

### 1. General rules for article submissions

- Submissions are accepted in English, French, German, Italian, and the languages of the MENA region.
- When registering to our website for submitting articles, use your full name, title, institutional affiliation, and e-mail address. Please ensure that all information is correct.
- In order for us to blind review your submission, do not inscribe your name in the submitted file, neither in text or title, nor in the file name. Use your name only when registering to BOP.
- Your article should have a maximum length of 7'500 words or 50'000 characters including spaces. This does not include your abstract and your bibliography.
- Your submission must include a title, a short abstract in English (200-300 words), five keywords, your article, the bibliography and a short bio. Put all of this in one file in this order.
- For uploading your submission, please use .DOCX, .DOC, .ODT, or .RTF formats. Do not upload PDFs or InDesign-Files.
- Please do not place the images directly in or at the end of your text. Your illustrations should be uploaded as individual .JPEG or .TIFF files. Please list the corresponding captions in a separate document and respect the formatting rules indicated below.

**Texts that do not follow the *Manazir Journal* Style Sheet will be sent back to their authors.**

### 2. General formatting

- *Manazir Journal* uses the latest version of **Chicago NB-style (17<sup>th</sup> edition of the Chicago Manual of Style – Notes and Bibliography style)** If you are using reference management software, please ensure that you set your output to Chicago17 or CMOS17. Refer to the official Chicago manual or their support website ([www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)) if the stylesheet leaves questions unanswered.
- Font: Times New Roman; Size: 12 pt. for body text and 10 pt. for footnotes; Lines: single-spaced.

- All titles are bold; 14 pt. for the main title of the article (headline-style capitalization, check here: <https://headlinecapitalization.com/>) and 12 pt. for subtitles, which are not capitalized.
- Quotations are indicated by "smart quotes." Citations within citations are marked by 'inverted commas.'
- Text in quotes added by the author is inserted between square brackets: [not part of the quote]; Text omissions in quotes is marked by ellipsis in square brackets: [...].
- Use *italics* only for titles of books or artworks, key terms and concepts, and foreign-language words. Do not underline anything but weblinks.
- Use day/month/year style for dates in the text and notes: 6<sup>th</sup> February 2018, 1<sup>er</sup> août 1997, 25. März 1611, 1<sup>o</sup> giugno 2002.
- Spell out whole numbers from zero to a hundred; use numerals for 101 and above. Also spell out large, rounded numbers: eight hundred or four thousand or one billion.

### 3. Language

#### 3.1. Transliteration from Arabic/Persian into Latin script

- For the transliteration of Arabic or Persian into Latin scripts please consistently use a system of transcription that is commonly accepted in your discipline and language. When proper names of persons have a common usage in latin script, please use the latter rather than the transliteration ("Gamal Abdel Nasser" and not "Ġamāl 'Abd an-Nāšir").

#### 3.2. Special instructions concerning writing in English

- You may either use British or American orthography, but kindly use one system consistently throughout the text.
- Grammar and spelling are based on the latest edition of the *Collins English Dictionary* (British English), [www.collinsdictionary.com](http://www.collinsdictionary.com); and *Merriam-Webster's Dictionary* (American English), [www.merriam-webster.com](http://www.merriam-webster.com).
- Decades, when written numerically, should not include an apostrophe: the 1960s, not the 1960's. Write out centuries: the nineteenth century. Also write out years when they are at the beginning of the sentence.

#### 3.3. Special instructions concerning writing in French

- La grammaire et l'orthographe sont basées sur les normes actuelles de l'*Académie française*, <http://www.academie-francaise.fr>.
- Nous encourageons l'utilisation de normes rédactionnelles inclusives au niveau du genre, mais prions les auteurs d'utiliser un système cohérent pour l'ensemble du numéro.
- Tout signe simple ou triple ( , , ... ) est collé au mot qui le précède et tout signe double ( ; : ? ! ) en est séparé par un espace insécable.
- Les guillemets de premier niveau, à utiliser en priorité, sont les guillemets français (en chevrons) : « ... », avec espace insécable après le guillemet ouvrant et avant le guillemet fermant. Ne jamais utiliser les guillemets droits (" ... ") mais les guillemets anglais (" ... ") uniquement au second niveau, à l'intérieur d'une citation : « Vous avez dit "bizarre" ? », et

sans espaces insécables. N'utiliser les guillemets que pour préciser le sens des mots mentionnés, mais pas pour l'atténuation ou la modalisation.

- Dans la bibliographie, utilisez uniquement les guillemets anglais (" ...").
- Les siècles doivent être indiqués en chiffres romains et en petites majuscules et le « e » est en exposant (« xx<sup>e</sup> siècle »).

### 3.4. Special instructions concerning writing in German

- Grammatik und Orthografie richten sich nach der neuen Rechtschreibreform und der jeweils neuesten Ausgabe des *Dudens*, [www.duden.de](http://www.duden.de).
- Wir begrüßen den Gebrauch einer genderneutralen Sprache. Die Verwendung von Gendergap (\_), Genderdoppelpunkt (:) und Gendersternchen (\*) ist zulässig.
- Die Anführungszeichen »...«, «...» oder „...“ können jeweils im Text statt "..." verwendet werden.

## 4. Illustrations and images

- The maximum number of illustrations is 10 per article.
- Make sure you hold the image rights for each illustration you submit.
- Do not place the images within the body of the text, we will do that for you. Simply upload all your illustrations and a separate file containing only the captions with your article to BOP.
- The illustrations should be in .JPEG or .TIFF format. Have every image title "AuthorLastName\_Fig" and the number of the illustration as it appears in the article: AuthorLastName\_Fig\_1.jpg; AuthorLastName\_Fig\_2.jpg etc.
- Use an angle-bracket callout to indicate the exact position in the text where you want your illustrations to be placed: <Insert figure 1 here>
- Refer in your text to the illustrations as follows: (fig. 1), (fig. 2) etc.
- In the captions, indicate the following: *Title* (always in italic). Image courtesy of \_\_\_\_, photographed by \_\_\_\_.

Figure 1: *Nabatäische Kapitelle am Apollon-Tempel bei Kourion auf Zypern*. Image courtesy of Wikimedia Commons, photographed by Ansgar Bovet, 2012.

- If your illustration is an artwork, provide as much information as possible in the captions: Artist's last name, first name. *Title* (always in italic). Year. Materials or media. Dimensions. Location. Image courtesy of \_\_\_\_. Photographed by \_\_\_\_.

Figure 2: Lam, Wifredo. *The Jungle (La Jungla)*. 1943. Gouache on paper mounted on canvas. 239.4 x 229.9 cm, Museum of Modern Art, New York. Image courtesy of 2019 Artists Rights Society (ARS), New York. Photographed by Shigeru Kawashima.

## 5. References (examples at the end of the document)

- Citations are always in footnotes, never in-text.
- Chicago Style footnote references follow this system: First Name, Last Name, *Title* (Place: Publisher, Year), Page.

- If the author is an institution or organization, use their name instead. If a work has no author, start with the title.
- If there are more than three authors, use "et al." after the first author.
- Titles of books, journals, magazines, and newspapers are *italicized*, whereas titles of articles, chapters, entries, reviews, interviews, theses, websites, and blogs are set in "quotation marks".
- If something has not been published or no publication date has been known or confirmed, use "n.d." instead. "n.p." is used for unknown publisher or place.
- Whenever possible, use DOIs instead of full links to websites.
- If you already cited a source in the paper, use a short note instead of the full citation: Last Name, *Short Title*, Page.

## 6. Bibliography (examples at the end of the document)

- Chicago Style bibliography follows this system: Last Name, First Name. *Title*. Place: Publisher, Year. The bibliography differs in style from the references.
- Arrange all entries together alphabetically.
- For the first author, put the surname first, then after a comma the given name. All other authors are cited first name, then last name without comma. If there are more than three authors, use "et al." after the first author.
- Please always provide the DOI if the reference has one. This will increase the visibility of your article.

## 7. Examples

### Book

#### Footnote

1. Charles Green and Anthony Gardner, *Biennials, Triennials, and documenta: the Exhibitions that Created Contemporary Art*, The Art Exhibition Series, vol. 5, (Hoboken: Wiley Blackwell, 2016), 157-61.

#### Short note

2. Green and Gardner, *Biennials*, 32.

#### Bibliography

Green, Charles and Anthony Gardner. *Biennials, Triennials, and documenta: the Exhibitions that Created Contemporary Art*. The Art Exhibition Series, vol. 5. Hoboken: Wiley Blackwell, 2016.

### Edited book

#### Footnote

Saffari, Siavash, et al., eds, *Unsettling Colonial Modernity in Islamicate Contexts* (Newcastle-upon-Tyne: Cambridge Scholars, 2017).

#### Short note

Saffari et al., *Unsettling Colonial Modernity*.

#### Bibliography

Saffari, Siavash, et al., eds. *Unsettling Colonial Modernity in Islamicate Contexts*. Newcastle-upon-Tyne: Cambridge Scholars, 2017.

#### **Chapter or article in an edited book**

##### Footnote

3. Hala Bizri, "The Nudism of Sheikh Fouad Hobeiche," in *Art, Awakening, and Modernity on the Middle East*, ed. Octavian Esanu (New York City: Routledge, 2018), 88-9.

##### Short note

4. Bizri, "The Nudism of Sheikh Fouad Hobeiche," 92.

#### Bibliography

Bizri, Hala. "The Nudism of Sheikh Fouad Hobeiche." In *Art, Awakening, and Modernity on the Middle East*, edited by Octavian Esanu, 86-96. New York City: Routledge, 2018.

#### **Translated book**

##### Footnote

5. Fethi Benslama, *Psychoanalysis and the Challenge of Islam*, trans. Robert Bononno, (Minneapolis: University of Minnesota Press, 2009), 174.

##### Short note

6. Benslama, *Psychoanalysis*, 63-4.

#### Bibliography

Benslama, Fethi. *Psychoanalysis and the Challenge of Islam*. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2009.

#### **E-book**

##### Footnote

7. George Antonius, *The Arab Awakening: The Story of the Arab National Movement*, (Philadelphia: J. B. Lippincott, 1939), 61, <https://www.jstor.org/stable/community.32957536>.

##### Short note

8. Antonius, *Arab Awakening*, 215.

#### Bibliography

Antonius, George. *The Arab Awakening: The Story of the Arab National Movement*. Philadelphia: J. B. Lippincott, 1939. <https://www.jstor.org/stable/community.32957536>.

#### **Journal article**

##### Footnote

9. Susan Slyomovics, "'Every Slight Movement of the People ... is Everything': Sondra Hale and Sudanese Art," *Journal of Middle East Women's Studies* 10, no. 1 (Winter 2014): 19-20, <https://doi.org/10.2979/jmiddeastwomstud.10.1.15>.

### Short note

10. Slyomovics, "Sondra Hale and Sudanese Art," 35.

### Bibliography

Slyomovics, Susan. "'Every Slight Movement of the People ... is Everything': Sondra Hale and Sudanese Art." *Journal of Middle East Women's Studies* 10, no. 1 (Winter 2014): 15-40.

<https://doi.org/10.2979/jmiddeastwomstud.10.1.15>.

### **News or magazine article**

#### Footnote

11. Hakim Bishara, "Turkish Filmmaker Chains Himself to Culture Ministry to Protest Confiscation of His Archive," *Hyperallergic*, June 3, 2019, <https://hyperallergic.com/503222/turkish-filmmaker-protest/>.

#### Short note

12. Bishara, "Turkish Filmmaker Protest."

#### Bibliography

Bishara, Hakim. "Turkish Filmmaker Chains Himself to Culture Ministry to Protest Confiscation of His Archive." *Hyperallergic*, June 3, 2019. <https://hyperallergic.com/503222/turkish-filmmaker-protest/>.

### **Book review**

#### Footnote

13. Hilary Kilpatrick, "Recension," review of *Colonial al-Andalus: Spain and the Making of Modern Moroccan Culture*, by Eric Calderwood, *SGMOIK SSMOCI Bulletin* 48, (Spring 2020): 44.

#### Short note

14. Kilpatrick, "Recension," 46-47.

#### Bibliography

Kilpatrick, Hilary. "Recension." Review of *Colonial al-Andalus: Spain and the Making of Modern Moroccan Culture*, by Eric Calderwood. *SGMOIK SSMOCI Bulletin* 48, (Spring 2020): 44-47.

### **Interview**

#### Footnote

15. Shirin Neshat, "One on One: Shirin Neshat," interview by Elif Bereketli, *Showcase*, TRT World, April 15, 2022, video, 2:18-6:08, accessed December 12, 2021,

<https://www.trtworld.com/video/showcase/interview-with-shirin-neshat/625965d6353410001726b266>.

#### Short note

16. Neshat, interview, 16:09.

#### Bibliography

Neshat, Shirin. "One on One: Shirin Neshat." Interview by Elif Bereketli. *Showcase*, TRT World, April 15, 2022. Video, 25:19. Accessed December 12, 2021.

<https://www.trtworld.com/video/showcase/interview-with-shirin-neshat/625965d6353410001726b266>.

### **Thesis or dissertation**

#### Footnote

17. Mona Damluji, "Petroleum's Promise: The Neo-Colonial Imaginary of Oil Cities in the Modern Arabian Gulf" (PhD diss., University of California, 2013), 15-17,

<https://escholarship.org/uc/item/7qk5c7kj>.

#### Short note

18. Damluji, "Petroleum's Promise," 98.

#### Bibliography

Damluji, Mona. "Petroleum's Promise: The Neo-Colonial Imaginary of Oil Cities in the Modern Arabian Gulf." PhD diss., University of California, 2013.

<https://escholarship.org/uc/item/7qk5c7kj>.

### **Website or blog**

#### Footnote

19. "Regarding Academic Freedom," Resolutions, MESA, (accessed/last modified/updated e.g.) November 25, 2002, <https://mesana.org/about/resolutions>.

#### Short note

20. MESA, "Resolution."

#### Bibliography

MESA. "Regarding Academic Freedom." Resolutions. (Accessed/Last modified/updated e.g.) November 25, 2002. <https://mesana.org/about/resolutions>.