



# *A guide for Pacific Linguistic Authors*

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Pacific Linguistics  
Research School of Pacific and Asian Studies  
Australian National University  
Canberra ACT 0201  
Australia

Tel: +61 (0)2 6125 2742  
Fax: +61 (0)2 6125 1463  
Email: [Julie.Manley@anu.edu.au](mailto:Julie.Manley@anu.edu.au)  
Website: <http://www.pacling.com>

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## The stages of book production

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This guide has been prepared to help you in the preparation of your manuscript, to explain the path your manuscript takes from submission to printed book and to highlight the various stages in which you, the author, will be involved. Please feel free to contact PL staff to discuss any questions or concerns you have during the preparation of your manuscript and the production of your book.

### Preparing your manuscript

Before your manuscript is accepted for publication it may be necessary for you to amend or to revise it—sometimes substantially.

In preparing your manuscript, you will need to pay attention to consistency in such areas as spelling, capitalisation and hyphenation. The sections on Word processing Requirements (page 9) and PL Style (page 12) in this guide will help you.

The manuscript you deliver should represent as nearly as possible the book to be published, and you should ensure that it is as polished and coherent as you can make it. The book will be copyedited, but it will not be *edited*. (Your copyeditor will usually not be someone with specialist training in linguistics.) If English is not your native language, and you are unsure that your written English is of publishable standard, you should ensure that someone fully competent in written academic English checks the manuscript before submission.

All artwork roughs must be submitted with your manuscript.

### Revising a thesis for publication

If you are submitting a thesis for publication, the comments above also apply. The version you submit should be revised in accordance with the examiners' recommendations, and a copy of the examiners' reports should be submitted with the manuscript.

The work should be 'dethesised' to render it presentable as a book. The abstract should be deleted or incorporated into a freshly prepared introduction or into the book's first chapter. Acknowledgments which were appropriate for the thesis are not always so for the book: they may need to be condensed or rewritten. The word 'thesis' should be amended throughout to 'work' or 'book' or the like.

Often the list of references in a thesis is out of date by the time the revised version is submitted for publication, and you should be sure to update it.

### Permissions

It is the author's responsibility to obtain permission to use copyright material and to bear any associated costs under Australian copyright law, you may need to obtain permission to

reproduce extracts of text, and other material such as graphs and tables created by someone other than yourself. You must obtain permission to reproduce a 'substantial part' of any written work protected by copyright. This usually means about 250 words taken from a medium-length book, but includes any shorter extract that summarises the crux of the original author's argument or research. Permission must be obtained for the use of tables, diagrams, charts, photographs and illustrations that are protected by copyright.

Copyright permissions can take weeks or even months to obtain, especially from overseas publishers, so do not leave this task until the manuscript is completed in every other respect.

A sample request for copyright permission is included on page 27 of this guide. Usually your request should be directed to the publisher of the work from which you wish to reproduce the quotation or other material.

All material quoted and all illustrative material must be appropriately acknowledged, and a list of acknowledgements should be included in the final manuscript.

## **Submitting your manuscript**

No work will be done on an incomplete manuscript. Please do not submit a manuscript with a promise that certain parts will follow. See the sections on front matter and end matter on pages 20 and 21 to make sure that your manuscript is complete.

You must provide **two** printouts. The printout must be presented on A4 or US Letter paper, printed on one side only. Electronic files are not required at this stage. (Authors sometimes ask if they may submit their manuscript electronically instead of in printed form. The answer is no, as the printout that we would produce from the electronic files may differ in certain ways from yours.)

For details of word processing requirements, see page 9.

Please ensure you keep a back-up copy of the manuscript disk, and any other material you submit. While PL takes all reasonable steps to safeguard the material submitted, it does not accept any liability for loss or destruction of this material while in its possession.

## **From submission to acceptance of your manuscript**

When we receive your manuscript, we first check that its subject falls within our specialist area as described on our home page. If it does, we normally (a) ask one or more referees to read and assess and (b) have one of our copyeditors check it for consistency and for conformity with PL's guidelines and provide a report on this. Sometimes PL accepts a manuscript on the basis of these reports, but, more often than not, you will be asked to revise it in line with the reports that we send you. On occasion, the revisions that PL requests will be substantial. When the revised manuscript is received, we will check whether the requested revisions have been made before we accept the manuscript. Again, the revised manuscript must be complete.

Once a manuscript has been accepted, we will ask you to send us an electronic version of the manuscript. It is your responsibility to ensure that the contents of the final disk and printout are **identical**.

You will then receive a contract for signature. (In the case of a collection of papers, each contributor will receive a contract for signature.) The contract will be accompanied by a

Questionnaire for Authors asking you to provide information for a cover blurb and to help us publicise and market your manuscript.

### ***Collections of papers***

In our experience, among manuscripts that need substantial revision are edited collections of papers. It is the editor's responsibility not simply to solicit and collect papers, but to ensure that the whole manuscript (hard copy and electronic) adheres to PL's guidelines. If you intend to edit a collection, then it would be wise to issue precise instructions to your contributors regarding the conventions you want them to use (examples and example numbering, abbreviations, numbering of tables and figures etc.) and to draw their attention to PL's guidelines as early as possible, in order to save yourself unnecessary labour. Your PL copyeditor will normally deal only with the editor, and you should make sure that contributors know whether they will be seeing the copyedited version of their contributions, and what you expect from them at the copyediting stage. It should also be clear to them whether they will see the proofs.

Contributors to edited collections are often frustrated by the length of time it takes to publish their work: delays are often caused by the editor not ensuring that the manuscript is consistent and in conformity with PL's guidelines.

### **Cover design**

If you have any photos relevant to the book suitable for a cover you are encouraged to send to Pacific Linguistics as JPGS (600 dpi), or copies of the photos (which will not be returned). These need to be culturally sensitive to the language and/or people you are writing about. Otherwise, our graphic designer will prepare a cover appropriate to your book. We do not seek the author's approval of a cover design, but it is approved by the Pacific Linguistics editorial board.

Usually there is a blurb on the back cover. This is based on the text that you submit as part of the Questionnaire for Authors.

### **Copyediting**

Once your manuscript has been accepted for publication and the contract has been signed, one of our typesetters will format it in accordance with PL's formatting conventions in preparation for copyediting. Then, working on the printout, your copyeditor will address the detail of every component of your text. During the copyediting process, your copyeditor will usually need to contact you with questions, normally by e-mail. You should attend to these carefully, as this represents your last opportunity to correct anything other than typesetting errors.

If you absolutely have to make corrections to your manuscript while it is being copyedited, please send copies of the original pages with the changes clearly marked in red. Keep a copy of these corrections for your own reference.

Please do not send the copyeditor any revised electronic files, and please do not send entirely new pages without any indication of what has been changed: such changes are invisible to the copyeditor, and inevitably cause difficulties later in the production process.

## **Typesetting/page proofs**

When copyediting is complete, our typesetter will incorporate into the electronic files corrections which have arisen during copyediting. She will sometimes also have cause to contact you, as her tasks include, for example, deciding where maps should go.

The typesetter will then print out a full copy of the formatted manuscript and send this to you for proofreading. Please take this task seriously! Check that any corrections you sent to the copyeditor have been incorporated. Otherwise, you may correct the proofs only minimally (e.g. typographical errors, word omissions and other very minor changes) and should then return them promptly. More substantial changes which affect the layout and pagination of the volume will normally not be accepted, or may be charged to you. When we receive your corrected proofs, a copyeditor will check that your corrections fall within our style guidelines, then pass the proofs back to the typesetter for correcting. If proofs are not returned promptly the manuscript may be proofread by PL and published as is.

At this stage your copyeditor will cast an eye over the work one last time and the typesetter will make any final adjustments to the manuscripts.

## **Indexing**

If it has been agreed that the volume needs an index, then you will be sent a copy of the final printout (and the electronic manuscript, if this is helpful) so that you can produce the index.

See page 22 for guidance on presenting your index.

## **Printing and binding**

Once the proofs of your book are finalised and the index (if any) added, the printing procedure begins. PL provides the printer with PDF files and the book is printed from these. A proof copy is checked by PL before the book is bound and distributed.

## Word processing requirements

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### Preparing and handling electronic files

Files must be in Word format or they will **not** be accepted. Pacific Linguistics will not undertake to convert files that are in other formats, such as Shoebox, or Word Perfect. If your manuscript has been accepted for publication then PL will expect to be able to see the **complete** electronic files to make sure they are accessible and can be worked on. A Pacific Linguistics template is available from the Publications Manger, Julie Manley, at [Julie.Manley@anu.edu.au](mailto:Julie.Manley@anu.edu.au).

Make a separate file for each chapter or section in the book, naming and numbering them appropriately (e.g. Chap1, Chap2 etc.). Do not use a 'master document' or such device.

Please send us **two** versions of your files. The first version is the one normally saved by your word processor (e.g. Microsoft Word), the second should be in RTF format.

We prefer files in Microsoft Word format (any Macintosh version from 5.1 onwards or any Windows version of Word is acceptable; please make sure they are free of macro viruses). Please do **not** use complex styles or macros in Word files: they may facilitate *your* typesetting, but they can cause great difficulties to *our* typesetter, leading to delays in producing your book.

All chapters or contributions to the book should be in the same format and produced with the same word processor. Only maps, figures and illustrations may be in files of a different format. Where several authors contribute to the book, it is one of the editor's or primary author's tasks to ensure that all contributions adhere to the same page and word processor formats.

Label CD-ROMs with the title of the book and author's name, as well as the platform and software used (for example, Macintosh, Microsoft Word 2000) and date of the final amendment. The CDs you send to PL should contain only the files relevant to your book, so please remove any unnecessary files. Provide a list (on paper) of the files on the disk in the correct sequence.

Please ensure that the electronic files are identical with the printout. (We do require a printout in addition to electronic files.)

There may be occasions where it is necessary to e-mail files to PL. Please check with us beforehand if this is acceptable and to whom you should e-mail them.

### General presentation

Use an easy-to-read font (we prefer Times Roman) in 12 point size for **all** text, including indented quotes, notes and bibliography. See page 11 for fonts and phonetic symbols.

Allow generous margins by setting the left and right margins to at least 3 centimetres. Number the pages consecutively from the Introduction or, in the absence of an introduction,

from the first chapter. Pages preceding the Introduction are front matter (see page 20), and will be numbered with roman numerals in the book. Where a manuscript is a collection of papers, the editor is responsible for ensuring that the whole manuscript has consecutive page numbers.

## **Justification**

All copy, including headings, must be aligned against the left-hand margin. Do not justify the text, but leave the right-hand margin at its various (ragged) lengths. Avoid word divisions (hyphens) at ends of lines. Many software packages have justification turned on by default, so you may have to turn it off.

## **Spacing of lines and paragraphs**

Set your word processor to **single** line-spacing. Use it for **everything**, including long quotes, notes and bibliography. Key in a return only at the end of each paragraph.

## **Paragraphing**

Set your word processor to indent the first line of each paragraph automatically. Please do not use the tab key or spacebar to indent the first line of a paragraph.

## **Spacing after punctuation**

Please leave two spaces after a full stop.

## **Headings**

Chapter titles and subheadings should be typed in upper and lower case, with capitals for the initial letters of the first word and of proper names. Headings do not have punctuation at the end; nor should they be in block capitals.

If you will need cross-references to sections within chapters, then your section and subsection headings should be numbered. The most convenient form of numbering is that section 1 of Chapter 4 is 4.1, its first subsection 4.1.1 and so on. Please try to avoid sub-subsections. Cross-references may read either ‘§4.1.1’ or ‘section 4.1.1’ but must be consistent. However, a sentence always begins ‘Section 4.1.1’, never ‘§4.1.1’.

## **Notes**

Footnotes (rather than endnotes) are normally used in PL publications. Use your word processor options to set it for footnotes. Indicate notes in the text by a superscript numeral and number them consecutively within chapters. If the superscript numeral is adjacent to a punctuation mark other than a dash, it should follow it.

Each note must begin on a new line. Please single space the notes and they should be in 10 point font size.

## Fonts and phonetic symbols

Manuscripts should be typeset in 12-point Times Roman font. Unicode fonts should be used throughout, unless you need to use a script for which no Unicode font is yet available. Unicode fonts containing IPA characters are available from <http://scripts.sil.org/cms/scripts/>. At the time of writing these fonts are Times New Roman, Gentium, Doulos SIL and Charis SIL (note that SIL Doulos is *not* a Unicode font, but Doulos SIL is). Another useful website for locating Unicode fonts is: <http://www.alanwood.net/unicode/index.html>.

You may wonder why we insist on Unicode fonts. Apart from the fact that they are becoming the industry standard, they have the advantage that a given character will encode consistently in any Unicode font. This eases our typesetter's burden greatly. Pre-Unicode 256-character fonts have many characters that are coded inconsistently and unpredictably and are a typesetter's nightmare if the fonts need to be changed for any reason, or if a manuscript is moved from a Windows-based machine to a Mac or vice versa. Unicode eliminates all of these problems. They can also be embedded in to the final PDF format.

If you believe you must use a non-Unicode font in your manuscript, please contact us before you send us the manuscript, so that we can discuss the matter.

We accept any normal conventions in phonetic symbol usage, but we reserve the right to change non-standard usages.

Please turn smart quotes (‘...’) on.

## PL style

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In all matters of style consistency is the golden rule.

### Spelling

We will accept a reasonable range of spelling styles, except for those exclusive to North America, provided you remain consistent to the style you choose. We prefer the *Oxford English* and *Macquarie* dictionaries.

When more than one author is contributing to a book, one of the many tasks of the editor is to ensure that all of them use the same spellings.

Some words have more than one acceptable spelling or form, such as program/programme, acknowledgement/acknowledgment. Decide which spelling to use and be consistent.

PL prefers ‘-ise’ forms, but if you consistently use ‘-ize’ it will be left in that form.

Hyphens are not used to separate bound morphemes from roots in words such as ‘bipolar’, ‘semivowel’, ‘multilingual’ or ‘protolanguage’ but are used before proper names, such as ‘pre-European’, and in words such as ‘pre-empted’ and ‘co-operate’, where the unhyphenated double vowel is hard to read. In the names of protolanguages, we write ‘Proto’ with a following space (not a hyphen), for example ‘Proto Western Oceanic’. (This is done to avoid the awkwardness of ‘Proto-Western Oceanic’.)

Latin and other foreign words and phrases in running text should be italicised.

### Abbreviations and contractions

Contractions, which end in the last letter of the whole word, should not be given a full stop:

Dr (Doctor)

St (Saint)

edn (edition)

eds (editors)

Is (Islands)

Abbreviations, which do not end with the final letter of the whole word, are followed by a full stop:

ed. (editor, edited)      p. (page)

vol. (volume)      pp. (pages)

ch. (chapter)      Rev. (Reverend)

cf. (compare)      I. (Island)

Upper case abbreviations such as USA (United States of America), UN (United Nations), PhD, MA, do not need full stops between the letters. No stops are used with cm, mm, kg.

There is no space after the middle full stop in

e.g.

i.e.

s.o. (someone)

s.th. (something)

k.o. (kind of)

Abbreviations of Latin terms such as i.e., e.g., cf. never take initial capitals, nor are they italicised. In running text we prefer ‘for example’ and ‘that is’ rather than e.g. and i.e., saving the latter for footnotes and examples. In any case usage within a work should be consistent.

It is sometimes necessary in comparative works to abbreviate language names. Our preference is for the style outlined by Lawrence Reid (1992) (*Oceanic Linguistics* 31:131–134). These normally consist of three letters, with only the first capitalised unless other letters in the full name are also normally capitalised. An abbreviation denoting a dialect is added directly to the initial abbreviation. If the name consists of more than three words, a longer abbreviation may be used. For example:

PAn Proto Austronesian

POc Proto Oceanic

PMP Proto Malayo-Polynesian

PTNG Proto Trans New Guinea

Mtu Motu

KoiE Koiari, Eastern dialect

We prefer abbreviations to be used only in the presentation of data, not in running text.

## **Dates and numbers**

Avoid unnecessary punctuation:

24 June 1992, not 24 June, 1992 or June 24th, 1992.

1990s, not 1990’s, ’90’s, or nineties.

In text, use 1990–92 (with an en rule), not 1990–2; but in display headings, such as chapter titles, running heads, captions, contents etc., use the longer form, 1990–1992. AD, BC, BCE and BP should be in small capitals.

In spans of numbers, use all digits for both numbers: 11–19, 132–133.

Numbers up to ninety-nine should generally be spelt out in the text, except where figures are needed in a string of hyphenated words (35-hour week) or where figures will aid clarity (if several numbers are presented comparatively, for example).

Numbers over ninety-nine can be spelt out when approximations are involved (about a thousand people, nearly five hundred sheep) or where figures seem inappropriate to a

narrative text. Where a number begins a sentence always use words, even for dates or percentages (but avoid this construction if possible).

Use figures for sums of money (\$14.95, but three cents, two shillings), times (3 a.m., but three o'clock), weights and measures, percentages (93 per cent), degrees of inclination and temperature, and information of a statistical kind.

In numbers of four digits no space or comma is required (5000), but in numbers of five digits or more insert a space or comma (45 689 or 45,689), and be consistent in your practice. The exception to 'closing up' four-digit numbers is in tables (see page 24). For percentages use 'per cent' in text and '%' in notes, tables and illustrations.

## Hyphens and dashes

Please distinguish between hyphens, en rules and em rules when you type (see page 11 for key combinations).

En rules (short dash) are used for spans of numbers, for example pp. 23–24, 1992–93; for expressions of time, for example May–November; for expressions of distance, for example, Rabaul–Sydney route; where 'and' is meant, for example, Ulau–Suain language.

Em rules (long dash) are used in parenthetical statements, for example, 'To have the wide lawns of the college gardens—and not to have to do so much as rake the leaves—was indeed to be lucky.'

Hyphens, en rules and em rules should all be typed with no space on either side, except where this leads to ambiguity, for example 2 December 1958 – 9 January 1959.

## Quotations

If a quotation is longer than about forty words, then it should be extracted. That is, it should be placed in a paragraph (or paragraphs) by itself, its left margin indented. The first lines of paragraphs within a quotation should not be indented. Extracted quotes do not require opening and closing quotation marks.

Short extracts of less than forty words may appear within the text, enclosed in single quotation marks. The closing quotation mark should go inside the final full stop or comma if there is any authorial comment within the sentence; that is, the full stop belongs to the author as part of his/her sentence.

In the analyses of the so-called 'west coast functionalists', we find little attention to formal representations.

Use double quotation marks only for quotes within quotes.

Smith (1998) asserts, 'There is no word for "no" in Bukawa'.

When a sentence consists entirely of quoted material, all punctuation belongs to the quotation; therefore, the final full stop goes inside the closing quotation mark.

North American authors beware: the Australian/British conventions above for using quotation marks differ from those in use in North America.

Spellings and punctuation within quotations must not be altered to conform to the style of the remainder of the text. If something looks wrong, but the original has been copied

correctly, place an italic [*sic*] within square brackets after the doubtful material. Check the punctuation of quotations. Any authorial or editorial interpolations into the quotation should also be enclosed within square brackets. For example, if you use italics to emphasise part of the quote, at the end of the quote add [my emphasis].

Indicate any omission from the quotation by the use of an ellipsis (...), with a single space keyed before and after. Do not insert an additional full stop if the ellipsis occurs at the end of a sentence.

## Vernacular words in running text

Distinguish carefully between phonetic transcriptions in square brackets like [kr'ŋen], phonemic representations like /krŋen/, and orthographic spellings like *kiringen* 'her/his finger'. Vernacular words in running text should always appear in italics, but phonetic and phonemic representations never should. Glosses should appear in single ('smart') quotes.

Try to avoid beginning sentences with vernacular words. Where this is inappropriate, capitalise the italicised vernacular word as though it were an English one. Never capitalise phonetic and phonemic representations.

Starred proto forms may be italicised or not: just be consistent.

## Vernacular examples

### Numbering examples

Example numbers should preferably be placed in parentheses as in the examples below, but other consistent and typographically clear conventions are acceptable.

In collections of papers examples should be numbered consecutively throughout each paper. In single-author works such as grammars we suggest numbering examples consecutively within chapters and identifying them by chapter number. Thus example 15 in Chapter 3 would be identified and referred to as (3.15). The first table is outlined with a dotted line so it can be seen, but tables for vernacular examples do not have borders.

For example:

(3.15)	<i>Borok-yak-esin</i>	<i>anah</i>	<i>sum-arafat-longur-ka.</i>
	pig-of.it-foot	there	press-go.down-inside-PERF

'The pig's trotter had made an impression there.' (ABC-D-1.2)

If there are several examples given under the one number 'a, b, c' etc. may be used:

- (35) a. *Mi bin go.*  
 I PAST go  
 'I went.'
- b. *Mi bai go.*  
 I FUT go  
 'I shall go.'

- c. *Mi kisim i i go.*  
 I carry.TR PM go  
 ‘I took it away.’

Such examples should be referred to as (35a), (35b) etc.

### **Sourcing examples**

Preferably each example sentence in a grammar should be accompanied by a code indicating its source, ideally also indicating speaker, genre and channel. This is especially important for representing the divergences often found between written and spoken language and between natural and elicited examples, and for representing the variation in grammatical constructions often found in languages with small numbers of speakers. The introduction to the work should outline the sources used and explain your source codes.

### **Interlinear examples**

A detailed set of glossing conventions is provided by *The Leipzig Glossing Rules: Conventions for interlinear morpheme-by-morpheme glosses*, obtainable from:

<http://www.eva.mpg.de/lingua/files/morpheme.html>

These are acceptable to PL, as are the simpler conventions given below.

Phrase and sentence examples should be provided with morpheme-by-morpheme glosses except in the rare circumstance that these are truly redundant.

Setting out interlinear examples is an important but tricky component of linguistic publishing. You can help save publication time by attending to the following points.

Examples should normally be aligned so that the interlinear gloss corresponds with the beginning of each new vernacular word in the example or text, **and should be set out in tables. Do not use multiple tabs – if you have used tabs these must be set for each example.** Examples can be seen in the word document of this PDF and can be obtained from [Julie.Manley@anu.edu.au](mailto:Julie.Manley@anu.edu.au)

- (1) *Kanin-imatep-xorot resenin-malep.*  
 eat-1PL.EXC-COMP food-POSS  
 ‘We ate up our food.’
- (2) *ŋai tama-g*  
 D:1S father-P:1S  
 ‘my father’

Where the interlinear glosses are so complex or the vernacular words so short that it is difficult to see which of the gloss corresponds to which part of the vernacular text, tables will enable the typesetter to see exactly what lines up with what. The vernacular morphemes may be spread and aligned with their glosses. For example:

- (3) *Tu-      g-      u-      a-      ya-      p      Rana*  
 give-    PAST-    1SG.NOM-    3SG.ACC-    3SG-    DAT    Rana  
 ‘I gave it to Rana.’

### ***Vernacular in interlinears***

One set of conventions for the vernacular line in interlinear examples is shown above. It is set in italics and full sentences are punctuated and capitalised as for English. Under this set of conventions, however, phrase-length examples are uncapitalised and unpunctuated, as in (2).

Other conventions may be acceptable for the vernacular line in interlinear examples, provided that they are applied consistently.

### ***Morpheme-by-morpheme glosses***

Morpheme-by-morpheme glosses consist of English glosses and (usually abbreviated) grammatical terms.

English glosses are not punctuated or capitalised except for personal names, as in (3).

Grammatical terms and their abbreviations should preferably be in SMALL CAPS as in the examples here, or, failing this, in CAPITALS (except in dictionaries). Any sensible abbreviations are acceptable. Please provide an alphabetised list of abbreviations at the beginning of your manuscript.

Where two or more English words are used to gloss a single vernacular form these should be separated by a full stop (as in the example labelled 3.15 above).

Where two or more grammatical abbreviations are needed to gloss a single vernacular form these should be separated either by a full stop or by a colon, e.g. 3SG.PAST or 3SG:PAST (but please be consistent, using either full stops or colons, not an unexplained mixture).

### ***Free translations***

The free translation should be either in single quotes or without quotes (again, be consistent).

### ***Asides, extra explanatory material, literal translations***

Any extra information, author’s asides or explanations in the free translation of examples go into parentheses. For example:

- (4) *No      mata      otarihero.*  
 we    bush      go.FUT  
 ‘We’re going to go hunting.’ (lit. ‘We will go to the bush.’)
- (5) ...  
 ...  
 ‘They left each other.’ (Used to mean ‘They were divorced.’)

In such cases it is better to put the more idiomatic English translation first and the more literal one in parentheses, as in (5).

## Texts

Texts should have morpheme-by-morpheme glosses as well as free translations. The same general principles apply to setting out texts as to setting out examples, but with some additional considerations.

### **Background information**

Each text should be accompanied by some information about

- the speaker/ writer (gender, age, dialect affiliation, etc.);
- the recording circumstances (where, audience, etc.); in the case of a written text, information on how it was obtained;
- the extent to which and how the text has been edited (Have false starts and hesitations been removed? Have unclear segments and repetitions been deleted? Have paraphrases provided by the translator been used to replace apparently confused or ungrammatical segments? etc.).

### **Segmenting texts**

Spoken texts can be segmented in a variety of ways: by intonation units or by grammatically defined units such as clauses and sentences. Whatever unit is chosen, you should clearly indicate how the unit is defined. Any transcription conventions should be explained. Text segments may be numbered, as they are below, but need not be.

The following example is segmented into intonation units, defined by pauses and boundary tone. Pause length is measured in seconds and indicated by square brackets [0.0] at the end of a unit. Empty square brackets appear at the end of intonation units not followed by a pause. Since the structure of intonation units in this language has not yet been analysed in detail, only a fairly crude distinction between two kinds of boundary tone is made: a clearly falling tone at the end of an intonation unit is indicated by a full stop, while other kinds of unit-final tone changes are left unmarked.

xxx indicates an untranscribable segment.

- (1) *fakatu lava te la* [0.6]  
 set.up INT the sail

‘We set up the sail.’

- (2) *Tele ifo* [1.3]  
 go.swiftly DIR

‘We sailed swiftly downwind.’

- (3) xxx [ ]

**Placement of free translations**

Possibilities are:

- keep the free translation with each sentence or numbered piece, as in the example above;
- put the whole free translation at the end of each text (this is not recommended unless the text is very short, as it is inconvenient for the reader, especially if pages have to be turned);
- put the free translation after each paragraph or block of text, for example:

91. *Etaio tam-e i-liuolia, 'Skulalye i-kono vile-ko.*  
CJ.SEQ S3S-answer S3S-answer schooling S3S-sleep CONSEQ-PRT

92. *Iom la uae-em toureŋa io a-reŋe a-rikarika aleleŋa.*  
D2S CJ friend-P2P R3P PRT S2P-be.with S2P-play.CNT around

93. *Na-lai eko matarai ko i-sou kŋe soge*  
NM-year here ahead.of.us PRT S3S-be.enough PREP.P3P CJ.PURP

*a-sio a-rika aleleŋa nia i-uai eliakoko a-kev-e*  
S2P-stop S2P-play around village S3S-be.like now S2P-do-o3s

*ko avo.'*  
PRT not

And then his father answered him, 'Schooling means this. You and all these your friends, you play around together. This present year will be enough of this, and so you and your friends will not play around in the village like you do now'. (More literally 'and so your stopping and playing around in the village will not be like you do now'.)

**Identification of speakers**

Use capitalised initials or other symbols followed by a colon to identify speakers of different utterances in texts. For example:

MJS: Xxxxxxx xxx xxxxxx xx?

RK: Yy!

MJS: Xxxx!

BC: Zzz zzzz zzzzzz.

**Front matter**

This should include title page, dedication (if any), contents, foreword, preface, acknowledgements, list of abbreviations, lists of maps, figures, tables (in this order), and notes on contributors if the editor of a volume with several authors so determines. The titlepage should carry the exact final wording of the title (and subtitle, if any) and your name, as author or editor, in the form you wish it to be used.

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## **End matter**

This may include appendices, list of references and index (in this order).

### **Appendices**

Appendices usually comprise material which is too detailed to be included in the main text without unbalancing the book, but which is of use to some readers.

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References in the text follow the Harvard system usual in linguistic works. Note that there is no space between the colon and page numbers:

Other facts are known (Szalter 1943:265) to be ... and can be seen more clearly in Marmoset (1984:255–257), where ... s set down by Quilter (1945:13) and others (Tyles 1889, Gelinato & Duff 1945) ... or even by Smither and Marmoset (1971b:xiii).

It is **essential** to check that references are consistent, accurate and complete. Inconsistent and incomplete references are a major source of delays in publication. References drawn from other people's work run the risk of being inaccurate or incomplete and should be properly checked.

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- By author and co-author, alphabetically by co-author, then chronologically.
- Works authored by an individual or individuals precede works edited by that individual/those individuals.

Austin, Peter. 1988. Classification of Southern Pilbara languages. *Papers in Australian linguistics* No. 17, 1–17. Canberra: Pacific Linguistics.

Austin, Peter. 1993. A reference grammar of the Kanyara languages. Unpublished ms., La Trobe University.

Blust, Robert A. 1974. The Proto-North Sarawak vowel deletion hypothesis. Honolulu: University of Hawaii. PhD dissertation.

\_\_\_\_\_. 1981. Variation in retention rate among Austronesian languages. Paper presented at the Third International Conference on Austronesian Linguistics, Denpasar, Bali.

\_\_\_\_\_. n.d.a. Fieldnotes on languages of northern Sarawak.

\_\_\_\_\_. n.d.b. Molima vocabulary. Typescript.

Dixon, R.M.W. 1970. Proto-Australian laminals. *Oceanic Linguistics* 9. 79–103.

\_\_\_\_\_. 1972. *The Dyirbal language of North Queensland*. Cambridge: Cambridge University Press.

\_\_\_\_\_. 1983. Nyawaygi. In R.M.W. Dixon & Barry J. Blake (eds) *Handbook of Australian languages*, vol. 3, 430–525. Canberra: Australian National University Press.

Dutton, Tom (ed.). 1982. *The hiri in history: further aspects of long distance Motu trade in Central Papua*. Pacific Research Monograph No. 8. Canberra: Australian National University.

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- Pawley, Andrew K. & Timoci Sayaba. Forthcoming. *Words of Waya: a dictionary of the Wayan dialect of the Western Fijian language*. Canberra: Pacific Linguistics.
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- Williams, H.W. 1975. *A dictionary of the Maori language* (6th rev. edn). Wellington: Government Printer. (1st edn 1844, *A dictionary of the New Zealand language*, by William Williams.)

## **Index**

Indexes are not prepared until proof stage and are the responsibility of the author. A book may have a single index or multiple indexes for, e.g., subjects, languages and authors.

Use lowercase for all entries other than proper nouns.

Use subheadings to divide complex entries. A long string of page numbers referring to, for example, ‘Austronesian languages’, may well be almost useless to a reader. Subheadings referring to ‘phonology’, ‘morphology’, ‘syntax’ and so on will help readers to find their way through an otherwise indigestible mass of page numbers.

Subentries are separated by a semicolon and run on. Indent the second and subsequent lines of each entry and insert an extra one-line space between each alphabetical section.

If the entry is the main theme of a succession of pages, but is not specifically dealt with on all of them, use *passim*. For example:

Alice Springs, 118–25 *passim*

Use a *see* cross-reference to direct the reader from a heading with no page references to another. For example:

OT, *see* optimality theory

Use a *see also* cross-reference to refer the reader from one complete entry to others (note that these headings appear in alphabetical order):

Austronesian, 15, 18, 34–9; *see also* Oceanic; Polynesian

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**Table 1:** NE Ambae pronominal clitics

	1 INCLUSIVE	1 INCLUSIVE	2	3
Subject				
S		<i>na=, no=<sup>a</sup></i>	<i>ko=</i>	<i>n=, na=, vi=<sup>b</sup></i>
D	<i>da-ru=</i>	<i>ka-ru=</i>	<i>ne-ru=</i>	<i>ra-ru=</i>
P	<i>da=</i>	<i>ka=</i>	<i>ne=</i>	<i>ra=</i>
Object				
S		<i>=eu</i>	<i>=ko</i>	<i>=a</i>
P	—	—	—	<i>=ra</i>

<sup>a</sup> *no=* with the realis marker *mo*, *na=* with the irrealis marker *ni*.

<sup>b</sup> Zero in the realis mood and telic aspect, *vi=* in the irrealis, and *na=* when mood is unmarked.

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