Quotations and their co(n)texts:
Corpus-based insights into discoursing with *Hamlet*

Sɪxᴛᴀ Qᴜᴀssᴅᴏʀғ◆

Rᴇɢᴜʟᴀ Hᴏʜʟ Tʀɪʟʟɪɴɪ◆

> *Thou comest in such a questionable shape –*
> *Say, why is this? wherefore? what should we do?*
> HAMLET, *Act I, sc. iv.*

Quotations come in many shapes that are questionable indeed. They can be "properly" signalled by quotation marks, or come "incognito"; they can be set off from their surrounding text by layout or syntactical breaks, or be unobtrusively integrated; they may or may not be accompanied by an indication of their source; they may stretch over whole text passages or consist of just one prominent word; they may represent "the text and nothing but the text", or be conflated and modified; they can "come single spies"*,* or "in battalions";[1] they can be lexical or thematic; they can be literal or metonymical – and all these "forms, modes and shapes"[2] are no "either or" characteristics but exist in a multi-dimensional continuum with many degrees of "more or less".

◆ Sixta Quassdorf, *University of Basel.*

◆ Regula Hohl Trillini, *University of Basel.*

1 Cf. King Claudius' weary statement: "When sorrows come, they come not single spies but in battalions." (Act IV, sc. v)

2 Cf. Hamlet discussing appearance and essence. "Tis not alone my inky cloak, good mother, / Nor customary suits of solemn black, […] Together with all forms, moods, shapes of grief, / That can denote me truly" (Act I, sc. ii)

In intertextuality studies, the phenomenon of literary quotation is often seen in terms of "literature fed by literature" and the cultural implications of their referential potential in canonical works are discussed in depth.[3] In such contexts, the potential difficulty of spotting a quotation is obscured because this notion of literary quotation relies on intimate knowledge of the quoted item. Yet this sort of knowledge is not necessarily shared by all members of a speech community, and if it is shared, the extend to which readers or listeners know, for instance, *Hamlet*, will vary. Some might only know the author's name and the title of the play. Others will remember a few more characters, first of all Ophelia. Still others will recognize some salient scenes such as the appearances of the ghost, and enthusiasts will even know text passages by heart.

From a linguistic point of view, quoting is a common practice in human communication.[4] We may quote almost anything we have heard or read if it suits our purpose in almost any communicative situation. Typically, quotes serve to attribute statements to others, to back one's claims in a discussion or in an argument by reference to a higher authority, to narrate in a more lively manner, to use succinct expressions coined by others for the embellishment of one's own text, to play with words, to evoke the quoted context for humorous implications or ironic comments and so forth.

Although the objects of this study are all quotations from a literary text and thus share the one salient property, the source (the empirical data are taken from a database of *Hamlet* quotations collected from fictional as well as non-fictional texts) – their surface appearance is extremely heterogeneous. The question that arises is therefore whether knowledge of the reference text is the only means by which we can identify a quotation or whether clues can be taken from the embedding context. Are there typical markers which invite an addressee to assume that a quotation could have been used? What metalinguistic strategies can be detected? Beginning with a thorough description of their occurrences, this paper discusses variants of such context embeddings with a focus on the surface cues which mark a quotation. The data from the *HyperHamlet* database offer a wide variety of forms and expressions that have been used to perform this communicative act felicitously.

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3 Cf. Barth, Clayton / Rothstein, Genette, Kristeva, Riffaterre and others.
4 Cf. Clark / Geerig, Coulmas, Tuomarla and others.

1. The *HyperHamlet* Database

How wonderful Shakespeare is!
One can always find a phrase in his works for any situation!
D. L. SAYERS[5]

Dorothy Sayers' Miss Climpson describes a phenomenon that has been evolving over roughly three centuries: Shakespeare's growing fame not only as a playwright but also as a phrasemaker. Shakespeare's cultural and linguistic influence on everyday discourse has repeatedly been proclaimed, but concrete systematic evidence of where and how this influence manifests itself has hitherto been lacking. To fill this gap, researchers at the English Department of the University of Basel have been developing a database of quotations from and allusions to Shakespeare's most famous play, *Hamlet*. The *HyperHamlet* website (http://www.hyperhamlet.unibas.ch) was established in 2003 to accommodate the finds of students and staff members who started "hunting" for *Hamlet* references to document the intuitively felt presence of the play also outside the theatre and the classroom. Soon it became obvious that *Hamlet* is all-pervasive – one encounters him in blogs, advertisements, in pop music, TV series, in public speeches, in parodies, in newspapers, in sports reports, in scientific articles and, in both high – and low-brow literature.

This observation is, of course, not new, as the Dorothy Sayers passage implies. What is new, however, is the concept of making the canonical text not the centre of scholarly attention, but using it as the starting point. Its posthumous history is re-conceptualised by tracing its recurrent use in bits and snippets in a variety of contexts and more or less decontextualised settings rather than by listing the explicit contributions of literary criticism and performance reviews or by discussing the circumscribed sub-genre of adaptations and spin-offs. This focus on the micro-textual level – i.e. the surface appearance of *Hamlet* references such as quotations or allusions – opens up space for a much wider view of the Shakespeare / *Hamlet* phenomenon.

The textual analysis of quotation processes requires linguistic know-how, and so the project is based on collaboration between the long-divided disciplines of literary studies and linguistics. The benefits of corpus-based research, which is an established methodology in linguistics, are made available also to literary scholars, and a predominantly literary corpus offers new research possibilities to the linguist. To study the versatility of the linguistic phenomenon QUOTATION is but one possible field of research based on such an annotated corpus.

The *HyperHamlet* database takes the form of a hypertext, in which single lines from *Hamlet* provide clickable access to texts in which they have been quoted since 1600.

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5 Sayers, 55.

The quoting texts are annotated manually. In addition to full bibliographical information, a number of other parameters are glossed. REFERENCE TYPE indicates whether the quoting text replicates a particular line or text passage, or alludes to a character, a scene or the play as a whole. Data subsets such as all references to Polonius or Ophelia's death can be extracted, as can allusions to particular scenes such as the play-in-the-play, or, in the case of line references, all quotations extending over a noun phrase, a verb phrase or a clause respectively. Further glosses concern GENRE, FUNCTION (does the quoted passage appear in the body of a text or as its title?) and INTERTEXTUAL RELATIONSHIPS such as inter-, hyper-, hypo- and metatextuality.[6] Finally, classifies MARKING DEVICES such as typographical marking or the indication of authorship and is the subject of the present study.

To date (December 2007), the open-access website records over 3500 references and it is planned to triple this number by mid-2009. The ratio of unsystematically or even serendipitously retrieved entries means that we cannot aspire to quantitative validity. However, searches through annotated editions, such as Lord Byron's or Charles Dickens' works, together with line-by-line searches in online databases such as Literature Online or the British National Corpus, are also being carried out and will lead to more complete subcorpora. Thus the character of the database will change towards more systematicity in the near future. In terms of balance, a certain asymmetry in favour of literary texts cannot be avoided but is likely to be representative.

2. Quotational Co(n)texts

2.1 Marking for quotation and origin

> *By indirections find directions out.*
> HAMLET, *Act II, sc. i.*

The following section is devoted to the analysis of data with the aim of tracing the signals which operate as cues for the recognition of a certain passage as a quotation. These signals, by the way, do not necessarily mark the quoted string as deriving from a work by William Shakespeare or even from a literary source in general. Linguistic markers vary widely as to ambiguity; sometimes the indicators are mere metalinguistic hints which draw the addressee's attention to the fact that a certain word, or string of words, has to be understood other than in its purely denotative meaning. On the other hand, clear and unambiguous markings for quotation do exist – the vignettes or epigraphs introducing the sections of this paper may serve as an example: The quotation is typographically set off from its context and the source is indicated separately.

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6 Cf. Genette.

A passage from Samuel Taylor Coleridge's essay *The Landing Place* (1818) will serve as an example to demonstrate which recurring markers or cues for quotation are to be found in the cotexts and contexts of our data.

> But Reason cannot exist without Understanding; nor does it or can it manifest itself but in and through the understanding, which in our elder writers is often called discourse, or the discursive faculty, as by Hooker, Lord Bacon, and Hobbes: and an understanding enlightened by reason Shakespeare gives as the contra-distinguishing character of man, under the name discourse of reason. In short, the human understanding possesses two distinct organs, the outward sense, and "the mind's eye" which is reason; wherever we use that phrase (the mind's eye) in its proper sense, and not as a mere synonym of the memory of the fancy.[7]

The quoted *Hamlet* tokens are "mind's eye" and "discourse of reason". The linguistic surface of this passage suggests that Coleridge refers to three lines from the play:

1. It is a mote to trouble the mind's eye. (Act I, sc. i)
2. In my mind's eye, Horatio. (Act I, sc. ii)
3. O, God! a beast, that wants discourse of reason
   Would have mourned longer. (Act I, sc. ii).

In this seemingly straightforward passage, Coleridge marks the extraneous origin in a variety of ways.

First of all, it is not difficult to discern that Coleridge's essay is a scholarly text: many nouns denote abstract concepts, and definitions of the terms used are given. Knowledge about the genre *academic essay* or the semantic frame[8] of *academic writing* will create readerly expectation of finding quotations in this passage since it is an academic convention to refer to antedating scholarly work. Hence we have a case of MARKING BY GENRE. Marking by genre stimulates the predisposition of the reader to expect quotes in the text and is thus an indirect marking device. Indeed, Coleridge does not only use one quotation in that passage, but at least three. This accumulation is another subtle contextual way of making the reader aware that she may expect quotations and even of guiding her towards the source of the quotation since they may (though need not) stem from the same source. Therefore, if the reader has identified one quotation, she might be able to identify the others as well. This is a case of MULTIPLE CUE MARKING. Coleridge makes his quoting context explicit

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7 Coleridge, 156-157. In all following examples, the passages quoted from *Hamlet* are underlined.
8 Cf. Fillmore.

by referring to "our elder writers" and lists Hooker, Lord Bacon, Hobbes and also Shakespeare as sources, i.e. he MARKS BY NAME.

The quotation "discourse of reason" can be unambiguously identified in two ways: "Shakespeare gives as…" mentions the source, i.e. marks by name. The phrases "gives as" and "under the name of" identify the quoted expression as a previously used sequence of words. "Gives as" refers to an earlier event of using that phrase, "under the name of" indicates the metalinguistic status of the expression. Quotations accompanied by such metalinguistic markers are an instance of marking by QUOTATION TAGS. The strong implications of these quoting tags added to the mention of the source make a TYPOGRAPHICAL MARKING superfluous: Coleridge does not put "discourse of reason" in quotations marks.

The term "mind's eye" occurs twice in both *Hamlet* and in the Coleridge passage. This has a double effect: on the one hand, we have another subtle instance – though on a lower level – of multiple cues. On the other hand, the repetition as such implicitly marks this expression as a more or less fixed and current phrasal unit at least in Shakespeare's and Coleridge's vocabulary. The first occurrence of "mind's eye" is set between quotation marks, an instance of typographical marking. However, it is not fully clear whether they mark "mind's eye" as a quotation in the narrow sense, i.e. as words uttered by Shakespeare or any other of the named authors. They might simply mark the metalinguistic use of the phrase. Quotation marks are multifunctional and may therefore be ambiguous – they can attribute verbal sequences to other people or simply mark a special, non-extensional meaning. In any case, they serve as metalinguistic typographical markers.

Coleridge glosses two different meanings of "mind's eye": "reason" and "memory of the fancy". Since these correspond to the two original contexts "to trouble the mind's eye" and "I see him […] in my mind's eye", respectively, it can be assumed that Coleridge's "mind's eye" is indeed a quotation referring to *Hamlet*. The reference to the play is strengthened through semantic parallelism. We have chosen to call this HERMENEUTICAL MARKING. Hermeneutical marking requires knowledge of the quoted text in order to be recognized, and therefore it is actually a disambiguation device rather than an explicit linguistic marker. Nevertheless, disambiguation also contributes to the recognition of quotations and so marks implicitly.

The second occurrence of "mind's eye" is introduced by the quotation tag "wherever we use that phrase".[9] No source is explicitly given; reference is merely

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9 The quoting tag "wherever we use that phrase" also implies that "mind's eye" is used so frequently that the source does no longer matter; the reference to Shakespeare does not contribute to a fuller understanding of the term. The expression is meant to be understood as if it were not a quotation, i.e. it is "used", not "mentioned" in the terms of philosophical logic (cf. Carnap). The term "discourse of reason", however, is "mentioned" as usual for quotations in logic: since it is not a very common expression, Coleridge feels obliged to define the term by its usage in the original Shakespearean context.

made to a general usage of the term. The quotation tag categorises the expression as a frequently-used string of words: it has been pronounced before, it is a quotation of whatever sort. Metalinguistic terms like "under the name of", or "that phrase" mark the quoted item as a unit.

Both *Hamlet* quotations which Coleridge uses are metaphorical expressions and therefore semantically conspicuous to a certain degree.[10] This RHETORICAL MARKING is again a mere hint. At the latest since G. Lakoff's *Metaphors We Live By,* we have known that metaphors are not exclusively used in literary language. Nevertheless metaphors, especially elaborated ones, occur abundantly in literary language and therefore metaphoricity can count as a potential marker for literary quotations, although it is neither a necessary nor a sufficient condition. Moreover, "mind's eye" has euphonic qualities – the repetition of the diphthong /ai/, might make it a better candidate for a poet's word than a possible synonym such as "the soul's eye". Euphony is another instance of rhetorical marking.

2.2 Marking for Quotation I: Deviance

The passage from Coleridge's "The Landing Place" furnishes examples for the most important means of marking for quotation, such as marking by genre, by name, by quotation tags, by typographical devices, by rhetorical means, by hermeneutics and by multiple cues. It does not, however, exhibit MARKING BY DEVIANCE, which will be discussed in the following.

In a recent TV series, a character uses Hamlet's exclamation "Frailty, thy name is woman!" (Act I, sc. ii) to reprimand a colleague:

Vanity, <u>thy name is</u> Hodges![11]

A certain structural salience of this phrase is easily recognized if one knows the original. However, the ARCHAISM "thy" instead of modern "you" also marks the expression as peculiar. Like certain other markers that have been discussed, archaic language is neither a necessary nor a sufficient condition to mark a statement unambiguously as a quotation from an older source. "Thy" draws the addressee's attention to the peculiar form of the phrase; in a modern context, it adds a surplus of connotations which is also typical for literary quotations.

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10 It is perhaps interesting to note - though not relevant for the discussion at hand - that "mind's eye" contains the conceptual metaphor 'understanding is seeing'. It combines the frequently used source domain 'body parts' with the more abstract concept of 'mind' and thus expresses the basic human concern of the mind-body-relationship in a very succinct manner.
11 Cf. Zuiker, Cannon and Rambo.

Another example is the phrase "Murder most foul", which is frequently used in titles[12] and works in a similar way. The word order (taken over from the phrase "Murder most foul, as in the best it is" in Act I, sc. v) is unusual for modern English but not very uncommon in the English of earlier periods. "Most foul murder" would, of course, be the unmarked order today, and the post-positioned attributes may hint at the fact that the expression was formulated some centuries ago. GRAMMATICAL DEVIANCE serves here as a cue to mark this peculiarity which the communicative partner might be induced to interpret as an additional meaning component, i.e. which might lead him to assume that the expression refers to something else than just its extensional meaning.

A purely grammatical marker for metalinguistic treatment of verbal sequences is NOMINALIZATION:

– We may confront that <u>Be or Not to be</u>[13]
– his "<u>battening on the moor</u>" of low and degrading debauchery.[14]
– Or with "<u>To be or not to be</u>" war wage![15]
– Shall I give you my '<u>To be or not to be</u>'?[16]

This structure (which may be or not be accompanied by quotation marks) marks a string of words as an entity, and thus, possibly, as a quotation.

Deviance is not only found in grammatical structures, but also in semantic selection criteria.

A Thin Slice of <u>Ham let</u>![17]

Selectional restrictions for 'to let' do not normally allow food as a complement. The semantic deviance of the nonce-compound "ham let" is combined with a parallel marking by name, which disambiguates the quotation as such. The combination of

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12 Cf. Pollock, Pursal and Seddon; Mitton; Halttunen; Birmingham.

13 Lawless, 65. Hamlet's famous dilemma "To be, or not to be: that is the question" (Act III, sc. i) has become so familiar that it presents some marking features of its own, as for instance the capitalization in Emily Lawless' poem above. There are also jokes like that in Spike Milligan's "Silly Poem": "Said Hamlet to Ophelia, / I'll draw a sketch of thee, / What kind of pencil shall I use? / 2B or not 2B?"

14 Smith, 177. The reference is to Hamlet confronting his mother with portraits of her two husbands: "Could you on this fair mountain leave to feed, / And batten on this moor?" (Act III, sc. iv).

15 Ellison, 220.

16 *Francis, 86.*

17 Anon., quoted in Cantor, 90.

semantic deviance and marking by name produces the humorous pun or spelling joke[18] and can thus be regarded as another example of multiple clue reference.

A passage by Karl Marx (an inveterate *Hamlet* quoter) exemplifies another frequently applied deviant quotation marker:

> Das Volk in seinen Urwahlen besässe die *Freiheit der äusseren Bewegung.* Aber die *innere Freiheit?* <u>That is the question</u>![19]

Despite the embedding in a German text, the *Hamlet* phrase is given in English. With this very famous quotation, the second half of "To be or not to be", the LANGUAGE MIX is the only marker of quotation. A passage by Albert Camus incorporates a quotation which is less famous and therefore adds the quotation tags "cite" and "le mot", as well as marking by name:

> Chestov qui cite si volontiers le mot d'Hamlet <u>*The time is out of joint*</u>, l'écrit ainsi avec une sorte d'espoir farouche qu'il est permis de lui attribuer tout particulièrement.[20]

Deviance, be it grammatical, semantic or concerning language choice, is an important means of making addressees aware of the special connotations of a certain expression. Of course, this need not necessarily point to a quotation. Disambiguation may be required by other means, be it by mere knowledge of a very famous quoted text or by clearer types of marking such as marking by name or quoting tags.

2.3 Marking for Quotation II: Quoting tags

> *Why, any thing, but to the purpose.*
> HAMLET, *Act II, sc. ii*

Apart from marking by names, marking by tags is probably the least ambiguous invitation to interpret a sequence of words as a quotation. Therefore it is worthwhile to have a closer look at the range of possibilities which quotation tags offer for communicating and interpreting quotations felicitously.

A large group of quoting tags are formed by VERBS OF SAYING. 'To say' itself is the most frequent, but there is a variety of other expressions which operate

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18 The spelling joke is another use of deviance for marking. However, its is not so much used for marking for quotation, but as marking for humour and works as a specific, or even explicit interpretative clue.

19 Marx, 28.

20 Camus, 56. The reference is to Hamlet's sigh in one of his soliloquies: "The time is out of joint! O cursed spite / That ever I was born to set it right!" (Act I, sc. v)

synonymously in that context: 'to speak', 'to tell', 'to suggest', 'to quote', 'to mention', 'to mutter', 'to express', 'to conclude' or, as in the Coleridge passage, 'to give'. The wide range of verbs that can function as a verb of saying in such metalinguistic constructions extends even further to things like 'to confront' or 'to thunder'. This versatility underlines the pragmatic dimension of quotation: The combination of a human agent doing something with verbal sequences seems to sufficiently define the specific pragmatic sense of the verb, whatever its abstract, semantic meaning in the mental lexicon.

Very often the *verbum dicendi* is accompanied by a comparison, which establishes a link to the original context, or a putative original context, i.e. the 'first usage':

– as the Bard will tell us[21]
– as Hamlet had suggested[22]

The verbal subject in those cases is usually a fictional character from the quoted text, the author of this text (here *Shakespeare* or synonyms such as *the bard*), or an anonymous attribution such as 'song'

> But age has clawed me somewhat in his clutch, as the song says[23]

or a generic pronoun

> Brevity, they say, is the soul of wit.[24]

Of course, if the quoting text is fictional, characters may be the subject of a verb of saying:

> [Johnson:] ... see here how he argues about a Pimp and a Poet, and when he has talk'd towards the end, a little, of Worshipping the Devil, he concludes:
> [Smith:] Like the Grave-digger in Hamlet, very gravely with an Ergol. Truly I think, that Grave-digger and he, were the fittest Persons to cast up their Dirt and their Arguments together.[25]

In fact, "any thing" can be quoted by anybody, if it serves "the purpose".

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21 Lee, Gewirtz.
22 Cross, 96.
23 Scott, 247. The reference is to "But age, with his stealing steps, Hath claw'd me in his clutch." (Act V, sc. i)
24 Gale, act 1. The reference is to Polonius's formula "since brevity is the soul of wit" (Act II, sc. ii).
25 Collier, 21.

Quoting tags can also be formed by metalinguistic NOMINAL EXPRESSIONS, as in the following examples "proverb" and "adaptation":

> The English have a proverb, 'Conscience makes cowboys of us all.'[26]

> "A guilty conscience doth make cowards of us all," Andy said in his complacent, just-thought-you'd-like-to-know voice. "That's my free adaptation of a –" "Shut up, you bag of bolts and wires," Slightman snarled.[27]

Further examples of such nominal metalinguistic terms are 'expression', 'quotation', 'line', 'the word is taken', 'phrase', 'under the name of', 'passage' etc.

Yet another type of quoting tags are such conventional PARAPHRASES for verbs of saying: as 'according to' or 'as it were'. But also unconventional implicit comments such as "this is no time for culture" do occur:

> [Margery:] No, stay, Dorothy. I've got a presentiment that something is rotten in the state of Denmark.
> [Alfred:] My dear, I'm afraid that this is no time for culture.[28]

Quotation tags thus demonstrate that the way in which we comment on verbal sequences often follows certain paradigmatic rules, i.e. the preference for verbs of saying or metalinguistic nominal expressions. On the other hand, quotation tags offer more freedom than other marking-for-quotation devices and thus become a locus for language creativity. Whether the versatility of the *verba dicendi* can be explained by "mere" pragmatics or by a construction grammatical approach,[29] is a subject for further study.

Conclusion

The title of this paper promises insights into "discoursing with Hamlet". By now it should have become clear that the preposition 'with' is ambiguous. Hamlet is not so much our interlocutor with whom we enter into discourse as a means by which we enter into discourse with others, the novelist with the (assumed) readers, the

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26 Saki, 112. The reference is to a passage in the famous soliloquy: "Thus conscience does make cowards of us all" (Act III, sc. i).

27 King, 492.

28 Maugham, 238. The reference is to Marcellus' remark (often attributed to Hamlet himself): "Something is rotten in the State of Denmark" (Act I, sc. iv).

29 Cf. Goldberg; Croft.

advertiser with consumers, the letter writer with an addressee, the orator with the audience and so on. The question of common ground, script or frame, i.e. the shared or assumed extralinguistic knowledge of the communication partners is essential for identifying literary quotations such as passages from *Hamlet*, but there are a also a number of formal means, which operate on different levels of explicitness. They are used in discourse to accompany quotations and to mark, play with or disambiguate the status of a certain verbal sequence as reference to another predating communicated text.

Certain genre conventions require quotations to be marked by quotation marks, tags and sources, as is the case in academic writing or in newspapers. Linguistic investigations into quotation in those genres consequently focus on quotation marks and tags as markers. Quotations from literary texts, however, are defined by their source and not their occurrence. Therefore, genre conventions apply only partly – literary quotations cut across genres because "one can always find a phrase […] for any situation."[30] Thus, as the data show, also quoting tags, marks and the indication of sources are merely a sufficient condition for quotations, and not a reliable indicator. Because literary quotations derive from cultural, assumedly known artefacts, they are primarily marked by their specific referring quality, be it by the surface form or their thematic salience.

Marking by genre does shape the expectations of the addressee by textual, i.e. linguistic conventions, but does not constitute a 'formal device' in the proper sense since it requires a fair amount of extra-linguistic knowledge. An exception to this rule are epigraphs (to books or chapters) and citations of passages in quotation dictionaries. In these two cases, the genre is actually defined by the use of quotations. But generally speaking, genre as such is a borderline case of linguistic and extra-linguistic factors. Genre operates as a signpost,[31] as could be said also of deviant forms and rhetorical devices, whose salience may be linked to the literary source and therefore signals a quotation implicitly.

More concrete metalinguistic signposts are quotation marks and other typographical or intonational markers. Quotation marks, as the name suggests, are commonly understood as the most typical markers for quotation. Many discussions of quotation in the philosophy of language hinge on the meaning of quotation marks, and studies of the phenomenon of quotation often restrict themselves to quotations with clear typographical highlighting.[32] The data in our database, however, suggest that this is a far too narrow and yet imprecise approach. On the one hand, quotation marks are multifunctional – they may not only mark quotations but also highlight a peculiar meaning other than the usual connotation, and on the other hand, they may

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30 Sayers, 55.
31 Cf. Genette's notion of "architext".
32 Cf. García-Carpintero; Genette; Perri; Tuomarla; and others.

be missing altogether in many texts which signal explicitly and unambiguously that a quotation is present.

Quotation tags are the least ambiguous quotation markers. Even though the source of the quotation need not be mentioned and therefore the quotation might not be identified as to its origin, the quotation as such, as some utterance attributed to someone else (whether fictional or real) is highlighted. Together with marking for names, i.e. identifying descriptions and references to the original context, the quotation loses its ambiguity even for an addressee who lacks knowledge about the referred context. The data show that a great formal variety of quotation tags is possible and that the understanding of the pragmatic context is essential for this variety. However, quotation tags and other clear markers are a facultative device, if shared knowledge about the reference text is assumed. If that assumption is mistaken, literary quotations can also go unnoticed.

However, our data suggest that if quoters choose to renounce explicit marking devices completely, they tend to scatter several instances of the quoted text about. Such multiple cues are yet another implicit marking phenomenon which could be glossed by a *Hamlet* quotation: quotations do not necessarily "come single spies", but rather occur "in battalions".

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