

Style Sheet – Literary Studies

On the following pages you will find information on what format you should adhere to and general advice regarding the process of writing. For information on what defines a term paper you should consult “What Is a Term Paper?”. The guidelines apply to Literary Studies term papers written in our department at all levels (B.A., M.A. and J.M.). For any (bibliographical) information not given here, consult the *MLA Handbook*. You can find the latest editions in the ThULB.

The format is the first thing your instructor will notice when looking at your paper; it is also quite easy to do it right. However, formatting takes time. Especially the compilation of the bibliography can take longer than you might think. Remember that formatting issues, i.e. how far you adhere to the required style or whether you deviate from it, will be part of your grade! For Literary Studies term papers at our institute you should always adhere as meticulously as possible to the guidelines laid out for your use on the following pages:

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1 General Stylistic Conventions for Term Papers

Term papers have a prerequisite amount of pages (not including the cover sheet, content page, bibliography and declaration of academic integrity). B.A. term papers (L.A. Aufbaumodul I) should generally be about 10-12 pages of text, M.A. term papers (L.A. Aufbaumodul II+III) about 15-20 pages long. The pages are numbered from the introduction onward. Make sure that the page numbers are correct, i.e., double-check that those in your table of contents exactly correspond to those on the respective pages in your main body. Papers should, as a rule, be submitted in print and in electronic form. For a term paper you do not need any expensive or

lavish binding, a simple binding (folder, clip, “Abheftstreifen”) is sufficient, but in any case do not submit loose sheets. Please print your term paper in duplex!

When writing a term paper you should either use Arial, Times New Roman or an equivalent font. You should use 12 pt. type, full justification (“Blocksatz”) and 1.5 line spacing throughout the text with the exception of footnotes and indented quotations. Footnotes are situated at the foot of a page and contain supplementary information, minor digressions or other important comments (i. e., anything that you feel interrupts or disturbs the ‘flow’ of your main text). You do not use footnotes for citing sources. Footnotes should be formatted in 10 pt. type and have 1.0 line spacing. As explained in “What Is a Term Paper?”, the text you are writing consists of paragraphs with each paragraph containing one argument. Do not deviate from this formal requirement, and do not start a new paragraph after each new sentence. Paragraphs should contain at least three to four sentences (often more!) and there should be no additional spaces between paragraphs. To make it easier to read your text, the first line of each paragraph is indented by 1.25 cm. However, the first line in the first paragraph of a chapter is not indented. This is not necessary, as the heading of the chapter already indicates that a new section is starting. Capitalize all principal words (nouns, pronouns, adjectives, verbs, adverbs) and the first word in titles of primary and secondary works as well as in chapter headings. Book and film titles as well as titles of plays are always written in italics. Episodes of a TV show, short stories, poems, articles and essays should always be in quotation marks.

2 Citation

All passages, ideas and concepts which are taken from other sources, either verbatim (direct quotation) or paraphrased or summarized (indirect quotation), must be identified as such. To quote directly from a source or to paraphrase an idea without acknowledging its author is plagiarism. This is a serious academic offense – one which could end your university career. It will lead to an immediate fail and, in some serious cases, can even have legal consequences. Note that you always have to give a citation reference, even if you have already quoted from the same primary or secondary source several times (unless it is a particular concept, theory or technical term that you have sufficiently clarified in a preceding section and adopted for further use in your

argument). It is not enough to give a source at the end of a paragraph to indicate that you have been paraphrasing from the source throughout the paragraph.

If you follow the rules listed below, you will be fine:

1. As a rule, you should use in-text references. They look like this: (Nelson 1988: 15). The full bibliographic details appear in the list of sources (see below). Do not use p. or l./ll. for page numbers, lines etc. when quoting. The form of quotes is, e.g., (Iser 1979: 122) or (Iser 122). If you use more than one source by the same author, give the year of publication or a short title (sometimes, as in the examples above, this is done as a matter of course). Examples: (Nelson 1988: 15), or (Nelson, “Irony” 15). If you have two sources by the same author that were published in the same year, use alphabetically ordered letters after the year of publication to distinguish between the two works: (Nelson 1988a: 15) and (Nelson 1988b: 168). The same letters should then also appear behind the respective year of publication when you list the source in the bibliography.
2. Quotations consisting of up to three lines may be placed within the running paragraph using quotation marks (“ ”) to indicate that these are not your own words and/or ideas. Quotations longer than three lines should be given in separate paragraphs, indented by 1 cm on the left margin, single spaced, 10 pt. and without quotation marks (see page 5). If you want to omit words or phrases within quotations or if you want to insert interpolations, you should indicate that by using square brackets: [...] or [your interpolation], respectively. When you omit or change information from the original quote, make sure that the semantics and syntactic structure of the quote fits that of your sentence, and that you do not essentially pervert the meaning of the quote (for example, using it to demonstrate a particular point you make while the original quote, or the context in which it occurs, actually expresses something different from, or even contradictory to, what you say).
3. If you reuse a quote given in one of your sources without actually consulting the original source, you should use the abbreviation “qtd. in” (quoted in) before the name of the author (Smith qtd. in Müller 243).
4. Make sure that your citations are correct and complete, i.e., that they adequately reproduce what is actually stated by a particular author in a particular work on a particular page. This means that when taking notes (and later turning your notes into a direct or

indirect quote) you ought to make sure that you have actually understood what an author says in a scholarly text or in the extract you use, and that you do not divorce that extract from its context. Also always make sure that the page numbers from the original source to which your quote or paraphrase refers are accurate (for example, if an author writes a passage that you quote verbatim, or introduces an idea that you paraphrase, on pages 22-24 in the original text, then also give the exact pages in your citation, and do not write only “Lowry 22”). Nor is it acceptable to cite something like Lowry 61-74, as that form of citation is far too broad and unspecific in its page reference.

5. Ideally, all sources, especially primary but also secondary, should be quoted in the original language. Within British and American Studies in Germany, it is generally acceptable to give quotations and titles in English or German without translation. Quotations and titles in other languages should be accompanied by a translation either in brackets following the original or in a footnote. If the translation quoted is from a published source, the normal rules of citation apply. If it is your own translation, you should add [mytranslation].
6. For quotations within quotations, a different form of quotation marks should be used (single quotation marks, as opposed to double quotation marks).
7. If you use the same source for a number of subsequent direct and/or indirect quotations, you can shorten your citation after the first quote. For all citations up to the moment in which you use a new source you can now use “*ibid.*” and, depending on whether the quote is from the same page as the preceding one or not, add page numbers (*ibid.*)/(*ibid.* 4). “*Ibid*” is short for the Latin term *ibidem* and means “in the same place.” The moment you use a different source you can no longer refer to the previous source by using “*ibid.*” but have to give the complete standard citation reference again.
8. If you want to indicate that other authors have made a similar point, you can use “see also” before the name of the author: (see also Müller 15).
9. If you want your reader to consult and compare a preceding statement to a statement in another text, you can use “*cf.*” Placed before the author’s name (*cf.* Müller 15), this abbreviation derives from the Latin word *confer* and is commonly interpreted as “compare.” “*Cf.*” should not be used to indicate an indirect quote!

10. For some classical or canonical literary works, among them Shakespeare's plays, official abbreviations of the titles exist. You can find a list of the most common abbreviations at the end of the *MLA Handbook*.
11. Avoid redundancy and do not use the same quote more than once in your paper. Also, avoid quoting from the same passage over and over again, and do not quote too much. A text in which every sentence or every second sentence is a quote is not a valid academic paper. Your own argument should always be clear. However, this does not mean that you should forego quoting altogether! Quotes are a necessary element of any academic paper.
12. Always introduce the context, i.e., identify who is speaking to whom about whom in what situation. Introduce a character that you have not mentioned before in your text. Do not divorce a quote from its context but consider the general situation and its relevance for the whole text and your interpretation of the text. This applies to quotes from both primary and secondary works. Refrain from citing dubious internet sources (Sparknotes, Shmoop.com, Cliffnotes etc.). While BBC History or Wikipedia might be useful tools to get a first overview of a particular subject, they are hardly suitable as citable sources for academic texts, and you should turn to academic publications instead.

The form of citations presented in the following examples adheres to the latest edition of the *MLA Handbook*. Other recognized forms of citation may also be acceptable (particularly the use of punctuation in citations may vary), as long as they are used consistently. (In German we talk of the three "E"s as the cardinal principles: Eindeutigkeit, Einheitlichkeit, Ehrlichkeit):

1. Example: Longer Citation (Indented, i.e., in a New Paragraph)

Writers whom we for a long time have called "Romantic" did not themselves use the word in that sense. "Romantic" for them had to do with the romances, with adventurous, exotic, wild narratives and landscape descriptions as found in medieval and Renaissance works such as *Floire et Blancheflor*, *Parsifal*, the old Spanish ballads (*romances*), *Orlando furioso*, and (mistakingly) the poems of *Ossian*. The word *Roman*, derived from earlier kinds of narrative originally in the "Roman tongue" (Latin *romanice*), became, in French and German, the generic designation extended to include also long prose fiction with content quite modern and "realistic" (Nelson 1988: 15).

This passage comes from the essay "Romantic Irony and Cervantes" by Lowry Nelson, Jr., pages 15-32 in the volume *Romantic Irony*, edited by Frederick Garber and published

by Akadémiai Kiadó, Budapest in 1988. (See below for how this will appear in the bibliography.)

2. Example: Indirect Citation

It has been argued that in the literary period known as Romanticism today, the term *Romantic* itself was not used in accordance with our modern terminology (Nelson 1988: 15). Note: This is a paraphrase of what Nelson said. The author does not use Nelson's words, but his own.

3. Example: Direct Citation

It should be pointed out that the term *Roman* “derived from earlier kinds of narrative originally in the ‘Roman tongue’ (Latin *romanice*)” (Nelson 1988: 15).

Or:

The literary scholar and sociologist Lowry Nelson argues that “[w]riters whom we for a long time have called ‘Romantic’ did not themselves use the word in that sense” (1988: 15).

Note: Because the author used Nelson’s name in the text, the author does not have to use it in the reference.

4. An improper (i.e. incorrect!) in-text citation might look like this:

The authors we have in the last decades called “Romantic” were not accustomed to using the word in that sense (Nelson 1988: 15).

Note: Some passages from the text are included in the sentence, but they were not placed in quotation marks: “we have [...] called ‘Romantic’” and “use the word in that sense” are direct quotes. As such, they must be placed in quotation marks. You *must* use quotation marks here even if you have properly listed the original source (Nelson 1988: 15).

5. Another example of an incorrect quotation:

For these writers, the term “Romantic” was concerned with stories that were adventurous, exotic and wild (Nelson 1988: 15).

Note: A part of this sentence – “adventurous, exotic” and “wild” – is a direct quote. In this case, it is not enough to simply acknowledge Nelson in the reference. Many of his words are used verbatim without marking them as direct quotation. Therefore the method of citation is not acceptable here.

6. The following is acceptable:

For the authors whose works we have currently assigned to the “Romantic” era, the term was connected to “romances, with adventurous, exotic, wild narratives” (Nelson 1988: 15).

7. Two examples of plagiarism:

Writers whom we for a long time have called “Romantic” did not themselves use the word in that sense. “Romantic” for them had to do with the romances, with adventurous, exotic, wild narratives and landscape descriptions as found in medieval and Renaissance works.

Many writers we have called “Romantic” for a long time did not themselves use the word in that sense; for them the expression “Romantic” had to do with wild narratives such as romances or adventurous, exotic tales as well as landscape descriptions, many elements of which are found in medieval and Renaissance works (Nelson 1988: 15).

The first example is plagiarism because it gives the exact wording of the original text without crediting the source (there is no mention of the author, year and page number whatsoever). The second example is also called plagiarism because, in spite of the fact that it cites the original source (Nelson 1988: 15), it adopts the meaning and wording of Nelson’s text almost literally and only slightly changes syntax, word order and punctuation. The words are still Nelson’s, and the author who quoted it did not sufficiently paraphrase it in his/her own words.

Above you have seen how you cite from a book. However, the subject of your term paper may be a drama, a poem, or a movie. You may also cite from sources like dictionaries and the Bible. One of your sources might also be an e-book. All these texts require a different style of citation than the one discussed above. Again, consult the *MLA Handbook* for any further cases not included in the list below.

1. Drama:

Passages from dramas, as for example from Shakespeare's plays, are often quoted by giving the following information in parenthesis: the act (using capital Latin numerals), the scene (given in small Latin numerals) and the line number(s). Here is an example from *A Midsummer Night's Dream*: "I will get Peter Quince to write a ballad of this dream: it shall be called 'Bottom's Dream,' because it hath no bottom" (IV.i.214-16). If you quote from two or more of Shakespeare's plays, give the short title and the act/scene/line (e.g. *MND* IV.i.214-16 or *Mac.* II.i.13-15).

2. Poems:

Lines from a poem are usually cited as follows: "It was winter. It got dark/ early. The waiting room" (Bishop 6-7). The slash indicates that one line ends and a new one begins. Instead of giving the number(s) of the page(s) on which the poem can be found, you cite the exact lines that are being quoted. If you quote longer passages (i.e., more than three lines), proceed as you would do with a longer secondary source: Open up a new paragraph, indent it, set it in a smaller type, and omit quotation marks.

3. Films:

A film citation gives the title (or a shortened version) in brackets, together with the minutes of the passage referred to. Thus (*Decline* 84-92) refers to the 84th to 92nd minutes of the following film (as it appears in the list of sources): *Decline of the American Empire, The.* (*Le déclin de l'empire américain*) Dir. Denys Arcand. Writ. Denys Arcand. 1986. DVD. Séville, 2001.

4. Dictionary or Encyclopedia Entries:

If you want to cite an encyclopedia article or an entry in a dictionary, the parenthetical reference in the text should contain the following information: the (abbreviated and italicized) name of the encyclopedia or dictionary and the initials s.v. (for 'sub verbum' or 'under the word') followed by the word you looked up: (*OED* s.v. "Noon") (see below for how this appears in the bibliography). Do not use dictionaries such as the *Oxford Advanced Learner's Dictionary*, the German *Duden*, etc. or textbooks such as Michael Meyer's *English and American Literatures* to define specific technical terms and concepts (e.g., initiation, setting, ballad, psychoanalysis, etc.). Instead, consult specialized

dictionaries (M. H. Abrams's *A Glossary of Literary Terms*, *Handbook of Narratology*, etc.) or, preferably, secondary literature (books, essays) dealing with your subject.

5. The Bible:

The Bible is usually cited according to book, chapter and verse(s): (Gen. 2:4-6). The version of the Bible used should be identified in the bibliography, such as the King James Version (1611), Revised Version (1881), Geneva Bible (1560), Luther (1545), in addition to giving the place and date of publication (see below for an example).

6. E-Books:

While most e-books have a numbering system for orientation, these may differ for each user. Instead you should give the last name of the author and the year of publication followed by the chapter: (Miller 2005: ch. 4). This does not apply to PDF files with numbered pages. In the bibliography you should list the type of e-book file (Kindle file, EPUB file, etc.) at the end of the entry.

3 Bibliography

An integral part of a term paper is the bibliography. The bibliography or list of sources contains the full details of all sources used in your term paper. You should always pay attention that you list every source you have cited throughout your text, and, vice versa, that you do not list any works that you did not reference in your term paper. (Note: Make sure you have given reference to all sources you have used. In your literary research you will find sources that give you valuable background information about a writer, an era, a theory etc. Some of these texts will be directly relevant for your argumentation, while others will just help you to understand the wider context. If you do not quote from such a source, directly or indirectly, it need not appear in your bibliography. However, if you use any formulations or ideas from your sources in the term paper, it is necessary to give reference to it. Otherwise it is plagiarism!) It will also save you a lot of trouble and time if you start your bibliography early on, ideally while researching. To create your bibliography you need at least the following information:

- Author's/editor's last name and first name;
- full title;

- place of publication,
- publisher and
- year of publication;
- if applicable, year of first publication;
- if applicable, first and last page number of the essay/article.
- If the quoted work is a translation, the original title and the name of the translator should also be given.
- If the quoted work is a website, the web address and the date of access is also required.

For an example of what a finished bibliography should look like, see the appendix. However, before you start working on your bibliography, pay attention to the following points:

1. You should use a hanging indent for your list of sources.
2. Your sources should be arranged alphabetically (i.e., according to the authors' surnames).
3. If you use more than one source by a particular author, arrange his or her works by the year of publication. Instead of repeating the author's name, you can also use the notation "--." for the second and following entries.
4. When you use a text by more than three authors or editors, it is sufficient to give just the name of the first author/editor given on the title or copyright page and add the abbreviation "et al." ("et al." is the shortened form of Latin "et alia," meaning "and others"). This also applies if there are more than three places of publication. For examples, see page 12.
5. If you use a multi-volume source (such as the collected works of a particular author or an encyclopedia), you usually list only the volume you are actually using in your bibliography. In that case, the number of the volume appears after the title and/or editor in your bibliographical entry (e.g., "Vol. 3"). However, if you use three or more volumes of that source, then you list it only once and give the complete number of volumes (e.g. "4 vols.") in your bibliography.
6. The titles of novels, plays, monographs, anthologies, compilations, dictionaries, newspapers, journals, and films should be in *italics*.
7. Titles of journal articles, essays, short stories and poems should be in "quotation marks," not italics.

8. The page numbers refer to the length of the whole article and not just the page(s) you quoted from.
9. If relevant, visual and/or audio sources should be listed separately from printed and/or electronic text sources in your bibliography.
10. Note that the year of publication refers to the edition actually used by you. For example, it is hardly probable that while you are writing your term paper you will come across the original 1603 edition of Shakespeare's *Hamlet*. It may, however, be desirable also to give the year of the first publication in square brackets immediately following the title.
11. Sources without a clearly identifiable author may be listed according to title.
12. When listing a source in your bibliography, make sure that all the editorial information (author, year, place of publication etc.) is correct. This information is usually somewhere close to the copyright sign (©) on the backside of the title page, but to be on the safe side, you can double-check the information in the OPAC. Also make sure that all names of authors, editors, publishers, places etc. are spelled correctly (again, read your bibliography critically, and double-check with the OPAC and the copyright information).
13. Be aware that sometimes information about titles and authors can be misleading. If, for instance, you encounter a review of a book during your internet research and use it in your paper, make sure that your bibliographical entry refers to the review you are using, and not to the book reviewed (however, you must, of course, also include the reviewed book in your bibliography if you quote from it).
14. When you use JSTOR or any other digital source (such as Google Books) where texts are made available for download or online reading, keep in mind that these digitalized texts are, in most cases, based on editions that have previously been published in printed form! That means that, when listing a digitalized source that is originally not an online resource, check the publishing information in the same way as you would check the information in a common printed text (by turning to the copyright or publishing page). Do not give JSTOR, etc. as source or publisher, and, instead of citing it as an Internet source, cite it like an article in a journal or an essay collection.

In the following you will see examples of how to list certain sources. The form of bibliographical entries is very conventionalized and does not allow for very much interpretation or deviation. You should therefore adhere to it as minutely as possible (even in terms of punctuation!). If you

are unsure, have further questions or seek information on how to cite a type of text not listed below, consult the *MLA Handbook*. Note: Do not list the different sorts of primary and secondary texts you are using in your term paper separately (e.g. dividing your bibliography into monographs, anthologies, journal articles etc., as done below). You only do that when you use visual and/or audio sources (see point 9 above).

This is how to list sources:

1. MONOGRAPHS, NOVELS, DRAMAS, VOLUMES OF POETRY, COMPLETE OR SELECTED WORKS OF AN AUTHOR

(not compilations or anthologies etc.):

Bible, The. Revised Standard Version. New York City: New American Library, 1962.

Booth, Wayne C. *The Rhetoric of Fiction*. Chicago: U of Chicago P, 1961.

Genette, Gérard. *Paratexts: Thresholds of Interpretation* [1987]. transl. Jane E. Lewin. Cambridge: Cambridge UP, 1997.

Shakespeare, William. *Macbeth*. Ed. Kenneth Muir. 8th ed. Cambridge, MA: Harvard University Press, 1953.

2. ANTHOLOGIES OR ESSAY COLLECTIONS:

Note: An anthology is a collection of primary texts (poems, short stories, etc.) from different authors; an essay collection is a collection of secondary texts (essays, articles, etc.) from different authors.

Further, note that there is a difference between the abbreviation “ed.” and “eds.” The former (“ed.”) means “only one editor,” the latter is the plural form (i.e. “two or more editors”).

Armstrong, Jeannette, and Lilly Grauer, eds. *Native Poetry in Canada: A Contemporary Anthology*. Peterborough, Ont.: Broadview Press, 2001.

Bak, Hans, ed. *Uneasy Alliance: Twentieth-Century American Literature, Culture and Biography*. New York: Rodopi, 2004.

Hühn, Peter et al., eds. *Handbook of Narratology*. Berlin & New York: de Gruyter, 2009.

3. TEXTS FROM ANTHOLOGIES OR ESSAY COLLECTIONS:

Bacon, Francis. “Of Truth.” *The Norton Anthology of English Literature*. ed. M.H. Abrams and Stephen Greenblatt. New York: W.W. Norton & Company, 2000, 1531-1532.

Bamberg, Michael. “Identity and Narration.” *Handbook of Narratology*. eds Peter Hühn et al. Berlin & New York: de Gruyter, 2009, 132-143.

Bentley, Nancy. "Edith Wharton and the Science of Manners." *The Cambridge Companion to Edith Wharton*. ed. Millicent Bell. Cambridge: CUP, 1995, 47- 67.

Nelson, Jr., Lowry. "Romantic Irony and Cervantes." *Romantic Irony*. Ed. Frederick Garber. Budapest: Akadémiai Kiadó, 1988, 15-32.

4. JOURNAL ARTICLES:

Jones, Carolyn M. "Southern Landscape as Psychic Landscape in Toni Morrison's Fiction." *Studies in the Literary Imagination* 31:2 (1998), 37-48.

Oatley, Keith. "A Taxonomy of the Emotions of Literary Response and a Theory of Identification in Fictional Narrative." *Poetics* 23 (1994), 53-74.

5. NEWSPAPER OR MAGAZINE ARTICLES:

Some newspapers paginate their different sections separately. If this is the case, you need to indicate the specific section. In some cases, different sections may be indicated by letters before the number.

Feder, Barnaby J. "For Job Seekers, a Toll-Free Gift of Expert Advice." *New York Times*. 22 March 1994, late ed.: D1.

Monk, Katherine. "Real Native Culture Shines Through Smoke Signals." *The Vancouver Sun*. 17 July 1998: C3.

6. ENCYCLOPEDIA ARTICLES AND DICTIONARY ENTRIES:

Bedau, Hugo Adam. "Civil Disobedience." *Encyclopedia of Applied Ethics*. Ed. Ruth Chadwick. Vol.1. San Diego: Academic Press, 1998, 501-508.

Oxford English Dictionary, The. 2nd ed. 20 vols. s.v. "Noon." Oxford: OUP, 1992.

7. FILMS:

Eternal Sunshine of the Spotless Mind. Dir. Michel Gondry. Writs. Charlie Kaufman, Michel Gondry and Pierre Bismuth. 2004. DVD. Focus Features, 2004.

Usual Suspects, The. Dir. Bryan Singer. Writ. Christopher McQuarrie. 1995. DVD. Polygram, 1997.

8. INTERNET SOURCES:

Harris, Amy Lavender. *Imagining Toronto: A Journey to the City at the Centre of the Map*. <http://www.imaginingtoronto.com/> (accessed September 25, 2010).

"GVU's 10th WWW user survey." http://www.gvu.gatech.edu/user_surveys/survey-1998-10/ (accessed September 27, 2011).

Appendix

Friedrich-Schiller-Universität Jena

Institut für Anglistik/Amerikanistik

Seminar: Contemporary British Fiction

Instructor: J. Williams

WS 2015/16

Metafictionality in John Fowles's *The French Lieutenant's Woman*

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5 Bibliography

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- Booth, Wayne C. *The Rhetoric of Fiction*. Chicago: U of Chicago P, 1961.
- . *The Rhetoric of Irony*. Chicago: U of Chicago P, 1974.
- . *The Company We Keep*. Chicago: U of Chicago P, 1990.
- Lodge, David. *Small World* [1984]. Harmondsworth: Penguin, 1985.
- Monk, Katherine. "Real Native Culture Shines Through Smoke Signals." *The Vancouver Sun*. 17 July 1998: C3.
- Nelson, Jr., Lowry, "Romantic Irony and Cervantes." *Romantic Irony*. E d. Frederick Garber. Budapest: Akadémiai Kiadó, 1988, 15-32.
- Oatley, Keith. "A Taxonomy of the Emotions of Literary Response and a Theory of Identification in Fictional Narrative." *Poetics* 23 (1994), 53-74.

Films

- Eternal Sunshine of the Spotless Mind*. Dir. Michel Gondry. Writs. Charlie Kaufman, Michel Gondry and Pierre Bismuth. 2004. DVD. Focus Features, 2004.
- Usual Suspects, The*. Dir. Bryan Singer. Writ. Christopher McQuarrie. 1995. DVD. Polygram, 1997.

Internet Sources

- Fulford, Robert. "The Invention of Toronto: A City Defined by Its Artists." William Kilbourn Lecture, Toronto Historical Board, June 12, 1996. <http://www.robertfulford.com/kilbourn.html> (accessed July 31, 2010).
- Harris, Amy Lavender. *Imagining Toronto: A Journey to the City at the Centre of the Map*. <http://www.imaginingtoronto.com/> (accessed September 25, 2010).