

### **Scope**

The journal *Anthropology of the Contemporary Middle East and Central Eurasia (ACME)* is an interdisciplinary peer-reviewed journal devoted to the anthropological study of societies and cultures in the Middle East and Central Eurasia. It welcomes the submission of papers on any branch of anthropology. ACME is published with the financial support and collaboration of Groupe Sociétés, Religions, Laïcités, Centre National de la Recherche Scientifique (CNRS), France.

The journal publishes original research written by scholars from various fields of anthropology, sociology, folklore, religion, material culture, minority studies, and other related social sciences, covering all areas of the contemporary Middle East and Central Eurasia (Russia, the Caucasus, Central Asia, and China). The journal also will review monographic studies, reference works, results of conferences, and international workshops. ACME also publishes review essays, reviews of books and multimedia products (including music, films, and web sites) relevant to the main aims of the journal.

### **Ethical and legal conditions**

Submission of an article for publication in ACME implies the following:

1. All authors are in agreement about the content of the manuscript and its submission to the journal.
2. The contents of the manuscript have been tacitly or explicitly approved by the responsible authorities where the research was carried out.
3. The manuscript has not been published previously, in part or in whole, in English or any other language, except as an abstract, part of a published lecture or academic thesis.
4. The manuscript has not and will not be submitted to any other journal while still under consideration for this journal.
5. If accepted, the author agrees to transfer copyright to Sean Kingston Publishing and the manuscript will not be published elsewhere in any form, in English or any other language, without prior written consent of the Publisher.
6. If the submission includes figures, tables, or large sections of text that have been published previously, the author has obtained written permission from the original copyright owner(s) to

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reproduce these items in the current manuscript in both the online and print publications of the journal. All copyrighted material has been properly credited in the manuscript.

### **Submission**

ACME is a refereed journal. Manuscripts will be accepted only after a positive review by journal editors and outside reviewers deemed competent to provide professional judgment concerning the quality of the submission. Upon request, authors will receive the reviewers' evaluations. Manuscripts should be submitted to the Editor ONLY electronically.

Book Reviews should be submitted to Iqbal Akhtar, e-mail: [iqbalkhatau@hotmail.com](mailto:iqbalkhatau@hotmail.com)

Film Reviews should be submitted to Michael Abecassis, e-mail: [michael.abecassis@mod-langs.ox.ac.uk](mailto:michael.abecassis@mod-langs.ox.ac.uk)

ACME will publish entire issues devoted to a special topic. Scholars wishing to organize a theme-specific issue are invited to submit a proposal, which includes a 300-word description of the topic along with a list of potential contributors and paper subjects. Proposals are accepted only after a review by the journal's editorial staff.

ACME follows a double-blind peer review process. Consequently, authors must avoid putting their names in headers or footers and avoid any references to themselves in the body of the text or in the endnotes as these might betray their identity. Within four weeks of receipt, ACME will send authors an official confirmation email or a notification if their work does not accepted. Submitted manuscripts that conform to ACME guidelines are evaluated by the editorial board, usually within 6–10 weeks of receipt. Total time from submission of manuscript to print is around 5–11 months (depending on the point in the production cycle the contribution is received).

### **Submission Requirements**

#### **Language**

Authors should submit their manuscript using UK conventions and spellings and Harvard/Author-Date referencing systems. *The Oxford Style Manual* (which combines *The Oxford Guide to Style* and *The Oxford Dictionary for Writers and Editors*) is highly recommended as a guide to preparation of the text. However, the Oxford style has two peculiarities we would rather avoid: it stipulates unspaced em-dashes (like—this), SKP along with most other UK publishers prefers spaced en-dashed (like –

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this); Oxford also suggests using the 'Oxford comma' before 'and' in a list (X, Y, and Z), SKP along with more conventional UK practice prefers the 'standard' UK list style (X, Y and Z).

The text should be grammatically correct and punctuation and spelling should be adapted according to the language used. Papers in sub-standard English will be returned to authors.

### **Transliteration**

For transliteration of Middle Eastern words, authors should follow guidelines of IJMES. <http://web.gc.cuny.edu/ijmes/pages/transliteration.html>. Many transliteration characters carry diacritics, either above or below that are not available in standard fonts. In such cases, the Gentium (<http://scripts.sil.org/gentium>) and Charis SIL (<http://scripts.sil.org/charissilfont>) font families are recommended

### **Length**

Articles should be between 8,000 and 10,000 words in length and should not exceed 10,000 words (inclusive of abstract, notes, and bibliography), unless permission for a longer submission has been granted in advance by the Editor.

Comments, reports, and discussions should not exceed 5,000 words (these do not require an abstract). Film and Book Reviews are normally 500 to 1,000 words in length.

### **Fonts**

Unless absolutely necessary, only use one font for the text. If you have special requirements that require the use of more than one, include details with your submission.

## **Preparation of manuscripts**

Contributions should be typed (12 pt) one-sided, with numbered pages, numbered lines, double-line spacing and wide margins throughout. The manuscript should be paginated throughout, beginning with the title page.

The first page of an article should contain the title of the paper, the name(s) and address(es) of the author(s) and the name, e-mail address and postal address of the author to whom correspondence and proofs should be sent.

The manuscript title should be given in Roman type (The title of the manuscript), with minimal capitalization. It should be as brief and informative as possible.

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Authors' names should be in Roman type as normally used by the author, first name followed by family name, names separated by commas and between the last two names by 'and'.

At the end of the contribution, before the endnotes, the author(s)' names, institution and email should be given, in their shortest form, e.g. Pedram Khosronejad, Department of Anthropology, University of St Andrews, Scotland; pk18@st-andrews.ac.uk.

### **Summary and Keywords**

Each article should be accompanied by a summary in English (200 word), which should mention all the principal facts and arguments set forth in the paper. Three to eight keywords should also be given.

### **Headings**

All headings should use minimal capitalization.

First-level headings should be in bold and should not be numbered.

Second level headings in italics, flush left.

Sub-subheadings should be used sparingly and should be in Roman type.

### **Notes**

Notes will appear at the end of article preceding the References. Authors are advised to include footnote material in the text whenever possible. Notes are to be numbered consecutively throughout the paper and are to be typed double-spaced at the end of the text (e.g. 1; 2; 3).

### **References**

The Harvard system should be used for the references. In this system, names and dates are given in the body of the text and an alphabetical list of references given at the end of the manuscript in a reference list. Film and video information should appear under 'Filmography'.

References in the text should give the author's surname with the year of publication in parentheses. When reference is made to a work by two authors, both names should be given; references to works by more than two authors should give the name of the first author, followed by *et al.*, e.g. Rapport *et al.* (2000). If several papers by the same author(s) in the same year are cited, a, b, c, etc. should be placed after the year of publication, e.g. Rapport and Overing (2000a, b).

If a publication is in press, the reference should be made as complete as possible, with 'in press' replacing the date.

Papers with improperly prepared notes and bibliographies will be returned to authors for correction.

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### ***Journal articles***

Rapport, Nigel. 2004. Envisioned, intentioned: a painter informs an anthropologist about social relations. *The Journal of the Royal Anthropological Institute* 10(4):861–81.

### ***Books***

Rapport, Nigel and Joanna Overing. 2000. *Social and Cultural Anthropology: The Key Concepts*. London and New York: Routledge.

### ***Chapter in edited book***

Morley, David. 1995. Theories of consumption in media studies. In *Acknowledging Consumption*. D. Miller, ed. pp 293–325. London and New York: Routledge.

### ***Sources from Internet***

Letter of Rakhshan Bani-Etemad on behalf of Iranian mothers for their avenges (retrieved 11 June 2010). [http://cinedoc.blogspot.com/2009/07/blog-post\\_25.html](http://cinedoc.blogspot.com/2009/07/blog-post_25.html).

### **Figures and tables**

References to tables should consist of the complete word, first letter capital (also in the middle of a sentence or in brackets) + number in Arabic numerals: Table 7 or (Table 7). References to figures should also use the complete word, first letter capital (Figure 3).

Tables should be kept as simple as possible with at least 3 horizontal lines and additional lines if appropriate, data ordered in a convenient way. The title should give all details that are needed to understand the table except obvious footnotes.

Half-tones should be submitted as separate source files in TIF, or JPG format, in a size suitable for the typesetting area of the journal, which is 125 x 195 mm. Their resolution should be at least 300 dpi at the intended print size.

Line drawings should preferably be submitted as Illustrator or EPS files. Alternatively they can be submitted as TIF or JPG at 1000 dpi at the intended print size.

All files should be named as per their figure number, and their preferred position in the manuscript should be indicated (Figure 1 here).

The text in any figure must be legible, and font sizes should not be less than 7 pt.

Substandard images will be rejected or incur a charge for any remedial/redrawing work that is necessary.

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Greyscale graphics must be provided as monochrome images. When necessary, colour figures will be published free of charge in the online version (print version in black and white). Lines and symbols in the colour figures should be different enough so that when reproduced as monochrome figures, they are distinguishable. If colour plates in the print edition are desired, authors have to request it; and they will be asked to contribute towards the costs.

Figure captions should not be attached to the figures but should be typewritten in a separate list included at the end of the manuscript.

The journal will not publish any image (photo, chart, maps etc.) without prior written permission from the copyright holder, which should accompany the image. Authors are responsible for obtaining all necessary permissions.

### **Abbreviations**

In general use a full point if an abbreviation, no full point if a contraction: e.g. ed. = editor (but plural eds with no full point), edn = edition

c., *ibid.*, *id.*, *op. cit.*, *loc. cit.*, etc., [sic], f., ff., et al., cf. (NB cf. means ‘compare’, not ‘see’), i.e., e.g., a.m.

fig. (plural figs), n. (= note; plural nn.), no. (= number; plural nos), p. (plural pp.), pl. (plural pls), vol. (plural vols): note where there is no full point in plural. Type a space between abbreviation and numeral: fig. 6

Mr, Mrs, Messrs, Dr, Revd, St (= saint), St. (= street)

BBC, MP, NATO, UK, BM, MBE: no points

### **Capitals**

Proper name/group name/title: Sir Henry Green, the Crown, the Cabinet, the Church (as institution), the Labour Party, Catholic (where religion), King John (but the king, the emperor Claudius)

Geographical names: when part of the title of an area or political division, e.g. Western Europe, South-East Asia, but lower case if used in general terms: the south of Italy.

Artistic styles and periods: Classical, Neo-classical, Neolithic, Mesolithic (can be lower-case if used adjectivally: the classical world)

Book and journal titles: capitalize all nouns, verbs, adverbs and adjectives. Use minimum capitalization for article titles

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### **Commas etc.**

Beware of over-use of commas, especially at beginning of sentences after a short introductory adverbial phrase: In the morning I get up; in 1952 the Queen came to the throne. Omit comma in 'the archaeologist John Smith' (not exclusive), but comma needed in 'an archaeologist, John Smith' or 'this particular archaeologist, John Smith'. Omit comma in addresses: 57 Orchard Way.

Semi-colon: separates two or more clauses which are of more or less equal importance and are linked as a pair or series: to err is human; to forgive divine.

Colon: generally marks a step forward, e.g. from cause to effect or premise to conclusion; or introduces examples or quotations. Do not add a dash to a colon that is being used to introduce a list or a quotation.

Dash: Used parenthetically, i.e. there should be both an opening and a closing (or, if at the end of a sentence, at least an implicit closing) dash. Avoid over-use of dashes to mark an interruption: a colon or some other mark will often be preferable here.

### **Dates**

25 March 1992 (no punctuation, no -st, -th); 1980s and 1990s (no apostrophe, repeat 19..); 25 BC, AD 25. Use shortest pronounceable form: 1921–2, 1980–90, 1911–19, 1845–1913, 1920–3 (or, if preferred, 1920–23): see also Numbers. Do not elide BC dates: AD 23–5, but 25–23 BC. Except in captions, where figures are acceptable, spell out centuries: the nineteenth century (hyphenated when adjective: nineteenth-century art).

### **Display Quotations**

Quotations over 30 words will normally be displayed. Shorter quotations may also be displayed if they are a continuation of, or of the same character as, longer quotations that have already been displayed. Type them as indented, and leave a line space above and below. No quotation marks round display quotes; single quotes within.

Author's interpolations within quotations to be in square brackets. Preserve spelling, capitalization, punctuation and paragraphing of the original.

The source can be indicated either in the preceding text or at the end of the quotation. In the latter case give the reference in brackets below the quotation, with no full point after it.

### **Full points**

Use with initials: e.g. J.B. Grey (type with no space between initials). See also Abbreviations

## **Hyphenation**

In adjective-participle combinations: hard-boiled; when adjective or participle preceded by a noun: blood-red, stage-struck; in compound adjectives made from adjectives followed by a noun: a flat-footed person, twentieth-century history.

In adverb-adjective combinations where the first element may not at once be recognized as an adverb: a wide-open window (but the window was wide open), a fast-sailing ship (as opposed to a fast sailing-ship). When an adverb ending in -ly precedes a participle or adjective, it should not be hyphenated: a brightly coloured butterfly, a highly developed species.

Compounds with well-, ill-, best- etc. are hyphenated when they precede the noun: a well-acted play (but the play was well acted), his best-known book.

## **Inverted commas**

Always single, except for quotes within quotes. No inverted commas are needed round display quotations (see above).

In general, closing quotation marks should come within any punctuation if the quotation is an incomplete sentence (He described the book as ‘essential reading’.), and outside it if the quotation is a complete sentence which ends at the same point as the main sentence: He said: ‘This book is essential reading.’ He asked: ‘How are you?’ (no extra full point). Where it is not certain whether the quoted sentence is a complete one, a rule of thumb is that the full point should precede the closing quote if the quotation contains a grammatically complete sentence starting with a capital letter.

## **Italics**

For foreign words and phrases (but not quotations in foreign languages); titles of published books, newspapers and journals; names of ships; works of art: *à deux*, *catalogue raisonné*, *Roget's Thesaurus* (but the Bible, books of the Bible, the Qur'an, in roman), the Daily Telegraph (do not italicize ‘the’, except in *The Times*, *The Economist*), *HMS Victory*, the *Mona Lisa*. Titles of individual poems should be given in inverted commas, those of long poems published separately in italics. If a foreign word occurs frequently, it may be better to italicize it the first time only. Foreign words that have become part of the English language should not be italicized: kimono, netsuke.

Avoid using italics for emphasis: the structure of the sentence should be sufficient to convey this.

## **Bold**

Should only be used in headings.



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### **Underlining**

Should be avoided if at all possible!

### **Marks of omission**

At the end of an incomplete sentence use three points (with spaces between...), these can be produced by pressing CTRL+ALT+.(full point). At the end of a complete sentence the three points should follow the closing full point, which should be set close up....

Indicate missing page or figure refs by 000: see p. 000.

### **Measurements**

Should normally be metric; in cases where imperial measurements are necessary, give metric equivalent. Abbreviated units of measurement have no full point: mm, cm, m, km, g, kg, l (unless could be confused with numeral 1), ft, in (add full point after 'in' if otherwise ambiguous). NB no change in plural. Type a space between figure and unit of measurement: 50 mm

### **Numbers**

Spell out numbers under 100, and indefinite numbers: about a hundred, several thousand.

Use as few digits as possible in sequences: 123–4, not 123–24 or 123–124; 20–3 (or, if preferred, 20–23). Numbers 10 to 19 in every hundred are given more fully: 10–12, 113–17, not 113–7.

Use figures for precise measurements.

Do not mix words and figures for like categories: The distance was 245 kilometres, 34 of which were by road; 90 to 100, not ninety to 100.

Use a comma to indicate thousands: 3,756.

Do not elide roman numerals: xxi–xxiii, not xxi–iii.

### **Small caps**

Small caps will normally be used for AD and BC, roman numerals (but full capitals for kings: Henry VIII), quoted words and inscriptions originally in capitals.

### **Spelling**

1. Use -ize, not -ise. But beware of exceptions where -ise must be used, e.g. televise, exercise, enfranchise, advertise. Do not use -ze after y: e.g. analyse.

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2. Use the following spellings: acknowledgement, ageing, appendices, artefact, bedouin (not cap), biblical (not cap), centring, disk (when concerns computers), encyclopaedia, medieval, movable, Muslim, programme (but computer program), unmistakable, unshakeable.
3. Distinguish between: dependant (noun) / dependent (adj.), dependence; forbear (abstain) / forebear (ancestor); forgo (do without) / forego (precede); practice (noun), practise (verb); principal (chief) / principle (rule); prophecy (noun) / prophesy (verb)
4. Commonly misspelt words: accommodate, analogous, benefited, descendant (noun), focused, foreword, gauge, harass, idiosyncrasy, indispensable, indefensible, millennium, minuscule, occurred, paralleled, sacrilegious, supersede, tranquillity
5. Use English versions, where they exist, of foreign place-names: Cologne, Florence

## **Production**

### **Proofs**

Upon acceptance, a PDF of the article proof will be sent to the author by e-mail for carefully checking of factual and typographic errors. Authors are responsible for checking these proofs and are strongly urged to make use of Comments and Track Changes to note their corrections directly on the proof. At this stage in the production process only minor corrections are allowed. Alterations to the original manuscript at this stage will result in considerable delay in publication and, therefore, are not accepted unless charged to the author. Proofs should be returned promptly.

## **Publication**

### **Offprints**

On request, a PDF file of the article will be supplied free of charge by the publisher to the corresponding author for personal use. Authors are allowed to post the pdf post-print version of their articles on their own personal websites free of charge. This means they can show the article exactly as it appears in print. The institute employing the author is allowed to post the post-refereed, but pre-print version of articles free of charge on its repository. The post-refereed, pre-print version means the final accepted version of the manuscript before typesetting.

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