

MLA Citation

Citing Your Sources
According to the
Modern Language Association

Intro to MLA Style

- What – A system to give credit to any material you use in your work.
- Why –
 - Cite at all? Because they're not your ideas.
 - Use MLA? For the arts & humanities.
- How – that's what this session is for.
- Note: New Edition (7th) came out in March/April, 2009.
- This guide uses the 7th (2009) edition.

Source

- Location: Reference Room OR Front Desk
- Modern Language Association. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009. Print.
- Call Number: Ref LB 2369 G53 2009
- Numbers in Both Guide & Handouts (7.5)
Refer to Sections in MLA Handbook
- Also found elsewhere (*Harbrace Handbook*)

Layout of Slides

- Slide 1 – Type of Citation
- Slide 2 – Pictures of Source
- Slide 3 – Rules, Step by Step
- Slide 4 – Picture with Step Circled
- Slide 5 – Citation, Piece by Piece
- Repeated Until Citation Complete
- More Examples Follow

MLA - First Example

BOOK

PS 3515
U789
Z64
2001

Student Companion to

Zora Neale HURSTON



Josie P. Campbell

Student Companions to Classic Writers



Greenwood Press
Westport, Connecticut • London

Library of Congress Cataloging-in-Publication Data

Campbell, Josie P.

Student companion to Zora Neale Hurston / Josie P. Campbell.

p. cm.—(Student companions to classic writers, ISSN 1522-7979)

Includes bibliographical references and index.

ISBN 0-313-30904-3 (alk. paper)

1. Hurston, Zora Neale—Criticism and interpretation—Handbooks, manuals, etc.
 2. Women and literature—United States—History—20th century.
 3. African Americans in literature.
 4. Folklore in literature.
- I. Title. II. Series.

PS3515.U789Z64 2001

813'.52—dc21 2001030154

British Library Cataloguing in Publication Data is available.

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ISSN: 1522-7979

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Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

www.greenwood.com

Printed in the United States of America



The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 4 3 2 1

Cover portrait of Zora Neale Hurston reproduced from the collection of the Library of Congress.

Book – Step 1

Author/Authors or Editor/Editors

- First Person: Last Name, Then First Name
 - Johnson, Marie
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 - Smith, Paul, and Diane Reed
- Just the Name (except for “Jr.” or “IV”)
- For Editor/Editors, Add “ed.” or “eds.”
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Book Citation – Step 1

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First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

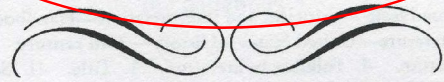
Book – Step 2

Title & Related

- Give Full Title & Use Italics
- Use colon (:) for Clarity
 - *Seasons Greetings: Holiday Fiction Collection*
- Include Edition Separately
 - Do NOT Use Superscript (4th)
 - *Loving That Literature*. 5th ed.

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Cover portrait of Zora Neale Hurston reproduced from the collection of the Library of Congress.

Book Citation – Step 2

Campbell, Josie P. *Student Companion
to Zora Neale Hurston.*

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Book – Step 3

Publisher & Place of Publication

- Choose First City in List
- Look for Main Name
 - Use Abbreviations (U=University; P=Press)
 - For List of Common Abbreviations, see 7.5
 - Leave Out – Books, House, Publishers, Co.
- Check Second Page for Spelling/Hyphens

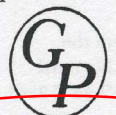
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Book Citation – Step 3

Campbell, Josie P. *Student Companion to Zora Neale Hurston*. Westport: Greenwood,

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Book – Steps 4 & 5

Year

- Use Most Recent Date
- Often Called “Copyright” or ©
- Do NOT Use “Printing” or “Reprinted”

Medium

- For print books, use “Print.”
- For online books, see 5.6.2

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Book Citation - Completed

Campbell, Josie P. *Student Companion to Zora Neale Hurston*. Westport: Greenwood, 2001. Print.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Books: More Examples

Single Author (5.5.2):

Kurlansky, Mark. *Salt: A World History*. New York: Walker, 2002. Print.

Multiple Authors/Editors (5.5.4):

MacLaury, Robert E., Galina V. Paramei, and Don Dedrick, eds. *Anthropology of Color: Interdisciplinary Multilevel Modeling*. Amsterdam: John Benjamins, 2007. Print.

MLA - Second Example

INSIDE BOOKS

(Reference Books & Collections)

Ref
PN 3326
M27
2004
Vol. 3

MASTERPLOTS II

SHORT STORY SERIES

REVISED EDITION

Volume 3

Esm—Hor

Editor, Revised Edition

CHARLES MAY

California State University, Long Beach

Editor, First Edition

FRANK N. MAGILL

SALEM PRESS

Pasadena, California Hackensack, New Jersey

Editor in Chief: Dawn P. Dawson

Editorial Director: Christina J. Moose

Project Editor: R. Kent Rasmussen

Production Editor: Cynthia Beres

Copy Editor: Rowena Wildin

Assistant Editor: Andrea E. Miller

Research Supervisor: Jeffrey Jensen

Acquisitions Editor: Mark Rehn

Layout: Eddie Murillo

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Some of the essays in this work originally appeared in *Masterplots II, Short Story Series*, edited by Frank N. Magill (Pasadena, Calif.: Salem Press, Inc., 1986), and in *Masterplots II, Short Story Series Supplement*, edited by Frank N. Magill and Charles E. May (Pasadena, Calif.: Salem Press, Inc., 1996).

∞ The paper used in these volumes conforms to the American National Standard for Permanence of Paper for Printed Library Materials, Z39.48-1992 (R1997).

Library of Congress Cataloging-in-Publication Data

Masterplots II : Short story series / editor Charles May. — Rev. ed.

p. cm.

Includes bibliographical references and index.

ISBN 1-58765-140-8 (set : alk. paper) — ISBN 1-58765-143-2 (vol. 3 : alk. paper) —

1. Fiction—19th century—Stories, plots, etc. 2. Fiction—19th century—History and criticism. 3. Fiction—20th century—Stories, plots, etc. 4. Fiction—20th century—History and criticism. 5. Short story. I. Title: Masterplots 2. II. Title: Masterplots two. III. May, Charles E. (Charles Edward), 1941-

PN3326 .M27 2004

809.3'1—dc22

2003018256

Second Printing

PRINTED IN THE UNITED STATES OF AMERICA

EVERYDAY USE

Author: Alice Walker (1944-)

Type of plot: Social realism

Time of plot: The late 1960's

Locale: Rural Georgia

First published: 1973

Principal characters:

THE NARRATOR, a middle-aged black woman

MAGGIE, her younger daughter

DEE, her older daughter

DEE'S MALE COMPANION

The Story

"Everyday Use" is narrated by a woman who describes herself as "a large, big-boned woman with rough, man-working hands." She has enjoyed a rugged farming life in the country and now lives in a small, tin-roofed house surrounded by a clay yard in the middle of a cow pasture. She anticipates that soon her daughter Maggie will be married and she will be living peacefully alone.

The story opens as the two women await a visit from the older daughter, Dee, and a man who may be her husband—her mother is not sure whether they are actually married. Dee, who was always scornful of her family's way of life, has gone to college and now seems almost as distant as a film star; her mother imagines being reunited with her on a television show such as "This Is Your Life," where the celebrity guest is confronted with her humble origins. Maggie, who is not bright and who bears severe burn scars from a house fire many years before, is even more intimidated by her glamorous sibling.

To her mother's surprise, Dee arrives wearing an ankle-length, gold and orange dress, jangling golden earrings and bracelets, and hair that "stands straight up like the wool on a sheep." She greets them with an African salutation, while her companion offers a Muslim greeting and tries to give Maggie a ceremonial handshake that she does not understand. Moreover, Dee says that she has changed her name to Wangero Leewanika Kemanjo, because "I couldn't bear it any longer, being named after the people who oppress me." Dee's friend has an unpronounceable name, which the mother finally reduces to "Hakim-a-barber." As a Muslim, he will not eat the pork that she has prepared for their meal.

Whereas Dee had been scornful of her mother's house and possessions when she was younger (even seeming happy when the old house burned down), now she is delighted by the old way of life. She takes photographs of the house, including a cow that wanders by, and asks her mother if she may have the old butter churn whittled by her uncle; she plans to use it as a centerpiece for her table. Then her attention is captured by two old handmade quilts, pieced by Grandma Dee and quilted by the mother

move beyond the limited world of her youth. Clearly, however, she has not yet arrived at a stage of self-understanding. Her mother and sister are ahead of her in that respect.

Style and Technique

The thematic richness of "Everyday Use" is made possible by the flexible, perceptive voice of the first-person narrator. It is the mother's point of view that permits the reader's understanding of both Dee and Maggie. Seen from a greater distance, both young women might seem stereotypical—one a smart but ruthless college girl, the other a sweet but ineffectual homebody. The mother's close scrutiny redeems Dee and Maggie, as characters, from banality.

For example, Maggie's shyness is explained in terms of the terrible fire she survived: "Sometimes I can still hear the flames and feel Maggie's arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them." Ever since, "she has been like this, chin on chest, eyes on ground, feet in shuffle." In Dee's case, the reader learns that as she was growing up, the high demands she made of others tended to drive people away. She had few friends, and her one boyfriend "flew to marry a cheap city girl from a family of ignorant flashy people" after Dee "turned all her fault-finding power on him." Her drive for a better life has cost Dee dearly, and her mother's commentary reveals that Dee, too, has scars, though they are less visible than Maggie's.

In addition to the skillful use of point of view, "Everyday Use" is enriched by Alice Walker's development of symbols. In particular, the contested quilts become symbolic of the story's theme; in a sense, they represent the past of the women in the family. Worked on by two generations, they contain bits of fabric from even earlier eras, including a scrap of a Civil War uniform worn by Great Grandpa Ezra. The debate over how the quilts should be treated—used or hung on the wall—summarizes the black woman's dilemma about how to face the future. Can her life be seen as continuous with that of her ancestors? For Maggie, the answer is yes. Not only will she use the quilts, but also she will go on making more—she has learned the skill from Grandma Dee. For Dee, at least for the present, the answer is no. She would frame the quilts and hang them on the wall, distancing them from her present life and aspirations; to put them to everyday use would be to admit her status as a member of her old-fashioned family.

Diane M. Ross

Inside Book – Step 1

Author/Authors

- First Person: Last Name, Then First Name
 - Johnson, Marie
- Second/Others: First and Last Name
 - Smith, Paul, and Diane Reed
- Just the Name (except for “Jr.” or “IV”)
- More Than Three, Can Use First & “et al.”
- Not All Articles Have Authors – Skip If Not

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Inside Book Citation – Step 1

Ross, Diane M.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Inside Book – Step 2

Title of Article

- Give Full Title
- Use Quotation Marks (“
- Use Single Quotes (‘) If Needed
 - “Daddy” (not needed)
 - “Sylvia Plath’s ‘Daddy’” (needed)
- Put Title in Direct Order
 - Example – not “Cats, Pet” but “Pet Cats”
 - People – use “Smith, John” – when unsigned

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Diane M. Ross

Inside Book Citation – Step 2

Ross, Diane M. “Everyday Use.”

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Inside Book – Step 3

Title of Reference Book or Set & Editor

- Give Full Title & Use Italics
 - Use colon (:) for Clarity
 - *Seasons Greetings: Holiday Fiction Collection*
- Give Editor/Editors If Listed
 - Put “Ed.” First – Do NOT Put “Eds.” For Plural
 - Not All Books/Sets Have Editors
 - If Many Types Listed, Use Editor-in-Chief

Ref
PN 3326
M27
2004
Vol. 3

MASTERPLOTS II

SHORT STORY SERIES
REVISED EDITION

Volume 3
Esm—Hor

Editor, Revised Edition

CHARLES MAY

California State University, Long Beach

Editor, First Edition

FRANK N. MAGILL

SALEM PRESS

Pasadena, California Hackensack, New Jersey

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Project Editor: R. Kent Rasmussen

Production Editor: Cynthia Beres

Copy Editor: Rowena Wildin

Assistant Editor: Andrea E. Miller

Research Supervisor: Jeffrey Jensen

Acquisitions Editor: Mark Rehn

Layout: Eddie Murillo

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∞ The paper used in these volumes conforms to the American National Standard for Permanence of Paper for Printed Library Materials, Z39.48-1992 (R1997).

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 - Give Set (5 vols.) if Used 2+ Volumes (5.5.14)
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Volume 3

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Editor, Revised Edition

CHARLES MAY

California State University, Long Beach

Editor, First Edition

FRANK N. MAGILL

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Pasadena, California Hackensack, New Jersey

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EVERYDAY USE

Author: Alice Walker (1944-)

Type of plot: Social realism

Time of plot: The late 1960's

Locale: Rural Georgia

First published: 1973

Principal characters:

THE NARRATOR, a middle-aged black woman

MAGGIE, her younger daughter

DEE, her older daughter

DEE'S MALE COMPANION

The Story

"Everyday Use" is narrated by a woman who describes herself as "a large, big-boned woman with rough, man-working hands." She has enjoyed a rugged farming life in the country and now lives in a small, tin-roofed house surrounded by a clay yard in the middle of a cow pasture. She anticipates that soon her daughter Maggie will be married and she will be living peacefully alone.

The story opens as the two women await a visit from the older daughter, Dee, and a man who may be her husband—her mother is not sure whether they are actually married. Dee, who was always scornful of her family's way of life, has gone to college and now seems almost as distant as a film star; her mother imagines being reunited with her on a television show such as "This Is Your Life," where the celebrity guest is confronted with her humble origins. Maggie, who is not bright and who bears severe burn scars from a house fire many years before, is even more intimidated by her glamorous sibling.

To her mother's surprise, Dee arrives wearing an ankle-length, gold and orange dress, jangling golden earrings and bracelets, and hair that "stands straight up like the wool on a sheep." She greets them with an African salutation, while her companion offers a Muslim greeting and tries to give Maggie a ceremonial handshake that she does not understand. Moreover, Dee says that she has changed her name to Wangero Leewanika Kemanjo, because "I couldn't bear it any longer, being named after the people who oppress me." Dee's friend has an unpronounceable name, which the mother finally reduces to "Hakim-a-barber." As a Muslim, he will not eat the pork that she has prepared for their meal.

Whereas Dee had been scornful of her mother's house and possessions when she was younger (even seeming happy when the old house burned down), now she is delighted by the old way of life. She takes photographs of the house, including a cow that wanders by, and asks her mother if she may have the old butter churn whittled by her uncle; she plans to use it as a centerpiece for her table. Then her attention is captured by two old handmade quilts, pieced by Grandma Dee and quilted by the mother

move beyond the limited world of her youth. Clearly, however, she has not yet arrived at a stage of self-understanding. Her mother and sister are ahead of her in that respect.

Style and Technique

The thematic richness of "Everyday Use" is made possible by the flexible, perceptive voice of the first-person narrator. It is the mother's point of view that permits the reader's understanding of both Dee and Maggie. Seen from a greater distance, both young women might seem stereotypical—one a smart but ruthless college girl, the other a sweet but ineffectual homebody. The mother's close scrutiny redeems Dee and Maggie, as characters, from banality.

For example, Maggie's shyness is explained in terms of the terrible fire she survived: "Sometimes I can still hear the flames and feel Maggie's arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them." Ever since, "she has been like this, chin on chest, eyes on ground, feet in shuffle." In Dee's case, the reader learns that as she was growing up, the high demands she made of others tended to drive people away. She had few friends, and her one boyfriend "flew to marry a cheap city girl from a family of ignorant flashy people" after Dee "turned all her fault-finding power on him." Her drive for a better life has cost Dee dearly, and her mother's commentary reveals that Dee, too, has scars, though they are less visible than Maggie's.

In addition to the skillful use of point of view, "Everyday Use" is enriched by Alice Walker's development of symbols. In particular, the contested quilts become symbolic of the story's theme; in a sense, they represent the past of the women in the family. Worked on by two generations, they contain bits of fabric from even earlier eras, including a scrap of a Civil War uniform worn by Great Grandpa Ezra. The debate over how the quilts should be treated—used or hung on the wall—summarizes the black woman's dilemma about how to face the future. Can her life be seen as continuous with that of her ancestors? For Maggie, the answer is yes. Not only will she use the quilts, but also she will go on making more—she has learned the skill from Grandma Dee. For Dee, at least for the present, the answer is no. She would frame the quilts and hang them on the wall, distancing them from her present life and aspirations; to put them to everyday use would be to admit her status as a member of her old-fashioned family.

Diane M. Ross

Inside Book Citation – Step 6

Ross, Diane M. “Everyday Use.”
Masterplots II: Short Story Series.
Ed. Charles May. Rev. ed. Vol. 3.
Pasadena: Salem, 2004. 1228-30.

First Line – Normal

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Inside Book – Step 7

Medium

- For print reference books or anthologies, use “Print.”
- For online examples, see 5.6.2

Inside Book Citation - Completed

Ross, Diane M. "Everyday Use."
Masterplots II: Short Story Series.
Ed. Charles May. Rev. ed. Vol. 3.
Pasadena: Salem, 2004. 1228-30.
Print.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Inside Books: More Examples

Something in an Anthology (5.5.6):

Charming, Paul. "Being a Frog." *Royal History*.

Ed. Phillip Kingston and Aurora Queensland.

New York: Fairytale, 2001. 19-36. Print.

Something in a Reference Book (5.5.7):

Bussi, Francesco. "Benedetto Junck." *The New*

Grove Dictionary of Music and Musicians. Ed.

Stanley Sadie. 2nd ed. Vol. 13. Oxford: Oxford

UP, 2001. 283-84. Print.

MLA - Third Example

JOURNAL ARTICLES
(Photocopies)

The Function of Signature in “A Good Man Is Hard to Find”

by Mitchell Owens

Sometimes a man says things he don't mean.

(O'Connor 127)

In her fatal encounter with The Misfit, the grandmother in Flannery O'Connor's "A Good Man Is Hard to Find" confronts a particularly lethal manifestation of her changing social order. Throughout her life, this woman has been struggling with the shift from the ante-bellum values of lineage and gentility to those of a cash-oriented culture, and with the implications this shift has for the assumptions that underwrite her vanishing system of beliefs. While she does not accept or even fully comprehend these implications, in her behavior she acknowledges them and attempts some adjustment. The grandmother's handling of signatures, while clearly demonstrating the tension involved in this ongoing negotiation of adaptation and denial, also indicates that her difficulties are related to her failure to recognize fully the arbitrariness of the sign. The story she tells of Mr. Edgar Atkins Teagarden and his edible initials illustrates this failure. Moreover, The Misfit's subsequent discussion of signature, coupled with his threat of murder, cause the grandmother to repeat this error; she retreats back into the assumptions whose erosion she has been attempting to deny, but these assumptions, which have been dismantled throughout the story, offer her no protection from her killer.

The grandmother's value system is founded upon particular notions of aristocracy and heredity. According to this system, there is a specific, superior class of people, the gentility, in which one can locate certain finer qualities. This class and its attributes cannot be separated from each other by a change in outward appearances, even one as severe as the Confederacy's crippling defeat in the Civil War: these qualities are fixed in the blood and are passed directly from one generation to the next. A certain social order follows from the assumption that blood is the guarantor of worth, an order in which ladies are treated as ladies, gentlemen behave as gentlemen, and those of less fortunate lineage remain in their appropriate, subordinate places.

Studies in Short Fiction 33 (1996): 101-06. © 1996 by Newberry College.

"Jesus!" the old lady cried. "You've got good blood! I know you wouldn't shoot a lady! I know you come from nice people! Pray! Jesus, you ought not to shoot a lady . . ." (132)

This retreat is unsuccessful because the structure to which the grandmother turns for shelter has been dismantled by that from which she flees: the assumptions that give validity to the value of blood have been pulled out from under her.

Recognizing that her shaken beliefs will not sway The Misfit, the grandmother turns to the mercantile values that have displaced those beliefs: she offers The Misfit money. The Misfit, however, realizes that the dollar sign is just as arbitrary as the sign of blood, and the offer has no effect on him. The grandmother has been divided between two opposing structures, and now both structures have collapsed.

The grandmother ends her life with a desperate effort to re-inscribe that which has been lost in this double collapse. In this attempt she experiences one last manifestation of the arbitrariness of the sign, by undergoing a final confusion of signifiers. The Misfit has by this time had Bailey shot, and has donned Bailey's colorful shirt. The grandmother is reminded by the shirt of something she cannot name (130); the sign fails to communicate the information it should. The sign fails, and then it misfires: in the moment before her death, the grandmother sees The Misfit as "one of [her] babies," as "one of [her] own children" (132). The concept of familial linkage has become attached to the signifier-shirt by Bailey's wearing of it. When The Misfit wears the shirt, the grandmother sees this notion transmit and connect itself to The Misfit. She fails in this final moment to recognize the arbitrariness of this attachment, and it is from this that The Misfit recoils when he steps back to shoot her.

WORKS CITED

- Derrida, Jacques. "Signature Event Context." *A Derrida Reader*. Ed. P. Kamuf. New York: Columbia UP, 1991. 82-111.
- O'Connor, Flannery. "A Good Man Is Hard to Find." *The Complete Stories of Flannery O'Connor*. New York: Noonday, 1971. 117-33.

Journal Article – Step 1

Author/Authors

- First Person: Last Name, Then First Name
 - Johnson, Marie
- Second/Others: First and Last Name
 - Smith, Paul, and Diane Reed
- Just the Name (except for “Jr.” or “IV”)
- More Than Three, Can Use First & “et al.”
- Not All Articles Have Authors

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- O'Connor, Flannery. “A Good Man Is Hard to Find.” *The Complete Stories of Flannery O'Connor*. New York: Noonday, 1971. 117–33.

Journal Citation – Step 1

Owens, Mitchell.

First Line – Normal

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Journal Article – Step 2

Title of Article

- Give Full Title
- Use Quotation Marks (“”)
- Use Single Quotes (‘’) If Needed
 - “Daddy” (not needed)
 - “Sylvia Plath’s ‘Daddy’” (needed)
- Use Italics When Needed
 - “Studying *Little Women*” (needed)

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Journal Citation – Step 2

Owens, Mitchell. “The Function of
Signature in ‘A Good Man is Hard
to Find’.”

First Line – Normal

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Journal Article – Step 3

Title of Journal & Journal Information

- Give Full Title & Use Italics
 - Use colon (:) for Clarity
 - *Novel: A Forum on Fiction*
- Give Volume and Issue Numbers
 - Example – 16.3 = Volume 16, Issue 3
 - Note – If Missing – Give What You Can Find
- Use Year Only for Scholarly Articles
- Give Page Numbers ('2') for Full Article

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In her fatal encounter with The Misfit, the grandmother in Flannery O'Connor's “A Good Man Is Hard to Find” confronts a particularly lethal manifestation of her changing social order. Throughout her life, this woman has been struggling with the shift from the ante-bellum values of lineage and gentility to those of a cash-oriented culture, and with the implications this shift has for the assumptions that underwrite her vanishing system of beliefs. While she does not accept or even fully comprehend these implications, in her behavior she acknowledges them and attempts some adjustment. The grandmother's handling of signatures, while clearly demonstrating the tension involved in this ongoing negotiation of adaptation and denial, also indicates that her difficulties are related to her failure to recognize fully the arbitrariness of the sign. The story she tells of Mr. Edgar Atkins Teagarden and his edible initials illustrates this failure. Moreover, The Misfit's subsequent discussion of signature, coupled with his threat of murder, cause the grandmother to repeat this error; she retreats back into the assumptions whose erosion she has been attempting to deny, but these assumptions, which have been dismantled throughout the story, offer her no protection from her killer.

The grandmother's value system is founded upon particular notions of aristocracy and heredity. According to this system, there is a specific, superior class of people, the gentility, in which one can locate certain finer qualities. This class and its attributes cannot be separated from each other by a change in outward appearances, even one as severe as the Confederacy's crippling defeat in the Civil War: these qualities are fixed in the blood and are passed directly from one generation to the next. A certain social order follows from the assumption that blood is the guarantor of worth, an order in which ladies are treated as ladies, gentlemen behave as gentlemen, and those of less fortunate lineage remain in their appropriate, subordinate places.

Studies in Short Fiction 33 (1996): 101-06. © 1996 by Newberry College.

101

106

Studies in Short Fiction 33.1

“Jesus!” the old lady cried. “You’ve got good blood! I know you wouldn’t shoot a lady! I know you come from nice people! Pray! Jesus, you ought not to shoot a lady . . .” (132)

This retreat is unsuccessful because the structure to which the grandmother turns for shelter has been dismantled by that from which she flees: the assumptions that give validity to the value of blood have been pulled out from under her.

Recognizing that her shaken beliefs will not sway The Misfit, the grandmother turns to the mercantile values that have displaced those beliefs: she offers The Misfit money. The Misfit, however, realizes that the dollar sign is just as arbitrary as the sign of blood, and the offer has no effect on him. The grandmother has been divided between two opposing structures, and now both structures have collapsed.

The grandmother ends her life with a desperate effort to re-inscribe that which has been lost in this double collapse. In this attempt she experiences one last manifestation of the arbitrariness of the sign, by undergoing a final confusion of signifiers. The Misfit has by this time had Bailey shot, and has donned Bailey's colorful shirt. The grandmother is reminded by the shirt of something she cannot name (130); the sign fails to communicate the information it should. The sign fails, and then it misfires: in the moment before her death, the grandmother sees The Misfit as “one of [her] babies,” as “one of [her] own children” (132). The concept of familial linkage has become attached to the signifier-shirt by Bailey's wearing of it. When The Misfit wears the shirt, the grandmother sees this notion transmit and connect itself to The Misfit. She fails in this final moment to recognize the arbitrariness of this attachment, and it is from this that The Misfit recoils when he steps back to shoot her.

WORKS CITED

- Derrida, Jacques. “Signature Event Context.” *A Derrida Reader*. Ed. P. Kamuf. New York: Columbia UP, 1991. 82–111.
- O'Connor, Flannery. “A Good Man Is Hard to Find.” *The Complete Stories of Flannery O'Connor*. New York: Noonday, 1971. 117–33.

Journal Citation – Step 3

Owens, Mitchell. “The Function of Signature in ‘A Good Man is Hard to Find’.” *Studies in Short Fiction* 33.1 (1996): 101-06.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Inside Book – Step 4

Medium

- For print reference books or anthologies, use “Print.”
- For online examples, see 5.6.2

Journal Citation - Completed

Owens, Mitchell. “The Function of Signature in ‘A Good Man is Hard to Find’.” *Studies in Short Fiction* 33.1 (1996): 101-06. Print.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

MLA - Fourth Example

JOURNAL ARTICLES
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Title:	Jackson's 'The Lottery'	Find More Like This
Author(s):	Cervo, Nathan	
Source:	Explicator (Expl) 1992 Spring; 50 (3): 183-85. [Journal Detail]	
Peer Reviewed:	Yes	
ISSN:	0014-4940	
General Subject Areas:	<i>Subject Literature:</i> American literature ; <i>Period:</i> 1900-1999 ; <i>Primary Subject Author:</i> Jackson, Shirley (1919-1965); <i>Primary Subject Work:</i> The Lottery (1949); <i>Genre:</i> short story ;	
Subject Terms:	treatment of scapegoat ; relationship to Christ	
Document Information:	<i>Publication Type:</i> journal article <i>Language of Publication:</i> English <i>Update Code:</i> 199201 <i>Sequence Numbers:</i> 1992-1-9292	
Accession Number:	1992026292	
Persistent link to this record:	http://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=1992026292&site=ehost-live	
Database	MLA International Bibliography	
Full Text Database:	Academic Search Premier	
View Links:	Check LinkSource for full text	

Database Article – Step 1

Author/Authors

- First Person: Last Name, Then First Name
 - Johnson, Marie
- Second/Others: First and Last Name
 - Smith, Paul, and Diane Reed
- Just the Name (except for “Jr.” or “IV”)
- More Than Three, Can Use First & “et al.”
- Not All Articles Have Authors

3 of 4 ▶ Result List | Refine Search | Print | E-mail | Save | Export | Add to folder

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Author(s):	Cervo, Nathan	
Source:	Explicator (Expl) 1992 Spring; 50 (3): 183-85. [Journal Detail]	
Peer Reviewed:	Yes	
ISSN:	0014-4940	
General Subject Areas:	Subject Literature: American literature ; Period: 1900-1999 ; Primary Subject Author: Jackson, Shirley (1919-1965); Primary Subject Work: The Lottery (1949); Genre: short story ;	
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Document Information:	Publication Type: journal article Language of Publication: English Update Code: 199201 Sequence Numbers: 1992-1-9292	
Accession Number:	1992026292	
Persistent link to this record:	http://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=1992026292&site=ehost-live	
Database	MLA International Bibliography	
Full Text Database:	Academic Search Premier	
View Links:	Check LinkSource for full text	

Database Citation – Step 1

Cervo, Nathan.

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Database Article – Step 2

Title of Article

- Give Full Title
- Use Quotation Marks (“”)
- Use Single Quotes (‘’) If Needed
 - “Daddy” (not needed)
 - “Sylvia Plath’s ‘Daddy’” (needed)
- Use Italics When Needed
 - “Studying *Little Women*” (needed)

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Document Information:	<i>Publication Type:</i> journal article <i>Language of Publication:</i> English <i>Update Code:</i> 199201 <i>Sequence Numbers:</i> 1992-1-9292	
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Cervo, Nathan. “Jackson’s ‘The Lottery’.”

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Database Article – Step 3

Title of Journal & Journal Information

- Give Full Title & Use Italics
 - Use colon (:) for Clarity
 - *Novel: A Forum on Fiction*
- Give Volume and Issue Numbers
 - Example – 16.3 = Volume 16, Issue 3
 - Note – If Missing – Give What You Can Find
- Use Year Only for Scholarly Articles
- Page Numbers for Full Article - PDF Only

Title: Jackson's 'The Lottery'

Find More Like This

Author(s): Cervo, Nathan

Source: Explicator (Expl) 1992 Spring; 50 (3): 183-85. [Journal Detail]

Peer Reviewed: Yes

ISSN: 0014-4940

General Subject Areas: Subject Literature: American literature; Period: 1900-1999; Primary Subject Author: Jackson, Shirley (1919-1965); Primary Subject Work: The Lottery (1949); Genre: short story;

Subject Terms: treatment of scapegoat; relationship to Christ

Document Information: Publication Type: journal article Language of Publication: English Update Code: 199201 Sequence Numbers: 1992-1-9292

Accession Number: 1992026292

Persistent link to this record: http://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=1992026292&site=ehost-live

Database: MLA International Bibliography

Full Text Database: Academic Search Premier

View Links: Check LinkSource for full text

Database Citation – Step 3

Cervo, Nathan. “Jackson’s ‘The Lottery’.”
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Database Article – Step 4

Database Name

- Use the Full-Text Database
- See Example – Do NOT Use “MLA” Here
- If Only Given One – “Database” – Use That

Medium

- For online databases, use “Web.”

Date Printed or Viewed (when you got it)

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Database:	MLA International Bibliography	
Full Text Database:	Academic Search Premier	
View Links:	Check LinkSource for full text	

Database Citation – Completed

Cervo, Nathan. “Jackson’s ‘The Lottery’.”
Explicator 50.3 (1992): 183-85.
Academic Search Premier. Web.
22 Nov. 2006.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Article: Example

From a Library Database (5.6.4):

MacDonald, Edgar. “‘The Vampire,’ a First Story by Cabell.” *Southern Literary Journal* 29.1 (1996): 46-55. *Academic Search Premier*. Web. 18 Jan. 2006.

MLA - Fifth Example

WEBSITES

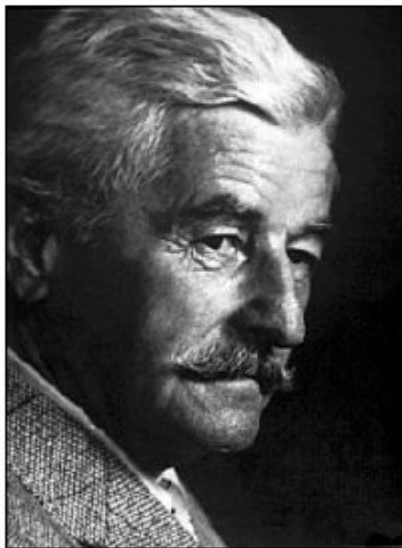
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 - [Absalom, Absalom!](#)



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William Faulkner

William Faulkner

The man himself never stood taller than five feet, six inches tall, but in the realm of American literature, William Faulkner is a giant. More than simply a renowned Mississippi writer, the Nobel Prize-winning novelist and short story writer is acclaimed throughout the world as one of the twentieth century's greatest writers, one who transformed his "postage stamp" of native soil into an apocryphal setting in which he explored, articulated, and challenged "the old verities and truths of the heart." During what is generally considered his period of greatest artistic achievement, from *The Sound and the Fury* in 1929 to *Go Down, Moses* in 1942, Faulkner accomplished in a little over a decade more artistically than most writers accomplish over a lifetime of writing. It is one of the more remarkable feats of American literature, how a young man who never graduated from high school, never received a college degree, living in a small town in the poorest state in the nation, all the while balancing a growing family of dependents and impending financial ruin, could during the Great Depression write a series of novels all set in the same small Southern county — novels that include *As I Lay Dying*, *Light in August*, and above all, *Absalom, Absalom!* — that would one day be recognized as among the greatest novels ever written by an American.

The Early Years

William Cuthbert Faulkner (as his name was then spelled) was born on September 25, 1897, in New Albany, Mississippi, the first of four sons born to Murray and Maud Butler Faulkner. He was named

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his grandchildren by his two step-children and biological daughter. The novel, published in June 1962, would posthumously earn for Faulkner his second Pulitzer Prize for fiction.

In January of that year, Faulkner suffered another fall from a horse, forcing yet another hospital stay. In April, he again visited West Point with his wife, daughter, and son-in-law, and the following month in New York, fellow Mississippi writer [Eudora Welty](#) presented Faulkner with the Gold Medal for Fiction awarded by the American Academy of Arts and Letters.

On June 17, Faulkner was again injured by a fall from a horse. In constant pain now, he signaled something was wrong when he asked on July 5 to be taken to Wright's Sanatorium in Byhalia. Though he had been a patient there many times, he had always been taken there before against his will. His nephew, Jimmy, and Estelle accompanied him on the 65-mile trip to Byhalia, where he was admitted at 6 p.m. Less than eight hours later, at about 1:30 a.m. on July 6, 1962 — the Old Colonel's birthday — his heart stopped, and though the doctor on duty applied external heart massage for forty-five minutes, he could not resuscitate him. William Faulkner was dead of a heart attack at the age of 64.

He was buried on July 7 at St. Peter's Cemetery in Oxford. As calls of condolence came upon the family from around the world and the press — including novelist William Styron, who covered the funeral for *Life* magazine — clamored for answers to their questions from family members, a family representative relayed to them a message from the family: "Until he's buried he belongs to the family. After that, he belongs to the world."

—[John B. Padgett](#)

For more information on Faulkner, including commentaries on individual works, family genealogies, a character and place name glossary, bibliographies of criticism, a map and description of Faulkner sites in Oxford, and other information resources, visit [William Faulkner on the Web](#), which is maintained by the author of this article.



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Faulkner's last studio portraits were made by Jack Cofield, J.R. Cofield's son, on March 20, 1962.



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Faulkner was buried in St. Peter's Cemetery in Oxford on July 7, 1962. ([Click for larger view](#))

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Important Note

The new edition (2009) of the MLA handbook has made many changes in how to cite websites. However, there are still a few extra rules that are not shown with these examples. Please be sure to look over section 5.6 when citing any type of online/electronic resource, and always ask if you have any questions.

Website – Step 1

Author/Authors

- First Person: Last Name, Then First Name
 - Johnson, Marie
- Second/Others: First and Last Name
 - Smith, Paul, and Diane Reed
- Just the Name (except for “Jr.” or “IV”)
- More Than Three, Can Use First & “et al.”
- Not All Sites Have Authors
- Do NOT Use Groups as Authors

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Faulkner's last studio portraits were made by Jack Cofield, J.R. Cofield's son, on March 20, 1962.



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Faulkner was buried in St. Peter's Cemetery in Oxford on July 7, 1962. ([Click for larger view](#))

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Padgett, John B.

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Title of Page or Section Used

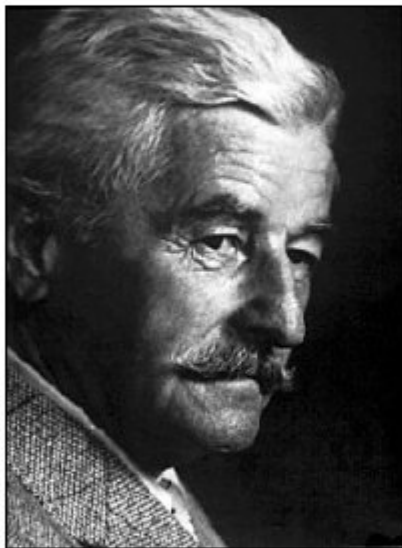
- Give Full Title
- Use Quotation Marks (“
- Use Single Quotes (‘) If Needed
 - “Daddy” (not needed)
 - “Sylvia Plath’s ‘Daddy’” (needed)
- Use Italics When Needed
 - “Studying *Little Women*” (needed)
 - *Frankenstein* (needed)

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William Faulkner



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William Faulkner

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Padgett, John B. “William Faulkner.”

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- Give Full Title of Site & Use Italics
 - Use Title Of The Whole Site
- Give Version, if Available
 - Edition or Version; Put Between Title & Sponsor
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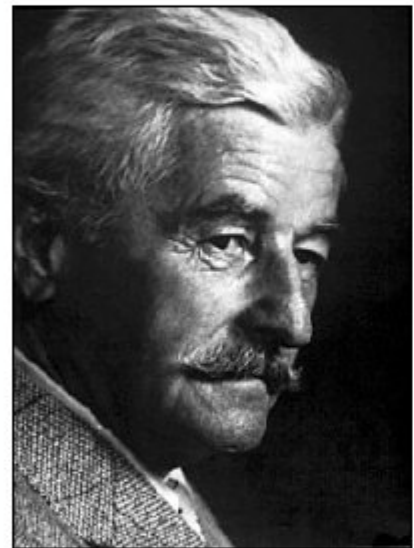
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Website Citation – Step 3

Padgett, John B. “William Faulkner.” *The Mississippi Writers Page*. Dept. of English, U of Mississippi,

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Website – Step 4

Website Information (Part 2)


- Use Most Recent Date
 - Look For Date Updated
 - If Not, Use Date Created; If None, Use “n.d.”
 - Give Full Date, As Much As There Is
- Medium
 - For websites, use “Web.”
- Date Printed or Viewed (when you got it)
- Only Give URL If Asked or Hard to Find

Arnold LeDoux Library | MWP: William Faulkner (1... X

with his nephew, Jimmy, and Estelle accompanied him on the 65-mile trip to Bynona, where he was admitted at 6 p.m. Less than eight hours later, at about 1:30 a.m. on July 6, 1962 — the Old Colonel's birthday — his heart stopped, and though the doctor on duty applied external heart massage for forty-five minutes, he could not resuscitate him. William Faulkner was dead of a heart attack at the age of 64.


He was buried on July 7 at St. Peter's Cemetery in Oxford. As calls of condolence came upon the family from around the world and the press — including novelist William Styron, who covered the funeral for *Life* magazine — clamored for answers to their questions from family members, a family representative relayed to them a message from the family: "Until he's buried he belongs to the family. After that, he belongs to the world."


—[John B. Padgett](#)



© The Cofield Collection
Faulkner was buried in St. Peter's Cemetery in Oxford on July 7, 1962. ([Click for larger view](#))

For more information on Faulkner, including commentaries on individual works, family genealogies, a character and place name glossary, bibliographies of criticism, a map and description of Faulkner sites in Oxford, and other information resources, visit [William Faulkner on the Web](#), which is maintained by the author of this article.

Publications by Faulkner 


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-- Articles Now Available -- 

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[Send comments to mwp@olemiss.edu](mailto:mwp@olemiss.edu)

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Website Citation – Completed

Padgett, John B. “William Faulkner.” *The Mississippi Writers Page*. Dept. of English, U of Mississippi, 11 Nov. 2008. Web. 4 June 2009.

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(Roughly 5 Spaces)

Websites: More Examples

Online Only (5.6.2.b):

Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." *CNN.com*. Cable News Network, 19 Mar. 2007. Web. 15 May 2008.

Online Based on Print Source (5.6.2.c):

Whittier, John G. "A Prayer." *The Freedmen's Book*. Ed. L. Maria Child. Boston, 1866. 178. *Google Book Search*. Web. 15 May 2008.

MLA - Extra Section

Citing INSIDE The Paper

In-Text Citations

- Two Kinds
 - Direct & Indirect
 - Parts: Author & Page Number
 - No Page Numbers if Citing Whole Work
- Direct – their ideas AND their words
 - Must Use Quotation Marks or Block Spacing
- Indirect – their ideas IN your words
 - No Marks Needed, But Still Must Cite
- See Chapter 6 (& 3.7) for More Information

Examples

- All Together/Author Not Mentioned
 - She argued that “Johnson needed space, not getting started until fifty pages or more” (Smith 6).
 - Another critic (Smith 3-24) examined his longer works.
- Split/Author Mentioned
 - Smith argued that “Johnson needed space, not getting started until fifty pages or more” (6).
 - Smith examined his longer works (3-24).
- Whole Work Used
 - Martha Smith was the first to study him as a writer.
 - Similar studies are included in Smith’s *Writing Fools*.

But Mine Isn't Like That

- No Page Numbers
 - (Harris, par. 5) OR (par. 5); Committee (sec. 7)
 - If Nothing Used/Given in Source, Cite Without
- No Author
 - her choice of words (“Puns Abound”)
 - Blue City described his house as “inspired” (2).
- Multiple Authors – Same as Works Cited
- Volume Numbers Included - (4: 206-10)
 - Only If Cited Set (5 vols); Unneeded for (Vol. 4)

Slides Created
October 27 - December 6, 2006

Last Updated
June 9, 2009

Please note that these are basic examples. There are many different types of resources. Check with the manual, your professor, or a librarian if you have any questions.