



small axe a caribbean journal of criticism

## STYLE GUIDE

**Contact:**

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**Style Guide Reference:**

*Chicago Manual of Style*, 16th ed.  
(referred to as *CMS* in guidelines)

**Dictionary Reference and Edition:**

*Merriam-Webster's Collegiate Dictionary*, 11th ed.

### Editor's Note

Your careful attention to content preparation in accordance with the *Small Axe* standards described here will significantly enhance the quality of the final product, your reputation, and the impact of *Small Axe*.

Please make sure that **proper names** are spelled correctly and consistently, with the proper accents. If you have time, a separate list of **unusual terms** or proper names in your manuscript is very helpful to the copyeditor in maintaining consistency. In the guidelines that follow, you will find a list of terms that often appear in *Small Axe* with their preferred spellings and presentations.

**Notes require meticulous attention.** It is much more difficult to locate required bibliographic information months after the article has been written than it is to include it at the creation stage. See the guide for specific examples of various forms of citations or consult *CMS*.

Please **identify the components** of your essay—such as subheads (“A heads” are major dividers, “B heads” are subordinate to A heads, etc.), epigraphs, excerpts, and captions—to avoid confusion.

Make sure that your **camera-ready illustrative material and figures** have been labeled and sent both electronically and in hard copy.

After your essay has been accepted for publication and confirmed for inclusion in a specific issue, two major steps remain: **copyediting** and **composition**.

The copyeditor will read your essay for clarity and flow; check grammar, punctuation, and spelling; and scrutinize your notes. Suggestions will be made with the tracking function so that you can decide whether to accept, reject, or modify the proposed changes. *You will have approximately one week to respond to the copyediting suggestions.*

With your responses, the copyeditor will input the final changes and prepare the **final version** of your essay for composition. Components of your essay will be coded for conversion into the *Small Axe* page design. The *Small Axe* editor, issue editor, and proofreader will check the pages against the **final version** of your essay. At this stage, you will receive a PDF of the typeset pages for final review.

Throughout the editing and production process, **watch your email** for any last-minute queries from *Small Axe* editors. Questions inevitably arise, and your prompt responses will help to maintain schedules.

*We are working to expedite schedules and develop authoring tools to make the creative, editorial, and production processes more effective and seamless. **Your ideas are most welcome.***

## TEXT PREPARATION

### General:

Avoid contractions such as isn't, aren't, and didn't, which seem casual in an academic journal.

It is preferable to refer to *Small Axe* pieces as essays rather than as articles or papers.

Use “scare quotes” sparingly to highlight a word for emphasis or irony, per *CMS 7.55*.

### Abbreviations:

Spell out “e.g.” and “i.e.” in running text; may be used in parenthetical text, followed by a comma.

Do not include “Ltd.,” “Inc.,” or “Co.” in publisher names.

Do not use “op. cit.” or “ff.” in citations.

Use “ibid.” if the source is the same as the immediately preceding note. However, if more than one source is cited in the previous note, “ibid.” cannot be used.

In citations, indicate the city and publisher. You do not need to indicate the state (if US location) or country. “Press,” “Co.,” “Ltd.,” “Inc.,” and such should be removed from publisher names, except for university presses: (Boston: Beacon, 2004) and (New York: W. W. Norton, 2009) but (Durham, NC: Duke University Press, 2011).

### Acknowledgments:

*Small Axe* places them at the end of the essay.

### Capitalization:

Use down style in general.

Shortened references to capitalized entities are lowercased. For example, “The Labour Party did such-and-such. Later, the party continued to influence such-and-such.”

For a quote in running text, cap the first word in the quotation when it is set off with a verb of speech or of writing (As X explains [remarked, said, wrote], “When . . .”). Do not cap if syntactical part of sentence and preceded by a conjunction (X explains that “the reason for . . .”). There is no need to bracket changes in capitalization.

Lowercase prepositions, regardless of length (including in titles of works cited in notes), unless particular

emphasis is needed for clarity (e.g., *Voting For or Against*).

Follow *CMS* 6.64 for capitalization after a colon.

### **Emphasis Added:**

In footnote, after page number, add “emphasis mine” or “italics in original” in parenthesis.

In-text citation: “quoted material run in the text *ends here*” (119; emphasis mine) [or, (119; italics in original)].

### **Epigraphs:**

One quote as an epigraph is allowed. If prose, it should be seventy-five words or fewer; if poetry, no more than four lines.

The attribution should include the author’s name and a shortened title of the source.

Epigraphs are not footnoted. The citation should appear in the essay where either the quote is referenced or repeated and is footnoted or where the author or source is otherwise referenced and the citation for the epigraph can be added to the footnote.

If using a quote from a person or source *not* referenced in the text of the essay, permission to use the quote must be obtained and the appropriate permissions forms submitted.

### **Extracts and Run-In Quote Fragments:**

Set off prose extracts of more than eighty words. Use the word count function if in doubt.

When running fragments of a quote into a sentence, the sentence must remain grammatically correct. Voice and verb tense should be adjusted accordingly, using square brackets. See *CMS* 13.11–12.

It is not necessary to bracket changes in the capitalization of the first letter of a quote.

### **Illustrations and Figures:**

Please provide caption text for each illustration or figure. For photographs, please include identity of subjects (if any), location, date, name of photographer, and any copyright holder. For artwork, please include the artist’s name, the name of the piece, the year, the medium/media, the size, and any courtesy of or copyright information; also include credit to the photographer and the name of the museum or gallery, if applicable.

If needed under a figure, provide a numbered label (Fig. 1). In text, refer to a figure as “see figure 1” or “(see fig. 1).”

### **Numbers and Dates:**

Spell out to one hundred; spell out round numbers (two thousand; thirty-five hundred); spell out centuries (the twenty-first century; twenty-first-century literature).

Numerals for decades (in the 1930s; from the 1950s onward).

Use day-month-year presentation (20 October 2000; 15 March to 20 April 2001).

Use apostrophe with shortened years (in the 1960s and '70s) but sparingly. Do not spell out “sixties” and so on.

For page numbers, see *CMS* 9.60 for the inclusive style: 13–14; 96–117; 100–104; 107–8; 236–37; 1100–1123; 1103–35.

Arabic numerals and lowercase for references to chapters, parts, and so on (“part 1,” “chapter 3”).

For dollars: US\$6,000.

For time: 1:00 a.m.; 3:20–4:00 p.m.; five o'clock in the morning.

### **Order of Qualifiers:**

black middle-class men

black Caribbean women

radical black Caribbean men; black Caribbean male radicals

black working-class women

black working-class dancehall women

black middle-class Jamaicans

### **Punctuation:**

All punctuation should follow American English.

*Ellipses:*

No ellipses before or after run-ins unless a fragment.

No ellipses before extracts; no ellipses after, unless a grammatically incomplete sentence ends them.

Use ellipses between paragraphs in a multiparagraph extract. See *CMS* 13.54.

Do not use the ellipses special character insert; instead use periods and spaces as needed.

*Comma:*

Use the serial comma (X, Y, Z, and so on).

No comma after short introductory phrases, unless confusion results. Add one after longer phrases and after sentence adverbs (“Thus, . . .”).

No comma in “not only . . . but” phrases, unless confusion results.

No comma after “yet” used at the beginning of a sentence.

*Em dash:*

Use a double hyphen with no space before or after.

*Quotation marks:*

Use double quotation marks (single quotation marks, if quote within a quote). Periods and commas are placed inside the closing quotation marks; colons and semicolons are placed outside. See *CMS* 6.8–10.

*Solidus:*

Avoid constructions like “s/he,” “he/she,” and “and/or.”

**Translations:**

Non-English words are typically presented in italics. If appropriate, please provide English translations in parentheses immediately after non-English words, short phrases, or titles. If a non-English word is used repeatedly, it need be in italics only at first mention (with some exceptions).

If quoting from a text in a language other than English, both the original and an English translation must be provided and can be handled one of two ways: (1) quote the original language in the essay text and provide in the footnote either your own English translation or translation from a published source, properly cited; or (2) quote your own English translation in the essay and provide the original language in the footnote. Please be consistent. In the running text, do not move back and forth between using the original language and English translation. Note that quoting from a published English translation within your essay text does not require the original language in the notes; simply provide citation as usual.

*Examples:*

“Author’s English translation of quote in text.”<sup>1</sup>

1. “Original quote in foreign language”; citation.

*or*

“Original foreign-language quote in text.”<sup>2</sup>

2. “Author’s English translation”; citation.

*or*

“Original foreign-language quote in text from a bilingual edition.”<sup>3</sup>

3. Citation; “English translation from bilingual edition” (page).

*or*

“Original foreign-language quote in text.”<sup>4</sup>

4. Citation. “English translation from separate published source”; citation.

### **Which / That:**

“Which” is nonrestrictive (use with a comma); “that” is restrictive.

### **Words as Words**

When referring to words as the words themselves, use italics to set apart: The terms *witchcraft* and *magic* became popular.

When using a word ironically, use quotation marks to set it off: Distinguishing between “true” and “false” religion.

Note that using “so-called” eliminates the need for quotation marks: in a “civilized” society / in a so-called civilized society.

# NOTE PREPARATION

## General:

Present citations as numbered footnotes with complete bibliographic data as indicated below; include no bibliography or reference list.

Avoid placing note numbers in the middle of a sentence.

Present full citation at first mention in an essay; use surname(s) and short title thereafter. Exception: If the essay is a close reading of one or two literary works, give full citation in a footnote at first mention, with the notation “hereafter cited in the text”; if necessary, also introduce an abbreviation for the title that will appear in the in-text citation with the page numbers.

Do not include “Ltd.,” “Inc.,” “Co.,” or “Press” (unless a university press) in publisher names.

In journal citations, if volume number is in roman, change to arabic. Please make sure that all available information on volume and issue numbers, dates, and pages is included. If citing an entire article, please provide the page spread, but if citing a quote, the exact page number is needed.

For page numbers, see *CMS* 9.60 for the inclusive style: 13–14; 96–117; 100–104; 107–8; 236–37; 1100–1123; 1103–35.

For more samples, consult the citation examples in *CMS*.

## BOOKS

Bernard Porter, *Britannia’s Burden: The Political Evolution of Modern Britain* (New York: Routledge, 1994), 359.

Viola Mitchell, *The Historian as Prophet* (Chicago: Blackstone, forthcoming) [Do not guess at year]; or Viola Mitchell, *The Historian as Prophet* (forthcoming).

Virgil Thomson, “Cage and the Collage of Noises,” in *American Music* (New York: Holt, Rinehart, and Winston, 1971), 15.

## Particular Volume:

Abdel-Malek, *Civilisations and Social Theory*, vol. 1 of *Social Dialectics* (London: Macmillan, 1981).

Abdel-Malek, *Social Dialectics*, vol. 1, *Civilisations and Social Theory* (London: Macmillan, 1981).

**Subsequent Editions:**

W. B. Yeats, *A Vision*, 2nd ed. (London: Macmillan, 1937), 25.

Halsey Stevens, *The Life and Music of Béla Bartók*, rev. ed. (New York: Oxford University Press, 1964), 128.

If original publishing date is important to include, format the same as reprinted editions below.

**Reprint Edition:**

C. L. R. James, “1963 Appendix,” in *The Black Jacobins: Toussaint L’Ouverture and the San Domingo Revolution* (1938; repr., London: Allison and Busby, 1980), 414–15.

**Part of book:**

Kenneth Ramchand, “The Lost Literature of the West Indies,” in Kenneth Hall and Dennis Benn, eds., *Contending with Destiny: The Caribbean in the 21st Century* (Kingston: Ian Randall Publishers, 2000), 526.

**Editor instead of Author:**

Paul Rabinow, ed., *The Foucault Reader* (Harmondsworth, UK: Penguin, 1984).

**Editor as Author (of introduction, etc.):**

Paul Rabinow, “Title of Introduction,” in Paul Rabinow, ed., *The Foucault Reader* (Harmondsworth, UK: Penguin, 1984), 15.

Paul Rabinow, introduction to *The Foucault Reader*, ed. Paul Rabinow (Harmondsworth, UK: Penguin, 1984), 15.

**Editor/Translator in addition to Author:**

Maurice Halbwachs, *On Collective Memory*, ed. and trans. Lewis Coser (Chicago: University of Chicago Press, 1992).



## Short Cites:

Ramchand, "The Lost Literature," 527.

## JOURNALS

George Lamming, "Caribbean Labor, Culture and Identity," *Bucknell Review* 40, no. 2 (2001): 22–23. [journal with both volume and issue numbers]

Claudia R. Vaggia and J. Josh Snodgrass, "Health of Indigenous Peoples," *Annual Review of Anthropology* 44 (2015): 117–35. [annual journal: volume number and year only]

Andrea N. Douglas, "Facing the Nation: Art History and Art Criticism in the Jamaican Context," *Small Axe*, no. 16 (September 2004): 53. [numbered journal: issue number plus month or season and year]

Anne-Marie Lee-Loy, "Identifying a Caribbean Literature: Pitfalls and Possibilities," *sx salon*, no. 15 (February 2014), [smallaxe.net/wordpress3/discussions/2014/02/28/identifying-a-chinese-caribbean-literature](http://smallaxe.net/wordpress3/discussions/2014/02/28/identifying-a-chinese-caribbean-literature), para. 5. [online-only journal; reference paragraph number]

Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," in "Memory and Counter-Memory," special issue, *Representations*, no. 26 (Spring 1989): 7. [see CMS 14.187 about special issues]

## NEWSPAPERS

"Robert Moses Is Dead at 92," *New York Times*, 30 July 1981, Midwest edition.

Albert Finnonian, "The Iron Curtain Rises," *Wilberton (OH) Journal*, 7 February 1990, final edition.

Williams Robbins, "Big Wheels," *New York Times*, Sunday, 17 February 1980, sec. 3.

In running text: "the *Daily Gleaner*" (initial "the" lc and roman); in notes: "*Daily Gleaner*" (initial "the" omitted).

Use headline-style capitalization for article titles, even if sentence style was used in original; see CMS 14.204.

## OTHER

### Catalogue / Brochure:

Courtney J. Martin, "Nicole Awai: Assembled Material," in *Nicole Awai: Almost Undone*, exhibition catalogue (New York: Vilcek Foundation, 2011), 10. [include editor, if any]

**Commission Report:**

Robertson (Constitutional) Commission, "Discussion between the Chairman, the Archbishop of the West Indies and Sir Donald Jackson," 3:20–4:00 p.m., 18 February 1954, CO 891/1.

**Conference Paper:**

Alison Donnell, "Difficult Subjects: Women's Writing in the Caribbean Pre-1970" (paper presented at the Association of Caribbean Women Writers and Scholars Conference, Grenada, May 1998).

**Exhibition:**

The 2009 art exhibition *South-South: Interruptions and Encounters* in Toronto . . .

**Film:**

*How Stella Got Her Groove Back*, dir. Kevin Rodney Sullivan, Twentieth Century Fox, 1998.

**Interview:**

Henry Swanzy, interview by the author, London, 24 October 1992.

**Letter:**

Henry Swanzy, letter to the author, 2 November 1993.

Henry Swanzy, letter to Gladys Lindo, 27 November 1953, Henry Swanzy Archive, Birmingham University Library, UK.

**Thesis or Dissertation:**

Dorothy Ross, "The Irish-Catholic Immigrant, 1880–1900: A Study in Social Mobility" (master's thesis, Columbia University, n.d.), 142.

. . . (PhD diss., Columbia University, 2000), 46.

## Websites and Blogs:

Do not use “http://” at the start of the URL.

Access dates are needed only when referencing content that is undated and could possibly change: “McDonald’s Happy Meal Toy Safety Facts,” McDonald’s Corporation, [www.mcdonalds.com/corp/about/factsheets.html](http://www.mcdonalds.com/corp/about/factsheets.html) (accessed 19 July 2008).

Mike Nizza, “Go Ahead, Annoy Away, an Australian Court Says,” *The Lede* (blog), *New York Times*, 15 July 2008, [thelede.blogs.nytimes.com/2008/07/15/](http://thelede.blogs.nytimes.com/2008/07/15/).

## Working Paper:

Louis Lindsay, “The Myth of Independence,” ISER Working Paper no. 6 (City: Organization or Publisher, Year).

### Publishers

Publishers commonly referenced in *Small Axe*:

Barbados: Press University of the West Indies

Basingstoke: Macmillan, 1989 [always lc second “m” in Macmillan]

Cambridge, MA: MIT Press

Harmondsworth: Penguin, 1980

Kingston: Ian Randle Publishers

Kingston: The Press University of the West Indies [pre-2000]

Kingston: University of the West Indies Press [post-2000]

Kingston: ISER Publications

London: Lynne Rienner

Mona: Savacou

San Juan: Isla Negra

St. Augustine: ISER

St. Augustine: University of the West Indies

**Other:**

Mona Radio Unit should be “Radio Education Unit, University of the West Indies, Mona”

Radio Mona (campus radio station)

**Reference for Spelling, Capitalization, Hyphenation, and Italics****General:**

Consult *Merriam-Webster’s Collegiate Dictionary*, 11th ed.; use the first spelling listed. Consult *Chicago Manual of Style*, 16th ed., for usage and compounds/hyphenation.

Titles of radio programs, plays, books, paintings, and art photographs are italicized; titles of stories and poems are roman and in quotation marks (see *CMS* 8). The name of an art series or installation is italicized; the title of a museum exhibition is roman and in quotation marks (a variation of *CMS*).

Official academic department names use initial caps (*CMS* 8.91–92); areas of study are lc. No periods in academic degrees: BA, MA, PhD. Academic titles are lc unless used as part of a name (see *CMS* 8.31).

Retain British spelling (e.g., “colour” or “labour”) in quoted material and in cited titles or in British context.

Any foreign word or term that can be found in the English dictionary should not be italicized.

**People and places listed separately at the end****A**

a historical (not “an historical”)  
acknowledgment(s) (no “e” after “g”)  
Afolabe  
African American (no hyphen)  
African Caribbean  
African-descended (adj.)  
African diaspora (lc “d”)  
African Reform Church  
African Revolution  
African-Canadian (community)  
Afro beat  
Afrocentric  
Afro-Creoles; Afro-Creolized  
Afro-modern  
a.k.a.  
à la (no italics)  
Algerian Revolution  
Algerian war

all-powerful  
al Qaeda  
Amerindian  
Anglo  
Anglo-Creole  
Anglophile (n.)  
anglophone Caribbean  
antiblack  
anti-dancehall  
*antillanité*  
antislavery  
art historical (practice)  
autochthonous

## **B**

babel/Babel (lc in Bibi context; cap in Biblical)  
*Babylon* (italics indicate ironic reference to white oppressive society)  
Babylon Conspiracy  
bacchic  
backup (attrib. noun); back-up (adj.); back up (v.)  
barrack-yard (adj.)  
Belizean American  
best seller (n.); best-selling (adj.)  
*bigfoot*  
birth home  
black (lc)  
Black Arts movement  
black Atlantic  
black Britons; black Englishman; black British  
black dynasty  
Black Empire  
Black History Month  
Black Nationalism; Black Nationalist  
Black Power; Caribbean black power movement  
Black Revolution  
*blanqueamiento*  
bombo-claat  
boogie-woogie  
border-crossings  
border-work  
breakup (n.); break up (v.)  
bricolage  
bricoleur  
bris-collage  
British Broadcasting Corporation  
British Colonial Office; Colonial Office  
British Crown (crown is lc if not British)  
British Empire (approx. 1800 to 1940)  
broad-based  
Bush Negroes  
bush-bath

## C

canboulay  
Candomblé  
Caribbean International Service Bureau  
Caribbeanized  
Caribbeanness  
Caribcentric  
Carnival  
carnival mas' bands  
catalogue (n.); catalog (v.)  
city-state  
civil rights movement  
coauthor  
Code Noir; the code  
coeditor; coedited  
Cold War  
Colonial Office; British Colonial Office  
color  
Communism, Communist (see *CMS* 8.65)  
Conference Committee on West Indian Affairs (CCWIA)  
Congress of Black Writers; the Congress  
Conservative (adj.; a Conservative tactic)  
Conservatives (n.; Margaret Thatcher and the . . .)  
coworker  
cowriter  
creole, creoleness; creolized, creolizing;  
creolization; Afro-creolized; to write in  
Creole (capped when language); Jamaican Creole (alt.: Kreyol)  
*créolité*  
criss-cross (hyphenate as verb)  
crown (as in Spanish crown); the crown; British Crown  
Crown Colony  
Crown Lands  
Cuban Revolution; the Revolution  
cultural-politics (n.)

## D

the *Daily Gleaner* (Jamaica)  
dancehall (n. and adj.)  
diaspora (lc "d")  
Dionysiac; Dionysian  
DJ (for deejay)  
Don  
douglá (lc, roman)  
douglarization  
*downpression*  
Dread Talk (cap, roman)  
dreadlocks  
dub poetry  
*duppy*  
dwelling-place (n.)  
dynasty (Egyptian dynasty)

## **E**

East Indians  
eastern Caribbean  
echo-poem  
Egyptian dynasty  
email (no hyphen)  
emancipation (always lc)  
Emancipation Day  
empire (but British Empire)  
Empire Division  
emplotment  
end-rhyme  
Enlightenment  
episteme (roman)  
ethnocultural  
Euro-American; but European American (no hyphen)  
Eurocentric  
European American; but Euro-American (with hyphen)  
ex-slave (but “former slave” better, if used infrequently)  
Extramural (department name)

## **F**

Fabian socialist  
federation; West Indies Federation; the federation  
feeling-states  
femme de lettres (roman)  
first world (lc)  
FLQ (Front de Liberation du Québec)  
foodways  
frame-shift  
Francophilia  
francophone  
freethinker (n.); freethinking (adj.) (freethinking views)  
freethought (n.)  
French Creole (language); French creole (person)  
French Revolution; the Revolution

## **G**

geopolitical  
Georgia sea islands  
Grenada Revolution; the Revolution  
*griot*  
Griot movement; the Griots

## **H**

Haitian Revolution; the Revolution  
Haitianness  
hip-hop (n. and adj.)  
Hispanic  
hispanophone Caribbean (but Hispanic)  
a historical (not “an historical”)  
history-in-the-making  
Hosay

Hurricane Ivan  
hyper-heterosexuality (hyphen because of double prefix)

## I

ibid. (no italics)  
ideo-spatial  
Imperial government (in British Guiana); Imperial rule  
imperialist  
in-betweenness  
independence (postcolonial independence)  
(always lowercase)  
Independence Day (Jamaica, 1962)  
*indigenismo*  
Indian-born (adj.)  
Indo-Caribbean; Indo-Jamaican; Indo-Trinidadian  
industrial revolution  
interisland  
internet  
interracial  
Inter-Varsity Christian Fellowship  
Intra-Caribbean

## J

Jah  
*jahajibhai / jahaji bhai*  
Jamaica Labour Party (JLP)  
Jamaican Creole (nationalist movement)  
Jamaicanness  
Jewish American (adj. and n.)  
*jibarismo*  
*johncrow* bird  
jouvay

## K

Kali Mai  
Kreyol (Creole)  
kwaito

## L

labor (but “labour” if that way in official titles and quotations, and if in British context)  
labour riots (1938; Jamaica)  
Lacan  
the Left; on the left; of the left wing; left-wing (adj.); leftist  
Liberation  
life forms  
lifelong (adj.)  
lifeworld  
lockoffs  
LP  
lumpen-proletariat

## M

Manichaeon  
Maroon (communities)



marronage  
Martinican  
Marxism; Marxist  
Marxist-Leninist  
mas' (carnival mas')  
*mestizaje*  
meta-echo  
meta-text  
Middle Passage  
middle voice  
Ministry of Information  
Moore Town  
Morant Bay Rebellion  
Movement for Assemblies of People (MAP)  
Moyne Commission  
mulatto, mulatta (lc)  
myalism (West African religion practiced in Jamaica)  
mythohistorical

## **N**

naïve; naïveté  
National Gallery of Jamaica  
national heroes (Jamaica)  
National Labour Front  
National Negro Congress (NNC)  
nation-state (n.)  
Negritude (capped, no accent); *négritude* (in French context)  
Negro; Negroes; Negrophobia; Negrophobic  
neocon (neoconservative)  
New Jewel Movement  
New Negro  
New World  
nonblack

## **O**

obeah / óbia  
obeahman; obeahwoman / óbiaman; óbiawoman  
Occidental  
the US occupation  
onto-historical  
Orientalism  
orisha  
other (lc)  
oungan (Vodou priest)

## **P**

Pan-African (movement) (n. and adj.); Pan-Africanists  
Pan-Caribbean  
Pan-Muslim  
Parliament  
patois  
People's National Congress  
People's National Party (PNP)  
People's Political Party (founded by Garvey)

People's Production Plan  
People's Progressive Party (PPP); PPP; the party  
Persian Gulf War of 1991  
Politburo (of the Cuban Communist Party)  
politics (use with singular verb unless referring to the political beliefs of person, group)  
postearthquake Haiti  
postindependence  
postslavery

## Q

Quiet Revolution

## R

R&B (no spaces; or "rhythm and blues") (n.)  
*Ramleela*  
Rasta Talk  
Rastafari (movement) (n. and adj.)  
Rastafari's (ideas)  
Rastafarianism  
Reconstruction (in the US South)  
re-create  
reggae  
region-wide (tension)  
re-member; re-membering (special usage)  
Republican France  
a revolution; the Haitian Revolution; the Revolution  
right-wing  
Rude Boy culture  
1969 Rupununi Rebellion  
Russian revolution

## S

Sabbath  
Santería  
sea change (n.)  
Setscapes  
shango (Afro-Trinidad religious practice)  
Shia  
sociocultural (no hyphen)  
south; the US South; the global South  
Spanish crown  
spectre  
*Stabroek News*  
state (lc; see CMS 8.73)  
Sturge Town  
subject-formation (n.)  
sub-Saharan  
sweetman (one word)

## T

*techne*  
Thatcherite (n.); Thatcherite-like (adj.)  
third world (lc)  
Tonton Macoute / Tontons Macoutes

transatlantic (adj.)  
1648 Treaty of Munster  
Treaty of Tordesillas  
T-shirt

## U

UK (adj., no periods: spell out if noun)  
UN (adj., no periods: spell out if noun)  
United Force (a political party)  
United Kingdom (n.; “UK” if adj.)  
United Nations (n.; “UN” if adj.)  
United States (n.; “US” if adj.; leave as “US” if in quotation or interview)  
US (adj., no periods: spell out if noun, unless in quotation)  
US Department of State; State Department; the department

## V

vèvè (Vodun drawings)  
Vodou (Creole; preferred spelling, capped) / vaudou (French) / voodoo (American English)  
Vodun

## WXYZ

war on terror (lc; can be in quotation marks at first mention, if appropriate)  
Web (Internet)  
website  
white-mestizo  
Workers Party of Jamaica  
Working People’s Alliance  
World War II; WWII; Second World War  
worldview (n.)  
writer-sister  
yard-dwellers

1648 Treaty of Munster  
1969 Rupununi Rebellion  
9/11

## People

*See CMS 8.3–17 for specifics regarding personal names. Consult the dictionary for accepted spellings.*

*For print journal, omit diacritics from initial capitals.*

Jacques Stephen Alexis  
Juan Antonio Alix  
Kingsley Amis  
Carlos Andújar  
Gloria Anzaldúa  
Jean-Bertrand Aristide  
Gesner Armand  
Albert-James Arnold  
Oldy Auguste

Nicolas Bancel  
Back-a-Wall  
Lloyd Barnett  
Sheila Barnett  
Pierre Barra  
Elodie Barthélemy  
Gérard Barthélemy  
Patrick Barthélemy  
Santiago Basora  
Théodore Beaubrun  
George Beckford  
Beenie Man (artist)  
Wendell Bell  
Max Beloff  
Antonio Benítez-Rojo  
Mario Benjamin  
Louise Bennett  
Yves Benot  
Eméric Bergeaud  
Isaiah Berlin  
Jean Bernabé  
Philippe Bernard  
Homi K. Bhabha  
Jean-Gardy Bien-Aimé  
Osama bin Laden; Bin Laden  
Evon Blake  
Pascal Blanchard  
Karim Bléus  
Gérald Bloncourt  
Loulou Boislaville  
Jacques-François Bonaldi  
Hédi Bouraoui  
Jean-Claude Bourjolly  
Kamau Brathwaite  
(use Edward in citations  
for pre-1971 sources)  
André Breton  
Sam Brown  
Bunker's Hill  
Edmond Burke  
D. Graham Burnett  
Odo (Forbes) Burnham  
Alexander Bustamante

Laurent Cantet  
Miguel G. Casanova  
Marie Cassaise  
Joseph Casséus  
Louis Cavaré  
Cédor  
Jean-Hérard Céleur  
Carlo Avierl Célius  
Aimé Césaire  
Jean-Paul Césaire  
Suzanne Césaire  
Miguel Angel Céspedes  
Worm Chambers  
Patrick Chamoiseau  
René Char  
Etienne Charlier  
Wladimir Sybille Charlier  
Christiane Chaulet-Achour  
Marie Chauvet  
Yves Chemla  
Barry Chevannes  
Henri Christophe  
Sharon Ciccarelli  
Austin Clarke  
Edith Clarke  
Pierre Clastres  
Jimmy Cliff  
Carlos Collazo  
Governor Diego Colón  
Maryse Condé  
Raphaël Confiant  
A. G. S. Coombs  
Coppa  
Juan Criollo  
Selwyn Cudjoe  
Jean-Michel Cusset

Léon-Gontran Damas  
Dennis Daley  
Edwidge Danticat  
Drumblair Dance  
Emmanuel Daydé  
Régis Debray  
Carlos Esteban Deive  
Mario Delatour  
Raynald Delerme  
Louis Delgrès  
José Delpé  
Maxence Denis  
René Depestre  
Jean-Jacques Dessalines  
Alioune Diop  
Robert Dixon  
Philippe Dodard

Jean Dominique  
Marcel Dorigny  
Frederick Douglass  
St. Clair Drake  
Jean-Marie Drot  
Laurent Dubois  
W. E. B. Du Bois  
Préfète Duffaut  
René Durocher  
Edouard Duval Carrié  
François Duvalier  
Jean-Claude Duvalier

Billy Eckstine  
Belinda Edmondson  
T. S. Eliot  
Maxence Elisée  
Paul Eluard  
Angel Estrada  
André Eugène

Jean Fabius  
Frantz Fanon  
Antonio de Pedro Fernández  
Jean-Claude Fignolé  
Daisy Cocco de Filippis  
Anténor Firmin  
Ulrich Fleischmann  
Romuald-Blaise Fonkoua  
Sir Hugh Foot  
Greta and Henry Fowler  
Franck Fouché  
Franklin J. Franco  
Frankétienne  
J. S. Furnivall  
Philippe Girard  
Michel Giraud  
Jacques Gabriel  
Patrick Ganthier  
Paul Gilroy  
Edouard Glissant  
Esther Chapman Good  
Elsa Goveia  
Ralston Grant  
Jean-Pierre Grasset  
Walter Graves  
Abbé Grégoire  
Edouard Guilbaud  
Emmanuel Guilbaud  
Diego de Guzmán  
Gyodo

Wilson Harris  
H. L. A. Hart

Elsie Hass  
Alexander Hay  
Lafcadio Hearn  
Guy Hennebel  
Henri-Christophe  
Claudius Henry  
Simonne Henry-Valmore  
Léon-François Hoffmann  
Catherine Hubert

Patricia Ismond

Cheddi Jagan  
Roman Jakobson  
C. L. R. James  
Fredric Jameson  
Martha Jean-Claude  
Ulrick Jean-Pierre  
Jessifra  
Blas R. Jiménez  
Millard Johnson  
Hazel Johnston  
Jean Jonassaint  
Canon B. C. Jones

Killy  
Jamaica Kincaid  
Eusi Kwayana

Ivan Labejof  
Rassoul Labuchin  
Dany Laferrière  
Jean-Daniel Laffond  
Karl Lafontant  
Yanick Lahens  
Barbara Lala  
Juan Sánchez Lamouth  
Yves Langlois  
Christian Lapoussinière  
Albert Geouffre de Lapradelle  
Gérard Lechêne  
Jacqueline Leiner  
Michel Leiris  
Sandrine Lemaire  
Sebastián Lemba  
Bob Lemoine  
Michèle Lemoine  
Michel-Philippe Lerebours  
Anne Lescot  
Gordon K. Lewis  
Lawrence Lindo  
Fradique Lizardo  
Joel Lorquet  
Patrice Louis

Toussaint Louverture [see “T”]  
Réginald Lubin  
Auguste Lumière  
Louis Lumière  
Patrice Lumumba

Laurence Magloire  
Rachel Magloire  
Stevenson Magloire  
Anthony P. Maingot  
Roger Mais  
Paul de Man  
Claude Mancuso  
Albert Mangonès  
Edna Manley  
Michael Manley  
Norman Washington Manley  
Marithou  
Bob Marley  
Una Marson  
Daniel Maximin  
Custos McGrath  
Nadève Menard  
Alfred Mendes  
René Ménénil  
Mario García Menocal  
Alfred Métraux  
Edgar Mittelholzer  
Claude Moïse  
Silvia Monfort  
Félic María del Monte  
Pedro Montenegro  
María Elena Muñoz

Marie-Josée Nadal-Gardère  
V. S. Naipul  
Supriya Nair  
Charles Najmann  
Napoléon  
Kwame Nkrumah  
Ifeoma Kiddoe Nwankwo

Diego de Ocampo  
Alonso de Ojeda  
Michael Okpara (Yoruba leader)  
Fray Nicolás de Ovando

Mathieu Painvier  
Euzhan Palcy  
Roland Paret  
Sacha Parisot  
Paskö  
Fabienne Pasquet  
Raoul Peck

Falaise Péralte  
Saint-John Perse  
Caryl Phillips  
René Philoctète  
André Pierre  
Gisèle Pineau  
John Plamenatz  
Mortimer Planno  
Frank Moya Pons  
Aída Cartagena Portalatín  
Barbara Prézeau-Stephenson  
Jean Price-Mars  
Daniel Pujol

Queen Elizabeth II  
Jiménez de Quesada

Alain Ramire  
Sir Shridath Ramphal  
Norberto James Rawlings

Jacques Viau Renaud  
Barbara Requa  
Jean Rhys  
Joan Riley  
Eddy Jean Rémy  
Paul Robeson  
Jacques Roche  
J.-B. Romain  
John La Rose  
Jean Rouch  
Jacques Roumain  
Jean-Jacques Rousseau  
U Roy  
Cheryl Ryman

Rodney Saint-Eloi  
Louisiane Saint-Fleurant  
Valérie Christelle Saint-Pierre  
Luigi Sampietro  
Jean-Paul Sartre  
Richard Schomburgk  
Simone Schwarz-Bart  
Edward Seaga  
Victor Segalen  
W. M. Seivright  
Haile Selassie  
Sam Selvon  
Léopold Sédar Senghor  
Richard Sénécal  
Jean-Marie Serreau  
A. J. Seymour  
Ras Shadrak  
Shashamane

Philip Sherlock  
Rubén Silié  
Fray Pedro Simón  
Archie Singham  
Léger-Félicité Sonthonax  
Madame Soohih  
Gayatri Spivak  
Raphaël Stines  
Carl Stone  
William Preston Stoute  
Frédéric Surpris  
Suriname

Mohammed Taleb-Khyar  
Clem Tavares  
Thomas Taylor  
Télémaque  
Dudley Thompson  
Maurice Thorez  
Tiga  
Peter Tosh  
Roger Toumson  
Toussaint Louverture;  
Toussaint  
(subsequent references)  
Andrew Tracy  
Trelawny  
Hugh Trevor-Roper  
Lyonel Trouillot  
Michel-Rolph Trouillot

Juan Vaquero  
Domingo de Veras  
Thelma Verity  
Patrick Vilaire

K. C. Wheare  
Herby Widmaier  
Ricardo Widmaier  
Eric Williams  
Phillip Wright  
Hector Wynter  
Sylvia Wynter

Youssoupha

Zaka  
Alfredo Zayas

## Places

Ajoupa-Bouillon  
Altagracia  
Assemblée Nationale  
Azua  
Baraguá  
Basse-Pointe  
Berbice (Guyana)  
Buenaventura  
Cap-Haïtien  
Chaparra  
Cité-Soleil  
Cotuí  
Delicias  
Demerara  
Essequibo  
Fort-Dimanche  
Gonaïves  
Guantánamo  
Guyana (but British Guiana)  
Guyane (but French Guiana)  
Jacmel  
Jobabo  
Neiba  
Lorrain  
Morne-Rouge  
Nasson  
Ocoa  
Orinoco River  
Pétionville  
Pointe-à-Pitre  
Port of Spain  
Port-au-Prince  
La Rivière Froide  
Roatàn forest  
Saint-Domingue  
Samaná  
San Domingue  
San Juan de la Maguana Banés  
Santo Domingo  
Suriname  
Ti Pèlin  
Trois-Ilets  
Washington, DC (no periods)