTATION MARKS, NOT ITALICIZED.

Q: ARE FOREIGN WORDS ALWAYS ITALICIZED IN CHICAGO STYLE?

A: No, not all foreign words are italicized in Chicago style. Generally, you italicize foreign words and phrases that are not yet commonly integrated into English. If a foreign word is widely understood and used in English, appearing in standard dictionaries without an italicization note, it is usually not italicized. For example, "kindergarten" or "déjà vu" are commonly used enough not to require italics.

Q: HOW DO I ITALICIZE FOR EMPHASIS IN CHICAGO STYLE?

A: In Chicago style, italics can be used sparingly for emphasis on a specific word or phrase within a sentence. However, this should be done with extreme caution and only when it is necessary to clarify meaning or draw attention to a crucial element that might otherwise be overlooked. Overusing italics for emphasis can weaken the prose and make the text appear less professional. It's often better to rephrase a sentence to convey emphasis naturally.

Q: WHAT IS THE RULE FOR ITALICIZING TITLES OF SHORTER WORKS VERSUS MAJOR WORKS IN CHICAGO STYLE?

A: In Chicago style, titles of major works, which are self-contained and substantial, are italicized. This includes books, journals, magazines, newspapers, websites, films, television series, plays, and long musical compositions. In contrast, titles of shorter works that are part of a larger whole, such as articles, essays, chapters, poems, songs, or individual web pages, are enclosed in quotation marks.

Q: SHOULD I ITALICIZE THE NAMES OF SHIPS, TRAINS, OR AIRCRAFT IN CHICAGO STYLE?

A: Yes, in Chicago style, the names of specific ships, trains, aircraft, and other similar vehicles are italicized. For example, you would refer to the *Titanic*, the *Orient Express*, or the *Enola Gay*. However, generic terms referring to these types of vehicles, such as "the ship," "the train," or "the aircraft," are not italicized.

Q: WHEN DO I USE ITALICS FOR TECHNICAL TERMS IN CHICAGO STYLE?

A: In Chicago style, you can use italics to introduce and define technical terms or jargon for the first time within a text, especially if you anticipate your audience may be unfamiliar with them. Once the term has been defined, subsequent uses typically do not require italics. This helps readers identify and understand specific terminology within a specialized field.

Q: WHAT IS THE DIFFERENCE BETWEEN ITALICIZING A JOURNAL AND AN ARTICLE IN CHICAGO STYLE?

A: In Chicago style, the title of a scholarly journal is italicized, as it is considered a major work. For example, *The American Historical Review* would be italicized. However, the title of an individual article published within that journal is enclosed in quotation marks, not italicized. For instance, an article might be titled "The Impact of the Printing Press" within the journal.

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