##### Przypisy

**Przypisy umieszczamy na tej samej stronie, na której znajduje się tekst pracy. W przypisach umieszczamy istotne informacje, które z różnych powodów nie powinny się znaleźć w tekście głównym (stanowią dodatkową informację, objaśniają skrót, termin, stanowią odniesienie, etc.). Głównym powodem nieumieszczenia informacji w tekście jest jej drugorzędność, lub, najczęściej, chęć uniknięcia sytuacji, w której ta właśnie dodatkowa informacja ‘rozwlekałaby’ niejako myśl główną.**

**Przykłady:**

**1.** On the other hand, he is often considered to be a Georgian poet[[1]](#footnote-1), regardless of the fact that his poems were not included in Edward Marsh’s anthologies of Georgian poetry published between 1912 and 1922. A number of literary critics, however, seem reluctant to accept such a label[[2]](#footnote-2), and claim that Thomas’s poetry is not really a part of the final phase of poetic deterioration, as represented by the Georgian poetry.

**2.** Katharine Tynan (1858 – 1931, married name Katharine Hinkson)[[3]](#footnote-3) was one of those literary personages whose output, however prolific, is far too often forgotten or neglected. During her life she published an impressive number of poems, novels, autobiographical works, and many others[[4]](#footnote-4) .

**3.** One more example worth mentioning, much as rare as Sitwell’s and Brittain’s poems, is Mina Loy’s[[5]](#footnote-5) “Der Blinde Junge”.

**4.** To do justice to Marsh’s anthology, one has to admit that it was relatively representative[[6]](#footnote-6) and mirrored the poetic scene of the time.

**5.** Secondly, the work was extremely dangerous, and there were a lot of casualties among women, who died because of explosions, as well as TNT[[7]](#footnote-7) poisoning (Roberts 1999: 80).

*Oznaczanie cytatów*

**Gdy cytat jest krótki, zostaje wpleciony w tekst (w cudzysłowie) i zakończony następującą informacją: (nazwisko autora rok wydania: strona). Jeśli nazwisko autora pojawia się przed cytatem (patrz przykład poniżej), wpisujemy tylko rok i stronę:**

 Students need to be made aware that their own subjective responses are valid precisely because as Kramsch points out, by their very nature, ‘texts encourage one to enter the writer’s subjective world view’ (1993:122).

**Jeżeli cytat jest podany słowami autora pracy, stosujemy te same zasady, ale bez użycia cudzysłowu:**

And post-reading activities might involve writing a paraphrase or personal response, improving on a given but somewhat inaccurate paraphrase or perhaps choosing the best paraphrase from a list of three or four provided by the teacher (Maley and Moulding 1985: 138).

**Cytaty dłuższe umieszczamy jako oddzielny fragment tekstu (bez użycia cudzysłowu) i zawężamy akapit. Oczywiście cytat taki musi być wprowadzony i omówiony:**

The Georgian poets themselves were often victims of a variety of platitudes and stereotypes, which referred to their style of living as much as to their poetry. Scannell lists some of the typical traits attributed to the Georgians:

It was believed that the typical Georgian wore hairy tweeds, drank beer,played cricket and went for weekend rambles in the Home Counties and returned to his urban or suburban home to write mechanical little verses with pianola rhythms about Beauty, Love, and the holiness of Nature. (1963: 5)

This belief, however, did not easily translate into reality, for as a group of poets the Georgians were not at all homogenous, so any oversimplification in the definition may lead to a false and misleading picture.

**Jeżeli cytujemy tę samą pozycję kilka razy bez innego cytatu pomiędzy cytatami z tego samego źródła, przy kolejnych cytowanych fragmentach wystarczy podać stronę:**

Graves rejects any form of heroism, and prefers to present “... the heroic antihero ...” (Kirkham 1969: 94), which in itself is yet another idiosyncratic juxtaposition. Robert Graves does not revisit the war but undertakes an emotional inventory. Yet, he does not position himself as an escapist evading extremes; he believes that “... the poet must go beyond negation to affirm a contrary reality” (270).

The core of Graves’s war poetry, then, is grounded on negation and affirmation. “Poetry, it is to be inferred, must be written between these two extremes – weighing the poet’s need for detachment against the pressure of intense emotions out of which the poem originates” (99).

1. See Reeves (1968), and Parker (1999), who devotes a whole chapter to Thomas. See also Press (1971), who claims that the best assets of Thomas’s poetry ‘… are precisely the virtues which most of the Georgians aimed at, but seldom achieved.’ (Press 1971: 115). [↑](#footnote-ref-1)
2. See, for example, Hobsbaum (1981) or Barker (1987). See also Ross (1967), who makes hardly any reference to Thomas. [↑](#footnote-ref-2)
3. For more biographical details see, for example, Colman (1996: 219 – 228). [↑](#footnote-ref-3)
4. Various sources estimate her publications between 150 to 170. Her best collection of poems *Ballads and Lyrics* was published in 1891 (Tynan , Katharine. *Ballads and Lyrics*. London: Kegan Paul, Trench, Trübner & Co.). [↑](#footnote-ref-4)
5. Born in London, Loy moved to the States in 1916, where she pursued her main interests, that is visual arts. Although she was also an avant-garde poet, she was predominantly an artist, and writing was a marginal part of her creative realm. See, for example, MacLeod (1999: 207). [↑](#footnote-ref-5)
6. Even if it one agrees with Read’s statement that ‘the Georgians, with Rupert Brooke and Lascelles Abercrombie at their head, had only given a fresh coat of paint to the creaking Pegasus.’ (1939: 359), one still cannot deny that the Georgians managed to fill the poetic gap of the period. [↑](#footnote-ref-6)
7. Short for trinitrotoluene, a powerful solid explosive. TNT is made up of the chemical elements nitrogen, hydrogen, carbon, and oxygen. [↑](#footnote-ref-7)