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# MECHADEMIA

SECOND ARC    STYLE GUIDE FOR  
AUTHORS AND EDITORS

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## **1 Description**

## **2 Document Settings**

## **3 Citations**

### 3a. First Citations

- 31 *Single author book*
- 32 *Japanese book with a published translation*
- 33 *Book chapter*
- 34 *Journal article*
- 35 *Online journal*
- 36 *Website*
- 37 *Blog, Post, etc.*
- 38 *Film and anime*
- 39 *Manga*
- 3.11 *Electronic Mailing lists and Web Forums*
- 3.12 *Video Games*

### 3b. Subsequent Citations

### 3c. Scientific and Anthropological Citations

## **4 Romanization of Japanese and Other Asian Languages**

- 41 Names and titles
- 42 Italicizations
- 43 Romanizations System for Japanese
- 44 Spacing, Capitalization etc. in Romanized Japanese
- 45 Romanization of Chinese
- 46 Romanization of Korean

## **5 Genre Names and Key Fan Jargon**

- 51 Capitalization
- 52 Italics
- 53 Spelling: Special Cases
- 54 Acute Accents and Miscellaneous



## 1 DESCRIPTION

*Mechademia: Second Arc* is dedicated to the art of the essay, and the scholarship of Asian popular culture; but also, the articulation of these findings, theories, and insights presented in prose style, based on *The Chicago Manual of Style*, ed. 17. Each volume is organized around a theme described in the Call for Papers (CFP) posted on our website: [www.mechademia.net](http://www.mechademia.net)

This journal is peer-reviewed, and published biannually by the University of Minnesota Press, Minneapolis, Minnesota. Each essay should contain 5,000 to 7,000 words, including the Endnote Bibliographic citation section. **Each essay should be submitted as a Word document or a PDF.**

## 2 DOCUMENT SETTINGS

- Please use a fresh Word document free of any previous formatting.
- Do not use any automatic or otherwise headings or endings; do not paginate your document.
- Use Times New Roman font at 12 points, and set the spacing at 1.5 lines.
- Use margins set at: top- 1", bottom- 1", left- 1", right- 1".
- Create new paragraphs with hard returns, no space between paragraphs.
- Underline subtitles with space above and below subtitle.
- First sentence under a section title should not be indented, but remain in line with the section title.

## 3 CITATIONS

All endnote citations should be done using the INSERT dropdown on the Word menu bar, then go to "Footnote..." and follow the notation pictured below:

The screenshot shows the 'Footnote and Endnote' dialog box with the following settings:

- Location:** Endnotes (selected), End of document
- Footnote Layout:** Columns: Match section layout
- Format:** Number format: 1, 2, 3, ...; Custom mark: (empty); Start at: 1; Numbering: Continuous
- Apply Changes:** Apply changes to: Whole document

This will automatically insert all superscript numerical inserts in the essay, and deliver you at the proper place in the Endnote section for the citation to be typed.



Use only Chicago Style citations. When in doubt about any formatting or citation question, default to Chicago style as detailed on the Purdue OWL website. 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.

Only the sources of quotations and paraphrases 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 notes should be merged within the text or dismissed. There can be no notes, Cfs, or “See also” in the Endnote section. An exception is made for translator's notes, which should be as short as possible, in published translations.

### 3a. 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.

#### 31 *Single author book:*

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

2 Yamaguchi Yasuo, *Nihon no anime zenshi: Sekai o 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.

#### 32 *Japanese book with a published translation:*

11 Murakami Ryū, *Koin rokkā beibizu*, 2 vols. (Tokyo: Kodansha, 1984); translated by Stephen Snyder as *Coin Locker Babies* (Tokyo: Kodansha International, 1995).

12 Abe Kōbō, *Dai yon kanpyōki*, in *Abe Kōbō zenshū* (Complete works of Abe Kōbō) (Tokyo: Shinchōsha, 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 or only the original. (Even if you did not work with the translation, that information can help guide readers unfamiliar with Japanese, etc. to the appropriate work.) If you worked only with the translation, you do not need to provide publication information for the original.*

#### 33 *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 University Press, 2005), 71.

32 Ihiroi Tadashi, “Mieru mono, mienai mono” (Seen and unseen), in *Zenryaku Oshii Mamoru-sama* (Dear Oshii Mamoru), ed. Noda Makoto (Tokyo: Futtowāku, 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).*

**34 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 fūshiga ni tsuite,” *Hōsun*, 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.*

**35 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 Dōjin Community,” *Transformative Works and Cultures* 10 (June 2012), DOI:10.3983/twc.2012.0321.

**36 Website:**

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

**37 Blog, Post, etc.:**

71 obsession\_inc., “Affirmational Fandom vs. Transformational Fandom,” <https://obsession-inc.dreamwidth.org/82589.html>. Accessed 17 April 2017.

**38 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 *Kōkaku kidōtai: Ghost in the Shell*, dir. Oshii Mamoru (1995); translated as *Ghost in the Shell* (Manga Entertainment, 1998).

82 *Norakuro nitōhei* (Private First Class Norakuro), dir. Seo Mitsuo (1935), available at <https://www.youtube.com/watch?v=e1SoFKpZN1k>.

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

84 *Gojira*, dir. Honda Ishirō (1954); re-edited and released in the United States 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.*

**39 Manga:**

For untranslated works that have a generally agreed upon English title, **be sure to use that title.**

91 Hagio Moto, *Tōma no shinzō* (The Heart of Thomas), 3 vols. (Tokyo: Flower Comics, 1975).



92 Yamagishi Ryōko, *Hi izuru tokoro no tenshi* (Prince of the land of the rising sun), vols. 1-9 of *Yamagishi Ryōko zenshū* (Complete works of Yamagishi Ryōko) (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.*

### 3.11 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>.

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>.

### 3.12 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 shortened form** consisting of the author’s last name, shortened title, and page.

**Do not use “Ibid.”** to refer to the work and page cited in the note immediately preceding. Instead use the short form: author last name, title (shortened version if a long title), and page number if different from the citation above, but if on the same page, no number is necessary.

123 Abe, Inter Ice Age 4, 123.

124 Abe, Inter Ice Age 4, 124.

125 Yamagishi, *Hi izuru tokoro*, 2:245.

### Scientific and Anthropological Citations:

This is a journal of the humanities, not a scientific or anthropological journal, although we welcome essays that come from the research results of such studies. Consequently, in that essay, tables or graphs of data can be inserted as images to refer to, but any analysis has to be well written in prose style—not a complex, scientific analyses of processes and techniques – but focused on the concept and results of such studies. In other words, you are not reporting results and processes with this essay, you are vaulting the results and conclusions of that study into **how and what it means** for cultures, for global peoples, and even for history.

That said, if you wish to cite the papers and findings of such works, we invite you to cite those works in your endnote section. Consequently, unlike the APA style wherein the citations of numerous scientific studies occur in order to reference results, we ask you **cite only the work you are directly quoting or referencing** at that point in your essay.

1. Priamvada Paudyal et al, “Obtaining Self-Samples to Diagnose Curable Sexually Transmitted Infections: A Systematic Review of Patients’ Experiences,” *PLoS ONE*10, no. 4 (2015) no. 4 (2015): 2-3, e0124310. <https://doi.org/10.1371/journal.pone.0124310>.



Unpublished studies, analyses, or materials that have not been archived may be cited like other unpublished material, with information on location replaced by wording that describes the origin of the information. The location is not mentioned.

1. Private collection of Trinity Overmyer.
2. In the author's possession.
3. Priamvada Paudyal et al, "Obtaining Self-Samples to Diagnose Curable Sexually Transmitted Infections: A Systematic Review of Patient's Experiences," *PLoS ONE*10, no. 4 (2015) (forthcoming).

## 4 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 with the editor assigned to you.

### 4.1 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**, unless the subject has a professional name they are known by, such as Joe Hishaishi. 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.

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.

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.

Ōtomo Katsuhiro's manga *A Child's Dream* (1983, *Dōmu*) 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*.

## 42 Italicization

Italics should be used for titles of works or for emphasis. Any word in Romanized Japanese should be italicized only in its initial use in each essay, and afterward, not italicized in the balance of the essay: “Use italics for isolated words and phrases from another language unless they appear in Webster’s or another standard dictionary” (see 7.54). If a word from another language becomes familiar through its repeated use throughout a work, it need be italicized only on its first occurrence. If it appears only rarely, however, italics may be retained.” (7.53, pg. 434)

Noriko finds the okonomiyaki in Osaka “much, much tastier” (*“motto motto oishi”*). She *hates* okonomiyaki in Hiroshima.

## 43 Romanization System for Japanese

**Mechademia uses a modified Hepburn system**, similar to that in the Kenkyūsha Romanized dictionaries. In most cases, writers in doubt about how to Romanize a word may consult a Kenkyūsha dictionary.

**Long vowels must be indicated. Failure to do so is akin to a spelling mistake.** Represent long vowels as follows:

long u = ū

long o (oo and ou) = ō

long e (ei) = ei

long e (ee) = ē

long i = ī

long a = ā

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.

The particles は, を, and へ are Romanized wa, o, and e, respectively, not ha, wo, and he.

The ん sound should be written as n, even before b and p sounds. So, write shinbun and kanpō, not shimbun and kampō.

For clarity, use an apostrophe between syllables when the first syllable ends with the letter n and the following syllable begins with the letter a, i, u, e, o, and y and when it is necessary to separate romanization. Thus, write ren'ai and hon'yaku, not renai and honyaku.





#### 44 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/subtitle. Do not capitalize subsequent words in titles, except proper nouns.

Ueno's work includes *Kurenai no metaru sūtsu: Anime to iu senjō*.

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

As to more archaic terms for hemispheric cultures such as “the West,” or “the East;” we would prefer that rather than using these terms, you be more specific in terms of the cultures you are calling out. If, however, you do choose to use these terms, they must be capitalized.

#### 45 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.

#### 46 Romanization of Korean

Mechademia follows the Revised Romanization system for Korean, officially promulgated by the government of South Korea.

## 5 GENRE NAMES AND KEY FAN JARGON

### 5.1 Capitalization

In principle, genre names should not be capitalized unless they involve a proper noun. Note that kabuki and noh, while traditionally capitalized, are not actually proper nouns and should not be capitalized. The Takarazuka Revue and Kyoto Minamiza are, however, proper nouns and should be capitalized accordingly.

Other genre names that are often but should not be capitalized include boys love (BL), loli/lolicon/rori/rorikon, shōnen'ai, shota/shotacon/shotakon, yaoi, and yuri.

Target demographic categories, most notably josei, seinen, shōnen, and shōjo, should also not be capitalized.

### 5.2 Italics

Follow the guidelines for italics outlined above regarding italicization of foreign words at first use. Note that words that are Anglicized, i.e., spelled with their English component parts, such as loli, lolicon, and shotacon should not be italicized at first use.

### 5.3 Spelling: Special Cases

Be consistent in Romanizing genre names and other jargon that include words from English and other languages using Roman letters. For example, write lolicon (from Lolita complex) or rorikon (Rorita konpurekusu), not roricon or lolikon.



While direct quotations cannot be changed, it is preferable to use the spelling that is standard and that most readers are likely to immediately recognize, such as mecha (rather than meka). However, when Romanizing titles or long quotations, for consistency use standard Romanization rules rather than spelling that uses English forms.

Mizoguchi Akiko, *BL shinkaron: Bōizurabu ga shakai o ugokasu* (Tokyo: Ōta Shuppan, 2015).

→ bōizurabu rather than boys love

Maruta Kōji, *Enkō shōjo to rorikon otoko: Rorikonka suru Nihon shakai* (Tokyo: Yōsensha, 2006).

→ rorikon rather than lolicon

## 5.5 Acute Accents and Miscellaneous

*Mechademia: Second Arc* writes the following words with an acute accent:

- Moé, in reference to the feeling and aesthetic.
- Juné, in reference to the magazine and the genre.

Do not use slashes (either forward or back) in writing, except for exceptions listed in the CMoS 17<sup>th</sup> ed, as follows:

- With fractions
- Between lines of quoted poetry
- In Internet addresses (URLs) and pathnames
- With two-year spans, e.g., 1991/92 (instead of an en dash)
- With dates (informal), e.g., 6/1/11
- In abbreviations, e.g., \$7/hour (instead of *per*) and c/o (instead of a period)

Guidance on quotation marks deprecates using single marks for emphasis and to indicate the topic being discussed (“scare quotes”). Double quotation marks should be used in these cases; single quotation marks should only be used to indicate a quotation nested inside another quotation.