SAA 'Quoting Shakespeare' seminar, Thursday, 28 March 2013
Organiser: Kate Rumbold, University of Birmingham (k.l.rumbold@bham.ac.uk)

What role has quotation played in Shakespeare's reception? How has selective quotation, from seventeenth-century commonplacing to twenty-first-century advertising, shaped Shakespeare's image? Is there any connection between Shakespeare's proverbial borrowings and the fragments admired as his `beauties' or `wisdom'? What is it about Shakespeare's language that invites extraction? Topics might include allusion and intertextuality; creative misquotation in popular culture; critical and pedagogical quotation practices; and digital technology's potential both for changing, and understanding, the way Shakespeare quotations work in the world.

Quotation, allusion and reconstruction: reworking Shakespeare's words in literature and culture

Kristin Denslow (University of Florida):
'The Repetition, Quotation, and the Uncanny in Ernst Lubitsch's *To Be or Not To Be*'
Peter Kirwan (University of Nottingham):
'Recognition and/or Restriction? Working within Shakespeare in Paul Griffiths's *let me tell you* and Ben Power's *A Tender Thing*'
Sarah Olive (University of York):
'Giving appropriation thematic bite: quoting *Troilus and Cressida* in the *Lewis* episode "Generation of Vipers"'
Jimmy Newlin (University of Florida):
'Display and Recognition in *King Lear* and Lacan'

Remediating Shakespeare: quotation in cartoons, graphic novels and animations

Kate Harvey (Trinity College Dublin):
'After School Shakespeare: Misquotation, Mistranslation, and Not-Schoolwork'
Mike Jensen (Shakespeare Newsletter):
'Krazy quotes the Bard: how George Herriman used Shakespeare'
Toby Malone (University of Waterloo):
'Shakespeare Cited/Sited/Recited: *Kill Shakespeare* and the Winter of Hamlet's Discontent'

Compilation and quotation practices, historical and contemporary

Doug Bruster (University of Texas at Austin):
'Quoting Shakespeare circa 1600'
Sayre Greenfield (University of Pittsburgh at Greensburg):
'Collated Close Reading and the Memology of *Hamlet*'
Clare Kinney (University of Virginia):
'"Important Quotations Explained": the SparkNotes Digest and the Student Consumer'
Kevin L. Petersen (University of Massachusetts, Lowell):
'Sententiae in *The Rape of Lucrece*'
Daniel Pollack-Pelzner (Linfield College):
'Wodehouse and Guildenstern: The Shakespeare Burlesque'

Abstracts

Quotation, allusion and reconstruction: reworking Shakespeare's words in literature and culture

Kristin Denslow (University of Florida):
'The Repetition, Quotation, and the Uncanny in Ernst Lubitsch's *To Be or Not To Be*'
Ernst Lubitsch's *To Be or Not To Be* (1942) not only takes the Shakespearean line for its title but also embeds the lines throughout the film. The repetition of 'To be or not to be...' within the film suggests that the presence of the Shakespearean quotation can function as the uncanny. The recontextualization of a quotation dismembers the 'original' context from which the quote is taken, then reanimates it in a new body. By tearing the quote from *Hamlet* from its context, Lubitsch simultaneously distances himself from and connects himself to the Shakespearean text. In addition to appropriating lines from both *Hamlet* and *Merchant of Venice*, the film also brings back an imagined yet unperformed play, Gestapo. The tension and repetition of these three plays brings the uncanniness of quotation to the foreground; the quotation - like the uncanny - registers as both familiar (through the recall of citations) and hidden (through the displacement or confusion of citations).

Peter Kirwan (University of Nottingham):
'Recognition and/or Restriction? Working within Shakespeare in Paul Griffiths's *let me tell you* and Ben Power's *A Tender Thing*'

While studies of the Shakespearean 'quotation' have tended to focus on the authority and appropriation of the discrete, recognisable Shakespearean soundbite, this paper addresses a different kind of text similarly in thrall to notions of a Shakespearean original. Paul Griffiths's 2009 novel *let me tell you* and Ben Power's 2010 play *A Tender Thing* draw (almost) their entire corpora from the words spoken respectively by Ophelia in 'Hamlet' and the cast of 'Romeo and Juliet'. As the adaptations respond to their sources while generating new texts, this paper interrogates the principles within which Shakespeare re-quotes Shakespeare and other works, dispersing the authority of both 'Shakespeare' and the author/compilers and destabilising the authorising relationships of the intertexts.

Sarah Olive (University of York):
'Giving appropriation thematic bite: quoting *Troilus and Cressida* in the *Lewis* episode "Generation of Vipers"'

Jimmy Newlin (University of Florida):
'Display and Recognition in *King Lear* and Lacan'
In this paper, I argue that Jacques Lacan's reading of *King Lear* in the seventh seminar is a pivotal moment in his body of thought, despite the briefness of those remarks. Lacan's reading of Lear both fulfils and complicates the better-known reading of Hamlet from the sixth seminar, and raises valuable questions about the relation of analyzing clinical and literary subjects.

Remediating Shakespeare: quotation in cartoons, graphic novels and animations

Kate Harvey (Trinity College Dublin):
'After School Shakespeare: Misquotation, Mistranslation, and Not-Schoolwork'

This paper considers the uses of Shakespeare quotation in five animated shorts which aired in the United States in the 1990s as part of 'after school' programming blocks: 'To Babs or Not to Babs', a *Tiny Toon Adventures* cartoon in which an increasingly desperate Babs Bunny auditions for William Shakespeare; three cartoons from *Animaniacs* ('A Midsummer Night's Dream', 'Alas, Poor Skullhead, and 'MacBeth') in which a Shakespeare scene is presented and translated into modern English; and 'The Melancholy Brain', a *Pinky and the Brain* cartoon in which the title characters intervene in the plot of *Hamlet* in a bid to take over Denmark. Each of these cartoons explicitly positions Shakespeare in opposition to the school environment from which the implied viewer has just returned, through misquotation and creative translation. When these cartoons quote, misquote, mistranslate, and reinterpret Shakespeare's words, I argue, they draw attention to the ubiquity of these practices and in so doing simultaneously acknowledge Shakespeare's cultural dominance and deconstruct the processes by which he is upheld as a signifier for cultural value.

Mike Jensen (Shakespeare Newsletter):
'Krazy quotes the Bard: how George Herriman used Shakespeare'
American comic strip creator George Herriman quoted and paraphrased Shakespeare more often, broadly, vigorously, and for a longer period that any of his colleagues, but his work is underknown amongst Shakespeareans today. This paper introduces Herriman to the scholarly community by looking at a range of his quotations and, more often, paraphrases over several decades, particularly noting the ways that he used Shakespeare, the effects of the quotations and paraphrases on the stories he told, the plays and phrases he used most, and the fact that his Shakespeare references tended to cluster together. There is brief consideration of the way these quotations may have been understood by those who recognized them and those who did not, but no attempt is made to prescribe motives to Herriman since he does not seem to have addressed the issue.

Toby Malone (University of Waterloo):
'Shakespeare Cited/Sited/Recited: *Kill Shakespeare* and the Winter of Hamlet's Discontent'
The *Kill Shakespeare* graphic novel series pits the greatest of Shakespeare's villains (Lady Macbeth, Richard III, Iago) against the canon's most heroic figures (Hamlet, Juliet, Othello), at war for control of Shakespeare's magical quill. While this series relies primarily on comic book tropes for its structure, citational and referential intertextuality shape the world, both overtly and inadvertently. In a world where Hamlet woos Juliet by confessing to be 'fortune's fool', *Kill Shakespeare* blurs the lines between citation as tribute and citation as subversion. This paper speaks to the ways in which Shakespeare is textually cited and geographically sited throughout the *Kill Shakespeare* corpus, and considers the citational implications in the more recent attempts to adapt the series to the stage.

Compilation and quotation practices, historical and contemporary

Doug Bruster (University of Texas at Austin):
'Quoting Shakespeare circa 1600'
The later Elizabethan era was an age of quotation. Quotation functioned as a generalized practice in which ingenuity was applied and displayed, and through which social advancement could be confirmed and, in a few cases, obtained. Because Shakespeare's career bloomed through quotation, it was appropriately the means by which his success was advertised--both by himself

and others. This paper begins by examining the increase in quotation in Shakespeare's middle plays, and traces this practice through the published wit collections which sampled his works circa 1600.

Sayre Greenfield (University of Pittsburgh at Greensburg):
'Collated Close Reading and the Memology of *Hamlet*'
This paper examines how two phrases from *Hamlet* became memes in the eighteenth century, rising to two very different sorts of cultural prominence. Mostly, the early uses of a phrase from *Hamlet* occur over and over in the same genre of writing, as one writer copies the textual echo from another. The phrase 'Something is rotten in the state of Denmark' came into circulation in the 1730s and 40s through political attacks on Robert Walpole, whereas the phrase 'God-like reason,' though less known now, originally spread earlier in the eighteenth century within the limited cultural niche of serious reflective poetry. These phrases succeeded because each developed a specific cultural utility, and a digital humanities method involving collated close reading of texts culled from electronic databases can help us to understand the context of each use and map how such individual uses relate to each other.

Clare Kinney (University of Virginia):
'"Important Quotations Explained": the SparkNotes Digest and the Student Consumer'
This paper explores the version of 'quotation' offered by the SparkNotes website (www.sparknotes.com --originally developed by four Harvard students and acquired by Barnes & Noble in 2001) which offers 'study guides' to the Shakespeare plays most commonly featured in American high school and undergraduate curricula. (The company's slogan is 'When your books and teachers don't make sense, we do.') Along with scene by scene synopses, discussions of main characters and 'themes, motifs and symbols,' the SparkNotes pages offer an additional link for each play to 'Important quotations explained.' On proceeding to that page one finds just four or five 'quotations' from the play, each with a further link to a passage of commentary.

The pre-selection by an anonymous compiler of 'important quotations' for a given play offers a minimalist 21st-century version of the 'framing and gathering' found in early modern commonplace books and implicitly sketches and authorizes, in the excerpts thus privileged and their glosses, a pre-emptive interpretation. At the same time, the SparkNotes site offers links to the operation's 'No Fear Shakespeare' pages which supply a modern paraphrase of the same works, ostensibly presenting the plays 'in the kind of English people actually speak today.' We have rather mixed signals here: the pre-digested, over-determined Shakespeare offered to the student consumer by the 'important quotations' co-exists uneasily within hyperspace with the even more pre-digested Shakespeare of the No Fear Shakespeare pages, where the very process of translation undoes the 'importance' of quotation. The SparkNotes site moreover makes most of its profits by selling space to merchants whose constituency is the youth market and the viewer of the 'important quotations' is barraged by advertisements which embrace and frame the space devoted to those samplings of high culture. The quotations and their accompanying commentaries are reproduced and re-cited within webpages full of contradiction and distraction and interruption in which the very notion of 'importance' dissolves within the global copia of Sparkbabble.

Kevin L. Petersen (University of Massachusetts, Lowell):
'Sententiae in *The Rape of Lucrece*'

My paper considers printed paratexts in Shakespeare's *Rape of Lucrece*. I begin with the simple question, what happens when Shakespeare wants you to quote him, and I attempt to answer that with an analysis of how the printed sententiae of the first edition (1594) work within the poem's narrative. We know the paratexts signal readers to mark significant passages into a commonplace book. But I pursue how Shakespeare complicates the gathering of quotation from commonplaces or historical paradigms; the paratext collaborates with the poem's larger investigation into how quotes from the past are assumed to work as pedagogical resources. Shakespeare instead suggests that knowledge without experience is a liability and emphasizes the constitutive role of the physical in the work of knowing. This is part of a larger project investigating the role of Ovidian poetry in late-Elizabethan England, and in particular its challenge historical paradigms and genealogy when the unsettled royal succession was dangerously looming.

Daniel Pollack-Pelzner (Linfield College):
'Wodehouse and Guildenstern: The Shakespeare Burlesque'
The 20th-century British comic writer P. G. Wodehouse riffs constantly on Shakespeare quotations, particularly in his Jeeves and Wooster novels, where the bumbling narrator jumbles Shakespeare with slang, doubts Shakespearean diction, and credits his own manservant with Shakespeare's lines. The Victorian tradition of Shakespeare burlesque offers a framework for interpreting these quotation practices, since Wodehouse performed in W. S. Gilbert's burlesque, Rosencrantz and Guildenstern, and entertained the burlesque impulse to test the relation between Shakespeare's language and everyday speech. Wodehouse authorizes Shakespeare quotations without naturalizing them, marking the gap between canonical and vernacular quotation.