



## **Asian Theatre Journal**

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*Asian Theatre Journal* is dedicated to the performing arts of Asia, focusing upon both traditional and modern theatrical forms. It aims to facilitate the exchange of knowledge throughout the international theatrical community for the mutual benefit of all interested scholars and artists. This engaging, intercultural journal offers descriptive and analytical articles, original plays and play translations, book and audiovisual reviews, and reports of current theatrical activities in Asia. Full-color plates and black-and-white photographs illustrate each issue.

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## **Submission Guidelines**

*Asian Theatre Journal* welcomes articles on Asian theatre and on the relations and mutual influences between Asian and Western theatre. All articles are printed in English. If the contribution is in another language, the original and an English translation are requested. The recommended length for manuscripts is 6,000-8,000 words for articles (including endnotes), 4,000-5,000 words for reports, 800-1,500 for reviews.

Authors are requested to submit a digital copy via email to Siyuan Liu <Siyuan.Liu@ubc.ca>. Copies of manuscript should be typed and double-spaced throughout, including notes and references cited, and in conformance with *The Chicago Manual of Style*, 16th Edition. Manuscripts should be prepared with endnotes typed in to the text file and follow the author-date (or parenthetical reference) system of documentation. Theatrical forms (*noh*, *wayang wong*, *xiqu*) should be printed in lowercase letters and italicized. Foreign titles (of plays as well as reference works) should be italicized and, wherever possible, provided with an English translation following the original.

As *ATJ* is a refereed journal, authors are advised to supply their names only on the cover page and not in the text proper. Authors should submit photos and illustrations only after the text has been accepted and not as part of the original file. When they are eventually submitted images are clearly identified and provided with helpful captions as

well as photo credits. Please examine a recent issue for examples of *ATJ* style and format.

All manuscripts and inquiries should be sent to Siyuan Liu <Siyuan.Liu@ubc.ca>. Persons wishing to review books should send their requests to the Book Editor David Jortner <david\_jortner@baylor.edu>.

Follow these instructions and consult the UH Press Journals Department Publishing Guidelines at [www.uhpress.hawaii.edu/journals/author-guidelines](http://www.uhpress.hawaii.edu/journals/author-guidelines).

## **Style Guide**

### **References**

*Chicago Manual of Style*, 16th edition

*Merriam-Webster's Collegiate Dictionary*, 11th edition (primary)

*Merriam-Webster's Unabridged Online* (secondary)

### **General guidelines**

Follow *CMOS 16* unless directed otherwise below.

Use the serial comma: red, white, and blue

Do not use personal titles (Dr., Ms., Prof., etc.) except in rare cases, such as interview transcripts or a very personal essay as part of a tribute

Latin abbreviations only in notes and parenthetically; spell out *that is*, *for example*, and *so on*, etc. in running text

singular *they* fine where it sounds natural and is not easily written around

### **Capitalization and punctuation**

*act*, *scene*, *chapter*, *volume*, *section*, etc. are lower case, and numbers of such things are arabic: act 4, scene 2, volume 8

singular possessives take 's, even when ending in *ess* or *zee* sound: Jones's role, Confucius's sayings

do not combine parenthetical references with parenthetical translations: *Collected Songbooks (Jicheng qupu)* (Wang and Liu 1925)

use three spaced dots instead of ellipses character

full sentences following a colon are not capped, except when a series of statements

introduced by the colon

words as words use quotes: I will use the term “Okinawa”

glosses go in parenthesis, no quotes unless accompanied by *literally*: *cai* (fortune);  
reverberance (*longyin* 攏音, literally “to gather sound”)

follow *CMOS* for titles, but when character names are titles, they should be capped: the  
king of England; but King of Denmark in *Hamlet*

## **Type treatment**

Non-English words not in *MW11* are italicized, except for proper nouns (like company  
names, locations, buildings, etc.); plural s attached to foreign word in which s is not  
used to pluralize remains roman

Play character names are u/lower case small caps (change from previous)

English translations of play titles are roman title case in parenthesis: *Xiyou ji* (Journey  
to the West); foreign translations of English titles retain their ital: *Journey to the  
West (Xiyou ji)* BUT preferable to put foreign phrase first

Translations of scene names or articles do not repeat the quotation marks in  
parenthesis, and put the English in parenthesis: “Milu Wenxian” (Guidance Sought  
from the Immortals)

BC/BCE small caps, no periods (do not use BC/AD, except in quoted material)

When lines of verse are given in running text, separate with slashes with a space on  
either side:

Stage directions are italic and enclosed in italic parentheses

Character names within stage directions are u/lower case small caps

Numbered lists within running text: numbers are enclosed in parentheses: He ate (1)  
peaches, (2) plums, and (3) kumquats.

If author has not used diacritics, don’t add them; if author has used them, don’t delete  
them (work for consistency within each paper in this department, not necessarily  
consistency throughout the issue)

## **Citations**

*ATJ* uses author-date citation style + notes.

When two different authors share the same last name, give the first initial (or full first name, if needed) in the citation to distinguish

All references listed should be cited and only works actually cited should be in references.

If issue number is given for a periodical, no need for the month/season

Give only the *first* listed place of publication

Use two-letter state abbreviations in place of publication unless it is a major world city or the name of the state is contained in the name of the publisher: Ann Arbor: University of Michigan Press; Princeton, NJ: Princeton University Press.

URLS: If the citation gives a publication name, volume/date, and other identifying info such that it can be easily tracked down, a URL is superfluous. Online-only articles, reports, performance clips, etc. that do not carry such information should of course list a URL.

When the author gives the URL of, say, a theatre company to say merely “here is their website,” no need to make a note or reference out of that; just enclose it in parenthesis in the main text.

When an URL is given to a performance merely for illustrative purposes (So-and-So danced this in Kerala in 2017, or some such), no need to make a reference for that; just make a note and put the URL in the note.

## **Numbers**

Follow *CMOS*

Generally spell out one through one hundred and large round numbers

Use numerals with millions, billions

fourteen thousand

5 million

part 3, act 2, chapter 6, etc.

Use numerals with percentages: 90 percent

When giving a personal date range where one date is unknown or the person is still alive, use (b. 1966) rather than (1966–)

Use full year and page ranges: 1960–1972; pp. 476–483

Structure in poems/songs uses hyphens: 2-5-7-7-5

**Date and time**

11 February 2017

6 p.m.

**Maintain distinction:**

that/which

over/more than

under/less than

ensure/insure/assure

comprise/compose

number/amount

**Captions**

spell out directionals (right, left, center)

FIGURE 1. Here is something interesting. (Photo: John Doe) [that is, Name of Photographer] or

FIGURE 1. Here is something interesting. (Photo: Courtesy of Gapit Theatre)

**General word list**

aka

à la

*bunraku*

ca. for *circa* (NOT *c.*)

catalog

*chuanju*

*chuanqi*

Cultural Revolution (China)

daimyo

*dalang*

dance-drama

East, Eastern (cultural)

East Asia

façade

first, second, etc. (not *firstly*, *secondly*...)

gamelan

gray

hip hop

horse-head wall

imperial

internet

*jaipongan*

*jingju*  
kabuki (rom)  
*kaliyattam*  
*kathakali*  
*ketuk tilu*  
*krishnattam*  
*kumiodori*  
*kunqu/kunju*  
*kyōgen*  
-like compounds closed: childlike  
lip-synch  
makeup (n.)  
mid-  
mise-en-scène  
Model Theatre  
naïve, naïveté  
*nanxi*  
Neo-Confucian  
noh/*nō* (per author's use)  
Orientalism  
*pansori*  
para-theatre  
Beijing opera  
*pencak silat*  
PhD  
*pipa*  
postmodern  
premodern  
rock-and-roll (n. & adj.)  
sage-king  
sangha  
*sanshin*  
scholar-official  
*shinpa*  
Sinicized  
sociocultural  
sociopolitical  
song suite  
South Asia  
Southeast Asia  
theatre (both the thing and the place)  
*theyyam*  
timbre (when talking about sound)  
T-shirt  
United States (n.)  
US (adj.)  
water sleeves

*wayang golek*

*wayang kulit*

website

West, Western (cultural)

*wuchou*

*wudan*

*xiqu*

YouTube

*zaju*

*zhezixi*

*updated 9/17*