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For questions not addressed in this document, please refer to [The Chicago Manual of Style](#). In instances where a number of stylistic variations are recommended, follow the first style that is recommended.

1. Important Notes

- 1.1 Recommendations in this Style Guide are based on [The Chicago Manual of Style](#) (CMOS), with one exception (see 5.2 below).
- 1.2 Please refer to CMOS for any matters of style that are not explicitly addressed in this document. In instances where a number of stylistic variations are recommended, follow the first style that is recommended, rather than the variations.
- 1.3 The Submission Guidelines should also be consulted prior to submitting.

2. Basic Layout and Spacing

2.1

Article Title in Times, 16 pt bold and left-aligned

Author's Name (Firstname Surname) in Times, 12 pt

Author's Affiliated Institution in Times, 12 pt

Headings in Times, 12 pt bold

Sub-headings in Times, 12 pt italic

Main body of text in Times, 12 pt; 1.5 line spacing throughout

(日本語原文 in MS 明朝 font), 11 pt

Block quotations, indented, leave a line above and below, 11 pt;
single-line spacing.
(Left-aligned references)

Glossary

in Times, 11 pt. [日本語 in MS 明朝, 10 pt]

Appendix: List of Interviews

in Times, 11 pt.

References

in Times, 11 pt. [日本語 in MS 明朝, 10 pt]

(See below for format.)

Footnotes in Times, 9 pt. for English; MS 明朝 8pt for Japanese.

- 2.2 Leave two lines above and one line below headings.
- 2.3 Use single, not double, spaces after full stops and colons.

3. Spelling

- 3.1 Spelling should follow British English conventions.
- 3.2 Spelling and word usages should be checked using a British English dictionary, such as [Cambridge Dictionaries Online](#) which can be accessed for free.

4. Capitalisation

- 4.1 Headline-style capitalisation (see examples in 4.2 and consult CMOS for details), should be used for all:
 - headings
 - chart/graph/table titles.

- 4.2 English-language titles cited in the References list or directly in the text should follow headline-style capitalisation.

Goddard, C. 2009. "Like a Crab Teaching Its Young to Walk Straight: Proverbs, Semantics, and Indexicality in English and Malay." In *Ritual Communication*, edited by G. Senft and Ellen B. Basso, 103–25. New York: Berg.

Whaley, B. B. 1993. "When 'Try, Try Again' Turns to 'You're Beating a Dead Horse': The Rhetorical Characteristics of Proverbs and their Potential for Influencing Therapeutic Change." *Metaphor and Symbolic Activity* 8 (2): 127–39.

- 4.3 Foreign-language titles cited in the References list or directly in the text should follow sentence-style capitalisation, i.e. initial letter of first word is capitalised, and everything that follows is lower-case.

Yamamoto, T. [山本 忠尚]. 2007. *Nichiei hikaku kotowaza jiten* [日英比較ことわざ辞典]. Tokyo: Sōgensha Henshūbu [創元社編集部].

5. Referencing

- 5.1 All references should be **in-text**, following the **author-date style** recommended by The Chicago Manual of Style.

5.2 In-text references should appear as follows:

Without page numbers: (Morioka and Sasaki 1990)

With page numbers: (Morioka and Sasaki 1990, 11–27)

Corresponding References entry:

Morioka, H. and M. Sasaki. 1990. *Rakugo: The Popular Narrative Art of Japan*. Cambridge (Massachusetts) and London: Council on East Asian Studies, Harvard University.

5.3 Multiple in-text references should be separated with a semi-colon. In the interests of readability, please limit the number of references to three per point.

The word ‘*hayashi*’ can be traced to the nominal form of the transitive verb ‘*hayasu* (囃す, 速す)’, meaning ‘to favour’ or ‘to praise’ (Hayashiya 2011, 33; Imada 2010, 179).

5.4 Include first-name initials in in-text references for **authors with the same surname**.

(C. Hashimoto 1993, 56–58)

(R. Hashimoto 1992)

Hashimoto, C. 1993. *The Influence of English Loanwords on Japanese Natives’ Spelling Accuracy of the English Model Words*. Provo: Brigham Young University.

Hashimoto, R. 1992. *English Loanword Interference for Japanese Students of English*. Mankato: Mankato State University.

5.4 **Publications with three or more authors** should be referenced using ‘et al’ in in-text references, but with all author names included in the References list.

(Mackey et al. 2000)

Mackey, A., S. Gass and K. McDonough. 2000. “How Do Learners Perceive Interactional Feedback?” *Studies in Second Language Acquisition* 22 (4): 471–97.

6. References List

6.1 Only cited works should appear in the References list.

6.2 List entries in alphabetical order by author surname.

6.3 English-language titles should follow headline-style capitalisation (see examples in 4.2 and consult CMOS for details).

6.4 Foreign-language titles should follow sentence-style capitalisation (see example in 4.3 and consult CMOS for details).

6.5 Entries should follow the author-date style of referencing recommended by CMOS, but with the following exception: please list only the first initial(s) of authors/editors, not their full names (i.e. Vogel, S. *not* Vogel, Steven.)

Vogel, S. 2006. *Japan Remodelled*. Ithaca, New York: Cornell University Press.

This exception is in recognition that submissions may be adaptations of an existing thesis and the full names of all authors/editors may be difficult to access in some instances.

6.6 When citing a source, the year of publication should appear at first mention of the author's name where possible.

Roland Barthes (2009) describes this type of humanism as a “very old mystification” founded upon the belief that “in scratching the history of men a little, the relativity of their institutions or the superficial diversity of their skins...one very quickly reaches the solid rock of human nature” (122).

Anthropologists such as Russell (2001) and Roche (2009) argue that marginal and private geographical settings are central to the construction of sexually transgressive action, since public conventions are replaced by negotiated norms in these contexts.

6.7 **Monographs and co-authored books** should be referenced as follows:

Flick, U. 2014. *An Introduction to Qualitative Research*. 5th edition. London: Sage.

Lakoff, G. and M. Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.

(Flick 2014, 11–13)

(Lakoff and Johnson 1980)

6.8 **Books with editors** rather than authors should be referenced as follows:

Lovell, D., ed. 2003. *Asia Pacific Security: Policy Challenges*. Canberra: Asia Pacific Press.

(Lovell 2003)

6.9 **Book chapter** references (including page ranges) should appear as follows:

Imada, K. 2010. “Lupin III and the Gekiban Approach: Western-Styled Music in a Japanese Format.” In *Drawn to Sound—Animation Film Music and Sonicity*, edited by T. Piaget, 174–90. London: Equinox Publishing.

(Imada 2010, 177–78)

6.10 Translated works should appear as follows:

Cixous, H. 1976 [1975]. "The Laugh of the Medusa" [*La Rire de la Méduse*]. Translated by K. Cohen and P. Cohen. *Signs* 1: 875–99.

Kawabata, Y. 1970 [1954]. *The Sound of the Mountain* [*Yama no oto*]. Translated by E. G. Seidensticker. London: Secker and Warburg.

6.11 Journal article references (including page ranges) should appear as follows:

Waltz, K. 1993. "The Emerging Structure of International Politics." *International Security* 18 (2): 44–79.

(Waltz 1993, 57)

Note: **Digital Object Identifiers (DOIs)** should be included when available.

6.12 Online journal articles should be referenced according to the example in 6.9, *unless*:

- volume number is not available, OR
- page range is not available

If either volume number or page range are not available, online journal references should appear as follows:

If DOI is available:

Clapton, J. and J. Fitzgerald. 1997. "The History of Disability: A History of 'Otherness'." *New Renaissance* 7 (1). <https://doi.org/10.1075/ref:ofcn/7784>

If DOI is not available:

Clapton, J. and J. Fitzgerald. 1997. "The History of Disability: A History of 'Otherness'." *New Renaissance* 7 (1). Accessed 2 September, 2012. <http://www.ru.org/human-rights/the-history-of-disability-a-history-of-otherness.html>.

6.13 Webpage and website references should appear as follows:

METI (Ministry of Economy, Trade and Industry). 2013. *Traditional Crafts of Japan*. Accessed 11 March, 2015. http://www.meti.go.jp/english/policy/mono_info_service/creative_industries/pdf/Traditional_Crafts_of_Japan.pdf.

6.14 Multiple publications by the same author(s) should be listed in ascending chronological order. The author's name should appear in the first listing only. Subsequent listings should use a 3-em dash.

Watanabe, T. 1993. "Vernacular Expression or Western Style? Josiah Conder and the Beginning of

Modern Architectural Design in Japan.” In *Art and the National Dream: The Search for Vernacular Expression in Turn-of-the-Century Design*, edited by N.G. Bowe, 43–52. Dublin: Irish Academy Press.

———. 1996. “Josiah Conder’s Rokumeikan: Architecture and National Representation in Meiji Japan.” *Art Journal* 55 (3): 22–27.

———. 2012. “The Modern Japanese Garden”. In *Since Meiji: Perspectives on Japanese Visual Arts, 1868-2000*, edited by T.J. Rimer, 340–60. Honolulu: University of Hawai’i Press.

(Watanabe 1993, 46)

(Watanabe 1996)

(Watanabe 2012, 101–31)

BUT

Hatch, W. 2003. “Japanese Production Networks in Asia: Extending the Status Quo.” In *Crisis and Innovation in Asian Technology*, edited by W. Keller and R. Samuels, 23–56. Cambridge: Cambridge University Press.

Hatch, W. and Yamamura, K. 1996. *Asia in Japan’s Embrace*. Cambridge: Cambridge University Press.

(Hatch 2003, 34–40)

(Hatch and Yamamura 1996)

- 6.15 **Multiple publications from the same year** by the same author should be listed in alphabetical (or alphanumeric, as below) order by title. Use letters following the year of publication (e.g. 2011a, 2011b) to ensure that works are distinguishable in in-text references.

Conder, J. 1893a. *Landscape Gardening in Japan*. Volume 1. Tokyo: Hakubunsha.

———. 1893b. *Landscape Gardening in Japan*. Volume 2, Supplement. Tokyo: Hakubunsha.

(Conder 1893a, 23–25)

(Conder 1893b, 16)

- 6.15 **Multiple undated publications from the same source** should be listed in alphabetical or alphanumeric order by title. Use letters in square brackets to ensure works are distinguishable in in-text references.

The Japan Children’s Rights Network. n.d. [a]. “About the Japan Children’s Rights Network.” *The Japan Children’s Rights Network*. Accessed 25 September, 2015.
http://crnjapan.net/The_Japan_Childrens_Rights_Network/res-about.html.

———. n.d. [b]. “Breaking News: Japanese Woman Assists Philippine Mother in Abducting her

Child Using the “Japanese Playbook.” *The Japan Children’s Rights Network*. Accessed 5 December, 2013. http://www.crnjapan.net/The_Japan_Childrens_Rights_Network/blg-anash.html.

(The Japan Children’s Rights Network n.d. [a])

(The Japan Children’s Rights Network n.d. [b])

7. Referencing Japanese-Language Publications

- 7.1 In References lists, authors should provide bibliographic details for Japanese-language sources in both romanised Japanese and Japanese script. Entries should feature author names, all titles (including article, journal and newspaper titles) and publisher names in English, immediately followed by the corresponding Japanese script in square brackets. First names and last names in Japanese script should be separated by a space equivalent to a single space on an English keyboard. Romanised titles should follow sentence-style capitalisation.

Maeda, I. [前田 勇]. 1966. *Kamigata engei jiten* [上方演藝辭典]. Tokyo: Tōkyōdō Shuppan [東京堂出版].

Guiches [ギッシュ]. 2015. “*Kyoto de kimono rentaru* [京都で着物レンタル]”. Accessed 7 March, 2015. <http://guiches.co.jp/rental/odekake>.

Amamiya, K. [雨宮 処凜] and T. Kayano [萱野 稔人]. 2008. *Ikizurasa ni tsuite: Hinkon, aidentiti, nashonarizumu* [生きづらさについて: 貧困、アイデンティティ、ナショナリズム]. Tokyo: Kōbunsha Shinsho [光文社新書].

- 7.2 In-text references should be in English only.

(Maeda 1966, 76)

(Guiches 2015)

(Amamiya and Kayano 2008)

8. Interview Data

- 8.1 Interview data collected by the author should be referenced in the text using the author-date style (see Section 6), and listed in an appendix directly before the References list. Below is an example of interview data as referenced in the body text, and listed in the corresponding Appendix.

Those currently working in the kimono industry are typically in their sixties or older and they cite the lack of successors as a main cause of the industry’s perceived decline (Yamada 2012; Kameda 2012).

APPENDIX: LIST OF INTERVIEWS

Kameda, K. 2012. Interview by author. Digital recording in Japanese. September 24.

Katayama, K. 2012. Interview by author. Digital recording in Japanese. October 11.

Tabata, K. 2012. Interview by author. Digital recording in Japanese. October 7.

Yamada, S. [pseud.]. 2012. Interview by author. Digital recording in Japanese. November 1.

9. Citations

9.1 Use double quotation marks (“ ”) for quotations.

9.2 Use single quotation marks (‘ ’) for quotations within quotations.

9.3 Single quotations can be used to mark concepts or specialist terms when they are first introduced.

The term ‘*wafuku*’ is generally used as a counterpart to ‘*yōfuku*’, which was coined in the Meiji period [1868–1912] to denote Western dress (Dalby 2001, 67).

9.4 Full stops, commas and other punctuation marks that are not part of the target phrase should appear after the closing quotation mark.

9.5 Avoid using quotation marks to disclaim or for emphasis.

9.6 Block quotations should be:

- used for lengthy quotations (approx. three lines or more)
- separated from the body text by a single line break above and below
- indented
- in 11 pt font
- without quotation marks
- single spaced
- referenced on a new line immediately below the quotation, aligned with the left margin of the block quote

As one participant states:

I do like to watch anime and I like to read manga. So, there are translated anime, translated manga, but that’s not enough. [...] They are not really translated well, especially manga. So, I really wanted to read more, so I thought, instead of waiting for [them] to come out, I can just start learning. It will be faster.
(Sarah 2013)

Sarah’s original positive Japanese self-image was related to Japanese pop culture...

10. Citations from Japanese-Language Publications

- 10.1 The author is required to provide English-language translations of any material quoted from Japanese-language sources.
- 10.2 For short quotations, the English translation should appear as the main quotation, followed by the original Japanese text in parentheses. The Japanese text provided should be identical to the original Japanese script. No romanisation is required.

Her father disapproved of Kobe University as a mixed-gender institution and told her, “You’ll begin to keep bad company so only a woman’s college is allowed” (虫がつくから女子大しかダメ) (Shimazaki 2006, 62).

- 10.3 In-text references for short quotations should appear following the parenthesised original Japanese text.
- 10.4 For block-length quotations, the English translation should appear in the body text, and the original Japanese text should be provided in a footnote on the same page. The Japanese text provided should be identical to the original Japanese script. No romanisation is required.

She continued:

In the early days [of participation], I thought that I was to blame. I felt that it was my fault I was feeling *ikizurasa*, and that I had to fix it. But ... as I read books and listened to other people’s projects, my perception changed. My view started to shift from being ‘it’s all my fault’ to ‘there is something that can be shared in my experience’. In such a problematic system, there must be many other people who feel the same pain.⁹
(Sasaki 2015a)

After three years of participation, Mai was offered a job...

[Footnote]

9. 「初期の頃は、自分のせいだと思っていたんです。生きづらいのは全部自分が原因だと。自分と、自分に関わる人しかいなかった。でも、.....本を読んだり人の発表を聞いたりして、構造的なものなんだなって、移っていった。この仕組みじゃ苦しいと思う人はいっぱいいるよなって。」

- 10.5 In-text references for block quotations should appear following the English translation (as in the example above). The footnoted original Japanese text does not require a separate reference.
- 10.6 English translations must be provided for Japanese titles mentioned in the article text. These should be enclosed within square brackets, and can be combined with the year of publication. Official English titles should be in italics, while translations of titles by the author should be in single quotes. Japanese script for Japanese titles should be provided

somewhere in the paper. This can be in the text, as in the example below, or integrated into footnotes or a bibliography.

In 1995, the Japan Business Federation (日本経営者団体連盟),² an employers' organisation, published a report titled 'Japanese-style Management for a New Era' [新時代の日本的経営], advocating flexible employment practices which made it easier to place employees on casual or short-term fixed contracts.

This master/servant relationship that passes down from father to son is also a central theme of another BL manga, *Shitsuji no bunzai* ['A Butler's Place'; 2005] by Fumi Yoshinaga.

Greek mythology, for example, influenced many manga series, including smash hits such as *Seinto seiya* [*Saint Seiya: Knights of the Zodiac*; 1986] and *Bishōjo senshi sērā mūn* [*Pretty Guardian Sailor Moon*; 1991].

11. Acronyms and Abbreviations

- 11.1 All acronyms must be explained where they first appear in the text. At the first mention of the acronym, provide the term or name in full followed by the acronym in parentheses. The acronym can be used on its own thereafter.

In 2005, Japan's trade in goods equalled 20% of Gross Domestic Product (GDP), while for China it was 64% of GDP.

- 11.2 If a significant number of acronyms are used, a glossary of acronyms should be provided at the end of the text. If in doubt, include a glossary.

- 11.3 Commas should follow "i.e." and "e.g." wherever they are used.

Such usage has come to academic (e.g., Solove 2007) and popular (e.g., Ronson 2015) attention in recent years.

12. Romanisation, Names and People

- 12.1 The Modified Hepburn system of Romanisation should be used (eg. *kya*, *chi*, *sho*).

The US Library of Congress has a useful table of the Modified Hepburn system on pp. 18-19 of its Japanese information sheet:

<http://www.loc.gov/catdir/cpsa/romanization/japanese.pdf>

- 12.2 Long vowels should be indicated with the use of macrons (eg. *kyōiku*, *shūkan*). Exceptions are:

- long vowels in common place names, eg. Tokyo, Kyoto, Osaka
- words that have entered the English lexicon (see 12.2)

- 12.3 Words and names containing the Japanese syllabic ‘n’ may require an apostrophe to assist readers with correct pronunciation, e.g. Ken’ichi.
- 12.4 Japanese personal names should be written in first-name, surname order in line with general English-language usage.
- 12.5 When discussing people, years of birth (and death) should be indicated in square brackets at first mention where possible.

Mariko Koike [b. 1952] is a Japanese female author.

Hiroshi Hamaya [1915–1999] is one of Japan’s most celebrated photographers. Born in a working-class area of Tokyo, he taught himself photography in adolescence before briefly undertaking formal studies. In his first professional position he was tutored by Yoshio Watanabe [1907–2000], also one of Japan’s most revered photographers (Reynolds 2013, 18).

13. Japanese and Other Foreign-Language Content

- 13.1 Japanese and other foreign-language words or phrases should appear in italics.
- 13.2 Words or phrases of foreign-language origin that are listed in English dictionaries should not be italicised, and should be written as they are in their dictionary entries, e.g. sumo, butoh, kimono, tofu. [Cambridge Dictionaries Online](#) is useful for checking this and can be accessed for free.
- 13.3 If a foreign-language word is used frequently throughout the text, italics may be omitted after the first appearance of the word in the text. This is particularly appropriate in texts where a high volume of loan words, and therefore italics, are used. If in doubt, retain italics.

Rakugo is the Japanese tradition of staged comic storytelling presented by highly trained *hanashika* storytellers associated with small urban variety theatres called *yose*, located in the Kamigata and Edo regions. Despite the comparable format and appearance of Kamigata and Edo rakugo, Kamigata storytellers consider music to be an integral component of rakugo performance (Yamamoto 2001, 246; Ui 1975, 69).

- 13.4 If the meaning of a foreign-language word is unlikely to be understood by the general reader, an explanation of the meaning should be provided when it first appears in the text. This can be done by either integrating the meaning into the surrounding text, or by providing glosses for specific terms as they appear.

Conder was impressed with the integration of indoor and outdoor areas through the use of sliding *fusuma* screens and open matted rooms.

While the family law provisions of Japan’s Civil Code are predominantly modelled on French law, the historical legal system known as *ritsuryō* (律令) in Japan, which has its roots in Chinese legalism and Confucian ideals, has also been highly influential in the Japanese understanding of the function of law (Mizuno 2014, 254).

In this socio-economic climate, the *sōshokukei danshi* (草食系男子; ‘herbivore man’) emerged as an alternative to salaryman masculinity.

Once introduced and explained, terms can generally be used without further explanation thereafter. However, in papers where a high volume of foreign-language words are required, it may be helpful to the reader to redefine key terms at the beginning of each section or chapter.

- 13.5 Japanese script may be provided for key terms to assist readers in locating and consulting Japanese sources related to the topic of the paper.

Japanese family law is contained in Book 4 (“Relatives”) and Book 5 (“Inheritance”) of the Civil Code (民法).

- 13.6 If multiple Japanese terms are used repeatedly within the paper, a glossary of Japanese terms should be provided. Glossary definitions should be consistent with those provided within the text.

14. Numbers

- 14.1 Numbers from zero to one hundred should be spelt out. Exceptions include technical content, such as:

- percentages, which should always be shown in numerals
- statistical reporting and statistical variables
- amounts of currency
- numbers with decimal places
- volume numbers of publications

Landscape Gardening in Japan was published in two volumes: Volume 1 containing text and plates, and Volume 2 containing plates only.

There were also significant differences in misuse recognition, whereby the Chinese group ($t(12) = -3.00, p < .05$) and the English group ($t(12) = -3.10, p < .01$) performed significantly worse than the Japanese group.

In 2006, Japanese firms invested US\$9.9 billion in China, which accounted for 5.1% of total Chinese FDI inflows.

All subjects (29 in total) were Japanese language learners on exchange in Japan who were L1 speakers of Chinese (11), English (6), Spanish (1), French (1), German (3) and Korean (7).

- 14.2 Numbers greater than one hundred should be written in numerals, except:
- at the beginning of a sentence
 - when the number is a whole, rounded number, e.g. three thousand

14.3 First, second, third etc. should be spelt out where possible. If numerals are used, avoid superscript, e.g. 100th, not 100th.

14.4 For further guidelines surrounding numbers, please refer to CMOS.

15. Dates and Years

15.1 Dates should be written in month-day-year style, e.g. January 1, 2011.

15.2 Centuries are spelled out, e.g. nineteenth century.

15.3 Use 1990s (no apostrophe), rather than nineties or 90s.

15.4 Years of significant events can be indicated in square brackets, or be incorporated into the text.

Nōhonshugi, as the Japanese iteration of this agrarian myth, emerged as an ideology in the wake of the Meiji Restoration [1868] and Japan's consequent rapid modernisation.

The narrative of *Koi* is set in the context of the early 1970s student movements and the Asama Sansō Incident of 1972.

15.5 Years of production for books and artworks mentioned in the discussion should be indicated at (or as close as possible to) first mention, either in square brackets or incorporated into the text.

Reflecting on her crime, Fumiko mentions *L'Etranger* [1942], a novel by Albert Camus in which the protagonist, Meursault, kills a man for no good reason.

All of the photographs in the *Snow Land* book, which was first published in 1956, were therefore taken either during wartime or in the most acute period of post-war recovery.

16. Periods and Eras

16.1 The year ranges of periods and eras should be supplied in the text at first mention, with years enclosed in square brackets and separated with an n-dash.

The sense of dislocation became even more pronounced in the Taishō era [1912–1926].

17. Images

17.1 Captions appear below images and should include figure numbers, as well as copyright credits where applicable.

Figure 1: Plate 47 from *Snow Land* (Hamaya 1977). © Keisuke Katano. Reproduced with permission.

Figure 10: Jidai Matsuri participant wearing traditional trousers.

- 16.2 See the *NVJS* Submission Guidelines for further details regarding images, including matters of copyright.

18. Charts, Graphs and Tables

- 18.1 A number and title should appear before each chart, graph or table.

Table 1. Background of Participants

- 18.2 Explanatory details such as captions and keys appear below.
- 18.3 Source data should be referenced beneath each chart, graph and table using the author-date style outlined in this Style Guide.
- 18.4 See the *NVJS* Submission Guidelines for further details.

19. Footnotes

- 19.1 Footnotes are included in the word count of your paper and should be kept to a minimum.
- 19.2 Footnotes should not be used for references.
- 19.3 In the body text, footnotes should be indicated by superscript numbers at the end of a sentence containing a quote to be glossed or a concept to be explained.
- 19.4 Superscript numbers should appear after punctuation.

Four participants either spoke or had learned more than one variety of Chinese (i.e., Mandarin, Cantonese, Hokkien).³

However, '*Nen ni wa nen o ireyo*' directly translates as 'put care into care', which appears to have a slightly different meaning to that of 'Look before you leap'.²

* * * * *

For questions not addressed in this document, please refer to [*The Chicago Manual of Style*](#). In instances where a number of stylistic variations are recommended, follow the first style that is recommended.