

Acta Universitatis Sapientiae, Philologica

Formatting and Referencing Guidelines Number 1 (Studies on Literature)

1. General Information for Authors

Acta Universitatis Sapientiae, Philologica publishes only original articles, previously unpublished in English or in another language. The series is published in one volume and three numbers annually. The information for authors below refers to number 1 of the series, which mainly publishes papers on literature. 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 Humanities of the Faculty of Economics, Socio-Human Sciences and Engineering, Miercurea Ciuc, Sapientia Hungarian University of Transylvania.

For inquiring about current deadlines or any additional information regarding publication in the journal, please write to dr. Judit Pioldner executive editor to pioldnerjudit@uni.sapientia.ro.

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 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).

Articles should be submitted via e-mail to the following address:

acta-philological@acta.sapientia.ro.

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

Your ORCID ID

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 a fullstop 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: ¹ See Ricoeur (1994). Or: ² Ricoeur (1994, 32). Insert these references into the main text.

3.5. Works Cited (see 5.2. Works Cited)

The section **Works Cited** 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:

https://acta.sapientia.ro/content/content_photos/Philological1_Formatting%20Guidelines%20for%20Authors.pdf

4.1. Titles of literary works, films and journals

The titles of separate volumes are italicized without quotations marks; titles of works published within a volume (for example, titles of short stories, poems or 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.

4.2. Quotations

Quotations should not be written in italics. Quotations should be placed within 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:

Example:

In his famous passage Baudelaire describes this experience as the ecstasy of the spectacle, comparing it to a kaleidoscope reflecting the variegation of life:

The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. [...] The spectator is a prince who everywhere rejoices in his incognito. [...] Thus the lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy. Or we might liken him to a mirror as vast as the crowd itself; or to a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life. (Baudelaire 1964, 9)

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:

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:

OTTO: (*Out, entering from left, moving center.*) Hello, there! My name is OTTO. I’m on my way to see my mother. (*Indicates red curtain.*) She’s back there. I’m going to see her because I want to make trouble, because I want to make things even more complicated than they are around here, and then maybe I can get out of this whole mess – this family and everything. Let’s see: my name is OTTO. I have an identical twin brother. I’m trying to get *rid* of him – so I can get *rid of* him, *rid of all* of them – but it’s not easy: *you* know how twins are; well, maybe you don’t. [...] They’re so hard to get *rid* of – these twins! (Albee 2011, 5; emphasis in the original)

It ends with a post-scene, OTTO once again addressing the audience directly as the curtain closes: “I think I’m making progress – fucking everything up. (*Imitating Mother.*) ‘otto my darling ... you don’t exist.’ (*Imitating otto.*) ‘How can this be!? How can this be!?’ Well ... that is a dilemma. How do we solve it? How do we figure *that* one out?! Hmmm! (*Idea.*) Well, perhaps an intermission would help” (Albee 2011, 38; emphasis and ellipsis in the original).

As soon as he fell asleep half the world started babbling in his brain, telling wondrous travelers’ tales. In this half-discovered world every day brought news of fresh enchantments. The visionary, revelatory dream-poetry of the quotidian had not yet been crushed by blinkered, prosy fact. Himself *a teller of tales*, he had been driven out of his door by stories of wonder, and one in particular, story which could make his fortune or cost him his life. (Rushdie 2008, 10; emphasis mine)

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 **Works Cited** list the non-English titles should be translated into English and put in square brackets:

Kulcsár Szabó Ernő. 1991. Mérték és hangzás (Az orfikus tárgyiasság Rilke kései lírájában). [Measure and Sounding (Orphic Objectivity in Rilke's Late Poetry).] *Orpheus* 2–3: 152–169.

If the volume has not been translated into English, the translation of the title is not italicized:
Kerényi, Károly. 1977. *Görög mitológia*. [Greek Mythology.] Budapest: Gondolat.

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

Levinas, Emmanuel. 1969. *Totality and Infinity. An Essay on Exteriority*. Trans. Alphonso Lingis. Pittsburgh: Duquesne UP.

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.

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

... arguments in defense of this hypothesis.¹

... arguments in defense of this hypothesis,²

... it has to do with the “inexpressible,”

... it has to do with the “inexpressible.”

... it has to do with the “inexpressible:”

... it has to do with the “inexpressible;”

When you insert comment, use dashes:

The journey – both in physical space and in the realm of reflection – is ...

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

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

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).¹

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: ex. nineteenth century.

5. Referencing

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

¹ Oxford spelling can be recognized by its use of the suffix *-ize* instead of *-ise*: *organization*, *privatize* and *recognizable* instead of *organisation*, *privatise* 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*, *lyo*, not from an *-izo* verb.

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 cited. No punctuation is used between the name and the date. For direct quotations the page number is also included. If the name of the author is included in the running text, only the year will appear in brackets:

Blanchot's reading of the myth (2008, 60–61) helps in examining the two attitudes to intersubjectivity...

Single author:

Referring to the whole publication: (Foucault 1986), for direct quotation: (Foucault 1986, 23).

Multiple authors:

(Deleuze and Guattari 1983), (Deleuze and Guattari 1983, 11)

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:

(Eaglestone and McQuillan 2013, 97)

*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. Works Cited

Include a list of works cited in alphabetical order at the end of your article (under the heading in bold: **Works Cited**). The first line of the bibliographical item should not be indented, the rest should be indented (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. If there are more publications by the same author from the same year, use the alphabet to distinguish among them (1999a, 1999b, 1999c). 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 (except prepositions and articles) should be capitalized, irrespective of the original occurrence. If different bibliographical items by the same

author are referenced, the author's name should only appear once, and the titles should be arranged in the ascending order of the years of publication. The subsequent years and titles should be indented (0.25 inch):

Rushdie, Salman. 2008. *The Enchantress of Florence: A Novel*. New York: Random House.
2012. *Joseph Anton: A Memoir*. New York: Random House.

Single Author:

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

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

Said, Edward W. 1979 [1978]. *Orientalism*. New York: Vintage Books.

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:

Deleuze, Gilles and Félix Guattari. 1983. *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

Edited book with one editor:

Le Faye, Deirdre, ed. 1995. *Jane Austen's Letters*. Oxford and New York: Oxford University Press.

Edited book with multiple editors:

Eaglestone, Robert and Martin McQuillan, eds. 2013. *Salman Rushdie: Contemporary Critical Perspectives*. London, New Delhi, New York and Sydney: Bloomsbury.

Chapter or essay in a book:

Sontag, Susan. 2009. "A Mind in Mourning." In *Where the Stress Falls*, 41–48. London: Penguin Books.

Kristeva, Julia. 1986. "The System and the Speaking Subject." In *The Kristeva Reader*, ed. Toril Moi, 24–33. Oxford: Basil Blackwell.

Kristeva, Julia. 1980. "Word, Dialogue and Novel." In *Desire and Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez, 64–91. New York: Columbia University Press.

Cunliffe, Ann and John Shotter. 2006. "Linguistic Artifacts in Organizing and Managing." In *Artifacts and Organizations. Beyond Mere Symbolism*, eds. Anat Rafaeli and Michael G. Pratt, 119–141. New Jersey: Lawrence Erlbaum Associates.

Article in a journal:

Barkun, Michael. 1990. "Racist Apocalypse: Millennialism on the Far Right." *American Studies* vol. 31, no. 2 (Fall): 121–140.

Foucault, Michel. 1986. "Of Other Spaces." *Diacritics* vol. 16, no. 1: 22–27.

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

Sebald, W. G. 2014. "Le Promeneur Solitaire: On Robert Walser." *The New Yorker* February 6. <http://www.newyorker.com/books/page-turner/le-promeneur-solitaire-w-g-sebald-on-robert-walser> (Last accessed 15 November 2015)

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, no. 3: 368–382. <http://www.tandfonline.com/doi/abs/10.1080/14797580109367237> (Last accessed 30 June 2010)