

The Journal of Japanese Studies

Instructions for Contributors

The *Journal of Japanese Studies* (JJS) is a multidisciplinary and interdisciplinary forum for communicating new information, interpretations, and research on Japan. Its core objective is to maintain an enduring record of highest-quality and evidence-based scholarship through publication of empirical and interpretive work on Japan. The journal is committed to inclusion and the opportunity for scholars to engage with others without malice or harassment. Original submissions from across the humanities and social sciences are welcome, as are those on comparative and transnational topics in which Japan plays a major part. The journal values analytically rigorous articles that locate specialized research findings in a broader context for scholars working on Japan. Other features of the journal are its extensive and substantive book review section and its Perspectives essays offering broader evaluations of particular topics and literatures.

Our editorial submission system can be accessed on [Scholastica](#).

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What We Publish

Original manuscripts of up to 13,000 words (total including text, bibliography, and notes) may be submitted for consideration for publication in the *Journal of Japanese Studies*. Essays appropriate for submission will generally be of suitable length (usually at least 10,000 words), will engage recent Japanese-language scholarship on the work's subject, and will be suitable for the *JJS* readership. We strive to reach decisions on submissions within three months of receipt. Manuscripts previously published or under consideration for publication elsewhere cannot be considered. Copyright of original material published in *JJS* is to be assigned to the Society for Japanese Studies. If a version of the work you submit has previously been posted on a website, please provide information on where and when in a cover letter with your manuscript. We will consider essays that have appeared on the internet in previous versions, especially those essays that address our interdisciplinary readership, but the version that you submit to *JJS* should be different from what has been available previously.

JJS may consider submitted essays that have origins as working papers but have been substantially revised. To preserve the double-blind refereeing process, authors are urged to remove from the web any earlier versions of works they submit to *JJS* for consideration for publication. Please contact *JJS* with questions about any particular work and its suitability for submission and for clarification regarding any potential copyright conflicts.

Refer to [UC Press AI Guidelines](#) concerning our current policy on the use of artificial intelligence to create content.

Submitting Your Work

Please submit your contribution as a Microsoft Word document through our editorial submission system on [Scholastica](#).

JJS follows a “notes and bibliography” system. In most matters, *JJS* follows the most recent edition of the *Chicago Manual of Style*. For spelling, please use the *Merriam-Webster Dictionary*. Prior to publication, all necessary permissions need to be secured, and authors are required to sign an [Author Agreement](#). Please note that it is the author's responsibility to secure all necessary permissions. If authors have questions about the format of manuscripts or anything else about the submission process, please direct queries to journal.japanese.studies@gmail.com.

Ensuring anonymity

Do not include any identifying information, and ensure that author properties have been removed from the file's metadata by using MS Word to remove author data. In the initial submission, please do not include personal notes, such as acknowledgments, or references to previous exhibitions of the research, such as antecedent articles or conference presentations. If the article makes reference to other publications by the same author, please cite these in the third person.

Biography

Please include a biography (written in the third person) of 100 words or fewer with your initial submission. This could include your current position, educational background, areas of academic focus, or selected works. To maintain anonymity, do not include your bio in the body of your essay. Upload it in a separate document in Scholastica.

Abstract and Keywords

The article submission should include an abstract of 300 words or fewer, written in the third person. This abstract should summarize the argument and methodological approach of the article. Please include four to six keywords along with the abstract.

Style Guidelines

The journal's primary style references are the *Chicago Manual of Style* and *Merriam-Webster Dictionary*.

Text Formatting and Headings

Text should use a normal, plain font (preferably Times New Roman), 12-point, double-line space, flush left with a ragged (unjustified) right margin. Footnotes should be single-line space. For emphasis, use italics not underlines. Number pages using the automatic page numbering function. Indent paragraphs, unless they are the first paragraph following a heading; see below for details.

Headings should be informative and help guide readers through the article's analysis. A heading should be preceded by one blank line (two line returns) to separate it from the prior section, but there should not be a blank line between the headings and the text that follows. The text should start flush left on the next line after a heading. Format A-heads in title case and italicized, B-heads in title case and not italicized.

Style and Language

- Use American spelling and punctuation.
- Use gender-inclusive language wherever possible. Use “they, them, their” as a nongendered singular rather than “he or she,” “s/he,” “his or her,” etc.: “The player can count on divine support in their quest to rescue Japan.”
- Use commas after each item in a list (i.e., a serial comma: this, that, and the other).
- Lowercase names of theories, models, and concepts.
- Use hyphenation for compound adjectives.
- No spaces around em dashes—like this.
- Film, TV series, and game titles should be italicized, with the year added for the first time it is mentioned in the text, plus developer for video games that are discussed (not just mentioned in passing): *Sayonara CP* (1972); *Sanga Moyu* (1984); *Ghost of Tsushima* (Sucker Punch, 2020).
- In titles and headings, capitalize all words except articles (a, an, the), conjunctions, and prepositions shorter than five letters—regardless of how they are capitalized in the original.
- After punctuation such as colons, periods, and semicolons, use a single space, not two.
- Avoid “the fact that” and “in conclusion.” Avoid sentences beginning with “however” except for a usage such as “However you slice it, it’s still bread.” Other usages should move the word into the sentence: “Ariake’s poetry, however, experienced a mixed-to-negative reception, and in 1908 he decided to leave the poetic world entirely.”
- Avoid *impact* as a verb.
- Avoid epigraphs, unless immediately directly commented on.
- Avoid nouns as adjectives.

Numbers and Dates

- Dates should be formatted as Month Day, Year: July 23, 2020.

- For dates and numerical ranges, use en dashes, not hyphens. Abbreviate page ranges (144–46, 207–8, but 300–307) and inclusive years (1927–89, but 1927–1989 in the title of the article).
- Whole numbers one through one hundred are spelled out in text; use numerals for 101 and higher; large round numbers may be written out (two thousand, half a million).
- Do not mix words and numerals for similar items in one sentence or paragraph; use all numerals in this case: Of Japan’s over 100 railway companies, 6 are owned by the JR Group.
- Numerals for all fractionals (2.5 seconds) and percentages (45 percent)
- Numerals for chapter/part numbers (see chapter 3, in part 3) and lowercase. Also lowercase references to sections of books: foreword, epilogue, conclusion, bibliography.
- Refer to each figure and table in the main text: For example, as shown in fig. 1, or (fig. 1).
- Centuries: the twentieth century, a twentieth-century idea, mid- to late second century, from the ninth to the eleventh century, the eighth and ninth centuries.

Footnotes

- Please provide a full citation for a source upon its first use and shortened citations for subsequent references to the same source.
- Do not use *ibid./ibidem* or *idem/eadem* citations—repeat the author’s surname and/or title.
- Beyond bibliographic reference, footnotes may be used for explanation or supplementary information, but please keep these concise and pertinent to the article’s content.

Quotations

- Introduce quotations with a colon or comma, unless the context suggests another formulation (Smith states that “no one in their right mind” would do that). Use [] for editorial interventions in quotations,
- Use ellipses . . . for omissions and [*sic*], if necessary, to indicate accurate transcriptions. Only when there are both original and added ellipses in the same excerpt, differentiate your added ellipses with the use of square brackets []. Generally do not use ellipses at the beginning or end of a quotation.
- To fit the context, capitalize or lowercase the first word of a quotation, without brackets, and change or add closing punctuation.
- Quotations from languages other than English should be translated in the text. The original may be included in the body of the text or in a footnote. Clarify whether the translation has been created by the author(s) or another party. Individual words from languages other than English should be italicized, and, where required, in-text translations should be provided, typically in brackets.

Captions and Image/Video/Audio File Types

Submit captions in a separate Word document. In the main text, refer to each figure or table like (fig. 1).

- Use “Figure 1.” for pictures, diagrams, and line drawings. Use “Table 1.” for tabulated information.
- Number your figures and tables in the order in which they are mentioned in the text.
- Order of information: Figure number. Description. Source.
 - Figure 1. *Clouds of Flowers* from *Jogaku-Sekai* (1906) by Ikeda Shoen. Courtesy of MFA Boston.

- Include alternative text (alt text) after each caption, per [UC Press Accessibility Requirements](#). If you have questions, please contact *JJS* managing editor at journal.japanese.studies@gmail.com.

Images

If the article is accepted for publication, the author must provide high-quality images:

- 300 dpi minimum at 5 inches wide. Images need not exceed 600 dpi at this width.
- In TIFF format, RGB for color or grayscale for monochrome. Color is preferred.
- Line art should be at 600 dpi at 5 inches wide, in 1-bit black-and-white mode.
- File name should include the primary author's name and figure/table number.
- Screenshot quality and resolution can be improved by using a larger screen.

Video

- Recommended resolution of 1280 x 720 (16 x 9 HD) and 640 x 480 (4:3 SD)
- The original frame rate of the video should be preserved.
- Codec: H.264, MPEG-2 or MPEG-4 preferred.
- File types: MP4 or FVL preferred.
- File size: Up to 1 GB.
- Duration: Up to 10 minutes.
- File name should include a key word from the title.

Audio

- Codecs: MP3 or AAC preferred.
- File size: Up to 100 MB.
- Duration: Up to 10 minutes.
- Sampling rate: 44.1 kHz.
- Bit rate: 128 kbps preferred.
- Channels: Stereo preferred.
- File name should include a key word from the title.

As with images and video, we recognize that these parameters are not always possible or appropriate for the materials under discussion, but these criteria serve as general guidance.

Permissions

Permission to reprint any images in a manuscript shall be obtained in writing by the author and must cover both print and electronic republication. Please discuss any concerns about copyright with the editors and publisher. For further information, please consult the [University of California Press Permission Resources](#) page. Here are some general rules of thumb that may be useful:

- Seeking copyright clearance can be a lengthy process. Initiate permission requests as soon as possible.
- English language, print, and digital/online worldwide permissions are required.
- Inform any copyright holders that this is a nonprofit academic journal.

- Authors are legally responsible for obtaining rights to reproduce copyrighted material.
- Forward any documentation concerning the process of securing the rights to the editors.
- If in doubt, please contact the editors, who will be happy to provide advice or seek further assistance to help authors with submissions.

Sample Citations—Notes and Bibliography

JJS follows the most recent edition of the *Chicago Manual of Style*. Authors should consult the online guide, but here are some examples of the most commonly cited materials.

- ☐ Use the source's DOI (<https://doi.org/>...) whenever possible; give another URL only if no DOI is available.
- ☐ For a source you directly quote, in the footnote give the page number of that quotation only (e.g., not the page range of a whole essay in a collection). As long as page numbers are included in footnotes, JJS's style is to not include them again in the bibliography. See examples below.
- ☐ Use an en dash (–) between numbers in page ranges.
- ☐ In titles, capitalize all words except articles (“a, an, the”), conjunctions, and prepositions shorter than five letters—regardless of how they are capitalized in the original.
- ☐ An italicized title within an italicized title is enclosed in quotation marks and remains in italics. An italicized term within an italicized title remains in italics (no quotation marks added).
- ☐ Include “Press” only for university presses, unless needed for clarity (e.g., New Press, Free Press).
- ☐ Omit city, state, and country names for presses and publishers.
- ☐ Include an access date for online sources only when the link is no longer valid.

Note that in bibliographies and footnotes, works in Japanese should place the source's Japanese surname first without a comma. For works in English, punctuate Japanese names with a comma as shown below:

Hisamatsu Jun. “Sho to Tōyō seishin.” *Bokubi* 48, no. 1 (October 1955).

Ito, Hiroshi. *Zen Sand: The Book of Capping Phrases for Kōan Practice*. University of Hawai'i Press, 2010.

Book

Footnote

¹ Mia Consalvo, *Atari to Zelda: Japan's Videogames in Global Contexts* (MIT Press, 2016).

² Michael Lucken, *The Japanese and the War: Expectation, Perception, and the Shaping of Memory*, trans. Karen Grimwade (Columbia University Press, 2017), 345–47.

³ Mara Patessio, *Women and Public Life in Early Meiji Japan: The Development of the Feminist Movement* (Center for Japanese Studies, University of Michigan, 2011), 1–32.

⁴ Laurel Rasplica Rodd, *Yosano Akiko and the Taishō Debate over the “New Woman”* (University of California Press, 1991), 179.

⁵ Yokota Hiroshi, Tateiwa Shinya, and Usui Masaki, *Warera wa ai to seigi o hiteisuru—nōseimahisha Yokota Hiroshi to “Aoi shiba”* (Seikatsu Shoin, 2016).

- ⁶ Consalvo, *Atari to Zelda*.
- ⁷ Lucken, *Japanese and the War*, 355.
- ⁸ Petessio, *Women and Public Life*, 29.
- ⁹ Rodd, *Yosano Akiko and the Taishō Debate*, 183.
- ¹⁰ Yokota et al., *Warera wa ai to seigi o hiteisuru*, 189.

Bibliography

- Consalvo, Mia. *Atari to Zelda: Japan's Videogames in Global Contexts*. MIT Press, 2016.
- Lucken, Michael. *The Japanese and the War: Expectation, Perception, and the Shaping of Memory*. Translated by Karen Grimwade. Columbia University Press, 2017.
- Patessio, Mara. *Women and Public Life in Early Meiji Japan: The Development of the Feminist Movement*. Center for Japanese Studies, University of Michigan, 2011.
- Rodd, Laurel Rasplica. *Yosano Akiko and the Taishō Debate over the "New Woman."* University of California Press, 1991.
- Yokota Hiroshi, Tateiwa Shinya, and Usui Masaki. *Warera wa ai to seigi o hiteisuru—nōseimahisha Yokota Hiroshi to "Aoi shiba."* Seikatsu Shoin, 2016.

Edited Book: Footnote

- ¹ Henry Smith, ed., *Learning from Shōgun: Japanese History and Western Fantasy* (Program in Asian Studies, University of California, Santa Barbara, 1980).
- ² William M. Tsutsui, Karen Collins, and George Tanabe, eds., *A Companion to Japanese History* (Blackwell, 2007).
- ³ Smith, *Learning from Shōgun*.
- ⁴ Tsutsui et al., *Companion to Japanese History*.

Edited Book: Bibliography

- Smith, Henry, ed. *Learning from Shōgun: Japanese History and Western Fantasy*. Program in Asian Studies, University of California, Santa Barbara, 1980.
- Tsutsui, William M., Karen Collins, and George Tanabe, eds. *A Companion to Japanese History*. Blackwell, 2007.

Chapter in an Edited Book: Footnote

- ¹ Jaqueline Berndt, "Historical Adventures of a Post-Historical Medium: Japan's Wartime Past as Represented in Manga," in *Contested Views of a Common Past: Revisions of History in Contemporary East Asia*, ed. Steffi Richter (Campus Verlag, 2008), 12–13.
- ² Jason G. Karlin, "Media Convergence in Japan," in *Media Theory in Japan*, ed. Marc Steinberg and Alexander Zahlten (Duke University Press, 2017), 23.

³ Berndt, “Historical Adventures,” 13.

⁴ Karlin, “Media Convergence,” 32.

Chapter in an Edited Book: Bibliography

Berndt, Jaqueline. “Historical Adventures of a Post-Historical Medium: Japan’s Wartime Past as Represented in Manga.” In *Contested Views of a Common Past: Revisions of History in Contemporary East Asia*. Edited by Steffi Richter. Campus Verlag, 2008.

Karlin, Jason G. “Media Convergence in Japan,” in *Media Theory in Japan*. Edited by Marc Steinberg and Alexander Zahlten. Duke University Press, 2017.

Journal Article (Print or Online)

All online sources must include a DOI (or another URL if there is no DOI). Most online-only journals will not have page numbers.

Footnote

¹ Adam Bronson, “War and the Latent Public: Shimizu Ikutarō on Rumours and Public Opinion in Transwar Japan, 1937–1960,” *Global Intellectual History* 7, no. 1 (2022), doi.org/10.1080/23801883.2020.1816840.

² Ken K. Ito, “Class and Gender in a Meiji Family Romance: Kikuchi Yūhō’s Chikyōdai,” *Journal of Japanese Studies* 28, no. 2 (2002): 339–42. [Give the page number if you’re quoting from that page; give the page range if you’re not quoting.]

³ Bronson, “War and the Latent Public,” 81

⁴ Ito, “Class and Gender in a Meiji Family Romance,” 344.

Bibliography

Bronson, Adam. “War and the Latent Public: Shimizu Ikutarō on Rumours and Public Opinion in Transwar Japan, 1937–1960.” *Global Intellectual History* 7, no. 1 (2022).
<https://doi.org/10.1080/23801883.2020.1816840>.

Ito, Ken K. “Class and Gender in a Meiji Family Romance: Kikuchi Yūhō’s Chikyōdai.” *Journal of Japanese Studies* 28, no. 2 (2002).

Online Article

Include an access date only if the link no longer works and can’t be replaced. Include the date posted or modified, if available.

Footnote

¹ Adriana Hazra, “Sword Art Online VR Exhibit Opens Globally on February 21,” Anime News Network, February 20, 2022,
<https://www.animenewsnetwork.com/news/2022-02-20/sword-art-online-vr-exhibit-opens-globally-on-february-21/.182794>.

² Mari Takahashi, “Balancing History and Fun in *Ghost of Tsushima*: An Interview with Sucker Punch Co-Founder Brian Fleming,” Polygon, July 15, 2020, <https://www.polygon.com/interviews/2020/7/15/21324263/ghost-of-tsushima-research-interview-mari-takahashi> (accessed October 28, 2022).

³ Harza, “Sword Art Online.”

⁴ Takahashi, “Balancing History and Fun.”

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Hazra, Adriana. “Sword Art Online VR Exhibit Opens Globally on February 21.” Anime News Network, February 20, 2022. <https://www.animenewsnetwork.com/news/2022-02-20/sword-art-online-vr-exhibit-opens-globally-on-february-21/.182794>.

Takahashi, Mari. “Balancing History and Fun in *Ghost of Tsushima*: An Interview with Sucker Punch Co-Founder Brian Fleming.” Polygon, July 15, 2020. <https://www.polygon.com/interviews/2020/7/15/21324263/ghost-of-tsushima-research-interview-mari-takahashi>. Accessed October 28, 2022.

Dissertation

Include a DOI (or URL) if you consulted it online.

Footnote

¹ John Hayashi, “Hydraulic Taiwan: Colonial Conservation under Japanese Imperial and Chinese Nationalist Rule, 1895–1964” (PhD diss., Harvard University, 2023), 33–58.

² Hayashi, “Hydraulic Taiwan,” 55.

Bibliography

Hayashi, John. “Hydraulic Taiwan: Colonial Conservation under Japanese Imperial and Chinese Nationalist Rule, 1895–1964.” PhD diss., Harvard University, 2023.

Online Video

Footnote

¹ Henroboke, “65+ Being Old in Rural Japan,” June 17, 2016, <https://www.youtube.com/watch?v=GDyPwiVObzg>.

² Japanese Art Society of America, “The Japanese Buddhist World Map: Religious Vision and the Cartographic Imagination,” January 12, 2022, <https://www.youtube.com/watch?v=jUA-qsV5BTc&t=2380s>.

³ Henroboke, “65+ Being Old in Rural Japan.”

⁴ Japanese Art Society of America, “Japanese Buddhist World Map.”

Bibliography

Henroboke. “65+ Being Old in Rural Japan.” June 17, 2016.

<https://www.youtube.com/watch?v=GDyPwiVObzg>.

Japanese Art Society of America. “The Japanese Buddhist World Map: Religious Vision and the Cartographic Imagination.” January 12, 2022.

<https://www.youtube.com/watch?v=jUA-qsV5BTc&t=2380s>.

Film and Television

These are not normally cited in footnotes but are included in the bibliography.

Bibliography

Hara Kazuo, dir., *Sayonara CP*. 1972. Shisso Productions.

Murakami Yūji, dir., *Sanga Moyu*. Episode 4, “Wakare no Ezōshi.” Aired January 29, 1984, on NHK.

Romanization of Japanese and Names/Terms

Japanese names and terms should follow Hepburn romanization (chi, sho, etc.). Use the macron (ō) to indicate long vowels (except ii). Use n rather than m before syllables beginning with m, b, and p (such as shinbun). No macrons are used in *JJS* on modern reign names (Meiji onward) or common place names (Tokyo, Kyoto, Osaka, Kobe, the 47 prefectures, and Japan’s four main islands), except when those appear in a Japanese-language phrase or proper noun (e.g., Tōkyō Daigaku Shuppankai). Shintō is set in roman letters with a macron.

Names and Terms

Japanese names should be written with the family name first, unless the person usually uses Western name order in Western-language publications. Quotations and poetry cited in Japanese should appear in quotation marks and not be italicized or underlined. Treat as for any foreign language.

Some Japanese words are widely accepted in English, and *JJS* prints these without italics:

anime

haiku

kabuki

manga

sumo

shogun

yakuza

Italics are retained for other terms, such as

bakumatsu

burakumin

daimyō

kokugaku

nō

renga

Sake
shinbun
zainichi