

Shelley (2)

REVIEW: EMBEDDING

- 3.3 Any speaker or narrator may *embed* representations of the discourse of others.
- 3.6 When an embedded text is a narrative, it is to be analyzed both in its own terms and in relation to the primary narrative. This relation depends on, among other things, the relation between the primary *fabula* and the embedded *fabula*.

MORE ON THE TEXT LAYER

- 1.5 A text (any text) may be meaningfully related to any other text in the cultural surround of writer or reader. In the case of narrative, the three layers configure this relation.
- 1.5.1 A text may relate to its intertexts through explicit citation, intentional allusion, echo, plagiarism, unintentional borrowing, other mediating texts—or through other means. Each intertextual relation implies some kind of interpretation of the intertext, but the nature of each intertextual relation is a matter for investigation.

ARGUMENTS WITH EVIDENCE

- 2.3 In literary studies, claims about texts are subject to verification at the source.
- 2.3.1 To lay claim to verifiability, you must cite accurately and responsibly, and you must explain how the cited evidence supports your claims.

CITATION STYLE

Two citation styles are widely used in literary studies, MLA (documented in the *MLA Handbook*) and Chicago (the *Chicago Manual of Style*). You are more likely to have learned MLA style. I strongly prefer Chicago in my own work, and I recommend it to you, but you may use either. Here is how in-text and block citations look in the two styles, in an imagined introduction to a paper about teaching in *Northanger Abbey*.

CHICAGO

As a satire of Gothic, Jane Austen's *Northanger Abbey* is a novel that teaches a lesson, yet its representations of teaching are frequently just as satirical. When Henry Tilney finds an occasion to lecture Catherine Morland on the picturesque, she proves "so hopeful a scholar" that she immediately disdains "the whole city of Bath, as unworthy to make part of a landscape."¹ By the end of the novel, the only good thing that can happen to a lesson is an interruption. Mrs. Morland goes looking for an essay on the subject of "young girls that have been spoilt for home by great acquaintance":

It was some time before she could find what she looked for; and other family matters occurring to detain her, a quarter of an hour had elapsed ere she returned down stairs with the volume from which so much was hoped. Her avocations above having shut out all noise but what she created herself, she knew not that a visitor had arrived within the last few minutes. (178–79)

The visitor is Henry Tilney, who has finally arrived at the idea of saying something to Catherine other than a put-down or an instruction....

1. Jane Austen, *Northanger Abbey*, in *Northanger Abbey, Lady Susan, The Watsons, and Sanditon*, ed. James Kinsley and John Davie (Oxford: Oxford University Press, 2003), 81. Further citations will be given parenthetically in the text.

Remarks. No bibliography is required in this variant of Chicago style; an alternative approach is to cite only author and title in the footnote, and to put the full reference in a bibliography. Note that in Chicago all citations are normally in footnotes, but you may use in-text citation provided you signal the choice in an initial note on the source, as here. (There is yet another Chicago style, used in the social sciences, which does not use footnotes.) There is no reason to produce piles of footnotes to "Ibid., 4," "Ibid., 1," and so on. Incidentally, the introductions to your Oxford World's Classics paperbacks use Chicago style.

MLA

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It was some time before she could find what she looked for; and other family matters occurring to detain her, a quarter of an hour had elapsed ere she returned down stairs with the volume from which so much was hoped. Her avocations above having shut out all noise but what she created herself, she knew not that a visitor had arrived within the last few minutes. (178–79)

The visitor is Henry Tilney, who has finally arrived at the idea of saying something to Catherine other than a put-down or an instruction....

Work Cited

Austen, Jane. *Northanger Abbey. Northanger Abbey, Lady Susan, The Watsons, and Sanditon*, edited by James Kinsley and John Davie, Oxford, 2003. Pp. 1–187.

Remarks. This is the new, "simplified" style of the Eighth Edition of the *MLA Handbook*. You may also use the Seventh Edition style if you prefer. Notice that even the first in-text citation does not need any more identifier than the page number since the author's name is given in the contextualizing sentence. There is no reason to produce a paper full of repetitions of "(Austen 4)," "(Austen 50)," and so on.

IN GENERAL

Both styles share the same rules for positioning parenthetical citations in text: in-text parenthetical citations go between the closing quotation mark and the terminal punctuation; block-quote citations go after the terminal punctuation. Footnote references should follow most punctuation except semicolons and dashes.

In my example text, I demonstrate another important feature of scholarly quotation. Both the in-text quotation and the block quotation are introduced by a concise contextualizing clause that says where each is from in the text. Quotations should almost never stand without context as a sentence of their own.

The truth about citation is that exact conformity to a given manual is less important than consistency and precision in documentation.

THE GRAMMAR OF CITATION

One marker of academic discourse on literature is the use of the present tense to describe all three layers of a narrative text. That is, it is conventional to say that Henry Tilney *proposes* to Catherine Morland, not that he *proposed* (*fabula* event). It is also conventional to say that Walton *tells* his sister about meeting Frankenstein, not that he *told* her (*text* layer).

A second convention recognizes the distinction between the narrator and the author. Shelley *writes* but Frankenstein or Walton *say*. Even when the narrator is not character-bound, it is useful to maintain this distinction: Austen *writes* but the narrator *says*. As a matter of style, if you find yourself writing many sentences of the form “Austen’s narrator says...” you are probably not being specific enough in the way you are contextualizing your evidence.

Finally, the present tense is usually used in describing authorial actions: Austen *chooses* a happy ending, rather than Austen *chose*. Sometimes, when scholars are writing in a more historical or narrative mode themselves, they prefer past tense.

RESOURCES

A fairly comprehensive, quite clear guide to both MLA and Chicago styles can be found on the Purdue OWL website:

owl.purdue.edu/owl/research_and_citation/resources.html

There are examples and guidelines for MLA style on style.mla.org, but this website has been carefully designed not to be a substitute for the *MLA Handbook*, which you have to buy or refer to in the library; a similar situation obtains with the *Chicago Manual of Style*.

Automatically-generated citations. If you use bibliography software (EndNote, RefWorks, Zotero), this software can generate citations. Though I recommend Zotero (which is free) for research, the bibliographies it generates, like those from the other programs, are, with amazing consistency, never completely correct. Citations *must* be hand-corrected to be sure they conform to your chosen style. Many online databases offer you automatically-generated citations to their sources for you to copy and paste. These are usually also not quite correct.

ORIENTALISM

Orientalism is an ideology first described and critiqued by Edward Said in his 1978 book *Orientalism*.¹ It is a misrepresentation of Muslims, Asians, or “the East” that is produced from the point of view of European or “Western” imperial conquest. Orientalism had its heyday in nineteenth-century Europe, when scholars and artists were intentionally promoting it, but Orientalist ideas continue to influence present-day racism and Islamophobia.

ORIENTALIST TROPES TO WATCH OUT FOR

- Orientals/Muslims/Asians are a homogenous monolith
- White experts understand Orientals/Muslims/Asians better than Orientals/Muslims/Asians understand themselves
 - See also: Orientals/Muslims/Asians can be “understood” entirely by reading Oriental/Islamic/Asian texts
- Orientals/Islam/Asians are predisposed towards autocracy and dictatorship. This trope is usually called “Oriental despotism.”
 - See also: Oriental/Asian culture and/or Islam are incompatible with democracy and self-rule
- Oriental/Asian culture and/or Islam are a uniquely sexist culture/religion
 - See also: Oriental/Muslim/Asian women need to be rescued from their own religion/culture
- Oriental/Asian culture and/or Islam are a uniquely violent culture/religion
- Oriental/Asian culture and/or Islam are incompatible with reason and rationality
 - See also: “The Orient” is “dark and mysterious”—whatever that means
- “Oriental civilizations” are “in decline” due to their hedonistic tendencies. This trope is usually called “Oriental decadence”

1. Edward W. Said, *Orientalism* (New York: Pantheon, 1978).