

MECHADEMIA STYLE GUIDE

Version 4.0 by Andrea Horbinski, 25 March 2018

Originally compiled by Christopher Bolton

Mechademia style is based primarily on the Chicago citation style. For a full guide to Chicago style, refer to the Purdue OWL website. Mechademia style follows the current version on the [Purdue OWL site](#), regardless of more recent updates to the Chicago style guide which may be paywalled. When in doubt about any formatting or citation question, default to Chicago style as detailed on the Purdue OWL site.

Publication information for anime and manga can be particularly challenging. Frequently there are multiple works in different media with the same title. Careful citation and documentation are important so readers can understand which work you are discussing.

In your manuscript, indicate italics with underlining. This is how italics are indicated in this guide.

Finally, while the following guide mainly refers to Japanese in terms of citation styles, the principles may be applied to citations in any language other than English, i.e. Mandarin, Korean, Tagalog, etc.

ROMANIZATION OF JAPANESE

Consistent, correct romanization is necessary so that readers can look up works and people in Japanese reference sources. If you do not work in Japanese and are unsure about romanizations, consult carefully with the editor assigned to you.

Names and Titles

In general, you should follow the prevailing practice to indicate names. Accordingly, most Japanese names of creators, critics, etc. should appear in Japanese order, with the family name followed by the given name. This applies to endnotes as well.

Exceptions include Japanese figures working globally or in Anglophone countries, such as Takashi Murakami or Yoshikuni Igarashi, or figures who are known by single names in accordance with art practice, e.g. Rakuten, Ippei.

Some artists and directors use non-standard romanizations to represent their names, e.g. Matsumoto Leiji. When referring to these figures, use the romanization in current use in North America. When in doubt as to prevailing practice, consult Wikipedia across the relevant languages.

For titles of works and names of characters, writers may use the names most familiar to North American audiences.

Azumanga Daioh is an example.

Japanese orthography in the Roman alphabet is exceptionally exuberant and creative, and not all of its niceties are easily replicable or relevant in English-language publishing. Use the correct orthography for a title when it is relatively painless to do so, e.g. Yuri!!! on Ice. Others may be discarded, such as the symbol in the Japanese orthography for Lucky Star (Raki☆suta) or that denoting Prince in his “Artist Formerly Known As” era. Similarly, describe emoji rather than attempting to insert or quote them in text.

See also the section on titles in this Guide.

Italicization

Romanized Japanese is not italicized. Italics should be used solely for titles of works or for emphasis.

Noriko finds the okonomiyaki in Osaka "much, much tastier" ("motto motto oishii"). She hates okonomiyaki in Hiroshima.

Romanization System for Japanese

Mechademia uses a modified Hepburn system, similar to that in the Kenkyûsha romanized dictionaries. In most cases, writers in doubt about how to romanize a word may consult a Kenkyûsha dictionary.

Long vowels must be indicated. Failure to do so is akin to a spelling mistake. Represent long vowels as follows. Indicate long u and o vowels with a circumflex accent (as in this guide); these will be converted to macrons at the press. Please do not try to generate the macrons yourself.

long u = û
 long o (oo and ou) = ô
 long e (ei) = ei
 long e (ee) = ê
 long i = ii
 long a = â

Names that are familiar in English (Osaka, Tokyo, Hokkaido) do not need macrons. Similarly, names of Japanese companies that do business in English (e.g. Kodansha) should also omit macrons. When in doubt about whether to omit macrons, consult Wikipedia or the [Merriam-Webster dictionary](#).

Spacing, Capitalization etc. in Romanized Japanese

- Capitalize proper nouns, including names of publishers.
- Capitalize the first word (only!) of a romanized sentence or a title. Do not capitalize subsequent words in titles, except proper nouns. Capitalize the first word of a subtitle too.

Ueno's work includes Kurenai no metaru sûtsu: Anime to iu senjô.

- Represent particles like ni, he, de, etc. as separate words
- Use hyphens before name suffixes like -san, -sama, -chan. Avoid use of hyphens elsewhere in romanized Japanese.

- Where the nasal syllable "n" is followed by a single-vowel syllable ("a" "i" "u" "e" "o") or a y+vowel syllable ("ya" "yu" "yo"), a single quote may be placed after the n if there might be ambiguity about the word represented, especially for names.

Ko+ni+shi (a name) is represented as "Konishi"
 Ke+n+i+chi (a name) is represented as Ken'ichi

shi+nyo+u (excrement) is "shinyô"
 shi+n+yo+u (trust) is "shin'yô"

but ho+n+ya+ku (translation) can safely be written "honyaku" without a single quote, since it is a common word and there is no such word as ho+nya+ku to confuse it with.

Romanization of Chinese

Mechademia follows the [ALA-LC Table](#) for Chinese transliteration. Authors should transcribe characters and Mandarin into Pinyin, omitting tone marks, in accordance with Library of Congress practice. Authors may use Wade-Giles to transcribe Cantonese as appropriate, at their discretion. Familiar names in English (e.g. Hong Kong) should be used as-is. Consult Wikipedia or the Merriam-Webster dictionary to determine common English usage as necessary.

Romanization of Korean

Mechademia follows the [Revised Romanization system for Korean](#), officially promulgated by the government of South Korea.

CITATION & ENDNOTES

Sources are documented in endnotes. **There is no separate bibliography or list of works cited.** Insert the endnotes with the endnote feature of your word processor. Discursive endnotes should be kept to a minimum; incorporate your points into the body of your article to the greatest extent possible.

Titles in the body of the text

For primary texts and Japanese works, if possible the original date of publication should be given in parentheses in the text (if it is not mentioned nearby), and both the Japanese and English titles should be provided.

For works with a published English translation or an established English title, use the English title and give the date and the Japanese title in parentheses at the first occurrence.

Ôtomo Katsuhiko's manga [A Child's Dream](#) (1983, [Dômu](#)) has many parallels with the manga version of [Akira](#) (1984-93).

Published English titles are italicized and in "title case": all major words are capitalized, as in A Child's Dream. Where the Japanese and English titles are the same, as for Akira, there is no need to repeat the title.

For works without an established English title, provide your own translation in parentheses. After the first occurrence, use either the Japanese or the translation consistently to refer to the text.

Abe's collection Toshi e no kairo (1980, Circuits to the city) contains an essay on this theme.

Where there is no published English translation, translations of Japanese titles are not italicized and appear in "sentence case": only the first word of the title (and subtitle) and proper nouns are capitalized.

Japanese titles appear in sentence case: capitalize only the first word of the title (and subtitle) and proper nouns. Publications such as the Asahi Shinbun may be referred to as they would in English, with all words capitalized, e.g. The Washington Post.

First citations

The first time you cite a given source, give full bibliographic information in the endnote. Subsequent citations to the same source use an abbreviated format.

Book

¹Miriam Silverberg, Erotic Grotesque Nonsense: The Mass Culture of Japanese Modern Times (Berkeley, CA: University of California Press, 2006), 30.

²Yamaguchi Yasuo, Nihon no anime zenshi: Sekai wo seishita Nihon anime no kiseki (Collected records of Japanese anime: The miracle of Japanese anime, which won over the world) (Tokyo: Ten Books, 2004).

Give the pages you are citing or quoting. Omit pages if you are citing the whole work.

If there is no published English translation, place your own translation of the title in parentheses. Capitalize only the first word of the title and subtitle, and proper nouns. If there is a published English translation, see the following example.

Japanese book with a published translation

¹¹Murakami Ryû, Koin rokkâ beibiizu, 2 vols. (Tokyo: Kodansha, 1984); translated by Stephen Snyder as Coin Locker Babies (Tokyo: Kodansha International, 1995).

¹²Abe Kôbô, Dai yon kanpyôki, in Abe Kôbô zenshû (Complete works of Abe Kôbô) (Tokyo: Shinchosha, 1997-2000), 9:9-174; translated by E. Dale Saunders as Inter Ice Age 4 (New York: Knopf, 1970).

In general, use these formats for translated books if you worked with both the original and the translation. If you worked only with the translation, you do not need to provide publication information for the original.

Book chapter

³¹ Christopher Bolton, "Anime Horror and Its Audience: 3x3 Eyes and Vampire Princess Miyu," in Japanese Horror Cinema, ed. Jay McRoy (Edinburgh: Edinburgh Univ. Press, 2005), 71.

³² Ithiroi Tadashi, "Mieru mono, mienai mono" (Seen and unseen), in Zenryaku Oshii Mamoru-sama (Dear Oshii Mamoru), ed. Noda Makoto (Tokyo: Futtowaaku, 1998), 165.

³³ Richard J. Hand, "Aesthetics of Cruelty: Traditional Japanese Theater and the Horror Film," in McRoy, Japanese Horror Cinema, 18-28.

Give the pages you are citing or quoting. Give the inclusive pages numbers for the whole article only if you are citing the whole article.

If you cite two different chapters from a single collection, publication information for the collection is abbreviated the second time around (note 33).

Journal Article

⁴¹ Thomas LaMarre, "From Animation to Anime: Drawing Movements and Moving Drawings," Japan Forum 14, no. 2 (2002): 329-67.

⁴² Yamamoto Kanae, "Gendai no kokkeiga oyobi fûshiga nitsuite," Hôsun, February 1907: 3-4.

Include the volume of the journal. If pagination is successive within a volume, the issue number may be omitted. If the issue number is omitted, the month or season of publication may be added before the year.

Online Journal

⁵¹ Alex Leavitt and Andrea Horbinski, "Even a Monkey Can Understand Fan Activism: Political Speech, Artistic Expression, and a Public for the Japanese Dôjin Community," Transformative Works and Cultures 10 (June 2012), DOI:10.3983/twc.2012.0321.

Website

⁶¹ Nele Noppe, "The Cultural Economy of Fanwork in Japan: Dôjinshi Exchange as a Hybrid Economy of Open Source Cultural Goods" (PhD diss, Katholieke Universiteit Leuven, 2014), <http://www.nelenoppe.net/dojinshi/Thesis> (accessed February 16, 2017).

Blog Post, etc

⁷¹ obsession_inc. "Affirmational Fandom vs. Transformational Fandom." Accessed February 16, 2017. <https://obsession-inc.dreamwidth.org/82589.html>.

Film and Anime

Give the information for the release you viewed, and if via a streaming service, the date of last access. For YouTube and other online video sites, provide the link as well.

⁸¹ Kôkaku kidôtai: Ghost in the Shell, dir. Oshii Mamoru (1995); translated as Ghost in the Shell (Manga Entertainment, 1998).

⁸² Norakuro nitôhei (Private First Class Norakuro), dir. Seo Mitsuo (1935). Available at <https://www.youtube.com/watch?v=e1SoFKpZN1k>, accessed 17 February 2017.

⁸³ Yuri!!! on Ice, dir. Yamamoto Sayo (2016); available on Crunchyroll. Accessed 25 December 2016.

⁸⁴ Gojira, dir. Honda Ishirô (1954); reedited and released in the U.S. in 1956 as Godzilla, King of the Monsters (Sony, 2002).

Give the Japanese release dates, but it is not necessary to give Japanese production information for Japanese films, OVAs, or TV series unless it is important for your argument.

Manga

⁹¹ Hagio Moto, Tôma no shinzô (Tôma's heart), 3 vols. (Tokyo: Flower Comics, 1975).

⁹² Yamagishi Ryôko, Hi izuru tokoro no tenshi (Prince of the land of the rising sun), vols. 1-9 of Yamagishi Ryôko zenshû (Complete works of Yamagishi Ryôko) (Tokyo: Kadokawa Shoten, 1986).

Provide citations to easily obtainable editions of the manga or whatever edition you used. You may provide original publication information elsewhere in the note or in the text if you like.

Electronic Mailing lists and Web Forums

Author ("screen name"), posting to "forum name," date of post, URL (accessed date).

¹⁰¹ Tom Wilkes ("ctw"), posting to "Old Home Bulletin Board," Sept. 6, 2003, <http://cff.ssw.net/forum/viewtopic.php?p=954#954> (accessed July 6, 2006).

¹⁰² See the discussions on "The Old Home Bulletin Board: A Haibane Renmei Forum," <http://cff.ssw.net/forum/>; see especially the thread "Reki's interpretation of what it means to be 'tsumitsuki,'" May 19-23, 2004, <http://cff.ssw.net/forum/viewtopic.php?t=589> (accessed July 6, 2006).

Video Games

Developer, title (publisher if different), release year (place of release if specifically relevant).

¹¹³ Chunsoft, Dragon Quest (published by Enix), 1986 (Japanese release).

Subsequent citations

After the first note for a given work, subsequent notes use a shorted form consisting of the author's last name, shortened title, and page.

Use "Ibid." to refer to the work and page cited in the note immediately preceding. "Ibid." may also be used with a different page number. Note the placement of the period and comma, and note that "Ibid." is not italicized.

¹²¹ Bolton, "Anime Horror," 67.

¹²² Ibid.

¹²³ Abe, Inter Ice Age 4, 123.

¹²⁴ Ibid., 124-25.

¹²⁵ Yamagishi, Tenshi, 2:245.

MISCELLANEOUS

Dates/Decades/Eras

Mechademia does not use apostrophes in decades, e.g. "1970s" not "1970's." Write out centuries in lower case letters, e.g. "seventeenth century" not "17th century." Cite all dates in Month/Day/Year of Common Era (BCE/CE) format, rather than Christian reckoning (BC/AD) or other styles (unless the alternative style is germane to your point—i.e. Japanese imperial dating).

The 1970s saw a flowering of shojo manga in Japan, spearheaded by the eighteenth century-France fantasy The Rose of Versailles.

Decimals

Always express decimals in numerical form.

Approximately 9.5 percent of Kaze no tani no Nausicaä was excised from Warriors of the Wind.

Endnotes

Use your word processor to create a continuous series of endnotes numbered with Arabic numerals. If you don't know how to do this, google it.

Hyphenation

As a general rule of Chicago style, as little hyphenation as possible is preferred. Use hyphenation only to avoid confusion (e.g. between vowels) or in the case of a neologism or a quotation. When in doubt, look up the word in Merriam-Webster's Collegiate Dictionary and use the form cited there.

Neoliberal postmodernity embraces a neobaroque aesthetic of neo-rococo consumption and cooperation.

Numbers

Write out numbers from one to ten; higher than 11, use numerals, except at the beginning of a sentence (in which case, numbers should always be written out).

Of the first 13 Revolutionary Girl Utena episodes, three are completely frivolous.

Percentages

Always write "percent," never "per-cent" or "%" (except in tables).

Five percent of the world's population uses 25 percent of its energy.

Spacing

Use one space between sentences. Place no space between an endnote or a quotation mark and the text it encloses.

U.S./United States

Write "U.S" (never "US") only as an adjective: write "United States" as a noun.

The United States-Japan Security Treaty codified U.S. strategic interests in East Asia.

REFERENCES

- *The Chicago Manual of Style*, 17th ed. (Chicago: Chicago Univ. Press, 2017).
- ALA-LC Romanization Tables: A guide to romanization from the American Library Association and the Library of Congress. This is used mainly to determine how to divide words in Japanese (For example, "isu ni suwatte iru" is preferred over "isuni suwatteiru"). Most authors will not need to consult this, but it can be useful for proofreaders. Note that Mechademia does not follow the ALA-LC Romanization for Korean.