

# Lege artis. Language yesterday, today, tomorrow

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## GUIDELINES FOR AUTHORS

### Manuscript Preparation

#### THE TITLE OF THE PAPER

(please centre and use Times New Roman 16)

*First Author<sup>1\*</sup> (full name)*

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(please use Times New Roman 14)

#### I. General information

The Journal "Lege artis. Language yesterday, today, tomorrow" (LArt) aims to publish innovative research articles that contribute to understanding of language-related issues from synchronic and diachronic perspectives. The Journal welcomes papers addressing a wide range of traditional language disciplines as well as multi- and interdisciplinary studies. You may visit our website (<https://lartis.sk/>) to discover what branches of linguistics the Journal focuses on. Our Editorial Board includes a wide range of acknowledged experts representing diverse research areas.

**Submission:** Submission of the article is understood to imply that the article neither has been published before nor is being considered for publication elsewhere.

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<sup>1</sup> Acknowledgements if any.

The manuscript should be submitted by e-mail to the following address: [journal@lartis.sk](mailto:journal@lartis.sk) (to our Managing Editors).

**Title:** The paper title should be short and intelligible. Please avoid subtitles.

**Abstract:** Include the abstract containing 5 lines maximum, with the key words following the title.

**Introduction:** An overview of the state of the art in the investigated subject drawing upon the relevant up-to-date academic literature should be followed by the main reasons why the research performed is viewed as topical.

**Material and methods:** The full details of the experimental procedures and statistical methods employed (including the software used) should be presented. The analytical methodology should be described in detail in case it is novel and original. Otherwise it is sufficient to cite the author of the method and mention the peculiarities (if any) of its application to the present study.

**Results and discussion:** They can be presented in one or two chapters, depending on the logical compatibility of the results obtained.

**Conclusions.**

## II. Reviewing

All submissions to "Lege artis. Language yesterday, today, tomorrow" are reviewed anonymously by two reviewers. The review process is guided by Editor-in-Chief. The Journal uses a double-blind reviewing process, with the authors remaining anonymous to their referees and the referees remaining anonymous to their authors. Editor-in-Chief will prepare your article for blind reviewing, deleting your name(s) from the cover and the last pages. The internal reviewers are members of the Editorial Board; the external ones are invited from other institutions. The editors reserve the right to decline the submitted manuscript without review if the studies reported are not sufficiently novel or important to merit publication in the Journal. The manuscripts deemed unsuitable are returned to the corresponding author without review.

**Special Journal issues:** The editors of the Journal seek submissions for special issue themes that are in keeping with the overall focus of the Journal, like semantics, phonetics, grammar, etc. For more detail, see the other highlights of LArt special issues on our website.

The authors are kindly requested to consult one or more recent issues of LArt before submitting their manuscripts for publication. The full text articles in PDF format can be downloaded from our official website: <https://lartis.sk/guidelines/>

### **III. Organization of the text**

The section headings are in boldface capital and lowercase letters. The second level headings are typed as part of the succeeding paragraph (like the subsection heading of this paragraph, see the Article Template) in italics.

All the authors are required to adhere to these specifications.

**Footnotes should be avoided.** Any essential notes should be numbered consecutively in the text and grouped together at the end of the paper.

#### **Language**

The language of the manuscript must be English (either American or British standard, but the authors need to avoid the mixture of both). The **authors are requested to have the article proofread by a native speaker prior to submission.** Having successfully passed the reviewing process, the articles are edited before publication by our Language Editors.

#### **Length of the paper**

Since the Journal is available only online, the length of the paper may range from a minimum of 30 pages up to a maximum of 50 pages. The articles of a larger volume will be charged accordingly.

#### **Text format**

- Font type and size: Times New Roman, 14 points.
- Line spacing: 1.5.
- Margins: left, right, top, and bottom – 2 cm (0.79 in). Apply these margins to all the pages, including those with tables and figures.

- The first line of the paragraph is not indented.
- Use straight inverted commas " " and apostrophe ' '.
- Remember to put a comma after e.g., such as in the example: e.g., *Amat victoria curam*.

## **Title page**

It should include the following information:

- Title.
- Corresponding author.
- Institution, place, country. All the significant contributors to the study must be named in the manuscript as its co-authors. The corresponding author must be authorised by all the co-authors to act as an agent on their behalf in all issues pertaining to the publication of the manuscript, and the order of the names requires prior agreement by all the authors.
- Short abstract with key words.

## **Sponsoring information**

If the research is sponsored or supported by an organization, this information should be indicated at the bottom of the title page. The authors are requested to follow the ethical guidelines for research set forth by their academic institutions.

If any non-typical fonts are used, they should be attached as a separate file.

Any examples of language material (words, phrases, sentences) are typed in italics, e.g., *rainbow*, *lily-of-the-valley*, compare: *We gonna miss you* and *We are going to miss you*.

We recommend you to number the examples and to present them in the following way: (12) "*Numerous other research groups are attempting to make vaccines against COVID-19 using a variety of different methods in hopes at least one will offer protection*" (Rahhal 2020).

The titles of the books, poems, songs, short stories, etc. mentioned in the text are presented in the following way:

- by the same author – "The bonfire", "Bright phoenix" (see more in Davydyuk, Yu. & Panasenko, N. Figuring the male and female: *Fire and water* in Bradbury's (science) fiction) (2016);
- by different authors – after the example and in inverted commas – (J.D. Salinger "The catcher in the rye", p. 28); (E. Waugh "Vile bodies", p. 103);
- song titles – after the example and in inverted commas – ("The Colorado trail"); ("Charming beauty bright"); ("Careless love");
- poems – "a fragment of a poetic text by A. Sexton, which is called "The expatriates" (Zabuzhanska, I. American postmodern poetic texts: In search of rhythmicity (2017).

All the examples in any language other than English should be translated into English. If the examples are numerous, it is recommended to follow them by numbers in brackets, like (1), (2), etc.

(8) Eng. *Francis decided that Lacuna angry was almost preferable to Lacuna gloating;*

(9) Ger. *In der SPD sprechen sie über Scholz in einer Mischung aus Ärger, Frust und Schadenfreude – [SDP speak of Scholz with mixed emotions of anger, frustration, and gloating];*

(10) Ukr. *Не всі злорадники усвідомлюють, що за кожним випадком зловтіхи – біль і страждання жертви – [Not all gloaters realize that each time they gloat it causes the victim to go through pain and sufferings];*

(11) Rus. *Тот факт, что Олег приехал "с самой Москвы", у новых сотрудников вызвал лишь пошлое и обидное злорадство – [The fact that Oleg came "from as far as Moscow" evoked only vulgar and offensive gloating on behalf of the new employees].*

The author should also identify the person who has translated the examples. If it is done by the author on his/her own, please specify it.

#### IV. Content arrangement of the paper

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- Title of the paper in English (16 pts, bold, CAPITAL letters, align centre).
- Name and surname of the author(s) (14 pts, italics, align centre).
- Institution, place, country (14 pts, italics, align centre).
- Abstract (5 lines, 12 pts) with key words.
- Titles of the chapters (14 pts, bold), subtitles in italics.
- Text of the paper.
- Notes if any.
- Abbreviations if any.
- References.
- Contact details in the form of a table – name(s) of the author(s) with their academic degree(s), name and address of the affiliated organisation, e-mail(s) of the author(s).
- The author's field of expertise.
- Colour photo. If, for some ethical reasons, the author refuses to upload his/her photograph, it may be substituted by an avatar of the corresponding sex.
- Résumé and key words.

**Article body structure:** divide your article into clearly defined and numbered sections. The subsections should be numbered **1.** (then *1.1, 1.1.1, 1.1.2, 1.2*), **2.**, etc.

#### V. Tables and figures

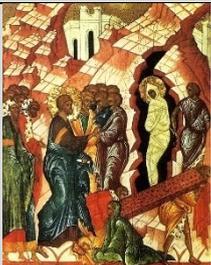
The table titles are numbered throughout the paper and typed using extra line spacing to be visually set off from the rest of the text of the paper and the body of the table. The tables may be set in 10-12 pts typeface with headings in 12 pts typeface. Please note that the article will be issued in colour. The title of the table should be placed above it **in the centre**, without a full stop at the end. Apply a single interval between the title lines.

Table 1. List of the top ten characteristics, which were stated by Slovak participants as extremely common for *love markers* (abridged)

number of category	description	mean
categ5_i1	was in an intense emotional state	8.55
categ3_i1	smiled	8.50
categ4_i35	wanted to be tender, sweet, and kind	8.45
categ5_i3	felt good	8.36
categ5_i2	experienced the emotional state for a long time	8.32
categ5_i9	felt energetic	8.18
categ4_i39	wanted to sing and dance	8.14

The illustrations should be supplied in JPEG, TIFF, or PDF format at a resolution of at least 300 dpi as submitted. You may be asked to send the figures from your article as a separate file. If you provide illustrations in the table, their source must be specified. Use only those pictures, which need no author's permission, or contact their author to obtain his/her consent for publication.

Table 2. Text categories with references to the Bible in the short stories by Ray Bradbury, complemented by some illustrations (abridged)

GTC 1. Participants of events and situations		
Biblical character	Reference to the Bible	Bradbury's short stories
Moses	(Exodus 4:1-5)	<i>The Visitor, Fly Away Home</i>
Saul	(1 Samuel 24:1-16)	<i>The Visitor</i>
Egyptians and Israelites	(Exodus 14)	<i>Fly Away Home</i>
Magi	(Matthew 2:1-12)	<i>Fly Away Home</i>
		The Three Magi, or Wise Men, when seeing the star, were happy and also curious what would happen, because they were awaiting the Messiah.
Picture available at: <a href="http://catholicexchange.com/the-magi-men-of-international-intrigue/">http://catholicexchange.com/the-magi-men-of-international-intrigue/</a>		
Lazarus	(John 11:38-44) (1 Samuel 17)	<i>Some Live Like Lazarus</i> <i>The Miracles of Jamie</i>
		Lazarus had been in his tomb for four days, and Jesus raised him from the dead.

a) <i>The Resurrection of Lazarus</i> , Russian icon, 15 <sup>th</sup> century, Novgorod school, State Russian Museum, Saint Petersburg, Russia)	b) <i>The Raising of Lazarus</i> Carl Heinrich Bloch, 1609 (Museo Regionale, Messina, Italy)	
Pictures available at: a) <a href="http://en.wikipedia.org/wiki/Lazarus_of_Bethany">http://en.wikipedia.org/wiki/Lazarus_of_Bethany</a> b) <a href="http://www.oceansbridge.com/oil-paintings/product/60736/theraisingoflazarus">http://www.oceansbridge.com/oil-paintings/product/60736/theraisingoflazarus</a>		

The figures should be integrated with the text (e.g., (Fig. 1) or (Table 2)); preferably they should be included on the same page where they are first mentioned. The drawings should be in high resolution and produced with the help of special programmes. A brief explanatory caption should appear above or below the figure. The title of the figure should be placed below it **in the centre**.

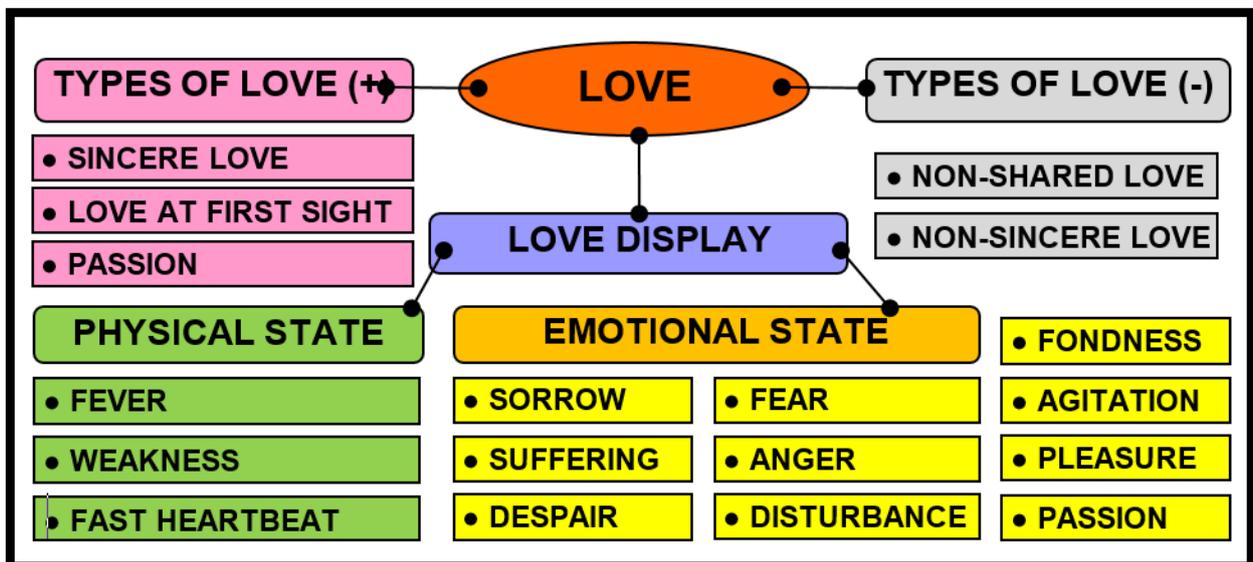


Figure 1. Frame of subject-sensual layer of literary concept LOVE (a fragment) (after Nikonova 2008)

## VI. Citations and footnotes

The citations in the article text should be made by including the author's name into the text, e.g., (Langacker 2015) or (Janda et al. 2013). A colon separates the year and the page number, e.g., (Goldberg 2016: 201). The page number is omitted when the entire work is referenced, e.g., (Goldberg 2016). If the author's name is mentioned in the text, it does not need to be repeated unless the alphabets differ, only the year and the page number should be provided in the parenthetical citation, e.g., Goldberg (2016: 201). Several papers by different authors are separated by a semicolon (Dąbrowska 2004; Uberman 2014; Zheltukhina 2014). **If you refer to many authors, put their names in**

**alphabetical order; those** in Cyrillic characters first, followed by those in Roman letters.

The quotations longer than three lines should constitute a separate block, indented 0.5 cm (0.2 in) paragraph(s), single spaced, font 12 pts, e.g., [...] Kövecses (2018: 133) writes:

*"In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects)".*

Or in this way:

*"In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects)" (Kövecses 2018: 133).*

The citation of a reference as 'forthcoming' implies that the item has been accepted for publication.

Avoid any citations in the conclusions and the résumé.

## **VII. Conclusions / concluding remarks**

The major findings should be summarised and highlighted. The summary should restate the essential facts of the paper including the interrelation between the objective(s), methods, results, and conclusions. The length of the conclusions should be proportional to that of the article.

## **VIII. Notes or/and abbreviations if any**

The samples can be found in our previous issues.

## IX. References

Please ensure that every reference cited in the text is also present in the reference list (and vice versa). The references should be arranged alphabetically. More than one reference from the same author(s) published in the same year must be identified by the letters "a", "b", "c", etc., placed after the year of publication, e.g., Zheltukhina, M.R. (2016a), Zheltukhina, M.R. (2016b). Please make sure you do not capitalise the words in the title, with the exception of those placed initially in the sentence as well as of proper names.

The empirical data sources are included alongside the other references in alphabetical order.

The **publication data** consist of the place of publication and the publisher. If the place of publication is unknown, use the abbreviation *s.l.*, i.e. *sine loco*. If the publication date is not indicated on the title page or at the back (verso) of the title page, the probable date of publication must be added in square brackets [ ]. If it is not possible to find the date, use *s.a.*, i.e. *sine anno*. Very often these two abbreviations are applied to Internet sources in the text, e.g., (Newton, *s.a.*) or ("What is a 'Robin Hood tax'?", *s.a.*). If you cite the same source several times in a row, use (ibid., + page), e.g., (ibid., 21).

In academic writing, abbreviations like Inc., Ltd., s.r.o., etc. should be avoided.

The publications written in the Cyrillic alphabet should start with their full English translation, followed by their full English transliteration and only then the title in the source language. We recommend you to use the following system of transliteration:

### Ukrainian-English Transliteration Table:

А	A	Є	Ye	К	K	С	S	Ш	Sh
Б	B	Ж	Zh	Л	L	Т	T	Щ	Sch
В	V	З	Z	М	M	У	U	Ь	'
Г	H	И	Y	Н	N	Ф	F	Ю	Yu
Ґ	G	І	I	О	O	Х	Kh	Я	Ya
Д	D	Ї	Yi	П	P	Ц	Ts	apostrophe	–
Е	E	Й	J	Р	R	Ч	Ch		

### Russian-English Transliteration Table:

А	A	Ж	Zh	Н	N	Ф	F	Ы	Y
Б	B	З	Z	О	O	Х	Kh	Ь	'
В	V	И	I	П	P	Ц	Ts	Э	E
Г	G	Й	J	Р	R	Ч	Ch	Ю	Yu
Д	D	К	K	С	S	Ш	Sh	Я	Ya
Е	Ye/E	Л	L	Т	T	Щ	Sch		
Ё	Yo	М	M	У	U	Ъ	–		

In order to present the bibliographic entries listed in your paper the proper way, please do not hesitate to consult our guidelines. We provide examples of the most popular types of references. Make sure that all the Internet links in your references are active.

Examples:

#### 1. Monograph with one author

Karasik, V.I. (2015). *Language display of personality. Research laboratory "Axiological linguistics"*. 2<sup>nd</sup> ed., ster. Moscow: Gnozis. / Карасик В.И. *Языковое проявление личности. Научно-исследовательская лаборатория "Аксиологическая лингвистика"*. 2 изд., стер. Москва: Гнозис. / Карасик В.И. *Языковое проявление личности. Научно-исследовательская лаборатория "Аксиологическая лингвистика"*. 2-е изд., стер. Москва: Гнозис.

Lančarič, D. (2008). *Jazykové skratky: Systémovo-kategoriálny opis a ekvivalentná sémantizácia anglických a francúzskych abreviatúr*. Bratislava: Lingos.

Langacker, R.W. (2008). *Cognitive grammar: A basic introduction*. New York: Oxford University Press.

## **2. Monograph with two authors**

Ruiz de Mendoza, F. & Galera, A. (2014). *Cognitive modelling. A linguistic perspective*. Amsterdam – Philadelphia: John Benjamins.

## **3. Monograph with more than three authors**

Janda, L.A., Endresen, A., Kuznetsova, J., Lyashevskaya, O., Makarova, A., Nessel, T., Sokolova, S. (2013). *Why Russian aspectual prefixes aren't empty: Prefixes as verb classifiers*. Bloomington: Slavica Publishers. (In the text: Janda et al. 2013).

## **4. Monograph with no author**

*Components of emotional meaning. A sourcebook*. (2013). Fontaine, J., Scherer, K.R. & Soriano, C. (eds.). Oxford: Oxford University Press.

## **5. Multivolume work**

If the bibliographic citation includes the date range of the publication of the entire series and the total number of volumes:

Gamkrelidze, T.V. & Ivanov, Viach.Vs. (1984). *Indo-European language and Indo-Europeans*. Tbilisi: Tbilisi University Publishing House. Vol. I, II. / Gamkrelidze T.V. & Ivanov Viach.Vs. *Indoyevropejskij yazyk i indoyevropejtsy*. Tbilisi: Izdatel'stvo Tbilisskogo universiteta. T. I, II. / Гамкрелидзе Т.В., Иванов Вяч. Вс. *Индоевропейский язык и индоевропейцы*. Тбилиси: Издательство Тбилисского университета. Т. I, II.

## **6. Electronic version of a monograph available for download**

Chandler, D. (1998). *Semiotics for beginners*. Available at:

<http://www.users.aber.ac.uk/dgc/Documents/S4B/>

## **7. Article in a journal**

Dąbrowska, E. (2014). Recycling utterances: A speaker's guide to sentence processing. In *Cognitive linguistics*, 25, p. 617-653. Make sure you enter a comma after the name of the journal and an interword space between p. and the numbers of the pages.

Divjak, D., Dąbrowska, E. & Arppe, A. (2016). Machine meets man: Evaluating the psychological reality of corpus-based probabilistic models. In *Cognitive linguistics*, 27 (1), p. 1-34. DOI: [10.1515/cog-2015-0101](https://doi.org/10.1515/cog-2015-0101) (In the text: Divjak et al. 2016).

Ruiz de Mendoza Ibáñez, F.J. & Galera-Masegosa, A. (2012). Modelos cognitivos, operaciones cognitivas y usos figurados del lenguaje. In *Forma y función*, 25 (2), p. 11-38.

van der Wouden, T. & Foolen, A. (2011). Pragmatische partikels in de rechterperiferie. In *Nederlandse taalkunde*, 16 (3), p. 307-322.

## **8. An article or a chapter in a book or conference proceedings with no editor**

Panasenko, N., Trnka, A., Petranová, D. & Magál, S. (2013). Bilingual analysis of LOVE and HATRED emotional markers (SPSS-based approach). In *Proceedings of the 3<sup>rd</sup> workshop on sentiment analysis where AI meets psychology (SAAIP 2013)*, IJCNLP 2013, Nagoya, Japan, October 14, p. 15-23.

Stashko, H. (2016). Metaphor in creating female images. In *International scientific and practical conference "WORLD SCIENCE" ("The goals of the World Science 2016 (January 27-28, 2016, Dubai, UAE)")*, 2 (6), vol. 1, p. 37-41.

## **9. An article or a chapter in a book or conference proceedings with one editor**

Goldberg, A.E. (2015). Compositionality. In *The Routledge handbook of semantics*. Riemer, N. (ed.). Oxford: Taylor & Francis, p. 419-434.

## **10. An article or a chapter in a book or conference proceedings with more than one editor**

Uberman, A. (2016). The contrasted frames: PAIN in Polish and English. In *Text – sentence – word. Studies in English linguistics II*. Uberman, A. & Hrehovčik, T. (eds.). Rzeszów: Wydawnictwo UR, p. 96-107.

### **11. Conference proceedings with more than one author**

Slyshkin, G.G., Zheltukhina, M.R., Baybikova, S.I. & Zubareva, T.T. (2014). The linguistic-cultural conceptology as a trend in contemporary Russian linguistics. In *The 4<sup>th</sup> international conference on the political, technological, economic, and social processes, ISPC 2014; SCIEURO*, London, 27-28 July 2014. London: Berforts Information Press, p. 134-137.

### **12. An article or a chapter in the electronic version of edited (also conference) proceedings with several editors**

Pavelka, J. (2008). Možnosti a limity sémiotické a naratologické analýzy jako nástrojů interpretace. In *Médiá a text II*. Rusnák, J. & Bočák, M. (eds.). Prešov: Prešovská univerzita v Prešove, p. 156-169. Available at:

[http://www.pulib.sk/elpub2/FF/Bocak1/pdf\\_doc/pavelka.pdf](http://www.pulib.sk/elpub2/FF/Bocak1/pdf_doc/pavelka.pdf)

### **13. Articles in media**

*Last US troops to leave Iraq cross Kuwait border*. December 18, 2011. Available at:

<http://www.bbc.com/news/world-middle-east-16234723>

### **14. Website or article published on the Web with the author unknown**

*Biblical allusions*. Available at:

<http://examples.yourdictionary.com/examples/examples-of-allusion.html>

In the text (*Biblical allusions, s.a.*).

### **15. Website or article published on the Web with the author indicated**

Kellner, D. *Cultural studies, multiculturalism, and media culture*. Available at:

<http://pages.gseis.ucla.edu/faculty/kellner/papers/SAGEcs.html>

## 16. An article in an electronic magazine

Kupchyshyna, Yu. & Davydyuk, Yu. (2017). From defamiliarization to foregrounding and defeated expectancy: Linguo-stylistic and cognitive sketch. In *Lege artis. Language yesterday, today, tomorrow. The journal of University of SS Cyril and Methodius in Trnava*. Warsaw: De Gruyter Open, II (2), December 2017, p. 148-184. DOI: 10.1515/lart-2017-0015

Ogneva, E. (2014). Specificity of space landscape language units at the fiction concept sphere. In *Journal of language and literature*, 5 (3), p. 54-58. Available at:

<http://www.ijar.lit.az/philology.php?go=jll-august2014>

Panasenko, N. (2013). Semantic structure of literary text. In *Studia anglica Resoviensia*, 10. Rzeszów: Wydawnictwo uniwersytetu Rzeszowskiego, p. 38-50.

Available at: <http://www.ur.edu.pl/wydzialy/filologiczny/instytut-filologii-angielskiej/studia-anglica-resoviensia/archive>

## 17. Final (scientific) work – dissertation, habilitation, etc., or its synopsis

**Prepare the translation and transliteration of it.**

Davydyuk, Yu.B. (2015). *Defeated expectancy in the semantic, temporal, and plot structure in the English literary text*. Thesis for the candidate degree in philological sciences. Speciality 10.02.04 – Germanic languages. Kyiv: Kyiv National Linguistic University. / Davydyuk Yu.B. *Efekt oshukanoho ochikuvannya u semantychnij, temporal'nij ta syuzhetnij strukturi anhlovnoho khudozhnyoho tekstu*. Dysertatsiya na zdobuttya vchenoho stupenya kandydata filolohichnykh nauk. Spetsial'nist' 10.02.04 – hermans'ki movy. Kyiv: Kyiv's'kyj natsional'nyj lnhvistychnyj universytet. / Давидюк Ю.Б. *Ефект ошуканого очікування у семантичній, темпоральній та сюжетній структурі англомовного художнього тексту*. Дисертація на здобуття вченого ступеня кандидата філологічних наук. Спеціальність 10.02.04 – германські мови. Київ: Київський національний лінгвістичний університет.

Kryachkov, D.A. (2002). *Language aphorism as a means of the speaker's representation in American political discourse*. Thesis for the candidate degree in

philology. Speciality 10.02.04 – Germanic languages. Moscow: Moscow State Linguistic University. / Kryachkov D.A. *Yazykovej aforizm kak sredstvo reprezentatsii govoriashchego v amerikanskom politicheskom diskurse*. Dissertatsiya na soiskaniye uchyonoj stepeni kandidata filologicheskikh nauk. Spetsial'nost' 10.02.04 – germanskiye yazyki. Moskva: Moskovskij lingvisticheskij universitet. / Крячков Д.А. *Языковой афоризм как средство репрезентации говорящего в американском политическом дискурсе*. Диссертация на соискание ученой степени кандидата филологических наук. Специальность 10.02.04 – германские языки. Москва: Московский государственный лингвистический университет.

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Velnić, M. *Ditransitive structures in Croatian adult and child language: The role of animacy and givenness*. A Thesis for the Degree of Philosophiae Doctor. Tromsø: University of Tromsø, 2017.

### **18. Electronic version of a (scientific) thesis available on the Web**

Endresen, A. (2014). *Non-standard allomorphy in Russian prefixes: Corpus, experimental, and statistical exploration*. Doctoral dissertation. Tromsø: University of Tromsø. Available at: <http://munin.uit.no/handle/10037/7098>

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## 19. Multimedia (audio, video) formats available on the Internet

*Brain dictionary (video)*. Available at:

[www.youtube.com/watch?v=k61nJkx5aDQ](http://www.youtube.com/watch?v=k61nJkx5aDQ) In the text: (**Brain dictionary, s.a.**).

## 20. Book or newsletter content on DVD

Panasenko, N. (2012). Onomasiological models from conceptual point of view. In *Jazykovedné, literárnovedné a didaktické kolokvium XVIII. Linguistic, literary and didactic colloquium, XVIII*. Lančarič, D. (ed.). Bratislava: Z-F LINGUA, p. 59-69. CD ROM. ISBN: 978-80-89328-80-2. EAN: 97880893287802

## 21. Dictionaries and reference literature

*Linguistic encyclopedic dictionary*. (1990). Yartseva, V.N. (ed.). Moscow: Sovetskaya entsiklopediya. / *Lingvisticheskiy entsiklopedicheskiy slovar'*. Moskva: Sovetskaya entsiklopediya. Yartseva V.N. (gl. red.). / *Лингвистический энциклопедический словарь*. Ярцева В.Н. (гл. ред.). Москва: Советская энциклопедия.

*Collins cobuild essential English dictionary*. (1989). London – Glasgow: Collins.

*Harper's Bible dictionary*. (1985). Achtemeier, P.J. (ed.). London: Harper & Row.

**N.B.** An important remark concerning **de** and **van**. They may be (not) capitalized, and the author's name may be under **D** and **V**. It depends on the origin of the author. E.g., the Belgian author Sabine De Knop is under **D**, whilst the author Helen de Hoop from the Netherlands is under **H**. Some people write their surnames containing Van solidly, e.g., Vandeweghe, whilst others write them separately, e.g., Van Peer. When the first name is present too, Van is written with the lower case **v**, e.g., Willy van Peer. Different publishers have different practices though:

van der Auwera, Johan – with a small **v**, under **v** in the bibliography;

van Hoek, Karen – listed under **v**;

Van Hoek, capitalised, listed under **H**.

In some sources, Van Hoek is written with a capital **V**, whereas van der Auwera is written with a small **v**. The difference might have to do with the fact that Karen van Hoek and Johan van der Auwera have different countries of origin. Teun van Dijk (the

Netherlands) is usually listed under **D**. In the Dutch variant, the **v** is lower case, whereas Belgians use a capital **V** to indicate that it is part of the full surname. We are deeply thankful to Ad Foolen, our Editorial Board member, for this detailed explanation. Thus, we recommend our authors to double-check the names with **de** and **van**.

**X. The notes, or/ abbreviations and references are followed by**

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**XI. Résumé**

Please prepare your résumé (250-300 words). The résumé should briefly state the purpose, principal results, and major conclusions of the research. The résumé should not be a mere description but should highlight the essential facts of the academic paper, including the outline of the objective(s), methods, results, and conclusions. It is presented after the article, so it must be able to stand alone. Any references should, therefore, be avoided. Immediately after the résumé, provide a maximum of 6-10 key words, avoiding general and plural terms as well as multiple concepts, e.g., 'and', 'of' or proper names. The key words should not completely overlap with the manuscript title.

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Before submitting the manuscript, the author(s) should check the following items:

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