

*Journal of Middle East Women's Studies*: Style Guide  
5/15

The *Journal of Middle East Women's Studies* (JMEWS) first adheres to the rules in this style guide. For issues not covered in the style guide, refer to *The Chicago Manual of Style*, sixteenth edition (CMS). For transliteration rules, refer to the journal's romanization table.

**ABBREVIATIONS.** See also **DOCUMENTATION**

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Possessives are formed with an apostrophe; plurals, without. Most abbreviations pronounced as strings of individual letters are preceded by *the*; however, acronyms and abbreviations that designate cities, companies, and political programs are not.

A coalition led by the CEO of XYZ Associates emerged to oppose NAFTA.  
Did NASA's engineers falsify data for this class of ICBMs, as the CIA claims?  
APALA, the SEIU, and other sectors of the workforce  
initiatives supported by the AFL-CIO  
AFDC for US-citizen children  
UN peacekeeping forces  
the gospel of the GNP

State and province abbreviations are not used in running text.

residents of Detroit, Michigan, and Windsor, Ontario

However, they are used parenthetically to indicate political affiliations and, when necessary, to clarify geographic references in newspaper titles. In such cases, the two-letter state abbreviations are used, without periods.

Senator Hillary Rodham Clinton (D-NY)  
the *Cary* (NC) *News*

Ibid. is used sparingly; f. (ff.), op. cit., and loc. cit. are not used, nor are eadem, idem, infra, passim, and supra. Abbreviations of Latin terms, such as cf., e.g., et al., etc., i.e., ibid., and vs., are romanized. Most are restricted to parenthetical text and endnotes; et al. is an exception. Abbreviations of English terms, such as a.k.a., chap., ed., intro., sec., trans., and vol., are likewise restricted.

Personal initials have periods and are spaced.

C. L. R. James; W. E. B. Du Bois; David S. G. Goodman

**ABSTRACTS**

Abstracts run up to 150 words and omit self-references (e.g., "In this essay I examine . . ." or "From these works Khan concludes that . . .").

This article extends critical analysis of Fatima Mernissi's 1995 semiautobiographical *Dreams of Trespass* to Fatima al-Rawi's 1967 novel, *Tomorrow We'll Get Our Land Back* (*Ghadan tatabadal al-'ard*), which

shares with *Dreams* the trope of Moroccan women imprisoned by patriarchal power and cooperating through storytelling. Both narratives reflect their own forms of “multiple critique.” *Tomorrow* confronts the exploitation of the working class in postcolonial Morocco but does so in a way that disguises a frontal challenge to the masculinist context of the 1960s and the undemocratic postcolonial state. Examining *Tomorrow* through a gendered lens opens up a new perspective on *Dreams*. The harem imprisonment of the Mernissi women marks the family’s vast wealth and class privilege, which are not meaningfully addressed in *Dreams*. The liberation of young, privileged women in both works depends on the imprisonment of slaves and servants, whose conditions are only partly considered in *Dreams* and not at all addressed in *Tomorrow*.

#### **ACKNOWLEDGMENTS**

Acknowledgments, written in the third person, appear after the contributor’s note. They include notice of publication elsewhere, if appropriate.

The author wishes to thank the librarians of the Alliance Israélite Universelle in Paris, especially Rose Levyne, for their help with the research for this article; the participants in the Sexual Nationalisms conference in Amsterdam in January 2011, especially Theo van der Meer and Joan W. Scott; and the *Journal of Middle East Women’s Studies* reviewers for their comments.

For articles appearing in *JMEWS* that have been translated from another language into English, acknowledgment of translation is made on a separate line at the end of the article text, before the endnotes.

**BOOK REVIEWS.** See **REVIEWS**

**CAPITALIZATION.** See also **DOCUMENTATION; PUNCTUATION; QUOTATIONS; TERMS**

#### **AFTER A COLON**

If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise it begins with a lowercase letter. See *CMS* 6.61.

#### **IN QUOTATIONS**

Initial capitalization in quotations should be silently altered, depending on the relationship of the quotation to the rest of the sentence (see *CMS* 13.14). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”

*but*

Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (*CMS* 13.51).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

#### **IN TERMS**

A down (lowercase) style is generally preferred for terms. See *CMS*, chap. 8, for detailed guidelines on the capitalization of terms.

**IN TITLES OF WORKS**

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that, etc.*). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature  
 Avoiding a Run-In  
 Policies on Re-creation  
 Twenty-First Century Texts  
 Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in *CMS* should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in any non-English language, including French, capitalize only the first letter of the title and subtitle and all proper nouns. See *CMS* 11.24 and 11.42, for the treatment of Dutch and German titles, respectively.

**CONTRIBUTOR’S NOTE**

The contributor’s note is presented separately from the text and therefore is written in the third person. It should be no longer than 150 words and contain the contributor’s name (exactly as in the byline), affiliation, areas of activity or research, and recent works (including years of publication).

Julia Clancy-Smith is professor of history at the University of Arizona; her work focuses on modern North Africa, the Middle East, and the Mediterranean world. She is author of *Rebel and Saint: Muslim Notables, Populist Protest, Colonial Encounters* (1994) and *Mediterraneans: North Africa and Europe in an Age of Migration, c. 1800–1900* (2011) and is editor or coeditor of numerous volumes and journal special issues, including *Walls of Algiers: Narratives of the City through Text and Image* (2009) and “Fathers and Daughters in Islam” in the *Journal of Persianate Studies*. She coauthored the textbook *The Middle East and North Africa: A History in Documents* (2013), one of the few texts to systematically incorporate women and gender into the narrative.

**DATES AND TIMES**

Dates and times are treated as follows:

May 1968; May 1, 1968; May 1–3, 1968  
 1960s counterculture

the 1980s and 1990s  
 on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.  
 the mid-1980s; mid-1980s Beirut  
 the mid-nineteenth century  
 the late twentieth century; late twentieth-century Syria  
 the years 1896–1900, 1900–1905, 1906–9, 1910–18  
 AD 873; AH 752; 640 BC; Herod Antipas (21 BCE–39 CE)

*JMEWS* does not use double dating. Common Era (CE) dates are used exclusively except in quoted matter, in which case the quoted date (hijra, solar, etc.) should be followed by the CE equivalent in brackets. For conversion of dates, refer to [www.calendarhome.com/converter](http://www.calendarhome.com/converter). The designations AD and AH precede the year, while other designations follow it. See also *CMS* 9.35 and 10.39 for information on era designations.

#### DOCUMENTATION

*JMEWS* uses an author-date form of citation (see *CMS*, chap. 15). In the author-date system, citations contain the author's name, the date followed by a comma, and the pages cited, and these citations correspond to entries in a References section at the end of the article or review. Only works cited in the text are listed in the References section. Endnotes are used for material that cannot be conveniently included in the text, such as discursive adjuncts, additional sources of information, archival sources, and unpublished interviews (see ARCHIVES and INTERVIEW in this section below). *JMEWS* does not publish separate lists of primary, secondary, and archival sources.

#### CITATIONS IN TEXT

Citations in parentheses contain the author's surname, with first initial if the date renders the citation ambiguous.

Donald Wert (1984, 115–17) insists that his predecessors' conclusions were the merest speculation (see M. McLain 1981; P. McLain 1981).

With quoted matter, the citation as a rule precedes rather than follows the quotation. The date and page number come immediately after the author's name if it appears in the lead-in to the quotation; if it does not, then the name, date, and page number come immediately after the quotation, even if the sentence continues. Citations that follow block quotations come after the final punctuation, in the same line.

In his memoir John Olson (1955, 201) boasts of “the hole-in-one I shot with a pool cue.”

Sports literature is replete with such tales as “the hole-in-one I shot with a pool cue” and “the home run hit in Poughkeepsie” (Olson 1955, 201; Abernathy 1947, 12), but why they retain so firm a hold on the popular imagination is unknown.

First, . . . clocks of one form or another abound in gothic fiction. Second, . . . the manipulation of clock time is a vital feature of gothic storytelling as it developed during the late eighteenth century. Third, . . . clock time—temporal setting on a small scale—is just as crucial to gothic art as historical time, temporal setting on a grand scale (whose importance is of course suggested by the very term *gothic*). (Molesworth 2014, 29) [Ellipses are not enclosed in brackets.]

If the date of first publication differs from that of the cited edition and is pertinent, it is indicated in the running text.

In her 1813 novel *Pride and Prejudice* Jane Austen (2008, 2) famously remarks that “a single man in possession of a good fortune, must be in want of a wife.”

If more than one work by the same author is cited, the author’s name is not repeated.

(Miller 1978, 267; 1994; Wilson 1963, 1974)

For works by four or more authors, only the surname of the first author is used, followed by “et al.”

*not* (Cobb, Hornsby, Ott, and Smith 1982) *but* (Cobb et al. 1982)

If the work is meant, rather than the author, the parentheses are omitted.

Medwick 1924 remains the standard reference.

When one volume of a multivolume work is cited, the volume number is indicated after the date.

(Koufax 1973, 1: 223)

When unnumbered notes are cited, the abbreviation “n” or “nn” follows the page number without an intervening space. With numbered notes, the note number or numbers follow the abbreviation without intervening period or space (*CMS* 14.164).

(Adams 2009, 5n10, 8nn20–21; Javitch 2010, 385n)

In folio citations, abbreviations “r” and “v” are set as baseline characters, not as superscripts (*CMS* 14.162).

(Baldwin 1596, 101r–v; Lodge 1592, B1v; Wilkinson 1547, Cvv)

Dictionaries and other well-known reference works should be cited in the text; no reference is necessary.

(*OED*, 2nd ed., s.v. “self”)

Films should be treated similarly. The director’s name, the film’s title, and the year of release should be indicated in the text.

Salvatore Piscicelli’s film *Immacolata e concetta* (1979) was shown at the festival.  
The film *Immacolata e concetta* (dir. Salvatore Piscicelli, 1979) was shown at the festival.

Personal communications, such as telephone conversations, e-mail messages, and nonarchived letters, are identified as “pers. comm.” and dated in the text but are not included in the References section.

Wilson (pers. comm., March 13, 2007) proved the hypothesis false.

#### REFERENCES

The References section provides full bibliographic information for all works cited in the text. References are arranged alphabetically by author, then chronologically from earliest to most recent. Works of four or more authors are listed by the first author, followed by “et al.” Works published in the same year by the same author are labeled “a,” “b,” and so on.

For US and Canadian places of publication, state and provincial abbreviations are used to identify place-names that are ambiguous or not widely recognized.

Cambridge, MA  
London, ON

If the publisher is a university press, the words “University Press” are spelled out.

Lebanon, NH: University Press of New England  
Chapel Hill: University of North Carolina Press

#### ARCHIVES

*JMEWS* does not list archival sources in the References section; instead, all details are provided in the endnotes. On first mention, the full name of the archive, an English translation or transliteration, and a location are provided, as follows:

See principality declaration, file 931, doc. 40340B (AH 1248/1833), Hatt-ı Hümayun Tasnifi (Register of Imperial Records, hereafter HAT), Başbakanlık Osmanlı Arşivi (Prime Ministerial Ottoman Archives, hereafter BOA), Istanbul.

Subsequent citations are given in abbreviated form.

For earlier references regarding the missions of the office, see file 1050, doc. 43278A (AH 1243/1828), HAT, BOA.

There is no one standard format for archival sources. *JMEWS* usually follows the author’s preference, as long as the citations are consistent throughout the article. Often authors list the archive name first, that is, “BOA, HAT, file 1050, doc. 43278A (AH 1243/1828),” which is also acceptable.

#### ARTICLE, JOURNAL

Najmabadi, Afsaneh. 2000. “(Un)Veiling Feminism.” *Social Text*, no. 64: 29–45. DOI:10.1215/01642472-18-3\_64-29. [Journal published only in issues. If the author has provided a DOI rather than a URL, then no URL is needed. See *CMS* 14.6.]

Ramazani, R. K. 1979. “Security in the Persian Gulf.” *Foreign Affairs* 57, no. 4: 821–35. [Journal published in volumes.]

Jovanovic, Boyan, and Peter L. Rousseau. 2008. “Specific Capital and Technological Variety.” *Journal of Human Capital* 2, no. 2: 129–52. DOI:10.1086/590066.

#### ARTICLE, MAGAZINE

Zakaria, Fareed. 2001. “The Politics of Rage: Why Do They Hate Us?” *Newsweek*, October 14.

www.newsweek.com/politics-rage-why-do-they-hate-us-154345.

#### ARTICLE, NEWSPAPER

DeParle, Jason. 1993. "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold." *New York Times*, February 3. [No page number is required for newspaper citations (CMS 14.203).]

Sharabi, Hisham. 2003. "The Arab Satellite Channels and Their Political Impact after the Iraq War." *World Press*, July 18. www.worldpress.org/Mideast/1369.cfm.

#### BOOK

Ben-Rafael, Eliezer, and Stephen Sharot. 1991. *Ethnicity, Religion, and Class in Israeli Society*. Cambridge: Cambridge University Press.

Langford, Gerald. 1971. *Faulkner's Revision of "Absalom, Absalom!": A Collation of the Manuscript and the Published Book*. Austin: University of Texas Press. [A main title ending in a question mark or exclamation point is followed by a colon only if the question mark or exclamation appears within quotation marks (CMS 14.105).]

#### CHAPTER

Baïda, Jamaâ. 2011. "The Emigration of Moroccan Jews, 1948–1956." In *Jewish Culture and Society in North Africa*, edited by Emily Benichou Gottreich and Daniel J. Schroeter, 321–33. Bloomington: Indiana University Press.

#### DISSERTATION

Narayanan, Anndal G. 2013. "Le Silence de la Guerre? French Combatants' Memoirs of the Algerian War, 1954–1988." PhD diss., University of North Carolina at Chapel Hill.

#### EDITED WORK

Gottreich, Emily Benichou, and Daniel J. Schroeter, eds. 2011. *Jewish Culture and Society in North Africa*. Bloomington: Indiana University Press.

#### INTERVIEW

Attia, Kader, and Régis Durand. 2010. "Kader Attia in Conversation with Régis Durand." *Nka: Journal of Contemporary African Art*, no. 26: 70–79. [Unpublished interviews, by contrast, are listed only in endnotes: "Azza Suliman, interview by the author, Cairo, July 20, 2011."]

#### MULTIAUTHOR WORK

Peters, Harold, Mary Kay Rogers, and Lawrence Burke. 1992. *Why the Revolutions Stopped*. Wilmington, DE: Strong and Wills. [Fewer than four authors.]

Gustafson, Albert K., et al. 1985. *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty*. Murphy, WI: Fore and Aft. [Four or more authors.]

#### MULTIVOLUME WORK

Foucault, Michel. 1990. *An Introduction*. Vol. 1 of *The History of Sexuality*, translated by Robert Hurley. London: Penguin.

Malikzadeh, Mehdi. 1984. *Tarikh-i enqelab-i mashrutiyat-i Iran (The History of the Constitutional Revolution of Iran)*. 7 vols. Tehran: 'Elmi.

#### ONLINE SOURCE

Citations of websites other than online books and periodicals should include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS 8.186 and 14.244 for guidance as to whether such titles should be set in roman type or italicized.

Kloman, Harry. 2003. "Introduction." The Gore Vidal Index. www.pitt.edu/~kloman/vidalframe.html (accessed July 27, 2003).

Pyatt, Timothy D., ed. 1996. *Guide to African-American Documentary Resources in North Carolina*. Charlottesville: University of Virginia Press. www.upress.virginia.edu/epub/pyatt/index.html.

Southern Poverty Law Center. 2003. "Center Information." www.splcenter.org/centerinfo/ci-index.html

(accessed August 27, 2003).

#### PAPER OR PRESENTATION

Poovey, Mary. 1996. "Between Political Arithmetic and Political Economy." Paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January.

#### PREFATORY MATTER

Brown, Marshall. 1995. Preface to *The Uses of Literary History*, edited by Marshall Brown, vii–x. Durham, NC: Duke University Press.

#### REPRINTED WORK

Schweitzer, Albert. 1966 [1911]. *J. S. Bach*, translated by Ernest Newman. 2 vols. New York: Dover.

#### REVIEW

Jameson, Fredric. 1991. "The Historian as Body-Snatcher." Review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt. *Times Literary Supplement*, January 18.

#### SPECIAL ISSUE

Margaret Ferguson and Marshall Brown, eds. 2004. "Feminism in Time." Special issue, *MLQ* 65, no. 1.

#### TITLE CONTAINING ITALICIZED TERM

Knott, Shirley. 2003. *From Tyrannosaurus rex to King Kong: Large Creatures in Fact and Fiction*. Butte, MT: Deep Imprints.

#### TITLE CONTAINING TITLE

Altick, Richard D., and James F. Loucks II. 1968. *Browning's Roman Murder Story: A Reading of "The Ring and the Book"*. Chicago: University of Chicago Press.

#### TITLE CONTAINING QUOTATION

Bunt, Euphemious. 1987. *"Hit 'Em Where They Ain't": A Study of Grammar among Nineteenth-Century Infelders*. Buffalo, NY: Sharp and Spikes. [Headline-style capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 14.177).]

#### TITLE, FOREIGN, FOLLOWED BY TRANSLATED TITLE

Dachuan, Sun. 1991. *Jiujiu jiu yici (One Last Cup of Wine)*. Taipei: Zhang Laoshi Chubanshe.

#### TRANSLATION

Khan, Yeprem. 1977. *Az Anzali ta Tehran: Yaddashtha-ye khususi-ye Yeprem Khan mojahed-earmani (From Anzali to Tehran: Personal Memoirs of Yeprem Khan, Armenian Mojahed)*, translated by N. Narus. Tehran: Babak.

Menchú, Rigoberta. 1984. *I, Rigoberta Menchú: An Indian Woman in Guatemala*, edited by Elisabeth Burgos-Debray, translated by Ann Wright. London: Verso.

#### ELLIPSES. See also QUOTATIONS

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose—for instance, to suggest a thought trailing off. See CMS 13.48–56 for more detailed guidelines on the use of ellipses.

#### EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline. The attribution appears on a separate line and contains the author's name and the title. No further citation is provided, and no reference.

#### FIGURES AND CAPTIONS

Photographs and other figures should be numbered in order of appearance and cited parenthetically in the text.

It should have been clear that the sculpture was meant to be a caricature (fig. 1).

*All figures should be provided separately from the main text, each figure in its own file.* Photographs and photographic reproductions (of maps, illustrations, etc.) that are not available in digital form should be made on glossy paper. Figures prepared by professional drafting services are usually acceptable. All letters, numbers, and symbols must be legible when reduced.

Captions should be provided for all figures in a separate file. Sentence capitalization is used. Captions that are complete sentences include terminal punctuation; captions that consist of a single phrase do not. If a caption consists of two or more phrases or sentences, terminal punctuation should follow each phrase or sentence. If credit or source information is provided, it should be the last element of the caption, without terminal punctuation. Every caption should identify the figure and its source and should indicate permission to use the figure. *Written permission to use photographs and other artwork that is not the author's own is essential, and obtaining it is solely the author's responsibility.*

Figure 1. The author with an unidentified friend, 1977

Figure 2. The author posed for this picture with an unidentified friend in 1977.

Figure 3. Noam Chomsky at a political rally, 1971. Courtesy John Allan Cameron Archives, University of Florida, Gainesville

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners' strike was depicted in John Sayles's film *Matewan*. Photograph courtesy Matewan Historical Society

## HEADINGS

Sections may or may not have headings. Headings begin flush left, use headline-style capitalization, and are not numbered. The first paragraph after a heading or an unheaded section break is not indented.

## INTERVIEW. See also DOCUMENTATION

The title and subtitle give the name of the interviewee and the location and date of the interview, respectively. A sketch of the interviewee's life, work, and other activities is given in a headnote. The first question and answer are introduced by the full names of the interviewer and interviewee, followed by a colon; thereafter, initials are used, without periods.

## KEYWORDS

With their submissions contributors should supply 3–5 keywords that reflect as accurately and specifically as possible the main topics.

## LISTS

Short lists and lists of short items are run into the text. Arabic numerals in parentheses are used, when necessary, to separate the items (*CMS* 6.123).

In short order she had published a best-selling mystery, *A Placesetting for Death*; had been accused of plagiarizing Walker's forgotten novel of the same name; and had tried to appease Walker's survivors by supplementing their inheritance with a modest fraction of her royalties.

This essay attempts to demonstrate three points: (1) Lewis and Sullivan had been political opponents since their student government days at Yale. (2) It was primarily to avenge a bitter defeat to Sullivan then that Lewis decided to run against him for Congress in 1992. (3) Contrary to popular opinion, Lewis did not buy the election; his father did.

Long lists or lists of long items (containing several sentences each) are set off from the text and arranged vertically, with a hanging indentation. On numbering, capitalizing, and punctuating such lists, see *CMS* 6.124–25.

## NUMBERS

Cardinal numbers up to one hundred, as well as the ordinal numbers derived from them, and such numbers followed by *hundred*, *thousand*, *million*, and so on are spelled out.

no fewer than sixteen of the ninety-eight photographs  
an outbreak that claimed thirty-two hundred lives  
earned fifty-one thousand euros in the fourth quarter  
placed in the seventy-second percentile

For cardinal numbers greater than one hundred, and the ordinal numbers derived from them, numerals are used.

no fewer than 104 photographs  
finished 203rd and 232nd, respectively, out of 317 entrants

However, any number at the beginning of a sentence is spelled out.

One hundred four photographs were on display.  
Two hundred third out of 317?

Numbers applicable to the same category are treated alike within the same context (*CMS* 9.7).

no fewer than 16 of the 104 photographs  
There were 8 students in the first department, 27 students in the second, and 119 students in the third.

For numbers that represent decimal quantities, are used in combination with symbols, or express percentages, numerals are used.

weighed 4.5 tons, or exactly 2 percent of the total  
an average temperature of 8°C. [There is no space before or after the ° symbol (see *CMS* 10.52, end of explanatory paragraph).]

For inclusive numbers (*CMS* 9.60), if the first number is less than one hundred, all digits are used in the second number.

1–2, 3–24, 71–119

If the first number is one hundred or a multiple of one hundred, all digits are used in the second number.

100–105, 300–323, 1100–1139

If the first number is 101 through 109 (in multiples of one hundred), only the digits that change are used in the second number.

107–8, 505–17, 1006–9

If the first number is 110 through 199 (in multiples of one hundred), two or more digits, as necessary, are used in the second number.

321–27, 411–68, 597–622, 1379–1405

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before  
World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per *CMS* 9.44.]

Arabic numerals are used to designate divisions of written works (*CMS* 14.121, 14.154, 14.267–68).

Chapter 2 of volume 11 of Simpson's *Collected Works* challenges that assumption.

"That eye that told you so looked but a-squint" (*King Lear*, 5.3.73). Yet in act 3 Goneril had . . .

#### **POSSESSIVES**

The possessives of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Exceptions are no longer made for the possessives of *Jesus* and *Moses* or for names with more than one syllable and an unaccented ending pronounced *eez* (*CMS* 7.16–18).

Burns's poetry

Camus's novels

Demosthenes's pebbles

Descartes's philosophy

Euripides's plays

Jesus's name

Jones's reputation

Kansas's weather

Moses's staff

Ross's land

Texas's pride

Xerxes's battles

#### **PUNCTUATION**

An open style of punctuation is preferred. For example, the comma traditionally used to separate a brief

introductory phrase from the remainder of a sentence is omitted.

In the final version Bishop interpolated a strikingly different image.

Most text introduced by a colon begins with a lowercase letter, as do individual questions introduced with a comma. However, complete-sentence quotations and series of interrogative or declarative sentences presented as lists begin with capital letters (see also *CMS* 6.61).

Thus Hanson asks, what were Napoléon's reasons for invading Russia?

When pressed, Sanderson repeated his client's denial: "He has done nothing but what he was sworn to do."

The protesters were detained under orders adapted, it seemed, from the game of Monopoly: Go to jail. Go directly to jail. Do not call a lawyer. Do not attempt to post bail.

## QUOTATIONS

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original, with the following exceptions (see also *CMS* 13.1): (1) A change in capitalization *at the beginning of* a quotation may be made silently (without brackets) if the quotation's syntactic relationship to the preceding text suggests it (see *CMS* 13.13–15). Changes in capitalization *within* a quotation must be bracketed. (*JMEWS* allows silent capitalization of the first word after an ellipsis if that word begins a new grammatical sentence in the text as quoted [*CMS* 13.51]. *JMEWS* also allows silent lowercasing of the first word after an ellipsis if that word continues a grammatical sentence in the text as quoted.) (2) The terminal punctuation may be omitted or changed to a comma if necessary, and internal punctuation before or after ellipsis points may be omitted. (3) Original notes and their superscript callouts are omitted. (4) Obvious typographical errors (e.g., "teh" instead of "the") may be silently corrected, but idiosyncratic spellings found in older works must be preserved. Such spellings that are likely to be thought erroneous may be, and grammatical errors in the original should be, followed by *sic* in brackets; those that may pose a hindrance to the reader may be followed by the modern spellings in brackets.

In general, prose quotations that are at least 400 characters and spaces long or that comprise more than one paragraph are set off from the text; verse quotations of more than two lines are likewise set off from the text. Whether such quotations are introduced with a colon, a comma, or no punctuation depends on their syntactic relationship to the preceding text. Ellipses within quoted matter are not enclosed in brackets, and italics are presumed to derive from the original unless otherwise noted.

Williams's elegy to his contemporary begins, "Green *points* on the shrub / . . . poor Lawrence dead" (my emphasis).

A line omitted from a verse quotation set off from the text is indicated with a line of dots approximately equal in length to the preceding line.

solid but airy; fresh as if just finished  
and taken off the frame.

.....

Directly after Mass, humming perhaps

A translation of a foreign-language quotation follows the original in parentheses, without quotation marks. (If the meaning of the original is plain from the context, however, then the translation is unnecessary.)

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Bergère ô tour Eiffel le troupeau des ponts bèle ce matin" (Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning).

If the translation is used in the running text, the original may be provided in parentheses in roman type, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning" (Bergère ô tour Eiffel le troupeau des ponts bêle ce matin).

Glosses within quotations are bracketed.

Lindbergh, still flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges [*ponts*] is bleating this morning."

For quotations long enough to be set off from the text, the translation follows the original on a separate line but is bracketed.

Ayi giriNandini Nandita medhini  
Vishwa vinoDhini nandanuThe . . .  
[O Daughter to the Mountains adorned by clouds  
Who brings joys to the world and rejoices in the universe . . .]

#### REVIEW ESSAYS AND REVIEWS

Review essays are short pieces that examine film festivals, scholarly panels, workshops, and conferences related to the journal's aims and scope. The head matter, beneath the title and byline, identifies the material under review.

"Gendering the History of Libya: Transnational and Feminist Approaches"  
Panel at the Sixteenth Berkshire Conference on the History of Women  
May 22–25, 2014, Toronto  
Papers Presented  
"Centre and Periphery: Variation in Gendered Space among Libyan Jews," Rachel Simon  
"Reimagining Colony and Metropole: Images of Italy and Libya during the Italo-Turkish War, 1911–1912," Jennifer G. Illuzzi [etc.]

Films screened at Arab Film Festival Texas, May 2–4, 2014, Dallas  
Festival presented by the Contemporary Arab and Muslim Cultural Studies Institute, University of North Texas  
Films Reviewed  
*Wadjda*. Haifaa Al Mansour, director (Saudi Arabia/Germany, 2012)  
*Nesma's Birds*. Najwan Ali and Medoo Ali, directors (Iraq/United Kingdom/Netherlands, 2013)  
*Om Amira*. Naji Ismail, director (Egypt, 2013) [etc.]

Book reviews have no title. The head matter contains the book's title, the author's or editor's name, the facts of publication, the number of pages, and the ISBN, followed by the reviewer's name.

Do Muslim Women Need Saving?  
Lila Abu-Lughod. Cambridge, MA: Harvard University Press, 2013. 324 pages. ISBN 978-0-674-72516-4.  
Reviewed by Joan W. Scott

#### TABLES

Tables contain essential, not raw, data that do not fit comfortably into the text. They are prepared separately from the text and from each other and are numbered in order of appearance. The placement of a table is indicated with a text citation (e.g., table 1).

Table titles should be clear and explanatory but concise; column headings should be short. Abbreviations and symbols are acceptable in headings but should be carefully chosen for clarity. Source notes, general notes, column- or cell-specific notes, and probability-level notes, if appropriate, appear in that order beneath the table (*CMS* 3.74). Under the author-date system, the source note gives the author's name and the publication date. For more detailed information, see *CMS* 3.46–85.

#### TERMS

Proper nouns and their derivatives are capitalized; otherwise, a down (lowercase) style of capitalization is preferred (see *CMS*, chap. 8, for detailed guidelines on capitalization of terms). Apart from quoted matter, American English spelling is used. *Merriam-Webster's Collegiate Dictionary*, eleventh edition, and *Webster's Third New International Dictionary* give the spellings that are standard for this journal; for words spelled in more than one way—for example, *traveled*, *travelled*—the primary spelling according to *Webster's* is used. A non-English term that appears in *Webster's* and is not explicitly labeled a “foreign term” is not italicized.

Terms referred to as the terms themselves are italicized.

In the twentieth century *socialism* acquired many meanings.  
The word *hermeneutics* is overused in recent monographs.

When isolated non-English words and phrases are translated into English, or vice versa, parentheses or quotation marks are used.

Spirit (*Geist*), in Hegel's phenomenology . . .  
The second *cavalier*, “horseman,” rode swiftly on.

Hyphens are used to separate prefixes from root words and to join temporary compound adjectives when misreading would be likely without the hyphen.

re-form (cf. reform); re-creation (cf. recreation); illegitimate-birth rate

Hyphens are also used in permanent compound adjectives.

good-natured; thought-provoking

#### TRANSLATIONS

Translations of titles follow the original titles in parentheses and are treated as bona fide titles whether or not they represent published translations.

I read *Bayna al-Taqleed wa al-Dhaya'* (*Between Imitation and Loss*) in 1989.  
I read *Between Imitation and Loss* (*Bayna al-Taqleed wa al-Dhaya'*) in 1989.

Kohen's poem “Kayts” (“Spark”) is one of my favorites.  
Kohen's poem “Spark” (“Kayts”) is one of my favorites.

Isolated non-English words and phrases rendered into English are placed in parentheses.

assimilating them to the *bunmei* (civilization)

because of their *hajichi* (hand tattoos)

assimilating them to the civilization (*bunmei*)  
because of their hand tattoos (*hajichi*)

#### **TRANSLITERATION**

For transliteration of Arabic, Hebrew, and Persian characters, refer to the *JMEWS* romanization table. Note that transliterated Arabic and Persian text uses no diacritical marks except ayn (‘) and hamza (’). Refer to *CMS* for information on Turkish (11.88–90) and for additional information on Arabic (11.96–101) and Hebrew (11.111–17).