

**Formatting and Referencing Guidelines**  
***Acta Universitatis Sapientiae, Philologica***  
**Number 2 (Studies on Language and Linguistics)**

**1. General Information for Authors**

*Acta Universitatis Sapientiae, Series Philologica* publishes only original, previously unpublished articles in English. Previous publication in a language other than English also disqualifies the paper from being published in the journal. The Series is published in one volume and three numbers annually. The information for authors below refers to **number 2** of the series, which mainly publishes papers on language and linguistics. Deadlines for submissions of articles may vary according to publication possibilities. In most cases the publication in the journal is linked to participation in conferences organized by the Department of Human Sciences of the Faculty of Economics, Socio-Human Sciences and Engineering, Miercurea Ciuc, Sapientia Hungarian University of Transylvania.

We kindly request authors to follow these guidelines as closely as possible. If your article significantly differs from the desired format, you will be asked to restructure it.

Papers will be double blind peer-reviewed by an international group of reviewers.

Please submit your article together with:

- a) a short abstract of your article (approx. 150–250 words),
- b) academic affiliation (university, city, department), contact e-mail address.

Please send your article as an A4 Word document (.doc or .docx).

**2. Length of the Articles**

Articles should generally be around 10–15 pages: 4000–6000 words long.

**3. Structure and Format of the Article**

**3.1. Title**

The title appears in the first line. It is in initial capital letters in bold, Times New Roman, font size 12. If there is a subtitle, then it should be immediately below the main title, in bold and

not italicized (TNR, font size 12 pt.). The author's name appears separated from the title (or subtitle) by 1 blank line. First comes your first name (or first names) in initial capital letters, then your surname in block capitals. Names are not in bold (TNR, font size 12 pt.). Then comes your affiliation without any blank line (TNR, font size 11 pt.). Restrict yourself to indicating the university (in brackets please indicate the city and the country) and the department, which come in two different lines. If you have multiple affiliations, order them alphabetically. Your email address appears right under your affiliation, with no blank lines in between (TNR, font size 11 pt.). You can indicate at most one email address. Neither the affiliation(s), nor the email address are in bold or in block capitals. The title, the subtitle, the affiliation(s) and the email address are all centred. Add one blank line after your email address when you start your abstract.

**The Title of Your Paper**  
The subtitle of your paper (if there is one)

Your first name YOUR SURNAME  
Your University (City, Country)  
Your Department  
Your e-mail address

### **3.2. Abstract and keywords**

Each article should start with a short abstract (of no more than 250 words). Please, include your abstract under the name and affiliation of the author(s). Insert the heading: **Abstract.** (TNR, 11 pt., in bold, indent 0.5 inch). Use indent 0.5 inch all through the text of the abstract (TNR, 11 pt, not in bold). Leave one blank line and continue with **Keywords:** (TNR, 11 pt., in bold, indent 0.5 inch). Please provide 3-5 keywords (TNR, 11 pt., not in bold), separated with commas, with no full stop at the end.

**Abstract.** Text.

**Keywords:** keyword 1, keyword 2, keyword 3, keyword 4, keyword 5

If you want to include references to a project within the framework of which your work was elaborated, insert a footnote at the end of the abstract.

### **3.3. Body of article**

Please leave two blank lines between the Keywords and the body of the article. Please use Times New Roman fonts, font size 12 pt throughout the article, with line spacing set at 1.5. *Do not add space before or after paragraphs. Don't use tabs instead of indentation.*

If your paper requires or makes it possible, you can use section headers to divide your text (in the case of long texts section headers are highly recommended). Main section headers are separated from the text above by two lines, and from the text below by one line. Subsection headers are separated from the text above by one line, and from the text below by one line. Avoid any lower divisions. Section headers must be in bold, with initial capital letters. Please don't indent the section headers, the first paragraph of the paper and the first paragraph after each heading. Further paragraphs need to be indented (0.25 inch).

### **3.4. Notes**

Please use 10 pt. footnotes (at the bottom of the page) instead of endnotes throughout the article. Footnotes should be used for comments that are additional to the flow of the argument or provide supplementary information. Footnotes should NOT be used for referencing sources. (Source referencing should be done by way of in-text references, see **5.1. In-Text Referencing Format**).

Please *do not* use short footnotes like this: <sup>1</sup> See Newmark (1988). Or: <sup>2</sup> Newmark (1988: 32). Insert these references into the **main text**.

### **3.5. References (see 5.2. References)**

The section **References** should be separated from the body of the text with one blank line.

### **3.6. Acknowledgments**

#### **Acknowledgments**

If you wish to mention acknowledgements, please put it in a separate section at the end of your paper, immediately preceding the references. The title is Acknowledgements, in bold and centred (TNR, 12 pt.). Try not to make it too long.

## **4. General style of the article**

The style used must conform to the present formatting and referencing guidelines, available at the following link: [http://www.acta.sapientia.ro/acta-philo/Instructions\\_linguistics.pdf](http://www.acta.sapientia.ro/acta-philo/Instructions_linguistics.pdf)

#### 4.1. Titles of volumes, films and journals

The titles of separate volumes are italicized without quotations marks; titles of works published within a volume (for example, titles of book chapters, articles, reviews, etc.) should be in quotation marks (not italicized).

The titles of films should be italicized throughout the article. In the case of film titles, in brackets the original title, the film director's full name and the year of production should be mentioned: *Reconstruction* (*Reconstituirea*, Lucian Pintilie, 1969). Brackets within brackets should be square: (*Reconstruction* [*Reconstituirea*, Lucian Pintilie, 1969]).

Journal and newspaper titles within the text should be italicized (e.g. *Journal of Pragmatics*, *The Times*).

#### 4.2. Quotations

Quotations should not be written in italics. Quotations should be placed within double quotation marks and references to exact page numbers should be added. Omissions at the beginning or at the end of quotations should not be marked in any way (quotation marks already indicate that this is a fragment of a larger text).

If the quotation is shorter than 4 lines, it should be written continuously in the text, in quotation marks, punctuation mark following the parenthetical reference. If the length of the quotation exceeds 4 lines, it should be separated from the body of the text (one line above and one line below) and indented (0.5 inch). There should be no quotation marks used. The punctuation mark ending the quotation precedes the parenthetical reference in these cases:

Examples:

The skill of the writer and other crew members manifests itself in the verisimilitude of fictional interactions. To reformulate, characters' verbalizations are constructed to resemble realistic language use (Georgakopoulou 2000), being thus "a canonical approximation of spontaneous talk in interaction" (Boxer 2002: 18). Herman (1995) addresses the interface between real and dramatic language, which bears relevance to film discourse, as well.

The Principles, norms and conventions of use which underlie spontaneous communication in everyday life are precisely those which are exploited and manipulated by dramatists in their constructions of speech types and forms in plays.

Thus, ‘ordinary speech’ or, more accurately, the ‘rules’ underlying the orderly and meaningful exchanges of speech in everyday contexts are the *resource* that dramatists use to construct dialogue in plays. (Herman 1995: 6; emphasis in the original)

If the initial letter is capitalized in the original and you insert the fragment within the sentence, you should change the first letter to lowercase within square brackets, e.g.:

In Augé’s sense of the terms, “[i]f a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place” (1995: 77–78).

If the quoted fragment contains words highlighted in italics, you should specify at the end of the quotation, within the reference brackets: emphasis in the original. If you highlight certain words in the quotation, you should specify at the end of the quotation, within the reference brackets: emphasis mine.

You should signal ellipsis in the original with three dots: ... and specify within the reference brackets: ellipsis in the original. You should signal omissions or additions made by you with square brackets: with three dots in square brackets, [...], or the added words in square brackets.

Example:

Represented talk ... is, like its real-world analogue, more or less coded and calculated for interpersonal effect. Social encounters are not just events in the realization of story structures, but also moments in the characters’ relationships with one another ... These displays are crafted, whether by instinct or by more conscious awareness of what sorts of things are possible ... from the same resources that are generally available to language users. (Richardson 2010: 106; ellipsis in the original)

Quotations within quotations should be placed within single quotation marks (‘...’).

When using quotation marks, be careful so as not to use ‘...’ instead of ‘...’, or “...” instead of “...”

### 4.3. Translation

If there are quotations from non-English texts in the article, official translations should be used. If the respective texts have not been translated into English, the following or a similar footnote should be inserted at the first occurrence of such a translated quotation: The translations from Hungarian/Romanian etc. literature and/or specialist literature are my own throughout the article.

In the **References** list the non-English titles should be translated into English and put in square brackets, e.g.:

Bárdos, Jenő. 2000. *Az idegen nyelvek tanításának elméleti alapjai és gyakorlata* [The theory and practice of foreign language teaching]. Budapest: Nemzeti Tankönyvkiadó.

If the bibliographical item is a translation from another language, the translator(s) should be indicated, e.g.:

Reiss, Katharina. 2000. *Translation Criticism – The Potentials and Limitations*. Trans. Erroll F. Rhodes. New York: American Bible Society; Manchester: St. Jerome Publishing.

### 4.3. Punctuation Marks

Punctuation marks should always be put after the words with no space before them.

Diacritics (accents) should be added to all names or words where appropriate.

When using the possessive form of proper names ending in -s or -z, the 's form is used:

Jones's, Roudiez's

Full stop (.) as a punctuation mark should be used after references placed in brackets only when this comes after a sentence (as a separate sentence) and is not included in the sentence containing the quotation.

In the text of the article footnote reference numbers come after commas, full stops, colons and semicolons:

e.g.

... arguments in defence of this hypothesis.<sup>1</sup>

... arguments in defence of this hypothesis,<sup>2</sup>

Punctuation marks (?,,;) should always be put after the words with no space before them, and all punctuation marks precede quotation marks.

Example: .... a steep and dusty trace.” (NOT: .... a steep and dusty trace”.)

When using quotation marks, be careful so as not to use '...' instead of '...', or "... " instead of "..."

When you insert comment, use dashes: e.g. The journey – both in physical space and in the realm of reflection – is ...

Use dashes between years (1881–1919) and page numbers (160–161).

#### 4.4. Spelling

Before submitting your article, please use **English (UK) spell-check**. American spelling should only be used if it appears in a quotation. If you are not a native speaker of English, please make sure your paper is reviewed by someone proficient in English. If the English is unacceptable, the paper will be rejected.

Use the ending -ize, -ization, -izing (not -ise, -isation, -ising) as in the so-called Oxford spelling (or Oxford English Dictionary spelling).<sup>1</sup>

#### Abbreviations used:

e.g. = for example

i.e. = namely, that is

cf. = compare, see

fig. = figure

figs. = figures

Numbers and dates: numbers, if not mathematical or statistical values, should be written in letters.

Centuries also should be written in letters: e.g. nineteenth century.

#### 4.5. Examples and glosses

Examples should be numbered with Arabic numerals in parenthesis. Please use tab stops to line up examples with glosses, and use small caps to indicate abbreviations in the interlinear

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<sup>1</sup> Oxford spelling can be recognized by its use of the suffix -ize instead of -ise: *organization*, *privatize* and *recognizable* instead of *organisation*, *privatize* and *recognisable*. The spelling affects about 200 verbs, and is favoured on etymological grounds, in that -ize corresponds more closely to the Greek root, -izo, of most -ize verbs. In this Dictionary the termination is uniformly written -ize. The use of -ize instead of -ise does not affect the spelling of words in British English that end in -yse, such as *analyse*, *paralyse* and *catalyse*, which come from the Greek verb λύω, *lyō*, not from an -izo verb.

glosses. Morphemic borders may be indicated by a hyphen. Avoid placing examples and respective glosses on different pages. Examples are preceded and followed by a blank line. No blank lines are used between sentences assigned to the same number, but there is a line between examples of different numbers. The number of the example is not boldfaced and it appears in angled brackets. Use 1 tab after the number.

Where necessary please gloss all the linguistic examples and provide their translation. Put the translations between single quotation marks.

(1) Ion l- a văzut pe Matei.  
 Ion CL3<sup>rd</sup> SG M has see-PERF PE Matei  
 ‘Ion has seen Matei.’

(2) A tó be van fagyva.  
 the lake PRT<sub>in</sub> be:3sg freeze.adv.part  
 ‘The lake is frozen.’

#### 4.6. Figures, Maps and Tables

Title of figures or maps will be placed under the figure or map, e.g. **Figure 6.** *Caption*; **Map 1.** *Caption*.

Title of tables will be placed above the table, e.g. **Table 2.** *Text*.

In-text references should be italicized (*Figure 6*, *Table 2*).

### 5. Referencing

Articles should be fully referenced and all sources must be properly acknowledged.

#### 5.1. In-Text Referencing Format

The text citations in the Author-Date Style consist of the author’s last name and the year of publication of the work quoted. No punctuation is used between the name and the date. For direct quotations the page number is also included, separated from the year of publication by a colon. If the name of the author is included in the running text, only the year will appear in brackets.

**Single author:**



Referring to the whole publication: (Reiss 1971), (House 1997); for direct quotation: (Koller 1979: 187–191).

### **Multiple authors:**

(Hatim and Mason 1990), (Hatim and Mason 1990: 11), e.g.:

Reiss's text-type model (1971) and House's model of translation quality assessment (1997) have demonstrated that pragmatic notions such as 'communicative purpose' (a sender-oriented concept) and 'text function' (a receiver-oriented concept) are crucial for research into the nature of text in the translation process. In more recent approaches, the two perspectives have merged in the idea of rhetorical purpose (e.g. narration, argumentation), a notion seen as pivotal both in the processing of texts and in the process of translation (Hatim and Mason 1990).

If there is no year of publication indicated in the referenced publication or no page number included, the abbreviations n. y. (no year) and n. p. (no page) must be used:

(Balázs n. y.: 25), (Smith 2002: n. p.)

### **Edited volumes:**

(Baker and Saldanha 2009: 239)

*Please do not use *ibid.* or *idem* for successive references from the same bibliographical item; instead, repeat the full reference (author year: page).*

If you quote from an author quoted in another author's work, please, indicate that in the reference: (qtd. in name year: page).

## **5.2. References**

Include a list of references in alphabetical order at the end of your article (under the heading in bold: **References**). The first line of the bibliographical item should not be indented, the rest should be indented (hanging, 0.25 inch). Please include in your bibliographical list only those items that you have referred to in the text. And vice versa, all referenced bibliographical items must be listed in the bibliography.

The full first name of the author should be given, not only the initials (except when the author officially uses only the initials). The initials of the main words in the title of a book or journal (except prepositions and articles) should be capitalized, irrespective of the original occurrence:

Baker, Mona. 1992. *In Other Words*. London and New York: Routledge.

Munday, Jeremy. 2016. *Introducing Translation Studies*. London and New York: Routledge.

Only the initial word in the title of a book chapter or an article should be capitalized:

Hermans, Theo. 2009. Translation, ethics, politics. In Jeremy Munday (ed.), *The Routledge Companion to Translation Studies*, 93–105. London and New York: Routledge.

Culpeper, Jonathan. 1996. Towards an anatomy of impoliteness. *Journal of Pragmatics* 25(3): 349–367.

### **Single Author:**

Bhabha, Homi K. 1994. *The Location of Culture*. London and New York: Routledge.

If there are more publications by the same author from the same year, use the alphabet to distinguish among them (1999a, 1999b, 1999c).

If you refer to a newer edition of an older publication, please add the original date of publication in square brackets:

Shaw, George Bernard. 1961 [1893]. *Widowers' Houses*. Penguin Books Inc.

Multiple works by the same author(s) are arranged chronologically, and the 3-em dash replaces the name for the second and subsequent entries:

Barthes, Roland. 1973. *Mythologies*. London: Paladin.

———. 1982. Inaugural lecture, Collège de France. In Susan Sontag (ed.), *A Barthes Reader*. London: Jonathan Cape.

If you want to mention the original publication of an article, give the bibliographical data of the original publication at the end of the bibliographical item, in square brackets:

Sebald, W. G. 2002. *The Rings of Saturn*. Trans. Michael Hulse. London: Vintage. [Originally published as Sebald, W. G. 1995. *Die Ringe des Saturn. Eine englische Wallfahrt*. Frankfurt am Main: Eichborn AG.]

**Multiple authors: (second and further authors names: first name, surname)**

Halliday, Michael–Ruquaiya Hasan. 1976. *Cohesion in English*. London: Longman.

Giora, Rachel–Ofer Fein–Jonathan Ganzi–Natalie Alkeslassy Levi–Sabah Hadas. 2005. On negation as mitigation: The case of negative irony. *Discourse Processes* 39(1): 81–100.

**Edited book with one editor:**

Spencer-Oatey, Helen, ed. 2000. *Culturally Speaking: Managing Rapport through Talk across Cultures*. London and New York: Continuum.

**Edited book with multiple editors: (second and further authors names: first name, surname)**

Coates, Jennifer–Deborah Cameron, eds. 1989. *Women in their Speech Communities*. Harlow: Longman.

**Chapter or essay in a book: (second and further authors names: first name, surname)**

Spencer-Oatey, Helen. 2000. Rapport management: A framework for analysis. In Helen Spencer-Oatey (ed.), *Culturally Speaking: Managing Rapport through Talk across Cultures*, 11–46. London and New York: Continuum.

Bono, Mariana. 2011. Crosslinguistic interaction and metalinguistic awareness in third language acquisition. In Gessica De Angelis–Jean-Marc Dewaele (eds), *New Trends in Cross-linguistic Influence and Multilingualism Research*, 25–52. Bristol: Multilingual Matters.

Hall, Chira–Chad Nilep. 2015. Code-switching, identity, and globalization. In Deborah Tannen–Heidi Hamilton–Deborah Schiffrin (eds), *Handbook of Discourse Analysis*, 2<sup>nd</sup> edition, 597–619. Malden, MA: Blackwell.

Bartos, Huba. 2009. The syntax of Hungarian va- adverbial participles. A single affix with variable merge-in locations. In Katalin, É. Kiss (ed.), *Adverbs and Adverbial Adjuncts at the Interfaces*, 75–102. Berlin: Mouton de Gruyter.

**Article in a journal:**

Stolze, Radegundis. 2009. Dealing with cultural elements in technical texts for translation. *The Journal of Specialized Translation* 11: 124–140.

Nørgaard, Nina. 2007. Disordered collarettes and uncovered tables: Negative polarity as a stylistic device in Joyce's "Two Gallants". *Journal of Literary Semantics* 36(1): 35–52.

**Reference to a web page (link should be in italics, last date of access included):**

Orwell, George. 1949. 1984. <https://archive.org/details/Orwell1984preywo> (Last accessed: 10 June 2024)

**Article from a full-text online database or a free web e-journal:**

Wandel, Torbjörn. 2001. The Power of Discourse: Michel Foucault and Critical Theory. *Critical Values* vol. 5 (3): 368–382.

<http://www.tandfonline.com/doi/abs/10.1080/14797580109367237> (Last accessed: 1 August 2024)