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Dear Editor(s),

In order for your manuscript to be optimally prepared for the copyediting and typesetting process, we have compiled the following guidelines. We kindly ask you to follow them when preparing your manuscript for submission.

||| Basic information

Your complete manuscript data enters our typesetting process immediately after submission. For this reason, you **do not need to undertake any complex formatting of your manuscript yourself**. This applies particularly to:

- Page setup (margins, format)
- Font type and size
- Line spacing
- Indentation in the text, tables and figures
- Headers and footers containing running head titles and page numbers

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Please feel free to submit your manuscript in the following formats:

- Word (.doc)
- ~~OTF~~
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- ~~LaTeX~~
- ~~InDesign~~
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- ~~Music notation: Finale, Sibelius~~
- ~~Should you not be able to provide your manuscript in any of the above-mentioned formats or prefer other formats, please contact us.~~

Images should be provided as separate files. **Photographs (halftone)** must have a minimum resolution of 300 dpi and be saved as either .jpg or .tif files. Graphics should be saved as .eps files.

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||| Special characters

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Please note that all chapters in your work should have the same structure. This applies particularly to:

- structure of headings
- use of typographic emphasis (italics, bold, underline)
- use of footnotes, endnotes
- use of American ~~or British English~~

If your publication is an **edited collection**, the editor of the volume should be obliged to harmonize the contributors' manuscripts as far as possible.

||| Text structure [Attachment 1]

- The text should begin with the **author's full name**. In the case of multiple authors, their names should be separated with slashes (/).

- **Headings** should be aligned with the left margin.
    - A chapter title can consist of a main title and a subtitle. If so, please separate them with a forced line break.

- We recommend adding an **abstract** in the language of the contribution (approx. 1,000 ~~signs~~ characters) and (four to ~~seven~~ five) **keywords**.

- The text should be divided into **sections** and, if necessary, subsections. Each main section should be provided with a heading title.

- Short **quotations** (of less than 100 words) should be a part of the main text and distinguished with quotation marks. Longer quotations should be set as a block of text and separated from the main text with two space lines. The quotation should fully correspond to the original in terms of wording, spelling and punctuation. Any additions should be marked with square brackets. Omissions should be distinguished with elision points in square brackets.

- **References** can be cited in footnotes or a separate bibliography. Please apply the chosen solution consistently across the entire publication.

    - In **monographs**, footnotes should be numbered continuously across all the chapters, starting with number 1.
    - In **edited collections**, footnotes should be numbered per chapter, starting with number 1.

    You are free to choose the reference citation style for your manuscript; however, we would kindly ask you to follow one of the established styles (Harvard, ~~Oxford, Chicago,~~ …).

    - Please avoid references to entire works. If possible, please indicate pages/page ranges.
    - Please avoid the following abbreviations in reference citations: „op. cit", „loc. cit" or „ibid.".
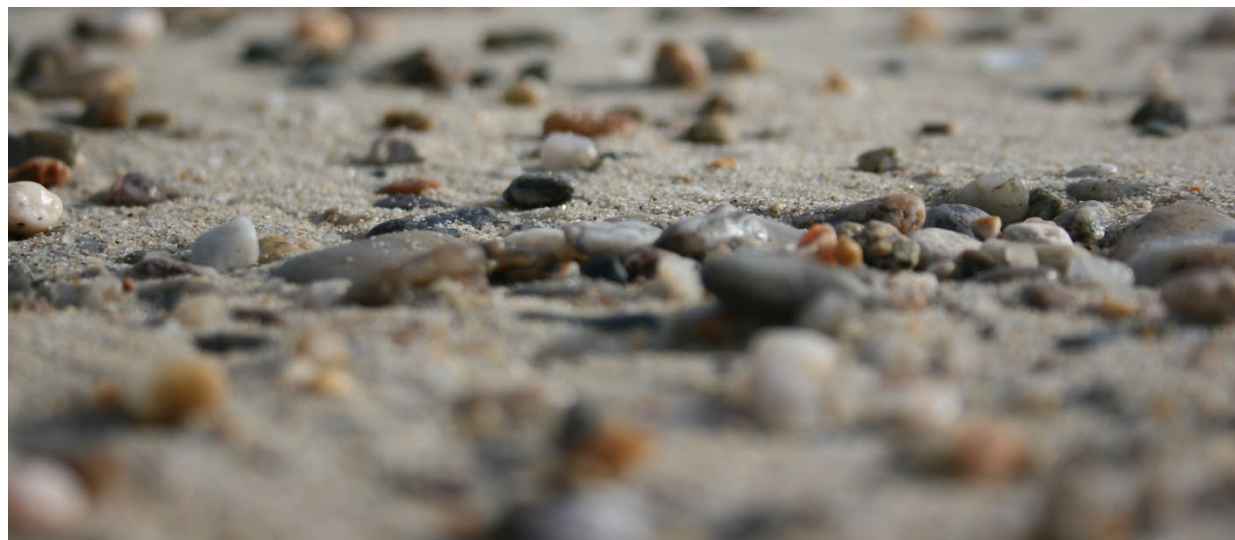
- **Lists** should have a consistent layout. We recommend avoiding unnumbered lists.
- **Tables** must be provided with a headline and should be cited in the text.
  [[Example: As presented in Table 1.1, …]]
  - In a **monograph**, tables should have a continuous numbering throughout the book.
  - In an **edited collection**, tables should be numbered by contribution.
    Note_1: Since Peter Lang processes data also for digital use, please do let us know if your edited collection contains cross-references to other contributions in your publication.
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- **Figures** should be provided with captions and cited in the text. Each caption should consist of the title and source of the figure.
  [[Example: Figure 1 presents…]]
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||| If in doubt …

… please do not hesitate to contact me, I will be happy to assist you. codhus@e-uvt.ro
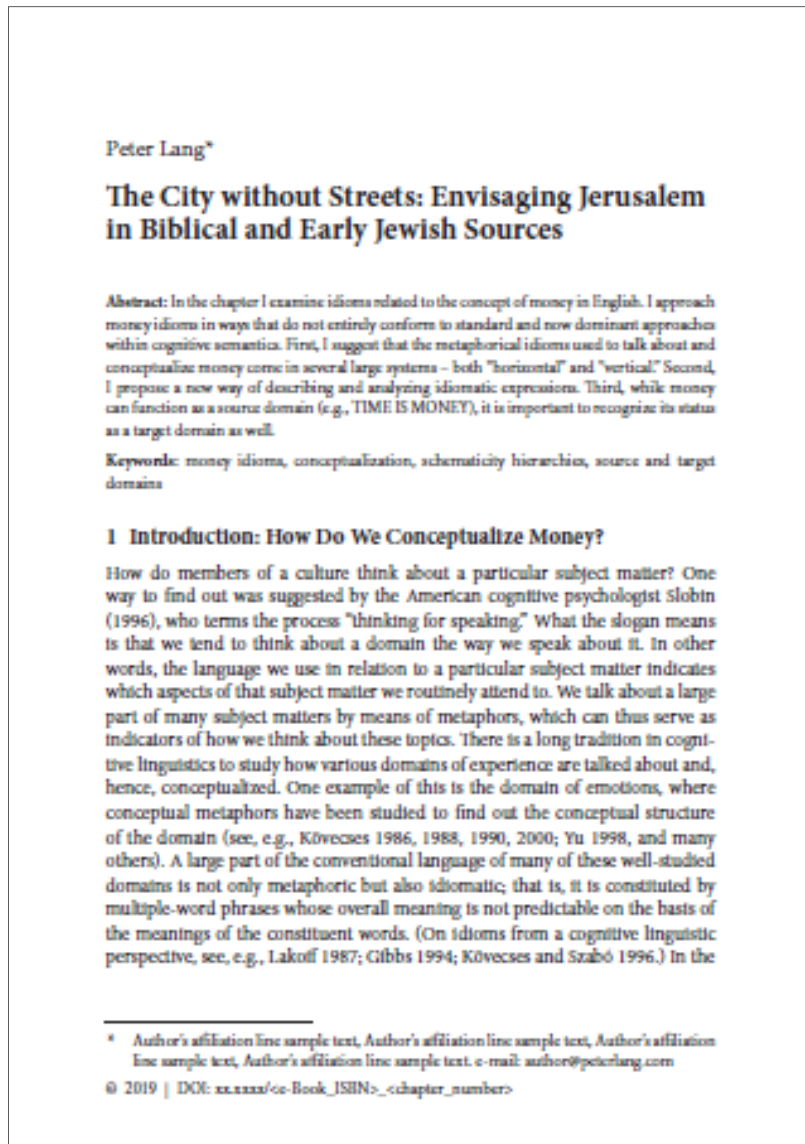
Attachment_1 :

Peter Lang*

The City without Streets: Envisaging Jerusalem in Biblical and Early Jewish Sources

Abstract: In the chapter I examine idioms related to the concept of money in English. I approach money idioms in ways that do not entirely conform to standard and now dominant approaches within cognitive semantics. First, I suggest that the metaphorical idioms used to talk about and conceptualize money come in several large systems – both "horizontal" and "vertical." Second, I propose a new way of describing and analyzing idiomatic expressions. Third, while money can function as a source domain (e.g., TIME IS MONEY), it is important to recognize its status as a target domain as well.

Keywords: money idioms, conceptualization, schematicity hierarchies, source and target domains

1 Introduction: How Do We Conceptualize Money?

How do members of a culture think about a particular subject matter? One way to find out was suggested by the American cognitive psychologist Slobin (1996), who terms the process "thinking for speaking." What the slogan means is that we tend to think about a domain the way we speak about it. In other words, the language we use in relation to a particular subject matter indicates which aspects of that subject matter we routinely attend to. We talk about a large part of many subject matters by means of metaphors, which can thus serve as indicators of how we think about these topics. There is a long tradition in cognitive linguistics to study how various domains of experience are talked about and, hence, conceptualized. One example of this is the domain of emotions, where conceptual metaphors have been studied to find out the conceptual structure of the domain (see, e.g., Kövecses 1986, 1988, 1990, 2000; Yu 1998, and many others). A large part of the conventional language of many of these well-studied domains is not only metaphoric but also idiomatic; that is, it is constituted by multiple-word phrases whose overall meaning is not predictable on the basis of the meanings of the constituent words. (On idioms from a cognitive linguistic perspective, see, e.g., Lakoff 1987; Gibbs 1994; Kövecses and Szabó 1996.) In the

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Fig 1: Chapter First Page with Abstract and Keywords

Peter Lang

Tangents of Pain, cuerpos en carne viva
Disability, Disorder, and Reflection in *Insensibles*, and *La herida*

> No hay dolor, no hay dolor / ten a mano el rosario / porque
> ya cayó el dictador / o eso dice la radio.
> Vetusta Morla, *El hombre del saco*

Abstract: My chapter focuses on two Spanish films that depict pain experiences alongside representations of disability: *Insensibles* (2012) directed by Juan Carlos Medina, and *La herida* (2013), directed by Fernando Franco. Examining the films' depictions of Borderline Personality Disorder and congenital analgesia, the chapter queries the psychosomatic and the Cartesian dualism that informs definitions of disability.

Keywords: pain experience, Borderline Personality Disorder, Spanish film, psychosomatic phenomena

1 Introduction

In this chapter, where I examine two films, *Insensibles* (2012) and *La herida* (2013), my focus is on the representations and meanings of pain. I adopt this focus because pain articulates and queries the boundaries between the mind and the body, between mental and physical disability, between illness and disability, and between sensation and perception. Thinking about pain as an experience that traverses illness and disability involves dialogue with the question that Susanne Hartwig poses in the introduction to this volume: "¿Dónde termina una enfermedad (que hay que curar) y empieza una discapacidad (que hay que asumir como identidad)?" (this volume). These questions are also of an ontological and epistemological nature since, as David Morris notes, "[T]here is no authority today who can tell us exactly what pain is and how it works, [and] pain thus plunges us instantly into the midst of controversy and the unknown" (1991: 21). There is in pain a profound uncertainty, a quality that activates an interrogative approach to Spanish film narratives from the 2010s that have in common suffering—physical and psychic—as a principal thematic component.

Morris proposes that, given the passage of sufficient time, the segregation of pain experiences into the strictly physical and the strictly psychological will

Fig 2: Chapter First Page with Quote, Abstract and Keywords

2 The Basic Approaches (Principles) of Social Protection in Islamic Law

According to Islamic law, social protection encompasses very wide functions such as protecting the five universal values (zarūriyyāt-ı hamse) in addition to the function of not just providing for economic assurance but at the same time for developing the personality of the individual.[250] For this reason, the fundamental approaches/principles for social protection in Islamic law are directly related to structural features[251] such as Islamic law being of divine origins, having the integrity of religion-morality-law, and foreseeing Earthly and heavenly sanctions. Principles such as divinity, worldliness and otherworldliness, morality, equality, environmental suitability, gaining the approval of the Creator, human love, tolerance, brotherhood of believers, social responsibility, and global validity/universalism, found in many verses in the Holy Quran[252] and in the hadiths of the Prophet Muhammad,[253] are essential in the social protection of individuals and society.

Primarily, these principles are directed towards correcting the mental structure and faith of people and were revealed in the Mecca period of the Prophet Muhammad, lasting 13 years. Such that, like the prior specification of the principles and fundamentals regarding each institution today, the principles of social protection were specified in Mecca.[254] Within the framework of these fundamentals, the belief structure of Muslims and the perspective of goods and humans is attempted to be corrected, and principal regulations were made in the dimension of public and human rights. All of these regulations were put into effect with the logic of Muslims resisting dangers and dividing/sharing the blessings together.[255] Later in the Medina period, in addition to awareness being

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250 Okur, p. 314.
251 Köse, p. 26.
252 Bakara, 2/83–177–215–220, 266; Mâide, 5/2; İnsan, 76/8; Beled, 90/15–16; Ahzab, 33/72; Hucurât, 49/10; Tevbe, 9/60.
253 See Buhârî, "Nikâh", 91; "Cuma", 11; Cenâiz, 32; "Ahkâm", 1; Müslim, "İmâret", 20; Ebu Dâvûd, "İmâret", 1–13; Tirmizi, "Cihat", 27; Müslim, "İman", 74; Buhârî, "Nikâh", 45; "Edep", 57-58; "Ferâiz", 2; Müslim, "Birr", 28.
254 Sağlam, "A Summary Analysis on the Historical Roots of Today's Institution of Social Security", p. 132.
255 Sağlam, "A Summary Analysis on the Historical Roots of Today's Institution of Social Security", p. 35.

Fig 3

Fig. 1: View of Valletta. Figure caption source sample text

All these ways express the memory of the place and influence various aspects of human life in a significant extent. Joseph brought with him from Palestine the cup used by Jesus at the Last Supper (the Holy Grail). Some legends say it contained two drops of Christ's blood from his side as he hung on the cross. The fate of the cup is unknown. Some legends say Joseph buried it at the foot of Glastonbury Tor, from which a spring of blood gushed from the ground. There is a well there with reddish water because of the heavy iron content of the soil. Other legends claim the Grail was buried with Joseph in an unmarked grave when he died. This gave birth to the legends of King Arthur and his quest for the Holy Grail. Two uncritical and thus unreliable sources fill in details of these legends: *Did Jesus Come to Britain?* by Glyn Lewis and *The Traditions of Glastonbury: The Biblical Missing Years of Christ – Answered* by E. Raymond Capt. The books are characterized by imaginative speculation in development of improbable.

1.1 William Blake (1757–1827)

A brilliant thinker (poet, illustrator, engraver), Blake lived all of his life in London except for a brief stay in Felpham, Sussex (1800–1804). He took a job

Fig 4 : Text and Figure

Tab. 2: The narrative pertaining to Poland as an aggressive country.

Reference to violence	Contextual meaning
POLES MENACE CZECHS [21st September]	The verb menace is used here as a reference to an attempt to threaten and intimidate someone of a weaker stature – a veiled reference to ac¬tior against the weaker victim (Czechoslovakia).
[...] making a determined demand [23rd September]	The key term here is the noun demand. In diplomatic discourse, civilised nations place requests, not make a demand. The addition of the modifier simply accentuates the undiplomatic and aggressive nature of the Polish behaviour.
[...] territory contains 80,000 Poles [...] Poland demands that 150,000 Poles and their territory be given up [26th September]	The first part of the reference is a clear indication of unfair demands being placed, which implies an element of dishonesty. The second point is the repetition of the notion of making demands on the diplomatic scene, a most undiplomatic form of behaviour.
[...] Jew-baiting will be even more savage than it currently is in Poland or Germany. [28th September]	The use of Poland as a yardstick for measuring levels of intolerance towards ethnic minorities (in this case Jews) implies here that Poland has a track record of persecution of such groups. The second important point here is the compound involving baiting, which is a reference to a particularly cruel form of blood sport involving dogs fighting with a variety of animals. In Britain animal baiting was banned in 1835, so the reference here would imply a certain level of barbarity and bestiality.
POLES WHIPPED UP [29th September]	The headline here revolves around the concept of whipping up a crowd. Firstly, there is the implication that the orator responsible for this is a demagogue, which has negative connotations in terms of honesty and manipulation. The second point is that the crowd was sufficiently naïve/gullible to be manipulated into such a frenzied state.
[...] virtual dictator of Poland [...] tumultuous crowd [...] demand instant surrender [30th September]	Poland clearly does not belong to the democracies of the west because it is run by a "virtual dictator", which automatically relegates the way in which it should be perceived and respected. Secondly, the tumultuous crowd is very un-British in a public display of unruly emotion. Finally, we have another reference to demanding something in diplomatic terms.

Fig 5 : Table