

## **Studi Finno-Ugrici (SFU)**

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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](mailto: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).

### **GENERAL EDITORIAL GUIDELINES**

- The text to be formatted (Word document) should have minimal formatting: no indentations at the beginning of paragraphs, no bulleted or numbered lists, avoiding the use of bold and underlining;
- use Times New Roman, size 12;
- justify the text, footnotes, and bibliography at all times, without inserting any hyphenation;
- always distinguish between the hyphen (short, with no spaces before or after, e.g., geo-historical) and the dash, which should be used for parenthetical clauses (long, with spaces before and after, e.g., –);
- to indicate elision or truncation, always use the typographic or curly apostrophe ( ' ) instead of the straight or typewriter apostrophe ( ' );
- italics should be used only when strictly necessary;
- words used in a meaning different from their usual one or with a particular connotation should be set in roman type within single quotation marks;
- when indicating page numbers (or verse numbers), always repeat all digits rather than abbreviating: 122-123 instead of 122-3 or 122-23.
- in no case is the use of tabulation allowed; only indentations (in the text and footnotes) or hanging indents (in the bibliography) of 0.5 cm are permitted.

## 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](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 subsections 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, esplose 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 megörvendő 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 Kokenzsparger 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. (Kokenzsparger 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 Falchetto 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; traduzione di Marinella D'Alessandro, *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 Komporalý, 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 translated title in the language of the publication follows the original title in square brackets, along with the date of the first publication; the translated title is italicized only if it refers to a published translation. Contributions must be written exclusively in American English style. For titles in English, whether original or translated, the so-called Chicago style (headline-style capitalization) is adopted: in particular, all major words should be capitalized.*

### **Es-1:**

Kümmerling-Meibauer, Bettina, edited by. 2014. *Picturebooks: Representation and Narration*. New York-London: Routledge.

—. 2022. «Developments of Picturebooks». In *A Companion to Children's Literature*, edited by Karen Coats, Deborah Stevenson, and Vivian Yenika-Agbaw, 84-95. Hoboken, NJ: Wiley Blackwell.

### **Es-2:**

Söderhjelm, Werner Järl. 1907a. «Pari sanaa eduskunnan määräämistä kirjallisista apurahoista» [Due parole sulle sovvenzioni letterarie concesse dal Parlamento]. *Päivä* vol. 1, no. 1 (October 10): 4-5. URL: <<https://digi.kansalliskirjasto.fi/aikakausi/binding/501091?term=PARI%20SANAA%20EDUSKUNNAN%20M%C3%84%C3%84R%C3%84MIST%C3%84&page=6>> (02/2025, open access).

—. 1907b. «Kirjallista kultuuritarpeistamme. Muutama sana H.ra Juhani Aholle» [A proposito delle nostre necessità letterarie. Qualche parola al Sig. Juhani Aho]. *Päivä* vol. 1, no. 3 (October 24): 25-27. URL: <<https://digi.kansalliskirjasto.fi/aikakausi/binding/501090?page=6>> (02/2025, open access).

### **For volumes, monographs, miscellanies, or graduate/doctoral theses (follow the indicated punctuation):**

Surname, First name (in full) of the Author in regular font. Year of publication (preceded in round brackets by the date of the first edition). *Title of the work in italics* (with a translation of the title in case of texts in languages other than English and the main Germanic and Romance languages), name(s) and surname(s) of the editor(s) (preceded by the phrase “a cura di”, edited by”, “édité par” etc., in accordance with the language of the paper), name(s) of the translator(s) and/or the author of the preface or afterword (preceded by the phrase “traduzione di”, “translated by”/“preface by”/“introduction by”/“afterword by”, etc., in accordance with the language of the paper). Place of publication [in accordance with the language of the paper]: name of the publisher (and, for ancient editions, of the printer). DOI and/or URL of digital editions (for URLs, the date of access in mm/yyyy format should be included in brackets).

Russian names and surnames must be reported in Cyrillic with the transliteration in square brackets. Titles of publications in Russian must be reported in Cyrillic and in italics, with the addition of a translation in the language of the contribution in square brackets:

**Es-1:** Balassi, Bálint. 1993-1998. *Összes verse. Hálózati kritikai kiadás* [All his Poems. Network Critical Edition], edited by Iván Horváth. Budapest: ELTE Gépeskönyv. URL: <<https://magyarirodalom.elte.hu/gepesk/bbom/cimlap.htm>> (02/2025, open access).

**Es-2:** 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*. PhD diss., University of Florence, 2021.

**Es-3:** Fromm, Hans. 2022. *Kalevala. Commentario*. Translation by Elisa Zanchetta, presentation by Marcello Ganassini. Viterbo: Vocifuoriscena.

**Es-4:** Jokilehto, Dara. *Topics: Structure and Function*. PhD diss., University of Geneva, 2017.

**Es-5:** Landi, Michela. 2019. *Baudelaire et Wagner*. Firenze: Firenze University Press. DOI: <<https://doi.org/10.36253/978-88-6453-954-6>> (open access).

**Es-6:** Mazzoni, Guido, Paolo Emilio Pavolini, a cura di. 1906. *Letterature straniere. Manuale comparativo corredato di esempi, con speciale riguardo alle genti ariane*. Firenze: Barbera.

**Es-7:** Хомич, Л.В. [Homíč, Lúdmila Vasil'evna]. 1966. *Ненцы. Историко-этнографические очерки* [Nenets. Historical and Ethnographic Essays]. Москва-Ленинград: Наука.

### When citing individual essays from collective volumes or collections by the same author:

Surname, First Name (in full). Publication date. Title of the article in roman type within guillemets. In *Title of the Miscellany with multiple authors or Collection by the same author in italics*, editor(s) (the phrase “a cura di”, “edited by”, etc., in accordance with the language of the paper will be followed by the editor’s First Name and Surname), page range. If applicable, the reference series will be indicated (Name in roman type and Arabic numeral). Place of publication (the city name in accordance with the language of the paper): Publisher.

– The abbreviation Aa.Vv. should not replace the indication of the editors.

– In the case of a work translated from a language different from that of the article, the final element of the bibliographic entry, in parentheses, should include the phrase it. “ed. orig.”, eng. “orig.”, etc., followed by the title of the original edition and the date of its first publication, or only the latter.

**Es-1:** Dardano, Maurizio, Pietro Trifone. (1985) 1997. *La lingua italiana*. Torino: Zanichelli.

**NB.** If indicated, the series title should be cited in plain text before the place of publication. The series number, in Arabic numerals, follows the title after a space (series title number).

**Es-2:** Ladányi, Mária, Gábor Tolcsvai Nagy. 2008. «Funkcionális nyelvészet» [Functional Linguistics]. In *Tanulmányok a funkcionális nyelvészet köréből* [Studies in the Field of Functional Linguistics], edited by Tolcsvai Nagy Gábor and Ladányi Mária, 17-58. Általános Nyelvészeti Tanulmányok 22. Budapest: Akadémiai Kiadó.

**Es-3:** Schoolfield, George C., edited by. 1998. *A History of Finland’s Literature. Vol. 4 di Histories of Scandinavian Literature*. Lincoln-London: University of Nebraska Press, in cooperation with The American-Scandinavia Foundation.

**Es-4:** Woźny, Jacek. 2010. *Obraz kobiet i mężczyzn w prehistorycznych mitach i obrzędach* [The Image of Women and Men in Prehistoric Myths and Rituals]. In *Beatrycze i inne. Mity kobiet w literaturze i kulturze* [Beatrice and the Others. Women’s Myths in Literature and Culture.], edited by Grażyny Borkowskiej and Lidii Wiśniewskiej, 197-203. Gdańsk: słowo/obraz terytoria.

**Es-5:** (reference to individual essays in collective volumes):

Zajac, Peter. 2003. «Literaturgeschichte als Synoptische Karte». In *Kako pisati literarno zgodovino danes? Razprave* [How to Write Literary History Today: Discussions], edited by Dolinar Darko and Juvan Marko, 97-108. Ljubljana: Inštitút za slovensko literaturo in literárne vede.

**NB.**

– The abbreviation Aa.Vv. should not replace the indication of the editors.

– If citing from an Italian translation, it is necessary to include at least the chronological reference of the original edition in round brackets:

**Es-1:** Bachtin, Michail. 1979. *Estetica e romanzo*, Introduction by Rossana Platone, Italian translation by Clara Strada Janovič. Torino: Einaudi (Orig. 1975).

**Es-2:** Stepanova, Marija. 2020. *Memoria della memoria*. Translation from Russian by Emanuela Bonacorsi. Firenze-Milano: Giunti-Bompiani (Orig. Мария Степанова. *Памяти памяти. Романс*, 2018).

### If citing (creative) translated works, follow the examples:

**Es-1:** Bodor, Ádám. 2013. *The Sinistra Zone* [*Sinistra körzet*, 1992], translated by Paul Olchvály. New York: New Directions Publishing.

**Es-2:** Bodor, Ádám. 1992. *Sinistra körzet*. Budapest: Magvető, English translation by Paul Olchvály. *The Sinistra Zone*. New York: New Directions Publishing, 2013.

### If citing articles (essays, interviews, reports, reviews) from periodicals or serial publications, with or without an author (follow the indicated punctuation):

Surname, first name of the Author in regular font. Title in regular font within guillemets. Name of the journal in italics followed—without “in” and without a comma—by any indication of the series (s. 2, n.s., etc.), the volume (year) in Arabic numerals (vol. 34), the issue number (no. or nos.), the publication date in brackets, and, after a colon, the page range of the entire text. In English, the following abbreviations are used: n.s., 1st ser., 2nd ser., vol., no./nos.). If available, references should include the <DOI> and, if confirmed, the indication “open access” in brackets, or the URL with the access date in brackets, along with the indication “open access” if confirmed (02/2025, open access).

**Es-1:** 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. URL: <<http://www.cssp.cnrs.fr/eiss9/>> (02/2025, open access).

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

**Es-3:** 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).

**Es-4:** Laachir, Karima, Sara Marzagora, Francesca Orsini. «Multilingual Locals and Significant Geographies: For a Ground-up and Located Approach to World Literature». *Modern Languages Open* no. 1, art. 19 (2018): 1-8. DOI:

<<http://doi.org/10.3828/mlo.v0i0.190>> (open access).

**Es-5:** Lasch, Christopher. «Mass Culture Reconsidered». *Democracy* vol. 1, no. 4 (1981): 7-22. URL: <<https://democracyjournalarchive.wordpress.com>> (02/2025).

**Es-6:** Laskowski, David. «Inventing Carson: An Interview». *Chicago Review* vol. 45, nos. 3-4 (1999): 92-100. URL: <<http://www.jstor.org/stable/25304417>>, DOI: <<https://doi.org/10.2307/25304417>> (02/2025).

**Es-7:** Maślanka, Tomasz. «O peryferyjnych strategiach demodernizacji. Przypadek współczesnej Rosji» [On Peripheral Demodernization Strategies: The Case of Contemporary Russia]. *Przegląd Humanistyczny* vol. 68, no. 3 (2024): 94-112. DOI: <<https://doi.org/10.31338/2657-599X.ph.2024-3.6>> (open access).

**Es-8:** Editorial. «Stasera l'assegnazione del Premio Viareggio». *Corriere della Sera*, August 25, 1962.

*Names of Russian journals should be given in Cyrillic and italics:*

Власов, А.Н. [Vlasov, Andrej Nikolaevič], В.В. Филиппова [Valentina Viktorovna Filippova].

«Фольклорное двуязычие в традиционной культуре коми» [Folkloric Bilingualism in Traditional Komi Culture]. *Традиционная культура: Научный альманах* no. 2 (2000): 87-89.

Hipping, Anders Johan Davidsson (Гиппинг, Андерс Юхан). «О финской литературе» [On Finnish literature]. *Соревнователь просвещения и благотворения* no. 11 (1820): s.p.

### Untitled reviews

Petroni, Guglielmo. Review by Ignazio Silone, *Una manciata di More. La Fiera Letteraria* vol. 7, no. 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).

### If citing websites, YouTube, blog posts, and social media (these types of sources must be regularly included in the bibliography without creating a “list of websites” section):

**Es-1:** A WBZ Originals Production. «Apollo 15: 50 years later», narrated by Norah O'Donnell, *CBS Boston*, video *YouTube*, July 15, 2019. ©MMXIX CBS Corporation. URL: <<https://youtu.be/eiQY6Cu9ACo>> (02/2025).

**Es-2:** Ala-Risku, Riikka. «Mitä kuuluu Dantelle tänään Suomessa?» [Il ruolo di Dante nella Finlandia di oggi]. *Fenestra Finnorum* (blog). Institutum Romanum Finlandiae, 25 marzo 2021. URL: <<https://fenestrafinnorum.com/2021/03/25/mita-kuuluu-dantelle-tanaan-suomessa/>> (02/2025).

**Es-3:** 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. URL: <<https://www.facebook.com/junotdiaz.writer/posts/972495572815454>> (02/2025).

**Es-3:** Germano, William. «Futurist Shock». *Lingua Franca* (blog). *Chronicle of Higher Education*, February 15, 2017. URL: <<http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>> (02/2025).

**Es-5:** O'Brien, Conan (@ConanOBrien). «In Honor of Earth Day, I'm Recycling my Tweets», *Twitter*, April 22, 2015, 11:10 a.m. URL: <<https://twitter.com/ConanOBrien/status/590940792967016448>> (02/2025).

**Es-6:** Petőfi Irodalmi Múzeum / Petőfi Literary Museum. URL: <<https://pim.hu/hu/>> / <<https://pim.hu/en>> (02/2025).

**Es-7:** Souza Pete (@petesouza). «President Obama Bids Farewell to President Xi of China at the Conclusion of the Nuclear Security Summit», photo *Instagram*, April 1, 2016. URL: <<https://www.instagram.com/p/BDrmfXTtNCt/>> (02/2025).

### 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.:

<sup>2</sup> 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».

<sup>6</sup> 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».

<sup>5</sup> Orig.: «a prózafordulat utáni magyar autoreflexív, posztmodern, intertextuális próza, a nagy elbeszélések és az ideologikus múltkonstrukciók csodálatos, tűzijátékszerű felrobbantása után».

<sup>16</sup> Orig.: «Außerste Sachlichkeit, mathematische Klarheit, geometrische Strenge und exakteste Konstruktivität sind nicht nur technische, sondern eminent künstlerische Probleme. Die konstruktive Methode bezieht jedes Objekt in das Bereich der Gestaltung [...] Für ihn handelt es sich nicht mehr um das mehr oder weniger gutgemalte oder geschmackvolle Bild oder um die Plastik, die dem Raum einzufügen sind, sondern um die Gestaltung des Raums mit den Mitteln der Architektur, Plastik und Malerei. [...] Die Bildungsgesetze der Kunst sollen auch auf der Raum als Objekt angewandt werden, nicht mehr auf die bildhafte Illusion des Raums» (Hilberseimer 1922b, 831).

#### 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. Other guidelines

- **Contributions in English**, if written by non-native authors, must be submitted to the Editorial Board of the Series after being reviewed by expert native speakers.
- **In all cases where elements from the source are missing**, they should still be indicated with the following abbreviations: s.l. (without place), s.e. (without publisher), s.d. (without date), s.n.t. (without typographical information); if the author is aware of the missing element, they may include it in square brackets.
- For **conference proceedings** and **exhibition catalogs**, it is advisable to indicate the place and date of the conferences and exhibitions (in round brackets).
- In the case of a **text previously cited, if repeated without interruption**, the formula (ivi, page) should be adopted, with a final period after the brackets, or (Ivi, page) without a final period if it concludes a long quotation placed in a separate block. If the reference is repeated without interruption referring to the same page of the same work, *ibidem* (in italics) should be used, with a capital letter (*Ibidem*) if it concludes a long quotation.
- **Internal references**: It is optimal to refer, instead of using the terms *supra* or *infra*, to the internal partition of the text (chapters, paragraphs, any enumerations or points) so that the references do not need to be renumbered at each proof stage.
- **Accents on uppercase letters** must never be those with an apostrophe, thus: È and not E'.
- **The euphonic "d"**. It is used only for phrases fixed by usage ("ad esempio", "ad eccezione di", etc.) and for words that begin with the same vowel as the conjunction: a un'edizione (NO ad un'edizione); ad anticipare (NO a anticipare).
- **Numbers are generally expressed in letters** unless they are significantly long. They are expressed **in digits when** (i) they refer to measurements, (ii) they are part of a list of numbers, (iii) they are bibliographic references, page, or chapter. **Numbers greater than a thousand** in Italian should be separated into groups of three with a point starting from the last digit: 28.315.000. (In English e.g. 30,000 or 2,000). The use of digits combined with letters should be avoided: cinquantamila and not 50 mila. **Weights, measures, and percentages** in the text (unless it is a list) should be indicated in full: tre chilometri, dieci ettari, tre quintali.
- **Square brackets**, besides being used for omissions in quotations, should also be used:
  - a. for any observations by the author within a quotation: [*sic!*];
  - b. in the edition of texts, to indicate expunction: we cannot [not] believe.
- **The symbols < >** should be used:
  - a. in the editions of texts for conjectural integrations: Descriptio <h>iemis;
  - b. each of the two symbols, oriented differently, is usually employed for etymological derivations: guerra <wērra; wērra > guerra;
  - c. for the beginning and end of DOIs and URLs.
- **The slashes or vertical bars (/ or |)** should be used:

- a. to indicate the division of lines in the diplomatic reproduction of title pages;
  - b. to indicate the division of verses in brief poetic excerpts enclosed in angle brackets (« ») and reported in the body of the text or in footnotes; instead, indicate the end of the stanza with double slashes (/). Example: «e tu, lieta e pensosa, il limitare / di gioventù salivi? // Sonavan le quiete / stanze, e le vie d'intorno.»
- **Years, dates, and historical periods** should always be written out, for example: 1963-1964 (and not 1963-4, 1963-'64 or 1963-964).

– **Foreign words** that, while retaining their original graphic form, have now been assimilated into Italian should be written in roman type; for all others, italics should be used.

## 7. 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