Integrating Quotations

This handout provides a basic guide to quoting sources. Of course, every quotation should be followed by a citation. For guidance on citation, consult your Fachbereich's stylesheet or visit the [Purdue Online Writing Lab](#) for open-access guides to common citation styles like MLA, APA, and Chicago.

Basic Principles to Follow When Quoting

We quote sources directly (as opposed to summarizing or paraphrasing them) when we cannot say a phrase or an idea better ourselves, or when it's important to reproduce the original text (as when we quote literature). It is important when quoting to not let the cited material overpower your voice and ideas and to smoothly integrate outside text into the flow of your writing. The following principles, from Harvey (1995), will help you do this:

- **Only quote what is necessary.** Quote only one sentence or key phrases connected by summary as often as possible. Overly long or unnecessary block quotations give the impression that you haven't properly considered the material or that you are padding the length of your paper.
- **Make sure quotations flow smoothly within the syntax of your sentences.** Do this by writing your sentences to fit the grammar of the quotations, or by making slight adjustments to verb tense and pronouns. If you make these small changes, use brackets [] around the altered word. If you eliminate words, use an ellipsis (...) to indicate this.
- **Provide necessary context for understanding the quotation in its lead-in.** In addition to orienting information like the author's name and background, the lead-in should indicate *how the quoted material is being used to support your argument.*

Writing the Lead-In

You can introduce and properly contextualize quotations smoothly by using one of the following syntactical constructions (Wepler 2012):

• **Verb and comma** (most common)	As Tessa Hadley **puts it**, "the novel is emptied of any significant life outside the Ververs' rarified oxygen tent, pitched at the pinnacle of social amenity and exempt from all the ordinary pains and mess of material struggle" (144).
• **Introductory phrase**	**However, her motivations for making the match, at least to the Prince, are oblique, and** "he could scarce see what she had made [his marriage] for unless she too was perversely romantic" (39-40).

- **Subordination using "that"**

Adam has already realized, in the moment Maggie becomes an object to him, **that** "others had become aware" that there was now "room for others" in his "personal precinct" besides Maggie (138).

- **Introduction and colon**

In the introduction to his book on intersubjectivity, Nick Crossley offers a definition of an intersubjective social ontology that fits James's: it constitutes a "human subjectivity that is not, in essence, a private 'inner world' which is divorced from the outer (material) world," but one that "consists in the worldly praxes of sensuous, embodied beings and that it is therefore public and intersubjective" (Crossley 24).

- **Interrupted quotation** (less common)

"We see very few persons in The Golden Bowl," **James writes in the preface to the New York edition,** "but the scheme of the book, to make up for that, is that we shall really see about as much of them as a coherent literary form permits" (6).

Works Cited:

Crane, Carly: "What is the point of the Assinghams? A Study of Intersubjectivity and Readership in Henry James's The Golden Bowl. *Student term paper.*

Harvey, Gordon: Writing with Sources: A Guide for Harvard Students. Cambridge 1995.

Wepler, Ryan: "Working with Quotations: The Lead-In." A handout from the Yale Writing Center. 2012. www.yale.edu/writing.

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