

## **BIBLIOGRAPHY**

Bibliographical references of all the works cited in the paper are to be listed at the end of the paper in alphabetical order by the first author's last name and should follow the examples given below. Please do not abbreviate journal titles.

### **Books:**

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### **Journals/Newspapers**

Please note that the journal's issue number (if any) should come next to the volume number with a prefixed "/". For eg. Vol. 13, No. 2, of *Tesol Quaterly* would come as *Tesol Quaterly*, 13/2, 52-55.

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- Moore, R., & Gillis, T. 2004. Transforming communities: Community journalism in Africa. *Transformations*, 12/10, 25-36. 10 Jul 2005. Available online: <[http://transformations/cqu.edu.au/journal/issue\\_10/article\\_06.shtml](http://transformations/cqu.edu.au/journal/issue_10/article_06.shtml)>.
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### **Online sources (basic format)**

- Authors or editors names. Date of posting/revision (only year). Name of the website, database, project, book article (usually seen at the left hand corner of the browser). Name of institution/organisation affiliated with the site/publisher's info (sometimes found in copyright statements). Day, month of posting. Date you accessed the site. Available online: <electronic address>.

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- 2) For stressing a word in double quotation

## ENDNOTES

Author (first name and then last), article (if any), book, translator or editor, publisher, country, year, pages or chapters.

1. S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art: With a Critical Text and Translation of the Poetics*, Dover Publications, New York, 1951, pp. 122-23.
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6. T. S. Eliot, op. cit., p. 185.
7. T. S. Eliot, *The Perfect Critic*, Faber & Faber, London, 1978, p. 134.
8. T. S. Eliot, *Knowledge and Experience in the Philosophy of F. H. Bradley*, Faber & Faber, London, 1964, p. 134.
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10. T. S. Eliot, *The Perfect Critic*, op. cit., pp. 167-168.
11. T. S. Eliot, *Knowledge and Experience in the Philosophy of F. H. Bradley*, op. cit., p. 81.
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13. Seathl, A simple philosophy, *Contemporary English: An Anthology for Undergraduates — I*, edited by Chandra Mohan et al., OUP, 1991, p.10. Hereafter cited as SP.

## USE OF ITALICS

- 1) Use italic type to emphasize words in running text. However, its use should also be limited. Bold and underline type should be avoided.
- 2) It should also be used for the titles of:
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  - d) Plays: *Waiting for Godot*, *Long Day's Journey Into Night*
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  - f) Cinema: *Slingblade*, *Shine*, *The Invisible Man*
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  - h) Artworks: *the Venus de Milo*, *Whistler's The Artist's Mother*
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  - k) Pamphlets: *New Developments in AIDS Research*
- 3) Foreign words should also come in italic:

Eg: This limitation occurs because of his relation with the five attributes of *kâla* (time), *kalâ* (limited creativity), *nitayi* (destiny), *râga* (attachment) and *avidyâ*
- 4) It may be used when words are used as words  
Eg: The word *basically* is often unnecessary and should be removed
- 5) Finally, it should be used for social, cultural, political, historical organisations, parties, groups, programmes, societies, movements etc. For example:
  - For launching the *Every Village a Knowledge Centre* movement.
  - *Akshaya*, the project begun by the Kerala Government
  - The *eSwasthya* project by Bihar Institute of Economic, Microsoft's *Unlimited Potential* is a global program
  - *Dalit Mahasabha*, *Rashtriya Sanyukt Sangh*, *Rashtriya Mazdoor Ekta Party*, *Rashtriya Manav Kalyan Sangh*,

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