

MLA Referencing Guide: LUX Journal

Please visit OWLPurdue for more information:
<https://owl.english.purdue.edu/owl/resource/747/05/>

In-Text Citations

The MLA referencing system uses parenthetic referencing, not footnotes. The reference should appear in brackets at the end of the sentence, before the full-stop.

There are a number of variations of how the reference may appear in the text:

(1) The author's name is used in the sentence and so it is only necessary to include a page number in the parenthetic citation:

Jacques Derrida states that "what is supplementary is in reality *différance*, the operation of differing which at one and the same time both fissures and retards presence" (88).

(2) If the author's name is not included within the sentence then this must be located in the citation:

Therefore, we find that "what is supplementary is in reality *différance*, the operation of differing which at one and the same time both fissures and retards presence" (Derrida 88).

Please note that there is no comma (or any other punctuation) between the name and the page number.

(3) If you are using more than one work by a single author, then include the short form of the title in the citation.

Either:

In "Speech and Phenomena," Derrida argues that "what is supplementary is in reality *différance*, the operation of differing which at one and the same time both fissures and retards presence" (88).

Or:

Therefore, we find that "what is supplementary is in reality *différance*, the operation of differing which at one and the same time both fissures and retards presence" (Derrida, "Speech and Phenomena" 88).

Please note that there is no comma between the essay title and the page number, but there is a comma between the author's name and essay title.

(4) Finally, if you are looking at two authors that share the same name, make sure you make the distinction clear in your parenthetic referencing with either the use of an first initial or full name:

(K. Jackson 27) and (R. Jackson 43).

(Rowena Jackson 43) and (Robert Jackson 241).

Works Cited

The works cited should appear at the end of the essay, beginning on a separate page and titled “Works Cited”.

This is not a bibliography and only includes works cited parenthetically within the text. If you feel it necessary to list works you have looked at but not directly used in your essay, you may wish to include a “Works Consulted” page using the same format.

Works should be listed in alphabetical order, according to the author’s surname.

The 8th edition of MLA does not include the location of the publisher (as you will see in the examples below).

Please find below instructions/ examples for formatting works cited. Please take note of the way punctuation is used.

Books (one author): Surname, First name. *Title*. Publisher, Date.

Jackson, Rosemary. *Fantasy: The Literature of Subversion*. Methuen, 1981.

Books (two authors): Surname, First name, and Second author’s name. *Title*. Publisher, Date.

NB/ After the first author, all subsequent authors names should be in full, with the first name appearing first.

Gaiman, Neil, and Charles Vess. *Stardust: Being a Romance within the Realms of Faerie*. DC Comics, 1998.

Books (translated): Surname, First name. *Title*. Translated by Translator’s Name, Publisher, Date.

Kristeva, Julie. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez, Columbia UP, 1982.

NB/ If the Publisher is a University Press, abbreviate to UP or U of Edinburgh P.

Books (edited): Surname, First name, editor. *Title*. Publisher, Date.

NB/ Pluralise “editors” if appropriate.

Martineau, Jane, editor. *Victorian Fairy Painting*. Merrell Holberton, 1997.

Articles: Surname, First name. “Title.” *Journal title*, vol. x, no. x, Date, page numbers. *Journal’s Host Site*, doi/website address.

Atzmon, Leslie. “Arthur Rackham’s Phrenological Landscape: In-betweens, Goblins, and Femme Fatales.” *Design Issues*, vol. 18, no. 4, 2002, pp. 64-83. *JSTOR*, <http://www.jstor.org/stable/1511980>.

Book chapters/ essays: Surname, First name. "Chapter Title." *Book title*, edited by Editor's names, Publisher, Date, Page numbers.

Marin, Louis. "The Frontiers of Utopia." *Utopias and the Millennium*, edited by Krishan Kumar and Stephan Bann, Reaktion Books, 1993, pp. 7-16.

Films: *Film title*. Directed by Director's name, Production company, Date.

Avatar. Directed by James Cameron, 20th Century Fox, 2010.

NB/ There a number of different variations of how you may wish to format citations of films. Please go to the OWLPurdue site to find out more (link at end of page).

Websites: Surname, First name (if available). *Title*. Publisher (if available), Date published (if available). Website address, date accessed.

Coover, Robert. *Literary Hypertext: The Passing of the Golden Age*. 29 Oct 1999. http://nickm.com/vox/golden_age.html, accessed on 12 Aug 2014.

Online videos: Uploader. "Video's Title." Publisher, Date published. Website address, date accessed.

DreamWorksTV. "Rise of the Guardians – Meet the Tooth Fairy." YouTube, 1 Nov 2012. <https://www.youtube.com/watch?v=AkS5VXE7wE>, accessed on 15 Aug 2014.

Overall Format (some final pointers):

All works in your works cited should be double spaced and use a hanging indent of 1.27cm. To find hanging indent, go to "Paragraphing" in Word and select "Hanging" instead of "First Line" (which is where you usually format paragraph indents).

Works should thus appear like so:

Dillon, Sarah. *The Palimpsest: Literature, Criticism, Theory*. Continuum, 2007.
Doob, Penelope Reed. *The Idea of the Labyrinth: from Classical Antiquity through the Middle Ages*. Cornell University Press, 1990.

If including multiple works forgo the author's name after the first work, and instead use "———" (three dashes and a full-stop) before the title. List the works in alphabetical order according to title.

Example:

Derrida, Jacques. "Differance." *Speech and Phenomena: And Other Essays on Husserl's Theory of Signs*, translated by David B. Allison, Northwestern University, 1973, pp. 129-60.

———. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak, The John Hopkins University, 1976.

———. “Speech and Phenomena: Introduction to the Problem of Signs in Husserl’s Phenomenology.” *Speech and Phenomena: And Other Essays on Husserl’s Theory of Signs*, translated by David B. Allison, Northwestern University, 1973, pp. 1-104.

Please visit OWLPurdue for more information:
<https://owl.english.purdue.edu/owl/resource/747/05/>

Sample of a Works Cited:

Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Routledge, 2002.

Gaiman, Neil, and Charles Vess. “A Midsummer Night’s Dream.” *The Sandman: Dream Country*, DC Comics, 1995, pp. 62-86.

———. *Stardust: Being a Romance within the Realms of Faerie*. DC Comics, 1998.

Gavela-Ramos, Yvonne. “Monstrosity and the fairy-tale tradition in *El Laberinto del fauno* and *Camino*.” *Studies in Hispanic Cinema*, vol. 9, no. 1, 2012, pp. 3-18. *Ingenta Connect*, doi: 10.1386/shci.9.1.3_1.

Genette, Gérard. *Palimpsests: Literature in the Second Degree*. Translated by Channa Newsham and Claude Doubinsky, U of Nebraska P, 1982.

Hamilton, Natalie. “The A-Mazing House: The Labyrinth as Theme and Form in Mark Z. Danielewski’s *House of Leaves*.” *Critique: Studies in Contemporary Fiction*, vol. 50, no. 1, 2008, pp. 3-16. *Taylor & Francis Online*, doi: 10.3200/CRIT.50.1.3-16.