



*A guide for  
Pacific Linguistics  
Authors*

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## The stages of book production

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This guide is intended 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.

### Manuscript preparation vs camera-ready copy

When we talk below about manuscript preparation, we are talking about the **content** of the manuscript, **not** about a camera-ready copy. We do not normally expect an author to provide a camera-ready copy.

A camera-ready copy is a PDF version of the manuscript that is ready to be sent to the printer. It has already been reviewed, formatted to PL's standards, copyedited, corrected and proofread. If you wish to submit a manuscript as camera-ready copy, you should first discuss this with one of PL's managing editors ([http://www.pacling.com/about\\_PL/staff.html](http://www.pacling.com/about_PL/staff.html)). Notes on how to create a camera-ready are given on page 23. Beware: preparing satisfactory camera-ready copy is not easy and may involve considerable additional work if you are asked to correct or change it.

If, like most authors, you are simply preparing your manuscript (i.e. not camera-ready copy), then follow the instructions in this section and in the sections on *Word processing requirements* (page 9) and *PL Style* (page 12). Don't attempt to make your work look like a PL publication: this is the job of PL's typesetter.

### Preparing your manuscript

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

In its content (but not its formatting) the manuscript you submit should represent as nearly as possible the book to be published. The book will be copyedited, but it will not be *edited*. 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 maps and figures 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 ‘dethesisised’ to render it presentable as a book. The abstract should be deleted or incorporated into the introductory 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. 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 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, maps, 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 otherwise.

Usually your request should be directed to the publisher of the work from which you wish to reproduce the quotation or other material. Some publishers have online permission request forms, so you first should look at the publishers’ website. If you cannot find an online form, you may use the sample request for copyright permission included on page 26 of this guide.

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

## **Maps, figures, illustrations**

Your typesetter will discuss details of these with you. Final artwork for maps and figures may be provided by you, or PL can arrange for its preparation from guide sketches or ‘roughs’ which you provide.

Scanned images should be at 600 dpi. Final artwork should be provided in separate files, clearly labelled, and the position of each illustration should be indicated in the text, e.g. <Fig. 1>’. The preferred format is .jpeg. If a file is in some other format, please indicate the software used to produce it.

‘Roughs’ must be accurate, accompanied by an indication of the final size.

Every map, figure or illustration must have a caption. It will be typeset outside the illustration, usually below it. Maps and figures should be numbered decimally within chapters (Map 3.1, Figure 6.2, and so on).

If you intend to include any maps, figures or illustrations in colour, you should discuss this with PL either before or when you first submit your manuscript.

## **Submitting your manuscript**

PL will not accept an incomplete manuscript. See the sections on front matter (page 18) and end matter (page 18) to make sure that your manuscript is complete.

Your manuscript should be submitted as a **PDF** file in the first instance. You should check your PDF to make sure that all characters are readable and that, for example, interlinear examples are correctly aligned. If we decide to publish your manuscript, we will eventually need your word processor files.

For details of word processing requirements, see page 9.

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

When we receive your manuscript, one of the managing editors first checks that its topic falls within our specialist area as described on our home page.<sup>1</sup> If it does, the PL Board<sup>2</sup> assigns one of its members to correspond with you about your manuscript. Normally all further general correspondence will be with this Board member.

The Board will usually make one of three decisions: (i) to reject the manuscript; (ii) to give you the opportunity to revise the manuscript and to submit it afresh; (iii) to accept it for review. In the case of (iii) the Board normally asks one or more reviewers to read and assess the manuscript within 2–4 months, depending on the length and content of the manuscript.

When the review arrives, the Board will again make one of three decisions about the manuscript: (i) to reject it; (ii) to ask you to revise it in line with the reviewer's recommendations; or (iii) to accept it for publication.

If the decision is (ii) or (iii), you will then be asked to send us your word processor files. Unless otherwise agreed, these should be in RTF or Word (.doc or .docx) format. The manuscript then undergoes a technical check for problems that might arise at the formatting stage (styles, fonts, interlinearisation etc) or at the copyediting stage (inconsistencies, spelling, punctuation, examples, reference format, non-native English etc). The object of this check is to avoid unforeseen copyediting and typesetting expenses later. You will then be asked to make revisions (if any) as recommended by the reviewer and to rectify anything that emerges from the technical check.

When the revised and corrected files are received, we will check whether the requested revisions have been made before we accept the manuscript. Again, the revised manuscript must be complete.

You will then 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.

## **Edited collections of papers**

Prospective editors of collections of papers (whether thematic collections, festschrift volumes or conference proceedings) should give PL early notice of their intention to submit their collection for publication, indicating what articles will be included in the volume. Among the questions the PL Board asks when evaluating a collection of papers for possible publication is this: Does the collection have sufficient unity of subject matter to be saleable? (Collections of disparate papers are of interest to few purchasers.) Early consultation with PL may avoid the rejection of a manuscript.

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<sup>1</sup> <http://www.pacling.com/index.html>.

<sup>2</sup> [http://www.pacling.com/about\\_PL/board.html](http://www.pacling.com/about_PL/board.html)

The editor, whose name will appear on the volume, has academic responsibility for the volume, i.e. is responsible for every word that occurs in it. This includes ensuring that the authors' contributions are of publication standard, are well presented and are written in good English, that the submitted manuscript (hard copy and electronic) adheres to PL's guidelines, and that the chapters are consistent with each other. We often find, for example, that reference lists at the ends of the various chapters in a would-be volume are in different formats: it is the editor's job to ensure consistency. If you are planning an edited collection, then it would be wise to draw your contributors' attention to the present document<sup>3</sup> as early as possible, in order to save yourself unnecessary labour. 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.

PL staff 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. They should also be told whether they will see the proofs.

## **Cover design**

PL is responsible for cover design and does not usually accept designs offered by authors, nor does it seek the author's approval of the cover. Covers are approved by the PL Board. However, if you have photos or images suitable for the cover, please send to them to PL in .jpeg format (600 dpi) or as paper copies (which will not be returned). In choosing photos or images please be culturally sensitive to the speakers of the language you are writing about.

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*.

## **Preliminary formatting, 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 revised electronic files to the copyeditor, 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.

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<sup>3</sup> [http://www.pacling.com/for\\_authors/PL\\_Guide\\_for\\_Authors.pdf](http://www.pacling.com/for_authors/PL_Guide_for_Authors.pdf)\

## **Typesetting, page proofs**

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

The typesetter will then normally you a PDF for proofreading. PL asks you to print this out and return the printed version to the typesetter with any corrections marked on it (please don't send a list in an email, unless it is very simple and short).

Please take the proofreading task seriously! Check that any corrections you sent to the copyeditor have been incorporated. Otherwise, you may correct the proofs only minimally (for example, 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, the typesetter will check that your corrections fall within our style guidelines, then make the corrections. The corrected version will be checked for accuracy by PL: it will not be returned for a second round of proofreading.

Please return the corrected proofs promptly, otherwise the manuscript may be proofread by PL staff and published as is.

## **Indexing**

If it has been agreed that the volume needs an index, then you will be sent a PDF of the final version so that you can produce the index.

See page 21 for guidance on presenting your index.

## **Printing, binding and distribution**

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. The book will be sent to all those customers who have a standing order with PL (mainly institutional libraries). Other sales occur through our website and as a result of email advertising, based in part on the information you provide when you return your signed contract.

## **Word processing requirements**

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### **Preparing and handling electronic files**

When a manuscript is initially submitted to PL, files must be in PDF format. You may send word processor files at the same time, or wait until PL indicates that your manuscript has been positively reviewed. Word processor files must be in RTF or Word (.doc or .docx) format. Make a separate file for each chapter or section in the book, naming and numbering them appropriately (for example, Chap1, Chap2 etc.). Please **do not use** automatic cross-referencing or automatic section numbering or a ‘master document’ or such device, as these cause difficulties in formatting. You may use simple ‘styles’ in Word if you wish.

Tables, maps and figures should be included in the file approximately where you expect them to appear. Maps and figures should also be provided each in its own file, and should normally be in .jpeg format (600 dpi).

All chapters or contributions to the book should be in the same format and produced with the same word processor. Where several authors contribute to the book, the editor must ensure that all contributions are in the same format.

Your manuscript should be presented in such a way that it is easy for a reviewer to read it and easy for PL’s typesetter to format it. These are the principles behind the instructions below.

### **Left-alignment and hyphenation**

All copy, including headings and examples, should be aligned against the left-hand margin. Turn off hyphenation on your word processor so that longer words are not hyphenated at the end of a line.

### **Spacing of lines and paragraphs**

Set your word processor to 14-point line-spacing. Use it for everything. Please do not use a carriage return (= ‘enter’ character) in the middle of a paragraph (e.g. at the end of a line).

Each paragraph should end with a single carriage return. Don’t leave an empty line between paragraphs.

### **Spacing after a full stop (period), smart quotes**

An older convention places two spaces after a full stop (period) or a colon. Please don’t do this, as modern word processors and typesetting applications insert extra space automatically.

Please turn smart quotes (‘...’) on.

## **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.

## **Headings and crossreferences**

Chapter titles and section headings should be typed in upper and lower case (not in capitals), with a capital only for the initial letter of the first word and of proper names. Titles and headings do not end in a full stop (period).

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 the first section of Chapter 4 is 4.1, its first subsection 4.1.1 and so on. Please try to avoid sub-subsections. Cross-references should read, e.g., ‘§4.1.1’. However, a sentence always begins ‘Section 4.1.1’, never ‘4.1.1’.

## **Fonts and phonetic symbols**

Use a modern (unicode) version of Times New Roman (dated 1 Nov 2006 or later) throughout. Use 12-point for everything except footnotes, For footnotes use 10-point.

Times New Roman includes phonetic symbols. If you need characters (for example, from East Asian scripts) that are not provided by Times New Roman, then please use a unicode font which includes the necessary characters and use it for these characters only.

Please do not use Doulos SIL as a replacement for Times New Roman. It does not include bold or italic variants. Microsoft Word emulates bold and italic, but does so poorly, and the emulation is not suitable for publication.

Unicode fonts are now the industry standard, and bring two advantages: (i) often a linguistic manuscript can be typed using just one font, Times New Roman; (ii) a given character is at the same code point in any unicode font in which it occurs. This eases our typesetter’s burden greatly. Pre-unicode 256-character fonts have characters that are coded inconsistently and unpredictably and are a typesetter’s nightmare if the font or platform (Windows, Mac) is changed.

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.

## **Notes**

Footnotes (rather than endnotes) are used in PL publications. Number them consecutively within chapters. Indicate notes in the text by a superscript numeral. If the superscript is adjacent to a punctuation mark other than a dash, the superscript numeral follows the punctuation mark.

Each note must begin on a new line. Notes should be in 10-point Times New Roman.

## PL style

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In all matters of style consistency is the golden rule.

### Spelling

We will accept a range of spelling styles, except those exclusive to North America, provided your spelling is consistent. We prefer the *Oxford English* and *Macquarie* dictionaries.

Some words have more than one acceptable spelling or form, for example, ‘program’ vs ‘programme’, ‘acknowledgement’ vs ‘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.

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

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 to separate like vowels as in ‘pre-empted’ and ‘co-operate’. 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, are not given a full stop:

Dr (Doctor)                      eds (editors)

St (Saint)                        Is (Islands)

edn (edition)

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.                                s.th. (something)



## Hyphens and dashes

Please distinguish between hyphens, en rules and em rules when you type.

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 placed in a paragraph (or paragraphs) by itself, its left margin indented without opening and closing quotation marks.

Short extracts of less than forty words may appear within the text, enclosed in single quotation marks. If there are quotation marks within quotation marks, then the inner quotation marks are double. The closing quotation mark goes inside the final full stop or comma if the full stop belongs to the quoted author as part of his/her sentence. For example,

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* in square brackets, ‘[*sic*]’, after the doubtful material. Check the punctuation of quotations. Authorial or editorial interpolations into the quotation are also enclosed in 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, thus ‘...’.

## Vernacular words in running text

Distinguish carefully between phonetic transcriptions in square brackets like [kər’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.

Starred protoforms may be italicised or not: just be consistent.

Try to avoid beginning sentences with vernacular words. Where you cannot avoid it, capitalise the italicised vernacular word as though it were an English one. Never capitalise phonetic and phonemic representations.

## Vernacular examples

### Numbering examples

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

In collections of papers examples should be numbered consecutively throughout each paper. In single-author works such as grammars number examples consecutively within chapters and identify them by chapter number. Thus example 15 in Chapter 3 would be identified and referred to as (3.15).

For example:

- (3.15) *Borok-yak-esin anah sum-arafat-longur-ka.*  
 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 go.*  
 I carry 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.

### Glossing conventions

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>

Phrase and sentence examples should be provided with morpheme-by-morpheme glosses except in the rare circumstance that these are truly redundant. English elements in morpheme-by-morpheme 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 below, or, failing this, in CAPITALS (except in dictionaries). At the beginning of your manuscript please provide an alphabetised list of any abbreviations that do not occur in *The Leipzig Glossing Rules*.

### Typesetting interlinear examples

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 are normally aligned so that the interlinear gloss corresponds with the beginning of each new vernacular word in the example or text, and should be formatted either as **tables** or by **setting tab stops for each example**. Do not use fixed multiple tabs – if you have used tabs these must be set for each example, with just one tab for each vernacular word in the example. (The table in (1) is outlined with a dotted line so it can be seen. Normally the lines would be invisible.)

(1)	<i>Kanin-imalep-xorot</i>	<i>resenin-malep.</i>
	eat-1PL.EXC-COMP	food-POSS

‘We ate up our food.’

- (2)     *ŋai*        *tama-g*  
           D:1S     father-P:1S  
           ‘my father’

Where interlinear glosses are so complex or vernacular words so short that it is difficult to see which part of the gloss corresponds to which part of a vernacular word, examples may be aligned so that the interlinear gloss corresponds with the beginning of each new morpheme. 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 and English in interlinears

PL prefers italics for the vernacular line in interlinear examples. Other conventions may be used provided that they are applied consistently, but PL disfavours bold for the vernacular line (it increases the horizontal space occupied by examples and results in longer examples extending to two lines).

Full sentence glosses (free English glosses) are punctuated and capitalised as for English, but phrase-length examples are uncapitalised and unpunctuated, as in (2).

**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.')

**Texts**

Some authors will wish to include sample texts, usually in an appendix at the end of the volume. 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, 'Skulalʻe i-kono vile-ko.*  
CJ.SEQ S3S-answer S3S-answer schooling S3S-sleep CONSEQ-PRT

92. *Iom la uae-em toureja io a-reʻe a-rikarika aleleʻa.*  
D2S CJ friend-P2P R3P PRT S2P-be.with S2P-play.CNT around

93. *Na-lai eko matarai ko i-sou kʻe soge*  
NM-year here ahead.of.us PRT S3S-be.enough PREP.P3P CJ.PURP  
*a-sio a-rika aleleʻa 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: XXXXXX xxx xxxxx xx?

RK: Yy!

MJS: Xxxx!

BC: Zzz zzzz zzzzzz.

## Front matter

Front matter includes the 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 title page 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 to be used.

Please provide a contents list which is as detailed as possible. This helps the copyeditor greatly.

In the published book the contents list will take account of the uses to which the book will be put. In a reference grammar, for example, a detailed contents list is helpful. You may choose to have two contents lists, the first an overview, the second detailed.

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## End matter

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

## Appendices

Appendices usually comprise materials, including texts (p16), that are too detailed to be included in the main text without unbalancing the book, but which are of use to readers.

## References

Your list of references should cover all and only the literature cited in your text. In a book with chapters contributed by various authors, there may instead be a list of references at the end of each chapter.

Reference lists must be typeset with a ragged right margin.

Reference lists are typeset for preference as in the samples below. These follow the *Unified Style Sheet for Linguistics Journals* which can be downloaded from:

<http://linguistlist.org/pubs/tocs/JournalUnifiedStyleSheet2007.pdf>

- 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.
- Blust, Robert A. 1981. Variation in retention rate among Austronesian languages. Paper presented at the Third International Conference on Austronesian Linguistics, Denpasar, Bali.
- Blust, Robert A. n.d.a. Fieldnotes on languages of northern Sarawak.
- Blust, Robert A. n.d.b. Molima vocabulary. Typescript.
- Dixon, R.M.W. 1970. Proto-Australian laminals. *Oceanic Linguistics* 9. 79–103.
- Dixon, R.M.W. 1972. *The Dyirbal language of North Queensland*. Cambridge: Cambridge University Press.
- Dixon, R.M.W. 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.
- Dyen, Isidore. 1971a. The Austronesian languages and Proto-Austronesian. In Sebeok (ed.) 1971, 5–54.
- Dyen, Isidore. 1971b. The Austronesian languages of Formosa. In Sebeok (ed.) 1971. 168–199.
- Lévi-Strauss, Claude. 1969. *The elementary structures of kinship*. Trans. James Harle Bell and John Richard von Sturmer; ed. Rodney Needham. Boston: Beacon Press. (First published in 1949.)
- Lynch, John. 1980. Proto-Central Papuan phonology. Mimeo, University of Papua New Guinea.
- Lynch, John. 1992. Verb-initial vowel accretion in Southern Vanuatu languages. In Tom Dutton, Malcolm Ross & Darrell Tryon (eds) *The language game: papers in memory of Donald C. Laycock*, 235–240. Canberra: Pacific Linguistics.
- Nash, David. In press. Comparative flora terminology of the central Northern Territory. In Patrick McConvell & Nicholas Evans (eds) *Archaeology and linguistics: Aboriginal Australia in global perspective*. Melbourne: Oxford University Press.
- Pawley, Andrew K. & Malcolm D. Ross. 1995. The prehistory of Oceanic languages: a current view. In Peter Bellwood, James Fox & Darrell Tryon (eds) *The Austronesians: historical and comparative perspectives*, 39–74. Canberra: Department of Anthropology, Research School of Pacific and Asian Studies, Australian National University.
- Pawley, Andrew K. & Timoci Sayaba. Forthcoming. *Words of Waya: a dictionary of the Wayan dialect of the Western Fijian language*. Canberra: Pacific Linguistics.
- Pawley, Andrew K. & Malcolm D. Ross (eds). 1994. *Austronesian terminologies: continuity and change*. Canberra: Pacific Linguistics.
- Sebeok, Thomas A. (ed.). 1971. *Current trends in linguistics*, vol. 8: *Linguistics in Oceania*. The Hague: Mouton.

Sutton, Peter. 1980. Linguistic aspects of ethnobotanical research. In Bruce Rigsby and Peter Sutton (eds) *Papers in Australian linguistics* No. 13: *Contributions to Australian linguistics*, 303–314. Canberra: Pacific Linguistics.

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.)

If more than one reference to papers from the same book occur (as in the case of the papers by Dyen in the book edited by Sebeok), then the book should be given as a separate reference, and the references to the papers should be abbreviated, as ‘In Sebeok (ed.) 1971, 168–199’. If, however, there is only one reference to a paper in a particular book, then the book should not be given as a separate reference and the full details of the book should be given in the reference to the paper (as in the cases of Dixon 1983, Lynch 1992 and Pawley & Ross 1995).

Exceptionally, in a lengthy list of references, abbreviations for journal and series titles may be used, and a list of these should precede the entries.

If you deviate from the style of the samples, then do so consistently. PL has strong preferences for

- giving authors’ names in full (where some publishers prefer initials only, not forenames);
- minimal capitalisation in titles: only the first word of title or subtitle and proper names are capitalised.

If two or more works by the same author are cited, references are ordered as follows:

- By author, chronologically. Items published within the one year by the same author are presented in alphabetical order (based on the first word of the title, excluding definite and indefinite articles) with a suffixed letter ‘a, b, c’ etc.
- 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.

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).

Make sure the reference in the text, for example, 1999b, matches that in the list of references.

It is **essential** to check that references are consistent, accurate and complete. Inconsistent and incomplete references are a major source of delays in publication.

## **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 (for example) 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

## **Tables**

The preferred table layout is shown below. The caption appears above the table. Tables should be numbered decimally within chapters (Table 3.1, and so on).

Footnotes are indicated by a superscript roman lowercase letter.

If you prepare a table as plain text, use one tab only between columns and key in a return at the end of each row of the table. Indicate on the printout how the table should appear. If a table will not fit vertically on the page, place it horizontally, but make a note in the manuscript to this effect.

**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.

## Camera-ready copy

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### Preparing and handling electronic files

A few potential authors ask if they may provide PL with camera-ready copy. The answer is ‘yes’, but it is important to understand what camera-ready copy is and how difficult it can be to produce it yourself.

A camera-ready copy is a PDF version of the manuscript that is ready to be sent to the printer. It has already been reviewed, formatted to PL’s standards, copyedited, corrected and proofread. If you wish to submit a manuscript as camera-ready copy, you should first discuss the logistics with one of PL’s managing editors,<sup>4</sup> as you are asking PL to skip all the stages in *The stages of book production* (p4). PL will only do so if the Board is convinced that the manuscript matches its standards.

A camera-ready copy should adhere to all the instructions set out in *Word processing requirements* (page 9) and *PL Style* (page 12). In addition it should adhere to the formatting requirements set out below. A sample is given on PL’s web site.<sup>5</sup>

### Formatting requirements

#### *Paper size and margins*

Camera-ready copy should be on A4 paper. Margins are as follows:

- **top:** above page header, 1.25 cm; to top of text 2.5 cm (in Word, top margin = 2.5 cm);
- **bottom:** below last line of text or footnote, 3.5 cm (in Word, bottom margin = 3.5 cm);
- **left and right:** outer margin, 2.5 cm; inner margin 3.0 cm (in Word, ‘mirror margins’ on, 2.5 cm margin, 0.5 cm gutter), i.e. the margin adjacent to the binding is 0.5 cm wider than the outer margin. This means that
  - On **even-numbered** pages, the left-hand (outer) margin will be 2.5 cm, and the right-hand margin will be 3cm (because the right-hand side will be against the binding);
  - On **odd-numbered** pages, the right-hand (outer) margin will be 2.5 cm, and the left-hand margin will be 3cm (because the left-hand side will be against the binding).

#### *First page of chapter (chapter page)*

The first page of the first chapter is page 1 and is a right-hand page. (Pages before page 1 have lower-case roman numbers.) In a collection of papers, each paper begins on an odd-numbered page. In a single-author work each chapter begins on the page after the previous chapter (regardless of whether it is odd- or even-numbered).

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<sup>4</sup> [http://www.pacling.com/about\\_PL/staff.html](http://www.pacling.com/about_PL/staff.html).

<sup>5</sup> [http://www.pacling.com/for\\_authors/PL\\_sample\\_layout.pdf](http://www.pacling.com/for_authors/PL_sample_layout.pdf)

Like everything else, the chapter page is typeset entirely in Times New Roman. The chapter page is typeset as in the sample. The chapter number should be 50-point roman, flush with the left margin, and the chapter title 24-point italic, about 2.75 cm from the left margin.

The top margin above the chapter number is 3 cm. The vertical space between the chapter title and the horizontal rule is 1.4 cm. The vertical space between the horizontal rule and the author's name is 0.5 cm.

The author's name is in 12-point upper-case. The vertical space below the author's name (or if there is no author's name, below the horizontal rule) is 2.25 cm.

PL prefers each chapter page to have a page number, centred at the bottom, with a 3.5 cm margin below it.

### **Page headers**

Printed pages other than the first page of a chapter have a page header.

- **even-numbered:** page number at left, followed by either chapter number (e.g. Chapter 2) or author (in a volume with many contributors);
- **odd-numbered:** page number at right, preceded by (an abbreviated version of) the chapter title.

Within the header the gap between the page number and the text is about 0.5 cm.

In Word under 'Headers/footers' set 'different odd and even' and 'different first page'.

### **Footnotes**

Footnotes may be typeset with or without a hanging indent. Just be consistent.

If a hanging indent is used, then only the footnote number should 'hang' to the left. The first line of text and all remaining lines should be the same distance from the margin.

### **Section headings**

PL prefers no more than three levels of section numbering.

Level-1 headings are typeset in 13-point bold, all further levels in 12-point bold.

Within a section heading, the horizontal space between the section number and the section title is 0.5 cm (three spaces).

The vertical space beneath a section title is 6 points.

The vertical space after the end of one section and the title of the next is 20 points.

### **Tables and figures**

Tables and figures must be numbered and have captions. The caption appears above a table but below a figure, always centred. The format of a caption is, for example,

**Table 3:** The pronouns of Takia

Allow at least a vertical 6-point space between the caption and the item it refers to.

## **References**

PL's reference conventions are given on p18. Each reference is typeset with a hanging indent of 0.5 cm. References are separated by a 3-point vertical space.

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