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Guidelines for Authors

SFU mainly publishes articles in Italian and English, but also welcomes proposals in the main Finno-Ugric languages (Estonian, Finnish, Hungarian) and evaluates the opportunity to promote research in French and German.

Articles published in **SFU** must not have been and cannot be published in other journals but may be included in future monographs written by the author provided that **SFU** is cited (indicating the DOI of the article and the URL of the editorial platform of the journal).

Each article must be accompanied, in Italian and in English, by an abstract (max 1000 characters, including spaces), a list of five keywords (in alphabetical order) and a biographical note on the author of the contribution (max 1000 characters, including spaces).

The Authors submit their proposal to **SFU** by uploading it on the OJS platform of the journal, after registration (if it is a first access) or via login (if you are already registered). In case of difficulty in using the platform, you can contact the editorial staff of **SFU** (sfu@unior.it). The draft of the article, in .docx format and compliant with the editorial rules and the journal's template (see below). The file should be named as follows: SurnameAuthor_year (e.g. Rossi_2021). The Management of the journal will not accept articles that have not been edited according to the editorial rules and the template.

The upload will be followed by a prior evaluation by the Management of the journal: if the proposal is accepted, the draft of the article (without any reference to the Author) will be sent to two reviewers who will then carry out the 'double-blind' evaluation. In the event of conflicting opinions, the article will be submitted to a third reviewer. The Authors will receive the two or three analytical evaluations together with the decision of the Management of the journal regarding the acceptance or not of the article. In the case of multiple Authors, only the main Author will receive the evaluations and the related decision of the Management.

Authors who plan to include in the article figures (images or graphics), tables or parts of text under rights must obtain the release for digital reproduction, which must be ensured at the time of the submission of the final version of the article. The release must comply with the regulations in force in the country of reference for the materials in question (for Italy, see Article 70 of the Law No 633 of 1941 for the Protection of Copyright and Neighbouring Rights considering the latest amendments introduced in 2013 and in particularly paragraphs 1 bis and 3 of the same article).

PART A

Editorial rules for quotations, bibliographic references, and footnotes

The necessary information is provided below for the correct editing of the quotations and for an equally correct management of bibliographic references, integrating with some changes what is proposed by The Chicago Manual of Style, ed. 2017, <<https://www.chicagomanualofstyle.org>>. Any exceptions from the following rules will be previously discussed and agreed with the Editorial board.

1. Literary quotes

(according to <<https://www.chicagomanualofstyle.org/book/ed17/part2/ch13/toc.html>>)

Information from books, articles, manuscripts, letters, biographical information, statistical data, addresses, etc. will be presented in the form of literary quotes or paraphrases or are integrated in the elaboration of the Author who discusses and/or comments on the ideas. In any case, the Author will indicate the source of the references, in full respect of the intellectual property and copyrights and, in addition, allowing to the readers to find the original texts and therefore access the research data.

– *Short quotations: this is the case of short quotations which are integrated into the text and are surrounded by opening and closing quotation marks. E.g.: «... ..».*

– *Block quotes: this is the case of quotations longer than three lines or quotations being analyzed. In these cases, the quoted passage constitutes a separate block and is not enclosed in quotation marks, in reduced font, should be left and right indented by 0.5 cm, with single line spacing.*

E.g.:

Lorem ipsum dolor sit amet, consectetur adipiscing elit:

 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer sed mauris ornare, semper tellus eget, bibendum ipsum. Maecenas vitae augue hendrerit, posuere tortor nec, ornare lorem. Vivamus ultricies nisi sed metus imperdiet bibendum.

– *The quotations in the quotations, whether given in the body or out of the body, will be highlighted with English quotation marks (“Vivamus ultricies [...]”). Please do not use the apostrophe sign in these cases.*

– *Added within the quotations they will be surrounded by square brackets: «Vivamus ultricies [nisi sed metus] imperdiet bibendum».*

– *Omissions will be indicated with the three points of suspension without brackets: [...].*

E.g.:

 Lorem ipsum dolor sit amet, consectetur [...] adipiscing elit. Integer sed mauris ornare, semper tellus eget, bibendum ipsum. Maecenas vitae [...] augue hendrerit, posuere tortor nec, ornare lorem. Vivamus ultricies nisi sed metus imperdiet bibendum.

– *Figurative expressions must be enclosed in single quotation marks (‘’).*

2. Bibliographic references: Author-Date system

(according to <https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html>)

For bibliographic references SFU uses the Author-Date system. This system allows easy management of the quotations and facilitates the access to the bibliographic information. The bibliography must be sorted alphabetically by author, so that the references included in the footnote can be easily retrieved. Any need to articulate the bibliography into sub-sections must be agreed in advance with the editorial team of the journal.

2.1. In-text citations

In the author-date system, a citation in the text must be indicated in the text with the surname (or surnames, separated by a comma) of the author followed, with no intervening punctuation, by the year of publication. For more than three authors, only the name of the first author is used, followed by «et al.» (and others); «et al.» is preceded by a comma only if there is a need for disambiguation: e.g. (Schonen, Baker, et al. 2017) vs (Schonen, Brooks, et al. 2017).

A page number or other locator may be added, following a comma. In the case of documents without page numbers, if they are texts in electronic format, you can indicate the number or title of the paragraph cited by preceding the indication by the § symbol; if an electronic text is devoid of paragraph numbers and/or subtitles, it will be sufficient to accompany the reference Author date with the word «e-book»:

E.g.:

[...] le risorse informatiche «don’t read, except in the most mechanical sense» (Drucker 2017, 633), e non possono sostituirsi all’intelligenza critica dell’umanista.

«Despite the transnational turn within study of literature, the national still occupies a central role in the way literature is produced and consumed, as well as conceptualized and presented. Therefore, it cannot be left out of the research agenda of literary studies» (Pollari et al. 2015, 13).

«All’interno del *miracolo economico*, con il suo incremento dei consumi anche culturali, e nella scia del piccolo boom del romanzo italiano, esplode un boom librario di dimensioni assai maggiori» (Ferretti, Iannuzzi 2014, e-book).

«Igen, ahogy körülnéztem ezen a szelíd, alkonyati téren, ezen a viharvert s mégis ezer ígérettel teli utcán, máris éreztem, mint növekszik, mint gyülemlik bennem a készség: folytatni fogom folytathatatlan életemet. Anyám vár, s bizonyára igen megörvend majd nékem, szegény» (Kertész [1975] 1993, e-book).

Leino ha inoltre seguito la versione tedesca di Otto Gildemeister (1905) e la parafrasi in prosa di Giovanni Castrogiovanni contenuta nell’edizione di Brunone Bianchi (1896) (Garavelli 2016b, 106, 108 n. 80).

I argue that due to cultural interferences, the hybridity of East-Central Europe as a shared territory between different national and ethnic groups could be seen as a common non-nationalistic context, and I chart two kinds of phenomena for «multilingual locals» (Laachir, Marzagora, Orsini 2018), which deconstruct national literary hierarchies.

In case of block quotations, the bibliographic reference must be indicated in brackets after the punctuation mark at the end of the quotation.

E.g.:

Per ampliare la lista, si è messo in pratica quanto suggerito da Brian Kokensparger nel capitolo di *Guide to Programming for the Digital Humanities* dedicato alle *stopwords*, ossia:

[...] counting the frequencies of all of the unique words in the text, and writing out to a text file the words which should be considered «stop words», or those words which should be ignored when looking at the word frequency in a text. If you were able to process a corpus (more than one text in a collection of chosen texts), then the words of highest frequency over the entire corpus would become your list of stop words. (Kokensparger 2018, 49)

If the same work is cited more than once in succession, «ivi» will be used indicating the page number (or range) or «ibidem» in the event that it is cited from the same page of the same work:

E.g.:

L'interesse di Einaudi è all'insegna di «un rigore che non è specialismo, un orientamento antifascista e di sinistra che si apre a esperienze diverse, e un elitarismo che non ignora il mercato» (Ferretti 2014, 35-36) e con una visione editoriale che l'avvento della Guerra fredda non avrebbe in alcun modo snaturato (ivi, 146).

Il digitale consente di creare un «interpretative environment» (Buzzetti, Rehbein 1998, 27), in cui la stratificazione delle informazioni fa sì che sia l'utente a scegliere «the information he wants to be displayed, how this is to occur shall happen and what information remain invisible» (*ibidem*).

Only in cases of unavailability of the original work indirect citations are allowed. In these cases, they should be formulated as follows:

Come ha scritto a Bernard von Brentano nel 1936 sulla «difficoltà di comunicare con gli altri uomini» che «riflette in buona parte il mio stato d'animo» (Silone in Falcetto 1998, XIII).

The translated title of the works follows, in round brackets, the original title, preceded by the date of publication of the first original edition and, if different, by the date of publication of the edition cited. The translated title stands in italics if it refers to a published translation. In this case, it is preceded by a semicolon and is followed, after a comma, possibly by the name of the translator, while it is considered obligatory to indicate the publication date of the translated work cited:

E.g.:

In the second part, I shall analyze through the lens of queer theory the narrative poetical figures that destabilize authoritarian and patriarchal worldview; and in the final part, I aim to contribute to discussions on the intertextual context of Kaddish by examining the parallels between the novel and the play *Az ember tragédiája* (1861; *The Tragedy of Man*, 1933) by Imre Madách with regard to the question of fatherhood.

Dopo gli anni trascorsi in Occidente, nel 1928 si stabilisce con la moglie Lola (Ilona Matzner) a Budapest senza mai dimenticare la sua città natia come si evince anche dal seguente passo del suo scritto autobiografico, *Egy polgár vallomásai* ([1934-1935] 1997; *Confessioni di un borghese*, 2003).

My comparative corpus for this purpose is: Dumitru Țepeneag: *Hotel Europa* (1996; *Hotel Europa*, translated by Patrick Camiller, 2010); Andrea Tompa: *A hóhér háza* (2010, rev. ed. 2015; *The Hangman's House*, translated by Bernard Adams, 2021); Bogdan Suceavă: *Noaptea când cineva a murit pentru tine* (2010, *The Night when Somebody Died for You*); Zsigmond Sándor Pap: *Semmi kis életek* (2011, *Insignificant Lives*); Zsolt Láng: *Bestiarium Transylvaniae. A föld állatai* (2011, *Bestiarium Transylvaniae: The Animals of Earth*); György Dragomán: *Máglya* (2014; *The Bone Fire*, translated by Otilie Mulzet, 2020); Radu Pavel Gheo: *Disco Titanic* (2016); Gábor Vida: *Egy dadogás története* (2017; *Story of a Stammer*, translated by Jozefina Komporaly, forthcoming); Farkas Király: *Sortűz* (2018, *Barrage*).

2.2. Reference list entry

When compiling the bibliography, the articulation will be as follows: alphabetical order by author's surname and, in the case of several works by the same author, chronological order by works. In the case of multiple works by the same author published in different years, for each entry following the first appearance, in chronological order, the author's name is NOT repeated, but replaced by a — («em-dash»). Two or more works by the same author in the same year must be differentiated by the addition of 'a', 'b', 'c', and so forth, with no space (e.g: 1999a, 1999b etc.). Where available, it will be necessary to include a DOI and information on the open access status of the work with the bibliographic references. If indicated, the series must be quoted in roman before indicating the place of publication. The series number, in Arabic numerals, follows the name after a space (name of the series number). For printed works, the date to be indicated is that of the edition used (also in translation), but it is considered obligatory to indicate the year of the first edition or the

original edition in round brackets. In the bibliography, the title translated into the language of the publication follows the original title in square brackets. The translated title stands in italics only in the case of a published translation.

Books, edited books, literary works in original and translation, theses

Books

- Brubaker, Rogers. 2015. *Grounds for Difference*. Cambridge-London: Harvard University Press.
- Landi, Michela. 2019. *Baudelaire et Wagner*. Firenze: Firenze University Press. DOI: <<https://doi.org/10.36253/978-88-6453-954-6>> (open access).
- Szili, Katalin. 1985. *Az igekötő és az igekötős ige mibenlétéről* [Sull'essenza del preverbo e del verbo preverbato]. Dolgozatok a magyar mint idegen nyelv és a hungarológia köréből 7. Budapest: ELTE.
- Turunen, Aimo. (1979) 1981. *Kalevalan sanat ja niiden taustat* [Le parole del Kalevala e il loro retaggio]. Joensuu: Karjalaisen kulttuurin edistämisseura.

Russian names and surnames must be written in Cyrillic with the transliteration in square brackets. The titles of publications in Russian must be written in Cyrillic and in italics followed by, in square brackets, the translation into the language of the contribution:

- Хомич, Л.В. [Номіч, Lûdmila Vasil'evna]. 1966. *Ненцы. Историко-этнографические очерки* [Nenets. Historical and ethnographic essays]. Leningrad: Nauka.

Books with multiple authors

[If a work has two or three authors, give: Surname and Name of the first author, Name and Surname of the second author, Name and Surname of the third author, separated by commas. For a book with four or more authors cite only the name of the first-listed author, followed by «et al.».]

- Dardano, Maurizio, Pietro Trifone. (1985) 1997. *La lingua italiana*. Torino: Zanichelli.
- Kallio, Kati et al. 2017. *Laulut ja kirjoitukset. Suullinen ja kirjallinen kulttuuri uuden ajan alun Suomessa* [Canti e scritture. La cultura orale e scritta nella Finlandia alle soglie dell'età moderna]. Helsinki: Suomalaisen Kirjallisuuden Seura.

Edited books

The name of the editor is followed by a comma and by «a cura di», «edited by», or by the corresponding form in the language of publication. In the case of multiple editors (up to three), the names are always separated by a comma.

- Both, Ioana, Angela Tarantino, a cura di. 2019. *Cronologia della letteratura rumena moderna (1780-1914)*. DOI: <<https://doi.org/10.36253/978-88-6453-969-0>> (open access).
- Ciaravolo, Massimo et al., a cura di. 2019. *Forme di narrazione autobiografica nelle letterature scandinave. Forms of Autobiographical Narration in Scandinavian Literature*. Firenze: Firenze University Press. DOI: <https://doi.org/10.36253/978-88-6655-804-0> (open access).
- Dessì, Giuseppe, Enrico Falqui. 2015. *Lettere 1935-1972. Con una raccolta di racconti dispersi*, a cura di Alberto Baldi. Firenze: Firenze University Press. DOI: <<https://doi.org/10.36253/978-88-6655-771-5>> (open access).
- Dolfi, Anna, a cura di. 2015. *Non finito. Opera interrotta e modernità*. Firenze: Firenze University Press. DOI: <<https://doi.org/10.36253/978-88-6655-729-6>> (open access).
- Kuusi, Matti, a cura di. 1963. *Suomen kirjallisuus I. Kirjoittamaton kirjallisuus* [Letteratura finlandese I. Letteratura non scritta]. Helsinki: Suomalaisen Kirjallisuuden Seura e Otava.
- Lehtisalo, Toivo, edited by. 1947. *Juraksamojedische Volksdichtung*. Mémoires de la Société Finno-Ougrienne 90. Helsinki: Finno-Ugrian Society.
- Schoolfield, George C., edited by. 1998. *A History of Finland's Literature*. Vol. 4 of *Histories of Scandinavian Literature*. Lincoln-London: University of Nebraska Press, in cooperation with The American-Scandinavia Foundation.
- Sgall, Petr, Eva Havicová, Eva Benesová, edited by. 1973. *Topic, Focus and Generative Semantics*. Forschungen Linguistik und Kommunikationswissenschaft 1. Kronberg, Taunus: Scriptor Verlag.

Literary works

- Kertész, Imre. (1990) 1995. *Kaddis a meg nem született gyermekért*. Budapest: Magvető.
URL: <<https://pim.hu/hu/dia/dia-tagjai/Kertesz-Imre>> (12/2021, open access).
- Silone, Ignazio. (1933) 2016. *Fontamara*. Milano: Mondadori.
- . (1942) 2016. *Il seme sotto la neve*, edizione critica a cura di Alessandro La Monica. Milano: Mondadori Education.
- Mader, Valerianus. 1588. *Libellus exercitiorum poeseos scholasticorum, propter tyrones artis versificatoriae, ut quomodo ea comparanda, promovenda, amanda, et conservanda sit, exemplum capiant, in lucem editus*. Galgocii: Typis Valentini Mantskovit.

Translated works

The title of the translated work must be followed – in square brackets and in italics – by the title and the date of the first edition of the original with a comma between them. The closing square bracket is followed by a period and followed by «Traduzione di», «Translated by», or by the corresponding form in the language of publication.

Bodor, Ádám. 2013. *The Sinistra Zone* [*Sinistra körzet*, 1992]. Translated by Paul Olchváry. New York: New Directions Publishing.

Kertész, Imre. 2004a. *Fatelessness* [*Sorstalanság*, 1975]. Translated by Tim Wilkinson. New York: Vintage International.

In some cases, it may be necessary to cite the complete references of both the translated work and the original, and vice versa:

Bodor, Ádám. 2013. *The Sinistra Zone*. Translated by Paul Olchváry. New York: New Directions Publishing. Originally published as *Sinistra körzet*. Budapest: Magvető, 1992.

Bodor, Ádám. 1992. *Sinistra körzet*. Budapest: Magvető. Traduzione italiana di Marinella D'Alessandro, *Il distretto di Sinistra*. Postfazione di Zádor Tordai. Roma: e/o, 1999. Traduzione inglese di Paul Olchváry. *The Sinistra Zone*. New York: New Directions Publishing, 2013.

Theses

Baldi, Alberto. «“Una potenza lontana e misteriosa”. Il carteggio tra Ignazio Silone e la Arnoldo Mondadori Editore come *knowledge site*: tra *digital scholarly editing* e *text analysis*». Tesi di dottorato, Università degli Studi di Firenze, 2021.

Jokilehto, Dara. «Topics: Structure and function». PhD diss., University of Geneva, 2017.

Chapter or other part of an edited book

Biagini, Enza. 2013. «“Idee da romanzo” e teoria della letteratura». In *Il racconto e il romanzo filosofico nella modernità*, a cura di Anna Dolfi, 19-60. Firenze: Firenze University Press. DOI: <<https://doi.org/10.36253/978-88-6655-380-9>> (open access).

Friedman, Susan Stanford. 2012. «World Modernisms, World Literature, and Comparativity». In *The Oxford Handbook of Global Modernisms*, edited by Mark Wollaeger and Matt Eatough, 499-525. Oxford: Oxford University Press. DOI: <<https://doi.org/10.1093/oxfordhb/9780195338904.013.0021>>.

Honti, László. 2002. «Milyen korú az igekötő? [Che età ha un preverbo?]». In *A magyar nyelv idegenben* [La lingua ungherese all'estero], a cura di László Keresztes e Sándor Maticsák, 237-249. Debrecen: Debreceni Egyetem Finnugor Nyelvstudományi Tanszéke, Jyväskylä: Jyväskylän Egyetem Hungarológia Intézete.

Kuusi, Matti, Keith Bosley, Michael Branch. 1977. «Commentary». In *Finnish Folk Poetry: Epic*, a cura di Matti Kuusi, Keith Bosley e Michael Branch, 519-577. Helsinki: Finnish Literature Society.

Ladányi, Mária, Tolcsvai Nagy Gábor. 2008. «Funkcionális nyelvészet» [Linguistica funzionalista]. In *Tanulmányok a funkcionális nyelvészet köréből* [Studi nell'ambito della linguistica funzionale]. Általános Nyelvészeti Tanulmányok 22, a cura di Gábor Tolcsvai Nagy e Mária Ladányi, 17-58. Budapest: Akadémiai Kiadó.

Schneider, Nathan *et al.* «Discriminative Lexical Semantic Segmentation with Gaps: Running the MWE Gamut». *Transactions of the Association for Computational Linguistics* Vol. 2 (2014): 193-206.

Zajac, Peter. 2003. «Literaturgeschichte als Synoptische Karte». In *Kako pisati literárno zgodovino danes: razprave* [How to write literary history today: discussions], edited by Dolinar Darko, Juvan Marko, and Hladnik Miran, 97-108. Ljubljana: Inštitut za slovensko literaturo in literárne vede. ZRC SAZU.

Periodicals and serial publications

Cinema Nuovo. Vol. 42, n. 3 (1993).

Studi finno-ugrici. Annali dell'Istituto Universitario Orientale di Napoli. Vol. 4 (2005).

URL: <<https://epa.oszk.hu/02400/02414>> (04/2021, open access).

Articles (essays, interviews, reports, reviews) in periodicals or serial publications with or without author

Bianchi, Valentina, Giuliano Bocci. «Should I stay or should I go? Optional focus movement in Italian». In *Empirical Issues in Syntax and Semantics*, edited by Christopher Piñón, vol. 9 (2012): 1-18.

Carson, Ciaran. «Inventing Carson: An Interview». Di David Laskowski. *Chicago Review* vol. 45, nn. 3-4 (1999): 92-100. <<http://www.jstor.org/stable/25304417>>.

Corriere della Sera. «Stasera l'assegnazione del Premio Viareggio». 25 agosto 1962.

Dal Pozzo, Lena. «New Information Subjects in Finnish: An Experimental Study». *Finno-Ugric Languages and Linguistics* vol. 1, nn. 1-2 (2012): 67-81. URL: <<https://full.btk.ppke.hu/index.php/FULL/article/view/1>> (09/2021, open access).

De Meo, Anna, Marta Maffia. «Oltre “no buono”. L'espressione di gusti e preferenze nella scrittura in italiano L2 di apprendenti vulnerabili». *Lingue e linguaggi* vol. 41 (2021): 119-135.

DOI: <<https://www.doi.org/10.1285/i22390359v41p119>> (open access).
 Laachir, Karima, Sara Marzagora, Francesca Orsini. «Multilingual Locals and Significant Geographies: For a Ground-up and Located Approach to World Literature». *Modern Languages Open* n. 1, art. 19 (2018): 1-8.
 DOI: <<http://doi.org/10.3828/mlo.v0i0.190>> (open access).
 Silone, Ignazio. «Dove va la Russia?». *Il Resto del Carlino*, 6 novembre 1964.
 Tamm, Anne. «Optionality: Social Cognitive Factors in Changing Linguistic Complexity in the Dialects of Estonia». *LEA* vol. 1 (2012): 151-162. DOI: <<https://doi.org/10.13128/LEA-1824-484x-12455>> (open access).

The names of Russian journals should be written in Cyrillic and in italics:

Власов, А.Н. [Vlasov, Andrej Nikolaevič], В.В. Филиппова [Valentina Viktorovna Filippova]. «Фольклорное двуязычие в традиционной культуре коми» [Bilinguismo folcloristico nella cultura tradizionale Komi]. *Традиционная культура: Научный альманах* n. 2 (2000): 87-89.
 Hipping, Anders Johan Davidsson (Гиппинг, Андерс Юхан). «О финской литературе» [Sulla letteratura finlandese]. *Соревнователь просвещения и благотворения* n. 11 (1820): s.p.

Untitled reviews

Petroni, Guglielmo. Recensione di Ignazio Silone, *Una manciata di More*. *La Fiera Letteraria* vol. 7, n. 30 (1952): 4.

Papers at conferences, working papers

Boschetto, Luca. «“Volendo tal caso giudicare come più equamente e mercantilmente c’è paruto”. Le cause del “ricorso” presso la Mercanzia fiorentina tra Quattro e Cinquecento». Relazione presentata alla Giornata di Studi su Tribunali di mercanti e giustizia mercantile nel tardo Medioevo, Firenze, Accademia di Scienze e Lettere la Colombaria, 26 febbraio 2016.
 Lucki, Deborah D., Richard W. Pollay. «Content Analysis of Advertising: A Review of the Literature». Working paper, History of Advertising Archives, Faculty of Commerce, University of British Columbia, 1980.

Writings in press, unpublished or archival documents

Baldi, Alberto. In corso di stampa. «Text analysis ed editoria digitale: proposte di integrazione con valutazioni critiche. A proposito del carteggio tra Ignazio Silone e la Arnoldo Mondadori Editore». *Umanistica Digitale* vol. 10 (2021).
 Rossi, Mario. (2003) Forthcoming. *Academic Writing*. Pistoia: Pistoia University Press.

Entries in encyclopedias and dictionaries

Isaacson, Melissa. «Bulls». In *Encyclopedia of Chicago*, edited by Janice L. Reiff, Ann Durkin Keating, and James R. Grossman. Chicago: Chicago Historical Society, 2005.
 <<http://www.encyclopedia.chicagohistory.org/pages/184.html>> (05/2021).

Websites, YouTube, blog posts and social media

CBS Boston. «Apollo 15: 50 years later», YouTube video, July 15, 2019, <<https://youtu.be/eiQY6Cu9ACo>> (01/2021).
 Díaz Junot. «Always surprises my students when I tell them that the “real” medieval was more diverse than the fake ones most of us consume», Facebook, February 24, 2016,
 <<https://www.facebook.com/junotdiaz.writer/posts/972495572815454>> (04/2021).
 Germano, William. «Futurist Shock». *Lingua Franca* (blog). *Chronicle of Higher Education*, February 15, 2017,
 <<http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>> (05/2021).
 Ala-Risku, Riikka. «Mitä kuuluu Dantelle tänään Suomessa?» [Il ruolo di Dante nella Finlandia di oggi]. *Fenestra Finorum* (blog). Institutum Romanum Finlandiae, March 25, 2021,
 <<https://fenestrafinnorum.com/2021/03/25/mitakuuluu-dantelle-tanaan-suomessa/>> (06/2021).
 O’Brien, Conan (@ConanOBrien). «In honor of Earth Day, I’m recycling my tweets», Twitter, April 22, 2015, 11:10 a.m., <<https://twitter.com/ConanOBrien/status/590940792967016448>> (04/2021).
 Petőfi Irodalmi Múzeum / Petőfi Literary Museum. <<https://pim.hu/hu>> / <<https://pim.hu/en>> (05/2021).
 Souza Pete (@petesouza). «President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit», Instagram photo, April 1, 2016, <<https://www.instagram.com/p/BDrmfXTtNct/>> (04/2021).

3. Footnotes

Only explanatory notes and/or notes containing the text of citations are allowed (in original or in translation if the Author prefers to provide the original to the text). The references will be adopted in their basic form.

E.g.:

² In proposito, Alberto Cadioli (2012, e-book) ha scritto: «Alla Mondadori l’ultima parola spettava al presidente Arnoldo, e i suoi “sì” o i suoi “no”, in matita blu, hanno rappresentato, per oltre cinquant’anni, l’istanza ultima per ogni scelta. Prima di arrivare al “Presidente”, tuttavia, i funzionari della casa avevano già stabilito se far proseguire o meno il cammino di valutazione di un testo, sulla base dei suoi caratteri, da un lato, della fisionomia dei possibili destinatari, dall’altro».

⁶ Trad. di Marietti Solmi in Lukács 1970a, XV, corsivo mio. Ed. orig. Lukács 1963a, 13: «Unerlässlich ist es, sich klar zu werden über die Stelle des ästhetischen Verhaltens in der Totalität der menschlichen Aktivitäten, der menschlichen Reaktionen auf die Außenwelt, über das Verhältnis der daraus entstehenden ästhetischen Gebilde, das ihres kategorialen Aufbaus (ihrer Strukturform usw.) zu anderen Reaktionsweisen auf die objektive Wirklichkeit».

4. Glosses and tables

Glosses and tables should be inserted into the body of the text directly in Word, without producing images.

5. Languages

To facilitate correct hyphenation, apply the corresponding language to paragraphs and individual words from the Word menu Tools>Language.

6. List of abbreviations and formulas

AD = anno Domini, in the year of the Lord

anast. = anastatic

BC = before Christ

c. = century

ch. or chap. = chapter

cf. = compare

ed., eds. = edition, editions

fol. = folio

facs. = facsimile

fasc. = fascicle

ff. = and following

fig. = figure

inf. = *infra*, below

misc. = miscellaneous

MS, MSS = *manuscriptum* (pl. *manuscripta*), manuscript

N.d.A. = author note

N.d.C. = note of the compiler

N.d.E. = note of the publisher

N.d.R. = note of the editor

N.d.T. = note of the translator

no., nos. = number

n.s. = new series

p., pp. = page, pages

para. or par. = paragraph

r = *recto*

repr. = reprint, -ed

n.a. = *sine anno*, without year; *sub anno*, under the year

s.l. = *sine loco*, without place (of publication)

s.n. = *sine nomine*, without name (of publisher)

suppl. = supplement

sup. = *supra*, above

t. = tome

trans. = translation

v = *verso*

v., vv. = verse, verses

vol., vols. = volume, volumes

PART B

Template for formatting the text of the submissions

Below you can find a .pdf template for the formatting of the submissions, available in .docx on the journal's website.

Please, proceed as follows:

- 1) **Download of the .docx file** of the template;
- 2) Once the file is open, in the Home menu> Styles pane you will find (as shown in the image below) a series of styles with the prefix SFU that correspond to the formatting provided for the various portions of text.
- 3) Replace the text of the template with the text of the submission, proceeding by single portions or in full;
- 4) Highlighting the single portions of text, look for the name of the style in the box (indicated in red for the individual portions of text in the following pages of this pdf) and click on it: you will automatically apply all the formatting requirements provided.

Please note:

Sometimes, when applying paragraph styles, text formatting (e.g. italics or bold) can be removed. We therefore invite you to check their presence once the style has been applied.

For more information, a short video tutorial illustrating the process is available on the journal's website.

SFU_Abstract
<i>SFU_AbstractTitle</i>
SFU_Affiliation
SFU_ArticleSubtitle
SFU_ArticleTitle
SFU_Author
SFU_BlockQuotation
SFU_BlockQuotation_Verses
SFU_BodyOfText
– SFU_BulletedList
SFU_Caption
SFU_Epigraph
SFU_Footnote
SFU_Keywords
<i>SFU_KeywordsTitle</i>
1. SFU_Numbered_BulletedList
SFU_PageNumber
SFU_ParagraphTitle
SFU_WorksCited
SFU_WorksCited_Title

Article title [paragraph style: SFU_ArticleTitle]
Article subtitle [p.s.: SFU_ArticleSubtitle]
Author [p.s.: SFU_Author]
Affiliation (<e-mail>) [p.s.: SFU_Affiliation]

Abstract [p.s.: SFU_AbstractTitle]

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Keywords [p.s.: SFU_KeywordsTitle]

Keyword 1; Keyword 2; Keyword 3; Keyword 4; Keyword 5 [p.s.: SFU_Keywords]

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1. Titolo paragrafo [p.s.: SFU_ParagraphTitle]

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[p.s.:
SFU_BodyOfText]

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SAMPLE

Figura 1 – Sed interdum a ipsum eget viverra. [p.s.: SFU_Caption]

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(Riferimenti) [p.s.: SFU_BlockQuotation_Verses]

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- Nullam interdum mi eu erat molestie eleifend.
- Donec ut rutrum velit. [p.s.: SFU_BulletedList]

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3. Nulla porta laoreet euismod.
4. Sed imperdiet interdum elit, ac tristique odio tempus quis. [p.s.: SFU_Numbered_BulletedList]

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