

Why should I submit keywords?

Keywords help search engines and databases return better results. They will help increase the readership of your article by making it easier to find online.

Guidelines

Keywords should express the main ideas of the article. Think about how you would search for your article. What search terms would you type into a search engine or database to find your article? What keywords would you use to find articles similar to yours? Would someone unfamiliar with your field use the same search terms?

The following guidelines may be helpful when constructing your keywords:

Do include:

- Synonyms of your keywords, as researchers may use different terms to refer to the same concept.
- Both technical and nontechnical terms. Nontechnical keywords will help nonspecialist readers discover your article by using terms that are familiar to them.
- Terms other than the main nouns in your article title. The title, including subtitle, will already be searchable.

Do not include:

- Abbreviations, because meanings of abbreviations can vary by field and may not make sense out of context. Write out commonly abbreviated terms instead.
- Very broad keywords. Terms like “Asia” or “policy” can be applied to a wide range of content and will not help other researchers find your article.

Please submit three to five keywords with your submission. If you submit the abstract for your article in a separate file, include the keywords in that file. If you submit your abstract in the same file as the text of your article, enter the keywords directly following the abstract. Short multiword phrases are acceptable and count as one keyword.

Examples

Mahmoud Darwish in Film: Politics, Representation, and Translation in Jean-Luc Godard’s *Ici et ailleurs* and *Notre musique*

Rebecca Dyer and François Mulot

ABSTRACT Focusing on two films by Jean-Luc Godard featuring the work of the Palestinian poet Mahmoud

Darwish, this essay analyzes the rhetorical effects of Godard's choice to subtitle, translate, or speak over Arabic speech and highlights Godard's decades-long working relationship with the translator Elias Sanbar, who also translated Darwish's work from Arabic into French. It argues that both filmmaker and poet in *Notre musique* (2004) are engaged in autoquotation in that Godard is alluding to his earlier films, particularly to *Ici et ailleurs* (1976), his extensive "rethinking" of his 1970 trip to film the Palestinian intifada, and in that Darwish restates his published commentary from the 1990s in a staged interview with an actress playing an Israeli journalist. It analyzes as well the political implications of Darwish's poetry being recited in English translation by Native American actors in Sarajevo's destroyed library.

KEYWORDS Palestinian-Israeli conflict, Mahmoud Darwish, Jean-Luc Godard, subtitles

Posturing for Modernity: Mishima Michiyoshi and School Hygiene in Meiji Japan

Izumi Nakayama

Abstract This article examines Mishima Michiyoshi 三島通良 (1866-1925) and his school hygiene 学校衛生 research in relation to the significance of posture to physical and political modernity in Meiji Japan. Investigating Mishima's nationwide survey of primary-school children's health and physical development in Japan and subsequent contested discussions of children's posture, the article explores how new kinds of Japanese physique were envisioned by medical experts and state authorities. The postures of the schoolchildren were viewed as reflections of Japan's developing modernity in a variety of forms. Different theories contended, and a range of visions of a modern civilization was advanced, some of which had an influence on theories and practices of hygienic modernity even into the twenty-first century.

Keywords Japan · school hygiene · posture · Mishima Michiyoshi · hygienic modernity