

EDITORIAL GUIDELINES FOR CONTRIBUTORS

Linguistic requirements

If English is not your first language, please arrange for a native speaker of English – preferably a specialist in your own academic field – to read through your contribution and make appropriate corrections to the English expression and idiom.

Abstracts

Papers shall include an abstract (10 to 15 lines). Articles should be anonymized for peer review.

STYLE SHEET

Spelling

Either US- or UK-English spelling can be used, provided consistency is respected within each article.

Serial (Oxford) comma

As a rule, Oxford comma should be used.

Numbers

Please spell out numerals until 10. For four digits numbers, or more, use commas: 1,000, 31,275, ...

Use of non-Latin scripts

Original quotations, references, titles, and other related elements should be provided in their original script. Transliterations could accompany the original text, yet a translation in English, along with the original non-Latin text, would suffice.

Footnotes

Please use footnotes rather than endnotes.

Notes references shall be placed before punctuation, when relevant.

Quotations

Please use single quotation marks, and double quotation marks within single quotation marks.

Punctuation falls outside the quotation marks.

Quotations of over 50 words shall be separated as displayed quotes, without quotation marks.

IN-TEXT REFERENCES

Diogenes uses a simplified Harvard style of referencing.

❖ *Quotations*

(Author[s] Date: Pages) – or: Author (Date: Pages).

The substance of a scenario such as described by Stevenson can be perfectly analysed in rational form: “No matter what means the writer used in communicating beliefs to his readers, no matter how much the beliefs may have been fashioned by *Einfühlung*, they will remain empirically true or false and open to the usual tests” (Stevenson 1944: 145).

Rhetoric differs from logic, according to Chaïm Perelman and Lucie Olbrechts-Tyteca (1952: 18), ‘by the fact that it is concerned not with abstract truth, whether categorical or hypothetical, but with adherence’.

❖ *Mentions*

(Author[s] Date).

Cognitive response theory (Greenwald 1968; Petty, Ostrom & Brock 1981) was developed explicitly to account for the low correlation between message learning and persuasion observed in many

studies.

Highly expert sources produced more persuasion than sources of low expertise, regardless of the quality of the arguments they presented (Petty, Cacioppo & Goldman 1981; see also Chaiken 1980).

- For sources with more than three authors, use only the first author followed by 'et al.'
- Multiple refs shall be separated by a semicolon. Multiple refs by same author(s) shall be separated by a comma without repeating the authors.

REFERENCES

Papers would include a list of bibliographical references in alphabetical order.

To check the correct date and title of a work, consider using catalog.loc.gov

❖ **Books**

Author[s] name, First Middle initials (Date) *Title*. Place: Publisher.

Stevenson CL (1944) *Ethics and Language*. New Haven, CT: Yale UP.

Perelman C & Olbrechts-Tyteca L. (1952) *Rhetorique et philosophie*. Paris: PUF.

Bakhtin MM (1993) *Towards a Philosophy of the Act*, transl. V. Liapunov. Austin: U of Texas Press.

Boonyanate N (2014) ความยุติธรรมในต้นท้าวอักษรกรรม. Bangkok: Kobfai Publishing Project.

De Bary TW & Tu W, eds (1998) *Confucianism and Human Rights*. New York: Columbia UP.

Leroi-Gourhan A (1964a) *Le Geste et la parole*. Paris: Albin Michel.

Leroi-Gourhan A (1964b) *Les Religions de la préhistoire*. Paris: PUF.

- For refs with more than three authors, use only the first name followed by 'et al.'

❖ **Articles**

Author[s] Name, First Middle initials (Date) 'Title', *Journal*, Issue: Pages.

Hovland CI (1959) 'Reconciling Conflicting Results Derived from Experimental and Survey Studies of Attitude Change', *Am. Psych.*, 14: 8-17.

D'Errico F et al. (2003) 'Archaeological Evidence for the Emergence of Language, Symbolism and Music – An Alternative Multidisciplinary Perspective', *J. of World Prehistory*, 17(1): 1-70.

Katayama A (2003) "ヨ-ロッパの大谷光瑞 1900-1902", *東海大学紀要 文学部*, 78: 117-140.

Topaktaş H (2015) 'Osmanlı Diplomasisinde 'Tayinat' Sisteminin Uygulanışı ve Kaldırılışı (1794) Üzerine Bazı Tespitler', *Akademik İncelemeler Dergisi*, 10(1): 31-49.

- Common abbreviations for journal titles are accepted.

❖ **Chapters**

Author[s] Name, First Middle initials (Date) 'Title', in Editor's initial, Name (ed.) *Book's title*, p. #-#. Place: Publisher.

Hovers E & Belfer-Cohen A (2005) "Now You See it, Now You Don't" – Modern Human Behavior in the Middle Paleolithic', in E Hoversand & S Kuhn (eds) *Transitions before the Transition: Evolution and Stability in the Middle Paleolithic and Middle Stone Age*, p. 295-304. New York: Springer.

Frese M & Zapf D (1994) 'Action as the Core of Work Psychology: a German Approach', in MD Dunnette, LM Hough & HC Triandis (eds) *Handbook of Industrial and Organizational Psychology*, vol. 4, p. 271-340. Palo Alto, CA: Consulting Psych. Press.

- No use of "pp."

❖ **Reports or conference papers**

Author[s] Name, First Middle initials (Date) *Title*, [description], web address

Tyler R (2003b) *Translating The Tale of Genji* [Lecture presented at the Japanese Studies Centre, Monash University, October 10, 2003], www.csse.monash.edu.au/~jwb/tylerlecture.html

Mehendale S (1997) *Begram: New Perspectives On the Ivory and Bone Carvings* [Ph.D. Dissertation, University of California, Berkeley], <http://ecai.org/begramweb/>

- Hyperlinks allowed on web addresses.

❖ **Online references**

Author[s] Name, First Middle initials (Date) 'Title', *Journal*, Issue, web address.

Stapleton EK (2014) 'BAD COPIES: The Experience of Simulacra in Interactive Art', *Rhizomes*, 26, www.rhizomes.net/issue26/stapleton.html

Dow J (2007) '*Ab-normal Beauty* (2004)', *Heroic Cinema*, www.heroic-cinema.com/reviews/ab-normal-beauty-2004

Kaewmala (2012) 'Thailand's topless talent show shock: Are some breasts more equal than others?', *Asian Correspondent*, Jun 19, <http://asiancorrespondent.com/84500/after-thailands-bare-breasted-talent-show-shock-are-some-breasts-are-more-artistically-equal-than-others/>

- Hyperlinks allowed on web addresses.