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A Close and Distant Reading of Shakespearean Intertextuality

Towards a mixed methods approach for literary studies

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Towards a mixed methods approach for literary studies

by
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Regensburg, November 2019 Johannes Molz

Summary

Shakespeare is everywhere. His spirit and his words are such an integral ingredient of British language and culture that it is hard to find any piece of fiction that does not in some way contain references to the immortal Bard, be it verbatim or distorted, knowingly or devoid of intent. The question is *how* Shakespeare's words are used.

To answer this question, I have examined a total of 170 texts (mostly novels), taken from the complete works of fiction of eleven contemporary authors affiliated to several different styles, movements, or subgenres. Close and repeated reading of their texts as well as Shakespeare's complete works yielded a list of over 2,400 references to Shakespeare containing more than 7,900 referencing words that were collected in an Excel file.[1] These results are categorised and interpreted regarding what the later writers quote, how they quote it, and to what end they do it. This leads to generalisable patterns or *quotation strategies* that describe how Shakespeare is used by the authors. It is even possible to state a tendency for the respective literary movements they belong to.

While this is a sizable number of books for a literary study, these 170 texts hardly scratch the surface of the phenomenon of Shakespearean Intertextuality. The question of *representativeness* arises not only in the face of the corpus but also concerning the completeness of the references: despite frequent close readings of all texts, it is impossible to tell what percentage of the references I found and consequently the quotation strategies stated above might not represent the complete set of references contained in the works of these contemporary authors.

To tackle these problems the qualitative first part is followed by a quantitative study in which methods from the fields of *text reuse* and *text mining* are used to scan a digitised sample of the texts for references, repeating a process in a few weeks that took a decade to complete manually. The results, advantages and desiderata of both the qualitative and the quantitative approach are discussed and evaluated. This combination of *close* and *distant reading* both serves to validate the quotation strategies stated in the first part and to explore ways of scaling up the corpus of the search for instances of Shakespearean Intertextuality.

The qualitative part of this thesis is concerned with the quotation strategies used by the respective writers. Magical Realism has been a highly political genre from its beginnings in South America up to the present. The examined writers pertaining to this genre — Angela Carter, Salman Rushdie, Arundhati Roy and Zadie Smith — often, but not exclusively, use their references to Shakespeare to point out struggles and tensions in postcolonial contexts (Rushdie, Roy, Smith) or in the context of power structures in a patriarchal society (Carter). In doing so they deeply engage with Shakespeare, sometimes to a point where the texts are unreadable without familiarity with Shakespeare's

1 This Excel file contains further authors, references and metadata and accompanies this thesis as an appendix. It can be accessed at https://doi.org/10.5282/ubm/data.177.

plays (as for example in Rushdie's short story 'Yorick', which can only be made sense of in connection with *Hamlet*).

The Oxbridge Connection is a group of writers who read literature in Oxford or Cambridge in the 1970s. Their approach to Shakespeare is vastly different to that of the Magical Realists. Whereas the latter quote Shakespeare, discuss him, distort him, question him, three writers in this group — Douglas Adams, Julian Barnes and Hugh Laurie — use far fewer references and rarely go beyond casually mentioning the Bard's name. The fourth writer in this group, Stephen Fry, differs from the other three in that he engages with the original texts heavily, questions Shakespeare's choice of vocabulary and scansion, the interpretation, the prevalence and the performance of the plays.

The third and final group of writers consists of Jasper Fforde, Neil Gaiman and Terry Pratchett, which I subsumed under the category Contemporary Fantasists. Each author in this trio uses more references than the highest scoring author of the other groups. While Gaiman mostly quotes Shakespeare verbatim, Pratchett and Fforde alter the original text, at times to a point where the references blend in until they almost disappear in the stream of the contemporary texts. All three writers introduce Shakespeare as a character in their texts, be it as a parody (Pratchett), a pseudo-biographical depiction (Gaiman) or as an army of clones (Fforde).

The quantitative part of the thesis replicates the qualitative, manual part of the thesis with computational methods in order to facilitate the search for references. Rstudio and an algorithm initially designed to compare sequences of DNA are used to find groups of matching words between Shakespeare's texts and the contemporary texts. The results are manually interpreted; the abundance of false positive results consisting almost exclusively of semantically void combinations of stop-words like "me, as to the" makes this part highly time-consuming. As was to be expected, the algorithm was very fast and more accurate than the manual search when it came to verbatim quotations. The manual search excelled in finding altered references. A combination of both yields better results faster.

This thesis mixes methods in different ways than could be rightfully expected when the term "mixed methods" is invoked. The quantitative search is in itself a combination of qualitative preparation, quantitative examination and a qualitative interpretation of the results. The qualitative part looks at some of its results from a quantitative perspective, as the corpora involved are large enough that such a distant perspective becomes necessary to shed light on the strategies and patterns involved in Shakespearean Intertextuality.

The field is practically limitless and ever-growing. Any attempt at studying Shakespearean references on a larger scale than a handful of texts demands a new combination of qualitative and quantitative methods. This thesis may serve as a first step towards a map of Shakespearean Intertextuality.

1 Preliminary Matters

Shakespeare is everywhere in the Western cultural hemisphere. He is the most-written-about writer who ever lived, the most filmed writer in any language ever, he is "the most cited and quoted author of every era" (Garber, 2004, p. 4). The immortal Bard's reproductive shadow falls on any kind of artwork from literature to movies, TV series, musicals, board games, [2] in short, the whole cultural gamut from high- to low-brow.[3] The fact that he is the most fertile and most complete catalyst for textual references in our culture makes the Bard the prime specimen for studying the phenomenon of intertextuality as a whole. I want to examine this reverentially referential background noise and see if I can detect some hidden melodies in it.

In order to shed light on the phenomenon of Shakespeare's intertextual ubiquity, this thesis examines how the Bard is referenced in contemporary British literature. I will make a comprehensive list of all verbatim or near-verbatim references to Shakespeare in the complete works of eleven authors.[4] Obviously, these "encyclopaedic endeavours" can only be a starting point;[5] the enumerative list of references is categorised, enhanced with meta-data and weighted with a score system. This mass of *rich data*[6] is then interpreted in order to examine the research question behind this thesis: *How is Shakespeare referenced in British literature, specifically in contemporary prose fiction?*

I am looking for patterns, for *quotation strategies* at work in this mass of Shakespearean Intertextuality. Every author's, or novel's, use of the Bard is different, and these differences are interesting on the level of the single work, on the level of the complete works of an author and finally there may even be a common quotation strategy for a whole genre. In order to describe these strategies, I need to search as big a corpus as possible for references.

2 "His works are the most quoted, most taught, most translated, most anthologized, most filmed, most televised, most broadcast on radio, […] most performed by professionals, most performed by amateurs, […] most-written about works by any English poet or playwright" (Taylor, et al., 2016, p. 2).

3 "No artist in the long history of our culture is so massively and intricately linked to so many other artists" (Taylor, et al., 2016, p. 2). Shakespeare has permeated (not only) literature to a degree that he has become inseparably intertwined with the whole of it. The roots and branches the Bard has driven into British Literature and beyond remind of the herpesvirus; 95 % of the population have it, if they know it or not, and at times it shows up in the most unexpected of places: Shakespearean mangas, graphic novels, card games, computer games, all-Shakespearean episodes in *The Simpsons* and *South Park*. On the top of this incomplete list, there is a Shakespeare-themed sex shop in Stratford-upon-Avon.

4 For a given value of 'all'. These references are found by a process of frequent re-reading of their works and Shakespeare's complete works. The method is explained in detail in section 2.1.2.2.

5 Hebel truly states that the "interpretation of allusions should no longer content itself with more or less atomistically tracing (hidden) allusions or with listing allusions denotatively; it should proceed to the fuller appreciation of their evocative potential" (Hebel, 1991, p. 141).

6 A buzzword describing sets of data so huge that new methods and technologies are necessary to organise and extract meaning from them. You can think of *big data* as just a huge set of raw data, while *rich data* is interpreted, organised and enhanced in readability. Cf. (Carter, 2015).

In a pre-study I examined 255 novels, 170 of which made it into the final corpus. This is a lot of textual ground to cover. And yet, even though looking for references to about 900,000 words in a corpus of approximately 14,000,000 words may seem much for a dissertation, my field of study is limitless, as every British novel ever published was published after Shakespeare and could, potentially, include references to his works:

> When you're trying to understand a phenomenon like the novel from a sample that's both that small and *deliberately* nonrepresentative, does knowing its broadest dimension oblige us to ask about the other 99.9 %?[7]

If you want to examine a phenomenon the colossal size of Shakespearean Intertextuality beyond the level of a few authors, the manual process is just too slow, as it cannot be scaled beyond a few hundred novels and even that takes years to examine. This problem of representativeness can be solved by stepping back from the practice of *close reading* and taking a *distant* perspective, using automated searching scripts that parse digitalised texts in vast corpora for references to a likewise digitalised Shakespeare. The question of representativeness arises not only in the face of the corpus but also concerning the completeness of the references: despite frequent close readings of all texts, it is impossible to tell what percentage of the references I found and consequently the quotation strategies stated above might not represent the complete set of references contained in the works of the contemporary authors.

In order to tackle these problems, my study consists of two parts — two perspectives — two methods: The first — qualitative — part tries to show how far this search can be taken manually; it ultimately delivers a file of references that let me delineate the quotation strategies applied by the authors in my corpus. In the second — quantitative — part, this file of references serves as the basis of a comparison of the manual and automated methods for finding re-occurrences of Shakespeare in contemporary texts. These digital methods are at home in the field of *Digital Humanities*, where computational approaches are used to answer traditional questions of the humanities, or open new perspectives, such as *distant reading,*[8] which in turn allow for asking new questions. *Text reuse* and *plagiarism detection* are synonymous terms for *intertextuality* in the fields of computer science and computational linguistics.[9] The combination of quantitative and qualitative methods, and their respective possibilities and limitations are discussed and evaluated in the final part of this thesis.[10]

7 Most probably between 1,000,000 and 10,000,000 novels all in all. These numbers are conjectures, of course. Cf. (Fredner, 2017). https://litlab.stanford.edu/how-many-novels-have-been-published-in-english-an-attempt/ [Note: any URLs mentioned in this thesis were last checked on November 6, 2019].

8 All of these terms will be explained and defined in the quantitative part of the thesis.

9 Cf. (Bernstein, et al., 2015).

10 As a side effect, the quantitative part serves as an evaluating feedback loop for the qualitative part: if both approaches deliver approximately the same results, these have to be correct, as the methods and their shortcomings differ widely.

1.1 Hypothesis and Research Questions

In my master's thesis I looked for intertextual references to Shakespeare in selected texts by Terry Pratchett and Neil Gaiman. The discussion of the references that I found showed that each of the two writers had a distinctive and consistent way of using his Shakespeare in the collection of texts I had studied. A hypothesis emerged: there might be a pattern in the use of Shakespearean intertextuality for every writer across their respective complete works. In order to test this hypothesis I embarked on a long journey of reading for references that took ten years and ultimately encompassed several hundred novels and further texts.

The central question of this thesis is: *How is Shakespeare referenced in contemporary British prose fiction?* The ways in which one text can relate to another intertextually are manifold. Some modern texts reference characters, titles or places mentioned in, or pertaining to, Shakespeare. Some recycle Shakespeare's words in widely differing degrees of lexical closeness, some of them explicitly,[11] most of them implicitly.[12] Some quotes are taken out of context, some quotes are hidden, some could have been unintentional. Some writers use the odd quote every few hundred pages but do so in every book they write; others incorporate whole speeches of Shakespeare in just one book and leave it at that. This usage of all things Shakespeare amounts to an individual *quotation strategy*; all these references and their occurrences yield an intertextual fingerprint for every book and author. I will examine these strategies that cast the authors into distinguishable types and try to find out — and this would be the ultimate aim of this thesis — whether I can formulate such a quotation strategy for the literary fields the authors represent. The questions I try to answer here are:

- Can we deduce an overall quotation strategy for a single novel?
- Are authors using their Shakespeare in the same way and depth throughout their complete works?
- How do the quotation strategies of authors of particular genres compare to one another?
- If we zoom out even further, can we see tendencies in whole genres using *their* Shakespeare differently from one another?

Figure 1: Levels of Quotation Strategies

11 The most common use of references explicitly marked as quotations are *epigraphs* quoting a few lines of Shakespeare, with the sources provided right under the quotation.

12 The term *implicit quote* can denote a quote that is not marked as such by use of quotation marks, or a quote that is not a verbatim reference but a rather loose allusion. In this thesis I use it in the former sense. For a definition of the nomenclature I use in this thesis see section 2.1.2.1.

1.2 Current State of Related Research

1.2.1 Intertextuality

> *Our speech, that is, all our utterances (including our creative works), is filled with others' words, varying degrees of otherness or varying degrees of "our-own-ness" […] These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and re-accentuate.*
>
> — Bakhtin, 1986, p. 89

Intertextuality is a word as ubiquitous nowadays as the literary technique it stands for. It "has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence."[13] Many of the attempts at conceptualising the relations between texts denote the cultural, social and metaphysical aspects of intertextuality, while almost ignoring its literary aspects; some use "the concept as a springboard for associative speculations about semiotic and cultural matters in general." (Mai, 1991, p. 51)

The study of intertextuality has come a long way from its theoretical roots in Saussure's *semiology* laid out in his *Course in General Linguistics* in 1916 (Saussure, 1974), and Bakhtin's reflections on *dialogism* in 1929 (Bakhtin, 1983) to the actual inception of the concept by Kristeva in 1966 (Kristeva, 1969) and on to Genette in 1982 (Genette, 1982), which made the initially theoretical concept an applicable method. Literary studies have continued to explore the phenomenon and evolve the theory behind it. The 1980s saw a surge of influential monographs and articles on intertextuality, most of which were general introductions to the field: (Lachmann, 1984), (Stierle, 1984), (Morgan, 1985), (Pfister, 1985), (Plett, 1985), (Plett, 1988). There were also, of course, attempts at specialisation or certain aspects of intertextuality, e.g. (Broich, 1985), which looks at forms of marking in intertextuality.

The surge turned into a flood of publications in the 1990s that keeps going strong to this day. While marking remains a current topic (cf. (Helbig, 1996), (Hohl Trillini, 2018)), other aspects like intertextual poetry (Holthuis, 1994), or intertextuality from the perspective of text linguistics (Heinemann, 1997), were examined. Besides these specialisations, further definitions and delineations of the general concept were published: cf. (Plett, 1991), (Holthuis, 1993), (Schahadat, 1995) and (Weise, 1997).

The new Millennium has seen further introductions to the field with (Fix, 2000), (Orr, 2003) and (Allen, 2011). The arrival and full implementation of the internet has led to new perspectives on intertextuality, in a hypertextual structure where the texts and elements are linked by hyperlinks. (Landow, 2006) Several decades of (re-)definitions of intertextual properties have led to an overabundance of taxonomy that is

13 William Irwin in an article with the telling title 'Against Intertextuality'. See (Irwin, 2004, pp. 227–228).

critically reflected in research: (Herwig, 2002) and especially (Hohl Trillini & Quassdorf, 2010).

Of all these possible perspectives on intertextuality, I chose the literal one that understands literary texts, not as hermetically sealed units of meaning, but as part of a continuum in which texts are influenced by texts that preceded it, and are impacting upon later texts. (Allen, 2011) The objects of my research are textual, therefore I will try as close and literary a reading of the concept of intertextuality and my texts as possible.

In order to establish a workable definition of intertextuality I will rely on two central researchers and their works on this topic: Gérard Genette and Regula Hohl Trillini.

Genette defines intertextuality as "die effektive Präsenz eines Textes in einem anderen Text," or the effective presence of one text in another. (Genette, 1993, p. 10) Hohl Trillini describes intertextual processes as involving "an earlier and a later text and an element from the former that is discernible in the latter". (Hohl Trillini & Quassdorf, 2010, p. 272) Elements of one text are present in another, they re-occur in a way that the connection between the two texts is recognisable, if not always obvious. This definition is both open and delineated enough to serve my needs.

These re-occurrences come in many forms, not all of which are of equal interest to this thesis. Texts are constantly referring to other texts, be it by quotation either made diacritically obvious by quotation marks or hidden in the text; be it verbatim or altered — true to its original context, as a pastiche or as a parody. In this thesis, I will only document two of these many forms of intertextuality: a) lexical quotations, i.e. verbatim or near-verbatim references to Shakespeare's complete works and b) verbatim references to Shakespeare, the playwright.[14] The latter includes references to character names, titles of plays, variants of Shakespeare's name and locations that are intrinsically linked to Shakespeare such as Stratford-upon-Avon, the Globe Theatre or the Forest of Arden.[15] Restricting the process to these verbatim or near-verbatim references allows for an unequivocal, minimally subjective discrimination of actual references from the rest of the text.

To clarify the reasons behind this limitation, let us look at a variety of examples from a single intertext. The phrases that follow could be references either to the St. Crispin's day speech in *Henry V*, the plot of *The Tempest* or *Romeo and Juliet* [V, 3], respectively:

> the type of kings who got people to charge into battle at five o'clock on a freezing morning and still managed to persuade them that this was better than being in bed. (Pratchett, 1988, p. 176)
>
> I've got this idea about this ship wrecked on an island … (Pratchett, 1988, p. 188)
>
> and then she thought he was dead, and she killed herself and then he woke up and so he did kill himself (Pratchett, 1988, p. 110)

14 Any text about love *could* be said to be inspired by *Romeo and Juliet*; by contrast, a verbatim quotation of four lines from *The Tempest* is hard evidence. What a quotation actually is will be discussed in section 2.1.2.1.
15 A complete list of these meta-Shakespearean keywords can be found in the appendix.

All three examples presuppose knowledge of a play and could therefore very well be references, especially given the fact that they are uttered by a parody of William Shakespeare, the playwright, in a novel that is an obvious spoof of *Macbeth* and *Hamlet.* The problem is this: they could just as well refer to other texts, as there is no irrefutable proof, like a reference to one of the titles, characters or lines of the Shakespearean originals. The ascription of these implicit references is arbitrary, they are easily overlooked and at least very difficult to verify, in sharp contrast to verbatim references.

My selection of references would be highly subjective if the search included implicit references such as themes, motifs and other allusions. One could attribute any Shakespearean theme (life, love, death, and just about anything else) to almost any text, but that would tell us precious little about said text, and rather more about the universal applicability of certain themes and motifs. Besides making the distinction between a reference and a non-reference more objective, this limitation to lexically correct references has the positive side-effect of making my process replicable in an automated, computer-driven process.

1.2.2 Shakespearean Intertextuality

Shakespeare is not only the most quoted and the most performed author of all time, he is also the most researched author[16] in the world (Taylor, et al., 2016). Shakespeare's influence on our culture as a whole, and his presence in it, has been looked at from manifold perspectives.[17] This includes, but rarely concentrates on intertextual relations: while, e.g. the Arden Shakespeare series "The Great Shakespeareans"[18] examines the general ways in which writers like Goethe, Voltaire, Scott, Dickens and others have helped Shakespeare's apotheosis, quotations are merely mentioned in passing. In part because of this general trend, there is yet no overview, no big picture, no systematic map of Shakespearean Intertextuality.

The monographs and articles that focus solely on Shakespearean Intertextuality are few and far between. Pope's and Johnson's pioneering eighteenth-century critical editions of Shakespeare have been studied in detail, overshadowing the study of the presence of the Bard's works in the poetry and criticism of these two prominent Neoclassical editors (de Grazia, 1991). In 2016, the Folger library had an exhibition[19] which focused on parallels in both Shakespeare and Austen's rise to celebrity status, mentioning readings of *Hamlet* in *Sense and Sensibility,* as well as several references in *Mansfield Park* without referring to the concept of intertextuality. In most research that juxtaposes

16 The World Shakespeare Bibliography lists 125,000 articles and is growing continuously. Cf. https://www.worldshakesbib.org

17 (Lanier, 2002); (Garber, 2008); (Bloom, 1998); (Taylor, 1991); (Engler, 2003).

18 Published in 18 volumes. See (Holland & Poole, 2013).

19 For more details on "Will & Jane — Shakespeare, Austen, and the Cult of Celebrity", cf. https://www.folger.edu/exhibitions/will-and-jane

Shakespeare with another author, intertextuality is just one minor aspect, like in (Grendon, 1908) who examines Shakespeare's presence in Shaw's complete works, or (Restivo, 2015) who looks at Shakespeare in Joyce.

The *qualitative* study of Shakespeare's traces in later literature started with the "*Shakspere Allusion Book*" (Ingleby, et al., 1876), which collected references to Shakespeare in literature from 1591 to 1700.[20] This early piece of studies is an exception in scope, as almost all subsequent studies of the phenomenon focus on single works or, at the most, the complete works of one author. For example, (Lindboe, 1982) traces Shakespeare in Fielding's eighteenth-century classic novel *Tom Jones*, (Gager, 1996) studies Shakespeare's influence on, and also intertextual references in, Dickens's complete works, and (Ganapathy-Doré, 2009) examines verbatim Shakespearean Intertextuality in Salman Rushdie's complete *œuvre*. The *Editions and Adaptations of Shakespeare*[21] and the *Journal of Shakespeare and Appropriation*[22] are valuable sources of articles on Shakespearean Intertextuality. These usually follow the pattern of examining references to Shakespeare in one novel or in one author.

There have been singular attempts at tracing references to Shakespeare's works in subsets of literature (Novy, 1998) or over longer periods of time: (Marshall, 2012); (Sanders, 2001); (Ritchie & Sabor, 2012). The most complete attempt to this day is Maxwell and Rumbold's most recent publication, *Shakespeare and Quotation*, (Maxwell & Rumbold, 2018) which is a collection of essays that offer an overview of the ways in which Shakespeare has been quoted over the centuries up to the very present.

Quantitative studies of the phenomenon are even rarer, although due to its sheer size, both in the number of quotations and in the range of works affected, the field of Shakespearean Intertextuality would lend itself to a data-driven approach. Attempts at tracing Shakespeare's intertextual footprints from a quantitative perspective have appeared recently, with the help of digital methods and digital texts.[23] (Greenfield, 2008) traces references to Hamlet in large collections of digitised texts of the 17th and 18th centuries. First and foremost among these quantitative studies is a large-scale project called *HyperHamlet*, an online database collecting quotations from *Hamlet*.[24] This database was a starting point for further publications and explorations on Shakespearean Intertextuality as a whole (cf. (Quassdorf & Hohl Trillini, 2008), (Hohl Trillini & Lan-

20 "Systematic collection of where Shakespeare passages had gone to was attempted in a single case, the *Shakspere Allusion Book.* First published in 1874 and updated until 1909, it records Shakespeare echoes dating from between 1591 and 1700 in an essentially Victorian spirit, offering a collection of references to and mentions of Shakespeare or his works as historical evidence." (Maxwell & Rumbold, 2018, p. 286). The *Shakspere Allusion Book* even contained a list of the plays "arranged according to the allusions to each", with, predictably, *Hamlet* coming out on top. See (Ingleby, et al., 1876, pp. 540–541).

21 This site hosts eleven different editions of Shakespeare's works, some hundred adaptations and continuations, and over 140,000 publications on Shakespeare.

22 http://www.borrowers.uga.edu/

23 (Greenfield, 2007); (Fotheringham, et al., 2006).

24 (Hohl Trillini, 2006); (Hohl Trillini & Quassdorf, 2007).

glotz, 2008) and (Hohl Trillini, 2018)). Encompassing four centuries of references, this is the most complete attempt at outlining the traces of Shakespeare's works yet, but it leaves a lot of ground uncovered. My thesis transcends this mere enumerative, quantitative process by adding qualitative methods as evaluative and interpretative measures. Furthermore, *HyperHamlet*'s limitation to *Hamlet* leaves a lot of Shakespeare's works unexamined, whereas I will examine intertextual references to his complete works.

1.2.3 Intertextual Shakespeare

> *Much of what we label 'Shakespeare', […] is actually the creative work of other people.*
>
> — Taylor, 2017, p. 22

Intertextual references are the bread and butter of this thesis, and it is therefore obligatory to turn a suspicious eye on Shakespeare himself. The Bard reused texts and plots from other authors throughout his career: *A Midsummer Night's Dream* and *The Tempest* are the only plays where the plot is thought to be originally Shakespearean. All the plots, and some passages of all the other plays, are either heavily inspired by Holinshed's *Chronicles* (the histories), Boccaccio's *Decamerone* (in the comedies), Plutarch, Ovid (in quite some of the tragedies) and many others:

Like the great Globe itself — built from the dismantled timbers of the earlier Theatre — Shakespeare's plays are not original or autonomous constructions but reconstructions of other constructions (which are themselves reconstructions). (Lynch, 1998, p. 5)

Not only did Shakespeare primarily work "by tinkering with an existing artefact,"[25] according to Gary Taylor, chief editor of the Oxford Shakespeare, he actually made

> an honest living stealing other men's work. […] The evolution of international copyright law from the eighteenth to the twentieth century is the mechanism by which "our culture … impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition" of texts (Foucault 1979, 159). Because Shakespeare's own works are now in the public domain, anyone can quote them, or rewrite them, freely; it is therefore possible to make an honest living stealing Shakespeare's work.[26]

There are several reasons for this abundance of intertextuality: apart from the non-existence of the concept of copyright in the Elizabethan Age, artistic originality was deemed less important than it is today. Furthermore, the creative process in the theatre was collaborative. While there are traces of collaborations in one third of the plays, Shakespeare actually wrote more works alone than was usual for other playwrights of his time:

25 (Taylor, 1991, p. 22).
26 See (Taylor, 1991, pp. 21–24).

> The making of early modern plays was equally collaborative: *The Collected Works* identifies 42 per cent of Middleton's surviving scripts for the commercial theatres as the products of collaborative labour, and in the *New Oxford Shakespeare* we identify Shakespeare's as the only hand in fewer than two-thirds of the surviving plays that Shakespeare had a hand in. (Taylor, 2017, p. 24)

This thesis is aware of the sources; whenever I mention Shakespeare's works, this subsumes the collaborators involved in creating the plays. When I write of Shakespeare's works, his sources are present, too; but after all, his words, his vocabulary and his style turned the plots into what they are remembered for today. As I am specifically looking for verbatim references to his exact choice of words, metre and style and *not* for plots, themes and ideas (which were usually not his), the question of originality and authorship are secondary to my investigation. It is fitting that a body of work that is intertextually omnipresent as Shakespeare's is in itself the product of intertextual[27] and collaborative processes.[28]

1.3 Relevance

Ever since the first critical prose essay on Shakespeare was published in 1664,[29] each and every generation of literary scholars has written whole libraries to have its own say on Shakespeare. Both the study of intertextuality and the digital study of Shakespeare[30] are fields brimming with academic life and publications. Nevertheless, I hope that this study can make a useful contribution, as on the intersection of these fields, the manual and digital study of Shakespearean Intertextuality, there is still a lot of new ground to be charted.

The biggest part of my contemporary corpus is not part of the academic canon but, even on the Shakespearean side, there is still a lot of work to be done. Shakespeare's intertextual afterlife is virtually endless, as is the study of it. There are so many references to Shakespeare in the whole body of Western literature alone, that a complete list will never be finished, as a) there are too many of them already and b) new ones appear all the time. Even a limitation to a complete list of references to Shakespeare in the 20th century would take hundreds of scholars several academic lifetimes to complete manually. My study covers an even smaller section, but the tools I will look at could be used to radically expand the endeavour.

27 Stephen Lynch is sure that Shakespeare recycled his sources to the better. "Though none of Shakespeare's plays could have been written outside of the shaping influence of various cultural contexts, without Shakespeare's revisionary skills, English Renaissance culture would never have been expressed in such dynamic forms." (Lynch, 1998, p. 4)

28 For a quick overview of these (possible, probable) collaborators see (Pollack-Pelzner, 2017).

29 See (Taylor, 1991, p. 93).

30 More on this in section 3.1.4.

The study of quantitative tools for literary scientists could help a whole field expand their areas of study beyond the constrictions of manual scientific labour. The tools I use and the quantitative means of DH could shed light on any intertextual phenomenon, as the methods I apply to Shakespeare could be used to find any references to any other writer as well. *References to Charles Dickens in Contemporary Crime Novels* could be found and interpreted just as easily as *Lewis Carroll in Young Adult Fiction* with these same methods.

2 Qualitative Shakespearean Intertextuality

> *…we are not making direct reference, although of course in our intertextual world such reference, however ironic, is of course implicit and inevitable. I hope we all understand there is no such thing as a reference-free zone.*
>
> — Barnes, 2008, p. 53

In the following chapter I will interpret the collected references of all contemporary writers within the corpus in order to extrapolate a quotation strategy for each of them. This quotation strategy describes tendencies in the way authors use their Shakespeare. For reasons of transparency and replicability a complete list of all the references is supplied in the appendix. The heterogeneous approaches to Shakespearean Intertextuality, in my corpus, and the dimensional limitations of a thesis force me to discuss some findings in less than full detail. While an interpretation of the references necessitates a discussion of implicit textual contexts, I will only discuss the latter as regards the verbatim references. I will also try to avoid re-telling the plots of the hypertexts and mentioning the names of the protagonists wherever possible in order to concentrate on the references.

The references I found will be equipped with the context necessary for understanding how they are used; they will be discussed regarding their categories and their levels of intertextual involvement. The interpretation of the references and their use will happen on two levels: both their quality (meta-reference or verbatim quotation) and their use in the text (casual or deep) will be discussed. I want to find out how these writers reference Shakespeare, be it as an ornament, a source of inspiration, as a literary character or as the victim of parody.

2.1 Qualitative Methodology

In the following chapter I will outline my qualitative methodology. This is not unproblematic, as in literary studies methods are said to be an under-defined and under-used concept.[31] Literary texts are usually examined through the lenses of *theories*, *approaches* or *schools,*[32] some of which use specific methods, i.e. explicit, orderly and systematic ways to solve a problem,[33] while others use clandestine hermeneutics without defining a process that specifies how a problem can be solved.[34]

31 "In der Literaturwissenschaft wird der Begriff [der Methodologie] zumeist vermieden, was damit zusammenhängt, dass bislang keine ausgearbeitete oder konsensfähige Methodologie für Literaturwissenschaften existiert" (Nünning, 2004, p. 9).

32 Gender, Post-Colonial, Food, Marxist, Structuralist, Semiotic Studies etc. For an overview see (Hawthorn, 2000, p. ix).

33 For a detailed discussion of methods in literary studies see (Nünning, 2004).

34 This is the definition of an algorithm. The technical side of the digital humanities is rooted in information science and therefore in mathematics, i.e. logic. Methods abound in that field. (Leiserson, et al., 2010).

In these definitions, and in the rest of this thesis all words referencing Shakespeare in contemporary texts will be highlighted in **bold** to visualise the intertextual interweaving of hypertexts and hypotexts. Sometimes the referenced words in Shakespeare's original text are also highlighted for reasons of clarity.

I will now explain the methodological approach of the qualitative part and the theory behind it. I will try to explain how I find my references, how I categorise and how I interpret them in an understandable and reproducible fashion. This is a twofold exercise. Both the qualitative and the quantitative approach come with their own theoretical backgrounds, their own nomenclature and their own set of methods. For structural reasons I will delineate the quantitative methods and the corresponding definitions to the quantitative part; I will now attempt an outline of the concept of intertextuality, the history of its study and how I apply it to answer my research questions.

2.1.1 The Textual Corpora

This thesis has two main textual corpora, a Shakespearean corpus of *hypotexts* and a contemporary corpus of *hypertexts*,[35] both of which will be delineated here. Because of his intertextual ubiquity, an examination of all references to Shakespeare is impossible, even if it were limited to intertextual references in literature. I must limit both *what* exactly I am looking for and *where* I look. I have already singled out lexically more or less exact verbatim references to Shakespeare and his works as the target of my examination, but I still need to delimit where I look for these references. Of all literatures, Shakespeare has left the biggest imprint in that of his native Great Britain, which is where I will start my search. Before I can delineate my corpora, I will have to face the problem of balance and representativeness which occurs whenever a corpus is constructed.

2.1.1.1 The Problem of Representativeness

> *Representativeness refers to the extent to which a sample includes the full range of variability in a population […] and a representative corpus must enable analysis of these various distributions.*
>
> — Biber, 1993, p. 243

Any corpus-based field of study requires a balanced corpus in order to deliver a reliable, representative statement on the properties of a greater textual or linguistic entity. Corpus linguistics has a tradition of constructing corpora that any new study in that field can rely on. The last decade has seen the digitalisation of large parts of the academic canon, which leads Lauer and Herrmann to contemplate a new academic field to which this thesis could be argued to belong: *Korpusliteraturwissenschaften* or *corpus-*

35 Both terms will be explained in section 2.1.2.1.

based literary studies as a correspondent counterpart to corpus linguistics.[36] In this nascent field which combines traditional literary studies and computational methods, we cannot rely on a comparable tradition of constructing corpora. Furthermore, the requirements concerning a corpus in literary studies is different from that of a corpus in corpus linguistics, as the focus of literary studies is on the unique properties of texts, not the generalisable ones:

> So wie die Literaturwissenschaft zu fragen gewohnt ist, nämlich nach möglichst originellen Erkenntnissen über oftmals kanonische Texte und nicht nach allgemeinen Regularitäten von Grundgesamtheiten, hat sie kaum Bedarf an Textkorpora. […] Erst wenn man die Fragestellung ändert, haben Korpora einen Sinn. Dann erst gibt es im Fach Literaturwissenschaft auch eine Korpusliteraturwissenschaft. (Herrmann & Lauer, 2018, pp. 130–132)

The representativeness of a literary corpus, its "acceptable balance […] is determined by its intended uses." (McEnery, et al., 2005, p. 13). The selection of writers I made cannot be representative for contemporary literature, as the corpus is too small and examines too few writers. My "corpus" is nevertheless representative for the phenomenon of intertextuality:

> the representativeness of a specialized corpus, at the lexical level at least, can be measured by the degree of 'closure' (McEnery and Wilson 2001: 166) or 'saturation' (Belica 1996: 61–74) of the corpus. Closure/saturation for a particular linguistic feature (e.g. size of lexicon) of a variety of language (e.g. computer manuals) means that the feature appears to be finite or is subject to very limited variation beyond a certain point. (McEnery, et al., 2005, p. 15)

My aim is to examine verbatim Shakespearean Intertextuality, which is a feature found in a wide variety of fictional and non-fictional texts. There is a finite number of categories and varieties of verbatim intertextuality; a corpus containing all or at least enough of these variants can be constructed by looking at certain genres that are prone to using intertextual references, like Fantasy or Magical Realism. While I will refer to the collections of books that I study in the qualitative and quantitative parts of this thesis as my *corpora,* what I will look at could be called more of a *sample* than a representative *corpus*. Further studies in corpus-based literary studies might relieve this problem in the long run, as for now a representative corpus in literary studies is an oxymoron. Despite these shortcomings of my corpora, I want to add that the question of representativeness is always problematic, even in corpus linguistics with its long tradition of constructing corpora.[37]

36 For an overview of these digital corpora and the whole concept of corpus-based literary studies see (Herrmann & Lauer, 2018).

37 "While balance is often considered a *sine qua non* of corpus design, any claim of corpus balance is largely an act of faith rather than a statement of fact as, at present, there is no reliable scientific measure of corpus balance. Rather the notion relies heavily on intuition and best estimates" (McEnery, et al., 2005, p. 20).

2.1.1.2 The Contemporary Corpus

Intertextuality is far from a modern phenomenon, but it is a staple of our times, so one might expect plenty of references in any corpus of contemporary novels. Some genres are more referential than others, as we will see below. My main corpus of referencing novels consists of novels in three categories from the middle of the 20th century to the present — Magical Realism, Contemporary Fantasy and a group of Postmodern writers that went to Oxford or Cambridge to read literature. Shakespeare's shadow transcends barriers of genre, form and media. For the sake of completeness and comparison I tried to look not only at the complete novels of these eleven writers. My corpus contains several short story collections (Rushdie, Carter, Pratchett and Barnes), several graphic novels (Gaiman), five (auto-)biographies (Fry, Gaiman and Rushdie) and some works of journalism (Rushdie, Carter and Fry) in addition to the novels.

- Oxbridge: Douglas Adams, Julian Barnes, Stephen Fry, Hugh Laurie (27 novels, 3 short story collections, 3 autobiographies, 3 collections of journalism)
- Magical Realism: Angela Carter, Arundhati Roy, Salman Rushdie, Zadie Smith (29 novels, 4 collections of journalism, 2 short story collections, 1 autobiography)
- Contemporary Fantasy: Jasper Fforde, Neil Gaiman, Terry Pratchett (82 novels, 10 graphic novels, 4 short story collections, 1 collection of journalism, 1 biography)

This corpus consists of 170 works. A pre-study contained another 39 novels in which references were found, but these did not make it into the corpus: a further 44 writers wrote novels that did not contain any references and were therefore also excluded from the final corpus. Some American authors active in all or between these genres were also looked at in the mentioned pilot study (Christopher Moore, Doug Dorst, Thomas Pynchon, David Foster Wallace, etc.) and showed a promising amount of references, but were not investigated in more detail due to the project's scope on British literature. Another preliminary overview of modernist novels, including Thomas Mann and James Joyce, was aborted when the question of the final corpus was settled. This yields a total of 255 novels that were examined for this thesis. A list of all these novels and the discarded references can be found in the Excel file.

The genres were picked for their general propensity for quotation. Fantasy has always been very aware of its textual roots,[38] as the genre is constituted by its relations to myths, fables, fairy tales, folklore from Greek and Roman antiquity over the Grimms' collection of fairy tales to Gothic literature exploring the supernatural (Matthews, 2002). This ever-present consciousness of narrative context created a genre that is rich in clichés, allusions and intertextuality (Horstkotte, 2004). Magical Realism and Postmodernist Fiction in general (a field the Oxbridge writers pertain to) might prove as fruitful as Fantasy and are included in this proposal for purposes of comparison. It might be

38 Fantasy is a genre rich in allusions (Olsen, 1987) and intertextuality (Shonoda, 2012).

argued that the difference between Magical Realism and Fantasy is one of degree and not of principle, so the playful citation of other works can be found here, too. As in Fantasy, but with a different motivation, recombination and (often ironic) quotation are central techniques of most Postmodernist art,[39] so at least some references to Shakespeare as the biggest source of quotations are to be expected.

2.1.1.3 The Shakespearean Corpus

All in all, Shakespeare's works amount to a little less than a million words.[40] These were published, adapted, bowdlerised and republished in dozens of editions over the centuries. Shakespeare might have the most complicated and convoluted publishing history of all writers;[41] this makes a critically sound text a *sine qua non* in Shakespeare studies, because editions of his works differ widely.[42]

Textual analysis within the present thesis is based upon three groups of editions of Shakespeare. The basis of my research and my training for spotting the references was (1) *The Arden Shakespeare*, in the second, or if available, third edition together with (2) *The New Oxford Shakespeare*. In addition to the printed work that helped facilitate a deeper understanding of the plays and poems and the variations in spelling and length, I used a website for the verification of lines I suspected to be of Shakespearean origin. The *Open Source Shakespeare* (abbreviated as OSS from here onward) is a free website offering full text search in the (3) 1864 Cambridge Shakespeare or, as it is also known, the "Globe" edition.[43] The 'Open Source' does not stand for public cooperation (as e.g. in the Wikipedia project) but just for public accessibility. Thus the usual flaws of social software, i.e. the unreliability due to its openness to vandalism and the participation of lay people, do not stain this corpus.

39 "Instead of a single center, there is pastiche, cultural recombination. Anything can be juxtaposed to anything else" (Berger, 1998, p. 62).

40 835,997 words in the plays, an average of 22,595 per play, another 30,909 words in the poems and 17,515 in the Sonnets in the Cambridge/Globe edition available at www.opensourceshakespeare.com. Of course these numbers differ throughout the editions, and depending on whether and how you count the Shakespeare Apocrypha. To give an example for the range of some other editions, www.gutenberg.org counts 928,913 words, The Penguin Shakespeare clocks in at 888,880 words. It is safe to say that the overall number of words in question is over 800,000 and under 1,000,000. We do not know whether any lost plays might yet turn up, as Shakespeare's publishing history has long been a matter of debate and insecurity. For an extensive history of the publication of Shakespeare's works, see (Taylor, 1991, p. 71).

41 The publishing strategy of the Tonson dynasty "produced a string of editions inextricably associated with the dramatis personae of eighteenth-century English literature. Nothing comparable can be found in the history of editions of other writers, English or foreign" (Taylor, 1991, p. 71).

42 Some of the most prominent writers of British Neoclassical literature, like Dryden, Pope and Johnson, published their own editions of Shakespeare. Pope went even further than his peers and corrected him in parts where he saw it fit; which is why nowadays Pope's edition of Shakespeare's plays is neglected. Cf. (Brown, 1994).

43 Cf. (Shakespeare & Johnson, 2007–2019). The edition of Shakespeare's works used for the OSS was the basis of the First Series of the Arden Shakespeare. For a compact overview of Shakespeare's publishing history and the edition used in the OSS, cf. https://www.opensourceshakespeare.org/info/globe_characteristics.php

Not only has no "other edition […] ever achieved comparable permanence,"[44] but it was also in this edition that the lines were numbered for the first time, thus facilitating the reference system that is still used today. I will use this edition as a standard of reference because it has set the standards of referencing. The *OSS* has a peculiar way of counting lines, with an absolute count starting at the beginning of the play and not at the beginning of each scene, so references would be stated as in the following example: *The Merchant of Venice* [III, 1, 1297]. As this is against the standard practice of reference, I will add these absolute line counts in parentheses and state each reference with standard line numbers starting at the beginning of the scenes: *The Merchant of Venice* [III, 1, 52 (1297)]. My references will all be made to the *OSS*, so that regardless of the edition you have, you will be able to look up the references online and for free.[45] I did not use a comma to separate the line numbers over 1,000 for reasons of readability. The standard line references follow the digital editions of the Folger Digital Texts of Shakespeare's works.

The Folger Shakespeare Library offers a digitalised, searchable and downloadable text that is the main digital edition used in digital scholarly research on Shakespeare, but I chose to use the *OSS* for two reasons: Firstly, the search function of the Folger Texts is ridiculously restricted to exact string matches. This is problematic, as can be shown on the example of one of the most quoted lines in the examined corpus: "if you prick us, do we not bleed?" from *The Merchant of Venice* [III, 1, 63–64 (1297–1298)]. The quotation is often slightly or drastically altered:

> **If** I prod you, **do** ye **not** yodel?[46] (Barnes, 2000, p. 4)
> **If you prick us, we bleed.** (Rushdie, 2010, p. 71)
> **If you** cut **us**, **do we not bleed?** (Gaiman, 1998, p. 75)

The *OSS* offers a result if I restrict my search to 'prick' and 'bleed.' It offers a result not only of the complete speech that contains these words, but also of another speech containing a conjugated variant of my query. Both are found despite the gaps of four and nine words between the query. This is very helpful for finding references that are altered versions of original lines.

The Folger Digital Library on the other hand can only find exact matches, which makes its search function pointless in an examination where half of the quotations are not verbatim matches of the original. Furthermore, the Folger editions of Shakespeare's texts are Americanised (meagre → meager, or favour → favor) which adds further difficulties.

44 (Taylor, 1991, p. 185).
45 See (Taylor, 1991, p. 441) for reference description.
46 All words that are referencing Shakespeare in a cited passage of a contemporary text are set in **bold** in the qualitative part of this thesis.

The other reason I use the — admittedly dated — edition of the OSS is that this examination is looking for references to Shakespeare made by contemporary authors; their references rely on the editions that the authors had access to at the time of writing. We have no information on which editions were used, but as there are no Shakespearean scholars among the authors, using the Globe/Cambridge as one of the most widespread editions makes more sense than a recent academic edition offering the avant-garde of scholarly research.

2.1.2 Method

2.1.2.1 General Taxonomy

There is a Babel of terms used to describe intertextual relations between texts, as researchers tend to "establish general categories and name them, coin Greco-Latinate neologisms, and re-define and re-apply technical terms and everyday vocabulary to a point where it is tempting to describe taxonomy as the besetting sin of intertextuality studies." (Hohl Trillini & Quassdorf, 2010, p. 270)[47] For the sake of clarity I will use existing taxonomy, which is sufficiently available.

- Following Genette, I will refer to an original text that is referenced as a *hypotext*, and to a contemporary text that includes a references as a *hypertext*.
- The terms *quotation, quote* and *citation* will be used synonymously for recognisable verbatim or near-verbatim re-occurrences[48] of passages from an older text in a later text.
- I will use *reference* as a more inclusive term that encompasses all verbatim quotations but also meta-references, e.g. mentions of the word Shakespeare, the Globe Theatre or Stratford-upon-Avon, that are part of the meta-information surrounding Shakespeare and his texts.[49]

Comparative bardolatry is one of the few terms of my own devising I use in this paper. One of the most common ways of referencing Shakespeare either places him with the greats of the canon ("We thought of **Shakespeare**, Molière, and other authorities." (Barnes, 1980, p. 25)) or uses the Bard as a leg-up ("I had won the Académie's poetry prize twice. I had translated **Shakespeare**." (Barnes, 1984, p. 138)). I refer to these instances with the term *comparative bardolatry. Bardolatry* as a term was initially coined by George Bernard Shaw and describes the relentless praise, the apotheosis of

47 For an overview of the myriads of terms cf. (Hohl Trillini & Quassdorf, 2010).

48 "…we suggest differentiation according to the elements from the earlier text that reappear in the later text. For the sake of concision, these will be called QUOTED ELEMENTS from now on, using the term 'quote' in the loosest possible sense which specifies nothing beyond recognizable re-occurrence." (Hohl Trillini & Quassdorf, 2010, p. 274)

49 For a full list of the keywords see the appendix.

Shakespeare. This often goes hand in hand with either mentioning Shakespeare in a row with other artists to prove his superiority, or with someone comparing himself to Shakespeare for the gain in status this implies.

2.1.2.2 Quote Spotting

How submerged does a reference have to be before it drowns?
— Barnes, 1984, p. 17

Reading a novel in the hope that a Shakespearean quote presents itself is a pedestrian way of spotting intertextual references, but it is the only approach available for most of my corpus, due to the lack of academic literature specifically listing references to Shakespeare in said corpus. It is like looking for a textual needle in a gargantuan textual haystack but there are a few idiosyncrasies of Shakespeare's words that make it easier. In contemporary novels, the stylistic contrast between Present Day English and Early Modern English vocabulary, or lines in iambic pentameter is obvious enough to make an eidetic memory of Shakespeare unnecessary. A Shakespearean line blends in much better in, e.g. Neo-classicist drama and is therefore much more inconspicuous in older texts. This enables me to read novels and find references to Shakespeare with the naked eye. The approach would hardly be feasible with prose texts from earlier centuries or let alone poetry due to the lack of stylistic contrast.

I do not rely on the stylistic differences alone, as some of the quotations are altered to a point where they blend in with the modern texts. I alternated reading Shakespeare and the contemporary novels to train my memory of the plays. Besides a (fallible) recollection of the plays as a whole, a set of the most-quoted quotations began to emerge; these were easier to spot the longer the reading process went on and allowed for finding heavily-altered versions of passages that I would not have recognised had they not been used several times before during the examination. Finally, I have to look out for markings of quotes. Rushdie italicises most, but not all, of his quotations. Fry sometimes mentions his sources. Combined, these four textual properties help me find the references:

- Stylistic friction between Shakespearean English and Present Day English
- My recall of Shakespeare's plays, characters and titles
- My recall of re-surfacing quotations independent from the hypotexts
- Marking of the quotations

The way I work with the corpus is as follows: if I read a line with the treacherous regularity of five iambic feet in one of the novels, or if stumble over an odd choice of vocabulary, I make a note of the suspicious passage. Additionally, any phrase that seems stylistically out of context — and Early Modern English always does in contemporary prose — is highlighted; once the novel is finished, all highlighted phrases are checked against the

OSS at www.opensourceshakespeare.org, the Arden and Oxford Shakespeares and, if it is a reference to Shakespeare, entered into an Excel file with meta-information, an explanation of which follows below.

This manual process is slow and fallible, as it might overlook references due to lack of concentration or insufficient familiarity with a quoted passage. Thorough and frequent close (re-)reading of all primary sources and the immeasurable help of the OSS allowed me to find, if not all, then at least a sufficient collection of references. Absolute completeness is not necessary, as I am looking for quotation strategies, i.e. tendencies in the ways in which writers approach Shakespeare; one reference more or less does not change the general tendency. This completeness is also a question of definition, as there are some references that could either be counted or left out, depending on the exegesis of the classification of the references below.

2.1.2.3 Classification of the References

Instead of proposing another set of taxonomy for my set of references, I will use a bottom-up approach of classification.[50] With a data set containing almost 2,500 references and over 7,900 referencing words at hand, I let the composition of my references dictate their own classification. One of the advantages of this approach is that it avoids categories that might exist theoretically, but don't show up in the data set. Below we see a synoptic overview of this classification.

For the initial categorisation, I rely on the enhancement of an approach that was proposed by Gérard Genette. Along with his structuralist concept of trans- and intertextuality, Genette devised a top-down method for the categorisation of references according to their overtness and the lexical closeness.[51] These categories differentiate the references according to their degree of modification and their degree of explicitness (or marking, i.e. in how far these references are marked as quotations from Shakespeare's works).[52] This taxonomy serves as a starting point for my own set of categories attained by a data-driven approach.

50 A "data-driven approach avoids overtheorizing because it bases analysis on the inductive study of a critical mass of data" (Hohl Trillini, 2018, p. 2).

51 Genette's *Palimpsestes* distinguishes between three forms of referencing: Citations that are an explicit verbatim reference are referred to as *quotation*. References that are graphemically close to the original wording but not explicitly marked as a reference are referred to as *plagiarism*. Implicit references that change the referenced line in a way that one has to know the original to understand it, are *allusions*. Cf. (Genette, 1982).

52 Cf. (Hohl Trillini, 2018) for a detailed discussion of the varieties in which this marking of quotation manifests itself. See also (Hohl Trillini & Quassdorf, 2010) for an argument for bottom-up categorisation of intertextual categories.

Quotations			
Type of Reference	**Description**	**Reference**	**Original Text**
Explicit Verbatim Quote (EVQ)	A lexically exact quotation, that is marked as such, e.g. by the pre-text "As Shakespeare said:"	I would quote King Lear's '**Reason not the need**'	O, reason not the need!
Verbatim Quote (VQ)	A lexically exact quotation that differs, if at all, only in single letters or punctuation.	And once the tribe stopped believing in the Shaman's powers, then — **Othello's occupation gone**.	Othello's occupation's gone!
Near Verbatim Quote (NVQ)	A quotation that differs in one or two words; semantically, the quote is not changed.	Ah, **we have heard the chimes at** 2400 hours, **Master Shallow.**	We have heard the chimes at midnight, Master Shallow.
Altered Quote (AQ)	A quotation that differs in one or two words; the changes are purposeful.	**'If it**'s to be **done,** it's better if **it** is **done quickly,'** or something**.**	If it were done when 'tis done, then 'twere well It were done quickly

Table 1: Types of references I

All the references in the data set pertain to one of two main types: a) *quotations* and b) *meta-references* to characters, titles or certain keywords. The quotations are distinguished into four categories according to what degree they are marked out as explicit and/or verbatim. The distinctions between the modifications of the references (verbatim, near-verbatim and altered) are necessary as they denote different uses of Shakespeare's words. There are cases where the distinction is difficult, as some references are right between the categories. As I am looking for general tendencies, these singular fringe cases are not crucial.

The meta-references are split into references to Shakespeare, titles of his plays, characters of the plays, references to lost plays and references to the Shakespearean Authorship Conspiracy. The overall choice and context of these reference types defines the quotation strategy of an author.

Meta-References			
Type of Reference	**Description**	**Reference**	**Hypotext**
Titular Reference (TR)	A reference to the title of a play.	Chekov asked Zulu to drive him [to] a performance of **Coriolanus.**	*Coriolanus*
Character Reference (CR)	An onomastic reference to the name of a character.	'Battery,' he said in a voice that reminded the old man of an actor he had once seen playing **Othello**.	*Othello*
General Reference (GR)	A reference to a list of keywords, including locations and variations of Shakespeare's name.	Perfessor, she done read her **Shakespeare.**	Shakespeare
Apocrypha (A)	A reference to a lost play.	I hid my face behind the **Cardenio** report and left Cordelia to it.	*Cardenio*
Shakespeare Authorship Conspiracy (SAC)	A reference to the Shakespearean authorship controversy.	as with the **Shakespeare** authorship controversy, they argue that these works could not have been written by a man with little formal education.	Shakespeare

Table 2: Types of references II

2.1.2.4 Documentation and Metrics

If the reference is verified to be a verbatim quotation of Shakespeare's works, it is entered into an Excel spreadsheet with the following meta-information:

Author and Hypertext	Reference	Original Text	Hypotext	Type
Carter, Angela *Wise Children*	I'd got a twenty in my hand, ready to pay the cabby. **Shakespeare,** on the note, said: 'Have a heart.' 'Take that,' I said and pressed his literary culture into the hand of he who once personated **Bottom the Weaver.** p196	Shakespeare, Bottom	*Midsummer Night's Dream*	GR, CR
Carter, Angela *Wise Children*	**the beast with two backs** p143	your daughter and the Moor are now making the beast with two backs.	*Othello*	VQ
Carter, Angela *Wise Children*	Water, water, everywhere! Did he think it was **the** bloody **Tempest?** p141	*The Tempest*	*The Tempest*	TR

Table 3: Excel spreadsheet example

References to characters or titles of plays are recorded with the title of the play they occur in. Quotations are registered with the title of the hypertext. If the reference is in a context that gives additional information on how to understand the reference, that is also noted; an example for this can be seen in the third quote above, where the sentence before the reference ("Water, water, everywhere!") helps understand why the shipwrecking, tempestuous, island-ridden *The Tempest* is referenced at all.

For the sake of comparison of the references and the quotation strategies they represent, it is necessary to quantify the degree of intertextuality. Therefore all references are weighted, according to the count of verbatim words referenced. This score system is a quantitative means of measuring (near-)verbatim intertextuality alongside the qualitative categories. The score assigned to each reference is a simple count of the words that reference Shakespeare or his works verbatim.[53] All (near-)verbatim quotations are counted word by word. If the hypertext references a character, a play's title or another keyword, the whole reference counts as one point, even if the title of the play or the name of the character consists of more than one word. "**Shylock**, as seen in **Shakespeare's The Merchant of Venice**" would count as three points. In contractions and hyphenated words like "we'll" or "star-crossed" (both have a score of 2) every word counts as one point. Conjugations and declensions don't count as referencing words: "holding **their manhoods, cheap**" (Fry, 1998, p. 297) quotes "hold **their manhoods cheap**" (Henry V, 4, 68 (2301)) with a score of 3. Punctuation is ignored in this process of measuring.

53 This refers to references to modernised editions of Shakespeare. See section 2.1.2.4.

Reference	Original Text	Type	Score
Shakespeare, on the note, said: 'Have a heart.' 'Take that,' I said and pressed his literary culture into the hand of he who once personated **Bottom the Weaver.** p196	Shakespeare Bottom	GR CR	2
the beast with two backs p143	your daughter and the Moor are now making the beast with two backs.	VQ	5
Bloody hell, I do rattle on, don't I? **Doth the lady**, once again, **protest too much**? I don't think so. p256	The lady doth protest too much, methinks.	AQ	6

Table 4: The score system which counts words referencing Shakespeare

Obviously, this system is not unproblematic. By counting words, the score system favours quotations over meta-references. A novel that contains one single lengthy verbatim quote has a higher overall score than one that mentions Shakespeare several times. The whole score system also leans towards the verbatim and the easily countable, both of which enable automation as a side benefit.[54] This approach ignores a huge portion of intertextual references, as implicit references or heavily altered quotes can go a long way in referencing Shakespeare, and these are underrepresented. Nevertheless, the bias towards quotations is tenable: a verbatim quotation is a much deeper textual involvement than a mention of the word "Shakespeare." The score system reflects this with its inherent bias.

For reasons outlined above,[55] implicit references, lengthy as they may be, are not rewarded with points at all. Obviously, this can lead to a misrepresentation of a text's level of (implicit) intertextual involvement with Shakespeare. There seems to be a corrective inherent in the quotation strategies of most authors: most implicit references to Shakespeare in the contemporary corpus co-occur with a meta-reference or a verbatim quotation. Further research into this co-occurrence and the whole field of implicit references to Shakespeare in contemporary prose might prove a fruitful area of study.

The numbers can give but a rough estimate on how deeply Shakespeare resonates in a given text; while a score of 2 and a score of 9 can be just one verbatim quote apart, orders of magnitude give a clear indication of Shakespearean presence. Texts with a score below 10 have few references, texts with a score between 10 and 100 are rich with quotations and everything upwards of 100 usually contains many quotations, discussions of plays or other attempts at including Shakespeare or his work. At the very least, the score system offers a quick estimation of referentiality at one glance: the whole body of Douglas Adams's work yields 10 points, while Angela Carter's *Wise Children* alone yields a staggering 468. This tells us, at a single glance, that Carter's novel is soaked in

54 This allows for both the methods and the results of the qualitative and the quantitative approach to be compared in the quantitative part of this thesis.
55 See section 2.1.2.

Shakespeare, whereas Adams's works contain just the tiniest repercussions of Shakespeare and his words.
A further shortcoming of the score system is its inevitable fuzziness; it can be complicated to implement as can be seen in the following example, where one could count the second 'happy' in, or choose not to, which leaves the score between 4 and 5:

Reference	Original Text	Type	Score
we are a **happy band of brothers**, with one sister, who's also **happy** and gets her own bathroom.	**We** few, we **happy** few, **we band of brothers**	AQ	4 or 5

Table 5: Fuzziness of the score system

The clearance of the score system is in the single digit percentages, so while it is important not to take single scores all too literally, it is still a valid means of (more or less) objectively representing the approximate level of intertextuality of a text.

Despite these shortcomings, the score system is helpful as a means of quantitative comparison of the novels, the authors and their genres. The scores allow for representing the density of the references in the works of an author in a single number. As a further step I calculated the density of references for every novel and author. The value in the column "Density (pp)" represents the number of referencing words per page; the score of referencing words is divided by the pages of the text in question.

This density, if inverted, tells us how many pages must be read on average in order to see a word referencing Shakespeare. In Smith's case this would be one word of verbatim reference to Shakespeare every $\frac{1}{0{,}0974} = 10.27$ pages. This score of density can also be used to compare the authors or single works with one another.

This score system is a way of quantifying intertextuality from a *distant* perspective, as can be seen in the following example for Zadie Smith:

Novel	Score	Pages	Density (pp)
Smith, Zadie — *London N-W*	1	339	0.003
Smith, Zadie — *On Beauty*	65	473	0.137
Smith, Zadie — *Swing Time*	17	453	0.035
Smith, Zadie — *The Autograph Man*	16	419	0.038
Smith, Zadie — *White Teeth*	143	554	0.26
Zadie Smith	242	2,238	0.108

Table 6: Density of words referencing Shakespeare per page in Zadie Smith's work

Obviously, counting pages to compare the lengths of novels is problematic, too. The possibilities of typography allow for a wide range of words per page. I only have a part of my contemporary corpus in digital form, where counting words is easy. In order to minimise these inaccuracies I took all book lengths from Amazon's count of pages

for the electronic versions of the books on www.amazon.com. This roughly counts 250 words per page and helps me ignore the variables of page and font sizes.[56]

2.1.2.5 Distinguishing References from Idiomatic English

The distinction between actual quotations and idiomatic, non-referencing English is one of the biggest problems of my attempt of comparing and quantifying intertextuality. Finding or spotting verbatim quotations is alleviated by the stylistic friction between Early Modern English and Present Day English. *Distinguishing* shorter references that use proverbial or idiomatic English is more difficult and ultimately more subjective.

Idiomatic English does not count towards the score. Although Domitus Enobarbus says "I will tell you" in *Antony and Cleopatra* [II, 2, 226 (914)], this does not make any other use of the phrase in a later text a reference to the Bard. This is one of the endless examples that are easily characterised as idiomatic everyday English. If a witch in a Fantasy novel soaked with implicit references to *Macbeth* speaks of "hurly-burly," it is more likely to be a reference to *Macbeth* [I, 1] than in a post-apocalyptic novel that contains no further reference to Shakespeare.

Things are more difficult with other phrases; when Shakespeare describes a "watery grave" in *Pericles* [II, 2, 10 (589)], it does not necessarily make any other "watery grave" a reference to Shakespeare. If the context of the phrase contains further implicit information, like e.g. three fishermen, as the Shakespearean scene does, this "watery grave" is probably a reference to said scene. If there is nothing else in the textual vicinity of the "watery grave" in the contemporary text that points towards Shakespeare in general or *Pericles* in particular, it is most certainly not a reference and does not count toward the score.

Proverbial use of Shakespeare, on the other hand, does count towards the score. The "pricking" of anyone's "thumbs", an "infinite jest" or "star-crossed lovers", count towards the score as these collocations are unique to the corpus of Shakespeare. Whether a writer knows the source of "the beast with two backs" to be *Othello* [I, 1, 129–131] or not does not change the referentiality of the phrase. A difficult case is the titular phrase "all's well that ends well," which was most likely already proverbial in Shakespeare's time and has existed independently of Shakespeare ever since. Fringe cases will be discussed when they arise, but the inclusion or exclusion of these singular cases does not change the general approach of a writer to Shakespearean Intertextuality.

2.1.2.6 Intention and Use of the References

Shakespeare was a "Big Bang" of English Literature, the echoes of which can still be heard today, even though they sometimes merge with the other background noise, becoming indistinguishable from it. Epigraphs usually state the source and are thus

56 Amazon does not specify an exact number of words per page in its documentation for converting text into ebooks. For an attempt at approximating this number see http://k-lytics.com/ebook-page-length/

marked as intentional quotations; but due the sheer size of Shakespeare's cultural footprint some writers might reference him unintentionally, especially when it comes to the numerous Shakespearean phrases that have become part of the English language.[57]

According to Hohl-Trillini, 'casual quotations' that are not engaging with the hypotext in any way, but use Shakespeare as an intertextual decoration, "surpass any other post-Shakespeare manifestation in quantity, generic range and cultural diversity".[58] The authorial intention behind these references can only be guessed. And yet all of these references are recognisable re-occurrences and therefore intertextual references to Shakespeare regardless of authorial intention.[59] A marked epigraph stating the source is no more or less of a reference than a throwaway line that might be unintentionally referencing Shakespeare; a lengthy verbatim quote is not necessarily a sign of deep textual entanglement, as Shakespeare is often quoted to adorn a text with something high-brow, as an instance of intertextual name-dropping.

> Shakespeare and most of the writers who use his words rarely quote to engage with or honour their sources. They may quote to show off; mostly they quote simply because they can.[60]

These properties of the references will be considered. *Casual* references, i.e. references that are merely *decorative,* establish a presence of Shakespeare in a text without opening a discussion of the referenced texts. Plett calls these references *ornamental quotations:* they "serve as decorative embellishments added to the substance of a text. […] If in these texts the ornamental quotations are obliterated altogether, the communicative act does not fail, since the basic information is preserved."[61] In case of such a low frequency of references, "the determining influence of the quotational context proves stronger than that of the quotations themselves".[62]

I do not and cannot measure implicit intertextuality with my approach, but it is nevertheless present and not always separate from the verbatim references. While casual references have little to no implicit baggage, there are references that are more demanding. Some writers tend to use references that cannot be fully understood without interpreting

57 "Heart of gold" (*Henry V* [IV, 1, 46 (1890)]), "star-crossed lovers" (*Romeo and Juliet* [Prologue, 6]), "pomp and circumstance" (*Othello* [III, 3, 406 (2031)]), "something wicked this way comes" (*Macbeth* [IV, 1, 45 (1595)]), "sound and fury" (*Macbeth* [V, 5, 30 (2384)]), "wear my heart upon my sleeve" (*Othello* [I, 1, 66]) *et cetera et cetera ad nauseam.*

58 Casual quotations are quotations because they contain an identifiable intertextual element, and they are casual because they do not generate significant intertextual meaning. See (Hohl Trillini, 2018, p. 14).

59 "Readers may perceive relationships to earlier texts, contemporaneous texts, and even later texts and use them for semiosis, relationships that were not intended or could not even have been intended because of the time of their composition but may nevertheless be culturally significant. What Balz Engler says about readers' recognition of intertextual reference obviously also applies to authorial intention: neither can be taken for granted, but 'whatever the […] link with the source, the use of such phrases will tell us something about the role authors and their work play in the culture' (Engler, 2003)" (Hohl Trillini & Quassdorf, 2010, p. 279).

60 (Hohl Trillini, 2018, p. 16).

61 (Plett, 1991, p. 14).

62 (Plett, 1991, p. 11).

the implicit context that surrounds the reference. These *deep* references are the inverse of casual references in that they engage with Shakespeare's texts and sometimes demand knowledge of Shakespeare's plays to be understood. The deeper a reference is, the more implicit baggage it carries and the more familiarity with Shakespeare it demands.

Casual or deep, unintentional or intentional: these forms of references are all different manifestations of intertextuality. Just as it was with intentional and unintentional references, the question whether a reference is deep or casual is a question of quality, not of essence. None counts more than the other. I will discuss these different qualities when I interpret my findings. When it comes to the score system, they are all alike in dignity; a casual verbatim reference will yield as many points as a deep verbatim reference, in order not to overcomplicate the metrics. Thus the score allows for a quantitative, *distant reading* of the references which is hyperopic: it offers the outline of the bigger picture without the details. This *distant reading* of the *results* anticipates the *distant reading* of the *texts* which will follow in the quantitative part.

2.1.2.7 Quotation Strategies

Once compiled, all the references are interpreted. The properties and the context of the references allow for a deeper understanding of the quality of the intertextuality:

- Which categories are referenced?
- How much is quoted, and which sources are quoted from?
- Do the quotes engage with their sources or are they just ornamental?
- Is the re-contextualisation used for comic effect or to highlight an aspect (be it philosophical, lexical, semantic) of the original text?

Even in this limited corpus the way the novels and their writers reference Shakespeare differs widely. The respective quotation strategy for every novel yields an understanding of how the authors use Shakespeare in their works. This helps answer the main question behind the undertaking, i.e. how Shakespeare is quoted in contemporary British prose. Once the authors of a group are evaluated, I will attempt to discern quotation strategies for the genres they pertain to. Thus, the approach can help map out how Shakespeare's words are quoted and, if scaled up far enough, help outlining a map of Shakespearean Intertextuality.

2.1.2.8 Appropriations and Adaptations

Appropriation and *adaptation* and their respective studies are sometimes used synonymously with *intertextuality*. While there is an extensive overlap, I understand the aforementioned as subsets of intertextuality:

Appropriation Studies look at intertextuality from a post-colonial perspective: if e.g. Shakespeare's plays are resituated "within an indigenous or localized frame", this per-

spective will be enlightening for power structures in language and politics.[63] Intertextual references that classify as appropriations will be discussed in their post-colonial contexts in the novels of Rushdie, Roy and Smith.

Adaptation /Adaption[64] "implies that the influence of one word upon another, or one text upon another, is both intentional on the part of the speaker or performer or writer, as well as acknowledged by the listener or observer or reader." (Cutchins, 2017, p. 80) In an adaptation, the intertextual links between two texts are obvious to a point where the hypertext cannot be fully appreciated without knowledge of the hypotext. Some (graphic) novels by Pratchett and Gaiman and two short stories by Rushdie and Carter classify as adaptations and will be looked at from this perspective.

There are several ways in which a text can adapt another, in what Genette subsumed as *hypertextuality*. A hypertextual relation between two texts is defined as a mass of intertextual references so omnipresent that the referenced text shines through like an older text does on a palimpsest:[65] "où l'on voit, sur le même parchemin, un texte se superposer à un autre qu'il ne dissimule pas tout à fait, mais qu'il laisse voir par transparence."[66] The two ways in which a hypertext lets us see through to the original are: *imitation* ("dire autre chose semblablement") and *transformation* ("dire la meme chose autrement"). Such *imitations* reference the form and not the content, i.e. the style and not the lexical presentation of a text, and are therefore of limited interest to this thesis, except for those imitations that appear in conjunction with verbatim references. Imitation uses a technique Genette dubbed *pastiche,* which tells a different story in the same style. The following passages show an example of a pastiche of Shakespeare containing a verbatim reference:

> **But age, with his stealing steps, Hath claw'd me in his clutch**… Ham. Cease, Yorick, this foul caterwaul; instanter, hold your peace. Yor. Did I not tell you true? (Rushdie, 1995, p. 69)

> **But age with his stealing steps Hath clawed me in his clutch,** And hath shipped me intil the land, As if I had never been such. Hamlet. That skull had a tongue in it, and could sing once. William Shakespeare, *Richard III.* [V, 1, 73 (1594)]

While the first quote contains verbatim re-occurrences of the first two lines on the second, the lines that follow *sound* like a quotation but are actually just a realistic impression of Shakespearean English as written by Salman Rushdie.

63 "The postcolonial Shakespeare seam has been a rich vein for writers and critics, as well as for actors and directors seeking to 'gain power' over a colonial discourse that used literature, particularly Shakespeare, to solidify its social and political ideologies." (Kapadia, 2008, p. 10)
64 I understand these words as synonymous; adaptation is the more common form.
65 A palimpsest is a parchment made of vellum (the skin of a baby calf) that is re-used again and again. The writing is scraped off, yet some remnants of the ink remain visible.
66 (Genette, 1982, p. 556).

2.2 The Magical Realists

In this group, I will discuss verbatim Shakespearean Intertextuality in the complete works of Angela Carter, Arundhati Roy, Salman Rushdie and Zadie Smith, all of which classify as, among other things, writers of Magical Realism. While Magical Realism may sound like an oxymoron "describing the forced relationship of irreconcilable terms" (Bowers, 2004, p. 1), this literary mode is about weakening, not eradicating the borders between the fabulist and the real, or, as Rushdie put it: "a commingling of the improbable and the mundane." (Rushdie, 1982, p. 4)[67] This "mode" usually involves the "sudden incursion of fantastic or 'magical' elements into an otherwise realistic plot or setting" (Hawthorn, 2000, p. 196). The major difference to Fantasy as a genre might be that "the main concern of the novelists involved is to explore what they see as contemporary reality, rather than provide an alternative to it" (Hawthorn, 2000, p. 196).[68]

Magical Realism came to prominence as a term along with Southern American writers like Marquez and Allende "but had a parallel growth in German fiction in the 1950s." (Tickell, 2007, p. 57) Precursors can be found in the Gothic Romances, Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde,* Wilde's *Picture of Dorian Gray* or Woolf's *Orlando.*[69] As the writers examined in this group show, Magical Realism "is not a Latin American monopoly, though the mastery of the mode by several Latin American writers explains [this] association." (Zamora & Faris, 2005, p. 2) Due to its provenance "as a way of representing grotesque or fantastic political realities", (Tickell, 2007, p. 57) Magical Realism mostly goes hand in hand with a questioning view on social, cultural and political power relationships.

> Realizing that Latin America and India share […] the postcolonial experience may help to understand the essence of magical realism in its numerous post-colonial interpretations. In countries previously ruled autocratically as colonies, the fact that information can easily be manipulated or even commanded by power groups makes truth a relative entity — relativism [sic!] which magical realism both mimics and exploits through its own merging of realism and fantasy. By and large, magical realism, South-American-style, emerged as an effect of Spanish colonization, its Indian Counterpart as an effect of British imperialism. (Podgorniak, 2002, p. 256)

The perspectives differ: while Roy's agenda is arguably the most thoroughly political, Carter homes in on a critique of the interlocking power structures oppressing women. The eponymous "magical" elements of the narratives in this group sometimes take a

67 See (Bowers, 2004) for a detailed discussion of the origins, meanings and contexts of the different terms describing similar literary phenomena: *magic realism, fabulism, marvellous realism*, etc.
68 As with all delineations of a genre, one has to be careful not to draw too strict a line of what constitutes the genre and what does not. The description above serves my needs but is in no way absolute.
69 See (Weisgerber, 1988).

back seat in favour of the political agendas that are just as constituent for the genre. So, while some novels in this group are scarcely magical, they are bound together by the ubiquitous political undertones.

Three of the four writers in this group are considered writers of post-colonial literature,[70] each from their own perspective: Zadie Smith was born and raised in England, Salman Rushdie was born in Mumbai and grew up in England while Arundhati Roy is a non-expatriate[71] Indian. For all these writers, Shakespearean Intertextuality is (not only, but also) a way of contemplating English culture and its friction with other cultures.

> [Shakespeare] became, during the colonial period, the quintessence of Englishness and a measure of humanity itself. Thus the meanings of Shakespeare's plays were both derived from and used to establish colonial authority. Intellectuals and artists from the colonized world responded to such a Shakespeare in a variety of ways: sometimes they mimicked their colonial masters and echoed their praise of Shakespeare; at other times they challenged the cultural authority of both Shakespeare and colonial regimes by turning to their own bards as sources of alternative wisdom and beauty. In yet other instances, they appropriated Shakespeare as their comrade in anti-colonial arms by offering new interpretations and adaptations of his work. (Loomba & Orkin, 1998, p. 2)

The following pages examine some of the most prominent contemporary writers of (post-colonially extended) British Magical Realism in a time frame from the mid-1960s to 2017.

2.2.1 Angela Carter (1940–1992)

> *Magical Realism "remains fundamentally appropriate as a way of describing Carter's vision, albeit cursorily, by encapsulating with aphoristic pithiness the author's unflinching attraction to both harmonious and iconoclastic collisions of ostensibly incompatible worlds.*
>
> — Cavallaro, 2011, p. 6

At the start of her writing career, Angela Carter did not understand herself as a writer of Magical Realism, and rightfully so. She initially "scorned this description, considering herself a stern realist, and as you follow the story of Melanie in *The Magic Toyshop*, you will see how right she was". (Callil, 2008, p. 6) This "stern" realism may be true for some of her early novels; *Shadow Dance* (1966), *The Magic Toyshop* (1967) and *Love* (1971) transcend realism only in its Dickensian, almost caricaturist portrayal of its

70 For an overview of Shakespeare's post-colonial reception, appropriation and influence cf. *Post-Colonial Shakespeares* (Loomba & Orkin, 1998).

71 An admittedly strange classification, but fitting and re-occurring in this context. See Rushdie's essays on Anglo-Indian literature in (Rushdie, 1991).

characters. Carter's relationship with the term "Magical Realism" remained a complicated one, although there is good reason for especially her later works to be characterised as precisely that:

> In the end critics liked to label her as tricksy magical-realist. This was a term she scorned in the same way that she scorned the notion that realism was the only available version of 'real'. (Smith, 2006)

At the end of the 1960s she turned to "using an absolutely non-naturalistic formula [that gave her] a wonderful sense of freedom." (Carter, 1969, p. 2) With the two post-apocalyptic novels *The Passion of New Eve* (1968) and *Heroes and Villains* (1969) Carter enters a realm of dreams and hallucinations that goes far beyond a realistic portrayal of the world as is.[72] In the following I will examine her prose works: her nine novels, her complete short stories and her collected non-fiction. The two major sources of Shakespearean references will be discussed first: beginning with her penultimate novel, *Nights at the Circus*.

2.2.1.1 Nights at the Circus

> *Nights at the Circus (1984) mimics, feminizes and makes strange the Dickensian biographical novel, and continues to be rich in allusions, to Gulliver's Travels, The Tempest (ca. 1610–11), Charles Baudelaire, W.B. Yeats, Hamlet (1599), Lord Byron, Leo Tolstoy and As You Like It (1599).*
>
> — Munford, 2006, p. x

Nights at the Circus (1984) contains 24 references with a score of 78 at a density of one referencing word every five pages.[73] There are 14 meta-references and 10 quotations running the gamut from altered quotes to explicit verbatim quotes. Most of the verbatim quotations are decorative references.

"What a piece of work is man! How noble in reason! How infinite in faculty!" *Hamlet* [II, 2, 328 (1397)] is quoted thrice (Carter, 1984, pp. 79, 128, 281). The first time the line is cited, it is altered slightly to "**what a** wonderful **piece of work is man**" and spoken by the female protagonist. Later in the novel, the male protagonist is asked to demonstrate human speech to a monkey, and he chooses this line as the example. He repeats part of the line later on, when he is hallucinating and temporarily out of his mind. There is another verbatim reference to *Hamlet*: the "**too, too solid** kitchen" (Carter, 1984, p. 144) of an old woman which falls into pieces is an obvious reference to Hamlet's first

72 Her feminist viewpoint is nevertheless based on the real world. The power struggles of women in patriarchal society are depicted in brutal blandness: most women in her prose are raped multiple times, forcefully married, beaten, killed and/or suicidal as a consequence of the above.

73 While some of these numbers were counted manually, most of them were uploaded to Voyant-tools.org – a website for visualising and quantifying texts – for verification, to minimise calculation mistakes.

monologue in [I, 2, 133 (333)]: "O that this too, too solid[74] flesh would melt, Thaw, and resolve itself into a dew!" The context of the quotation yields no further connection of the old woman or her kitchen to Hamlet's monologue, so this altered quote is merely ornamental.

There are two occurrences of a verbatim quotation from *Othello* [III, 3, 409 (2034)], which has become idiomatic for a situation in which the principal function of a person is rendered moot: "Even Mignon could not console her for it was plain to see the Princess knew **Othello's occupation was gone**" (Carter, 1984, p. 269) and "once the tribe stopped believing in the Shaman's powers , then — **Othello's occupation gone**" (Carter, 1984, p. 312) describe such a situation for two different characters. There is no further context that points towards *Othello* or its characters.

A quite different example of Shakespearean intertextuality can be seen in a deep and explicit verbatim quotation from *As You Like It* [V, 4, 120 (2509)] that compares the situation of the novel's female protagonist to Rosalind, whose love must lead to marriage:

> 'True lovers' reunions always end in a marriage.' Fevvers came to a halt. 'What?' she said. 'Orlando takes his **Rosalind**. She says: "**To you I give myself, for I am yours**." And that,' she added, a low thrust, 'goes for a girl's bank account, too.' (Carter, 1984, p. 333)

Rosalind becomes a symbol for any woman's position in society depending on her marital status. The novel's female protagonist's struggle for independence can only continue if she ends the love affair, as that will bind her and her money in marriage. Here Shakespeare's overwhelming cultural status turns his words into a display of the interlocking matrix of oppression.[75] In a display of Carter's feminist streak, the Bard is used to throw a spotlight on power structures prevalent today.

The other quotations of note are heavily altered, but their provenance is obvious. The protagonist has wings, and thus is neither fully human nor fully bird, "neither one thing nor the other, nor flesh nor fowl, though **fair is fowl and fowl is fair** — tee hee hee!" (Carter, 1984, p. 87) The original line, "fair is foul, and foul is fair" *Macbeth* [I, 1, 13 (13)], is uttered by the witches, which explains the cackle added after the quotation. The man who speaks these words is in the process of capturing and trying to kill the protagonist. The reference to Shakespeare's witches serves to underline his maliciousness.

And yet, in this novel, most references stay on the surface. When the male protagonist asks for the position of a clown in a wandering circus, he is told: "**Some** was **born** fools, **some** was made fools **and some** make fools of theirselves. Go right ahead. Make a fool of yourself." (Carter, 1984, p. 118) The reference is clear, although there are hardly

74 This is a textual variant. This and the other reading ("sullied") that can sometimes be found is discussed in section 2.2.1.2.

75 A term Patricia Hill Collins introduced to display the multitudinous factors with which oppression of women is facilitated in society. See (Ritzer & Stepinisky, 2013).

any verbatim words to support it. The parallel construction gives the source away: "some are born great, some achieve greatness, and some have greatness thrust upon 'em." *Twelfth Night* [II, 5, 148–150 (1167–1169)] There is no further context, making this quote as ornamental as most of the meta-references. One of these compares a dance of clowns with "the **rude mechanicals** in **A Midsummer Night's Dream**," (Carter, 1984, p. 143) two women are compared to Lady Macbeth (Carter, 1984, pp. 69, 275), the protagonist's sword is compared to Prospero's wand (Carter, 1984, p. 40): these are isolated instances of references without any further context. For a deeper entanglement and discussion of Shakespeare, one must take a look at her next novel, *Wise Children*.

2.2.1.2 Wise Children

> *Wise Children simultaneously demythologizes and remythologizes. English culture is depicted as saturated with commodified, fetishized versions of Shakespeare, evoked by the repeated reference to Shakespeare's head on a* POUND20 *[sic] note.*
>
> — Munford, 2006, p. ix)

Wise Children (1991) is Carter's last novel and the biggest source of Shakespearean Intertextuality in her *œuvre*. This novel contains 241 references with a score of 468 with an average density of two referencing words per page. I found 190 meta-references to characters (106), titles of plays (29) and general references to keywords like Shakespeare's name (55). The 51 verbatim quotations containing 278 referencing words make up the biggest part of the quotes, the nine altered quotations are the rarest category in this novel. *Wise Children* is by far Carter's most intensely intertextual novel. This is no coincidence, as Carter consciously attempted to fit as much Shakespeare as she could into the text:

> 'I was attempting to encompass something from every Shakespeare,' […] 'I mean, I couldn't actually at all … I mean, you know, Titus Andronicus was very difficult … But I got a lot in!' (Smith, 2006)

Table 7 is an attempt at visualising the thoroughness of Carter's attempt. Note that these are just the *verbatim* references, but even with this restriction I found meta-references to or quotations from 25 out of 37 plays.

Comedies		**Histories**		**Tragedies**	
All's Well That Ends Well	•	Henry IV, Part I	•	Antony and Cleopatra	•
As You Like It	•	Henry IV, Part II	•	Coriolanus	•
Comedy of Errors		Henry V	•	Cymbeline	
Love's Labour's Lost		Henry VI, Part I		Hamlet	•

Comedies		Histories		Tragedies	
Measure for Measure	•	Henry VI, Part II		Julius Caesar	•
Merchant of Venice	•	Henry VI, Part III		King Lear	•
The Merry Wives of Windsor		Henry VIII		Macbeth	•
Midsummer Night's Dream	•	King John		Othello	•
Much Ado about Nothing	•	Pericles		Romeo and Juliet	•
Taming of the Shrew	•	Richard II	•	Timon of Athens	•
Tempest	•	Richard III	•	Titus Andronicus	•
Twelfth Night	•			Troilus and Cressida	
Two Gentlemen of Verona					
Winter's Tale	•				

Table 7: Overview of Shakespearean plays (• marks plays referenced in Angela Carter's works)

In contrast to most other novels in this examination, *Wise Children* is "deep-steeped in the later romance plays, like *Cymbeline*, *The Tempest*, *Pericles*, *The Winter's Tale*, where the yoked opposites of life and death are the crux of the story, but rebirth is the art." (Smith, 2006) Many of these allusions and themes are implicit in nature, and will not be discussed further due to the focus of this thesis on lexically exact references.

Wise Children is a novel "whose themes are the Shakespearian dualities — twins and doubling, fathers and daughters, lost family and found family, comedy and tragedy"[76] and that narrates the lives of a family of thespians. The father is the grand Shakespearean actor of his time, whose illegitimate twin children are sometimes called Peaseblossom and Mustardseed, referring to two indistinguishable and fairly inconsequential characters that share a mere thirteen words of text between them in *A Midsummer Night's Dream*.[77] The father, his twin brother and the girls were all born on Shakespeare's birthday. Most family members adopt the names of Shakespearean characters:

- The girls are referred to as **Peaseblossom** and **Mustardseed** three times.
- Most of the time, the father refers to them as the Darling Buds of May, "For it was in May that they were born."[78] (Carter, 1991, p. 26)
- The father identifies with King Lear and refers to his third wife as "my Cordelia." This Cordelia is 70 years his younger, but Carter ignores the incestuous implications of this renaming.

76 (Smith, 2006) Note that Carter used "Shakespear*i*an" throughout her writing. The introduction Ali Smith provided for the ebook of *Wise Children* is unpaginated.

77 Peaseblossom's lines in *A Midsummer Night's Dream* are: "Ready. […] Hail, mortal! […] Peaseblossom." [III, 1]; "Ready." [IV, 1]; Mustardseed's lines are: "And I. […] Hail! […] Mustardseed." [III, 1]; "Ready. […] What's your Will?" [IV, 1].

78 How this fits together with Shakespeare's birthday on April 23 eludes me, but artistic licence goes a long way and is obviously not hindered by calendric hair-splitting.

This novel portrays a dynasty of actors specializing in Shakespeare, therefore general references are bound to appear frequently: Shakespeare's name alone is mentioned 38 times in the course of this novel and general references to keywords surrounding Shakespeare abound; as the novel progresses, the father's transportation into a world of Shakespeareana continues. The father plays Shakespeare in a West End revue called *What? You Will?* In the wake of its success, there are parties "all garbed consistently with the **Shakespearian** motif" (Carter, 1991, p. 98) "in remembrance of a sacred name — the name of **Shakespeare**." (Carter, 1991, p. 134) In America, the father plays with the Shakespearean mythos by carrying a pot of soil from Stratford-upon-Avon "as if it were the Holy Grail." (Carter, 1991, p. 134). At the film set for *A Midsummer Night's Dream,* the family and the actors live in the Forest of Arden, the father's second wife lives in a replica of Anne Hathaway's cottage, the cake baked for his birthday is a replica of the Globe Theatre, etc.

References to characters and titles of plays are all over the place. Together, the extended family (the father's several wives, further twins, etc.) plays and stars as most of Shakespeare's *dramatis personæ*. The paternal grandmother of the twin girls alone is mentioned playing Juliet, Portia, Beatrice, Lady Macbeth, Mamillius, Juliet, Rosalind, Viola, Hermia, Bianca, Iras, Cordelia and famously, in drag, Hamlet, one run of which she performed visibly pregnant. The grandfather played Julius Caesar, Hamlet, Hamlet's father, Richard III, and during "his **Macbeth**, Queen Victoria gripped the curtains of the royal box until her knuckles whitened". (Carter, 1991, p. 14) The father plays Richard II., Prince Hal, Romeo, Timon, Caesar, John of Gaunt, and "**Macbeth**. **Hamlet**. (Although never **Othello**, of course.)". (Carter, 1991, p. 21) The actor playing the Puck fits his character all too well:

> You might find that **Puck** in your laundry basket, when you least expected it, curled up inhaling your soiled lingerie. Out at dinner, no matter how chic the venue, if a questing hand reached up from under the tablecloth, you knew it was **Puck**'s night out, too, and he was rummaging round the room at knee level, seeking what he could find. (Carter, 1991, p. 126)

Nevertheless, most of these meta-references are not engaging Shakespeare beyond a hat tip to his cultural status; the references are necessary to describe the plot of the novel and the roles of the characters in it. There are few exceptions, as in the line "all the comic roles in **Shakespeare** were originally intended for stand-up comedians". (Carter, 1991, p. 151) Here, for once, Carter refers to Shakespeare's works and their performance history. When someone acts like "**Juliet's Nurse** soothing her with gentle murmurs" (Carter, 1991, p. 231), a certain familiarity with the role of the nurse helps to understand the reference better, just as when one of the girls wonders what would have happened if "**Horatio** had whispered […] to **Hamlet** in Act I, Scene I […] 'Don't worry, darlin', 'e's not your father!'" (Carter, 1991, p. 213). This reference goes much deeper than a mention of someone playing Macbeth, as it can only be understood if you know the plot

and the motivation of Hamlet in Shakespeare's eponymous play. A further example of a fleeting reference that presupposes knowledge of a play to be understood is the following line: "As if, when the young king meets up again with **Jack Falstaff** in **Henry IV, Part Two,** he doesn't send him packing." (Carter, 1991, p. 222) In the play it is pivotal for Prince Hal to send Falstaff away. This engaging kind of meta-references is rare, though. About half of the quotations are also decorative. Some of these have become so idiomatic that it is hard to say whether they were even intentional:

> "**my mind's eye**" (Carter, 1991, p. 17) *Hamlet* [I, 1, 124 (129)]
> "**the beast with two backs**" (Carter, 1991, p. 143) *Othello* [I, 129–131]
> "**discretion is the better part**" (Carter, 1991, p. 107) *Henry IV, Part I* [IV, 4, 122 (3086)]

Most of the verbatim quotations are utterances of actors delivering said lines in a performance and are rather descriptive than engaging:

> This is her as **Desdemona**, in a white nightie with her spray of willow, just about to go into her number: '**A poor soul sat sighing by a sycamore tree …**' (Carter, 1991, p. 13) *Othello* [IV, 3, 43 (3062)]
>
> when poor old **Lear** makes it up with his daughter at last, Ranulph always used to put his fingers to his cheek, then look at his fingertips in wonder, touch his mouth then say in a trembly, geriatrically uncertain way: '**Be your tears wet?**' That brought out the hankies, all right. (Carter, 1991, p. 14) *King Lear* [IV, 7, 81 (2991)]
>
> She did them **Portia's** speech, '**The quality of mercy …**' She made them happy. (Carter, 1991, p. 18) *Merchant of Venice* [IV, 1, 190 (2125)]

This sort of quotations is all over the novel: a set of quotes comes from a performance of *A Midsummer Night's Dream,* Sonnet 18 is read to one of the twin girls and "to be or not to be" is modified twice: "**To** butter **or not to** butter . . ." (Carter, 1991, p. 38) and "2b **or not** 2b" (Carter, 1991, p. 231). It is true that the "narrator of *Wise Children* seems instintively [*sic*] drawn to word play and, in indulging in this proclivity, frequently echoes well-known Shakespeareans [*sic*] lines in parodic form." (Cavallaro, 2011, p. 166)

Carter indeed savours word play; among those casual quotations that were not part of a performance, there are examples of cross-quoting, where references to two plays are playfully combined in a single line:

> That **wood near Athens** was **too, too solid** for me. (Carter, 1991, p. 125) *A Midsummer Night's Dream* [II, 1] and *Hamlet* [I, 2, 133 (333)]
>
> She's emoting with the **dagger**: '**To be or not to be**' (Carter, 1991, p. 12) *Macbeth* [II, 1, 44 (612)] and *Hamlet* [III, 1, 64 (1749)]

The fifth act of the novel ends with a party at a mansion which turns into an orgy. This last passage shows how dense but ultimately decorative many of the references in this novel are:

> Out of the corner of my eye, I spotted **Coriolanus** stoutly buggering **Banquo's** ghost under the pergola in the snowy rose-garden whilst, beside the snow-caked sundial, a gentleman who'd come as **Cleopatra** was orally pleasuring another dressed as **Toby Belch**. (Carter, 1991, p. 103)

For a deeper level of intertextuality than the usual descriptive ornaments, one must take a closer look at some of the quotations. While many of the meta-references and quotations mentioned above are merely a by-product of the thespian plot and cast of the novel, about a third of the quotations are utilised differently. For example, the centenarian father dissolves further and further into the world of Shakespeare. This process is more told than shown, as his speeches progressively drown in quotations:

> 'My crown, my foolish crown, my paper crown of **a king of shreds and patches**,' he lamented. (Carter, 1991, p. 105) *Hamlet* [III, 4, 117 (2500)]
>
> 'What shall I do without my crown? **Othello's occupation gone**!'[79] He began to cry. (Carter, 1991, p. 105) *Othello* [III, 3, 409 (2034)]
>
> '**Give me** that **crown**!' he rasped, having suddenly transformed himself into Richard III. (Carter, 1991, p. 107) *Richard III* [IV, 1, 190 (2169)]
>
> He smiled and then he said: '**Friends**,' in his voice like Hershey's Syrup, and although the old enchantment instantly overcame me, I quivered with anxiety: would he now continue, '**Romans, countrymen'**, so tense with the significance of the moment that he cued himself into the other speech? (Carter, 1991, p. 131) *Julius Caesar* [III, 2, 82 (1617)]

There is a scene on the film set of *A Midsummer Night's Dream* in which a clown named George performs as Bottom, mirroring and outshining even Bottoms thick-wittedness. This is an occasion where a quotation is recontextualised into its original context; a performance of a play within a play is quoted in a performance of the play within a play, but the mistakes George makes differ from those that Bottom makes:

79 Actually "occupation's" in The Arden Shakespeare, The New Oxford Shakespeare, The Folger Digital Texts and the OSS.

> Bottom. Thisby, the flowers of odious savours sweet, —
> Quince. Odours, odours.
> Bottom. — odours savours sweet
> *A Midsummer Night's Dream* [III, 1, 81–83 (894–896)]

> 'Thisbe,' said Bottom, 'the flower of odious savouries sweet –' 'Savours! Savours!' bellowed Melchior through his megaphone. […] 'Thisbe, the flower of odours savours sweet.' He must have thought, to hell with it! Because, suddenly, a flicker of authentic George illuminated his now cadaverous features. His eyebrows worked and he gave his bum a wiggle to ram home the idea of 'Bottom'. He sang out his line in grand style and he gave that 'odours' the full force of all his genius for innuendo. […] George touched greatness at this moment. '– odours savours sweet –' 'Cut!' cried Melchior, white with rage. (Carter, 1991, p. 152)

The differences between quotation and original are microscopic but nevertheless salient. This is one of the few deep references in the novel that not only presuppose knowledge of a play but of the exact wording of several lines to be fully appreciated. This is an exception, though. *Wise Children* is dripping with verbatim references to Shakespeare, but most of them are decorative. The novel is a conscious tribute to Shakespeare and his "significance and ostensibly undying influence as a social phenomenon." Cavallaro truly states that the "the novel consistently weaves into its own yarn and its own thematic concerns a wide range of motifs, tropes and character types traditionally associated with Shakespeare's corpus". (Cavallaro, 2011, p. 166) The threads are visible, neither hidden nor parodied, and only rarely altered. Shakespeare and his words reoccur throughout Carter's other novels, albeit with a much lower frequency.

2.2.1.3 Shakespeare in Carter's Other Novels

Carter's other seven novels share a combined score of 40 referencing words. Most of these are character references; there are very few titular references and only one mention of the name *Shakespeare*. These casual references are spread throughout all the novels at low scores in the single digits. Among these references, one Shakespearean character is prominent: three different characters in three novels are compared to Ophelia, mad or drowning. These references are so casual that it could be argued that they do not actually reference the text, but the cultural icon Ophelia has become:

> I could see her hair and dress were stuck all over with twigs and petals from the garden. She looked like drowning **Ophelia**. (Carter, 1972, p. 53)

> His hair trailed like mad **Ophelia's** and his eyes were too large for his head. (Carter, 1966, p. 96)

> In the mirror of the changing room in the shop, she glimpsed the possibility of another perfect stranger, one as indifferent to the obscene flowers of the flesh as drowned **Ophelia**, so she had her hair dyed to dissociate her new body from the old one even more and then she got her face painted in a beauty shop. (Carter, 1971, p. 102)

Apart from these meta-references there are only few verbatim or near-verbatim quotations. They are all casual references to original lines that have become proverbial:

> Uneasy lies the head that wears a crown. *Henry IV, Part II* [III, 1, 31 (1735)]
> **Uneasy lies the head that wears** the **crown**, here is the King. (Carter, 1966, p. 69)

Another example is a proverb that can be traced back to *All's Well That Ends Well:*

> and he **must needs** go that **the devil drives**. *All's Well That Ends Well* [I, 3, 30–31 (350)]
> **needs must** when **the devil drives** (Carter A., *The Magic Toyshop*, 1967, p. 20)

Finally, there are another two heavily altered references to Shylock's "if you cut us, do we not bleed" from *The Merchant of Venice* [III, 1, 63 (1297)]:

> You know I am only substantial shadow, Minister, but **if you cut** me, I **bleed**. Touch me, I palpitate! (Carter, 1972, p. 36)

> For I am not natural, you know — even though, **if you** cut me, I will **bleed**. (Carter, 1977, p. 47)

Carter's quotation strategy in her novels outside *Night's at the Circus* and *Wise Children* is consistent. All the quotations of proverbial lines and the meta-references in these novels are scarce, ornamental and occur at a low frequency. Nevertheless, there is at least one present in every single novel. Carter's two remaining books — a collection of short fiction and a collection of her journalism — contain different strategies of referencing.

2.2.1.4 Burning Your Boats

> *For the best of the low, demotic Carter, read Wise Children; but in spite of all the oo-er-guv, brush-up-your-Shakespeare comedy of that last novel, The Bloody Chamber is the likeliest of her works to endure.*
>
> — Rushdie, 2003, p. 43

The stories collected in *Burning Your Boats* (1995) were published over three decades, starting in 1962. They follow the general trend in Carter's work to increasingly quote Shakespeare as time progresses, reaching its peak in her last two novels. The earliest verbatim references I found were in *The Bloody Chamber,* a collection that was first

published in 1979. The mixture of verbatim quotations and a lot of name-dropping involving titles and characters in these stories mirrors her quotation strategy in her later novels *Night's at the Circus* and *Wise Children*. Most of the references were concentrated in one single story, a discussion of which follows.

"Overture and Incidental Music for a Midsummer Night's Dream"

> *This dream-wood — "nowhere* **near Athens** *… located somewhere in the English Midlands, possibly near Bletchley" — is damp and waterlogged and the fairies all have colds. Also, it has, since the date of the story, been chopped down to make room for a motorway.*
>
> — Rushdie, 2003, p. 4

Carter's "Overture and Incidental Music for A Midsummer Night's Dream" packs 122 referencing words into 11 pages. For reasons of brevity, this short story will be referred to as *Carter's Dream*. What we see here is a transportation of the characters of *A Midsummer Night's Dream*, transplanted into a clammy forest in England. The story acts as a prequel to Shakespeare's play, centring on the 'boy' which is the cause of the quarrel between Titania and Oberon. The 'Golden Herm', as he calls himself, is a hermaphrodite with a bad cold he ascribes to the English climate. All the fairies share the cold and are too weak to speak their lines, freezing and coughing in the relentless rain. This climate brings forth an altered titular reference: "**A midsummer** nightmare, I call it." (Carter, 1995, p. 274)

Despite the obvious parentage of the cast, there is little verbatim intertextuality apart from the names of the *dramatis personæ*. Almost half of the referencing words, 57 to be exact, are character references, some of them altered, which is a very rare phenomenon in this investigation:

> **Titania**, she, the great fat, showy, pink and blonde thing, the Memsahib I call her, Auntie **Tit-tit-tit-ania** (for her tits are the things you notice first, size of barrage balloons), **Tit-tit-tit-omania.** (Carter, 1995, p. 273)

Most of the references are verbatim quotations from *A Midsummer Night's Dream*. "**Ye spotted snakes with double tongue**" [II, 2, 9 (659)] (Carter, 1995, p. 283) and "**she, being mortal, of that boy did die**" [II, 1, 140 (505)] (Carter, 1995, p. 273) are reused but not commented upon. The longest quotation is treated differently:

> **For Oberon is passing fell and wrath**
> **Because that she, as her attendant hath**
> **A lovely boy, stolen from an Indian king;**
> **She never had so sweet a changeling;**
> **And jealous Oberon would have the child!**

> **"Boy"** again, see; which isn't the half of it. Misinformation. The patriarchal version. No king had nothing to do with it; it was all between my mother and my auntie, wasn't it. Besides, is a child to be stolen? Or given? Or taken? Or sold in bondage, dammit? Are these blonde English fairies the agents of protocolonialism? (Carter, 1995, p. 274)

The quotation from *A Midsummer Night's Dream* [II, 1, 20–24 (387–391)] is contradicted and accused of misinformation (in the short story, the child was freely given to Titania by its mother), inspected from a feminist perspective and found "the patriarchal version" and finally accused of imperialist "protocolonialism" for treating an Indian child like property. The post-colonial motif is reactivated when the child from India calls Titania "Memsahib," the politically loaded form of address non-whites had to use when speaking to white British women in India.

Not all of the references I found are to *A Midsummer Night's Dream*, as the proverbial "beast with two backs" *Othello* [I, 1, 129–131] appears in a description of the Puck:

> the Puck, a constant inquisitive spy on mortal couples come to **make the beast with two backs** in what they mistakenly believed to be privacy (Carter, 1995, p. 279)

Neither is the short story limited to Shakespearean themes. Carter plays with the mythical figures behind the Shakespearean characters, delving into their sexual needs,[80] their relationships and feelings towards one another — especially of the hermaphrodite boy towards Titania — all of which goes beyond and around verbatim references to Shakespeare and his works. This text as a whole is a special form of intertext: it is an *adaptation* of *A Midsummer Night's Dream.* The intertextual connection between the two texts is explicitly stated in the title, but there are further instances of self-awareness of the intertextual nature from inside the text:

> Such is the English wood in which we see the familiar fairies, the blundering fiancés, the rude mechanicals. This is the true **Shakespearian** wood, but it is not the wood of **Shakespeare's** time, which did not know itself to be **Shakespearian**, and therefore felt no need to keep up appearances. (Carter, 1995, p. 276)

While *Carter's Dream* can be classified as an adaptation in the sense that the reader is aware that this text refers to another text throughout, the short story is no re-telling of Shakespeare's play; it plays with the characters and some of the settings and plot devices but barely with the actual text. This approach will be mirrored in Salman Rushdie's "Yorick" in section 2.2.3.3.

80 The set is not only drenched with rain water but also in overt sexuality: Puck masturbates in front of and longs for sex with the Herm, but is raped by Oberon; Titania plays with the Herms female genitalia.

The Other Short Stories in *Burning your Boats*

More than a third of the 87 referencing words in the other stories from *Burning Your Boats* are contained in "The Cabinet of Edgar Allan Poe." Behind this conglomeration lies the same reason that makes *Wise Children* Carter's highest scoring novel: the central character is a thespian and most of the story takes place on or behind the stage of a theatre. The actress has two children; upon her death, the narrator uses Shakespeare to both ask and answer a brutal question: "**When shall** these **three meet again**? The church bell tolled: **never never never never never**." The very beginning of *Macbeth* [I, 1, 1] and the very end of *King Lear* [V, 3, 3495] mark the tragic event, framing it into two of Shakespeare's greatest tragedies. The rest of the references arise in descriptions of the roles she plays and are decorative.

Most of the references in the other stories are ornaments that need and yield no further explanation. One longer verbatim quotation stands out; a very minor character, who speaks nothing else, suddenly spits out lines from the end of *Othello* [V, 2, 3715]: "'**Like the base Indian**,'" he said; he loved rhetoric. "'**One whose hand, / Like the base Indian, threw a pearl away / Richer than all his tribe**'" (Carter, 1995, p. 157) The drunkard quoting Shakespeare just sold his daughter to a monster, and now he feels sorry for himself. The overblown rhetoric ridicules his self-pity.

The re-telling of the Italian fairy tale "Puss in Boots" as "Puss-in-Boots" delivers three lines of proverbial Shakespeare:

> **the beast with two backs** (Carter, 1995, p. 173) *Othello* [I, 1, 129–131]
> **discretion is the better part** (Carter, 1995, p. 176) *Henry IV, Part I* [IV, 1, 122 (3086)]
> **dead as a doornail** (Carter, 1995, p. 183) *Henry VI, Part II* [IV, 10, 41–42 (2927)]

These references are hidden in the flow of the prose and so idiomatic that the intertextual intention behind them is at least questionable. Intent or awareness of quoting does not count towards or against the score, but there are references that are almost too idiomatic to count, like the "brave new world" mentioned twice in "Alice in Prague or The Curious Room". Their inclusion does not change the general quotation strategy; nevertheless, these references throw a spotlight on one of the subjective and therefore debatable aspects of my method of interpretation.

2.2.1.5 Shaking a Leg

Shaking a Leg (1997), a collection of Carter's journalism, contains 52 references with a score of 104 words in 800 pages. These numbers point towards an abundance of meta-references; the collection holds 43 of these and 8 quotations. Freed of narrative constraints, Carter discusses Shakespeare on a level that would seem out of place in prose fiction (at least that part of it that is not thespian or Shakespearean in nature, plot and cast).

One of her (justified) claims is that Shakespeare was lucky to have written in the English language: "Happy for **Shakespeare** he did not speak Serbo-Croat and his Queen embarked on a policy of expansion. If you speak a language nobody understands, you can babble away as much as you like and nobody will hear you."(Carter, 1997, p. 658) Another (questionable) claim is the insinuation that Shakespeare might have been suffering from syphilis, or that loving Shakespeare can be a kind of "class revenge". These and most of the other musings on the Bard, be they true or false, have no connection to the corpus of his works, or need any knowledge of his works to be understood and can consequently be classified as decorative.

The case is quite different with a handful of deep references like the one offering the (debatable) view that *Hamlet* "only makes sense if **Hamlet** is really the son of **Claudius** and not of '**Hamlet's** Father' at all." (Carter, 1997, p. 94) She does not elaborate on this notion, although Hamlet's dithering in killing Claudius could be explained away by this genealogical twist. Another reference that requires familiarity with a play is one in which she compares her love to her own father to the strength and the unbending nature of that of Cordelia for King Lear. When Carter reads the narrative atmosphere of Poe's *The Fall of the House of Usher* as "an allusion to the **blasted heath** in **King Lear** perhaps. To the castle where **Macbeth** killed the king, in the play from whence flapped that '**raven over the infected house**'" (Carter, 1997, p. 590) she presupposes acquaintance with three plays (*King Lear, Macbeth* and *Othello*) without which the whole paragraph makes no sense to the reader. Another reference hides a quotation in a sentence that is hard to make sense of, if you do not know the original line: "do not think that, **Ophelia**-like, Paley can turn hell itself to favour and to prettiness." (Carter, 1997, p. 632) This is a reference to Laertes's description of Ophelia in *Hamlet* [IV, 5, 211–12 (3062–3063)]: "thought and affliction, passion, **hell itself**, she turns **to favour and to prettiness**."

Some, but not all of her quotations in this collection are this deep in the sense that they need this much external information that is not provided; when Carter quotes *Othello* [V, 1, 20–21 (3155)] she kindly explains the source and uses a quote that is self-explanatory: "The point is, dammit, that they did have, as **Iago** griped about **Othello**, **a daily beauty in** their **lives that makes** ours **ugly**." (Carter, 1997, p. 130) Most of the meta-references in this collection are to Shakespeare himself or *Hamlet* and either self-explaining or require nothing that a standard school education does not provide. This combination of the casual and the challenging marks both Carter's literary style and her quotation strategy.

There is a feminist discussion of male dominance in the arts on the case of Shakespeare:

> So there hasn't been a female **Shakespeare**. Three possible answers: (a) So what. (This is the simplest and best.) (b) There hasn't been a male **Shakespeare** since **Shakespeare**, dammit. (c) […] one cannot, in reason, ask a shoeless peasant in the Upper Volta to write songs like Schubert's; the opportunity to do so has never existed. (Carter, 1997, p. 52)

This is a singular moment within the present thesis — just because such a question does not arise in any other writer's works. Not only that there has not been a female Shakespeare (how could there have been, see Carter's third answer) but there has not been a male one either who has risen to a comparable status. The more culture progressed, the bigger Shakespeare's shadow grew and in these parcelled, pluralistic, post-postmodern times it is impossible for a single writer to achieve a similar dominance. This utilisation of Shakespeare for questions of female status, oppression or empowerment is a unique part of Angela Carter's quotation strategy.

2.2.1.1 Angela Carter's Quotation Strategy

I found 438 references in the 3,235 pages of Angela Carter's *œuvre*, amounting to a score of 899; this gives us a little more than one word referencing Shakespeare every four pages. Two thirds of these references are gathered in her last novel, *Wise Children*. 344 of the references were meta-references (220 character references, 79 general references and 42 titular references) and the other 94 were quotations (59 verbatim quotations, 20 altered quotes, 9 near-verbatim quotes and 6 explicit verbatim quotes) containing 555 referencing words. A mass of verbatim references such as these automatically throws a vast shadow of implicit references that is not discussed or recorded in this thesis.

Hypertext	Score	Pages	Density (pp)
Burning Your Boats	209	482	0.434
Heroes and Villains	1	180	0.005
Love	4	130	0.031
Nights at the Circus	78	370	0.213
Several Perceptions	4	160	0.025
Shadow Dance	9	192	0.047
Shaking a Leg	104	800	0.13
The Infernal Desire Machines of Doctor Hoffman	6	274	0.022
The Magic Toyshop	9	210	0.043
The Passion of New Eve	7	193	0.036
Wise Children	466	244	1.92
Angela Carter	899	3,235	0.278

Table 8: Referencing words in Angela Carter's works

Angela Carter is a demanding writer. She takes no prisoners, neither in her — at times — endless sentences, her baroque vocabulary nor in the hallucinatory plot twists and settings she gladly, if not invariably, uses. The same is true for Carter's use of Shakespearean Intertextuality: sometimes her quotation strategy risks going over the reader's head to make her point. In this, as we will see, she is in best company with her fellow

Magical Realist: Salman Rushdie. The bigger part of the references appears in a thespian context; most of these are casual.

Speaking of Carter, Rushdie wrote that she "wears her influences openly, for she is their deconstructionist, their saboteur". (Rushdie, 2003, p. 46) This is echoed in Cavallaro stating that she "wears her sources on her sleeve, never submerging them in the secretive mist summoned by more elitist authors to present their influences as hints and whispers for the chosen few to recognize and locate". (Cavallaro, 2011, p. 187) Because of this quotation strategy, the quotes are used in broad daylight, often marked as such and they are hardly ever altered. As befits a writer of Magical Realism, Carter sometimes utilises the Bard for a socio-political agenda.

The amount of Shakespearean references in Carter's work rises steadily throughout her career. The three highest scoring works were all from her last decade, with *Wise Children* as the final and peerless peak of Carter's fling with Shakespeare.[81]

> Carter's practice with allusion changes over the course of her career. In *Shadow Dance* […] *The Magic Toyshop*, *Heroes and Villains* (1969), and *Love* (1971), a prodigal, apparently unstructured stream of allusions evokes lives, families and cultures, that have collapsed into fragments, […] The later novels tend to limit or at least redirect this lush undergrowth of allusion. (Munford, 2006, p. ix)

Angela Carter is the only writer in this group that is not discussed as a part of what is called post-colonial literature as there is no migratory background in her family nor are post-colonial themes discussed in her literature.[82] The other three writers in the group can hardly escape being crammed into their "ghetto […] of Commonwealth literature". (Rushdie, 1991, p. 63)

2.2.2 Arundhati Roy (*1961)

Arundhati Roy was the first Indian non-expatriate and the first Indian woman to win the Man Booker Prize for her first novel, *The God of Small Things* (1997). The Booker Prize for Fiction — as it is called nowadays — was awarded to her for the best novel written in English by a Commonwealth citizen and published in the United Kingdom; Roy is not a British Writer but she won the most prestigious British literary prize, so I made an exception for her. She turned to journalism after this success to put her newfound world-wide recognition to political use.[83] It could be argued that Roy is a journalist first and a novelist second, as her two novels compare poorly (in length, that is) to her eighteen novel-length works of (political) non-fiction. I will not include Roy's

81 "Overture and Incidental Music to a Midsummer Night's Dream" was first published in 1982, *Nights at the Circus* in 1984 and *Wise Children* in 1991.
82 Except for the slight touch on (proto)colonialism in (Carter, 1995, pp. 273–274).
83 Cf. (Acocella, 2017).

non-fiction, as it outnumbers her novels by a factor of 9:1 and the focus of this thesis is on references in contemporary British fiction.

2.2.2.1 The God of Small Things

The God of Small Things (1997) contains 20 references that amount to a score of 104 with a density of one referencing word every three pages. Although this novel is usually subsumed under Magical Realism, this mode does not apply here in the same sense as it does with, say, Carter's hallucinatory *The Passion of New Eve:*

> apart from the twins [sic!] subtle telepathy and Rahel's conviction that Sophie Mol is "awake for her funeral" in the first chapter, most of the surreal or fantastic aspects of Roy's writing can all be justified in terms of the heightened, imaginative perceptions of her child characters. (Tickell, 2007, p. 57)

Regardless of considerations of genre, this novel contains a unique variant of Shakespearean Intertextuality as here it serves as

> culturally incongruous marker of "education" […] apparent in the atmosphere of formal quotation and recital which pervades Roy's novel. Canonical English literature is often reduced to a status symbol. (Tickell, 2007, p. 52)

The ability to quote Shakespeare is a symbol of power in this novel, as these quotes reference the symbolic centre of the language of (British) power.

The twin children protagonists are read "a version of **The Tempest** abridged by Charles and Mary Lamb". (Roy, 1997, p. 59) Consequently, the children go about quoting Shakespeare, namely in one casual reference to *Macbeth*, where one of them imagines himself "the **Witches** of **Macbeth**.[84] **Fire burn**, banana **bubble**." (Roy, 1997, p. 195) *Macbeth* [IV, 1, 11 (1557)] They also quote one of Ariel's songs from *The Tempest* [V, 1, 98–99 (2118–2119)]. The children are "deeply offended" when presented with a "baby book — The Adventures of Susie Squirrel". (Roy, 1997, p. 59) A third and final quotation the children utter a full five times in different variations is "Et tu, Brute! Then fall, Caesar." *Julius Caesar* [III, 1, 85 (1286)] The murderous Brutus is replaced with "**Et tu?** Kochu Maria? — **Then fall** Estha!" in a playful manner, untroubled by an actual understanding of the line. It is not clear if these quotations appear due to their love of language or their precocious understanding of status.[85]

84 On a side-note: in Roy's novel, *Macbeth* is not italicised, while *The Tempest* is.

85 Distinctions of status, class and caste define India's society. These references are "as much about the colonial cultural pretensions of the Indian middle classes, contrasted with the twins' 'real [and therefore supposedly more sincere] affection for the English language […] as about the actual pain of cultural disinheritance and 'Anglophilia'." (Tickell, 2007, p. 55)

In a display of ambition, another child is forced to recite Marc Antony's oft-quoted speech, starting with "Friends, Romans, Countrymen" in *Julius Caesar* [III, 2, 82 (1617–1620)]. The boy is more interested in picking his nose while he recites the beginning and has to be coerced into finishing the quotation, which he shouts out in a scream while running around the yard: "**lend me yaw YERS**; […] **I cometoberry Caesar, not to praise him**. **Theevil that mendoo lives after them The goodisoft interred with their bones.**" (Roy, 1997, p. 274) The heavy alteration the quote undergoes here is due to the fact that the child is parroting syllables without understanding them; the (father's) point is to impress his peers, not to bathe in the poetic glory of the words.

By sharp contrast to the children, the grown-ups use their Shakespeare very consciously. The nanny of the twins clearly intends (and fails) to utilise her Shakespeare quotations as a power move:

> "D'you know who **Ariel** was?" Baby Kochamma asked Sophie Mol. "**Ariel** in **The Tempest**?" Sophie Mol said she didn't. "'**Where the bee sucks there suck I**?'" Baby Kochamma said. Sophie Mol said she didn't. "'**In a cowslip's bell I lie**'?' Sophie Mol said she didn't. "**Shakespeare's The Tempest**?" Baby Kochamma persisted. All this was of course primarily to announce her credentials to Margaret Kochamma. To set herself apart from the Sweeper Class. "She's trying to boast," Ambassador E. Pelvis whispered in Ambassador S. Insect's ear. (Roy, 1997, p. 144)

This quotation from, of all plays, *The Tempest,* "reminds us of the play's colonial theme: the conquest of Sycorax' island by the exiled Prospero and Caliban's bitter speech to his captors." (Tickell, 2007, p. 53) The choice of plays is tellingly political; in *Julius Caesar* a tyrant is usurped, and *The Tempest* is *the* post-colonial Shakespeare play due to the literary poster-boy of post-colonialist literary studies: Caliban. Notwithstanding their postcolonial implications, these quotations are all casual in the sense that they do not engage with Shakespeare's words but rather with Shakespeare's status.

2.2.2.2 The Ministry of Utmost Happiness

The Ministry of Utmost Happiness (2017) contains 12 references that amount to a score of 135, giving the novel the same density as Roy's first one, i.e. one referencing word every three pages. This novel contains even less displays of what one would call Magical Realism. Published after 20 years of writing political essays, *The Ministry of Utmost Happiness* is "really all about one subject: modern India's abuse of its poor." (Acocella, 2017)

Apart from two casual references to *Romeo and Juliet,* Shakespearean Intertextuality in this novel is concentrated in one long quote from the St. Crispin's Day speech, split in two parts, quoting 126 verbatim words from *Henry V* [IV, 3, 49–69 (2283–2302)]. This battle-cry of a speech is the favourite quote of a woman that recites it at the burial of her daughter. It is unclear to the protagonist why the "manly, soldierly, warlike passage" (Roy, 2017, p. 418) is so important to her mother, but the quotation makes sense

in a novel re-telling a genocide, that "registers the atrocities and wounds of a recent-born country with its mythological past and uncertain future." (Monaco, 2018, p. 68) In *Henry V,* the speech is a battle cry to strengthen the morale of the troops; it might be understood as such in the context of this novel. In contrast to *The God of Small Things*, the references to Shakespeare in this novel are not distorted by questions of status and cultural appropriation but taken at literary face value: the speech here becomes more of a soothing parole — rather than a rallying cry — for the war-torn population caught between the bullets of the army and the revolutionaries. For the mother reciting it, the quote serves as a hopeful reminder that all the blood-shed will have both a meaning and an end. This is a less functional and a more literal and literary utilisation of Shakespeare's words than in her first novel.

2.2.2.3 Arundhati Roy's Quotation Strategy

> *In common with many other postcolonial authors, Roy gestures 'intertextually' towards a number of well-known English literary works in her novel. […] English literature was increasingly used to teach Protestant Christian morality 'indirectly' to Indians. Teaching English literature in this way masked economic exploitation.*
>
> — Tickell, 2007, p. 51

Hypertext	Score	Pages	Density (pp)
The God of Small Things	104	355	0.31
The Ministry of Utmost Happiness	135	421	0.321
Arundhati Roy	239	776	0.308

Table 9: Referencing words in Arundhati Roy's works

Arundhati Roy's two novels contain 31 references with a score of 239 referencing words in the 776 pages examined, with a density of 0.308 referencing words per page. She uses 18 meta-references (9 characters, 5 general references and 4 titles) and 221 words of quotations with an even split between the 5 explicit verbatim quotes, 4 verbatim quotes and 4 altered quotes. Roy has a special position in this examination, as her literary output is confined to two novels. Further studies could compare Roy's approach to Shakespearean Intertextuality in her novels to the one employed in her essays, but these were not examined, just as e.g. Carter's plays and film scripts were excluded due to the focus on prose fiction.

In these two novels Shakespeare is used sparingly, but with a different approach. The density is comparable: *The Ministry of Utmost Happiness* contains little more than one very long passage from *Henry V* while *The God of Small Things* contains little more than a few references to *Julius Caesar* and *The Tempest.* On the other hand, the context and the post-colonial baggage of these quotations is rather different: in the first novel

Shakespeare stands in for all things British and for the struggle of a country caught between a triangle of colonialism, independence and globalisation. Twenty years later, Shakespeare's words are not used as an ultimately alien object that grants status but as a fully integrated part of Indian identity. Of course, the context of St. Crispin's Day's speech — war and death in Kashmir — is, after all, also a consequence of British colonialism and the upheavals that arose once independence was "granted."

2.2.3 Salman Rushdie (*1947)

> *Magic is pointless except when in the service of realism — was there ever a more realist magician than Prospero? — and realism can do with the injection of a healthy dose of the fabulist.*
>
> — Rushdie, 2016

Sir Salman Rushdie has been the British-Indian face of post-colonial literature (and to a lesser extent, Magical Realism[86]) for more than three decades. Rushdie rose to world-wide fame in 1981 with his second novel *Midnight's Children,* which won the Man Booker Prize three times.[87] His fourth novel, *The Satanic Verses,* caused riots and murders especially in Muslim countries and earned him a fatwā calling for his execution by the Iranian regime that has still not been lifted at the time of the writing of this thesis. Rushdie followed up with further novels, an autobiography, a collection of short stories and three books of non-fiction collecting essays and journalism, all of which will be examined in the following pages.

2.2.3.1 *Shame*

Shame (1983) contains 6 meta-references. I found no verbatim quotations in the novel, but despite the meagre score, the few references there are go a long way. One of the protagonists likes to smoke *Romeo y Julietta*s, a brand of cigars. That in itself is a very removed reference, but when the protagonist ponders his death in a cell, he thinks: "I will insist on *Romeo y Julietta*s. That story also ends in death." (Rushdie, 1983, p. 229) While I saw it as no more than a titular reference, Ganapathy-Doré, as we will see more often in the examination of Rushdie, sees more:

Although this […] might look like a gratuitous flaunting of Shakespeare on Rushdie's part, his purpose is to stage the theatricality of Pakistani politics which, in fact, is closer to the melodrama of Indian cinema where the borderline between the high and the low is fuzzy. (Ganapathy-Doré, 2009, p. 12)

86 Rushdie's Magical Realism is "an example of double submission, as, on the one hand, it is heavily indebted to the European literary fantastic as represented by Laurence Sterne (Tristram Shandy) and Günter Grass (Die Blechtrommel); on the other, it points back to South American literary tradition — Gabriel Garcia Márquez (*Cien años de soledad*)" (Podgorniak, 2002, p. 255).

87 The novel won the prize for the best novel in 1981, for the best of all Booker Prize winners up to 1993 and again for the best of the Booker Prize winners up to 2003.

This may serve as a further example for how difficult and subjective the interpretation of intertextual references can be. Even the verbatim references demand some implicit context to be fully understood, but these contexts can be widened to include the loftiest associations.

There is a cluster of references in the depiction of a performance of *Julius Caesar*, that form which starts out as a by-the-book example of appropriation in post-colonialism, but ends with a twist. The authorities intervene because the plot calls for the assassination of a head of state and ridiculously ask for the pivotal scene to be left out. The problem is resolved when Julius Caesar is dressed and eventually murdered in full British regalia, which leads to the Generals in attendance to frantically applaud "this patriotic work depicting the overthrow of imperialism by the freedom movement" (Rushdie, 1983, p. 241). To turn Shakespeare, the epitome of Britishness, against the British is a standard cliché in post-colonial literature.[88] Rushdie's depiction of this instrumentalisation of *Julius Caesar* exposes the comically simple reading of the play by the authorities with an added "I insist: I have not made this up…" (Rushdie, 1983, p. 241) Here, Rushdie, who is "well aware of the political import of Shakespeare's theatre",[89] consciously paints a cliché of Shakespearean Intertextuality in the post-colonial appropriation of the Bard.

2.2.3.2 The Satanic Verses

> *The Satanic Verses is an epic into which holes have been punched to let in visions; an epic hung about with ragbag scraps of many different cultures.*
>
> — Carter, 199

The Satanic Verses (1998) contains 15 verbatim references that amount to a score of 36, at a meagre density of one referencing word every 14 pages. In this novel, as in most of his others, Rushdie italicised almost all of his verbatim quotations. This facilitates finding most quotes and makes it easy to overlook those that are not in italics:

> If the italics in the text prod the reader to look for an intertext, there are places where the quotations are so welded into the text that the reader has to exercise his/her vigilance in order not to miss the innuendo (Ganapathy-Doré, 2009, p. 15)

About half of these innuendos are casual comparisons. When the narrator speaks of himself as having a "**wanton attitude to tumbling flies**" (Rushdie, 1988, p. 133) he compares himself to the gods the Earl of Gloucester talks about in the original line in *King Lear* [IV, 1, 41 (2289)]. One of the male protagonists is compared to Brutus for having an air of "**murder and dignity**" (Rushdie, 1988, p. 316), another to Hamlet for

88 Cf. (Loomba & Orkin, 1998).
89 Cf. (Ganapathy-Doré, 2009).

his impassivity. As a former actor, one of the protagonists belonged to the "**Prospero** Players". These references come from different characters each and have no further context that deepens their referentiality.

The major focal Shakespearean hypotext in *The Satanic Verses* is one of the two plays that serve as main targets for post-colonial appropriation and critique: *Othello*.[90]

> Saladin Chamcha's unconditional praise of *Othello* in *The Satanic Verses* — "*Othello*, just that one play is worth the total output of any other dramatist in any other language" […] bears witness to the constructive force of Shakespeare in Rushdie. (Ganapathy-Doré, 2009, p. 13)

This group of references starts with Chamcha, the anglophile protagonist, pondering the etymology of the name **Othello**, while trying his hand at a refreshing irreverence, as he said the name "was really Attallah or Attaullah except the writer couldn't spell, what sort of writer was that, anyway?" (Rushdie, 1988, p. 248) Chamcha is not serious, as he actually thinks that **Othello**, "'just that one play', was worth the total output of any other dramatist in any other language." This view of the play is countered by his wife, who, as Chamcha thinks, "made incessant efforts to betray her class and race" and proceeds to metaphorically bracketing "**Othello** with **Shylock** and beating the racist **Shakespeare** over the head with the brace of them". (Rushdie, 1988, p. 398) The friction between Chamcha's Anglophilia and his wife's critical stance offers a pluralist perspective of post-colonial Shakespeare, a negotiation instead of a negation of the Bard's influence on India.

Chamcha's love for the play (and the struggle the plot of the novel puts him through) leads him to identify with Iago for a moment, when he "smiled, shook hands, was pleased to meet her, and embraced Gibreel. **I follow him to serve my turn upon him**." (Rushdie, 1988, p. 428) Part of Rushdie's quotation strategy is having characters think in Shakespearean lines. Even the narrator uses a quote from *Othello* to characterise Chamcha. His description is an explicit verbatim quotation, giving away the source and the characters that speak it: "'**I look down towards his feet**,' **Othello** said of **Iago**, '**but that's a fable**.'" (Rushdie, 1988, p. 466) In the scene Othello expects the devil's cloven hooves to show themselves but fails to see them; this mirrors a development in the novel: Chamcha transformed into Satan until that point of the novel but is returned to his human form. This quote can only be fully appreciated if you know the context of betrayal in *Othello* and is thus a deep, engaging quote: here, you must know your Shakespeare.

The Satanic Verses is an alarming example of the political dimension of literature that dares to depict religion. Intertextuality did play a role in the escalation of the reception of this novel. Obviously, the downfall of Rushdie was not Shakespeare's corpus, but

90 The other one being *The Tempest*, Caliban especially.

another hypotext, namely, the Quran and Rushdie's depiction of Muhammad. Terry Pratchett has an interesting view on the matter:

> I do recall Salman Rushdie actually came second in a science fiction writing competition organized by Gollancz in the late 1970s. Just imagine if he'd won — Ayatollahs from Mars! — he would have had none of that trouble over *The Satanic Verses*, 'cos it would have been SF and therefor [sic!] unimportant. (Pratchett, 2014, p. 81)

The novel contains an example for one of the major complexities of intertextuality detection: the distinction between idiomatic language and actual intertextual references. (Ganapathy-Doré, 2009, p. 15) reads "watery grave" (Rushdie, 1988, p. 172) as a reference to the phrase "watery grave" in *Pericles* [II, 1, 10 (589)] while I categorise it as a common idiomatic phrase. These decisions are, as I have pointed out, subjective and influence the score of a novel but do not do so to a degree that would lead to a different reading of the quotation strategy.

2.2.3.3 East, West

East, West (1994) is a collection of short stories that contains 178 referencing words at a density of two words referencing Shakespeare every three pages, the highest in Rushdie's *œuvre*. 7 of these words are in a proverbial quotation of one of *Hamlet's* evergreens: "**More in heaven and earth, Horatio**, and so forth." (Rushdie, 1995, p. 136) 168 of these words are concentrated in the twenty pages of one single short story titled "Yorick." Even this high score is only measuring the verbatim references which is only the tip of the intertextual iceberg.

"Yorick" is a rewrite, or rather an alternative version of *Hamlet*.[91] To put it differently, the story is "a parodic appropriation of postcolonial appropriations of western canonical works, with specific focus on Shakespeare's *Hamlet*". (Mendes, 2013, p. 83) Rushdie's approach is similar to Carter's in *Carter's Dream*: he uses the characters and the setting but only a few verbatim quotations of Shakespeare's words, although unlike Carter he mimics and reflects Shakespeare's language and rhetoric throughout.[92] Shakespeare's words are much harder to spot in a text that is a pastiche of Shakespeare's language, so there were some quotations I initially missed. These short-comings will be discussed in the second part of this thesis.

In this short story, more than in any other of his works, "Rushdie […] relies on readers' familiarity with this authoritative literary text [i.e. *Hamlet*]". (Mendes, 2013, p. 83)

91 *Hamlet* alone was rewritten, among many others, by Heiner Mueller — *Hamletmaschine* (1977), Tom Stoppard — *15-Minute Hamlet*, *Rosencrantz and Guildenstern are dead*, *Dogg's Hamlet* (1966, 1967, 1969), Margaret Atwood — *Gertrude talks back* (2001), Iris Murdoch — *The Black Prince* (1973) , John Updike — *Gertrude and Claudius* (2001), Lee Blessing — *Fortinbras* (1991), Gianni Braschi — *United States of Banana* (2011), Molly Booth — *Saving Hamlet* (2016), Lisa Klein — *Ophelia* (2010), etc. etc.

92 Cf. (Guerrero-Strachan & Hidalgo, 2008).

It is generally true of Rushdie's quotation strategy that his form of intertextuality often asks for at least superficial knowledge of the hypotexts. This short story is the most extreme incarnation of that form of deep intertextuality in this whole examination. A discussion of "Yorick" is difficult without giving some implicit context: Hamlet's motivations are turned upon its head by the narrator's claim that Prince Hamlet made Yorick kill King Hamlet, and Claudius was only trying to help everyone. Claudius has Yorick beheaded; the fool's ghost and his widow — Ophelia — prey on the conscience of Prince Hamlet, who finally kills himself with the same poison Yorick used on the King.

"Yorick" is an *adaptation* of *Hamlet*, as the intertextual link between both texts "is both intentional on the part of the […] writer, as well as acknowledged by the listener or observer or reader." (Cutchins, 2017, p. 80) A detailed discussion, even if it is restrained to verbatim references, would go beyond the manageable scope of this thesis. Most of the verbatim references in this story are character references, of which I counted 90. Of these, 40 were references to Hamlet, and 10 of these were shortened to "Ham.". I found this shortening of Hamlet's name in three of my editions: in the single play edition of the second series of *Arden Shakespeare*, in the *Illustrated Stratford Shakespeare* and in the *Viking Portable Library* edition of Shakespeare's plays.

The density of the text makes it hard to spot the actual quotations. The automated search in the quantitative part found another four quotations that I overlooked; these and the implications of these oversights will be discussed in full in the quantitative part of the thesis. It takes an eidetic memory of Shakespeare's works to spot some of these references in the stream of fake Elizabethan English Rushdie uses to tell his story. In order to illustrate this, I will give you two examples of Rushdie's text without highlighting in the referencing words:

> Nor liquid, nor solid, nor gassy air, Nor taste, nor smell, nor substance there (Rushdie, 1995, p. 77)

> But age, with his stealing steps, Hath claw'd me in his clutch … Ham. Cease, Yorick, this foul caterwaul; instanter, hold your peace. (Rushdie, 1995, p. 69)

Of these examples only "Nor taste, nor smell" (Sonnet 141) and "But age, with his stealing steps, Hath claw'd[93] me in his clutch" (*Hamlet* [v, 1, 73 (3414)]) were quotations, the rest was Rushdie. The latter was a song of the grave-diggers, of which another is sung in full:

> **(sings)In youth when I did love, did love Methought it was very sweet, To contract, O! the time, for-a my behove, O! Methought there was nothing meet.** (Rushdie, 1995, p. 68) and *Hamlet* [v, 1, 63–66 (3403–3406)][94]

93 This could point towards the second series of The Arden Shakespeare as a source edition, or The Illustrated Stratford Shakespeare. The Folger Digital Texts, the OSS, and The New Oxford Shakespeare read "clawed."
94 The exact wording of "there was nothing meet" points towards the second Quarto of *Hamlet*. All other editions have different positions for the "O"s and "a"s (Shakespeare, 1995, p. 379).

Some of the quotations are not so verbatim. Rushdie modifies the original lines by replacing a word or two:

> **Thus** conscience does **make** cowards **of us all** *Hamlet* [III, 1, 91 (1776)]
> **Thus** haste, enforced by our inevitable end, **makes** Yoricks **of us all** (Rushdie, 1995, p. 75)

Sometimes he takes this even further, including a joke in musical notation:

> the **rest** is silence. (Dies.) *Hamlet* [V, 2, 395 (4020)]
> For the **rest**: – (Rushdie, 1995, p. 80)

The "–" or dash is a rest in musical notation, which indicates silence for an instrument. Rushdie also uses some intertextual evergreens in "Yorick" when the narrator speaks of the "**rotten**est-smelling exhalation **in the State of Denmark**" (Rushdie, 1995, p. 66). This refers to Ophelia's halitosis.

The short story contains the extreme case of a one-worded quotation: "**handkerchief**". (Rushdie, 1995, p. 79) Hamlet persuades Yorick to kill his Ophelia with the help of said cloth, which appears in the context of the means by which Iago persuaded Othello to kill Desdemona. The reason why I gave this single word the status of a quotation is this context and the fact that it appears a staggering 27 times in *Othello*; two of these mentions are stage directions, the rest are spoken. Elsewhere in Shakespeare, the word appears but thrice in *Cymbeline* and but once in *Richard III* and *A Winter's Tale*, so this word can be said to be a clear reference to *Othello*, especially as it occurs in an adaptation of another play by Shakespeare and in the context of jealousy.

There is at least one passage that touches on the subject of post-colonialism. The narrator admits that "it's true my history differs from Master CHACKPAW's, and ruins at least one great soliloquy". (Rushdie, 1995, p. 81)

> This simple pun encapsulates the whole history of postcolonial hybridity. […] The formulation *Master Chackpaw* is quite ambiguous. On the one hand it reveals the postcolonial author's admiration for Shakespeare and, on the other, his determination to upset the established subalternities for the English society as regards race and class. (Ganapathy-Doré, 2009, p. 13)

While I am not sure about Rushdie's "determination to upset", this is definitely an appropriation of Shakespeare that goes way beyond decorating a text with a little high-brow-ish ornament.[95] "Yorick" is not the only story in *East, West* that references Shakespeare, but the densest and most rewarding for this examination.

"Chekov and Zulu" narrates the assassinations of Indira and Rajiv Ghandi. In a short story filled with references to the television series *Star Trek*, the only references

95 For a detailed discussion of the possible readings of "Yorick" in the context of post-colonial literature cf. (Mendes, 2013).

to Shakespeare are a mention of a performance of *Coriolanus* in Stratford. Based on Rushdie's involvement with Shakespearean Intertextuality in many of his other texts, this choice of play is probably no coincidence. But we have no further context to rely upon, even though this

> passing mention of Shakespeare's play is perhaps a deictic pointer to the semi-homosexual bonds existing between the two former Board School mates from Dehra Doon which parallel those between Coriolanus and Aufidius. More importantly, it is intended to psychologically prepare the reader for the tragic worst-case-scenario that is played out at the end of the story (Ganapathy-Doré, 2009, p. 13)

Although Ganapathy-Doré starts out cautiously with "is perhaps" she soon arrives at "it is intended". The vaulting ambition of this interpretation of the short story serves as a further reminder for the fall-traps of intentional fallacy in the context of intertextuality.

2.2.3.4 The Moor's Last Sigh

The Moor's Last Sigh (1995) contains 28 verbatim references that amount to a score of 164, making it the highest scoring Rushdian novel at a density of one referencing word every three pages. The titular Moor is not, as one might assume, a reference to *Othello*, but to Boabdil, the last Muslim king to rule Granada. Cultural and religious friction abound in this novel, and fittingly it contains references to *Othello* but also, and more so, to *The Merchant of Venice*.

The protagonist refers to himself as the Moor, and to his lover that disrupts his family as an "angel of revenge playing a hell-bat **Dis-demona** to my **Moor**. [She 'dissed' him, blackened his name]." (Rushdie, 1995, p. 309) To deepen the reference, his mother "portrayed herself as the murdered **Desdemona** flung across her bed, while I was stabbed **Othello**". (Rushdie, 1995, p. 224) Desdemona is hardly "an angel of revenge", but when his mother compares herself to a woman unjustly murdered by the narrator, she references the protagonists past betrayal of his own family.

The novel's subtitle is "a Moor's tale, complete with **sound and fury**". A woman not unlike Lady Macbeth urges the protagonist to his downfall, although he denies freeing her from her responsibility by pleading insanity: "She was a woman, **of woman born**." *Macbeth* [IV, 1, 91 (1642)] This compares her to Macduff, the nemesis of Macbeth with a trans-sexualised quote from the same play. There are no further salient parallels to the Scottish play.

There are a few references that address post-colonial or at least political matters: The on-going rift between India's Hindus and Muslims is compared to *Romeo and Juliet*'s warring houses, both alike in dignity: "Both their **houses** are damned by their deeds; both sacrifice the right to any shred of virtue; they are each other's **plagues**." (Rushdie, 1995, p. 365) This references Mercutio's last words in *Romeo and Juliet* [III, 1, 111 (1594)]: "A plague o' both your houses! I am sped."

The rivalry for religious hegemony in India has been going on for centuries, but the consequences of colonialism — one word: Kashmir — deepened and escalated this struggle. A passage from the last act of *Hamlet* is recited at the death-bed of the grandmother of the protagonist: "**Absent thee from felicity awhile And for a season draw thy breath in pain.**" (Rushdie, 1995, p. 51) With this line, Hamlet asks Horatio not to commit suicide, not to follow him, to stay alive. The quote goes out not only to the grandmother, but also to "the imprisoned, […] to the whole captured land" (Rushdie, 1995, p. 51) of India under British chains. There is no irony in this utilisation of Shakespeare against Britain's rule, it rather shows how far Shakespeare is integrated into Rushdie's and India's identities.

The largest cluster of references in this novel is to *The Merchant of Venice*, most of which is, as is part of Rushdie's quotation strategy, "identified by the author himself […] and illustrates the different attitudes Portia shows towards her suitors". (Ganapathy-Doré, 2009, p. 15) Jewish-born Abraham converts to Catholicism, out of love for the mother of the protagonist. Their love story is told in an interweaving of Rushdie and Shakespeare, a technique that is particular to Rushdie's use of Shakespeare:

> Mad love! It drove Abraham back to confront Floro Zogoiby, and then it made him walk away from his race, looking back only once. **That for this favour, He presently become a Christian**, the **Merchant of Venice** insisted in his moment of victory over **Shylock**, showing only a limited understanding **of the quality of mercy**; and the **Duke** agreed, **He shall do this, or else I do recant The pardon that I late pronounced here** … What was forced upon **Shylock** would have been freely chosen by Abraham, who preferred my mother's love to God's. (Rushdie, 1995, p. 89)

Further references to the courtroom of *The Merchant of Venice* [IV, 1] abound. Abraham's mother pays the dowry only for the promise of grand-children; later, she craves "**the law, the penalty and the forfeit of my bond**". She made "**An oath, an oath, I have an oath in heaven … I stay here on my bond**", (Rushdie, 1995, p. 112) echoing Shylock's adamant strategy in the court-room in [IV, 1]. Like Shylock, Abraham's mother is denied her pound(s) of flesh. Rushdie goes further with his *Merchant,* and mingles his words with verbal scraps from three different scenes to contemplate race, religious minorities in India and *Othello*'s alleged racism:

> **Portia**, a rich girl, supposedly intelligent, who acquiesces in her late father's will — that she must marry a man who solves the riddle of the three caskets, gold silver lead — is presented to us by **Shakespeare** as the very archetype of justice. But listen closely; when her suitor the Prince of Morocco fails the test, she sighs: **A gentle riddance. Draw the curtains: go. Let all of his complexion choose me so**. No lover then, of Moors! No, no; she loves **Bassanio**, who by a happy chance picks the right box, the one containing **Portia's** picture ("**thou, thou meagre lead"**). Lend an ear, therefore, to this paragon's explanation of his choice: …

> **ornament is but the guilèd shore To a most dangerous sea; the beauteous scarf Veiling an Indian beauty; in a word, The seeming truth which cunning times put on** … Ah yes, for Bassanio, Indian beauty is like a "dangerous sea"; or, analogous, to "cunning times"! Thus Moors, Indians, and of course 'the Jew' (Portia can only bring herself to use **Shylock's** name on two occasions; the rest of the time she identifies him purely by his race) are waved away. A fair-minded couple, indeed; **a pair of Daniels, come to judgement**. I adduce all this evidence to show why, when I say our tale's Aurora was no **Portia**, I do not mean it wholly as a criticism. She was rich (like **Portia** in this), but chose her own husband (unlike in this); she was certainly intelligent (like), and, at seventeen, near the height of her very Indian beauty (most unlike). Her husband was — as **Portia's** could never have been — a Jew. But, as the maid of Belmont denied **Shylock** his bloody pound, so my mother found a way, with justice, of denying Flory her child. (Rushdie, 1995, p. 114)

Rushdie's narrator compares the protagonist's mother to Portia and uses the occasion to discuss racist and anti-Semitic tendencies of the character, disproving a common reading of her as "the very archetype of justice". With his focus on religious minorities in India in this novel, Rushdie eschews the common post-colonial utilisation of Shakespeare; his reflections here could be dubbed *post*-post-colonial intertextuality in that they transcend the usual axis — of *colonised* literature referencing *colonialist* literature to discuss the political consequences of colonisation — to a point where *transnational* conflicts of race and religion are discussed with *transnational* literature, removed from the colonialist discussion. This discussion of possible readings of the motivations of Shakespeare's characters is part of Rushdie's quotation strategy. He returns to this depth of intertextuality in his next novel, *Fury.*

2.2.3.5 Fury

Fury (2001) contains 35 verbatim references that amount to a score of 59. Just as in *The Satanic Verses*, Rushdie italicised the two verbatim quotations *Fury* contains. One of these is explicitly marked as a quotation from Shakespeare, the other is not. The unmarked one takes two lines from *The Merchant of Venice*: "**Tell me where is fancy bred / I' the heart, or i' the head?**" (Rushdie, 2002, p. 70) The protagonist wonders what parts of the brain are associated with certain feelings and uses Shakespeare to illustrate his puzzlement.

The other, marked, quotation arises in a similar setting: the protagonist finds himself almost murdering his wife and child and leaves them, plagued by Macbethian guilt. The moment he realises that he is standing over his sleeping wife and child he thinks of the oft-quoted "dagger which I see before me". *Macbeth* [II, 1, 44 (612)]

> **Is this a dagger which I see before me, the handle toward my hand?** There he had simply been, like guilty Macbeth, and the weapon too simply was there, impossible to wash away or edit out of the image afterward. (Rushdie, 2002, p. 79)

True to his quotation strategy that oscillates between deep and casual references, he states the source for one quotation and does not for the other.

The protagonist is prone to quoting Shakespeare in times of highest emotional distress and fully aware of it: "What was he thinking of, giving himself and his paltry actions these high **Shakespearean** airs? Did he truly dare to set himself beside the **Moor of Venice** and **King Lear**, to liken his humble mysteries to theirs?" (Rushdie, 2002, p. 12)

The few references there are to *Coriolanus* in this whole examination (the others are in Carter's *Wise Children* and Fforde's *Something Rotten*) are all titular references or character references to the titular character. One of the two in this novel is a crude play on words that shocks the protagonist when he thinks of it, the other refers to Coriolanus' blood-lust. The first of these presupposes a certain intimacy with the play to make sense for the reader, while the other is just a casual pun on the title and the name of the principal character of the play:

> Mogol the barbarian, [was] a soldier of **Coriolanus**-like blood lust, and the most cruel of princes. (Rushdie, 2002, p. 187)

> The never encountered but always present kings of the world […] the tribunes with their hands up the mayor's and police commissioner's **Coriolanuses** … (Rushdie, 2002, p. 8)

A friend of the protagonist muses on becoming a novelist but is sure that he would "go for the more commercial stuff. […] Most people are middle-brow. […] The great classics retold — briefly — as pulp fiction. **Othello** updated as *The Moor Murders*.[96] […] The **Cordelia** Conundrum? The **Elsinore** Uncertainty?" (Rushdie, 2002, p. 19) This is not only one of the rare instances of altered titular references, but it is also an example of comparative bardolatry, as Shakespeare seems the most profitable source of rewritable material.

I did not count the title of the novel as a reference. Ganapathy-Doré understands the title of the novel to be "obviously taken from *Macbeth*: "Life is … a tale told by an idiot, full of sound and fury, signifying nothing" (Ganapathy-Doré, 2009, p. 15). While the titular "Fury" *could* be a reference to *Macbeth* [v, 5, 30 (2385)], the word or the line it comes from is not mentioned in either of the two references to *Macbeth,* and there is no further intertextual context like, e.g. a subtitle expanding the reference.[97]

Despite its moderate score of 59 referencing words the novel contains one of the most encompassing discussions of Shakespeare's work in the whole examination. The protagonist is a retired professor; his subject of study is unclear, as he was a "historian of ideas" (Rushdie, 2002, p. 3), whatever that may be. His first wife wrote a thesis on Shakespeare:

96 This a reference to a series of murders in Manchester in the 1960s.

97 The fact that Rushdie's previous novel, *The Moor's Last Sigh,* made just that reference with its subtitle ("a Moor's tale, complete with **sound and fury**") makes it all the more unlikely that *Fury's* title is also a reference to *Macbeth.*

> Her proposition was that at the heart of each of the great tragedies were unanswerable questions about love, and, to make sense of the plays, we must each attempt to explicate these inexplicables in our own way (Rushdie, 2002, p. 9)

She goes on to question in how far these "questions about love" propel Hamlet, Ophelia, Macbeth and Lady Macbeth towards their respective downfalls. This discussion culminates in her statement that Othello did not love Desdemona, he only loves the status she granted him as a "trophy wife, his most valuable and status-giving possession." (Rushdie, 2002, p. 11) The first wife momentarily returns to this reading of *Othello* when, after hearing the news, she describes the victims of a story about murdered young women as "**Desdemonas**. They were property." (Rushdie, 2002, p. 73) She sees her death as a question of honour, not of love. This — not too controversial — interpretation of *Othello* presupposes not only an understanding of *Hamlet*, *Macbeth* and *Othello* but also of the history of their interpretation and is thus easily one of the most academic clusters of references in the whole thesis.

In the discussion of *Othello* mentioned above, Rushdie returns to the question of Othello's origin and his actual name in a rare form of auto-intertextuality: Othello was "an Arab, a Muslim, his name probably a Latinisation of the Arabic Atallah or Ataullah". (Rushdie, 2002, p. 11) This was already referenced in *The Satanic Verses*[98] when the protagonist stated that Othello "was really Attallah or Attaullah except the writer couldn't spell, what sort of writer was that, anyway?" (Rushdie, 1988, p. 248)

2.2.3.6 Step Across this Line

Step Across this Line (2003), a collection of journalism, contains 25 verbatim references that amount to a score of 202, the highest in all of Rushdie's *œuvre*. One could surmise that Rushdie tends to quote more Shakespeare in his non-fiction were it not for the fact that there is no single reference in *The Jaguar Smile* and only few of them in *Imaginary Homelands,* his other collections of non-fiction. As usual in Rushdie, quotations are marked either by italicisation or set in verse with a rugged left alignment.

Three references to Shakespeare appear in an introduction to Angela Carter's collection of short stories, *Burning your Boats*, and mention the fact that some of these short stories include references to Shakespeare. (Rushdie, 2003, pp. 40–46) Rushdie mentions "*an account of a fictitious version of* **A Midsummer Night's Dream**" (Rushdie, 2003, p. 21) in Carter's *Wise Children*,[99] another reference is comparative bardolatry that mentions Shakespeare first in an enumeration of the "greatest writers." (Rushdie, 2003, p. 65) The sixth short reference is from a list of bad reviews for the greatest works of British literature, given by great writers. (Rushdie, 2003, p. 56) These meta-references are all casual.

98 See section 2.2.3.2.
99 This probably refers to *The Dream,* a film version of the play.

All other references are from "Step Across This Line," a collection of lectures on human values held at Yale in 2002. The second part of these lectures is home to a cluster of meta-references and explicit verbatim quotations with a staggering 190 words referencing Shakespeare in the course of a few pages. The whole section is soaked in intertextuality, quoting Nabokov, Fair Ahmed Faiz, Hanif Kureishi, Julia Kristeva and others. The references to Shakespeare appear in the context of trying to understand 9/11. Antony's "**The evil that men do lives after them. The good is oft interred with their bones.**" *Julius Caesar* [III, 2, 84–85 (1619–20)] (Rushdie, 2003, p. 437) is used as a starting point of a discussion of the concept of 'evil' and how an all-too-simple reading of 9/11 "lets the terrorists off the hook". He returns to Antony's line and reads it closely, revealing

> its emphasis on human, not divine, responsibility. […] **Shakespeare** knew better. It is again **Casca**, portent-ridden **Casca**, who speaks. **The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings**. (Rushdie, 2003, p. 439)

Rushdie's close reading reveals a secular, realist, human understanding of evil in Shakespeare's plays. Rushdie goes on to mention that at the end of his play, Othello looks for devil's hooves in vain, as "**Shakespeare** doesn't believe in the devil's work. […] There are no demons. Men are demonic enough." This allows Rushdie to use Shakespeare's words to stress his own attempt to argue "against the prejudices that have grown more deeply ingrained on both sides". (Rushdie, 2003, p. 431)

Rushdie tries to make the concept of evil, 9/11 and the whole question of East vs. West palatable with Shakespearean plots and characters:

> **The evil that men do**, in **Shakespeare**, is always a kind of excess. It has to do with the denial of limits, the willingness to cross any moral frontier. **Goneril** and **Regan**, **Lady Macbeth**, **Iago**: for them, the end justifies everything. (Rushdie, 2003, p. 439)

Rushdie invokes "Shakespeare as the authority in human values at a critical and tragic moment of the 21st century" (Ganapathy-Doré, 2009, p. 15) in order facilitate an understanding not of Shakespeare but of humanity *through* Shakespeare.

2.2.3.7 Joseph Anton

Joseph Anton (2012) is an autobiography that contains 26 verbatim references that amount to a score of 89 referencing words. The central stroke of fate in this autobiography is the Iranian death sentence proclaimed by the Ayatollah Khomeini in 1989 as a response to the publication of *The Satanic Verses*. This sentence and its consequences are told with the help of references to Shakespeare: "On the **Ides of March** he was flung without warning into the lowest circle of Orwellian hell." (Rushdie, 2012, p. 157) The fatwā and the threat this poses for his family and anyone surrounding him takes a toll on Joseph Anton, the *nom de guerre* Rushdie chose for himself and for the focaliser

through which he narrates his own life. Diagnosing himself depressed he quotes "**Pray, do not mock me**, as Lear said. **I fear I am not in my perfect mind"** (Rushdie, 2012, p. 251) which is an explicit reference to *King Lear* [IV, 7, 2978–2982]. Rushdie, true to his general quotation strategy applied in the other novels, mixes quotations whose provenance is explicitly marked with casual mentions of characters with their implied but unexplained narrative baggage as in the following example:

> As if fiction were a veil, or an arras, and a man might be run through by a sword if, like **Polonius,** he foolishly hid behind such a flimsy shield. (Rushdie, 2012, p. 75)

On the explicit side we have an epigraph from *The Tempest* [II, 2, 288–290 (985–987)] that is part of a scene where Antonio and Sebastian try to come to terms with the situation they find themselves in, isolated, stranded, far from home, with no way to contact the outside world:

> **And by that destiny to perform an act**
> Whereof what's past is prologue, what to come
> in yours and my discharge
> William Shakespeare
> The Tempest (p. 2)

Rushdie might have chosen this because he saw parallels to his own situation.

The other explicit quotation is an example that combines most of the idiosyncrasies that make up Rushdie's quotation strategy, where he quotes from *Hamlet*, reveals the source and continues with an interweaving of his own words with Shakespeare's. Note that he neither marks nor italicises the reference to "bad dreams" that is also a short verbatim quotation of the same scene:

> **I could be bounded in a nutshell and count myself king of infinite space**, **Hamlet** alleged, but **Hamlet** hadn't tried living with the Special Branch. If you were **bounded in a nutshell** along with four sleeping policemen then, for sure, O **Prince of Denmark**, you would have had **bad dreams**. (Rushdie, 2012, p. 495) *Hamlet* [II, 2, 273–274 (1354–1355)]

A further set of references is used in the context of his literary output. *The Moor's Last Sigh* is described as having started out as "some reinvention of **Othello**", (Rushdie, 2012, p. 107) *Shame* is compared to a "**King Lear** […] performed by circus clowns, becoming simultaneously tragic and farcical, a circus catastrophe". (Rushdie, 2012, p. 60) The latter comparison is repeated in the description of a phone call from Indian writer Gita Mehta in which she tells him that *Shame*, not *The Satanic Verses*, is his Lear. (Rushdie, 2012, p. 177) After a bout of writer's block, "The Indian horn of plenty poured its excess of stories into him once again. **Give me excess of it,** he thought, **that I may surfeit,**

and so die." (Rushdie, 2012, p. 80) Shakespeare's Orsino uses these words to describe the effect music has on him in *Twelfth Night* [I, 1, 2–3]. Salman Rushdie used the pull of creative energy to stay sane, writing a book that contained not a single reference to Shakespeare: the painfully optimistic[100] *Haroun and the Sea of Stories.*

2.2.3.8 The Golden House

The Golden House (2017) is a novel that contains 24 verbatim references and 72 referencing words. In an application of his usual quotation strategy, Rushdie mixes casual and deep references. *The Golden House* traces the rise and fall of a dynasty, referencing, among many other writers, two Shakespearean characters at the end of their life-span and their powers: Lear and Prospero. The narrator uses Shakespeare to describe the family and its patriarch. A reference to *The Tempest* urges the patriarch of the family to retire in an inter-multi-textual flourish that blends Otis Redding's song *Stand By Me* with *The Tempest* [V, 1] and Rushdie's own words. Here Shakespeare is set to rhyme with a popular love song; Redding's words are all in italics, Shakespeare's are bold, Rushdie's own words are set in regular type:

> *The sky that we look upon* may *tumble and fall*,
> and a *mountain may crumble* to the sea. [*Otis Redding*]
> And in the end your **rough magic**, **O Prospero**!,
> will eat you away unless, like **Ariel**, you set it free. [**Shakespeare**]
> Unless you **break** your **staff**. [Rushdie] (Rushdie, 2017, p. 266)

Almost all of these references are presented as the narrator's interior monologue. He thinks the patriarch is "almost quoting" Lear's "**Pray, do not mock me, Lear** pleads. **I am a very foolish fond old man**…" when he speaks of himself as "**fond** and **foolish**". In unspoken interior monologues, the narrator warns the patriarch of the fate of Lear and reminds him of Akira Kurosawa's *Ran*, a movie that is an intermedial and transcultural adaptation of *King Lear.* The narrator sees Lear married to a Lady Macbeth in the movie, thus comparing the patriarch's second wife to Lady Macbeth. (Rushdie, 2017, p. 354) True to Rushdie's quotation strategy, the protagonist tries to speak in Shakespearean characters and images.

The other references are less interlinked and comparatively lightweight. The narrator goes on to call all mankind "**fortune's fools**", which is a reference to Romeo's self-pity in *Romeo and Juliet* [III, 1, 1647]. Later on the narrator contemplates the question whether Shakespeare was aware of his greatness and explains/excuses his adultery with an explicit reference to a sonnet:

100 In *Joseph Anton* Rushdie claims to have written it for his son, in order to counter the darkness surrounding him and his family.

> The motivations of desire are obscure even to the desirous, the desiring and the desired. **I do betray / My nobler part to my gross body's treason, Bard of Avon, Sonnet 151**. And so without full knowledge of the why and wherefore, we inflict mortal wounds on those we love. (Rushdie, 2017, p. 64)

The only reference to Shakespeare that is not an interior monologue of the protagonist is a beggar's quotation of *Richard II* [III, 2, 1566]. He asks the protagonist and the patriarch to "**tell sad stories of the death of kings**." The subsequent (non-intertextual) monologue of the beggar sends the patriarch into a nervous breakdown. (Rushdie, 2017, p. 278) The fact that the beggar quotes Shakespeare adds weight to his words. Without this ennobling reference, a reader might wonder why the rambling of a beggar causes the patriarch so much anguish.

2.2.3.9 Shakespeare in the Rest of Rushdie's *Œuvre*

The Ground beneath her Feet (1999) is a novel that contains one explicit verbatim quotation of the funeral song in *Cymbeline* [IV, 2]. This is the only reference to *Cymbeline* in my whole examination; the quotability of this one song might rely on the fact that it was set to music by Franz Schubert and quoted by Virginia Woolf in *Mrs Dalloway*. The quote is in italics. The other references are mentions of performances of *Hamlet* and *Twelfth Night,* a non-committal "**Truth will out**" and a little bardolatry, all on the same page: "Just as Citizen Kane is always chosen in movie polls as the best film of all time […] just as **Hamlet** is Best Play…" (Rushdie, 1999, p. 232)

Luka and the Fire of Life (2010) contains one proverbial quotation: "**If you prick us, we bleed.**" (Rushdie, 2010, p. 71) The original context — Shylock declaring himself no less human just because he is a Jew — is not part of the semantic baggage of this quotation any more. The alteration of the original lines' rhetorical question into a statement makes the reference even more inconspicuous.

Two Years, Three Months and Twenty-Eight Nights (2015) is intertextually conservative, at least in choice of hypotext: 21 words are quoted verbatim from the oft-referenced *The Tempest* [IV, 1], split over two quotations. The first describes the ageing protagonist who involuntarily levitates into the clouds: "it is hard for us to see him clearly there, amidst **the cloud-capp'd towers, the gorgeous palaces**. We need him back on earth." (Rushdie, 2015, p. 197) The conciliatory sentiment of the original passage is inverted in the new context of this quote, while it is distorted even more in the second intertextual surfacing:

> These our actors […] Are melted **into air, into thin air**: And, like the baseless fabric of this vision, The cloud-capp'd **towers**, the gorgeous **palaces**, The solemn temples, the great globe itself, Ye all which it inherit, shall **dissolve** And, like this insubstantial pageant faded, **Leave not a rack behind** *The Tempest* [IV, 1, 1879–1887]

> What did she expect? That she would pass unchallenged into the upper world and that those perfumed gardens, those **towers** and **palaces** would **dissolve** before her wrath **and leave not a rack behind**? That all that was solid there would **into air, into thin air**, before her avenging fury? (Rushdie, 2015, p. 278)

Again, Rushdie interweaves his own words with Shakespeare's, adding "perfumed gardens" that could just as well be part of the quotation, but are not. True to his quotation strategy applied in the other novels, Rushdie sometimes presents his references on a silver plate, complete with play, act, scene and line and sometimes he hides the original lines, subverts them, plays around with them and alters them.

I found two quotations in *Imaginary Homelands* (1991). The first is from *King Lear* [IV, 1, 41 (2289)]: "and the cops accordingly carve a hole in his ceiling and haul him off, to be slowly carved into pieces with blunt scissors, or something like that. **As flies to wanton boys are we to the gods**." (Rushdie, 1991, p. 120) Rushdie uses Shakespeare to prove his point, kindly italicizing it while he does so. The other quotation is hidden in the prose and the original line is altered to fit the sentence. "Trouble" is replaced by the rhyming "rubble":

> Or to take **arms against** a **sea of** troubles, And by opposing end them. *Hamlet* [III, 1, 67–68 (1752–1753)]

> On the cover of his book, drawn by himself, is the image of a hand holding a goose quill rising triumphant from a heap of stones … taking **arms**, so to speak, **against** that **sea of** rubble. (Rushdie, 1991, p. 273)

I found no single reference in *Grimus* (1975), *Midnight's Children* (1981), *The Jaguar Smile* (1987), *Haroun and the Sea of Stories* (1990), *Shalimar the Clown* (2005) and *The Enchantress of Florence* (2008) despite their well over 2,000 collective pages.

2.2.3.10 Salman Rushdie's Quotation Strategy

> *the point of view from which I have, all my life, attempted this process of literary renewal is the result not of the self-hating, deracinated Uncle-Tomism of which some have accused me, but precisely of my determination to create a literary language and literary forms in which the experience of formerly colonized, still-disadvantaged peoples might find full expression. If The Satanic Verses is anything, it is a migrant's-eye view of the world.*
>
> — Rushdie, 1991, pp. 393–394

I found 293 references with an accumulated 868 referencing words in Rushdie's 7,446 pages. With this and a density of one Shakespearean word every eight pages he is among the higher scorers of the writers examined in this thesis. It must be noted

that these verbatim references are just the tip of an intertextual iceberg that is afloat in Rushdie's *œuvre*. The implicit underside of this iceberg is massive and engages with Shakespeare on a scholarly level that is unparalleled in this examination.[101] All in all, Rushdie uses 232 meta-references (164 character references, 40 general references and 31 titular references) and quotes 630 words from the whole spectrum between verbatim and heavily altered in his 58 quotations (22 explicit verbatim quotes, 18 verbatim quotes, 10 altered quotes and 8 near-verbatim quotes).

There were 11 quotations that I overlooked but which were found by the algorithm later on; these were included in this part. For a discussion of these references and the reasons behind the oversights see section 3.3.2.

It is part of Rushdie's quotation strategy to sprinkle some of his verbatim quotations lavishly with meta-information, like play, act, character names and comments. On the other side, Rushdie is unafraid of using references that only make sense to a reader that is familiar with the plays referenced. As a further idiosyncrasy in his approach to intertextuality in general, Rushdie tends to italicise most, if not all quotations. The density of Rushdie's prose can make it difficult to spot references to Shakespeare, as his style and choice of vocabulary sometimes approaches the density of poetry — especially so in the short story "Yorick" and to a lesser extent in the novel *Fury* — and therefore the chances of overlooking quotations are higher than in, e.g. the less poetically worded novels of Zadie Smith.

Hypertext	Score	Pages	Density (pp)
East, West	178	226	0.78
Fury	59	280	0.21
Grimus	0	517	0
Haroun and the Sea of Stories	0	221	0
Imaginary Homelands	14	429	0.033
Joseph Anton	89	657	0.135
Luka and the Fire of Life	6	226	0.026
Midnight's Children	0	658	0
Shalimar the Clown	0	514	0
Shame	6	322	0.019
The Jaguar Smile	0	160	0
Step Across This Line	202	466	0.43
The Enchantress of Florence	0	465	0
The Golden House	72	384	0.154
The Ground Beneath Her Feet	23	594	0.038
The Moor's Last Sigh	164	450	0.36

101 Except maybe for Stephen Fry and Jasper Fforde when it comes to discussions of the plays and all Fantasists when it comes to distorting and reusing whole plays.

Hypertext	Score	Pages	Density (pp)
The Satanic Verses	34	572	0.059
Two Years, Three Months and Twenty-Eight Nights	22	305	0.059
Salman Rushdie	868	7,446	0.117

Table 10: Referencing words in Salman Rushdie's works

2.2.4 Zadie Smith (*1975)

Zadie Smith rose to literary fame with her 2000 debut *White Teeth,* and has written another four novels, all of which have been examined for this thesis and all of which contain references to Shakespeare. Smith has been categorised as a writer of Magical Realism, and to a lesser extent, as a post-colonial writer. The magical, fabulist part of her realism has lessened after her first novel in favour of — but not limited to — a portrayal of the lives and struggles of second- and third-generation post-colonial immigrants in Britain.

Smith, together with Rushdie, Pynchon and others, has been accused of writing in a style that was called *hysterical realism* by the literary critic of the New Yorker. In his essay "Human, all too inhuman" (Wood, 2000) he wrote: "as realism, it is incredible; as satire, it is cartoonish; as cartoon, it is too realistic; […] It is all shiny externality, all caricature."[102] Wood comes round by Smith's fourth novel, *NW*. Looking back on 2012 he states that "underneath the formal experimentation runs a steady, clear, realistic genius." (Wood, 2012)

2.2.4.1 White Teeth

With 14 references and a score of 143, *White Teeth* (2000) makes up for two thirds of Smith's overall references. Besides some general references to Shakespeare there are three proverbial quotations. Shylock's "**pound of flesh"**, appears in the context of a weight-loss campaign (Smith, 2000, p. 222) and is taken for a lost pound of weight that is weighed up in gold. The other two instances are Othello's "**green eyed jealousy**" (Smith, 2000, p. 339) and Lear's "**more sinned against than sinning**". (Smith, 2000, p. 87) The novel mentions "a gigantic misquote […] as solid and seemingly irremovable as the misconception that **Hamlet** ever said he knew **Yorick** 'well.'" (Smith, 2000, p. 221) This refers to the fact that Hamlet's 'Alas, poor Yorick! I knew him, Horatio' [v, 1, 190 (3515)] is all too often misquoted as 'Alas poor Yorick, I knew him well.' Neither of these quotes actually engages with Shakespeare.

Smith's quotation strategy in this novel consists of a mix of these casual references with one massive cluster of quotations that does use Shakespeare's words as more than an ornament. Most of the referencing words are concentrated in a lesson in an English

102 Smith answered with an article in The Guardian: (Smith, 2001).

class that discusses the *dark lady*[103] of Shakespeare's Sonnets. Over four pages, 117 words of verbatim quotation from the Sonnets 127, 130, 131, 132 are read and discussed in front of an uninterested classroom. The protagonist tries to read "the canonical text from her specific historical location and subject position," (Tournay, 2004, p. 211) i.e. as a young black woman of Caribbean descent. She wonders whether the raven black eyes and the "black wires" of the Sonnets might refer to a person of colour. The white, Scottish teacher defends her received all-too-traditional interpretation of the Sonnets' addressee as a white female. According to Tournay, this serves to show

> the oppressive and exclusionist force of a canonical text as promoted by the British educational system. […] The entire chapter can indeed be read as a critique of (colonial) educationists who, […] have used Shakespeare to "reinforce cultural and racial hierarchies […] by interpreting his plays in [work] in highly conservative ways (so that they were seen as endorsing existing racial, gender and other hierarchies, never as questioning or destabilizing them)" (Loomba and Orkin 1998:1). (Tournay, 2004, p. 224)

The protagonist was hooked for a moment, as she thought she could see a role model, a figure of identification and hence a "a place/space in English literature", but her teacher crushes this hope and consequentially her interest in the matter. "The Mrs. Roody example shows that expecting that students merely internalize the 'right' interpretations of Shakespeare can be an alienating and disempowering experience" for students belonging to a minority. (Moe, 2016) Smith uses these references to Shakespeare to show power relations concerning gender, race and post-colonial history and offers a way of either encouragingly answering or choking questions of identity for pupils of the British school system. As a final slap in the face the protagonist is handed a note written by another pupil making fun of her attempt at identification: "By **William Shakespeare**: ODE TO LETITIA AND MY KINKY-HAIRED BIG-ASS BITCHEZ.'" (Smith, 2000, p. 227)

2.2.4.2 On Beauty

On Beauty (2005), Smith's third novel, uses some of the most common proverbial Shakespeare: I found the ever-present Hamletian "**more things in heaven and earth**" and *Henry V*'s "**Once more unto the breach**", both of which are quoted verbatim. "**We few, we happy few**", on the other hand turns into "**We** scum, **we happy** scum". (Smith, 2005, pp. 234, 345, 292) Compared to these usual suspects, Hamlet's "**the rest is silence**" is an inconspicuous but just as casual reference. There are a few equally ornamental mentions of Caliban and Falstaff, but only one reference actually engages with Shakespeare: the female lead character mentions the second half of Ariel's song from *The Tempest* [I, 2].

103 Sonnets 127–154 are addressed to this *dark lady*. Unlike the first 124 Sonnets, which are addressed to a *fair youth*, the later Sonnets are overtly sexual in nature.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

Set to music by composers from Purcell to Stravinsky, the full song has added both "sea-change" and "full fathom five" to the vocabulary of English proverbs. The female lead character mistakes it for *Full Fathom Five*, a poem by Sylvia Plath that was inspired by Shakespeare, but carries no lexical resemblance. The following line is pure comparative bardolatry: "When in doubt, say **Shakespeare**. And when it's sport, say Michael Jordan." (Smith, 2005, p. 102) In all cultural questions, the usual, the most common answer is Shakespeare. Quod erat demonstrandum.

2.2.4.3 The Autograph Man, NW, Swing Time

In *The Autograph Man* (2002), *NW* (2012) and *Swing Time* (2016), Shakespeare is haltingly present as a referential ornament. The intertextual density is consistently low, between 1 and 17 referencing words. Sometimes it is just the tiniest embellishment, as in *NW,* which only mentions a performance of *Twelfth Night* in passing. *The Autograph Man* contains several character references and the mention of a performance of *King Lear* and two proverbial quotations. One of them is the ubiquitous "**beast with two backs**" (Smith, 2002, p. 185), the other one is an altered reference to *Julius Caesar* [III, 2, 82 (1617)]:

> '**Friends**!' he cried, as Joseph took his left leg, Adam his right. '**Romans**! Autograph **Men**! **Lend me your** money.' (Smith, 2002, p. 380)

Only *Swing Time* strays from these evergreens of Shakespearean Intertextuality, when it quotes the rather obscure "**Come, come, you wasp; i' faith, you are too angry**" from *Taming of the Shrew,* marking it as a reference to Shakespeare. The same passage mentions the Willow Song in *Othello* [IV, 3] with "singing of **willow** trees". (Smith, 2016, p. 346) reference could easily be overlooked were it not for the mention of "dirge-like Shakespearean ballads" earlier in the sentence. These references appear, as is so often the case in this paper, in the context of an actor coming into the focus of the novel.

Zadie Smith claims that her textual, if subconscious, inspiration for *NW* was

> Shakespeare's *Measure for Measure*. I've always loved the problem play as a form, which I think of as a situation in which not everyone ends up happy and married, nor everyone bleeding or dead. Problem plays seem closest to the mixed reality of our lives. "Some rise by sin, and some by virtue fall" — that line is embedded deep in *NW*. (Smith, 2013)

Smith claims that a performance of *Measure for Measure* with a black Claudio and a white Isabella[104] inspired the general direction in which the four main characters evolve: "The happy ending is never universal. Someone is always left behind. And in the London I grew up in — as it is today — that someone is more often than not a young black man." (Smith, 2013) This inspiration does not show on the verbatim level, nor is it visible to me on a more implicit level of the narrative.[105] Here, Shakespeare works as an inspirational force even when his influence not always translates into a salient reference.

2.2.4.4 Zadie Smith's Quotation Strategy

All of Smith's novels contain references to Shakespeare; from *NW* with its single reference to *White Teeth* with its 143 referencing words, Smith mostly uses Shakespeare in a decorative fashion. With an overall score of 242 referencing words in 37 references in the 2,238 pages of her novels she provides one Shakespearean word every ten pages. She uses 20 meta-references (9 characters, 8 general references and 3 titles) and 205 words of quotation (8 verbatim quotes, 5 explicit verbatim quotes, 2 near-verbatim quotes and 2 altered quotes). Two thirds of these references are in *White Teeth;* the class room scene is a cluster of deep references*;* outside this novel, Shakespearean Intertextuality in Smith is almost always ornamental. She refers to the Bard because he is *the* reference, as she writes in *On Beauty,* when the protagonist wonders who the originator of a certain quote is: "When in doubt, say **Shakespeare**. And when it's sport, say Michael Jordan." (Smith, 2005, p. 102) This line was already quoted in the discussion of the references in *On Beauty,* but it is so telling that it could serve as the subtitle of this thesis.

Hypertext	Score	Pages	Density (pp)
London N–W	1	339	0.003
On Beauty	65	473	0.137
Swing Time	17	453	0.035
The Autograph Man	16	419	0.038
White Teeth	143	554	0.26
Zadie Smith	242	2,238	0.108

Table 11: Referencing words in Zadie Smith's works

It is no coincidence that the accumulation of references to Shakespeare in *White Teeth* happens in a classroom. This is the context that is one of the contemporary main reasons for his on-going omnipresence in literature: his omnipresence in the British and American curriculum. The way this quest for identification and belonging turns into

104 "In a 2013 essay on her novel NW, Smith reported that one of her inspirations for that novel was *Measure for Measure* and in particular a performance she had seen when she was at school, where Claudio was played by a black actor and his sister Isabella by a white one" (Taylor, et al., 2016, p. 18).
105 Except maybe in the development of the characters, who, true to the concept of the problem play, neither end up with a happy marriage or dead but somewhere depressing in between.

humiliation shows how Shakespeare's colossal cultural bulk could be used as a means of either cementing or subverting existing power structures. In these four pages Shakespeare turns from an ornament to an instrument. In this, Smith is in tune with her magically realist colleagues.

2.2.5 Results and Quotation Strategies of the Magical Realists

This group of writers features Shakespeare in most of their 29 novels, two short story collections, four collections of non-fiction and one autobiography. There were 799 references amounting to a total of 2,248 verbatim referencing words. An all too distant reading of the numbers might lead to the conclusion, that, according to the density of the references, Carter is closer to Roy and Rushdie is closer to Smith in their use of Shakespeare. While both Rushdie and Roy "are practicing variant forms of magic realism, which, for each of them, is, among other things, a means of reporting on political horror" (Acocella, 2017) it makes more sense to group Rushdie with Carter and Roy with Smith when it comes to comparing their quotation strategies.

Author	References	Score	Pages	Density
Angela Carter	438	899	3,235	0.278
Arundhati Roy	31	239	776	0.308
Salman Rushdie	293	868	7,446	0.117
Zadie Smith	37	242	2,238	0.108
Magical Realists	799	2,248	13,695	0.164

Table 12: Referencing words in the works of the Magical Realists

Carter and Rushdie use about the same amount of Shakespearean references and the same relentless approach to referencing the Bard, applying the whole gamut from decorative meta-references to unannotated high-flying discussions of the plays and their characters. As the most extreme cases of Shakespearean Intertextuality in this whole group, both wrote a short story each that looks at the dirty underbelly of a Shakespearean play, exposing the cogs and wheels of the settings and plots and transporting the characters into quite a different story. Both "Yorick" and *Carter's Dream* classify as what (Genette, 1982) calls *hypertextuality.* While Rushdie's short story is, in Genette's nomenclature, stylistically closer to an *imitation,* Carter's is more of a *transformation*. Both classify as adaptations of Shakespeare's plays,[106] as the referencing nature of both texts is intentional (the titles alone acknowledge that) and the reader is fully aware of the fact that these textual palimpsests let older texts shine through and mingle with the new ones.

The political undertow of Magical Realism in the output of the three writers is also present in their utilisation of their references.

106 Cf. (Cutchins, 2017).

> A potent leitmotif throughout the text is the exposure of dangerously doxastic disctincions [*sic*] between "high" and "low" cultures with which Shakespeare's name is so often, and so misleadingly, associated, and of their no less blinkered coupling with broader notions of legitimacy and illegitimacy. (Cavallaro, 2011, p. 168)

The question of legitimacy is treated from different perspectives here. While the post-colonial writers — Roy, Rushdie and Smith — question and utilise their Shakespeare as a symbol of English culture in friction with other cultures, Carter questions the status and oppression of women. All four writers use their Shakespeare to underline their post-colonial or feminist agendas; the references are mixed with other, more playful ways of referencing the Bard for the sheer love of literature and as a bow to his dominance in it. One might read Carter's references as an attempt to "deconstruct and subvert the canon" (Ganapathy-Doré, 2009, p. 9) or Rushdie's intertextuality as "an unconscious effort to rival and reinvent his genius" (Ganapathy-Doré, 2009, p. 9), but in my humble opinion this is too short-sighted a reading of the multi-faceted ways in which Shakespeare is used here.

As with Rushdie, we would not do Roy or Smith's literature or their use of Shakespeare justice if we looked at it only through the post-colonial lens,[107] as there is more to all of them:

> Contemporary Indian literature in English is often read as a creative postcolonial negotiation with the language, forms and literary traditions used to legitimize colonial culture. Indeed, if we pursue this line of inquiry we might see the misquotation and re-contextualizing of English literature in [The God of Small Things] as part of a post-colonial strategy that appropriates and rewrites the 'master texts' of colonialism. At the same time, we also risk missing some of the subtler points of Roy's writing (and underestimate the way English texts like Shakespeare's plays have been absorbed into Indian culture) if we see references to English literature simply as a statement about the dislocating cultural force of colonialism. (Tickell, 2007, p. 55)

Please note that I am fully aware that this is not, cannot be, a statement on Shakespearean Intertextuality in Magical Realism as a whole, but just on these four writers. There are common tendencies, but for a valid statement regarding the genre one would need to examine a much bigger corpus than just 37 books.

107 Rushdie is also far from the first Indian writer to use Shakespeare. Cf. (Ganapathy-Doré, 2009, p. 11).

2.3 The Oxbridge Connection

Under this moniker I gathered the complete prose of a group of British writer-performers who went to Oxford or Cambridge around the 1970s to read languages or English literature: Douglas Adams, Julian Barnes, Stephen Fry and Hugh Laurie. These writers are much more loosely connected in style and affiliation to genre than the Magical Realists or the writers of contemporary Fantasy. While neither of the writers is explicitly affiliated with a genre as e.g. Rushdie is with Magical Realism, there are commonalities that bind them together. Three of the writers (Adams, Fry and Laurie) were part of the Cambridge Footlights Club, of which Monthy Python are the most notoriously famous members.[108] Douglas Adams collaborated with the latter,[109] just as Fry and Laurie collaborated with Adams. I will examine the collected prose published before 2016 of all writers in this group.

2.3.1 Douglas Adams (1952–2001)

Douglas Adams was, as Fry and Laurie are, deeply immersed in writing for stage, radio and television. Besides this he wrote a series of novels that re-defined Science-Fiction in much the same way that Tolkien's *The Lord of the Rings* re-defined Fantasy. References to Shakespeare are scarce in his novels, but even this proves how inevitable Shakespeare is for writers of any genre.

2.3.1.1 The Hitchhiker's Guide to the Galaxy

1979 saw the publication of *The Hitchhiker's Guide to the Galaxy,* the first part and namesake of a series of science-fiction novels that tells the story of Earth's destruction and the subsequent journey of the only survivors. The other novels are *The Restaurant at the End of the Universe* (1980), *Life, the Universe and Everything* (1982), *So Long, and Thanks for All the Fish* (1984) and *Mostly Harmless* (1992). This "trilogy of five" novels (as Adams used to refer to it) has been posthumously extended to a hexalogy by Eoin Coifer with *And another thing* (2009), which will also be examined here.[110] Adams' approach to parody and his perspective on Science Fiction mirrors Pratchett's views on parody and Fantasy as a means to take a closer look at the real world:[111] "I never set out to parody SF, but to use the trappings of SF to look at other things." (Gaiman, 2002, p. 165)

References to Shakespeare are scarce in all these novels. I found but four references with an overall score of 10 in the complete *œuvre* of Adams, which accumulates to a density of one word every 208 pages. Even in such an infinitesimal sample I found more

108 Monty Python wrote no prose, so they will not be part of this examination.
109 Adams co-wrote the final episode of Monty Python that was broadcast ("Party Political Broadcast on Behalf of the Liberal Party") and acted in episodes 42 ("The Light Entertainment War") and 44 ("Mr. Neutron").
110 The whole group of novels, the radio plays and television series are usually abbr}}eviated as H2G2.
111 See section 2.4.3.

meta-references than quotations, as is usual in this whole examination. There is one reference to a character in the introduction,[112] and one titular reference:

> BBC's [sic!] attitude towards [H2G2 was] that which **Macbeth** had towards murdering people — initial doubts, followed by cautious enthusiasm and then greater and greater alarm at the sheer scale of the undertaking and still no end in sight. (Adams, 1996, p. viii)

An understanding of the plot of *Macbeth* is crucial to understanding the reference, but unlike Rushdie or Carter, Douglas Adams provides the necessary context. The third reference is more complicated:

> there's an infinite number of monkeys outside who want to talk to us about this script for **Hamlet** they've worked out (Adams, 1996, p. 59)

The titular reference to *Hamlet* in turn references the infinite monkey theorem, which proposes that if you had an infinite string of random letters, you'd find any piece of literature ever written by mankind in this string. Usually this theorem[113] uses *Hamlet* as the cultural yard-stick. This is an instance of a reference to a *meme* of comparative bardolatry. Another reference is a near-verbatim, but somewhat hidden quotation of "**the rest** is **silence**. Dies." *Hamlet* [V, 2, 395 (4020)]. A whale plunges towards death and ponders life in a monologue; this ends with an altered quote of the final lines Hamlet delivers: "And **the rest**, after a sudden wet thud, **was silence**." (Adams, 1996, p. 91) This quotation recontextualises a serious line to comic effect when it describes the absurd fall and demise of the whale.

The fourth and final reference in Adams's prose is in the fourth part of the series. This is an explicit quotation, heavily altered and interwoven with Adams's own words in a manner that Rushdie sometimes used in his approach to Shakespeare: "Stared at the crossword again, still couldn't budge a bit of it, so showing some of the spirit that **Henry V** did on St. Crispin's Day…" "What?" "I went **into the breach** again." (Adams, 1996, p. 549)

There are no references to Shakespeare in the other three novels and the short story that make up the prose of H2G2 or in Adams's other novels: *Dirk Gently's Holistic Detective Agency* (1987), *The Long Dark Tea-Time of the Soul* (1998) and *The Salmon of Doubt* (2002).

Douglas Adams died in 2001, but in 2009, a sixth part for H2G2 called *And another thing* was published. This sequel was written by Eoin Coifer and is included here for the sake of completeness. With three meta-references in one sentence, scoring 3 points, this novel is among the least intertextual in the corpus with a density of 0.0067. With this density, the novel is not only a continuation of the original storyline but also in tune with Adams's quotation strategy:

112 (Genette, 1982) calls this *peritextual* intertextuality.
113 Borges follows the long and complex history of this theorem in *La biblioteca total. See* (Borges, 1962).

> 'Battery,' he said in a voice that reminded the old man of an actor he had once seen playing **Othello** at London's **Globe Theatre**. Amazing what you can get from a single word. (Coifer, 2009, p. 7)

The Globe Theatre is one of the places that is linked to Shakespeare to a degree that it has become synonymous with his works. Note that the word 'battery' does not occur in *Othello;* the general reference to the Globe and the character reference are therefore absolutely casual. These references will not count towards Adams's score; it only serves to illustrate that the sequel's quotation strategy is congruent with that applied in the first five novels.

2.3.1.2 Douglas Adams's Quotation Strategy

Hypertext	Score	Pages	Density (pp)
Dirk Gently's Holistic Detective Agency	0	304	0
Life, The Universe and Everything	0	242	0
Mostly Harmless	0	273	0
So Long, and Thanks for all the Fish	4	226	0.018
The Hitchhiker's Guide to the Galaxy	6	133	0.045
The Long Dark Tea-Time of the Soul	0	324	0
The Restaurant at the End of the Universe	0	258	0
The Salmon of Doubt	0	340	0
Douglas Adams	10	2,100	0.005

Table 13: Referencing words in Douglas Adams's works

The references in these eight novels are scarce. Although the level of engagement cannot compare to Rushdie's or even Smith's, these five references serve as further proof for how widespread, if somewhat low frequency, Shakespearean Intertextuality generally is. Adams has an overall score of 10 referencing words in 2,100 pages. The 3 meta-references and the 2 quotations are casual. This decorative use of Shakespeare is symptomatic for the use of Shakespeare in this group of writers, as we can see in the works of the next author, Julian Barnes.

2.3.2 Julian Barnes (*1946)

Julian Barnes has written 12 novels, 2 short story collections and 2 semi-autobiographical books. The genres and topics differ widely, from a coming-of-age novel like *Metroland,* sober depictions of (post-)Soviet life (*The Porcupine*, *The Noise of Time*) to (pseudo-)biographical novels (*Flaubert's Parrot*, *Arthur & George*) and finally the fabulist inventiveness of *England, England* or the Magical Realism of *A History of the World in 10 1/2 Chapters*, narrated in part by the woodworms that infested Noah's Ark. Julian Barnes won the Shakespeare Prize in 1993; the prize was awarded for outstanding British achievements in writing or performance and had but a casually ornamental con-

nection to Shakespeare. As we will see, the casual reference in the name of the prize is symptomatic for the quotation strategy in most of Barnes's work.

2.3.2.1 Talking it Over

The use of Shakespeare in *Talking it Over* (1991) is exemplary for Barnes's quotation strategy: all the quotations I found are meta-references and all of them are casual. *Talking it Over* even contains an extreme form of casual references twice removed. 19 of the 23 meta-references this novel contains mention entities named after Shakespeare: a Shakespeare School (17 mentions), the Hamlet academy and Shostakovich's opera *Lady Macbeth* (one mention each). These are casual references squared, as they are casually referencing casual references.[114]

The other four references mention a dance performance of *Romeo and Juliet*, compare a couple to Romeo and Juliet and finally reference Hamlet's (feigned?) madness in a creative way:

> I started shouting. I came the **Hamlets** a bit. I was drunk at the time, if you must know. (Barnes, 1991, p. 63)

To "come the Hamlets a bit" is a strange but efficient way of describing that the protagonist lost control over himself, got mad for a moment. Despite the awkward wording, the reference remains as ornamental as the others.

2.3.2.2 England, England

Barnes's quotation strategy is the same in *England, England* (1998), which contains 10 meta-references, each of which scores one point. In this novel, the Isle of Man is turned into an England-themed theme park. All the references are casual and mostly the consequence of Shakespeare's imperative inclusion in such a theme park, as can be seen in the following example:

> They had **Shakespeare's** grave and Lady Di's […] Morris dancers and the Royal **Shakespeare** Company (Barnes, 2008, p. 142)

The rest of the references are casual comparative bardolatry; in a numbered list of the "50 Quintessences of Englishness" Shakespeare comes 17th (p. 82) and a summary of England's social and cultural history looks as follows: "**Shakespeare**, Queen Victoria, Industrial Revolution, gardening, that sort of thing." (Barnes, 2008, p. 39)

I found one explicit verbatim quotation in the novel; the usage is also casual. Describing the theme park, a journalist quotes *Richard II* [II, 1, 51 (728)] with John of Gaunt's description of England: "**this precious stone set in the silver sea**." (Barnes,

114 One might even argue that the reference to Shostakovich is thrice removed, as it actually references a novel that references *Macbeth*. See 2.3.2.4.

2008, p. 187) Shakespeare and his words serve the purely decorative purpose of ennobling a piece of journalism; if the Bard said so, it must be true.

2.3.2.3 Pulse

Pulse (2011) is Julian Barnes's highest scoring book, with 23 references, a collected score of 53 referencing words and a density of one referencing word every four pages. In this collection of short stories, Barnes veers from his ornamental quotation strategy. *Pulse* contains a set of prose-free dialogues called "At Phil & Joanna's", in which two couples lead conversations with one another. The host asks for some clichés and the other three answer mainly with Shakespeare:

> 'Quick, give me some clichés…'
> 'Mine host.'
> 'A veritable Trimalchio.'
> 'Mistress Quickly.'
> 'Lead **on, Macduff**.' (Barnes, 2011, p. 80)
>
> 'What charming hosts. A veritable Trimalchio and **Mistress Quickly**.' (Barnes, 2011, p. 91)

The phrase "mine host" appears a salient twenty times in *The Merry Wives of Windsor* and is used by no less than nine different characters. The reference to Mistress Quickly validates "mine host" as a reference to Shakespeare; without this additional clue, it could just be an idiomatic answer to the host's request. The final item is "Lead **on, Macduff**", (p. 80) a common misquotation of "Lay on, Macduff" *Macbeth* [v, 8]. The incoherence of these references and the misquotation reveal them to be just the "clichés" the host asked for: signifiers that stand for themselves more as textual clichés than actual references to Shakespeare. This continues when Iago's "beast with two backs" *Othello* [i, 1, 129–131] is mentioned on page 106.

The biggest set of references in Barnes *œuvre* is in "Complicity". The short story pauses to describe a performance of *King Lear*, with a focus on [iii, 7]:

> There was a production of **King Lear** I went to some years ago, […] I do remember the blinding of **Gloucester**. This is usually done with the earl pinioned and bent back over a chair. **Cornwall** says to his servants, '**Fellows, hold the chair'**, and then to **Gloucester**, '**Upon these eyes of thine I'll set my foot.'** One eye is put out, and **Regan** chillingly comments, '**One side will mock another; the other too.'** Then, a moment later, the famous **'Out, vile jelly'**, and **Gloucester** is pulled upright, with stage gore dripping down his face. In the production I saw, the blinding was done offstage. I seem to remember **Gloucester's** legs flailing from one of the brick wings, though perhaps that is a later invention. […] In my memory — **in my mind's eye —** I see it rolling down the rake, fairly glistening. […] **Cornwall**, lanky and brutish, stamped back onstage, tracked down the rolling lychees, and set his foot on **Gloucester's** eyes a second time. (Barnes, 2011, p. 148)

While he's at it, he adds "**in my mind's eye**" from *Hamlet* [I, 2, 392] in the description of Gloucester's mutilation. This is by far the most obviously referential passage in Barnes's works, with its string of marked verbatim quotations, the additional unmarked quotation, the titular reference and characters, this passage boasts a diverse set of referential categories. While further knowledge about the scene or its performance history might help understand the reference better, Barnes explains every necessary detail with little to no white space left to be filled by the reader. True to his otherwise cautious quotation strategy, Barnes is careful not to leave the reader in the dark here, even when he lets slip the hounds of intertextuality.

2.3.2.4 The Noise of Time

The Noise of Time (2016) mostly confers to the quotation strategy established in the other works, but offers one big exception. This novel portrays Shostakovich's fall from political grace in Stalin's Soviet Union. The greater part of the references mentions an opera Shostakovich wrote, which he named *Lady Macbeth of Mtsensk*.[115] Stalin's dislike of the opera destroyed Shostakovich's career. Contemplating this, the composer wonders if "he could blame **Shakespeare**, for having written **Macbeth**. Or Leskov for Russifying it into Lady **Macbeth** of Mtsensk. No, none of that. It was, self-evidently, his own fault for having written the piece that offended." (Barnes, 2016, p. 18) The protagonist thinks of himself in Shakespearean terms:

> He had, at times, felt that his life, like that of many others, like that of his country, was a tragedy; one whose protagonist could only solve his intolerable dilemma by killing himself. Except that he had not done so. No, he was not **Shakespearean**. (Barnes, 2016, p. 164)

This piece of comparative bardolatry contains a deep implicit and uncounted reference to the plot of *Hamlet*. The novel also contains the deepest reference to Shakespeare's works in Barnes's *œuvre*. The passage begins with a titular reference to *King Lear* and a philosophical debate of "shattering" disappointments, of which Lear is the "greatest portrayal." The passage continues to describe how deeply Shostakovich loved Shakespeare, as he had even "written the music for a stage production of **Hamlet**". (Barnes, 2016, p. 88)

> Who could doubt that **Shakespeare** had a profound understanding of the human soul and the human condition? […] How was it possible not to love **Shakespeare**? **Shakespeare**, after all, had loved music. His plays were full of it, even the tragedies. That moment when **Lear** awakes from his madness to the sound of music … And that moment in **The Merchant of Venice** where **Shakespeare** says that a man who doesn't like music isn't trustworthy; that such a man would be capable of a base act, even murder and treason. (Barnes, 2016, p. 88)

115 The opera was inspired by an 1865 novella by Nikolai Leskov and is mentioned 14 times.

In a novel that portrays a political climate in which people are killed for the slightest offences, Shakespeare is "hated and feared" by the "tyrants", which the Bard depicted "knee-deep in blood".

> **Shakespeare** held a **mirror up to nature**, and who could bear to see their own reflection? So **Hamlet** was banned for a long time; Stalin loathed the play almost as much as he hated **Macbeth**. (Barnes, 2016, p. 88)

The bardolatry sobers when the composer points out, that for all his empowering portrayal of tyrants, "**Shakespeare** was a little naive".

> Because his monsters had doubts, bad dreams, pangs of conscience, guilt. They saw the spirits of those they had killed rising in front of them. […] That was all sentimentality (Barnes, 2016, pp. 88–89)

Shakespeare's name is referenced seven times on one single page in this passage that paints a depressing picture of life under Stalin, as not even the beloved Bard is able to write tyrants as heartless as the ones leading the Soviet Union. As an exception to Barnes's quotation strategy, all these references carry and demand implicit baggage necessary to understand them.

2.3.2.5 Shakespeare in Barnes's other prose works

Most of the other novels contain just a few ornamental references to Shakespeare. Half of these are general references, most of them pure comparative bardolatry:

> The mechanism of natural selection […] will discard us as crude, insufficiently adaptable prototypes, and continue blindly towards new life forms which will make 'us' — and Bach and **Shakespeare** and Einstein — seem as distant as mere bacteria and amoebae. (Barnes, 1982, p. 216)

> Books were obviously supernumerary, and he began jettisoning them until he got down to those two which every guest on 'Desert Island Discs' is furnished with as a bare, civilised minimum: the Bible and **Shakespeare**. (Barnes, 1984, p. 71)

> He feels as if he has learned the most beautiful love-speech in **Shakespeare** and now he has to recite it his mouth is dry and his memory empty. (Barnes, 2006, p. 230)

All of these references yield one point towards the score of their respective novels. Accordingly, all of these novels score is in the single digits. Most of the rest of the references are meta-references to characters or titles:

> Book I haven't read: All Dickens All Scott All Thackeray All **Shakespeare** except '**Macbeth**' All J Austen but one (Barnes, 2004, p. 166)

> It's that middle stretch of the night, when the curtains leak no light, the only street-noise is the grizzle of a returning **Romeo**, and the birds haven't begun their routine yet cheering business. (Barnes, 1989, p. 124)

> And what is the current prognosis? How is the little **Othello**? (Barnes, 1982, p. 75)

These *meta-references* are as consequently casual as the few *quotations* that I found in the rest of his novels. This example quotes the opening of *Macbeth* without referencing the play but rather a line that has a new life as a proverb outside the Scottish play:

> On the other hand, I managed the **when-shall-we-meet-again** bit quite well, acting genuine, avoiding both hauteur and the more likely, more damaging self-abasement. (Barnes, 1980, p. 89)

Barnes uses the same approach with the only other quotation in these other novels. Here the quotation is heavily altered from *The Merchant of Venice*'s "if you prick us, do we not bleed" [III, 1, 63–64 (1297)]:

> I have anything against an Australian yodeller per se. You might be one yourself. **If** I prod you, **do** ye **not** yodel? (Barnes, 2000, p. 4)

This reference only works because the original line is so proverbially commonplace that it can be referenced on its own, almost devoid of Shakespearean context. Barnes uses *King Lear* [V, 2, 12 (3118)] in just the same way, as an aperçu:

> we studied **King Lear** and thus learnt that '**Ripeness is all**' (Barnes, 2008, p. 170)

> and we are expected to proclaim, or shyly admit, '**Ripeness is all**!' But how often does the fruit metaphor hold? We are as likely to end up a sour windfall or dried and wizened by the sun, as we are to swell pridefully to **ripeness**. (Barnes, 2008, p. 190)

There are further instances of references twice removed which reference a reference to Shakespeare, in the form of a bookshop on the one hand and an opera on the other:

> I lounged about at **Shakespeare** & Company. (Barnes, 1980, p. 85)

> **Falstaff** was a worthy piece, there was stuff in the Introduction and Allegro, but he had wasted his time with Jesus, with those infernal oratories. [on Edward Elgar] (Barnes, 1996, p. 12)

Finally, there is what could be read as a rare instance of a feminist usage of Shakespeare by a male writer:

> I had won the Académie's poetry prize twice. I had translated **Shakespeare**. Victor Hugo called me sister, Béranger called me Muse. (Barnes, 1984, p. 138)

The woman in question uses the fact that she translated the Bard as a symbol of status, as a means of strengthening her position. Most of these references are to the cultural behemoth Shakespeare has become and not to the actual words of the playwright.

2.3.2.6 Julian Barnes's Quotation Strategy

> *Shakespeare is our great writer and Shakespeare is nothing if not a mixer of genres, and a mixer of forms of rhetoric, and a mixer of prose and poetry, and a mixer of high and low, and a mixer of farce and tragedy.*
>
> — Barnes, 2009, p. 47

Hypertext	Score	Pages	Density (pp)
A History Of The World in 10½ Chapters	1	326	0.003
Arthur & George	2	512	0.019
Before She Met Me	3	224	0.134
Cross Channel	1	211	0.004
England, England	19	289	0.066
Flaubert's Parrot	4	194	0.021
Lemon Table	2	255	0.004
Levels of Life	0	128	0
Love, Etc.	4	256	0.016
Metroland	7	179	0.039
Pulse	53	228	0.232
Nothing to be Frightened of	11	258	0.039
Staring at the Sun	0	208	0
Talking It Over	21	290	0.072
The Noise of Time	37	225	0.164
The Porcupine	0	154	0
The Sense of an Ending	1	162	0.006
Julian Barnes	166	4,099	0.04

Table 14: Referencing words in Julian Barnes's works

I found 101 references amounting to a score of 166 referencing words in Barnes's *œuvre*. Barnes uses casual meta-references almost exclusively and even those tend to refer to institutions that bear a name that casually refers to the Bard like the "Shakespeare school" of *Talking it Over.* There are 51 general references, 23 references to characters and 13 to titles. The 14 quotations contain 75 referencing words. Although the density of one word every 25 pages is the lowest of the authors after Adams, the references are spread

out over most of his corpus: ten of the novels contain between one and ten referencing words. I found no references in three of his works: *Staring at the Sun* (1986), *The Porcupine* (1992) and *Levels of Life* (2013).For all the praise Barnes heaps on Shakespeare, his intertextual engagement with Shakespeare is hesitant compared to the intertextual fireworks of Carter or Rushdie. It might be that the setting of a novel has a massive influence on the possibility and the necessity of intertextual references. In novels taking place in Stalin's Soviet Union (*The Porcupine,* no references) Shakespeare would be culturally out of place, except when a protagonist writes an opera that is a reference to Macbeth (*The Noise of Time*). The same is true when a novel contemplates the lives of educationally alienated people barren of ambition or any interest in art, as in *Staring at the Sun.*

Barnes's quotation strategy is special for using casual references at a low but consistent frequency. Not all writers in this group of Oxbridge writers approach Shakespearean Intertextuality in this way, as we will see when we look at the works of Stephen Fry.

2.3.3 Stephen Fry (*1957)

Stephen Fry is a British comedian, writer and actor who made a name for himself in the BBC, where he hosted or starred in numerous shows over the decades. Fry rose to fame with a comedy act with Hugh Laurie and is consequently often referred to as a comedian. His novels are witty, and usually subsumed as comic novels. Fry read English literature in Cambridge, specialising in Shakespeare's plays. He is the only author in this examination who refers to himself as a scholar of Shakespeare.[116] Congruously, the Bard is a continuous presence in his prose works. These consist of four novels, a staggering three autobiographies, two pieces of non-fiction and a collection of journalism, all of which were examined for this thesis. His numerous scripts for radio, television or the theatre are not included in this thesis.

2.3.3.1 Shakespeare in Fry's Novels

The Liar

The Liar (1991) is Stephen Fry's first novel and also the highest scoring of his works. It contains 29 references, amounting to 149 verbatim referencing words. The references themselves are mixed between deep general references and quotations. The first connections to Shakespeare's works appear when Fry describes love:

> It had taken him two painful terms to identify the symptoms. He looked them up in all major textbooks. There was no doubt about it. All the authorities concurred: **Shakespeare**, Tennyson, Ovid, Keats, Georgette Heyer, Milton, they were of one opinion. It was love. The Big One. […] he was […] **Shakespeare's fair boy** and **dark lady**. (Fry, 1991, p. 17)

116 He returns to this several times in his autobiographies, which will all be discussed in the following chapter.

This is a deep reference; without some basic knowledge on the addressees of most of the Sonnets it would make no sense. Shakespeare is referred to as a symbol of high culture, one of the "authorities". The relationship is compared to that between the playwright and his anonymous love affairs and thus heightened beyond compare. The same happens again several pages later: Describing how being in love lifts him up to great heights he says "I'm Jesse James and his two brothers — all three of them. I'm **W. Shakespeare**." (Fry, 1991, p. 25) This casual reference is an instance of comparative bardolatry: Shakespeare is put up there as the gold standard of all yard sticks and things are compared to it to show their worth.

The following reference is a more ebullient variant of the same principle: the following passage portrays a discussion among literary scholars (possibly a nod to *Ulysses's* chapter 'Scylla and Charybdis') where the question of Shakespearean authorship is described to have been decided once and for all in favour of William Shakespeare himself. That proof is only a vehicle to draw the focus from a looming scandal concerning Dickensian authorship, as Shakespeare's name is big enough to get all the attention:

> Using a linguistic analysis program […] Dr Tim Andersen […] has refined and perfected techniques which have allowed him to determine precisely which parts of **The Two Noble Kinsmen** were written by **Shakespeare** and which by Fletcher. […] 'What on earth has **Shakespeare** got to do with it?' cried Menzies. 'We are talking about…'
>
> 'Comparing textual samples of known **Shakespeare** against the writings of the Earl of Oxford, Francis Bacon and Christophe Marlowe, he is also in a position to prove that all the plays of the **Shakespearean** canon are the work of one hand, **William Shakespeare's**, and that Oxford, Bacon and Marlowe are responsible for none of it. There are, however, some intriguing passages in some of the plays which would appear not to be by **Shakespeare**. […] An interesting by-product of this important work is the discovery that the novel *Peter Flowerbuck* is not by Charles Dickens, but is almost certainly the work of a twentieth-century writer. There is evidence, however, that the story is based on an original Dickens plot. […] Why bring **Shakespeare** in?' 'He's diverting attention […] Bring out the name **Shakespeare** and it's even bigger copy than Dickens.' 'But all this guff about Dr Andersen working on bits of **Shakespeare** and the plot lines being original Dickens? What's that about?' 'Well you see,' said Trefusis. 'It shows that we are currently researching all this important material, that there may be *something* in *Peter Flowerbuck* after all.' 'But there isn't!' 'We know that, but the newspapers don't.' (Fry, 1991, p. 153)

This reference notes how Shakespeare as the ever-present buzzword in British literary studies can be used to draw attention. The academic context of the question of authorship surrounding *The Two Noble Kinsmen* makes this one of the deeper references in Fry's *œuvre*.

Another deep academic reference can be found when a student is reading a passage he claims to have written to the protagonist who eventually became a professor of English literature:

> **Othello** is a tragedy of privacy, a phrase that itself expresses incongruity, for, as with most **Shakespearean** tragedy, success is achieved by a treatment unsuited to the form. And it is the lack of suiting which makes the theme perennial; the tearing-down of a privacy is a subject which fits our age, as it might fit any age. It lets in chaos, and lets out love. (Fry, 1991, p. 385)

The student fails to point out that this is plagiarism: "John Bayley, *Shakespeare and Tragedy*, published, unless I'm very much mistaken, by Routledge and Kegan Paul."[117] (Fry, 1991, p. 386) Here Shakespeare is referenced with a text on Shakespeare by another writer, another case of intertextuality squared. By contrast to some of the Magical Realists, Fry engages with Shakespeare but usually provides enough context for non-academics to follow.

The other references are verbatim quotations from a wide variety of works, hurled at the world by the protagonist, mostly as an ever-failing effort to impress. A line from Sonnet 18 returns to the comparison of his love to Shakespeare's love for his fair boy: "**Summer's lease hath all too short a date,** Hugo old boy, thought Adrian, **but your eternal summer shall not fade.**" (Fry, 1991, p. 294) The opening lines of *Richard III* are referred to as the title of a memoir: "**Winter of Discontent**". By far the longest reference in this novel is to a longer speech of Hamlet's father's ghost. By contrast to all other quotations, this is not uttered by the protagonist, but by his professor:

> I could a tale unfold whose lightest word
> Would harrow up thy soul, freeze thy young blood,
> Make thy two eyes, like stars, start from their spheres,
> Thy knotted and combined locks to part,
> And each particular hair to stand on end
> **Like quills upon the fretful** porcupine. *Hamlet* [I, 5, 750]

> One day, when the world is pinker, I will a tale unfold, whose lightest word would harrow up thy soul, freeze thy young blood, make thy two eyes, like stars, start from their spheres, thy knotted and combined locks to part, and each particular hair to stand on end, like quills upon the fretful porpentine,[118] and generally make you go all of a dither. (Fry, 1991, pp. 214–215)

117 The literary source of the plagiarism is stated correctly.
118 The Arden Second and Third edition, The Folger Digital Texts, The Illustrated Stratford Shakespeare and The Viking Portable Library Shakespeare read "porpentine", while the OSS, The Second Oxford Shakespeare, The New Oxford Shakespeare the read "porcupine."

The quotation above is neither marked as such nor deepened. This is the case with most of the quotations. They are buried in a stream of conversational wit, as in the following examples:

> Stand not upon the order of your going, But go at once. *Macbeth* [III, 4, 146–47 (1419–1420)]
>
> Go, hence, begone. **Stand not upon the order of your going, but go at once.** Run! run [sic!] quickly from here, run to the other side of Europe, flee for your life nor give not one backward glance. (Fry, 1991, pp. 275–276)

> What they are yet, I know not; but they shall be The terrors of the earth! *King Lear* [II, 4, 322–23 (1582–1583)]
>
> **I know not what they are but they** will **be the terrors of the earth.** (Fry, 1991, pp. 275–276)

> He shall not live; **look, with a spot I damn** him. *Julius Caesar* [IV, 1, 18 (1866)]
> I pluck thee out, I pluck thee out. **Look, with a spot I damn** thee. (Fry, 1991, p. 96)

There are more of these throwaway quotations. The protagonist uses them deliberately and links quotations that prove that he is fully aware of the referential nature of his remarks. This can best be seen in the following example, where a quotation from *The Merchant of Venice* is started on one page and finished at the end of the next:

> The man that hath no music in himself, Nor is not moved **with concord of sweet sounds**, Is fit **for treasons, stratagems and spoils**; The Merchant of Venice [V, 1, 91–94 (2539–2541)]

> "I shall put the Liebestod on the stereo, that's what I shall do, you horrid beastly man," said Adrian, "and still my beating heart **with concord of sweet sounds**. But quick, man! — I hear a hansom drawing up outside! […] "What ho!" said Adrian, getting up to shut the door. "**Treasons, stratagems and spoils**." (Fry, 1991, pp. 25–26)

This mix of deep and casual references with a salient preference for the former is part of the quotation strategy of Stephen Fry, as we will see in the following works.

Making History

With 13 references, a score of 23 and a density of 0.04 referencing words per page, *Making History* (1996) is among the least intertextual of Fry's novels. This novel is a take on alternative history. It is set in a parallel universe where Hitler was killed, but replaced by someone who was a lot smarter, and subsequently won World War II. As usual with Fry, we find some references to Shakespeare as a stand-in for anything cultural:

> You don't go to such squalid places for Schiller and **Shakespeare**, you go there for girls. (Fry, 1996, p. 243)

> You think science can only be understood by scientists. Anyone who hasn't been through the initiation ceremony is automatically disqualified from talking about it. Whereas any scientist can rabbit on about Napoleon and **Shakespeare** with as much authority as anyone else. (Fry, 1996, p. 108)

These references engage purely with Shakespeare's cultural shoe size. The same is true for the quote that follows, which is a reference to Shakespeare, but has become an idiom for 'overcompensation': "'Mm,' I said, inspecting them. '**The lady doth protest too much, methinks**'" (p. 439) The protagonist thinks this when he enters a room so full of posters of Pamela Anderson-like girls that suspicions of a non-binary sexual orientation of the proprietor arise in him.

As *sui generis* in this thesis, we find two ornamental references to Shakespearean styles of beard as worn by actor and director Kenneth Branagh:

> There's a TV programme where [a] thousand currency notes are sent into the air, [presented] by that guy who looks like Kenneth Branagh in bearded **Shakespearean** mode. (Fry, 1996, p. 40)

> [My father] was bearded, favouring the Tolstoy model over the Branagh-**Shakespearean** (Fry, 1996, p. 42)

Furthermore, we see several casual mentions of the Bard in an educational context:

> I could remember at school how we would read together in class an ode by Keats, a **Shakespeare** sonnet or a chapter of *Animal Farm*. I would tingle inside and want to snob, just at the words, at nothing more than the simple progression of sounds. (Fry, 1996, p. 6)

> I chose **Puck** [for a nickname] because I'd played him in a school production of **A Midsummer Night's Dream** and I thought it kind of suited me. […] **Puck** seemed to be cool without being too aggressive. (Fry, 1996, p. 56)

Apart from these decorative references, I found two deep references in the novel. The first of these references Hamlet's indecisiveness: "The perfect stage hero is **Hamlet**. The perfect film hero is Lassie." (p. 161) This is part of a rant on how movies are unthinking action, which are the opposite of Hamlet's overthinking dithering. While this presupposes knowledge about the character, Hamlet's tentativeness is part of common knowledge, which makes this one of the shallower deep quotes.

The second deep quote goes into a completely different direction. There is an excerpt from the diary of a fearsome alternative Hitler, in tune with the real Adolf Hitler's preference of Shakespeare over Goethe:

> As **Puck** so rightly says: **Lord, what fools those mortals be!** […] Hans looked up from the book, frowning. He did not understand the quotation in English, which he supposed to be **Shakespeare**, but he could not like the reference to oafs and clod-hoppers. (Fry, 1996, p. 270)

The alternative Hitler does not even understand it properly, but still relates to Puck's misanthropic statement. In this instance of comparative bardolatry Shakespeare is still the literary yard-stick although we are in a parallel universe.

The Stars' Tennis Balls

There are only four references to Shakespeare in *The Star's Tennis Balls* (2000),[119] but these accumulate to a score of 51 and a density of 0.11 referencing words per page. Fry goes deep in all but one of the references in this re-telling of Alexandre Dumas' *The Count of Monte Cristo*. Let me start with the only casual meta-reference in the novel, which is an instance of comparative bardolatry:

> Babe was talking now of the writings of C. L. R. James, a historian and social commentator [who connected cricket] to West Indian Life, to colonialism, **Shakespeare**, Hegel and every other bebuggered thing. (Fry, 2000, p. 215)

The three other references presuppose a certain familiarity with the plays referred to. The first of these reflects on how there would have been no story to tell if the Montagues and the Capulets were not feuding with one another in *Romeo and Juliet*:

> It wouldn't be love without opposition, would it? I mean, if **Juliet's** dad had fallen on **Romeo's** neck and said, 'I'm not losing a daughter, I'm gaining a son,' and **Romeo's** mum had beamed 'Welcome to the **Montague** family, **Juliet** my precious,' it would be a pretty short play. (Fry, 2000, p. 8)

The second of these deep references reflects on the indecisive, overthinking nature of Hamlet, the character:

> Oliver was the kind of man who had never understood the status accorded to **Hamlet**. For him, thought and action were one and the same thing. (Fry, 2000, p. 102)

The deepest and most complex reference compares the choice of a protagonist to that of one of the two Portias in Shakespeare's plays. It contains six character references to

119 The oddly phrased title of this novel is not a reference to Shakespeare, even though it might remind the attentive reader of the gift of tennis balls in *Henry V* [I, 2]. The intertextual vectors point at a contemporary of Shakespeare's, John Webster. It is a quotation taken from Webster's *The Duchess of Malfi* (1612–1613) [V, 2] which reads: "We are merely the stars' tennis balls, struck and bandied which way please them."

both Portias, three titular references to *The Merchant of Venice* and *Julius Caesar,* an explicit verbatim quote from the "quality of mercy"-speech in the *Merchant* and a short summary of Portia's demise in *Julius Caesar*:

> 'Why did he name his daughter Portia? Remember Portia in *The Merchant of Venice*?' "The quality of mercy is not strained, it droppeth like the gentle rain from heaven upon the place beneath. It is twice blessed. It blesses him that gives and him that receives.'" How perfectly marvellous that you should mention Shakespeare's Portia. […] There are, in case you have forgotten, *two* Portias in Shakespeare. One, as you rightly pointed out just now, in *The Merchant of Venice.* But have you forgotten the other Portia. The Portia in *Julius Caesar*?' […] She chooses to take her own life, if you recall, by swallowing hot coals. […] You simply lift up the lid and help yourself. Basically, Oliver, it's up to you. Swallow fiery coals like Portia or face the rest of your life in an insane asylum. (Fry, 2000, p. 429)

These reflections on the characters and plots of Shakespeare's plays remind of Rushdie's quotation strategy and are unique in this group of writers.

The Hippopotamus

There are seven references to Shakespeare in *The Hippopotamus* (2004), accumulating to a score of 31 referencing words. All but one of them are deep references. This partly epistolary novel depicts the social downfall of a poet-turned-critic, whose acerbic cynicism expresses itself with the help of Shakespearean characters:

> All those pi, priggish **Malvolios** going about the place with 'do you mind, some of us have got exams tomorrow, actually' expressions on their pale prefectorial little faces. Vomworthy. (Fry, 2004, p. 7)

The protagonist expresses his alienation by the lack of rebellious energy in the students he meets, comparing them to the prim, puritan **Malvolio**. In another reference the protagonist's bilious temper takes a line from *Hamlet* [I, 5, 187–188 (918–919)] over the top, mixing in some of his own words:

> You still can't bear it, can you, baby? The proof that there truly are **more things in heaven and earth than your** puny, fusty, narrow **philosophy ever dreamed of**. (Fry, 2004, p. 292)

This line is so proverbial that it has a life of its own independent of the play it came from. As if to prove this point, the name of Horatio — the single word that still binds the quotation to *Hamlet* — is left out of the quotation.

As is part of his quotation strategy, Fry always finds the time to fit in some comparative bardolatry:

> Perhaps the tradition of Anglo-Saxon and Jewish dominance in the world is over, from Christ to Marx, Einstein, Kafka and Freud, by way of **Shakespeare**, Lincoln, Franklin, Jefferson and Colonel Sanders. (Fry, 2004, p. 127)

Nevertheless, Fry's preference for deep references also pervades the references in this novel. In the following deep explicit reference, he ridicules Sonnet 18 to underline the point that the TV made *everyone* immortal, thus rendering the concept of ever-lasting fame moot:

> Gone are the days when art bestowed immortality. "**So long lives this, and this gives life to thee**" and all that wank. The invention of the camera gave us all eternal life. **The Dark Lady** and the Golden Boy of the sonnets are no more immortal now than Oprah Winfrey or the contestants on "Wheel of Fortune". (Fry, 2004, p. 172)

Sonnet 18's promise of immortalisation is declared null and void, but this presupposes that the reader knows both about the dark lady and the fair youth of the Sonnets and about Sonnet 18's usual interpretation.

2.3.3.2 Shakespeare in Fry's Non-Fiction

Moab is my Washpot

Moab is my Washpot (1997) contains 34 references with a score of 133 referencing words. This first of the three autobiographies is no exception to Fry's quotation strategy of mixing deep references with casual references and even more instances of comparative bardolatry:

> If it were only about sex … how simple and jolly homosexuality would be, how simple and jolly *heterosexuality* would be. Still, at least we get **Shakespeare** and Tolstoy and Beethoven and Cole Porter as a reward for all the pain and headache. (Fry, 1998, p. 258)

> Algebra, I suddenly saw, is what **Shakespeare** did. It is metonym and metaphor, substitution, transferral, analogy, allegory: it is poetry. I had thought it's a's and b's were nothing more than fruitless (if you'll forgive me) apples and bananas. Suddenly I could do simultaneous equations. (Fry, 1998, p. 333)

Shakespeare must serve as the epitome of learning and culture, and therefore as the most obvious target of all-too-pragmatic schoolboy-ish matter-of-factness. This is turned upon its head in the following paragraph, where a quote from *Hamlet* is shown to be used to defend a lack of logic stringency; it is an example for how everyone uses the Bard for his own purposes:

> The English public schoolboy […] lives between the extremes of the revealed truths of conventions and current morality on one side, and the vague, ignorant madness of a misunderstood sense of relativism, opinion and New Age finger-wagging-**more-things-in-heaven-and-earth-Horatio-ism** on the other, confusing mysteriousness with mysticism, and relativism with the idea that any view is up for grabs without the need for the winnowing processes of logic, reason and personal experience. (Fry, 1998, p. 169)

Fry returns to this proverbial line again and again, in order to make a point and underline it with Shakespeare's words. There are further instances of such quotations in Fry's references:

> Bloody hell, I do rattle on, don't I? **Doth the lady**, once again, **protest too much**? I don't think so. (Fry, 1998, p. 256)

> playing with the St Crispin's day speech from Shakespeare's *Henry V* and its suggestive reference to those **holding their manhoods, cheap**. (Fry, 1998, p. 297)

There is little actual involvement with the Bard in that kind of quote. But, because of Fry's quotation strategy that also applies in this autobiography, these rather decorative references are outnumbered by the deep references.
Take, for example, the following quote, which presupposes a certain familiarity with two Shakespearean characters to be made sense of:

> For the English the words healthy and hale, at their best, used to carry the full-bellied weight of florid good cheer, cakes and ale, halidom and festive **Falstaffian** winter wassail. By the end of the seventeenth century, the hale health of pagan holiday was expelled from the feasting-hall along with **Falstaff** and **Sir Toby Belch** by the sombre holy day piety and pofaced puritanism of **Malvolio**, Milton and Prynne. (Fry, 1998, p. 156)

This involves Shakespeare in a discussion of the change of British cultural values and uses two of his characters to illustrate that change: from Falstaff as the health-unconscious hedonist, to Malvolio as the prim puritan. It is hard to make sense of the whole paragraph without knowing at least their basic character traits. This is also one of the rare instances where Fry uses a deep reference and supplies very little context to alleviate the understanding.
There are other references where Fry tackles his Shakespeare, and gets rather involved in the matter; not only did Fry as a schoolboy dare to know better than his teacher, he even wants to correct Shakespeare's scansion in "As flies to wanton boys are we to th' gods; They kill us for their sport", *King Lear* [IV, 1, 41–42 (2289–2290)]:

> **As flies to wanton boys are we to the gods;**
> **They undo us for their sport.**

> Thus I oh-so wittily misquoted that morning. Stokes was gracious enough to smile, merely pointing out that I had played merry hell with **Shakespeare's** scansion. I replied tartly that 'to the gods' was bad scansion already, delivering eleven syllables and mucking up an iamb. I offered the opinion that **Shakespeare** had been too cowardly to write the metrically perfect:
>
> **As flies to wanton boys are we to** *God*;
> He *kills* **us for** his **sport**.
>
> To which Stoke correctly replied that to singularise God, aside from courting disaster from the censor, destroying the pagan atmosphere of the play and the whole line of **Gloucester's** thought, would also weaken the image by mismatching with the plural '**boys'** — or would I have **Shakespeare** ruin the rhythm again with
>
> **As flies to** a **wanton** boy **are we to** God
>
> Is that what I wanted? Besides, it was perfectly possible for an actor to say 'to the' as if the words had but one syllable. I conceded that maybe old **Shakespeare** had known what he was doing after all, and on we moved, leaving me to my thoughts. (Fry, 1998, p. 281)

In the end Fry stood corrected. Such a deep discussion of Shakespeare's metrical choices and vocabulary as the above is unique in the whole examination; a reason for this might be that a discussion of that depth might feel out of place in the narrative of most novels.

As is common in Fry's autobiographies, we find a handful of references to theatrical performances; he has a thespian background, be it as a stand-up comedian or as a performer of Shakespeare's plays. Some of them are casual references describing rehearsals, as the following one:

> the director […] wanted the **witches** to design their own costumes, a decision he came to regret, since I announced that I wanted my costume to hang with fresh livers, lungs, kidneys, hearts, spleens and other innards, all bound by intestines. And why not, I argued, produce *real* **eyes of frog** and *genuine* **tongues of newt** from the cauldron? This was considered too much, but my offal-trimmed costume was permitted. (Fry, 1998, p. 347)

Other theatrical references go much deeper, lengthily quoting and discussing whole passages of Shakespeare. Fry says he has

> forgotten hardly a single word of **Macbeth**, from '**When'** to '**Scone'**. […] I was thrilled, simply entranced, by the way he delivered the climax to the great **'If it were done when 'tis done'**-soliloquy —

> **And Pity, like a naked new-born babe,**
> **Striding the blast, or heaven's cherubim, horsed**
> **Upon the sightless couriers of the air,**
> **Shall blow the horrid deed in every eye,**
> **The tears shall drown the wind.**
>
> Hoo-werr … I still shudder at it. I may have felt guilt and fear of punishment in my day, but I was never quite that bad. […] things have bothered and shamed me, but I never imagined **heaven's cherubim blowing the horrid deed in every eye, or Pity, like a naked new-born babe, striding the blast.** God where *did* he get it from, that man, that **Shakespeare?** (Fry, 1998, p. 348)

This combination of explicit verbatim references with a discussion of their meaning is a prime example of Fry's use of Shakespeare.

The book ends with a statement that sheds a little light on why it might be that Fry's references always tend towards deep references and bardolatry. He immersed himself in the Bard's works in preparation for the Cambridge entrance exam: "I had read every **Shakespeare** play and had written pages and pages of notes on each: scene breakdowns, character lists, cross references, everything." (Fry, 1998, p. 431)

The Fry Chronicles — An Autobiography

The Fry Chronicles — An Autobiography (2010) is Fry's second autobiography, covering his time at Cambridge and his rise to fame in the networks of the BBC. There are 26 references, accumulating to a score of 133 and a density of almost one referencing word every three pages. As usual, there is some comparative bardolatry, like in this example:

> who on earth would think for a second that [political injustice] is new to our race? Anyone familiar with Aristophanes, Martial, Catullus, **Shakespeare**, Jonson, Dryden, Johnson, Pope, Swift … You get the point. (Fry, 2010, p. 94)

By far the biggest group of references to Shakespeare in this text are detailing Fry's own histrionic endeavours. 12 of the 15 references to theatre performances casually mention titles or characters as in the following example:

> Theatre to me meant, first and foremost, **Shakespeare**, and the comic roles in the canon — fools, jesters, clowns and mechanicals — didn't really suit me at all. I was more a **Theseus** or **Oberon** than a **Bottom** or a **Quince**, more a **Duke** or a **Jaques** than a **Touchstone**. (Fry, 2010, p. 94)

As was already mentioned, Fry read for a degree in English literature; on being accepted for Cambridge he imagines "that **Shakespearean** studies would be my *métier* and tweed

and briar my constant accoutrements". (Fry, 2010, p. 43) Fry mentions a bust of Shakespeare as one of the very few personal items he brought along to Cambridge. (Fry, 2010, pp. 77, 131) He even uses Shakespeare to describe his arrival at the campus:

> **The Winter of our Discontent**, they called it. Strikes by lorry drivers, nurses, ambulance drivers, railwaymen, refuse collectors and gravediggers. I don't suppose I've ever been happier. (Fry, 2010, p. 65)

Fry uses combinations of all categories to reference the Bard. In the following passage, he uses only Shakespeare's name, just one titular reference and no quotations at all to discuss Shakespeare's comedies and tragedies. With the help of these meta-references he describes how he 'cheated' at Cambridge by

> knowing in advance exactly what I was going to write before the invigilator bid us turn over the question sheets and started the clock. I had a theory of **Shakespearean** tragic and comic forms, for example, which I won't bore you with and which is probably specious, or at least no more truthful or persuasive as overall interpretation of **Shakespeare's** forms than any other. Its virtue was that it answered any question and yet always appeared to be specific. I had found part of it in an essay by Anne Barton (née Righter). She is a fine **Shakespearean** scholar, and I filleted and regurgitated some of her ideas for both Parts One and Two of the tripos […]. In both of the **Shakespeare** papers I got a First. In fact in Part Two it was the top First of the entire university. It was essentially the same essay each time. It only takes a paragraph at the top to twist the question such that your essay answers it. Let's say, in simple terms, that my essay proposes that **Shakespeare's** comedies, even the 'Festive' ones, play with being tragedies while his tragedies play with being comedies. The point is that you can trot this essay out no matter what the question. *'***Shakespeare's** *real voice is in his comedies': Discuss. '***King Lear** *is* **Shakespeare's** *only likable tragic hero': Discuss. '***Shakespeare** *outgrew his comedies.' '***Shakespeare** *put his talent into his comedies and his genius into his tragedies.' Tragedies are adolescent, comedies are adult.' '***Shakespeare** *cares about gender, but not about sex.'* […] I had enough quotations in my head, both from the works and from **Shakespearean** critics and scholars, to be able to pepper my essay with acute references. So creepily good was that memory that I was always able to include Act, Scene and Line numbers for every play quotation or to place in brackets the source and date of any critical reference I cited. (Fry, 2010, pp. 85–86)

It is a shame that he does not explain this "theory of Shakespearean tragic and comic forms"; nevertheless, this passage of text is exemplary for the intertextual depths in which Fry engages with Shakespeare.

Besides these meta-references, Fry uses quotations to describe his life: "**I was fire and air** — in other words, smoke: **my other elements**, like **Cleopatra, I gave to baser life**" (Fry, 2010, p. 44) references *Antony and Cleopatra* [v, 2, 344–345 (3748)], while, when

asked why he spends so much money on Apple computers, he would "quote **King Lear's 'Reason not the need'**" (Fry, 2010, p. 369) Fry uses these explicit verbatim quotations in a decorative sense; Shakespeare's words express what he wants to express, so he uses the Bard instead, without explaining or engaging the reference any further.

In other passages Fry returns to deep discussions of Shakespeare's words and the motivation of the characters. In the following passage he quotes the beginning of *Love's Labour's Lost* to muse on the friction between the noble sentiment presented in Shakespeare's text and Fry's own impatience:

> Let fame, that all hunt after in their lives,
> Live register'd upon our brazen tombs
> And then grace us in the disgrace of death.
>
> That is the **King of Navarre's** opening speech […] It is a fine sentiment, but nothing could run more counter the way the world thinks today. It certainly seems that all still hunt after fame, but how many are content for it to come only in the form of a tombstone inscription? They want it now. And that is how I wanted it too. (Fry, 2010, p. 282)

These deep intertextual discussions of Shakespearean lines or characters are more prevalent in his autobiographies and in his non-fiction than in his novels.

More Fool Me

More Fool Me (2014) is the third part of Fry's memoirs and contains 17 references with an overall score of 111 and a density of 0.28 referencing words per page. Most of these references are casual references to Shakespeare's cultural status, as in the following examples:

> 'Shakespeare and Fielding both frequently used "from whence". 'Well, they wouldn't have done if they'd written for the Manchester fucking Guardian,' said Scott. (Fry, 2014, p. 18)
>
> It was far from the largest drama section you have ever seen in a library. A smattering of Shaw, Priestley and **Shakespeare**, but also — marvellously — the collected comedies of Oscar Wilde. (Fry, 2014, p. 46)
>
> I would always have loved **Shakespeare**, Keats, Austen, Dickens, Tennyson, Browning, Forster, Joyce, Fitzgerald, what the bluff English master of one of the private schools I attended called 'the big hitters'. (Fry, 2014, p. 51)

In addition to these instances of bardolatry, there are further casual references to plays, characters of plays or Stratford-upon-Avon, many of them involving his one-time flatmate Kenneth Branagh:

> It is possible, probable even, that he is researching for some role. I think this was before his **Richard III** project, but maybe this was where his mind was at the time. (Fry, 2014, p. 165)

> Ken had enjoyed great success with the film version of his triumphant **Stratford Henry V** and now he wanted to make a kind of British Big Chill. (Fry, 2014, p. 204)

> [Branagh's] love of theatre was inborn and absolute; any money he managed to earn he would spend on the ferry to the mainland and the bus to **Stratford-upon-Avon**, where he would watch every season from his early teenage years onwards. (Fry, 2014, p. 216)

The first of the three verbatim quotations in the text is the proverbially decorative "**Winter of Discontent**" (Fry, 2014, p. 62) from *Richard III* [I, 1, 2]. The other two are in a passage that is the only non-casual reference in this book; Fry uses a long explicit verbatim quotation from Porter Scene in *Macbeth* [II, 3] to describe the effects of cocaine on him:

> Ask any seasoned cokehead, certainly a male one, and they will probably agree with those lines of the **Porter** in **Macbeth**, who is discoursing here about alcohol but may as well be referring to [cocaine].
>
> **Lechery, sir, it provokes, and unprovokes; it provokes the desire, but it takes away the performance: therefore, much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.**
>
> Save that cocaine doesn't **'equivocate one in a sleep'** so much as leave one wide-eyed and drippy-nosed for hours upon end, staring at the ceiling and making promises for the morrow that one knows one will not keep. (Fry, 2014, p. 84)

In this book Fry veers from his usually deeply engaging quotation strategy in favour of decorative meta-references. Even the 72-word-quote above is hardly discussed, just put on display for comparison. The Shakespearean presence is nevertheless salient and constant. Fry's insistent descriptions of how hard he studied the Bard might serve as an explanation for this presence. He repeats a statement he already made in his first autobiography: "Aside from the syllabus, I read every **Shakespeare** play, writing synopses and notes on each character and scene." (Fry, 2014, p. 64)

Paperweight

Paperweight (1992) is a collection of journalism and short fiction. The book contains 80 references, amounting to 282 verbatim words referenced at a density of one word every three pages, the highest of all of Fry's works. These short stories, columns, criticism, radio scripts and the one play included offer some dozen references. We start off with a few further instances of comparative bardolatry:

> A sport, such as weightlifting or running, is to a game, such as cricket, what a knobbly-knees competition is to a **Shakespeare** play. (Fry, 1992, p. 28)

> When we speak English, the old of the King James Bible, **Shakespeare**, Johnson, Tennyson, and Dickens is uttered in the same breath as the new of advertising and *Blankety Blank* and *Any Questions*. (Fry, 1992, p. 32)

> I prefer the *Daily Telegraph* to the *Independent* and I go a bit funny when I think of Churchill, Nelson, **Shakespeare**, the Authorised Version, Celia Johnson, Jack Hobbs and Richard Hannay. (Fry, 1992, p. 426)

There is even an instance of implicit comparative bardolatry. Usually, Shakespeare's name is invoked and placed besides other great names, but here Fry uses an unmarked verbatim quotation from *Hamlet* [V, 2, 4021–4022] to prove the wonders that the English language is capable of:

> The English language, in all its glory […] is capable of wonders like **'Goodnight, sweet prince, and flights of angels sing thee to thy rest.**' (Fry, 1992, p. 249)

Fry contemplates whether this greatness could be achieved if Shakespeare were alive today and concludes that not even the Bard would be allowed to leave his mark on today's language as he did back in Elizabethan times:

> **Shakespeare** invented nearly two thousand English words, including 'obscene', 'barefaced', 'critical', 'leapfrog', 'countless', 'excellent', 'gust', 'hint', 'hurry', 'lonely', and 'dwindle'. […] Today, if a playwright decided, like **Shakespeare**, to invent hundreds and hundreds of new words, he would simply be sniked at, he would be tredged and impulcated. (Fry, 1992, p. 299)

Besides some standard quotations Fry uses again and again like Hamlet's "more things in heaven and earth," there is an interesting variant of Shakespearean Intertextuality that has not occurred elsewhere in this examination. Fry uses the opening line of Heinrich Heine's 'Loreley,' negates its meaning and then references "In sooth, I know not why I am so sad", the opening lines of *The Merchant of Venice* [I, 1, 2]. This Shakespearean line could be the source of Heine's opening line; the two are semantically identical, which is why Fry connects them and also negates the meaning of the Shakespearean line:[120]

> *Ich weiss* dashed well *was soll es bedeuten, das ich so traurig bin*, as Heine would have said […] or as Shakespeare preferred, in truth **I** *do* **know why I am so sad**. (Fry, 1992, p. 422)

While half of Fry's novels and all the autobiographies contained at least one long deep intertextual discussion of Shakespeare, *Paperweight* boasts three of these. The first is a

120 Given an inclination to complicate matters, I could define this as a case of *pseudo-translational doubly inverted intertextuality.*

digression on the inherent *Englishness* of some Shakespearean characters, using only a few character references. Macbeth and Hamlet, according to Fry, are "remarkably sane" despite their eccentricities. Although Fry undergirds this statement with some information on what these eccentricities are (irony, self-hatred, shame, etc.) this referencing paragraph can only be fully appreciated by the reader if he knows *Hamlet*, *Macbeth* and *King Lear:*

> English male actors, like the characters they play, are highly embarrassed creatures. Irony, self-hatred, shame, guilt and embarrassment are the qualities of which the English actor is the acknowledged dramatic master. **Macbeth** wailing about **Duncan** and daggers, and **Hamlet** hiding behind wit and feigned eccentricity, they both are shown by **Lady Macbeth** and **Ophelia** to be remarkably sane. **Lear** is an exception of course, but then, as we all know, **Lear** is unactable, at least by a British actor. (Fry, 1992, p. 402)

That Lear is essentially "impossible to be represented on a stage" is an idea Charles Lamb published in *The Reflector* over 200 years ago.[121] The role of Lear is a taxing one to perform, but this statement might have been influenced by the fact that the usual script that was performed at Lamb's time was an adaption of *King Lear* called *The History of King Lear* by Nahum Tate. Tate's adaption introduced a love story between Edgar and Cordelia, added a happy ending and omitted the fool; today it is regarded as abominably inferior to the original, which returned to the stage in the mid-19th century.[122]

The second deep intertextual cluster is an ironic attack on the Bard in defence of artistic license:

> Unless I vastly mistake the matter, a dramatist has distorted history to suit his own vile political ends. […] My prayers are with the new Chairman of the BBC. His first duty, as I see it, must be to burn all tapes of, and prohibit any future productions of, the twisted plays of that arch propagandist and historical liar, **William Shakespeare**. For too long have the radical lunatics running the television centre got away with encouraging such pseudologous, canting and doctrinaire mendacities as the **Tragical History of King John, King Richard III, Kings Henry IV, V and VI** in all their false and lying parts. As any historian will tell you, there was no hawthorn bush at the battle of Bosworth Field under which **Richard III**'s crown did or did not roll. He never said, it is my duty to inform you all, **'my horse, my horse, my kingdom for a horse'**. **Shakespeare** MADE IT UP. IT WAS A LIE, a dreadful, propagandist lie to please the fashionable place-servers of the day. […] Some of the more sensitive among you will detect a note of teasing irony in my voice. […] Fiction, it appears I must tell stupid people everywhere, is pretend, rather like politics. If every fiction masquerading as fact, whether it be revoltingly jingoistic or never so crassly

121 See (Lamb, 1810–1811), an online version of which can be read at http://king-lear.org/charles_lamb
122 See the introduction to *King Lear* in (Shakespeare, 1997).

> iconoclastic, were to be anathematised, then it is not only copies of **Shakespeare** and Milton and Dickens and Joyce and Shaw that would be flung on the pyre but every recorded utterance by every human being. (Fry, 1992, p. 422)

This whole rant is written in the character of Professor Trefusis, an acerbic academic who was part of the *dramatis personæ* of Fry's first novel, *The Liar*. The defence of literature against an all-too-literal reading of not only Shakespeare, but "every fiction masquerading as fact" claims that fiction evaporates if it is read too literally. The fact that he uses Shakespeare to make this general point on the misinterpretation of literature is just another instance of comparative bardolatry so abundant in Fry's *œuvre*.

The last, longest and deepest reference to Shakespeare has the same objective but while the rant above uses only meta-references, the one that follows uses and discusses explicit verbatim quotations from *Othello* and *Hamlet* as examples for proverbial quotations that had a different meaning in their original Shakespearean context. This passage is a discussion of proverbial Shakespearean Intertextuality and the common misconceptions behind some of the most-used quotations.

> There is a scene in *Ulysses* where Stephen Dedalus, working as a junior schoolmaster, sits in the study of Deasy, his headmaster. Deasy, who is somewhat sententious, is handing over Dedalus' pay and a homily about the money. 'But what does **Shakespeare** say? **Put money in thy purse**.' Dedalus, unheard by Deasy, murmurs in reply, '**Iago**.' It is all too easy to offer up a quotation from **Shakespeare** as if its provenance is a guarantee of its worth. Dedalus has spotted that it is not necessarily worth trusting the advice of **Iago**, a malignant manipulant murderer. Every word of **Shakespeare** in his plays is actually said by a character, not by the playwright. **Shakespeare** the man said absolutely nothing. Well, in one sonnet alone of course, he came up with **Summer's Lease** and **The Darling Buds Of May**, but aside from the providing a title service for novelists the world over, **Shakespeare** personally offers little in the way of proverbs, axioms or mottoes by which we can live our life. He was an artist, after all, not a philosopher or an advertising copywriter. This does not stop people wagging fingers at their juniors and intoning, '**Neither a borrower nor a lender be'**, with that smug addition, '**Shakespeare'**, as if to say, 'so there!' This rather overlooks the fact that the speaker of that phrase is the comically absurd figure of **Polonius**, whose understanding of what goes on around him, even the most partial critic would agree, is limited. The advice is being offered to his son: all parents are desperate that their children do not run up debts; it is the parents, after all, who end up paying. In dramatic context it is an amusing line, but it could hardly be said to represent **Shakespeare's** own views. The inconsistencies of those who use **Shakespeare** to support an argument when in reality they are using **Macbeth**, **Iago**, **Oberon** or **Polonius** are nothing to the peculiarities of those who offer select quotations from the Bible. […] For sure, quotation is a dangerous busi-

> ness. […] I hope to be slimmer, trimmer and not so very like a whale, as **Polonius** might say. No one could describe my will power as awesome however, so please — don't quote me. (Fry, 1992, pp. 375–376)

This is a reference and a discussion of a text (*Ulysses*) referencing and discussing Shakespeare and also a contemplation of the intricacies of intertextuality as such. It provides an answer to my research question pondering how Shakespeare's words are used; Fry's answer is that the words are all too often used without an awareness of their context and their meaning in the plays. A discussion of this depth would be out of place in most works of fiction; Stephen Fry managed to incorporate discussions of similar depth into two of his novels.

There were a staggering 151 referencing words in 16 quotations that I have overlooked in this manual search for references. The automated search of the second part of this thesis excavated these additional quotations, most of which were to *Julius Caesar* and none of which contradict the quotation strategy, they are just more of the same sort of deep, long and generally unaltered verbatim quotations. The reasons behind these oversights and a detailed discussion of all the additional references and those that the algorithm overlooked can be found in section 3.3.2.

2.3.3.3 Stephen Fry's Quotation Strategy

I found 276 verbatim references to Shakespeare in the works of Stephen Fry. These amount to an overall score of 918 words or one referencing word every five of the 4,346 pages that were examined. As usual, most of these references are meta-references: 102 general references, 69 characters and 37 titles are mentioned. The 66 quotations, 15 which are marked as references to Shakespeare, contain 710 words. A rare occurrence outside Jasper Fforde's works is one reference mentioning the Shakespearean authorship conspiracy.

Hypertext	Score	Pages	Density (pp)
Making History	23	594	0.04
Moab is my Washpot	133	460	0.29
More Fool Me	111	400	0.28
Paperweight	282	482	0.42
Stephen Fry in America	0	352	0
The Fry Chronicles — An Autobiography	133	464	0.29
The Hippopotamus	31	418	0.07
The Incomplete & Utter History of Classical Music	5	320	0.016
The Liar	149	404	0.37
The Stars' Tennis Balls	51	452	0.11
Stephen Fry	918	4,346	0.211

Table 15: Referencing words in Stephen Fry's works

Fry is by far the most consistent author referencing Shakespeare in this group of writers. There are references in all his works except for one book of travel journalism. (Fry, 2009) In each of his novels, he uses meta-references and quotations (24–149 referencing words per novel), mixing casual references with deep references with a preference for the latter. While the novels each contain deep references and quotations, the biggest part of the references is contained in Fry's non-fiction. Here, he boasts a constant density of one referencing word every three to four pages (0.24–0.42 referencing words per page and 111–282 referencing words). One of the peculiarities in his autobiographies is the clusters of meta-references in the description of theatrical rehearsals and performances. Another of his intertextual habits is that he engages in comparative bardolatry in every single of his publications. Fry does not shy away from deep quotes, but usually provides at least some context on how they are to be understood. Especially (but not only) in his autobiographies, Fry uses explicit verbatim quotations and deep references to discuss Shakespeare's works in academic detail only paralleled by Rushdie's use of the Bard.[123] There were a staggering 20 quotations that I overlooked but which were found by the algorithm later on; these were included in this part. A discussion of these references and the reasons behind the oversights can be found in section 3.3.2.

As the last writer in the group, Stephen Fry's partner in comedy, Hugh Laurie, will be discussed. He shows up frequently in Fry's autobiographies and was the source of much joy when he had an unstoppable laughing fit as the King of Navarre in a performance of *Love's Labour's Lost:*

> Hugh and Paul had one of those uncontrollable laughing problems. They only had to catch each others' eye on stage and they would be unable to breathe or speak. […] [the director] hit upon the happy notion of making everyone on stage in that scene, the **King, Berowne, Dumain, Longaville** and general court attendants, speak the opening lines together as a kind of chorus. […] I heard a senior academic and distinguished **Shakespeare** scholar congratulate [the director] on her idea of presenting the introductory speech as a kind of communal oath. (Fry, 1992, pp. 189–190)

Laurie's literary output cannot quite compare with that of Stephen Fry, or any of the other writers in this group, as he has only written one single novel.

2.3.4 Hugh Laurie (*1959) — *The Gun Seller*

Hugh Laurie's career started out as a partner of Stephen Fry, writing and performing as the comedy duo Fry & Laurie on stage and in several TV programmes. Laurie, besides

123 Note that Shakespeare is also a continuous presence in the television programmes he writes, hosts or performs in. One of his more recent programmes is QI, which aired a Shakespeare Special in 2011. In this programme, several common notions concerning the Bard are explained, in crucial detail, to be wrong; among these is the nuisance of the conspiracy theory surrounding Shakespearean authorship.

acting and writing for the stage and for television, only wrote one novel, *The Gun Seller* (1996).[124] In this hard-boiled crime novel I found three quotations amounting to a score of 20 referencing words. The first of the quotations is an unmarked quotation from *Hamlet* [I, 4, 100 (728)], the second is a reference to the St. Crispin's day's speech in *Henry V* [IV, 3]:

> 'Master,' said Solomon, 'all is not well **in the state of Denmark**.' (Laurie, 1997, p. 41)

> **we** are a **happy band of brothers**, with one sister, who's also **happy** and gets her own bathroom. (Laurie, 1997, p. 221)

Both these references are ornamental in that they use Shakespeare's words only as the proverbs they have become without actually referring to the plays. The third quotation is an explicit verbatim quote in an epigraph:

> **This night methinks is but the daylight sick, THE MERCHANT OF VENICE** (Laurie, 1997, p. 228)

There is no further context for this reference, marking it as a prime example for the decorative use of Shakespearean Intertextuality.

These references are all decorative and do not engage with the hypotexts. Laurie's "quotation strategy" in this novel consists of using no meta-references and three quotations. This is quite singular in the whole examination, as all other writers (except Gaiman in his graphic novels) used more meta-references than quotations. The sample of references is nevertheless too small to speak of an actual quotation strategy for the 'author' Hugh Laurie, but in his casual use of Shakespeare he is in line with the other writers in this group, except for his duo partner, Stephen Fry.

2.3.5 Results and Quotation Strategies in the Oxbridge Connection

Author	References	Score	Pages	Density
Douglas Adams	5	10	2,100	0.005
Julian Barnes	101	166	4,099	0.04
Stephen Fry	276	918	4,346	0.211
Hugh Laurie	3	20	352	0.057
All Oxbridge Writers	385	1,114	10,897	0.102

Table 16: Referencing words in the works of the Oxbridge Connection

124 He nevertheless engaged with Shakespeare's words in his actual profession, that of an actor; cf. 'The Shakespeare Sketch' at http://www.blackadderhall.com/?page_id=258. The sketch features Hugh Laurie as Shakespeare and Rowan Atkinson as his editor; the editor tries to persuade Shakespeare to edit the lengthy monologues out of Hamlet. Hilarity ensues.

This group of writers is by far the most diverse, as they do not belong to a shared genre. Adams wrote (highly philosophical) Sci-Fi, Barnes is everything, Fry's stories are witty but not necessarily comic digressions and Laurie's single novel is hard-boiled crime. Juxtaposed with the first group of writers, Shakespeare is spread comparatively thin in most of these 23 novels, 4 autobiographies and 3 collections of short fiction. Collectively, there were 385 references with a score of 1,114 in these 10,897 pages, at a density of one referencing word every ten pages.

While the fact that there were hardly any references in the works of Adams and Laurie makes it harder to speak of an actual quotation strategy, the scarcity of the references may also serve as proof that the corpus does not consist of pre-selected Shakespeare-aficionados but rather of eminent writers of their respective genres.
What unites Adams, Barnes and Laurie is a casual quotation strategy that works with very little references, a tendency for decorative proverbial quotations and many, many mentions of Shakespeare's name. Between them, they share considerably less than a quarter of the score of the other writer in the group, Stephen Fry. This score is always a function of how much an author wrote, so obviously Laurie's single novel has a hard time competing with Barnes, but Fry and Barnes have written a comparable number of books and pages. Still, Fry's score outnumbers Barnes's more than 5:1.

The reason behind this is that Fry operates on the opposite end of the intertextual spectrum, using all categories, quoting, discussing, incorporating the Bard deeply into his own works. Stephen Fry's approach to Shakespeare would fit snugly between Carter and Rushdie, but without the Magical Realists' academically elitist tendencies: Fry, when he discusses Shakespeare on a deeper level, still hands you most of the information you need to follow his line of thought.

While there are fabulist tendencies in Fry and Barnes and a fabulism on full throttle in Adams, the fantastic elements are not so overwhelmingly, definingly present as in the group of writers that follow: Fforde, Gaiman and Pratchett, the Contemporary Fantasists.

2.4 The Contemporary Fantasists

> *'Many people think of Latin America as the home of anti-realism,' I said. He looked disgusted. 'Fantasy?' he cried. 'No, sir. You must not write fantasy. It is the worst thing. Take a tip from your great Tagoré. Realism, realism, that is the only thing.'*
>
> — Rushdie, 1987, pp. 40–41

In this section, I will discuss Shakespearean references in the literary output of Jasper Fforde, Neil Gaiman and Terry Pratchett, a group of writers I subsumed as Contemporary Fantasists. The most successful writer of this genre, J. K. Rowling, is just as absent

in this examination as Shakespeare is in her works. I found no single reference in her novels, not even one of the most proverbial quotations. The *Harry Potter* series was written for a young audience — children and young adults — which is less inclined to favour discussions of high-brow literature than, say, the average reader of Salman Rushdie.

All fiction is a product of the fantasy of the author. But not all literature is *Fantasy*. For a delineation of "normal" fiction from Fantasy the following definition by William Coyle is useful: "The realist, of course, also uses imagination, but he uses it to create a credible model of what he considers reality; the fantasist imaginatively projects the incredible." (Coyle, 1986, p. 2) The author of Fantasy thus creates "a fictional narrative describing events that the reader believes to be impossible". And yet there must be boundaries: "In a world where anything could happen, you couldn't have stories at all." (Pratchett, et al., 2003, p. 155) Fantasy is improbable fiction that is nevertheless plausible within its own rules.

J. R. R. Tolkien was the most important writer of Fantasy novels of the 20th century:

> J. R. R. Tolkien has become a sort of mountain, appearing in all subsequent fantasy in the way that Mt Fuji appears so often in Japanese prints. Sometimes it's big up and close. Sometimes it's a shape on the horizon. Sometimes it's not there at all, which means that the artist either has made a deliberate decision against the mountain, which is interesting in itself, or is in fact standing on Mt Fuji. (Pratchett, 2014, p. 152)

Tolkien was so important that he serves as a watershed in the chronology of Fantasy: Post-Tolkien Fantasy can be subsumed under *Contemporary Fantasy*.

Fantasy as a genre was, and is, not always regarded as a literary genre worthy of academic attention. Parallel to the advent of Fantasy in the visual mainstream — from Peter Jackson's adaption of *The Lord of The Rings* (2001–2003) to HBO's *A Game of Thrones* (2011–2019) — in the new millennium *peu á peu* more academic attention has been diverted to Fantasy.[125]

Shakespeare's words, topics, characters and plots are present in some of the most successful writers of the genre, like Neil Gaiman and Terry Pratchett (Ryzman, 2017). References to and parodies of single lines and monologues can be found in most novels by Pratchett and Gaiman, sometimes in the form of a novel parodying a whole play in plot (Stephens, 1997), cast and verbatim quotes (Pendergast, 2008). Apart from these common forms of intertextuality, the references take a special form in Pratchett and Gaiman, as they not only quote Shakespeare's words but repeatedly include him as a

125 "The relationship between the arts of fantastic literature and the arts of scholarly inquiry has long been a vaguely distrustful one; some might even characterise it as a marriage of convenience born out of the science fiction or fantasy writer's yearning for acceptance in the literary community and the academic's need for fresh critical material and improved enrolments in sagging literary courses." (Wolfe, 1986, p. 38) Fantasy has "generally been excluded from the canon of great literature." It has been researched since the 1970s, but rather as a phenomenon of popular culture than as literature. See (Atteberry, 1992, p. ix).

character in their novels and graphic novels ((Castaldo, 2004); (Round, 2010)). All the above is true for Jasper Fforde as well, but his works are still under the academic radar except for a few papers looking at the intertextual presence of *Jane Eyre* in Fforde's first novel, *The Eyre Affair.*[126] The works examined in this group are a series of graphic novels and the complete prose works that were published by the authors between 1983 and 2018.

The stream of references to Shakespeare in the output of these writers is at times overwhelming and cannot be discussed comprehensively in an examination of this scope. While I have to refrain from dissecting them exhaustively due to the restraints of this thesis, I will discuss them enough to abstract a quotation strategy from the swirling mass of references. Although I am loath to do so, I will have to summarise parts of the plots in order to provide enough context for a discussion of the references, as Shakespeare's plays are intertwined rather deeply with some of the novels that follow.

2.4.1 Jasper Fforde (*1961)

Jasper Fforde is a Welsh bestselling writer of Fantasy fiction. He has written 14 novels, most of which are set in the same utopian world which is based on the real world, but incorporates a few twists. His novels — except for those written for young adults[127] — are soaked in intertextuality, parody and satire. All his novels have been examined; the results will be discussed in the following pages. In an interview with Penguin Books, Fforde was asked why he uses intertextuality, in this case in the form of references to *Jane Eyre* in his very first novel; the answer he offered is valid for all the other intertextual references, especially those to Shakespeare and his works:

> Why did you choose *Jane Eyre* for Thursday's first jump into literature?
>
> [Fforde:] Three reasons. First, it's a great book. […] Second, it is well known, even 150 years after publication. For [the references] to have any resonance the featured novel had to be familiar and respected. If potential readers of my book haven't read *Jane Eyre* they might have seen the film, and if they haven't done either, they might still know that Jane is a heroine of Victorian romantic fiction. I don't know of many other books that can do this. Third, it's in the public domain. I could do pretty much what I want and not have to worry about copyright problems — given the premise of the novel, something that had to remain a consideration! (Fforde, 2009)

Fforde tries to choose references that resonate with his readers. One of the few cultural big-hitters that can be just as easily used as *Jane Eyre* is Shakespeare. Fforde wants to apply a form of intertextuality that is generally intelligible to most readers. This explains

126 See (Wells, 2007), (Berninger & Thomas, 2007) and (Rubik, 2006).
127 See the contemplation of the absence of references to Shakespeare in the *Harry Potter* series.

why he usually works with the better-known texts (i.e. the comedies and the tragedies, but neither e.g. *Coriolanus* nor *King John*) and adding a little extra information when the reference is in danger of being too obscure to be understood.

2.4.1.3 *Thursday Next* Series

Jasper Fforde wrote a series of seven novels featuring Thursday Next, a woman that works as a sort of literary special agent. These novels are peopled with literary characters. In this alternate reality the barriers between the world of fiction — referred to as BookWorld — and the 'real world'are permeable. Shakespeare's characters are featured in the series and aware of their provenance. They collaborate with other characters from all kinds of literature and perform in other literary texts. What's more, the characters have a life of their own, but usually in character with their original roles. This is a fertile setting for Shakespearean Intertextuality. With 841 references and a score of 1,709, this series contains a third of all the references in the entire examination. For reasons of brevity, I will abbreviate the titles of the series chronologically.

TN1: The Eyre Affair

The Eyre Affair (20001) is the first novel of the series and contains 139 references, amounting to one of the highest scores in this examination: 364 verbatim words are referenced at a density of a little less than one referencing word per page. Most of the references, 110 to be exact, are meta-references to characters, titles or keywords.

References to Shakespeare's apocrypha have a category of their own in this thesis; the main reason for this is the *Thursday Next* Series. The novel starts off with an attempt to "authenticate a flagrantly unrealistic version of **Shakespeare's** lost work, **Cardenio**." (Fforde, 2001, p. 2) This lost play will resurface in the later novels. A further scam involving *Love's Labour's Won* is mentioned but once. (Fforde, 2001, p. 15)

The protagonist of these novels is a special agent who defends the integrity of literary texts in a bibliophile society in which books, writers and literature in general have rock star status:

> The SpecOps division most associated with Thursday Next was SO — 27, the Literary Detectives. It was their job to protect the citizenry against literary fraud, overenthusiastic interpretations of protected plays, and the illegal trade in bogus **Shakespeareana**. (Fforde, 2012, p. 11)

Shakespeare is so important in this bookish alternate reality that owning the complete works is mandatory and Shakespeare is "the most prestigious area in which to work" (Fforde, 2001, p. 146). There are forces in the 'real' world and in BookWorld (which contains all literature ever published and is peopled and maintained exclusively by literary characters) that try to subvert Shakespeare's literary legacy, because they believe that somebody else wrote the plays. Furthermore, there are problems with

> forgery, illegal dealing and overtly free thespian interpretations. The actor in with them was Graham Huxtable. He was putting on a felonious one-man performance of **Twelfth Night**. Persistent offender. He'll be fined and bound over. His **Malvolio** is truly frightful. (Fforde, 2001, pp. 133–134)

Some literary characters abandon their posts and make for other books or even the 'real' world of the narrative. This is problematic, as every work of literature has to be acted out by the characters at every single reading. Other characters can stand in, but the quality of the reading suffers. Fforde uses this unique narrative twist to explain certain irregularities in Shakespeare's plays, like Christopher Sly's disappearance from *The Taming of the Shrew* after just a few lines:

> 'He has a few lines at the end of Act One and that is the last we hear of him…' My voice trailed off. 'Exactly,' said Victor. 'Six years ago an uneducated drunk who spoke only Elizabethan English was found wandering in a confused state just outside Warwick. He said that his name was **Christopher Sly**, demanded a drink and was very keen to see how the play turned out. I managed to question him for half an hour, and in that time he convinced me that he was the genuine article — yet he never came to the realisation that he was no longer in his own play.' (Fforde, 2001, pp. 205–206)

The problem is resolved at the end of *TN1*, because Christopher Sly "was so drunk he went back not to **Will's** version of **The Taming of the Shrew**, but to an uneven rendition in one of the Bad Quartos. **Melted into thin air** one day while under observation." (Fforde, 2001, p. 211) Besides offering an explanation for textual variants between the quarto[128] and the First Folio, this is one of the rare instances of an implicit quote hidden among all the meta-references. The reference to melting "into thin air" is a short verbatim quotation from *The Tempest* [IV, 1, 167 (1880)].

Usually, Fforde's quotation strategy consists of either quoting heavily and explicitly, or discussing plots and characters with meta-references. Most of the quotations I found are explicit, as they are usually spoken by the original characters, actors performing the plays, or a representation of the character. The series contains "Will-Speak Machines", i.e. automatons styled as a character of Shakespeare's plays that quote their lines for inserted coins:

> It was a simple box, with the top half glazed and inside a realistic mannequin visible from the waist up in suitable attire. The machine would dispense a short snippet of **Shakespeare** for ten pence. […] There had been a **Hamlet** version on the corner of Commercial Road

128 For a detailed discussion of these differences see (Holderness & Loughrey, 1992).

> when I was small. My brother and I had pestered our mother for loose change and listened to the mannequin refer to things we couldn't really understand. It told us of **'the undiscovered country'**. (Fforde, 2001, pp. 81–82)

The automatons reappear throughout *TN1* and the whole series; the quotations they offer are decorative and unconnected to the plot, as they just recite their lines in sequence. The second Will-Speak automaton we see recites parts of *Richard III* [I, 2]:

> **Was ever woman in this humour wooed?** asked the mannequin, rolling its eyes crazily as it stuck one finger in the air and lurched from side to side. **Was ever woman in this humour won?** It paused for effect. **I'll have her, but I'll not keep her long** […] the **Will**-Speak machine came to an end, reciting the last part of its soliloquy to itself: … **Shine out, fair sun, till I have bought a glass, that I might see my shadow, as I pass**. There was a clicking and whirring and then the mannequin stopped abruptly, lifeless again until the next coin. 'Beautiful day,' I commented once we were under way. (Fforde, 2001, pp. 81–84)

Thursday Next's comment — "Beautiful day" — showcases a first instance of a quotation strategy common in Fforde's and Pratchett's use of Shakespeare: the comment juxtaposes the heroic couplet with a banal comment on the weather, exposing the perceived artificiality of the original lines to a mundane context.

Further machines represent and recite lines of other Shakespearean characters, namely Macbeth, Lady Macbeth, Romeo, and Othello. The novel draws some comic relief out of the quotes, as the quotations are mostly as incoherently out of context as the following is:

> Sturmey jumped and shorted out the **Othello's** controls. The dummy opened its eyes wide and gave out a terrified cry of **MONUMENTAL ALABASTER**! before falling limp. (Fforde, 2001, p. 162)

A massive cluster of meta-references and quotations appears in the context of a string of performances of *Richard III*. The status of Shakespeare in the alternate reality of the novel is such that attending *and performing* a play is a weekly habit for many people, comparable to going to the cinema:

> No other play but **Richard III** had been performed here for over fifteen years, and the theatre itself had no company to speak of, just a backstage crew and a prompter. All the actors were pulled from an audience who had been to the play so many times they knew it back to front. Casting was usually done only half an hour before curtain-up. (Fforde, 2001, p. 180)

A couple in the audience attends for the two-hundredth time, the ecstatic atmosphere is reminiscent of a boxing match. The audience recites the text together with the actors as if they were singing along at a rock concert:

> Richard opened his mouth to speak and the whole audience erupted in unison: 'When **is the winter of our discontent**?' '**Now**,' replied Richard with a cruel smile, **'is the winter of our discontent**…' A cheer went up to the chandeliers high in the ceiling. […] On the word '**summer'** six hundred people placed sunglasses on and looked up at an imaginary sun. '… **and all the clouds that lower'd upon our house in the deep bosom of the ocean, buried**…' 'When were **our brows bound**?' yelled the audience. '**Now are our brows bound with victorious wreaths**,' continued Richard, ignoring them completely. We must have been to this show thirty times and even now I could feel myself mouthing the words with the actor on the stage. '… **to the lascivious pleasing of a lute** …' continued **Richard**, saying '**lute'** loudly as several other members of the audience gave alternative suggestions. 'Piano!' shouted out one person near us. 'Bagpipes!' said another. (Fforde, 2001, pp. 182–183)

These quotations are just a backdrop for the enthusiasm of the audience that outlines a joyous mass-bardolatry that allows for a Battle of Bosworth Field where "most of the audience ended up on the stage as they helped re-enact the battle". (Fforde, 2001, p. 184) In these novels, Shakespeare serves as the obvious (but not the only) recipient of a celebration of literature. This is the most explicit and most extreme portrayal of comparative bardolatry in the whole examination.

The textual integrity of the plays is constantly in danger either from the inside in the form of strikes of the characters or from the outside from the hands of militants who vandalise Will-Speak machines and interrupt or manipulate performances of the plays to incite public unrest. In the course of the novel a criminal threatens to go into BookWorld and kill off non-Shakespearean characters in first editions of e.g. Dickens in order to destroy the books. He threatens to kill some Shakespearean characters, too, like the "insufferably gloomy Dane, or even [skip] into **Romeo and Juliet** and [snuff] out that little twerp **Romeo**". (Fforde, 2001, p. 234) Thankfully, none of the original manuscripts survive, so he cannot damage the plays. This portrayal of Shakespeare's texts as semi-living entities is unique in this examination.

The above-mentioned criminals, despite their aggressions towards other works of literature, asks for a "full eight-week run" of the staging of his "improved version of **the Scottish play — Macbeth**: No More "Mr Nice Guy […] and **Midsummer Night's Dream** with chainsaws". (Fforde, 2001, pp. 158–159) *Everyone* in this alternate reality treats literature religiously.

In these novels, the uncertainties and conspiracies regarding Shakespeare's authorship have a political dimension far beyond the academic circles. There are militant Marlovians and Baconians, groups of radical literary fundamentalists fighting for their theory of authorship. The conspiracies are discussed in academic detail. Thursday's

partner rises to the occasion to explode the myth that Francis Bacon could have written the plays:

> 'Like many people I'm pretty sure there is more to **Shakespeare** than just **Shakespeare**. But Sir Francis Bacon using a little-known actor as a front? I just don't buy it.' 'He was a trained lawyer,' asserted Bowden. 'Many of the plays have legal parlance to them.' 'It means nothing,' I replied, 'Greene, Nashe and especially Ben Jonson use legal phraseology; none of them had legal training. […]' 'And what would make you so sure?' 'If you read his De Augmentis Scientarium you'll find Bacon actually criticising popular drama. Furthermore, when the troupe **Shakespeare** belonged to applied to the King to form a theatre, they were referred to the commissioner for suits. Guess who was on that panel and most vociferously opposed the application?' 'Francis Bacon?' I asked. 'Exactly. Whoever wrote the plays, it wasn't Bacon.' (Fforde, 2001, p. 146)

The Baconians even make door-to-door campaigns quite like Jehovah's Witnesses, where they try to talk about Shakespeare, desperately trying to convince their audience that Bacon was the true and only Bard:

> 'Hello!' said the Baconian brightly. 'Can I take a moment of your time?' I answered slowly: 'If you expect me to believe that a lawyer wrote **A Midsummer Night's Dream**, I must be dafter than I look.' […] 'Not as daft as supposing that a Warwickshire schoolboy with almost no education could write works that were not for an age but for all time.' 'There is no evidence that he was without formal education,' I returned evenly, suddenly enjoying myself. […] 'Agreed,' continued the Baconian, 'but I would argue that the **Shakespeare** in **Stratford** was not the same man as the **Shakespeare** in London.[…] The **Shakespeare** in **Stratford** was a wealthy grain trader and buying houses when the **Shakespeare** in London was being pursued by tax collectors for petty sums. The collectors traced him to Sussex on one occasion in 1600; yet why not take action against him in **Stratford**? […] Francis Bacon was an Elizabethan writer who had been forced into becoming a lawyer and politician by his family. […] Bacon had to enlist the help of a poor actor named **Shakespeare** to act as his front man — history has mistakenly linked the two **Shakespeares** to give added validity to a story that otherwise has little substance.' 'And the proof?' 'Hall and Marston — both Elizabethan satirists — were firmly of the belief that Bacon was the true author of "**Venus and Adonis**" and "**The Rape of Lucrece**". I have a pamphlet here which goes into the matter further. […] I decided to play my trump card. 'What about the will?' 'The will?' he echoed, slightly nervously. He was obviously hoping I wasn't going to mention it. 'Yes,' I continued. 'If **Shakespeare** were truly two people, then why would the **Shakespeare** in **Stratford** mention the London **Shakespeare's** theatre colleagues Condell, Heming and Burbage in his will?' The Baconian's face fell. 'I was hoping you wouldn't ask.' He sighed. 'I'm wasting my time, aren't I?' 'I'm afraid you are.' (Fforde, 2001, pp. 39–41)

Here, Fforde discusses a popular conspiracy theory surrounding Shakespeare in detail, providing the usual arguments. This is neither the only, nor the most academic, analysis of the conspiracy theory. Thursday has another discussion, this time with her partner, who brings the Earl of Oxford into the discussion, citing "Puttenham 1598" and Francis Meres' *Palladis Tamia* (1598)[129] as proof but has to admit that his death at 1604 is hard to explain. The argument moves on to Christopher Marlowe before it is interrupted. (Fforde, 2001, pp. 217–18) The novel contains a third discussion of the same topic with yet another character who is suspicious of talking about it as it might get him into trouble:

> Chris lowered his voice. 'Okay. I think Marlowe might have written the plays. He was undoubtedly a brilliant playwright, as Faust, Tamburlaine and Edward II would attest. He was the only person of his age who could have actually done it. Forget Bacon and Oxford; Marlowe has to be the odds-on favourite.' (Fforde, 2001, p. 259)

The standard rebuke to Marlowe is his death in 1593. Thursday raises the point and gets a complicated answer, which involves Thomas Kyd setting up Christopher Marlowe so that the latter is forced to fake his own death and publish his complete works under the name of Shakespeare, "an impoverished actor who knew Marlowe from his days at the Shoreditch theatre". 'Venus and Adonis' was published too early for this theory to work, so the Marlovian admits that

> an equally probable theory is that Walsingham himself had Marlowe killed to stop him talking. Men say anything when tortured, and it's likely that Marlowe had all kinds of dirt on Walsingham.' 'What then?' I asked. 'How would you account for the lack of any firm evidence regarding **Shakespeare's** life, his curious double existence, the fact that no one seemed to know about his literary work in Stratford?' Chris shrugged. (Fforde, 2001, pp. 259–261)

All these discussions of the conspiracy include meta-references to titles, Shakespeare or Stratford but no quotations.

One of the richest twists in the narrative in terms of Shakespearean authorship is that the time-travelling father of Thursday provided Shakespeare with most of his plays. This is hinted at when her father mutters explicit verbatim quotations to himself in the beginning of the novel:

129 "Puttenham 1598" is a reference to George Puttenham's *The Arte of English Poesie*, published in 1589(!). The quote in *TN1* is a modernised version of "And in her maiesties time that now is are sprong vp an other of Courtly makers Noble men and Gentlemen of her Maiesties owne feruantes, who haue written excellently well […] of which numer is first that noble Gentleman Edward Earle of Oxford." (Puttenham, 1589, p. 75) The transposed digits (1598/1589) also appear in academic works on the subject: (Ruano-García, 2010); (Hairston, 2013).

> '**Time is out of joint**,' he muttered, scribbling another note. 'What's **out of joint**?' I asked, not quite hearing him. 'Nothing, nothing. **Good job I was born to set it right** — ' '**Hamlet**?' I asked, recognising the quotation. (Fforde, 2001, p. 5)

The father explains that when he first came to London in 1610, Shakespeare was just an "actor with a potentially embarrassing side-line as a purveyor of bagged commodities in **Stratford**". The plays "don't exist. They were never written. Not by him, not by anyone". (Fforde, 2001, p. 367) The father solved the problem by taking a copy of the complete works back with him and giving it to Shakespeare, the actor. This complicates the question of authorship exponentially:

> I was still confused. 'So it wasn't **Shakespeare** who wrote the plays.' 'Decidedly not!' he agreed. 'Nor Marlowe, Oxford, De Vere, Bacon or any of the others.' 'But that's not possible!' exclaimed Landen. 'On the contrary,' replied my father. 'Given the huge timescale of the cosmos, impossible things are commonplace. When you've lived as long as I have you'll know that absolutely anything is possible. **Time is out of joint; O cursed spite, that ever I was born to set it right!**' 'You put that in?' I asked, always assuming he was quoting from **Hamlet** and not the other way round. He smiled. 'A small personal vanity that I'm sure will be forgiven, Thursday. Besides: who's to know?' (Fforde, 2001, p. 368)

The novel manages to include an exhaustive discussion of several theories around the Shakespearean authorship conspiracy and parodically provide a new one involving parallel universes and time travel. This is an involvement with Shakespeare that transcends intertextuality while still remaining close to the Bard, with a combination of academic and pseudo-scientific studies of Shakespeare.

TN2: Lost in a Good Book

TN2 (2002) contains 118 references, amounting to 132 verbatim words referenced at a density of one word every third page. While this corresponds to less than one third of the referencing words of *TN1*, this is still an impressive score, comparable to the highest scoring novels of Fry (149), Roy (135) and Smith (143). The score is only a little higher than the number of references because there are only three quotations.

The world Thursday Next inhabits is so fixated on books that people are changing their names to those of writers or people associated with them. Names of writers are so popular in this bibliophile world that they must be numbered. Hence the name of a woman trying to sell a fake manuscript of *Cardenio*: Mrs Anne Hathaway34. This woman presents a fake manuscript to the literary detectives, which is not a rare occurrence: "a **Cardenio** scam was almost a weekly event." (Fforde, 2002, p. 29) As in the whole series, fake Shakespearean manuscripts are commonplace and — if genuine — extremely valuable:

> 'I think this is the most important find since the **King Lear** fragment,' she went on happily, clasping her hands to her bosom and staring adoringly at the engraving of **the Bard** above the mantelpiece. 'That fragment was in **Will's** hand and covers only two lines of dialogue between **Lear** and **Cordelia**. It sold at auction for 1.8 million! Just think how much **Cardenio** would be worth!' (Fforde, 2002, p. 32)

The detectives soon find that "the rhyme, metre and grammar don't really match any of **Shakespeare's** known works."' (Fforde, 2002, p. 29) Furthermore, the manuscript is written with a ballpoint pen on lined paper and includes a Range Rover, an anachronism Mrs Hathaway34 explains away as follows: "In **Julius Caesar** there are plenty of clocks yet they weren't invented until much later; I think **Shakespeare** introduced the Range Rover in much the same way; a literary anachronism, that's all!" (Fforde, 2002, p. 30) It is part of Fforde's quotation strategy to point out — and often explain — irregularities like these in Shakespeare's works.

Almost half of the references in this novel are to the above-mentioned *Cardenio*, a play performed in 1613, and attributed to Shakespeare and Fletcher in the Stationers Register, allegedly re-worked by Lewis Theobald as *Double Falsehood* in 1727. It was not in the First Folio and there is no surviving text.[130] The title of the play is referenced 49 times.

The plot of *TN2* revolves around the sudden appearance of a copy of *Cardenio.* This turns out to be a book stolen from BookWorld, which contains a library that holds a copy of every single book ever published. The lost and rediscovered play turns up in a private library and is valued at least a hundred million dollars and subsequently becomes a commodity of an electoral campaign. A right-wing politician tries to use the play to get the Shakespeare lobby, which is a powerful political force, behind him:

> 'Kaine is fishing for votes,' he told me when I had finished. 'Got to be. A hundred million might buy you some serious airtime for advertising but putting **Cardenio** in the public domain could sway the **Shakespeare** vote — that's one group of voters you can't buy.' (Fforde, 2002, p. 211)

130 All of this is also mentioned in the novel: "'**Cardenio** was performed at court in 1613. It was entered in the stationer's register [*sic*] in 1653 as "by Mr Fletcher and **Shakespeare**" and in 1728 Theobald Lewis published his play Double Falsehood which he claimed to have written using an old prompt copy of **Cardenio**. Given the uneven **Shakespearean** value of his play and his refusal to produce the original manuscript, this claim seems doubtful. **Cardenio** was the name of the Ragged Knight in Cervantes's Don Quixote who falls in love with Lucinda, and it is assumed **Shakespeare's** play followed the same story. But we will never know. Not one single scrap of the play has survived."' (Fforde, 2002, p. 29) This corresponds to the current state of research on *Cardenio*, see (Taylor & Carnegie, 2012).

The play is checked for authenticity, first manually, and then with the help of the Verse Metre Analyser[131] and turns out to be genuine: "The sentences, the metre, the style — it was all pure **Shakespeare**." (Fforde, 2002, p. 38) The handwriting, the paper and the ink are all Shakespearean, baffling Thursday, who has seen too many scams to believe her eyes:

> I'd read fifty or sixty **Cardenios** before, but … I turned the page and read **Cardenio's** opening soliloquy: 'Know'st thou, O love, the pangs which I sustain — ' 'It's a sort of Spanish thirtysomething **Romeo and Juliet** but with a few laughs and a happy ending,' (Fforde, 2002, p. 38)

> The Verse Metre Analyser found "slight traces of collaboration, [a] Seventy-three per cent likelihood of Fletcher — something that would seem to bear out against historical evidence. Forging **Shakespeare** is one thing, forging a collaborated work is quite another.' (Fforde, 2002, p. 61)

According to Gary Taylor, the description of the play as a tragicomedy, and the high likeliness of it being a collaboration between Fletcher and Shakespeare is accurate. Taylor sums up the play as "a tragicomedy set in the Spanish mountains, populated by goatherds and shepherds, lovers, madmen and nunneries". (Taylor, 2011)

The play is not only ridiculously valuable, but also of high literary value, "Somewhere on a par with **The Tempest**". (Fforde, 2002, p. 205) The plot is Cervantesque, as is surmised of the actual play in our world.[132] The *dramatis personæ* contains a Mrs McGregor, "the villain of the piece. A sort of **Lady Macbeth**". (Fforde, 2002, pp. 127–128) Fforde's irreverently intrepid approach to Shakespeare does not go as far as to invent a new Shakespearean play; the plot of *Cardenio* as described by Thursday Next corresponds to the passage in Cervantes' *Don Quixote* that seems to have been the source of the original *Cardenio*.[133] It turns out that the play was recently stolen out of BookWorld by a time traveller and put in the library in the 'real' world. This is a major crime in both worlds of the narrative, so the play is returned to BookWorld to discourage copycats.

131 A machine that performs a computational analysis of the style of a text; stylometry and attribution studies rely in great parts on processes described in the novel: "The Verse Metre Analyser […] breaks down any prose or poem into its components — words, punctuation, grammar and so forth — then compares that literary signature with a specimen of the target writer in its own memory. Eighty-nine per cent accuracy. Very useful for spotting forgeries. We had what purported to be a page of an early draft of **Antony and Cleopatra.** It was rejected on the grounds that it had too many verbs per unit paragraph"' (Fforde, *The Eyre Affair*, 2001, p. 134).
132 Thursday Next sums the plot up as follows: "the Knight **Cardenio** told the audience of his lost love, Lucinda, and how he had fled to the mountains after her marriage to the deceitful Ferdinand and become a ragged, destitute wretch. […] After the opening soliloquy we soon went into a flashback where the unragged **Cardenio** and Lucinda write a series of passionate love letters in an Elizabethan version of a Rock Hudson/Doris Day split screen, Lucinda on one side reacting to Cardenio writing them on the other and then vice versa. […] We read on and learned of Cardenio's plans to marry Lucinda, then the Duke's demand for him to be a companion to his son Ferdinand, Ferdinand's hopeless infatuation for Dorothea, the trip to Lucinda's town, how Ferdinand's love transfers to Lucinda — […] I'll copy out the passage where **Cardenio** finds he has been duped and Ferdinand is planning to wed Lucinda" (Fforde, 2002, p. 38).
133 See (Taylor & Carnegie, 2012).

Here Fforde, with the help of a few meta-references, references Shakespeare as a cultural phenomenon beyond textual re-occurrences. He also uses Shakespearean manuscripts and plays as plot devices in his novels; this part of his quotation strategy is shared by the other two contemporary Fantasists, as we shall see in their respective sections.

TN2 contains only three quotations, all of which are comparatively short. Mrs Anne Hathaway34 speaks of an "'**unlick'd bear-whelp**' who had cheated her". (Fforde, 2002, p. 233) This insult is from *Henry VI, Part III* [III, 2, 163 (1650)]. In another quote *The Merchant of Venice's* Portia, defending Thursday in court, wants "to discuss the timing of her "**drop of blood**" defence". (Fforde, *Lost in a Good Book*, 2002, p. 24) These quotations are casual and unmarked, while the third quotation alone goes deeper. The quote presents homophonous textual variants for *Hamlet* [I, 2, 133 (333)]:

> a student […] wanted to know whether we thought Hamlet's line was '**this too too solid flesh**' or '**this too too** sullied **flesh'**, or even perhaps 'these two-toed swordfish'. (Fforde, 2002, p. 233)

This quotation throws some light on one of the older discussions of textual criticism in Shakespeare's texts: the early quartos and most scholarly editions (*The New Oxford Shakespeare*, *The Arden Shakespeare*, *Norton Shakespeare* and the *Folger Digital Texts*) read 'sullied', while the First Folio, the second edition of the Oxford Shakespeare and some of the editions in the public domain (*Stratford Shakespeare* and the OSS) read 'solid'.[134] Note that the third option provided in the novel pushes the discussion of the variants into parody.

As in *TN1*, the line between the 'real' world of the narrative and BookWorld is traversed by several characters, so-called PageRunners, who abandon their books and infiltrate others. A famous example for this is Falstaff, who made an illegal jump to *The Merry Wives of Windsor* that was ruled valid by the judiciary of BookWorld:

> 'We thought he'd be sent packing back to **Henry IV Pt 2**. But no, his move was approved — the judge was an opera fan, so maybe that had something to do with it. You haven't had any operas written about you by Verde or Vaughan Williams, have you?' 'No.' 'Pity.' (Fforde, 2002, p. 151)[135]

Falstaff is an important figure in this judiciary, where he runs "a satellite office in the basement of **Elsinore Castle**" (Fforde, 2002, p. 266) in order to protect the integrity of books. Falstaff also takes care of other PageRunners, one of which is Feste, who escaped from *Twelfth Night:*

134 Carter uses "solid," see section 2.2.1.1.

135 The opera referred to is either *Die lustigen Weiber von Windsor* by the german composer Otto Nicolai (1849), Giuseppe Verdi's *Falstaff* (1893) or Ralph Vaughan William's *Sir John in Love* (1930). There were other operas, but these three are the only ones still performed and recorded today.

> 'Took flight after a debauched night with **Sir Toby**. Who wants to go after him?' A hand went up in the crowd. 'Fabien? Thanks. You may have to stand in for him for a while; take **Falstaff** with you but please, Sir John, stay out of sight. You've been allowed to stay in **Merry Wives** but don't push your luck.' (Fforde, 2002, p. 271)

This is another example of one of the unique features of Fforde's quotation strategy: the explanation of irregularities or peculiarities of Shakespeare's works, like the fact that Falstaff appears in no less than four of the plays.

Fforde expands on this when he explains the similarities of most of Shakespeare's comedies by insinuating that these were the only works Shakespeare actually wrote himself; this irreverently reduces Shakespeare to a literary one-trick-pony. *TN2* picks up on a side-plot of *TN1* where Thursday Next's father handed the Complete Works to a minor version of Shakespeare, a mere actor who had written no plays of his own, turning the authorship conspiracy on its head:

> 'We found a thirty-third play by **Shakespeare**.' 'Thirty-three?' echoed my father. 'That's odd. When I took the entire works back to the actor **Shakespeare** to distribute there were only eighteen.' 'Until yesterday there have always been thirty-two.' […] 'Perhaps the actor **Shakespeare** started writing them himself ?' I suggested. 'By thunder, you could be right!' exclaimed my father. 'He looked a bright spark. Tell me, how many comedies are there now?' 'Fifteen,' I replied. 'But I only gave him three. They must have been so popular he started writing new ones himself!' 'It would explain why all the comedies are pretty much the same,' I added. 'Spells, identical twins, shipwrecks — ' ' — usurped dukes, men dressed as women,' continued my father. 'You could be right.' (Fforde, 2002, p. 53)

Thursday Next keeps the 'true' provenance of the plays to herself, though. In the same passage we see a further example of Fforde undergirding his speculations on the Bard with actual facts blended with a sprinkle of his own innovation:

> 'How much of **Shakespeare's** original writing exists on the planet today? […] 'Five signatures, three pages of revisions to Sir Thomas More and the fragment of **King Lear discovered** in 1962,' (Fforde, 2002, p. 53)

This irreverent lack of bardolatry appears in a novel in which the Bard is the most important writer of all. The friction this apparent contradiction elicits is also present in the works of one of the other contemporary Fantasists, Terry Pratchett.

TN3: The Well of Lost Plots

TN3 (2003) contains 99 references, amounting to a score of 314 verbatim words referenced at a comparatively high density of a little under one word per page. In this novel — and not only here — Fforde uses the whole kaleidoscope of Shakespearean

Intertextuality. While the general intertextual characteristics of the series — an abundance of literary characters from many different plays and the concept of literary texts as changeable entities — are also present in this novel, Fforde sets a different focus in *TN3*. Thursday has to go into hiding in the draft of a book in BookWorld and is buggered by *Macbeth*'s three witches throughout the novel. These "three ugly old crones dressed in filthy rags" (Fforde, 2003, p. 28) launch into the opening speech of *Macbeth* as soon as Thursday opens her door to them:

> '**When shall we three meet again?**' said the first witch. 'In Thurber, Wodehouse, or in Greene?' '**When the hurly-burly's done**,' added the second, 'when the story's thought and spun!' […] 'That will be Eyre the set of sun,' she said quickly. 'Where the place?' 'Within the text.' 'There to meet with MsNext!' (Fforde, 2003, p. 28)

The witches not only quote Shakespeare, they alter and rewrite him in rhyme. In a pastiche of Shakespeare's English, they ask "In Thurber, Wodehouse or in Greene", texts in which Thursday could be hiding, instead of the original "thunder, lightning or in rain". This goes on until the meeting place, "Within the text", is agreed upon. The passage continues:

> '**All hail,** MsNext! **hail to thee,** citizen of Swindon!' 'Really, I'm sorry — and I'm out of change.' '**All hail,** MsNext, **hail to thee,** full Jurisfiction agent**, thou shalt be!**' 'If you don't go,' I began, starting to get annoyed, 'I'll — ' '**All hail,** MsNext, **thou shalt be** Bellman **thereafter!**' (Fforde, 2003, p. 29)

Fforde rewrites Shakespeare to fit the novel's plot. Fforde's witches open dozens of (mostly implicit) parallels: In the original, the witches tell Macbeth his current title, then the next he will be awarded and finally the ultimate aim, kingship.[136] Again, Fforde uses the juxtaposition of the witches' speeches with Thursday's prosaic comments for comic effect; we will see much more of this technique when we take a look at Terry Pratchett later on in this group.

The witches start begging for money until Thursday tells the "**imperfect speakers**" to clear off, upon which they start chanting a line from the next witches' scene in *Macbeth*, namely [I, 3, 36–37 (134–135)]: "'**Thrice to thine and thrice to mine, and thrice again, to make up** — ' I shut the door again." (Fforde, 2003, p. 30) Thursday is told that she should "Ignore everything they say. Look at the trouble they got **Macbeth** into". (Fforde, 2003, p. 122) These witches are an exaggeration of the original trio, shabby beggars who say that they "were as surprised as anyone […] when the **Birnham** [*sic*] **wood** and "**no woman born**" stuff all came true." (Fforde, 2003, p. 157) These are deep quotations that make no sense if the reader does not know the play. On the other hand, the lines they

136 The Bellman is the equivalent of a king in BookWorld.

reference have become some of the most used proverbial quotations[137] of one of the most-quoted plays, so the chances of a reader being left in the dark are significantly smaller than with a reference to e.g. the storm in *Pericles* [II, 1].

As in *Macbeth*, the witches in *TN3* reappear, declaring another set of prophecies. The second time around they dance like the parody they are:

> It was the worst piece of overacting I had ever seen. '**Thrice** the blinded dog shall bark,' said the **first witch**, producing a cauldron from the air and placing it on the path in front of me. '**Thrice** and once the hedge-pig ironed,' […] '**Passer-by cries, Tis time, tis time!**' […] 'I really don't have time for this,' I said crossly. 'Why don't you go and bother someone else?' (Fforde, 2003, p. 156)

Note how, again, the sober tone of Thursday's reply ridicules the haughty style of the witches. The witches then go into a parody — by way of a pastiche — of the witches' scene in the cavern, *Macbeth* [IV, 1], mimicking Shakespeare's style again:

> 'Fillet of a pickled hake,' continued the second witch, 'In the cauldron broil and bake; Lie of Stig and bark of dog, Woolly hat and bowl of fog, Fadda loch and song by Bing, Wizard sleg and Spitfire's wing. For a charm of powerful trouble, **Like a hell-broth boil and bubble!**' (Fforde, 2003, p. 156)

Only that last line is a verbatim quotation. The nonsensical nature of the lines before gets more and more apparent with every reading of the passage. Up until "Woolly hat" it could just as well be Shakespeare. These three additional prophecies are not the end of it. Just as the original witches show Macbeth the eight heirs of Banquo, Fforde's witches continue, adding another three riddles:

> '**All hail** MsNext, beware and heed the thrice-read rule!' '**All hail** MsNext, I before E except after C!' cackled the second. '**All hail** MsNext!' added the third, who clearly didn't want to be left out. 'Meet a king but not be one, Read a King but not' (Fforde, 2003, pp. 156–157)

The prophetic riddles of the witches turn true, making Thursday wonder whether she really "was to be the Bellman:"

> Although I had been told to ignore the **three witches**, their premonition about the 'I before E except after C' rule had just come true. In fact, the 'blinded dog' had barked, the 'hedge-pig' had ironed, and Mrs Passer-by had cried '**'Tis time, 'tis time!**' Was there something in it? Did they really think I was to be the Bellman? (Fforde, 2003, p. 302)

137 Namely "Be bloody, bold, and resolute; laugh to scorn The power of man, for none of woman born Shall harm Macbeth" and "Macbeth shall never vanquish'd be until Great Birnam wood to high Dunsinane hill Shall come against him", both of which appear in *Macbeth* [IV, 1].

The nonsensical "**Thrice to thine and thrice to mine, and thrice again, to make up**" [I, 3, 36–37 (134–135)] is mirrored in Fforde's "**Thrice** is once and **thrice** is twice **and thrice again**", which is eventually explained as a new form of digital rights management about to be implemented that allows three readings for any book, no more:

> And what was that about the 'thrice read rule'? […] 'A book which only three people can read!' said Randolph scornfully. 'A bit mean, I must say!' 'Only three readers,' I murmured, my heart going cold as I recalled the **three witches'** prophecy: **Thrice** is once and **thrice** is twice **and thrice again** […] if it was really the case that […] books could only be opened three times then libraries would be a thing of the past. (Fforde, 2003, pp. 302–309)

The witches are at times parodied through overacting and ridiculed by Thursday's cold-shouldering remarks but nevertheless all of their gibberish turns out to be true. This is problematic for Thursday, as she is accused of trying to kill the current Bellman, and of suffering from a psychosis called "Macbeth's syndrome":

> '**Macbeth** denied his ambition too,' […] 'We call it **Macbeth's** syndrome,' said the Bellman sadly. 'An insane desire to fulfil your own prophecies. It's nearly always fatal. Sadly, not only for the sufferer. Were you going to kill me or could you have waited long enough for me to resign?' (Fforde, 2003, pp. 319–320)

Eventually, Thursday becomes Bellman, thus fulfilling all of the prophecies, although quite unlike Macbeth, without bloodshed. There are many further implicit parallels in plot, themes and motifs in this series, but these will not be discussed in this paper, as we already established.

Fforde is not done with *Macbeth* yet. The end of the novel depicts the annual BookWorld awards, a show not unlike the Academy Awards. One of the nominees is Othello for "Dopiest **Shakespearean** Character, […he] should win that one hands down". (Fforde, 2003, p. 248) Another is Hamlet for "Most Troubled Romantic Lead", a nomination that is supported by a group of terrorists calling themselves "The Great Danes." These try to kill another nominee, Heathcliff from *Wuthering Heights*. (Fforde, 2003, p. 161) Hamlet ultimately wins the "Shakespearean Character You'd Most Like to Slap" award, despite Othello being the odds-on favourite. Banquo's ghost is also nominated:

> 'a slain friend and bloody revenge are on the menu in this **Scottish play** of power and obsession in the eleventh century,' he enthused. 'Is **Macbeth** the master of his own destiny, or the other way round? Let's have a look.' (Fforde, 2003, p. 337)

A verbatim staging of the banquet scene in *Macbeth* [III, 4] follows, a massive block of 122 words straight out of the play, even including stage directions:

> **Enter Ghost. MACBETH. Avaunt, and quit my sight! […] Unreal mockery, hence! Exit Ghost.** (Fforde, 2003, p. 338)

This chapter sums up a large part of Fforde's quotation strategy: he puts high-brow Shakespeare in the low brow context of a popular Award Show. His portrayal of the plays and characters is also a mix of reverence and parody: he quotes a long passage without exposing it to ridicule, but lets Othello win the award for "Dopiest **Shakespearean** Character". (Fforde, 2003, p. 338)

Appearing in TN 2–4 and *TN6*, Falstaff is a recurring character in the series. He is portrayed in his Shakespearean character of the ever-quaffing bon vivant who is nevertheless aware of the authority his age and provenance provide him with:

> He had drunk, stolen and womanised throughout **Henry IV Parts I** and **II** then inveigled himself into **The Merry Wives of Windsor**. Some saw him as a likeable rogue; I saw him as just plain revolting — although he was the blueprint of likeable debauchers in fiction everywhere, so I thought I should try to cut him a bit of slack. (Fforde, 2003, p. 105)

Falstaff repeatedly tries to make a move on Thursday, but explains later on that these advances are only a game for him:

> 'T'would not be half the sport if you were to lie with me — resistance, Mistress Next, is rich allurement indeed!' 'If resistance is all you seek,' I told him, smiling, 'then you will never have a keener woman to woo!' (Fforde, 2003, p. 334)

Besides Falstaff, we have *Much Ado's* Beatrice and Benedict in the novels, with a Beatrice that likes "to contradict **Benedict** whenever possible". (Fforde, 2003, p. 114) Some lines of the following witty repartee could be straight out of *Much Ado About Nothing,* but repeated cross-checking did not excavate any verbatim references:

> 'Anyone know where [Godot] is?' asked the Bellman. '**Beatrice**, weren't you working with him?' 'Not I,' replied the young woman. 'You might enquire this of **Benedict** if he troubles to attend but you would as well speak to a goat — a stupid goat, mark me.' 'The sweet lady's tongue does abuse to our ears,' said **Benedict**, who had been seated out of our view but now rose to glare at **Beatrice**. 'Were the fountain of your mind clear again, that I might water an ass at it.' 'Ah!' retorted **Beatrice** with a laugh. 'Look, he's winding up the watch of his wit; by and by it will strike!' 'Dear **Beatrice**,' returned **Benedict**, bowing low, 'I was looking for a fool when I found you.' 'You, **Benedict**, who has not so much brain as earwax?' They narrowed their eyes at one another and then smiled with polite enmity. (Fforde, 2003, pp. 105–106)

The behaviour of Falstaff, the witches and Beatrice and Benedict is in line with that of the original characters, as it always is when Fforde adopts one of Shakespeare's *dramatis personæ*.

Unlike Shakespeare's *characters*, his *plays* are volatile, alterable entities in the series. *Titus Andronicus,* "that once gentle comedy of manners" disintegrated into "the daftest, most cannibalistic bloodfest in the whole of **Shakespeare**" because Titus failed to show up for his anger management therapy sessions. This triggers a fearful comment: "I don't want to be made into a pie!" (Fforde, 2003, pp. 128–129) This is a deep reference to the pie made of human flesh in the play.

Among the host of further meta-references and casual quotations, there are two more references worth noting. The first of these is a typographical joke in an epigraph that receives no further explanation. A row of dots and slashes is presented as a translation of *Macbeth* for yeast: "/ / /../ / ../ / / / / / […] / / / / / …../". (Fforde, 2003, p. 267) This might be subsumed as comparative bardolatry, as the text is deemed so important that it is even translated for yeast.

The last cluster of references is one of the deepest references in this whole paper, demonstrating an intimacy with Shakespeare's texts that goes far beyond the most quotable lines of the popular plays. Thursday comes across the so-called "hedge-pigs society". Their purpose is to "advance hedgehogs in all branches of literature". One of them managed to get references into

> Kipling, Carroll, Aesop and four mentions in **Shakespeare**. […] '**Tempest**, **Midsummer Night's Dream**, **Macbeth**,' I muttered, counting them off on my fingers. 'Where's the fourth?' **'Henry VI Part 1, act four, scene 1: "hedge-born swaine"**.' 'I always thought that was an insult, not a hedgehog,' I observed. '**Swaine** can be a country lad just as easily as a pig — perhaps more so.' (Fforde, 2003, p. 57)

The mnemonic feat Thursday pulls off by instantly remembering three of the four occurrences of so obscure a word as hedgehog is almost impossible without a concordance or a full-text search engine like the OpenSourceShakespeare. The references are correct:

> And after bite me, then like hedgehogs which Lie tumbling in my barefoot way and mount Their pricks at my footfall *The Tempest* [II, 2, 10–12 (1091–1093)]
>
> You spotted snakes with double tongue, Thorny hedgehogs, be not seen; *A Midsummer Night's Dream* [II, 2, 9–10 (660)]
>
> Thrice and once the hedge-pig whined. *Macbeth* [IV, 1, 1 (1549)]
>
> like a hedge-born swain *Henry VI, Part I* [IV, 1, 43 (1803)]

Notwithstanding the fact that Fforde failed to mention the *fifth* hedgehog ("Dost grant me, hedgehog?" *Richard III* [I, 2, 109 (280)]) this serves to portray the immersion of both Thursday and Fforde in all things Shakespeare.

TN4: Something Rotten

TN4 (2004) contains 434 references, amounting to 823 verbatim referencing words at a density of almost two referenced words per page. This novel contains more references than most other writers used in their respective complete works, with the sole exception of Neil Gaiman; furthermore, this novel alone contains almost as many references as the complete works of all Oxbridge writers together.

While *TN3* focussed on *Macbeth, TN4* is a discussion of Shakespeare — especially *Hamlet* — of a scope that is without parallel in this examination. In order to explain this singular intertextual interweaving, I will have to explain the plot of the novel, as it contemplates *Hamlet* and its reception in depth. The discussion of this novel will contain some longer explanations of implicit references despite the paper's focus on verbatim ones. Furthermore, the density of the intertextual references forces me to quote many long passages that cannot be discussed otherwise.

At the very beginning of the novel Hamlet decides to leave *Hamlet* because he heard that he is "misrepresented as something of a 'ditherer'." (Fforde, 2004, p. 21) As the "indisputable star of the **Shakespeare** canon" he is allowed to do so by the administration of BookWorld. Although he is a central speaking character in the novel, verbatim quotations from *Hamlet* are rare in *TN4*. Both Hamlet and Thursday reference the play constantly, but most of this is implicit in nature, like when they talk about his motivations and his beliefs in the play:

> 'You'd have thought I was religious, wouldn't you, with all that not wanting to kill Uncle **Claudius** when at prayer and suchlike?' 'Of course.' 'I thought so too. So why do I use the atheistic line **there is nothing either good or bad, but thinking makes it so**? What's that all about?' 'You mean you don't know?' 'Listen, I'm as confused as anyone.' (Fforde, 2004, p. 23) *Hamlet* [II, 2, 268–69 (1350–1351)]

Discussions of the plot of *Hamlet*, its reception and its performance dominate the novel. These usually employ a few meta-references to the Prince or to other characters. Most of these are deep references in that they presuppose basic knowledge of the play:

> 'I have a mother,' replied **Hamlet** […] 'She shares my uncle's bed.' 'They should buy another one in that case,' my mother replied, practical as ever. 'They do a very good deal at IKEA, I'm told. Don't use it myself because I don't like all that self-assembly — I mean, what's the point of paying for something you have to build yourself? But it's popular with men for exactly that same reason. (Fforde, 2004, p. 26)

> 'C'mon, **Hamlet**, tell me about yourself. Got a girlfriend?' 'Yes — but she's bonkers.' 'In a good way or a bad way?' **Hamlet** shrugged. 'Neither — just bonkers. But her brother — hell's teeth! Talk about sprung-loaded . . . !' (Fforde, 2004, p. 27)

> '…what would happen if **Ophelia** found out.' I hadn't thought of that, and she was right. **Hamlet** could be difficult but **Ophelia** was impossible. 'I always thought the reason **Sir John Falstaff** retired from policing Elizabethan drama was to get away from **Ophelia's** sometimes unreasonable demands,' I mused, 'such as having petting animals and a goodly supply of mineral water and fresh sushi on hand at **Elsinore** whenever she was working. (Fforde, 2004, p. 39)

Fforde offers some improvisations on the old theme of Ophelia's proverbial madness in the second and third quotation. As is part of his quotation strategy, Fforde usually provides ample context for the references to be understood.

On the other hand, some of the references are deep enough to be almost hidden, as when Hamlet says "I'll just stay here and write a letter to **Horatio**. Does "**pirate**" have one "t" or two?"" (Fforde, 2004, p. 65) This is a one-word-reference to *Hamlet* [IV, 6, 16 (3115)]. "Ere we were two days old at sea, a pirate of very warlike appointment gave us chase."

Besides these discussions of characters and the plot of *Hamlet*, there are quite a few casual verbatim quotations sprinkled all over the narrative.

> 'I feel almost sorry for him,' said Joffy, who was a lot more forgiving than me. '**Poor Yorrick**.' 'Yes,' replied **Hamlet** sarcastically. '**Alas**.' (Fforde, 2004, p. 378) *Hamlet* [V, 1, 190 (3515)]

> 'If I listened to a gaggle of lunatics for a month I'd not hear a crazier notion.' '**There are more things in heaven and earth**, Parks, **than are dreamt of in your philosophy.**' (Fforde, 2004, p. 245) *Hamlet* [I, 5, 187–88 (919–920)]

> How's your husband, by the way — still eradicated?' 'Wavering between **"to be"** and **"not to be"** at the moment.' (Fforde, 2004, p. 248) *Hamlet* [III, 1, 164 (1749)]

> '**The undiscovered country from whose bourn no traveller returns**,' replied Spike. 'It's the last journey we ever make.' (Fforde, 2004, p. 253) *Hamlet* [III, 1, 87–88 (1772–1773)]

> '**Something is rotten in the state of** England,' murmured my mother. (Fforde, 2004, p. 35) *Hamlet* [I, 4, 100 (728)]

> She had got it into her head that she couldn't **shuffle off this mortal coil** until she had read the ten most boring books, but since 'boring' was about as impossible to quantify as 'not boring' it was difficult to know how to help. (Fforde, 2004, p. 38) *Hamlet* [III, 1, 75 (1760)]

All of these quotations are evergreens of Shakespearean Intertextuality. Each of these appears several times in other works in this examination.

A veritable downpour of references starts when Hamlet finds a Will-Speak machine of himself, quoting *Hamlet* [III, 1]:

> '**To be, or not to be**,' began the mannequin in a hollow metallic voice. The machine had been built in the thirties and was now pretty much worn out. '**That is the question: Whether 'tis nobler in the mind**' **Hamlet** was fascinated, like a child listening to a tape recording of their own voice for the first time. 'Is that really me?' he asked. 'The words are yours — but actors do it a lot better.' '**or to take arms against a sea of troubles**' 'Actors?' 'Yes. Actors, playing **Hamlet**.' He looked confused. '**That flesh is heir to**' […] **To die, to sleep; To sleep: perchance to dream**' 'Well, that's a play, and out here in the Outland, people act out that play.' 'With me?' 'Of you. Pretending to be you.' 'But I'm the real me?' '**Who would fardels bear**' 'In a manner of speaking.' 'Ahhh,' he said after a few moments of deep thought, 'I see. Like the whole Murder of Gonzago thing. I wondered how it all worked. Can we go and see me some time?' […] **from whose bourn No traveller returns** […] **Thus conscience doth make cowards of us all** […] **sicklied o'er with the pale cast of thought** […] **their currents turn awry, And lose the name of action.'** (Fforde, 2004, pp. 69–70)

Amid a discussion between Thursday and Hamlet, in which the latter enthuses about the possibility of Mel Gibson or Kenneth Branagh playing him in a film version, the automaton delivers most of *Hamlet* [III, 1, 64–96 (1749–1780)]. The friction between the naïve cinematic enthusiasm of the novel's Hamlet and the philosophical excursions of the Shakespearean original are an example of a part of Fforde's quotation strategy, which draws comic relief from said friction.

The same technique is applied when Hamlet wants to order a cup of coffee. Hamlet's indecisiveness is a running gag in *TN4*; here he fails to decide between variants of coffee with a parody of the intertextually ubiquitous "to be or not to be"-soliloquy from *Hamlet* [III, 1, 64–73 (1749–1759)]:

> **Hamlet** had started to tremble, a look of pain and hopelessness on his face as he stared wild-eyed at the huge choice laid out in front of him. '**To** espresso **or to** latte, **that is the question**,' he muttered, his free will evaporating rapidly. I had asked **Hamlet** for something he couldn't easily supply: a decision. '**Whether 'tis** tastier on the palette [sic!] **to** choose white mocha over plain,' he continued in a rapid garble, '**or to take** a cup to go. Or a mug to stay, or extra cream, or have nothing, **and by opposing** the endless choice, **end** one's heartache — ' […] 'To froth, to sprinkle, **perchance to** drink, and in that — ' 'He'll have a mocha with extra cream, please.' **Hamlet** stopped abruptly once the burden of decision was taken from him. 'Sorry,' he said, rubbing his temples, 'I don't know what came over me. All of a sudden I had this overwhelming desire to talk for a very long time without actually doing anything.' (Fforde, 2004, p. 77)

The novel returns to casual verbatim quotations after Hamlet watches a theatrical performance of *Hamlet* and is so agitated that he compulsively quotes his own lines from *Hamlet* [I, 2, 133–140 (333–339)]:

> **Hamlet** burst into the living room […] '**O! that this too too solid flesh would melt, Thaw, and resolve itself into a dew**!'1 'Is everything all right?' I asked. '**Or that the Everlasting had not fixed His canon 'gainst self-slaughter!'2** 'I'll make a cup of tea,' said my mother, who had an instinct for these sorts of things. 'Would you like a slice of Battenberg, Mr Hamlet?' 'O God! O God! **How weary, stale, flat, and unprofitable** — yes, please — **Seem to me all the uses of this world**!'3 She nodded and moved off. 'What's up?' I asked Emma as **Hamlet** strutted around the living room, beating his head in frustration and grief. 'Well, we went to see Hamlet at the Alhambra.' ''Fie on't! O fie!' continued Hamlet. '**'tis an unweeded garden, That grows to seed; things rank and gross in nature possess it merely**'4 (Fforde, 2004, p. 154) [explanation of the footnotes see below]

The prosaic response of the mother is another instance of Fforde's recontextualisation for comic purposes. As another staple of Fforde's quotation strategy, the dense poetry of the original soliloquy is padded with some extra context in order to be more palatable. This extra padding is realised in the form of footnotes translating the Shakespearean lines into simple colloquial Present Day English; the figures in the quote below relate to those in the one above:

> 1.'Oh, how I wish my worthless body would melt into a liquid and then evaporate.' 2.'Or that God had not decreed suicide a complete no-no.' 3.'Oh God, oh God! How tired, stale and boring life seems to me.' 4.'Oh, damn and double blast! I feel like a garden that's left to seed and overtaken by all those really annoying weeds, like Japanese knotweed or nettles, both of which can be destroyed by using a recommended herbicide, available from Jekyll Garden Centres. Footnoterphone simultaneous translation sponsored by Jekyll Garden Centres.' (Fforde, 2004, p. 158)

Hamlet's initial quest — finding out if he is received as a ditherer in the 'real' world — turns into a crisis of debilitating self-doubt. In a summary of the plot, Hamlet questions himself and the even wonders whether the murder of his father might have been justified:

> One moment I love **Ophelia**, the next I treat her cruelly. I am by turns a petulant adolescent and a mature man, a melancholy loner and a wit telling actors their trade. I cannot decide whether I'm a philosopher or a moping teenager, a poet or a murderer, a procrastinator or a man of action. I might be truly mad or sane pretending to be mad or even mad pretending to be sane. By all accounts my father was a war-hungry monster — was **Claudius's** act

> of assassination so bad after all? Did I really see a ghost of my father or was it **Fortinbrass** [*sic*] in disguise, trying to sow discord within Denmark? How long did I spend in England? How old am I? (Fforde, 2004, p. 233)

Hamlet is fully aware of his status as "the world's leading dramatic enigma," the interpretation of which differs widely:

> I've watched sixteen different film adaptations of **Hamlet**, two plays, read three comic books and listened to a wireless adaptation. […] 'Every single one of them is different.' (Fforde, 2004, p. 233)

After promising Freud a bloody nose for his Oedipal reading of *Hamlet*, Hamlet breaks down with self-pity, proclaiming his play "a complete and utter mess — four acts of talking and one of action. Why does anyone trouble to watch it?'" (Fforde, 2004, p. 233) Thursday tries to soothe the Prince by telling him that his "philosophical soul-searching" makes Hamlet "the quintessential tragic figure, questioning everything, dissecting all life's shames and betrayals. If all we wanted was action, we'd watch nothing but Chuck Norris movies." (Fforde, 2004, p. 234) Nevertheless, Hamlet attends conflict resolution classes and comes back all agitated:

> 'The first thing I shall do when I get home is kill that murdering uncle of mine, marry **Ophelia** and take on **Fortinbrass**. Better still, I shall invade Norway in a pre-emptive bid, and then Sweden and — what's the one next to that?' 'Finland?' 'That's the one. […] 'That conflict management specialist really taught me a thing or two, Miss Next. (Fforde, 2004, p. 320)

Towards the end of the novel, Hamlet desperately hopes to change *Hamlet* in order to turn it into

> a dynamic tale of one man's revenge and rise to power as the single greatest king Denmark has ever seen. It's the end of **Hamlet** the ditherer and the beginning of **Hamlet** the man of action! **There's something rotten in the state of Denmark** and **Hamlet** says … it's payback time!' (Fforde, 2004, p. 321)

The final line mimics the exaggerated idiom of advertisement, exposing the intended revisions to ridicule. That the changes in the text are brought on by a character who went into the 'real' world, studied the reception of himself and the whole play and went back to change the original text is a singular feat of intertextual rewriting. This relentless dissection and reassembly of the plot continues for the rest of *TN4*.

The main plot of the novel centres on what happened after Hamlet left his play: "**Ophelia** attempted a coup d'état in **Hamlet's** absence." Morale among the characters has been bad "ever since **Rosencrantz and Guildenstern** got their own play". (Fforde,

2004, p. 112) This is the starting point of a flourish of altered titular references. Hamlet's departure left a power vacuum that Ophelia filled with a minor Hamlet imported from Lamb's Shakespeare, declaring the new title of *Hamlet* to be "*The Tragedy of the Fair* **Ophelia**, *driven mad by the callous* **Hamlet**, **Prince of Denmark**." Ophelia's subsequent attempts to appease the other characters leads to the new title "*The Tragedy of the Noble* **Laertes**, *who avenges his sister the fair* **Ophelia**, *driven mad by the callous and murderous* **Hamlet, Prince of Denmark** which is finally extended to "*The tragedy of the very witty and not remotely boring* **Polonius**, *father of the noble* **Laertes**, *who avenges his fair sister* **Ophelia**, *driven mad by the callous, murderous and outrageously disrespectful* **Hamlet, Prince of Denmark**". (Fforde, 2004, p. 113) These titles all play with the way the characters are usually portrayed. Especially Polonius seems to think himself misrepresented.

While Ophelia threatens to kill herself in the first act instead of the fourth, there is a hostile takeover by *The Merry Wives of Windsor.* This is not the first time a Shakespearean play was taken over by another in the literary history of BookWorld; here Fforde rewrites the textual genesis of *King Lear*:

> The most famous merger in **Shakespeare** was the conjoinment [sic!] of the two plays **Daughters of Lear** and **Sons of Gloucester** into **King Lear**. Other potential mergers such as **Much Ado about Verona** and **A Midsummer Night's Shrew** were denied at the planning stage and hadn't taken place. It could take months to extricate the plots, if indeed it was possible at all. **King Lear** resisted unravelling so strongly we just let it stand. (Fforde, 2004, p. 162)

Hamlet has become the victim of such a hostile takeover and is

> now called **The Merry Wives of Elsinore** and features **Gertrude** being chased around the castle by **Falstaff** while being outwitted by **Mistress Page, Ford** and **Ophelia**. **Laertes** is the king of the fairies and **Hamlet** is relegated to a sixteen-line sub-plot where he is convinced Dr **Caius** and **Fenton** have conspired to kill his father for seven hundred pounds.' 'What's it like?' 'It takes a long time to get funny and when it does everyone dies.' (Fforde, 2004, p. 162)

This whole passage is unintelligible without a basic understanding of the plots of *Hamlet* and *The Merry Wives of Windsor*. Here Fforde leaves the reader on his own.

The imminent disintegration of *Hamlet,* which would cause riots around the world, can only be averted with the help of an original manuscript, but

> since no original manuscripts of either **Hamlet** or **Wives** exist, a freshly penned script by the author would thus become the original manuscript — and we can use those to reboot the storycode engines from scratch. It's quite simple, really. (Fforde, 2004, p. 163)

The literary detectives stumble across a highly illegal operation which tried to clone William Shakespeare after they find the body of someone named Shaxtper, who wrote poetry that turned out to be genuinely Shakespearean after a quantitative analysis of its style. It follows that a Shakespeare clone, "Brought back from a piece of dried skin or a hair in a death mask or something" (p. 185), could write a manuscript that replaces *The Merry Wives of Elsinore,* so they set out to find the source of these clones. Onomastic hilarity ensues:

> 'The first confirmed WillClone surfaced in 1952 with the accidental shooting of a Mr **Shakstpear** in Tenbury Wells. Then there's the unexplained death of a Mr **Shaxzpar** in 1958, Mr **Shagxtspar** in 1962 and a Mr **Shogtspore** in 1969. There are others, too — ' […] 'We've got a **Shaxtper**, a **Shakespoor** and a **Shagsper**. […] 'Any theories as to why?' 'I think,' said Bowden slowly, 'that perhaps someone was trying to synthesise the great man so they could have him write some more great plays.' (Fforde, 2004, p. 176)

The clones all look alike, with their "high-domed head, deep-set eyes, a small moustache and goatee", just "like **William Shakespeare** from the Droeshout engraving on the title page of the first folio". (Fforde, 2004, p. 186) The clones share other features, too:

> 'Only two of them had any writing on them, all have ink-stained fingers, all are genetically identical, and all died of disease or hypothermia brought on by self-neglect.' 'Down-and-outs?' 'Hermits is probably nearer the mark.' 'Aside from the fact that they all have left eyes and one size of toe,' said Stig, who had been examining the cadavers at length, 'they are very good indeed.' (Fforde, 2004, p. 185)

The number of clones is at least in the high hundreds, as can be seen by "a battered copy of **The Two Gentlemen of Verona** with the name '**Shaxpreke**, W., 769' written on the inside front cover" (Fforde, 2004, p. 296)

> He must have been at least seventy but it didn't matter. The genius that had been **Shakespeare** had died in 1616 but genetically speaking he was with us right now. '**William Shakespeare**?' 'I am a **William**, sir, and my name is **Shgakespeafe**' (Fforde, 2004, p. 298)

This Shgaekespeafe speaks in verbatim quotations almost exclusively. These quotes but rarely correspond to the action around him and sometimes come from obscure textual sources:

> '**O, wonder**!' he said at last. '**How beauteous mankind is! O brave new world, That has such people in't!**' (Fforde, 2004, p. 298) *Tempest* [V, 1, 216–218 (2233–2235)]

> '**By the pricking of my thumbs**,' remarked Shgakespeafe in an ominous tone of voice, '**something wicked this way comes!**' (Fforde, 2004, p. 301) Macbeth [IV, 1, 44–45 (1594)]

> '**O heart, heavy heart, Why sigh'st thou without breaking**?' murmured **Shgakespeafe** sorrowfully. (Fforde, 2004, p. 298) *Troilus and Cressida* [IV, 4, 16–17 (2443–2445)]

> '**We are not safe, Clarence, we are not safe,**' said Shgakespeafe, looking around nervously. '**Follow me and give me audience, friends.**' (Fforde, 2004, p. 299) *Richard III* [I, 1, 75] *Julius Caesar* [III, 2, 2 (1532)]

> '**A deadly groan**,' muttered Shgakespeafe, sitting lower in his seat, '**like life and death's departing!**' (Fforde, 2004, p. 300) *Henry VI, Part III* [II, 6, 42 (1296)]

> '**What a sign it is of evil life**,' murmured Shgakespeafe, '**Where death's approach is seen so terrible!**' (Fforde, 2004, p. 302) *Henry VI, Part II* [III, 3, 5–6 (2120)]

> 'Mr Shgakespeafe,' I asked, 'are you okay?' '**Look about you**,' he said grimly, '**security gives way to conspiracy**.' (Fforde, 2004, p. 304) *Julius Caesar* [II, 3, 6–7 (1127)]

Notably, not one of these quotations references *Hamlet*; just as notably, the lines that are referenced are only referenced this once in the whole examination, except for the first two quotations mentioned. Some of these quotations use Shakespeare to comment on what happens around Shgakespeafe, some are mumbled into his beard, but all of them are verbatim, with one exception, where "progenitor" is replaced with "regenitor", as the Shakespeare clones were *re*cycled versions of old *gen*etic material:

> After the slaughter of so many peers, […]
> Have we not lost most part of all the towns,
> By treason, falsehood and by treachery,
> Our great progenitors had conquered?
> *Henry VI, Part I* [V, 4, 104–11 (2776–2784)]

> **'After the slaughter of so many peers by falsehood and by treachery,** when will **our great** regenitors be **conquered?**' (Fforde, 2004, p. 298)

Shgakespeafe manages to disentangle *The Merry Wives of Elsinore* into the two original plays and Hamlet comes full circle on his journey to understand himself and his role:

> 'I might dither for a while, but at least I make the right decision in the end: I bear my troubles, and take arms against them. And therein lies a message for all mankind, although I'm not exactly sure what it is. Perhaps there's no message. I don't really know. Besides, if I don't dither, there's no play.' 'So you're not going to kill your uncle in the first act?' 'No. In fact, I'm going to leave the play exactly as it is.' (Fforde, 2004, p. 380)

Post-colonial use of Shakespearean Intertextuality is rare among the Fantasists, but Fforde managed to include it in *TN4*. The series contains Neanderthals; these have been resurrected as a genetic experiment and were initially intended to be a race of slaves. This explains why one of the Neanderthals tells Thursday that they know Shakespeare and "are particularly fond of **Caliban** from **The Tempest**". (Fforde, 2004, p. 186) This is a deep reference that only makes sense if the reader is familiar with the reception history of *The Tempest*, which features prominently in post-colonial use of Shakespeare, with Caliban as the cliché voice of the colonialised.

I found only one more verbatim quotation that is not a reference to *Hamlet*. This casual quotation is one of the most-used quotes of all of Shakespeare's works. It appears in a lengthy epigraph in the style of a newspaper article reviewing the first performance of *As You Like It* at the original Globe Theatre.

> '**ALL THE WORLD'S A STAGE**', CLAIMS PLAYWRIGHT That was the analogy of life offered by Mr **William Shakespeare** yesterday when his latest play opened at the **Globe**. Mr **Shakespeare** went on to further compare plays with the seven stages of life by declaring that '**All the men and women merely players: They have their exits and their entrances; And one man in his time plays many parts.**' (Fforde, 2004, p. 297) *As You Like It* [II, 7, 146–149 (1037–1041)]

As a final aspect of Shakespearean Intertextuality in this novel I want to take a look at two words, each of which is a *hapax legomenon*. What may sound like a spell from *Harry Potter* is actually a term describing a word that appears but once in a whole text or corpus. In this case, "rhapsody" (Fforde, 2004, p. 22) / [III, 4, 57 (2339)] and "anticipation" (Fforde, 2004, p. 74) / [I, 2, 316 (1389)] are both *hapax legomena* that occur only once in all of Shakespeare's works, both of them in *Hamlet*. It is hard to say whether Fforde intended these as references and I hardly count single words that are no titles or names in the rest of this thesis, so I did not count them as a reference here. Even if I did, it would not change the score significantly in this deluge of implicit and verbatim Shakespearean Intertextuality.

TN5: First Among Sequels

In *TN5* (2007), the stream of Shakespearean Intertextuality diminishes to a trickle of a mere 12 references at a score of 15 referencing words. The main stock of the meta-references in this novel are casual character references to the characters that already appeared in the other novels. The exception is one cluster of deep references in a paragraph that is packed with character references. The passage is concerned with *Othello* potentially disintegrating because the characters act reasonably and the attempt of Iago and Hamlet to create a Shakespeare spin-off called *Iago v Hamlet*:

> '**Hamlet's** dealing with a potentially damaging outbreak of reasonable behaviour inside **Othello**,' said Mr Fainset, a middle-aged man dressed in worn merchant navy garb. 'He also said he needed to see **Iago** about something.' 'That'll be about their **Shakespeare** spin-off play **Iago v Hamlet**,' said the Red Queen, who was actually not a real queen at all but an anthropomorphised chess piece from Through the Looking Glass. 'Does he really think he's going to get the Council of Genres to agree to a thirty-ninth **Shakespeare** play?' 'Stranger things have happened.' (Fforde, 2007, p. 41)

Fforde's inclination towards remixing plots and characters surfaces in most of these novels of the *Thursday Next* Series. Iago has to argue for a spin-off in front of a Council; this gives the administration of the Shakespearean characters and the stories a touch of low-level municipal politics, which removes them even further from the usual reverence they are granted.

TN6: One of our Thursdays is Missing (2011)

TN6 (2011) contains 31 references with a score of 51 referencing words. This continues the significantly diminished referentiality of *TN5*. While some of the Shakespearean characters are still part of the cast of the novel, none of them features as prominently as Hamlet did in *TN4*. There are but two quotations in *TN5*, both of which are decorative:

> **O brave new world**, **That has such** people **in't**! *The Tempest* [v, 1, 2235]
>
> '**Oh, brave new world**,' I whispered as I gave him a hug, '**that has such** stories **in't**!' (Fforde, 2011, p. 16)

> **Something** is **rotten** in the state of Denmark. *Hamlet* [I, 4, 728]
>
> It appeared that **something**, while not exactly **rotten in the state of** the Bookworld, was far from fresh. (Fforde, 2011, p. 99)

The rest of the references are character references, present for the usual fact that these characters are part of the novel: Hamlet, Falstaff, Lysander, Juliet and Tracy Capulet, the sister of Juliet Capulet, receive about a dozen mentions in total. The characters are engaged in a literary interweaving of the highest degree. In the following quote, Iago's presence in D.H. Lawrence's famously "obscene"[138] *Sons and Lovers* is taken as a reason for the "disaster it became." Iago helps out performing one of the roles in *Sons and Lovers* and shares a pied-à-terre with Deb, or Deborah Willet, housemaid and affair of Samuel Pepys*:*

> if Samuel Pepys hadn't set Deb up in a pied-à-terre in the backstory of Sons and Lovers with **Iago** coming in for half-costs for alternate weekdays, it would never have escalated into the disaster it became. (Fforde, 2011, p. 35)

138 At least at the time of its publication in 1913.

The literary texts are mutable structures that have to be guarded against disintegration; here *Othello* changes into the version we know, where Iago drives Othello to kill Desdemona:

> 'Text Grand Central have reported a major narrative flexation over in **Shakespeare**. It seems **Othello** has murdered his wife.' 'Again? I do wish that trollop **Desdemona** would be more careful when she's fooling around. What is it this time? Incriminating love letters?' The Red Queen [straight out of Caroll's *Through the Looking Glass*] looked at her notes. 'No — it seems there was this **handkerchief** — ' 'Hell's teeth!' yelled Bradshaw in frustration. (Fforde, 2011, p. 368)

As before in the series, Fforde changes the plots of Shakespeare's plays. In this alternate world these texts are Holy Scripture, even more so than in ours, but Fforde treats the plays and their characters irreverently throughout. The fact these characters are more like actors, with personalities and problems of their own, comes to the fore in this passage where several main characters convene in a new play called *Iago v Hamlet,* previously mentioned in *TN5*:

> 'I want **Iago** in my office in ten minutes.' 'He's doing that spin-off with **Hamlet**,' said Mr Fainset from across the room. '**Iago** *v* **Hamlet**? They got the green light for that?' '**Shylock** bankrolled their appeal and got **Portia** to represent them. They were seriously pissed off about the "**Give me my** .453 kilo **of flesh**" directive from Brussels — hence the anti-European subplot in **Iago** *v* **Hamlet**.' (Fforde, 2011, p. 368)

Outside of his play, as a lawyer in BookWorld, Shylock argued for the inception of *Iago v Hamlet*. This parody of British Euro-scepticism uses Shakespeare's "pound of flesh" to expose the perceived nitpickery of the EU.

In another reference, Hamlet is so used to playing his role differently for every single reading, that he loses sight of his motivation:

> **Hamlet's** been doing it for years. Of course, he has twenty-six different ways of playing himself, […] I don't think even he knows his motivation any more — unless you count confusing readers and giving useful employment to **Shakespearean** scholars. (Fforde, 2011, p. 36)

This sort of deep reference to the reception of a play is quite common in Fforde's quotation strategy.

TN7: The Woman Who Died a Lot

TN7 (2012) is the seventh and last novel in the series; like *TN5* and *TN6*, this one is referencing considerably less Shakespeare than the first four novels. The 8 references

amount to the lowest score in the series, with 10 referencing words. There are three references to Shakespeare's name, all of which are comparative bardolatry at its finest:

> It was during a demonstration by **Shakespeare** followers, incensed that the Town Council had downgraded **Will** from 'Poet Saint' to '**Eternal Bard**'. (Fforde, 2012, p. 100)

> [The Enid Blyton rages inflicted] almost £ 6 million worth of damage and leaving six dead — not even the Marlowe / **Shakespeare** riots of 1967 had been that fierce. (Fforde, 2012, p. 221)

> This is St Zvlkx's original list of Revealments, and over here, a unique treasure of **Shakespeareana —** a blindingly rare First Folio Advanced Reader's Copy, still with the front page marked "not for sale or quotation". (Fforde, 2012, p. 109)

As in the other novels of the series, in this alternate reality literature has a standing quite unlike that it has in our society. While any new-found print of the First Folio would be headline material in Shakespearean journals, no one would take to the streets for the love of literature,[139] or a down-grading of the Swan of Avon from "Poet Saint" to the "Eternal Bard." Comparative bardolatry is taken over the top here.

Apart from further decorative references, there is one deep reference to *Hamlet*:

> 'We call it "**Hamlet** Syndrome" — an attempt to get your own way by feigning insanity, generally by saying what comes into your head and dithering a lot.' (Fforde, 2012, p. 31)

Knowing the play in detail may help you understand the joke even better, but, as usual, Fforde provides sufficient context, as the syndrome is explained in detail.

2.4.1.2 Shakespeare in Fforde's other Novels

The Big Over Easy

The Big Over Easy (2005) is the first novel of the *Nursery Crime* series that set in the same alternate reality as the *Thursday Next* series and contains 32 references. With a score of 116 referencing words, this is the only novel that can compare with the *Thursday Next* series at the level of Shakespearean Intertextuality. The references in this novel are concentrated in three clusters.

The first two of these clusters reference Shakespeare exclusively with meta-references, telling the stories of how Shakespeare's plays were rigged for a scam. As we have already seen in the *Thursday Next* series, the alternate world the novel plays in takes literature very seriously. There are bets on the — usually unchanged — plots of the plays; these are rigged by a gang:

139 Although there are people that take to the streets for their hate of literature, see Rushdie's fatwā.

> 'It all started on the last night of a Home Counties tour of **Romeo & Juliet**. All went well until the fight between **Romeo** and **Tybalt** at the beginning of Act Three.' 'What happened?' '**Tybalt** won.' Jack frowned. He was no culture vulture, but he could see the difficulties. 'So the play ended?' 'There was almost a riot. A fencing referee who happened to be in the audience was called on to the stage, and he declared it a fair fight. The play finished with the company improvising an ending where **Paris** married **Juliet**, then was led to his own suicide by his failure to compete successfully with the love that **Juliet** held for her dead first husband.' 'Quick thinking.' (Fforde, 2005, p. 64)

The fraud continues, this time in a performance of *Macbeth,* where Banquo claims to have faked his earlier death and kills Macbeth. A police officer goes

> undercover as **Lady Anne** in their upcoming production of **Richard III**. […] Plots had been laid to call the battle [of Bosworth Field] a draw and then form a governmental coalition, a surprise result that would have netted the perpetrators over three million quid. (Fforde, 2005, p. 65)

Fforde habitually re-writes and recombines Shakespeare's plots as part of his quotation strategy. These three examples above are rather conservative variants of this approach to Shakespeare. A more complicated one appears when the plot of *Hamlet* is re-told as a crime case that DI Dogberry (of *Much Ado About Nothing*-fame) tries to solve:

> PRINCE SOUGHT AFTER SLAYING Police were called to **Elsinore** castle yesterday to investigate the unnatural death of one of the **King's** closest advisers. Married father of two Mr **Polonius** was discovered stabbed and his body hidden under the stairs to the lobby, although fibres recovered from his wound match a wall-hanging in the **Queen's** bedroom. DI **Dogberry**, fresh from his successful solving of the **Desdemona** murder, told us: 'We are eager to integrate a prince who was absurd in the area shortly after.' Sources close to the **King** tell us that Prince **Hamlet** has been acting erratically ever since the unexpected yet entirely natural and unsuspicious death of his father eight weeks before. (Fforde, 2005, p. 215)

All these remixes of Shakespeare's plots are executed without a single quotation, as meta-references suffice to tell a plot. The references above are impenetrable without at least cursory knowledge of *Romeo and Juliet, Macbeth, Hamlet, Macbeth* and *Othello.*

Fforde applies the inverse in the third cluster of references: verbatim quotations that amount to 86 words are strung together and followed by one final explaining titular reference to *Richard III*. The quotations are massive but nevertheless ornamental, as they serve no narrative purpose: they neither comment on the play nor the novel, they only serve as a textual backdrop that proves that both characters know their Shakespeare:

> 'Vouchsafe, divine perfection of a woman,' he began in a soft voice that was almost a whisper, 'of these supposed crimes to give me leave by circumstance but to acquit myself. I did not kill your husband!' 'Why then he is alive!' replied Mary before Jack could ask what was going on. 'He was gentle, mild and virtuous!' 'The better for the king of heaven that hath him,' continued Giorgio grimly, 'for he was fitter for that place than earth.' 'And thou unfit for any place but hell!' replied Mary with vehemence. Giorgio Porgia smiled at Mary, his eyes moistening. 'It's Mary Mary, isn't it?' 'It is, sir.' 'I saw you at Basingstoke in *Richard III*.' (Fforde, 2005, pp. 283–287)

This is the only novel outside *TN1–4* where Fforde applies the full-blown version of his quotation strategy of remixing Shakespeare's plots and characters. The other novels that follow share the reduced quotation strategy applied in *TN5–7*.

The Fourth Bear

The Fourth Bear (2006) is the second novel in the *Nursery Crime* series and also set in the same universe as the *Thursday Next* series. This novel contains Caliban as a minor character. He is mentioned 21 times and his features are described twice:

> The creature was an ugly little monkeylike brute with hair that looked like that of a black pig with psoriasis. […] A large snout surrounded a mouth filled with brown teeth that were anything but straight. Small eyes stood below a wrinkled brow, and its ears, pixielike, stuck out at odd angles from the side of its potato-shaped head. This, Jack knew, was **Caliban**. (Fforde, 2006, pp. 84, 192)

In *The Tempest,* Caliban's outer appearance is described as that of a "A freckled whelp hag-born not honour'd with a human shape"; [I, 2, 336 (419)] Stephano refers to Caliban as a "moon-calf", i.e. a miscarriage, five times.[140] Fforde's description offers much more detail but transports the same general idea. Right at the very end of the novel, Caliban's provenience is explicitly stated:

> "Huzzah!" said **Caliban** in enthusiastic agreement. "You're a Person of Dubious Reality?" asked Jack of the little ape. "From where?" "**The Tempest**," replied **Caliban** with a twinge of pride, adding, "You know, **Shakespeare**?" when Jack didn't seem to understand. "Oh," he said, "right." (Fforde, 2006, p. 300)

This is just another example of a transportation of a Shakespearean character into the real world of Fforde's narrative. Caliban is aware of the omnipresent bardolatry as he mentions the Bard "with a twinge of pride".

140 Thrice in [II, 2, 110–141 (1194–1221)] and twice in [III, 2, 23–24 (1416–1417)].

Notably, the only Shakespearean characters that manage to move from BookWorld to the 'real' world of the narrative are Caliban and Hamlet, two of the most well-known characters of Shakespeare's *œuvre*. Both characters are well-established literary clichés that carry a lot of implicit narrative baggage. In Caliban's case, Fforde works with these clichés, whereas he questions and subverts them in Hamlet's case. As an example, there's one further reference to Hamlet's soliloquy [III, 1] in *The Fourth Bear* that reverses the over-thinking, suicidal tendencies of the original from the question of facing life or ending it, to one of wanting things:

> The leviathan in my novel is the colossal and destructive force of human ambition and its ability to destroy those it loves in its futile quest for fulfillment. Seen through the eyes of a woman in London in the mid-eighties as her husband loses control of himself to own and want more, it asks the fundamental question '**to be or to** want' — something I consider to be the 'materialistic' **Hamlet's** soliloquy. Ha-ha-ha. (Fforde, 2006, p. 88)

This passage references one of the most famous quotations of all literature and makes use of the iconic status of the original soliloquy. A reference to a comparatively unknown speech by, say, one of the characters of the notoriously under-referenced *Cymbeline* could not serve the same narrative purpose. Fforde works with what he presupposes his readers to know; this can only work with well-known lines.

Shades of Grey

Shades of Grey (2009)[141] was released two years before the phenomenal success of the series of erotic novels by E. L. James with the same name. The novel marks the low point of Shakespearean Intertextuality in Fforde's novels, with a mere two ornamental meta-references.

> 'This one is of the village performing **Hamlet**, Prince of Tyrian last year — Violet deMauve played **Ophelia**, as you can see.' 'Was she any good?' 'She was awful. Everyone cheered when she drowned.' (Fforde, 2010, p. 212)

Again, the setting of the novel could be seen as the reason behind the low frequency of references: the novel is set in a post-apocalyptic scenario at least 500 years in the future where most cultural achievements of our civilisation are either gone or have been actively destroyed long ago. This is not a fertile setting for literary references.

141 Not to be confused with the series of erotic novels written by E. L. James that goes by the same name; the first book of the series, *50 Shades of Grey,* was published in 2011.

Early Riser

Most of the 14 references in *Early Riser* (2018) come from a thespian character, as is so often the case in this examination; she mentions half of the referencing words in the novel. The thespian, who played Hamlet, talks about her brain-dead husband; they were performing *King Lear* together, he was her "**Romeo** and [her] **Macbeth**". (Fforde, 2018, pp. 2, 49) The latter character reference seems strange, as she describes their marriage as "seventeen years of unbridled joy". When he lost his consciousness, she hoped he would recover, but "his **light through yonder window** never broke". This is a verbatim quotation from the balcony scene in *Romeo and Juliet* [II, 2] made explicit by an addendum: "He did a post-mortem trick, too: **Romeo**, the balcony scene. Over and over again. I thought he was still in there, too." (Fforde, 2018, p. 49) This quotation is casual and the only one in this novel. Shakespeare is the most-played writer, therefore these references have less to do with Shakespeare's words and more with him being the cliché playwright.

Early Riser is set in an alternative reality different from the one used for the other novels, where winters are so fierce that mankind usually hibernates. Shakespeare's works exist in this world, but they are adapted to the wintry circumstances; this offers Fforde another chance for explaining the omnipresence of Falstaff in Shakespeare's plays:

> Some say **the Bard** wrote **Sir John Falstaff** into so many of his plays for that express purpose — someone unseasonably portly for the Winter Players to feast upon if things got bad. (Fforde, 2018, p. 37)

Romeo and Juliet is referenced once more in a (fictive) film version by Zeffirelli, the title of which is an amalgamation of *A Winter's Tale* and *Romeo and Juliet*: "*Winter Crossed Lovers*." (Fforde, 2018, p. 136)[142] The final scene of the play is adapted to the novel's setting: Romeo wakes to find Juliet dead after hibernating together. These two final references are the only two deep references in this novel. While he abstains from extensive discussions of the plays in this novel, Fforde still adapts Shakespeare to fit his narrative need and to explain conspicuous matters in the plays.

2.4.1.3 Jasper Fforde's Quotation Strategy

Hypertext	Score	Pages	Density (pp)
Early Riser	21	416	0.041
Shades of Grey	2	449	0.004
The Big Over Easy	116	420	0.276
The Fourth Bear	14	404	0.035

142 Franco Zeffirelli's 1968 film version of *Romeo and Juliet* was one of the most successful adaptations of Shakespeare of its time. The reference goes on to mention a later film adaption of the play, where Leonardo DiCaprio plays Romeo in Baz Luhrmann's "Romeo + Juliet."

Hypertext	Score	Pages	Density (pp)
The Last Dragonslayer	0	352	0
The Last Dragonslayer II — The Song of the Quarkbeast	0	321	0
The Last Dragonslayer III — The Eye of Zoltar	0	416	0
TN1	364	384	0.95
TN2	132	388	0.34
TN3	314	384	0.82
TN4	823	416	1.98
TN5	15	420	0.036
TN6	51	416	0.123
TN7	10	400	0.027
Jasper Fforde	1,862	5,586	0.333

Table 17: Referencing words in Jasper Fforde's works

Jasper Fforde makes Shakespeare his own, adopting and adapting characters, plots, quotations, themes. Fforde's quotations come in both verbatim and altered variants and a massive implicit undercurrent. The 903 references amount to a high score of 1,862 verbatim referencing words in his 5,586 pages, which yields an overall density of one word every three pages, the highest in this examination. Two categories of references are almost exclusively but insistently used by Fforde: 56 references to Shakespearean apocrypha, mostly to *Cardenio,* and 8 references to the Shakespearean authorship conspiracy. Fforde is also one of the few who engage in altering titular references. Most of the 1,049 words in the 90 quotations Fforde uses are either recited by actors, automatons or the Shakespearean characters themselves. Quite like Stephen Fry, Fforde uses deep references that are often, but far from always, padded with context that helps understand the implicit baggage of the references.

Fforde's quotation strategy involves changing the Holy Scripture. He rewrites and remixes Shakespeare and his plays in his novels. The changes of the plots of the plays usually have massive impacts on the 'real' world, where the love of literature goes so deep that the loss of a Shakespearean play would send the world into a riot. This almost aggressive form of intertextuality is unique to Fforde. Stephen Fry might want to change the scansion of *King Lear*, but Fforde throws the plots of different plays into the blender to create new ones. Beyond referencing Shakespeare on a lexical level, Fforde plays around with Shakespearean characters and the plots of the plays as a whole, changing and swapping characters, mixing them into new plays thus explaining *King Lear's* origin,[143] the ubiquity of Falstaff[144] or an ominous reference to custard.[145] Fforde's quo-

143 See section 2.4.1.1.

144 Appearing in no less than four of Shakespeares plays: Henry IV, Part I; Henry IV, Part II; Henry V; The Merry Wives of Windsor.

145 Another *hapax legomenon* in Shakespeare's works, uttered by Lafeu in *All's Well That Ends Well* [II, 5, 38 (1299)].

tation strategy transcends referencing Shakespeare's works towards a discussion of the omnipresence of Shakespeare as a cultural phenomenon of Shakespeare. Last but not least, Fforde includes several fictionalisations of Shakespeare in his novels.

The references are not distributed evenly. I found no references to Shakespeare in the three novels that make up the series called *The Last Dragonslayer*. These young adult novels are notable for being the only literary output by Fforde that does not contain the slightest reference to Shakespeare. There is a clear divide between *TN1–4* and the rest of the novels; *TN1–4* contain 1,633 referencing words, whereas the other ten novels have a shared score of 229 referencing words. The bulk of references in *TN4* alone could compete with most of the complete works of other writers in this examination, but when combined, Fforde's novels contain a mountain of references that towers above everyone else in this examination.

2.4.2 Neil Gaiman (*1960)

> *We halted briefly at Gaiman Junction before steaming on a wide arc to terminate at* ***Shakespeare*** *Terminus.*
>
> — Fforde, 2011, p. 123

Neil Gaiman is a British author who has risen to fame as the author of graphic novels, most notably the *The Sandman* series. He has also written four novels, three young adult novels, two short story collections, and one biography of Douglas Adams. Due to the focus on verbatim references in prose literature I will only look at one series of his graphic novels, namely the ground-breaking *The Sandman*. The necessary discussion of the differences in narration between prose and graphic novels can be found in the interpretation of the references below.

2.4.2.1 Shakespeare in Gaiman's Novels and Further Prose

Neverwhere

Neverwhere (1996) is an initiation novel – Gaiman's first – and includes 3 references with a score of 14 referencing words. The first of these is an altered quotation of *The Merchant of Venice* [III, 1, 1297]. Shylock's question "If you prick us, do we not bleed?" is turned into "**If you** cut **us**, **do we not bleed**?" and is ironically answered with "No". (Gaiman, 1998, p. 75). The second reference is also an altered quotation, but this time we see the alteration corrected: the protagonist says "Lead **on**, **Macduff**" which is a misquotation of Macbeth's last line in *Macbeth* [V, 8, 38 (2513)]. On the next page the mistake is corrected: "'It's '**lay on**, **Macduff**,' actually." (Gaiman, 1998, p. 239) We have seen this corrective form of Shakespearean Intertextuality in Zadie Smith's *White Teeth*[146] and the same misquotation in Julian Barnes's *Pulse*.[147]

146 See section 2.2.4.1.
147 See section 2.3.2.3.

The other reference is a meta-reference to Prospero: "A thin, ascetic man, almost bald. *Caesar as* **Prospero**" (Gaiman, 1998, p. 89). A minor character in the novel is called Portia, which could be an onomastic reference to either of the Portias in *The Merchant of Venice* and *Julius Caesar,* but may also be just a consequence of the fact that everyone in the character's family is named after some sort of doorway. I did not count it as a reference, as the inclusion would have drastically changed the score of the novel, without reflecting its referentiality.

Stardust

Stardust (1999) is a heavily illustrated novella, but the visuals merely serve as a backdrop to the verbal narrative, and there is hardly any visual narrative. The only reference to Shakespeare I counted was a mention of the quality of mercy speech, complete with the name of the play:

> In a tavern in Fulkeston Tristran gained great renown by reciting from memory Coleridge's Kubla Khan, the Twenty-Third Psalm, the '**Quality of Mercy**' speech from the **Merchant of Venice** […] each of which he had been obliged to commit to memory in his schooldays. (Gaiman, 1999, p. 168)

There is another possible reference: a ship is named Perdita, but there is no further reference to *A Winter's Tale* or Shakespeare in the context of the ship, so I did not count it as a reference. One feature of Gaiman's quotation strategy begins to emerge here: he uses casual proverbial quotations from the most quoted plays, like *The Merchant of Venice*, *Macbeth* or *The Tempest.* The few character references there are are also casual.[148]

American Gods

This trend continues in *American Gods* (2001), Gaiman's longest novel, in which I found but two references. There is one hint at "**witches**, three bent old crones ready to reveal his fortune." (Gaiman, 2002, p. 178)This is in line with Gaiman's tendency to reference the intertextual evergreens of Shakespeare's works, just as in the following line, where he quotes Antony's speech from *Julius Caesar* [III, 2, 82 (1617)]: "As an opening statement it wasn't **Friends, Romans, Countrymen**, but it would do." (Gaiman, 2002, p. 538)

The novel is set in America and portrays the decline of the old European gods who came across the Atlantic with the settlers, from the Norse gods, that came with Leif Erikson to the Slavic gods, that came with immigrants from Eastern Europe. The protagonist is busy surviving on a long road trip. This setting as a whole is not as conducive for references as, e.g. the bibliophile world Fforde's *Thursday Next* series is set in.

148 In 2007 the novella was made into a movie, which does not include the references mentioned above, but introduces a new character called Captain Shakespeare; this reference is not deepened, though.

Coraline

Coraline (2002) is a novella for children.[149] With 44 referencing words in 7 references this is the high score of Gaiman's prose works. As we have seen in other works like *Wise Children*, *The Satanic Verses* or Fry's autobiographies, Shakespearean Intertextuality appears more frequently when actors are portrayed. Two minor characters of the novella are elderly actresses who indulge in reminiscences of their past at the theatre:

> 'I played **Portia** once' said Miss Spink. 'Miss Forcible talks about her **Ophelia**, but it was my **Portia** they came to see.' (Gaiman, 2002, p. 20) *The Merchant of Venice, Hamlet*

> 'Madame Arcati,' replied Miss Forcible. 'The **nurse** in **Romeo**. Lady Bracknell.[150] Character parts. They can't retire you from stage.' (Gaiman, 2002, p. 25) *Romeo and Juliet*

> 'Don't […] mention the **Scottish play**,' added Miss Forcible. (Gaiman, 2002, p. 27) *Macbeth*

These meta-references are all casual and in tune with Gaiman's quotation strategy in that they refer to the most quotidian of Shakespeare's plays *Macbeth*, *The Merchant of Venice*, *Hamlet* and *Romeo and Juliet*. This continues when the two actresses perform a burlesque show for the protagonist and a few sentient animals:

> **'Is this a dagger that I see before me?** She asked. 'Yes!' shouted all the little dogs. 'It is!' (Gaiman, 2002, p. 48) *Macbeth* [II,1, 44 (612)]

> Miss Forcible was sitting on a stepladder, and Miss Spink was standing at the bottom. '**What's in a name?** asked miss Forcible. '**That which we call a rose by any other name would smell as sweet**.' (Gaiman, 2002, p. 50) *Romeo and Juliet* [II, 2, 46–47 (890)]

> '**I know not how to tell thee who I am**.' Said Miss Spink to Miss Forcible. 'This bit finishes soon,' whispered the dog. 'Then they start folk dancing.' (Gaiman, 2002, p. 51) *Romeo and Juliet* [II, 2, 59 (903)]

These references are all casual verbatim quotations from the same few plays. *Coraline* is promoted as a *Young Adult* novella, i.e. intended for a teenage audience. Books directed at such a young audience are less prone to referencing Shakespeare, at least in this investigation. The other young adult novels in the works of Salman Rushdie, Terry Pratchett and Jasper Fforde contain little to no references.[151] Compared to them, *Coraline* is

149 *Coraline* was turned into a movie that was released in 2009 and, as above with *Stardust*, there are some references to Shakespeare, but they are not the same as in the novella. They are still to be found with the actresses mentioned above: we get to see two poster-ads for performances of "King Leer" [29:05] and "Julius Sees-Her" [29:06] which have a certain frivolous quality. At the height of their performance in the film they recite the "What a piece of work is man" — monologue from *Hamlet* [II, 2] [49:47].

150 A leading character in Oscar Wilde's play *The Importance of Being Earnest.*

151 See the discussion of the referentiality in young adult fiction and Science Fiction in section 3.1.

brimming with Shakespeare. Nevertheless, in this context it is no wonder that Gaiman sticks to the proverbial quotations instead of, say, discussing the post-colonial implications of Aaron the Moor's portrayal in *Titus Andronicus*.

Don't Panic

As a young journalist, Neil Gaiman wrote a biography of Douglas Adams called *Don't Panic* (1988).[152] I found 4 references to Shakespeare in this biography, with a combined score of 8 referencing words. Among them is a casual mention of "a world in which **Shakespeare** wrote pornography, made a lot of money and a knighthood." (Gaiman, 2002, p. 43) This explanation of the theory of parallel universes is just another instance of comparative bardolatry. The title of a chapter is an altered quotation of Jaques' speech in *As You Like It* [II, 7, 146 (1037)]: "**All the** Galaxy's **a Stage**." These two references are casual. The case is quite different with the description of the computer game for the *Hitchhiker's Guide* as "bearing as much relationship to the books as **Rosencrantz and Guildenstern are Dead** does to **Hamlet**." (Gaiman, 2002, p. 149) This refers to the fact that Stoppard's play[153] is complementary to *Hamlet*, narrating the gaps where the two characters are off-stage; this is an uncharacteristically deep reference for Neil Gaiman, but the nerdy context of a biography of a Sci-Fi writer allows for deeper references than *Young Adult* literature.

Anansi Boys

Anansi Boys (2005) references the same few Shakespearean sources as the other novels; I found 3 references in the novel with a score of 11 referencing words. The first is a reference to *Hamlet* [IV, 5, 199 (3053)]: "They put in **Rosemary for remembrance**" (Gaiman, 2005, p. 71). The protagonist explains the spice in a wine he drinks, but the references stops there. Later in the novel I found a passage explaining the parallels between a dinner and *Macbeth:*

> It was sort of like **Macbeth**, […] in fact, if **the witches** in **Macbeth**[154] had been four little old ladies, and if instead of stirring cauldrons and intoning dread incantations they had just welcomed **Macbeth** in and fed him turkey, and rice and peas spread out on white china plates on a red-and-white patterned plastic tablecloth, not to mention sweet potato pudding and spicy cabbage, and encouraged him to have second helpings, and thirds, and then, when **Macbeth** had declared that nay, he was stuffed nigh unto bursting and on his oath could truly eat no more, **the witches** had pressed upon him their special island pudding and a large slice of Mrs Bustamonte's famous pine-apple upside-down cake, it would have been exactly like **Macbeth**. (Gaiman, 2005, p. 144)

152 Douglas Adams's complete works were investigated in section 2.3.1.
153 As another example for the difficulties of the implementation of the score system, Stoppard's play could be counted as two points, because it contains two character names, or just one point as it is the title of a play.
154 Note the erratic use of italics.

The section contains some (pseudo-)Shakespearean English in the lines "nay, he was stuffed nigh unto bursting and on his oath could truly eat no more", but this is only a pastiche and not a verbatim reference.

Macbeth reappears later. The ghost of a murdered woman delineates her situation, which is that she has "resolved to remain walking the Earth until I take vengeance on my killer". She adds that there are precedents and that she is "sure I can do the **Banquo**-at-the-feast thing, given the opportunity". (Gaiman, 2005, p. 275) These two references to *Macbeth* are exceptions from Gaiman's usual strategy, as both are deep references which only make sense if you know what Banquo actually did at the feast, and if you know who the witches are.

Trigger Warning

Trigger Warning (2015) is a collection of short stories that continues the casual tendency of Gaiman's quotation strategy. We see casual proverbial quotations like "**More things in heaven and earth, Horatio**. I think we should just leave it at that". (Gaiman, *Trigger Warning*, 2015, p. 307) There are a few mentions of Shakespeare's name spread across the stories, but the reference that is most typical for Gaiman's approach to Shakespeare is the following:

> "**By the pricking of my thumbs** …" **Shakespeare**. I remember **Shakespeare,** and I remember his name, and who he was and what he wrote. He's safe for now. Perhaps there are people who forget **Shakespeare.** They would have to talk about "the man who wrote **to be or not to be**". (Gaiman, 2015, p. 138)

Both these quotations, *Macbeth* [IV, 1, 44 (1594)] and *Hamlet* [III, 1, 64 (1749)], are among the most-quoted in this examination and among the most famous Shakespearean lines. The engagement with the lines does not go beyond stating them as examples of things that can be forgotten or remembered, marking them as comparative bardolatry in the form of casual verbatim quotations.

Shakespearean Intertextuality in Gaiman's Prose

In his novels, Neil Gaiman applies a quotation strategy consisting of a constant use of casual references at a low frequency; he uses between 6 and 14 referencing words per novel. Only two of the short stories and only one of the three young adult novel(la)s contain references.

2.4.2.2 The Sandman

> *"With the best will in the world, if you try to describe [a] graphic novel in the same terms as you describe Moby Dick then you're simply asking for trouble."*
> *Alan Moore in*
>
> — White, 2009, pp. 159–160

Gaiman's use of Shakespeare in his novels is mostly ornamental. The case is quite different with his central arc of graphic novels: *The Sandman* is a series of ten graphic novels, where Gaiman references, fictionalises and incorporates Shakespeare with a density that surpasses even Jasper Fforde. In the 2,064 pages of the 10 volumes I found 1,627 referencing words. Obviously, these graphic novels are not prose literature, but they show a form of verbatim Shakespearean Intertextuality which is so in line with that of the other Fantasists that I will make an exception and include them in this examination.

The Sandman was originally published in 75 monthly issues, starting in 1989 and ending in 1996. Every issue runs for 24 pages, each of which shows up to 10 panels. These issues were collected and published in ten volumes of 6 to 10 issues each. Two of these issues are of special interest to me: Issue #19 is titled "A Midsummer Night's Dream" and focuses on a performance of that play by Shakespeare. Issue #75 is titled "The Tempest," and is about the writing process of *The Tempest.* These two issues are hypertexts of two of Shakespeare's plays featuring the Bard himself as the main character.

Graphic Novels as Such

The common distinction between comic and graphic novel is the same as that between low and high literature, and of the same evasiveness. It may be noted that neither Gaiman nor his fellow Fantasist Pratchett approve of this term.[155] Technically, the term *graphic novel* is misleading. This genre does not share too many features of the novel as such, e.g. a narrative discourse, elaborate characterisation or prose. Graphic novels "combine visual elements with text and thus form what Peter Wagner has called an iconotext".[156] Scheider argues that graphic novels consist "of a set of speeches and commentary that are given a visual production" (Scheider, 2000, p. 120) and are thus appropriately referred to as drama. The lack of a stage, and the fact that in this context, graphic novels are a 'printed performance', leads Schneider to the conclusion that the appropriate term is *closet drama,* as it was encountered more frequently in the Romantic Era. This makes the 'staging' of a Shakespearean play in the form of a graphic novel essentially different from the conversion of the same drama into a prose novel. It could be argued that the path from hypo- to hypertext is significantly shorter.

155 In most interviews Gaiman refers to *The Sandman* as a (big) comic, or a monthly comic. The same is true for Pratchett: "I think people like all the, uh, twiddly bits in the books…how can you get them in a comic? Friends though I am with Neil Gaiman, I think the first graphic novel has yet to be written" (Pratchett & Enright, 1991).

156 (Lancaster, 2002, p. 74)

In order to categorise the references, I will have to explain some of the plots and some of the visual narrative. According to the limitation on verbatim references, a discussion of the implicit intertextual entanglement of these graphic novels and Shakespeare will only take place as far as it is necessary to explain the usage of the verbatim references.

The Sandman #13 — "Men of Good Fortune"

The first reference to Shakespeare in *The Sandman* is not lexical, but visual: A fictionalised Shakespeare appears in issue #13: "Men of Good Fortune"[157] where he meets with Christopher Marlowe in a pub to talk about writing. To avoid confusion, this fictionalised Shakespeare will be referred to as Will. Will asks Marlowe if the latter has read Will's latest play. Marlowe quotes from *Henry VI, Part I* [I, 1, 5–9]:

> Hung be the heavens with black, yield day to night! Comets importing change of times and states, brandish your crystal tresses in the sky, and with them scourge the bad, revolting stars.

Marlowe proceeds to tell Will to refrain from writing. Will is far from being the immortal Bard, he is rather "this little wannabe writer, this fanboy, named William Shakespeare".[158] Will dreams of being able to write like Marlowe. *Deus ex machina*, the titular Sandman[159] offers him the gift of writing great plays, but in return Will has to write two plays for Morpheus, one at the start and one at the end of his writing career. Note that the dialogue between Will and Marlowe is mostly blank verse:

> At least it scans. But "**bad revolting stars**?"
> — It's my first play! — And it should be your last.[160]

While the whole scene in the pub is written in fake Early Modern English, the dialogue between the two writers is a pastiche of Shakespeare's late plays where there is "the occasional confusion of prose and verse."[161] This scene is the prelude to the two adaptions of Shakespeare's plays that follow in *The Sandman*. The first play that is adapted is *A Midsummer Night's Dream*.

The Sandman #19 — "A Midsummer Night's Dream"

With a score of 805 referencing words in 38 references, the issue titled "A Midsummer Night's Dream" can keep up with the highest scoring novel, Fforde's *TN4*, which con-

157 (Gaiman, 1989–90, pp. 123–127).
158 Gaiman in (Bender, 1999, p. 56). We have seen a similar sort of intertextual criticism in Fry's discussion of the scansion of *King Lear* in section 2.3.3.1.
159 A god-like entity that guards the dream world, henceforth referred to as Morpheus.
160 For a closer discussion see (Levitan, 2006, p. 101).
161 (Shakespeare & Orgel, 1987, p. 60).

tains 823 referencing words. The composition of the references in the graphic novel is quite different, though, as only 2 of the referencing words are meta-references. The other 803 words are explicit verbatim quotations from *A Midsummer Night's Dream,* which will henceforth be abridged as AMND. This issue of *The Sandman* that bears the same title as Shakespeare's play will be referred to as *Gaiman's Dream*.

The main plot of *Gaiman's Dream* elaborates on the first performance of AMND on a meadow close to the Long Man of Wilmington, Sussex. The players are the Lord Chamberlain's Men, including Will, Richard Burbage and William Kempe. The audience consists of Morpheus and the *dramatis personæ* of AMND: Titania, Auberon [*sic*], the folk of Faerie and the Puck. Gaiman says he "couldn't assume all my readers were familiar with the play, so I needed characters who could periodically explain what was going on in Shakespeare's story." (Bender, 1999, p. 81)So we find two of the faeries, one of which is the 'real' Peaseblossom, wondering what the play is supposed to mean, and another creature explaining as much of the plot as Gaiman thought necessary. The quotations we see are mostly spoken by the players as a part of this performance.

In the interval the audience mingles with the actors; as the audience consists of fairy folk, many "real" versions of the characters are in the audience. Auberon himself tells Will that the play is "most worthy work. It strikes strange music, sir. Methinks I should be displeased, yet I am not". (Gaiman, 1990)[162] While they talk, Titania woos Will's son in the background, handing him an apple; this symbol speaks for itself. In the performance, Hamnet played the golden boy, the reason for the quarrel between Titania and Oberon in AMND. Will is estranged from his son and busy writing and performing plays. Some of the quotations are used to comment on this between the images of the performance. When Helena says "**Methought a serpent ate my heart away, and you stood smiling at his cruel prey**", over an image of Titania, this connects the serpent with Titania and the uncaring Lysander with Will. Hamnet is sure that if he died, his father would "just write a play about it" and call it "Hamnet". Here Shakespeare's words are used to comment on the lack of parental interest of a fictionalised Shakespeare.

While the rest of the dramatis personæ of AMND have their rather tiny cameo, saying no more than a few lines each, the Puck is the only Shakespearean creature that grows into a full character in *The Sandman.*[163] The 'real' Puck in the audience replaces the human playing his role and speaks his own lines. Asked whether he is the "**shrew and knavish sprite**", the Puck answers in Shakespeare's words: "Thou speak'st aright: **I am that merry wanderer of night**." [II, 1, 43–44 (410–411)] Upon this the 'real' Peaseblossom comments from the cheap and distant places in the back of the audience: "**'I am that merry wanderer of night'?** I am that giggling-dangerous-totally-bloody-psychotic-menace-to-life-and-limb, more like it."

162 The graphic novel is not paginated.
163 Titania does reappear twice, but not in a Shakespearean context.

The danger that Robin Goodfellow emanates surfaces when he speaks his epilogue [V, 5, 414–429 (2275–2290)], and the imagery mocks the seemingly benevolent words. "Nuncle Robin" Goodfellow reappears twice in *The Sandman*. First as a policeman called Gordy Fellowes, the name of which is an alteration of Goodfellow. This is one of the few instances of an altered onomastic reference to the name of a character in the whole examination. The Puck appears one final time before his return into the world of the Faeries. This malicious interpretation of the Puck is in line with the performance history of *AMND*.

Throughout the issue, "virtually every page begins and ends with the onstage performance, while the middle section of each page shows what's going on backstage or in the audience". (Bender, 1999, p. 80) The medium of the graphic novel offers the possibilitity of blending images and words. Often a quote from the performance serves a comment on an image, giving both the quote and the scene a different meaning. An *enjambement* is a run-on line in a poem; in this issue, some *intermedial enjambements* between a line from the play and what goes on offstage appear. Hamnet tries to tell his father about Titania, offering Will a last chance to save him, but he is too immersed in the play: "Not now child, I must see this." The next panel shows the Puck exclaiming: "**Lord, what fools these mortals be!**" Gaiman says with this he intended to allow "the play to comment on both of them with the classic line". (Bender, 1999, p. 86)When Theseus talks about love and that the blind lover sees "**Helen's beauty in a brow of Egypt**," Hamnet's face appears, bearing a far-away look in his eyes that indicates that he is as "goofy with love" for Titania (Bender, 1999, p. 87)as any of the madmen Theseus speaks of. The irony is that the man playing this Theseus is actually his father, but by this time his boy is already lost to him. In this Theseusian monologue there is another line of the same sort: "**one sees more devils than vast hell can hold.**" While he speaks the line, he faces an audience of nightmarish creatures. Another example of this technique is the line "The pale companion is not for our pomp" which is spoken over an image of Morpheus and is, in Gaiman's own words, "a little dig at [Morpheus]". (Bender, 1999, p. 80)

Throughout the rest of *The Sandman*, there are repercussions of *Gaiman's Dream*. 400 years after the performance in *Gaiman's Dream*, Morpheus repeats the line "**Lord, what fools those mortals be**." (Gaiman, 1988–89, p. 48) Later on the Sandman walks across a park in Hungary and watches an open-air performance of *AMND*. He is mildly disappointed by the translation, but extraordinarily amused by the performance of the actor playing the part of Bottom. (Gaiman, 1992–93)[164]

The verbal narrative of *Gaiman's Dream* consists almost exclusively of dialogue. There are but two captions[165] that are not spoken by one of the characters: the first caption states the date, which is June 23rd, 1593. The second caption contains the final

164 As some, but not all of the other volumes, the print version of this volume is not paginated.
165 Captions are boxes filled with text that serve as a space for comments by the narrator. Regarding the proximity of graphic novel and drama, these captions can be understood – and serve the same function – as asides.

words of the issue and reads: "Hamnet **Shakespeare** died in 1596, aged eleven. **Robin Goodfellow's** present whereabouts are unknown." The rest of the references are verbatim quotations from *AMND* interspersed with comments on the performance. Gaiman quotes every single scene but one: only *AMND* [IV, 2] is missing. This is by far the shortest scene, counting 40 lines, so its absence is insignificant. All the quotations are verbatim but for one deviation from the text: "fairy, **skip hence**" instead of "fairies". This might even be a deliberate deviation as in that scene there is only one fairy on stage. Apart from this they are correct to the letter and all in perfect chronological order.

As the element of parody is practically non-existent, the 'Tableau General des Pratiques Hypertextuelles' tells us that *Gaiman's Dream* is a *transformation sérieux* and thus a *transposition*. The stories are *transmodalisations intermodales,* but Genette does not provide a word for the medium they are translated into. While the verbal narrative is merely reprinted, the action implied in the play is visualised in an additional narrative dimension, the visual narrative. The original play is both reduced and extended: While only parts of the hypotext are presented on stage, the gaps between those images from the performance are filled with the narrative of the relationship of Will and his son. This is a *transfocalisation*, as the focus shifts away from the play. The sub-plot that consists of the performance is a *transposition homodiégétique,* as Genette termed the translation of one text into another without transforming it. The only transformation that happens is a *réduction*, as only parts of the drama are seen, although the text indicates that the rest is also performed.

Gaiman's Dream is more than just the visualisation of a drama and its translation into a graphic novel. Gaiman utilises the quotations as a comment on his fictionalised Shakespeare's shortcomings in real life; Gaiman turns his Shakespeare on himself. *Gaiman's Dream* is the story of a performance of the first play Morpheus asked of the Bard in return for giving him the dubitable gift of writing, which absorbs him so much that Titania seduces his son without him noticing it. At the end of Will's writing life, the second play that Morpheus asked for in issue #13 has yet to be written: *The Tempest.*

The Sandman #75 — "The Tempest"

The final issue of *The Sandman* depicts the writing of the last play Shakespeare wrote alone[166] and how his life and his writing exerted mutual influence upon each other. Analogous to *Gaiman's Dream*, the issue bears the title of its hypotext, which is *The Tempest* in this case. I will refer to this issue as *Gaiman's Tempest*. It contains 36 references that amount to a score of 703 referencing words. Just as *Gaiman's Dream*, *Gaiman's Tempest* is told in images and dialogues. These contain 43 textual meta-references to Shakespeare, and 660 words in quotations. Only one of the quotations is altered. The

166 Most presumably in 1613. The later *Henry VIII* or *All Is True* and *The Two Noble Kinsmen* were collaborations; further collaborations are included in *The New Oxford Shakespeare*. For further information see the introduction of *The New Oxford Shakespeare* and (Pollack-Pelzner, 2017).

remaining 655 words are all lexically exact re-occurrences of *The Tempest* and the *The Rape of Lucrece*. The narrative poem is only quoted here in the whole examination. *Gaiman's Dream* was a close look at a performance of a play and all the references were spoken by actors as a part of the performance. By contrast, *Gaiman's Tempest* offers a different perspective and depicts the creation of a play; the references are mostly glimpses at the manuscript and only few of them are actually spoken.

Gaiman's Tempest is the story of a writing of a play in progress. The year is 1610. Will re-enters the stage in Stratford-upon-Avon, 17 years after the performance of *AMND* in *Gaiman's Dream*. The issue centers in on Will's short-comings as a father and a husband; Will is emotionally distanced from his family, and fully aware of it. Unhappy, spent and tired, he wants to finally get rid of "the burden of words". We "begin to see the Faustian cost Shakespeare has paid in attaining his dream". (Lancaster, 2002, p. 72) This burden lies heavily on Will to permeate into his writing. Most quotations we see written down in the manuscript are the product of Will processing his everyday life. While *Gaiman's Dream* prominently featured Hamnet, *Gaiman's Tempest* features the rest of his family: his wife Anne and his daughter Judith. Few lines Will writes are *not* inspired by his life. But just as his life has influenced his writing, his writing has influenced his life, especially that of his family.

He tries to repent by rewriting these lives in *The Tempest*. Miranda, for example, has a caring father, who is always around and, as Prospero calls himself, a "good parent" [I, 2, 113 (195)]. Judith is seeing the innkeeper's son, a "lecherous ape" with whom she will have what Gaiman describes as "not a happy marriage". Hence Will's summary of the plot of *The Tempest:* "It's about a lovely young girl, just like you, my dear, who lives on a deserted island with her old father, who is a powerful magician, and is secretly the exiled duke of Milan. And how a gallant prince comes and takes her away from the island." (Gaiman, 1995–96, p. 148) Will, who has only words to give, apologises to his daughter by writing her a loving, rich and educated husband. Judith leaves after an argument with Will and meets with the innkeeper's son. Will immediately writes *The Tempest* [I, 2] where Prospero bids Miranda visit Caliban with him, and Miranda answers: "**'Tis a villain sir, I do not love to look on**." This dialogue, is written over the images of Judith leaving the house. (Gaiman, 1995–96, p. 165)

Some of the domestic inspirations for these explicit verbatim quotations come from Will's wife. After an argument, Anne tells him "You do not want what you wanted as soon as you have it, but must always be pining and plaining after something more." Will answers this with four lines from the *Rape of Lucrece*:

> What win I, if I gain the thing I seek?
> A dream, a breath, a froth of fleeting joy.
> Who buys a minute's mirth to wail a week?
> Or sells eternity to get a toy?

This "pretty-play-nonsense" does not impress Anne, though. "**Who buys a minute's mirth to wail a week?** That's people do that. […] You know the trouble with you, Will? You live in words, not in the real world." After the argument Will, inspired by what he just experienced, writes Caliban's words: "**You taught me language; and my profit on't is, I know how to curse. The red plague rid you for learning me your language.**" (Gaiman, 1995–96, p. 166)

The writing process is presented soberly, but Anne's irreverential reactions to Will's musings are a sort of parody we have seen with other writers in this examination:

> Hah! Listen to this, my dear. Now in the play **Ferdinand —** the young prince — and **Miranda —** the beauteous maiden — are given to each other, after some wood-chopping on **Ferdinand's** part, by **Prospero**, the magician. And he summons his spirits to perform a masque for them. At the end of the masque he jumps up, scatters the masquers, recollects the plots against him, then says to **Ferdinand —** 'hem, **Our revels now are ended. These our actors as I foretold you, were all spirits, and are melted into air, into thin air.** […] There. Is that not fine?' (Gaiman, 1995–96, pp. 172–173)

Anne is unimpressed but pleased that he mentioned wood-chopping, "for wood-chopping certainly needs a-doing, else we shall freeze in our beds this night". This recontextualisation of the high brow in the all too common pragmatism of the everyday is a parody, although this use of quotations is rare in Gaiman's works.

Will ponders the awkward phrasing of "**dark backward and abysm of time**" from *The Tempest* [I, 2, 61–62 (143–45)] when he is interrupted by Ben Johnson.[167] In the conversation that follows, Will says: "**My every third thought** is of the **grave.**" This is the only altered quotation in the issue, as Prospero's original line is "Every third thought shall be my grave" in *The Tempest* [V, 1, 369 (2389)]. This is also one of the few times that quotations are spoken and not written down, which just adds to the impression that Will sees himself reflected in Prospero.

That Shakespeare might have written himself into *The Tempest* as Prospero is a cliché of Shakespeare criticism.[168] And yet, *Gaiman's Tempest* is not the simple, "old, trite equation of Shakespeare with Prospero".[169] Will fully identifies with all of his characters when Morpheus asks him whether he sees himself reflected in the tale:

> I would be a fool if I denied it. I am **Prosper**, certainly; and I trust I shall. But I am also **Ariel —** a flaming firing spirit, crackling like lightning in the sky. And I am dull **Caliban**. I am dark **Antonio**, brooding and planning, and old **Gonzalo**, counselling silly wisdom.

167 (Gaiman, 1995–96, p. 157).
168 Cf. (Taylor, 1991, p. 171).
169 (Sanders, 2006, p. 112).

> And I am **Trinculo**, the Jester, and **Stephano** the Butler […] **Prospero** and **Miranda**, **Caliban** and **Gonzalo**, aethereal **Ariel** and silent **Antonio**, all of them are more real to me than silly, wise Ben Jonson. (Gaiman, p. 175)[170]

When Will delivers the lines "we are such stuff as dreams are made on, and our little life is rounded with a sleep" he turns into Prospero while reading it. (Gaiman, 1995–96, p. 173)

A conversation with a minister serves as the inspiration for the ending of *The Tempest* (Gaiman, 1995–96, pp. 170–171). After Will hands over the finished play to Morpheus he writes the epilogue; as the deal is done he does so with no magic but his own. This goes into Prospero's final monologue: **"Now my charms are, all o'erthrown, and what strength I have's mine own, which is most faint"** (Gaiman, 1995–96, pp. 183–184). Shakespeare lays down his quill the same moment that Prospero abdicates magic. This is Gaiman's quotation strategy in *Gaiman's Tempest* in a nutshell: he explains a possible inspiration for a line that is then delivered verbatim.

It is a fact that cannot be ignored that the (allegedly) last play Shakespeare wrote alone is the subject matter of the last issue of *The Sandman*. If you take into account that *Gaiman's Tempest* was the final issue of a decade-long engagement, it rings true that by "using *The Tempest* as the foundation for the final chapter, Gaiman simultaneously invokes the character's and author's requests for release". (Sanders, 2006, p. 91) If Shakespeare's *Tempest* was a story with two endings, Shakespeare's as a writer and Prospero's as a magician, then *Gaiman's Tempest* ends two more stories: those of Will and Morpheus and that of the *Sandman* series as a whole.

The verbal narrative of *Gaiman's Tempest* consists of the dialogues, the manuscript of *The Tempest* and three captions that serve as meta-information that summarises the rest of the lives of the characters on the final page of the volume:

> Judith **Shakespeare** married Tom Quiney in February 1616. It was not a happy marriage.
>
> **William Shakespeare** died on April 23rd, 1616, on his birthday, from an illness said to have been contracted following an evening's drinking with Ben Jonson. He was fifty-two years old. He wrote nothing more alone, after **The Tempest**.
>
> Anne **Shakespeare** died in 1623, at the age of sixty-seven, the same year the First 'Folio' collection of her late husband's plays was published. (Gaiman, 1995–96, p. 181)

It is debatable whether these references are deep or casual, as the issue narrates the implicit baggage of the quotations; they make sense as the alleged distillations of the everyday life of Shakespeare and can be understood without the context of the original play.

170 In the same dialogue Will admits that he included a few lines of Montaigne's essays in *The Tempest*. For a detailed account of Montaigne's intertextual traces in *The Tempest*, see (Greenblatt, 2014).

Further References in The Sandman

There are fragments of Shakespeare's plays in several of the other 72 issues as well. Most of these references are ornamental quotes, as we have already seen them in Gaiman's novels:

> **A tale told by an idiot, full of sound and fury, signifying nothing.** (Gaiman, 1988–89, p. 194) and*Macbeth* [V, 5, 29–31 (2384–2386)]

> **Lafeu: They say miracles are past; and we have our pwhilosophical persons to make modern and familiar things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge when we should submit ourselves to an unknown fear.** (Gaiman, 1992–93)[171] and *All's Well That Ends Well* [II, 3, 1–6 (891–897)]

> **We are such stuff as dreams are made on, and our little life is rounded with a sleep.** (Gaiman, 1993–95) and *The Tempest* [IV, 1, 172–174 (1887–1889)]

There is one further casual quotation in which Gaiman uses the witches' recipe ("Finger of birth-strangled babe Ditch-deliver'd by a drab" from *Macbeth* [IV, 1]), explains some of its vocabulary and mixes it in with his own dialogue:

> – Are you sure it's a finger? It's very small.
> – It was a very small baby.
> – Ditch delivered?
> – *And* **birth-strangled**. *Just* like it says in the recipe. […]
> – Where's the **tiger's chaudron**?
> – What's a **chaudron**?
> – Guts. Entrails.
> – I thought it was a colour. Ah. Here it is. Bit smelly, though.
> (Gaiman, 1993–95)

This alteration is a rare exception to Gaiman's verbatim quotation strategy in the rest of the graphic novels.

Jasper Fforde played around with variants of Shakespeare's name in *TN4*. Gaiman does the same in a rather sophomoric way when Morpheus approaches Will and asks him whether he is "Will Shaxberd". In The Sandman II (Gaiman, 1989–90, p. 127). The next page shows Morpheus greeting Will by the name of "Will Shekespear". In another instance of over-zealous pseudo-authenticity, *Gaiman's Tempest* starts with "Actus Primus, Scena Prima". (Gaiman, 1995–96, p. 147). Will writes this on his manuscript; it is evident that the division into acts was posthumously added by editors. This is an understandable, and yet obvious, mistake.[172]

171 One of the volumes missing pagination, just as the two quotations from *The Sandman IX — The Kindly Ones.*
172 Gaiman: "I went out and bought every book I could find on the time period, because I didn't want to include anything that was grossly inaccurate or anachronistic; suspension of disbelief is a fragile balloon" (Bender, 1 999, p. 76).

Shakespeare in The Sandman

In contrast to Gaiman's novels, *Gaiman's Dream* and *Gaiman's Tempest* open hypertextual corridors that stay open for their whole respective issue: they are *adaptations*. In both his adaptation of *AMND* and *The Tempest*, Gaiman refrains from joining the choir of relentless bardolatry, in favour of presenting a bleak image of an overreacher in art who is a failure in life.[173] Both hypertexts are extreme cases of intertextuality as they show unaltered verbatim fragments of the hypotexts almost exclusively. In addition to the references to these two plays, *The Sandman* contains references to other plays by Shakespeare. These resemble the quotations that appeared in the novels in function and form. They are not always exactly verbatim and Gaiman described them as little extras for those who get the joke.[174]

In this examination, the use of titular references can sometimes serve as a summary of the quotation strategy of an author. Carter called her adaption of *AMND* "Overture and Incidental Music to a Midsummer Night's Dream". The story she tells is indeed an overture, a prequel to Shakespeare's play just as the title of her story adds a prequel to the original title. *Gaiman's Dream* is titled "A Midsummer Night's Dream", the unmodified title corresponds to the lack of modifications in the references he uses. The first page acknowledges the source: "Written by Neil Gaiman, with additional material taken from the play by **William Shakespeare**." This is as overt and marked as it gets. As "a text title overcodes the whole text",[175] this title advertises the form of intertextuality of the issue. The title of *Gaiman's Tempest* is "The Tempest", without any textual markers that might allude to Shakespeare. His face is all over the first pages, so the connection is obvious from the start.

In Plett's terms, the transformation from play to graphic novel is a medial substitution, as linguistic signs are turned into visual signs during the visualisation.

> Usually it is not single signifiers which are exchanged for other signifiers but themes, motifs, scenes or even moods of a pretext which take shape in a different medium. Thus it seems justified to call this kind of intertextuality *intermediality.*[176]

Any intertextual reference from a graphic novel to a drama is necessarily a case of intermediality. This form of intermediality enhances graphemic information with visual information. The two issues are instances of "manifeste"[177] intermediality: the hypotext maintains its form, i.e. drama.[178] While *Gaiman's Dream* performs the drama, *Gaiman's*

173 Although, of course, the fact that he chooses Shakespeare as the vessel of Morpheus' deal is just another bow to Shakespeare's status.
174 See Gaiman in (Bender, 1999, p. 79).
175 (Plett, 1988, p. 79).
176 (Plett, 1988, p. 20).
177 See (Wolf, 2004).
178 The distinction of a transformation the does not really transform reminds of Genette's *transposition homodiegétique.*

Tempest writes it, but the plays remain plays. Moreover, *Gaiman's Dream* is a written performance of a performance.[179] This makes the stories not only *transmodalisations intermodales*, but also, to extend the classification in (Genette, 1982), *transmodalisations intermediales*.

Gaiman's Dream is a double translation of *AMND* into a new medium (i.e. both into a stage adaption *and* a graphic novel) and the quotations comment upon the happenings off-stage. In *Gaiman's Tempest*, off-stage life makes its way into the play. To put it differently: In *Gaiman's Dream* life is illustrated by the play, and in *Gaiman's Tempest* the play is illustrated by life.

2.4.2.3 Neil Gaiman's Quotation Strategy

Hypertext	Score	Pages	Density (pp)
American Gods	4	674	0.009
Anansi Boys	11	416	0.026
Coraline	44	208	0.197
Don't Panic	7	256	0.031
Fragile Things	0	452	0
Neverwhere	14	400	0.035
Odd and the Frost Giants	0	130	0
Smoke and Mirrors	0	384	0
Stardust	4	368	0.01
The Graveyard Book	0	305	0
The Ocean at the End of the Lane	0	259	0
The Sandman I — Preludes and Nocturnes	28	240	0.116
The Sandman II — The Doll's House	32	232	0.138
The Sandman III — Dream Country	805	160	5
The Sandman IV — Season of Mists	0	192	0
The Sandman V — A Game of You	0	192	0
The Sandman VI — Fables and Reflections	0	168	0
The Sandman VII — Brief Lives	56	168	0.333
The Sandman VIII — World's End	0	168	0
The Sandman IX — The Kindly Ones	9	352	0.026
The Sandman X — The Wake	703	192	3.66
The Truth is a Cave in the Black Mountains	0	80	0
Trigger Warning	26	354	0.073
Neil Gaiman	1,743	6,350	0.274

Table 18: Referencing words in Neil Gaiman's works

179 *Gaiman's Dream* is a graphic novel, which means that it is basically a written performance, as the performance of any play is a hypertextual transmedialisation of the written text into speech and a visual stage representation. In addition to this it shows the performance of a play.

Neil Gaiman used 1,743 referencing words in his works, second in number only to Jasper Fforde. Throughout his 6,350 pages included in this examination I found more than one word referencing Shakespeare every four pages. Most of the references are concentrated in two works — *Gaiman's Dream* and *Gaiman's Tempest* — which include a fictionalised Shakespeare and fictionalisations of his characters. The quotation strategy differs massively between the graphic novels and the rest of his works, so I will discuss the two strategies separately.

I found 40 references amounting to a score of 110 referencing words in Gaiman's prose. 27 of these were meta-references; there are 9 verbatim quotations and 4 altered quotations. Only six of the prose works reference Shakespeare; most of these references serve as ornaments. As such they can be left out, ignored or overlooked by the reader without affecting his understanding of the general message of the text. The references are strictly intertextual in the excluding sense of the word, i.e. they are not hypertextual: they reference the original line without opening a connection to the play as a whole. In his prose, Gaiman uses his Shakespeare like the Oxbridge writers (except for Stephen Fry): he quotes a little Shakespeare on the by, adorning his texts with a sprinkle of the Bard's immortality. There are no discussions of Shakespeare or his plays in the prose.

The case is quite different in his graphic novels. Like Stephen Fry, Jasper Fforde or Salman Rushdie, Gaiman uses the lines to discuss them. Gaiman takes the quotations as the starting point of a serious attempt at a biographical and psychological look at the life that inspired the plays and what these plays did to that life. I found 101 references in *The Sandman*. 1,612 of the 1,659 referencing words are explicit verbatim quotations, most of them from *AMND* and *The Tempest*. This mass of verbatim quotations is unique in this examination and also unique to Neil Gaiman's quotation strategy in the graphic novels. For the record: I found no references in two of his collections of short stories (*Smoke and Mirrors* (1998)) and *Fragile Things* (2006)) nor in his young adult fiction (*The Graveyard Book* (2008), *Odd and the Frost Giants* (2010) and *The Ocean at the End of the Lane* (2013))

2.4.3 Terry Pratchett (1948–2015)

> *Please call it fantasy, by the way. Don't call it 'magical realism', that's just fantasy wearing a collar and a tie, mark-of-Cain words, words used to mean 'fantasy written by someone I was at university with'.*
>
> — Pratchett, 2014, p. 147

Terry Pratchett was Britain's bestselling living novelist until the tremendous success of *Harry Potter* (1997–2007). He has written 62 novel-length works for both adults and children and was appointed an OBE for services to literature. Among these books is a collection of Pratchett's short fiction and one of his non-fiction; nine of his novels were collaborations with other writers. As the quotation strategy applied in these col-

laborative works does not differ from the one applied in the rest of the novels, I will subsume the references found in these collaborations under Pratchett's score in order not to complicate the metrics unnecessarily.

Pratchett describes his *Discworld* novels as *post-Fantasy* Fantasy; these 41 novels make up the bulk of his work. Describing *Discworld*, Pratchett "used to think it was fantasy. Now I think it uses fantasy."[180] This 'use' of Fantasy depends heavily on intertextuality and parody; Shakespeare appears frequently among the topics parodied through references.[181]

The intertextual relations to Shakespeare's works in the four novels I will discuss next massively transcend my categories of verbatim quotations. I found implicit references on virtually every single page, be it allusions, themes, motifs, or similarities in the cast or the plot. The focus of this thesis ignores most of these references, as it was the case with Gaiman's and Fforde's intertextual icebergs.

2.4.3.1 Wyrd Sisters

Wyrd Sisters (1988)[182] is the sixth novel in the *Discworld* series and the first of a story arc that continues for almost a dozen novels. In an interview Pratchett offered that *Wyrd Sisters* has "a plot not unadjacent to that of a famous play about a Scottish king"[183] and the references I found second that. There were 205 referencing words in 46 references, although the actual number of references is difficult to count due to the Pratchett's quotation strategy. This strategy is best described with a close look at a parody of the cavern scene, *Macbeth* [IV, 1]. The original reads as follows:

> Round about the cauldron go;
> In the poison'd entrails throw.
> **Toad**, that under cold stone […]
> Fillet of a **fenny snake**,
> In the cauldron boil and bake;
> Eye of **newt** and toe of frog, […]
> All. **Double**, double toil and **trouble**;
> Fire burn and cauldron bubble. […]
> Finger of birth-strangled babe

180 (Pratchett & Kidby, 2005) The book is unpaginated.

181 One might see a parallel between Dickens and Pratchett in Chesterton's biography of the former in which he minutely describes the way Dickens was looked down upon for being not as high-brow literature as some of his critics would have wanted him to be. Cf. (Chesterton, 2007, p. xii).

182 The title *Wyrd Sisters* is an orthographically modified reference to the "weird sisters" of *Macbeth*. The witches are only called witches in the stage directions. All characters and the witches themselves refer to them as "weird sisters" (the witches in [I, 3, 131]; Lady Macbeth in [I, 5, 352]; Banquo in [II, 1, 592]; Macbeth in [III, 4, 1437] and [IV, 1, 1713]) and Pratchett uses his altered version twice.

183 Pratchett's own words in a foreword to the sequel of *Wyrd Sisters*: *Lords and Ladies*. See (Pratchett, 1992, p. v).

> Ditch-deliver'd by a drab,
> Make the gruel thick and **slab**:
> Add thereto a **tiger's chaudron**,
> For the ingredients of our cauldron.
> *Macbeth* [IV, 1, 4–34 (1552–1581)]

The scene is recontextualised into Pratchett's satirical *Discworld*, with witches which take some of Shakespeare's words too literally, misunderstand others and change the original lines to a vegetarian recipe to avoid "unnecessary cruelty":

> '**Round about the cauldron go, in the poisoned entrails throw**' […] 'There's plenty of starvin' people in Klatch who wouldn't turn their nose at them.' […] 'What happened to the **toad**?' […] 'You know Goodie was against all unnecessary cruelty. Vegetable protein is a perfectly acceptable substitute.' 'That means no **newt** or **fenny snake** either, I suppose?' 'No, Granny.' 'Or **tiger's chaudron**?' 'Here.' 'What the hell's this, excuse my Klatchian?' 'It's a **tiger's chaudron**.' […] 'Looks like any other **chaudron** to me.' (Pratchett, 1988, pp. 191–193)

A pedantic argument ridicules the sinister atmosphere: "It's all very well calling for the **eye of newt**, but do you mean Common, Spotted or Great Crested. Which **eye** anyway?" (Pratchett, 1988, p. 99)The pedantry continues: "**Slab** *and grue, yes. But it doesn't say* how **slab** *and grue.*" (Pratchett, 1988, p. 193) This part of Pratchett's quotation strategy, this *intertextual technique*, appears again and again in Pratchett's works: the original line is recontextualised into an everyday context and the friction between Shakespeare's stylised diction and an all too literal or simple reading of the lines creates a comic effect. The scene ends with "'Oh, well. **Double** hubble, stubble **trouble**, **Fire burn and cauldron bub**-' WHY isn't the **cauldron** bubbling, Magrat?'" (Pratchett, 1988, p. 192) This is a corrupted version of the refrain the witches chant thrice in the cavern scene using the same technique of parody.

Just as the opening scene of *Macbeth* sets the atmosphere for the whole play, the opening of *Wyrd Sisters* already outlines the quotation strategy of Terry Pratchett*:*

> As the cauldron bubbled an eldritch voice shrieked: "**When shall we three meet again?**" There was a pause. Finally another voice said, in far more ordinary tones: "Well, I can do next Tuesday." (Pratchett, 1988, p. 43)

This parody of *Macbeth*'s opening frames the whole novel, as it appears in the beginning and in the end:

> "**When shall we three meet again**?", she said. "Hm?" The witches looked at one another sheepishly. "I'm a bit busy next month," said Nanny. […] "Let's just leave the whole question open shall we?" (Pratchett, 1988, p. 264)

Parody through recontextualisation is applied in different ways in Pratchett's works. He uses near-verbatim quotations (a), paraphrases (b) and once repeats and permutates one single Shakespearean line as a pep talk for a group of actors (c):

> a) Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate *Sonnet 18*
>
> Before he'd left the city he'd asked Hwel for a few suitable words to say to a young lady, and he had been memorizing on the way home. […] I'd like to know if **I** could **compare** you **to a summer's day**. Because — well, June 12th was quite nice, and … Oh. You've gone … (Pratchett, 1988, p. 224)
>
> b) **If it** were **done** when 'tis done, then 'twere well **It** were **done quickly** *Macbeth* [I, 7, 1–2 (474–475)]
>
> c) '**If it**'s to be **done**, it's better if it is **done quickly**,' or something. (Pratchett, 1988, p. 113)
>
> d) How now, you secret, black, and midnight hags! *Macbeth* [IV, 1, 48 (1599)]
>
> 'What are you?'
> 'We're **hags**, Hwel!'
> 'What kind of **hags**?'
> 'We're **black and midnight hags**!' they yelled, getting into the spirit.
> 'What kind of black and midnight hags?'
> '*Evil* black and midnight hags!'
> 'Are you scheming? […] Are you **secret**? […] What-are-you?'
> 'We're scheming evil **secret black and midnight hags**!' (Pratchett, 1988, p. 222)

The person urging the actors on in (c) is a dwarf called Hwel; he is *Discworld's* incarnation of William Shakespeare. He is its greatest playwright, hired by usurpers to write a play that paints a different picture of the past in order to convince the peasants that these usurpers are the rightful heirs. That Hwel writes plays for the aristocracy that are then performed at court is only one of many (implicit) parallels between the dwarf and the Bard.

Hwel is obviously meant to be a fictionalisation of Shakespeare, and Pratchett takes good care to make his point. Hwel's theatre is called the Dysk. Upon seeing it for the first time, Hwel writes a few lines that reference one of the most common Shakespearean quotations and upends it with mundane musings on popcorn sellers:

> **All the** world's a stage, **And all** the **men and women** merely **players**: They have their exits and their entrances. *As You Like It* [II, 7, 146–150 (1037–1039)]

> **All the** Disc **is** but an Theater […] **Ane alle men and wymmen** are but **Players**. […] Sometimes they walke on. Sometimes they walke off. […] He looked at what he had written and added: *Except Those who selle popcorn.* After a while he crossed this out. (Pratchett, 1988, p. 170)

Hwel speaks and thinks in Shakespearean quotations. In the example below, Hwel has an argument with his manager, which offers three permutations of a single Shakespearean line, namely "The play's the thing" *Hamlet* [II, 2, 633–634 (1679)]:

> **The** pay'**s the thing**. (Pratchett, 1988, p. 188)
> Patronage, that was **the thing**. (Pratchett, 1988, p. 188)
> **the play's the thing** (Pratchett, 1988, p. 189)

Hwel also tinkers with manuscripts of plays that reference Shakespeare's plays: "He'd found room for the **star-crossed lovers**, the comic grave-diggers and the hunchback king. It was the cats and the roller skates that were currently giving him trouble."[184] The star-crossed lovers are, obviously, Romeo and Juliet; the comic gravediggers offer comic relief in *Hamlet* [V, 2] and the reference to Andrew Lloyd Webber's musicals is part of Pratchett's technique of parody.

Pratchett, in his usual irreverence, allows us several glimpses over the shoulder of his dwarfish Bard. A brief look into Hwel's manuscript shows a line taken directly from *Macbeth* and the writing process that came before: "KING: **Is this a** duck knife **dagger I see** behind beside in front of **before me, its** beak **handle pointing** at me **my hand**?" (Pratchett, 1988, p. 188)We get another view at the same manuscript later on: "Scene: A Drawing Room Ship at Sea Street in Pseudopolis **Blasted Moor. Enter Three Witches**…" (Pratchett, 1988, p. 195)As an encore we get to see *Richard III* [V, 3 and 4] done as a Punch-and-Judy show:

> KING: Now, I'm just going to put the crown on this bush here, and you will tell me if anyone tries to take it, won't you?
> GROUNDLINGS: Yes!
> KING: Now if I could just find my **horse**y…
> (1st assassin pops up behind rock.)
> AUDIENCE: Behind you!
> (1st assassin disappears.)
> KING: You're trying to play tricks on old Kingy, you naughty…
> There was a lot of crossing out and a large blot. (Pratchett, 1988, p. 193)

184 (Pratchett, 1988, p. 60).

Again and again the Shakespearean original is prised out of its context and presented in a ridiculing frame. Pratchett shows a struggling writer at work, not a god-like Immortal Bard who never blotted a line. This last reference is so distorted that only the general idea of a king searching for a horse alludes to Shakespeare. Still, the victim of the joke, *Richard III,* is obvious. There are many more references that contain this little verbatim re-occurrence:

> **Three witches** was good. Two wouldn't be enough, four would be too many. They could be meddling with the destinies of mankind, and everything. Lots of smoke and green light. You could do a lot with three witches. It was surprising no one had thought of it before. (Pratchett, 1988, p. 189)

That Hwel delights in the novelty of his idea stands in comic contrast to the fact that he is a parody of the writer of the play that made the concept of 'three witches' immortal.

Some of the references reappear in a shape that is constantly changing. There are two more instances where "Is this a dagger which I see before me" *Macbeth* [II, 1, 44 (612)] re-appears:

> "**Is this a dagger I see before me?**" "Um. No, my lord. It's my handkerchief, you see. You can actually tell the difference if you look closely. It doesn't have as many sharp edges." (Pratchett, 1988, p. 66)

> "**Is this a dagger I see before me?**" "Of course it's a bloody dagger. Come on, do it now." (Pratchett, 1988, p. 236)

Another line Pratchett returns to is Hamlet's "The purpose of playing […] is, to hold […] the mirror up to nature" [III, 2, 23–4 (1900–1902)]. References to Hamlet's musings on histrionics are spread all over the novel, and every one of the three witches has her chance to quote it:

> [the theatre holds] a **mirror up to** life. (Pratchett, 1988, p. 25)

> It's art, […] It wossname, holds a **mirror up to** life. (Pratchett, 1988, p. 225)

> This is Art holding a **Mirror up to** Life. That's why everything is exactly the wrong way around. (Pratchett, 1988, p. 226)

The following excerpt from one of the performances of Hwel's plays showcases a problem that arises in the description of Pratchett's quotation strategy: sometimes his modifications leave only minute traces of Shakespeare in the text:

> "Take this **dagger**, husband — you are a blade's width from the kingdom." "I dare not," […] "See, there is only **eyeless night**. Take the **dagger** now, take the kingdom tomorrow. Have a stab at it, man." Wimsloe's hand shook. "I have it, wife," he said. "**Is this a dagger I see before me?**" "Of course it's a bloody **dagger**. Come on, do it now. The weak deserve no mercy. We'll say he fell down the stairs." (Pratchett, 1988, p. 230)

The "eyeless night" could be a reference to the same phrase in *King John* [V, 6, 2592][185], but the distinction between quotations and mere idiomatic English is not always clear in this novel. The rightful heir to the throne is told to "avenge the terror of [his] father's death". The collocation "father's death" appears 8 times in *Hamlet:* "my father's death" is used by Laertes once, thrice by Hamlet himself; "his father's death", "your father's death", and "your dear father's death," is used by Claudius and Gertrude once speaks of "her father's death".[186] This could be a reference, but it could just as well be a consequence of the fact that someone's father died in *Wyrd Sisters*, which is why I did not count it as a reference. This problem is not restricted to this novel, of course, but a general intricacy of my approach to spotting and categorising references.

There are further verbatim references and even more implicit references, but I wanted to concentrate on a selection that suffices to paint a clear picture of Pratchett's quotation strategy. Just as Fforde's *TN4* or *Gaiman's Dream*, *Wyrd Sisters* is an encyclopaedia of the possibilities of Shakespearean Intertextuality. The techniques outlined here are used all over Pratchett's other works. Let us take a concluding look at the scope of the references: *Wyrd Sisters* quotes 17 of *Macbeth*'s 29 scenes. In addition to these, I found quotations from *Henry V*, *Hamlet*, *As You Like It*, *Romeo and Juliet*, *The Merry Wives of Windsor* and *King Lear* and implicit and explicit meta-references to further plays.

2.4.3.2 Lords and Ladies

Lords and Ladies (1992) is a sequel to *Wyrd Sisters*. The novel contains 13 references with a score of 36 referencing words. I found only one longer quotation; most of the references to Shakespeare are implicit parallels between the plots and the casts. The few verbatim references are concentrated in the description of a play-within-the-novel, which is performed at the wedding of a royal couple on Midsummer Night's Eve. A hint towards the source of the intertextual references can be found on the frontcover: "There's no time for dreaming on *this* **Midsummer Night**."

Hwel, Pratchett's fictionalisaton of Shakespeare, wrote a play that is "all about some **mechanical** […] **rude** buggers makin' a pig's ear out of doin' a play about a bunch of Lords and Ladies". (Pratchett, 1992, p. 274) The rehearsals and the performance of the

185 The Folger Shakespeare reads "endless night".
186 Only six further plays contain the collocation, and only two more than once; there are five occurrences in *Richard III* and two in *Henry VI, Part III*.

play are a re-staging of *Pyramus and Thisbe,* the play-within-the-play in *AMND*. Pratchett, true to his quotation strategy, rewrites and alters it to parodic effect with just the tiniest verbatim hints to the original "crew of patches, rude mechanicals" *AMND* [III, 2, 9 (1039)]:

> "Good morrow, brothers, and wherehap do we whist this merry day?"
> said Carter the baker. […]
> "You on some kind of medication or what?" said Weaver the thatcher.
> "Just trying to enter into the spirit of the thing," said Carter.
> "That's how **rude mechanicals** talk."
> "Who're **rude mechanicals**?" said Baker the weaver.
> "They're the same as Comic Artisans. […] They're us."
> "And we're **rude mechanicals** as well?" (Pratchett, 1992, p. 166)

At the very end of the novel, Hwel turns up and writes down the story of the performance of the play:

> But he left out all the bits that wouldn't fit on a stage, or were too expensive, or which he didn't believe. In any case, he called it **The Taming of the** Vole [A vole is a small animal, somewhat similar to a **shrew**. footnote] because no one would be interested in a play called Things that Happened on **A Midsummer Night**. (Pratchett, 1992, p. 374)

Here we see two types of intertextuality: on the one hand Pratchett plays around with altering titles of Shakespeare's plays, which is something we have seen in the works of Rushdie and Fry. On the other hand we see another Fantasist musing on a possible inspiration for *AMND*. This one play is a central aim of a sort of pseudo-explanatory intertextuality that Gaiman and Pratchett in particular return to repeatedly.

Pratchett re-uses some quotations in different versions throughout several novels.[187] One of them is a longer verbatim quotation already used in *Wyrd Sisters*, which returns to the opening line of *Macbeth:*

> **When shall we**…two…**meet again**? (Pratchett, 1992, p. 81)
> They can **put a girdle round the** world **in forty minutes**. (Pratchett, 1992, p. 293)

The second line is a near-verbatim quotation of "I'll **put a girdle round** about **the** earth **in forty minutes".** *AMND* [II, 1, 547] This reference will reappear in a later novel. These are the only quotations in *Lords and Ladies*, and one of them is altered for comic effect, the other is just modified to fit the narrative, true to Pratchett's quotation strategy.

187 We will see more of this running gag in the discussion of the rest of the novels in section 2.4.3.5. These repetitions will become a problem later on, see section 3.3.2.4.

2.4.3.3 The Science of Discworld I–IV

Pratchett collaborated with Ian Stewart and Jack Cohen on four books that mix fiction and non-fiction, in this case popular science. This series goes by the title *The Science of Discworld* and contains references to Shakespeare and even Shakespeare himself as the key to mankind's survival. In the first part, *The Science of Discworld* (1999), [188]references to Shakespeare are scarce: Rosencrantz and Guildenstern appear as stand-ins for the twin paradox:

> Suppose that **Rosencrantz** and **Guildenstern** are born on Earth on the same day. **Rosencrantz** stays there all his life, while **Guildenstern** travels away at nearly lightspeed, and then turns round and comes home again. Because of time dilation, only one year (say) has passed for **Guildenstern**, whereas 40 have gone by for **Rosencrantz**. So **Guildenstern** is now 39 years younger than his twin brother. (Pratchett, et al., 2003, p. 87)

These casual references to the characters are repeated verbatim in the sequel, *The Science of Discworld III: Darwin's Watch* (Pratchett, et al., 2005, p. 98). While this is merely ornamental, the series has some serious intertextuality coming up in the next part.

The second part of the series has a painting of Shakespeare on the cover and quite some of his words on the pages underneath. *The Globe* comprises a novella in 16 chapters alternating with just as many chapters of non-fiction.[189] Every chapter that progresses the story is followed by a slightly longer scholarly comment. The pivotal character at the heart of the novella is, who would have thought, William Shakespeare. With 381 referencing words, this is Pratchett's highest scoring book.

The novel begins with three quotations from *AMND*. In the first one, the Fairies sing their Queen to sleep with "a charm to ward off evils":[190]

> **You spotted snakes with double tongue,**
> thorny hedgehogs, be not seen;
> newts and blind-worms, do no wrong,
> come not near our fairy queen.
> (Pratchett, et al., 2003, p. 1) and *AMND* [II, 2, 9–12 (659–662)]

The second quote is from closer to the end of that play, namely the biggest part of Bottom's speech on waking up:

188 This book will henceforth be referred to as *The Globe*.
189 "the structure of *The Science of Discworld 2: The Globe* becomes very self-referential. […] the science story is presented as a series of Very Large Footnotes to the fantasy story" (Pratchett, et al., 2003, p. 32).
190 (Shakespeare, 1994, p. 202).

> **I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream. Methought I was — there is no man can tell what. Methought I was, and methought I had, but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.**
> (Pratchett, et al., 2003, p. 1) and *AMND* [IV, 1, 214–223 (1767–1776)]

By contrast to the first quotation, this quotation is in prose, just as the original. After one blank line, we see Hippolyta's comment on the play of the mechanicals:

> **This is the silliest stuff that ever I heard.** *AMND* [V, 1, 223 (2055)]

As it is set, this comment must be read as a comment on the speech that came before it. Another function of the references is that they set up an intertextual connection to *AMND* that will remain open until the end of the book. These three references are the only explicit verbatim quotations in Pratchett's *œuvre*. This first page holds a fourth quote, but this is taken from a fictive play by a fictive playwright who is a sort of anti-Shakespeare. He goes by the name of Arthur J. Nightingale, and has written his own version of *Macbeth,* an excerpt of which is quoted:

> I'm nae listening to them! They've got warts! Arthur J. Nightingale *The Short Comedy of* **Macbeth**

This could be called an instance of pseudo-intertextuality, as Arthur J. Nightingale and his play only exist in the fictive context of the *Discworld* novels. Note that in this last reference Pratchett turns *Macbeth* into *The Short Comedy of Macbeth*, making light of a dark story through parody.

In the climactic assembly of verbatim quotes followed by a parody, Pratchett remains true to his pattern of prising pieces of Shakespeare out of its context and thus producing a comic effect. As fits a book on Elizabethan drama, the first page ends with an "Apology: this book is a true account of events in the life of **William Shakespeare**, but only for a given value of 'true'". This tongue-in-cheek apology could be interpreted as an awareness of the fact that only little is truly known about Shakespeare.

Like a number of other writers before him, Pratchett attempts to fill some of the gaps in the Bard's biography, but not enough: In this book the Bard becomes the one and only instrument with which mankind can be saved. The problem is as follows: a meteor will eradicate humanity if is not (technologically) advanced enough to make it off the planet in time. The world is in desperate need of inspiration to develop faster. The biggest inspirational force on the planet, i.e. Shakespeare, is missing, and Arthur J. Nightingale does not have what it takes to inspire humanity. As it was with the *Wyrd*

Sisters and *Lords and Ladies*, *The Globe* is not content with referencing one or two of Shakespeare's plays: the text also refers to the writing of the text, most of its quotations come from, i.e. *AMND*.

Eventually, a group of wizards manage to create a timeline in which Shakespeare exists. During a night of heavy drinking, they give him the inspiration to write his best plays:

> So, then, […] we didn't tell **Will** all that stuff? […] you kept saying "Here's a good one, I bet you can use this" and you told him about those **witches** up in Lancre and how they got the new king on the throne, and that time the elves broke through, and how the Selachii and the Venturi families are always fighting (Pratchett, et al., 2003, p. 321)

As all Fantasists in this group of writers do, Pratchett explores the possible inspirations and originations of the plays and provides a rather bizarre genealogy: Shakespeare got his plays from drunk wizards from a parallel universe. His *AMND* is merely a garbled version of a performance of another *AMND* written down from memory by the wizards who watched it.

Quite some of the references can be found in the titles of the chapters or the book's title itself: *The Globe* refers to The Globe Theatre. Chapter 23 is subtitled "**Paragon of Animals**", which is a quote from *Hamlet* [II, 2, 331 (1401)]. Chapter 25 is a parody of the same line: "**Paragon of** Vegetables". Chapter 29 is called "**All the Globe's a Theatre**", which is an altered reference to *As You Like It* [II, 7, 146 (1037)]: "All the world's a stage."[191] *The Globe* also contains a performance of *AMND*. As in *Wyrd Sisters* and *Lords and Ladies*, we only get a description of the performance told by a spectator:

> 'The bit with the queen and the man with the asses ears was good,' […] 'And the wall bit, too. When the man said "**he is no crescent, and his horns are invisible within the circumference**" I nearly widdled my breeches. I like a good joke, me.' (Pratchett, et al., 2003, p. 338)

Taken out of its context — Theseus animadverting the impersonation of the moon — this line is comically unintelligible. Pratchett goes on to return to "I'll put a girdle round about the earth In forty minutes". *AMND* [II, 1, 181–182 (547)]:

> 'Yeah, I think they could cut out the chase sequence, though,' said Coster. 'And frankly I don't think you could get a **girdle** that big.'(Pratchett, et al., 2003, p. 338)

> 'Purely out of interest … can any of *us* put a **girdle around the Earth in** three **minutes**?'
> 'That would be a very big **girdle**.' (Pratchett, et al., 2003, p. 318)

191 This could also be an extra-fictional pun to the inscription on the Globe in London: Totus Mundus Agit Histrionem, a verbatim translation of which would be 'All the world is acting in a theatre.'

Pratchett adheres to his quotation strategy of exposing quotations to ridicule by recontextualising them: during a performance of *The Hunchback King*, a member of the audience throws peanuts at the actors, prompting the following line: "**Now is the** december **of our discontent** — *I want whichever bastard is doing that to stop right now!*" (Pratchett, et al., 2003, p. 252)This is an altered quotation of the first line of *Richard III*; the original 'winter' is replaced by 'december'.

The Globe is the only book in Pratchett's *œuvre* that includes discussions of Shakespeare's plays. While *Wyrd Sisters* and *Lords and Ladies* portray performances of fictionalised plays, written by Hwel, the characters of the novella in *The Globe* discuss the Shakespearean originals:

> **'You spotted snakes** […] It's all here,' he said. 'Some rather bad jokes, some unbelievable confusions, everything.' (Pratchett, et al., 2003, p. 322) *AMND* [II, 2, 9–12 (658–659)]
>
> 'What a piece of work I, er, this is awful handwriting…' […] 'How noble in reason … how infinite in faculty … in form and moving, how express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world, the paragon of animals' (Pratchett, et al., 2003, p. 322) *Hamlet* [II, 2, 327–331 (1397–1401)][192]
>
> I read the **Comedy of Errors** last night […] And I could see the error right there. There wasn't any comedy. Thank gods for directors. (Pratchett, et al., 2003, p. 334)

The reviews of the commentators are devoid of any bardolatry. They read the texts without their cultural baggage and the respectful benevolence Shakespeare is usually treated with. This irreverence is central to Pratchett's quotation strategy. The books in the *Science of Discworld* series are the only texts in Pratchett's *œuvre* that contain explicit verbatim quotations; they also include almost all of Pratchett's meta-references. His quotation strategy outside the series focuses on altered quotes.

2.4.3.4 Unseen Academicals

Unseen Academicals (2009) contains three altered and two verbatim quotes that are swimming in parallels and implicit references to *Romeo and Juliet.* The score of 23 does not do credit to the net of implicit references that unfolds during the novel. Despite the many indicators for an intertextual relation between the novel and the play, I did not count Juliet's name as a character reference. The 248 occurrences would place the novel's score in the top 3 % of the whole qualitative examination, which would not reflect the actual level of *verbatim* intertextuality.

192 Pratchett's source was obviously not *The Arden Shakespeare*, which omits the "a" between "what" and "piece", in his second (Shakespeare, 1995, p. 253) and third (Shakespeare, 2006, p. 257) series editions of *Hamlet.* The *OSS* includes the "a". The *Folger Digital Shakespeare* offers the "a" in parentheses, stating that the word is "text from the Folio not found in the Second Quarto". See https://www.folgerdigitaltexts.org/?chapter=5&play=Ham&loc=line-2.2.316

In few cases, the implicit references are accompanied by a short verbatim quote, that makes the intertextual connection absolutely certain:

> It's all kinda long words. Lovely curly writing, though. There's a bit here saying that I look like **a summer's day.** […] It read as though someone had turned on the poetry-tap and then absent-mindedly gone on holiday. (Pratchett, 2009, p. 247)

Only the three marked words count towards the score of the novel, although the rest is an implicit summary of Sonnet 18.

As we have seen in the other novels, Pratchett tends to alter his quotations. He often keeps close to the original, but changes little details to make it fit into the context of the novel:

> There are more things in heaven and earth, Horatio, **Than are** dreamt **of in** your philosophy. *Hamlet* [I, 5, 187–188 (919–920)]

> There are more things in Heaven and Disc **Than are** dreamed **of in** our philosophies. (Pratchett, 2009, p. 167)

The quotation from *Hamlet* we just saw is only altered slightly. At the other end of the spectrum of lexical replication this novel contains one of the most heavily altered quotes that still counted as a quotation:

> Hath **not** a Jew **eyes**? hath **not** a Jew hands, organs, dimensions, senses, affections, passions? *The Merchant of Venice* [III, 1, 57–59 (1293–1294)]

> Yes, you are right, I am an orc, but doesn't an orc have **eyes**? **Doesn't** an orc have ears? **Doesn't** an orc have arms and legs? (Pratchett, 2009, p. 380)

Despite only sharing two verbatim words, "doesn't" and "eyes," the parallel syntax and semantic similarity gives Shylock's original away. Pratchett sticks to this quotation strategy in the rest of the novels that contain references. This shows a quotation strategy that is quite different from all the other writers in this examination; the references are almost exclusively casual and modified to an extent that they blend in with the rest of the prose. While Gaiman shouts his sources at the reader, Pratchett mumbles them, if he mentions them at all.

2.4.3.5 Shakespeare in the Rest of Pratchett's Novels

41 of Pratchett's novels are set in *Discworld*, a fictional world carried on the back of a turtle that includes its own fictionalised version of Shakespeare, Hwel. For this reason, general references to the Bard — outside the *The Science of Discworld* series, which is partially set in our, 'real' world — do not appear in the *Discworld* novels. If Pratchett references Shakespeare's name, he does so in the novels that are set outside the series:

> Scroopism
> Many people know about Thomas Bowdler, who published an edition of **Shakespeare's** works with all the offensive bits cut out. Few remember Male Infant Scroop, who had an overwhelming urge to add rude bits to books and songs not originally intended to contain any. (Pratchett, 2012, p. 309)

> Take the word plagiarize. I know what it means. You know what it means. […] But I have seen it repeatedly used as a synonym for 'research', 'parody' and 'reference', as in 'Wyrd Sisters was plagiarized from **Shakespeare'**. That was a book of mine and, yes, well, it certainly does add to the enjoyment if you've heard of a certain **Scottish play** (Pratchett, 2014, p. 109)

> to instil in you a love of words and the way they can be used […] you will come with me […] to see the new production of **William Shakespeare's Julius Caesar** (Pratchett, 2012, p. 244)

Note that only the first of these references uses the reference to comic effect. Outside of *Discworld*'s constant stream of satire, Pratchett's tone is often more serious. This change in tone also changes the use of his intertextual references.

In *Dodger*, a novel set in Dicken's London, we find a very rare instance of a deep reference to two plays. When the protagonist falls in love, the situation is described as "a rather unusual **Romeo and Juliet**. […] but as a practical woman, I think we will also need a dash of **Twelfth Night**". (Pratchett, 2012, p. 287) In order to penetrate the meaning of these titular references, a basic understanding of the plots is necessary. *Romeo and Juliet* is a story of instant, irrational love while in *Twelfth Night* the true lovers can only find together through subterfuge, cross-dressing and cunning.

The titular references in the other *Discworld* novels are altered and casual: *Monstrous Regiment* mentions a case of "mistaken identities. **Much ado**, in fact, **about nothing**." (Pratchett, 2003, p. 441) Pratchett returns to altered and wholly invented titles in his collaboration with Neil Gaiman, *Good Omens*:

> By a stroke of rare good fortune they had obtained one of the famed 'Lost Quartos' — the three **Shakespeare** plays never reissued in the Folio edition, and now totally lost to scholars and playgoers. Only their names have come down to us. This one was **Shakespeare's** earliest play, *The Comedie of Robin Hoode*, or, *The Forest of Sherwoode*. [footnote: The other two are *The Trapping of the Mouse*, and *Golde Diggers of 1589*.] (Pratchett & Gaiman, 1990, p. 51)

Most of the quotations I found were hidden in the other *Discworld* novels, with different levels of modification:

> **The first thing we do**, let's **kill all the** lawyers. *King Henry VI, Part II* [IV, 2, 75 (2379)]

> **the first thing we**'ll **do**, we'll **kill all the** priests! (Pratchett, 1992, p. 233)

Pratchett uses the exact same technique we have already seen in *Wyrd Sisters;* he paraphrases the references to make them fit the narrative context and the style of the novels. Another heavily modified example of this returns to one of the intertextual evergreens of *Twelfth Night:*

> **Some are born** great, **some achieve** greatness, and some have greatness **thrust upon 'em**. *Twelfth Night* [II, 5, 149–150 (1166–1168)]
>
> **Some** people **are born** to command. **Some** people **achieve** command. **And** others **have** command **thrust upon them**, and the sergeant was now included in this category and not very happy about it. (Pratchett, 1989, p. 191)

Pratchett returns to some quotations again and again over the course of his novels. *Maskerade* is a sequel to *Wyrd Sisters* and *Lords and Ladies* and starts and ends with a parody of the opening lines of *Macbeth,* just like *Wyrd Sisters:*

> An eldritch voice shrieked: '**When shall we** … two … **meet again**?' Thunder rolled. A rather more ordinary voice said: 'What'd you go and shout that for? You made me go and drop my toast in the fire.' (Pratchett, 1995, p. 9)
>
> '**When shall we three meet again**?' 'We haven't met once, yet.' 'O'course we have. I've personally known you for at least —' 'I mean **we Three** haven't Met. You know … officially…' 'All right … **When shall we three meet**?' 'We're already here.' 'All right. **When shall** —' 'Just shut up and get out the marshmallows.' (Pratchett, 1995, p. 380)

There are other references that Pratchett returns to. References to an oft-quoted couplet spoken by Macbeth in [IV, 1, 44 (1594)] appear in three different novels:

> He didn't turn to look at them. **By the pricking of** his kidneys he knew this would not be an exemplary career move. (Pratchett, 1996, p. 57)
>
> **By the pricking of my thumbs, something wicked this way comes**, she thought as she stared into the night-time gloom. **By the** stinking **of my** nose, **something** evil **this way** goes, she added, to stop herself gibbering as she scanned the distant hedge for movement. (Pratchett, 2010, p. 316)
>
> How in the world did you know that? […] **By the pricking of my thumbs** […] I've got very odd **thumbs**, if it comes to **pricking**. (Pratchett, 1999, p. 200)

All these references expand upon the original lines, comment on them, recontextualise them. This an essential part of Pratchettian parody; parts of a line are quoted and finished with an alteration for comic effect:

> **If music** be **the food of love**, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. *Twelfth Night* [I, 1, 2–4]
>
> Nanny enjoyed music, as well**. If music** were **the food of love**, she was game for sonata and chips at any time. (Pratchett, 1995, p. 187)

> Shall I **compare** thee **to a summer's day**? Thou art more lovely and more temperate. *Sonnet 18*
>
> if Mort ever **compared** a girl **to a summer's day**, it would be followed by a thoughtful explanation of what day he had in mind and whether it was raining at the time. (Pratchett, 1987, p. 189)

Pratchett takes this technique so far that a few referencing words suffice to establish a connection, upon which he improvises his satire:

> **We few, we happy few,** we band of brothers *Henry V* [IV, 3, 62 (2295)]

> Step over this line, with your massive axes and huge morningstars and heavy, heavy spiked clubs, and **we few, we happy few,** who stand here with our wooden truncheons, we'll … we'll … well, you just better not step over the line, okay? (Pratchett, 2005, p. 192)

These further novels contain 32 meta-references, 14 altered quotes, 4 near-verbatim and 10 verbatim quotes. The dominance of altered quotes turns out to be a feature of Pratchett's overall quotation strategy. Unlike other writers, who adorn their text with Shakespeare's laurels and want them to be visible, Pratchett hides his references in plain sight.

Pratchett's intertextual involvement with Shakespeare started with *Mort*, the third book of the *Discworld* series, published in 1987. One of the main characters falls into a "litany on **star-crossed** love," *Romeo and Juliet* [Prologue, 6], which sounds like *Romeo and Juliet* with inversed genders:

> and then she thought he was dead, and she killed herself and then he woke up and so he did kill himself (Pratchett, 1987, p. 110)

There are dozens of these implicit references spread across the other novels, but even though the source of the reference may seem obvious, it is somewhere between fiendishly difficult and impossible to tell them apart from non-references, as some Shakespearean plots and themes are universally applicable.

2.4.3.6 Terry Pratchett's Quotation Strategy

Of the 62 books Pratchett wrote in his lifetime, 29 reference Shakespeare. He wrote 52 novels, 3 collaborative novels, 4 collaborative books mixing fiction and non-fiction, 1 short story collection, 1 collection of non-fiction and 1 reference book. Pratchett's novels feature plays-in-the-novel, incarnations and parodies of Shakespeare himself and references to Shakespearean plays in abundance. I found 230 references with a score of

939 referencing words in Pratchett's 21,630 pages. The 102 quotations (45 are verbatim but mostly short, 40 are altered and 17 are near-verbatim) make up 44 % the references. Pratchett is the only high-scoring writer (score > 800) in whose novels I found this high a ratio of quotations to meta-references. Gaiman uses an even more extreme version of this quotation-heavy strategy in his graphic novels, but only there.

Hypertext	Score	Pages	Density (pp)
A Blink of the Screen	2	320	0.006
A Slip of the Keyboard	3	337	0.009
Bromeliad I: Truckers	0	228	0
Bromeliad II: Diggers	0	228	0
Bromeliad III: Wings	0	228	0
Discworld 01: The Colour of Magic	0	293	0
Discworld 02: The Light Fantastic	0	293	0
Discworld 03: Equal Rites	0	277	0
Discworld 04: Mort	11	269	0.041
Discworld 05: Sourcery	0	289	0
Discworld 06: Wyrd Sisters	205	305	0.67
Discworld 07: Pyramids	0	321	0
Discworld 08: Guards, Guards	14	353	0.039
Discworld 09: Eric	0	149	0
Discworld 10: Moving Pictures	2	421	0.005
Discworld 11: Reaper Man	0	305	0
Discworld 12: Witches Abroad	0	305	0
Discworld 13: Small Gods	8	347	0.023
Discworld 14: Lords and Ladies	36	337	0.11
Discworld 15: Men at Arms	0	363	0
Discworld 16: Soul Music	0	387	0
Discworld 17: Interesting Times	0	353	0
Discworld 18: Maskerade	26	321	0.081
Discworld 19: Feet of Clay	0	405	0
Discworld 20: Hogfather	4	421	0.01
Discworld 21: Jingo	0	387	0
Discworld 22: The Last Continent	0	404	0
Discworld 23: Carpe Jugulum	8	421	0.019
Discworld 24: The Fifth Elephant	8	469	0.017
Discworld 25: The Truth	0	372	0
Discworld 26: Thief of Time	0	388	0
Discworld 27: The Last Hero	0	176	0
Discworld 28: The Amazing Maurice …	8	292	0.027
Discworld 29: Night Watch	5	362	0.014

Hypertext	Score	Pages	Density (pp)
Discworld 30: The Wee Free Men	0	404	0
Discworld 31: Monstrous Regiment	4	380	0.01
Discworld 32: A Hat Full of Sky	4	298	0.013
Discworld 33: Going Postal	0	484	0
Discworld 34: Thud	6	453	0.01
Discworld 35: Wintersmith	0	388	0
Discworld 36: Making Money	0	458	0
Discworld 37: Unseen Academicals	23	533	0.043
Discworld 38: I Shall Wear Midnight	20	434	0.046
Discworld 39: Snuff	0	423	0
Discworld 40: Raising Steam	0	386	0
Discworld 41: The Shepherd's Crown	18	336	0.054
Dodger	27	418	0.064
Johnny Maxwell 1 — Only You Can Save Mankind	0	242	0
Johnny Maxwell 2 — Johnny and the Dead	2	228	0.008
Johnny Maxwell 3 — Johnny and the Bomb	3	260	0.011
Nation	7	436	0.016
Strata	0	288	0
The Carpet People	0	290	0
The Dark Side of the Sun	8	244	0.033
The Long Earth	8	357	0.022
The Long War	0	533	0
The New Discworld Companion	4	288	0.08
The Science of Discworld	7	434	0.016
The Science of Discworld II: The Globe	381	368	1
The Science of Discworld III: Darwin's Watch	13	354	0.037
The Science of Discworld IV: Judgement Day	48	354	0.135
Pratchett, Terry and Neil Gaiman — *Good Omens*	13	433	0.03
Terry Pratchett	939	21,630	0.043

Table 19: Referencing words in Terry Pratchett's works

Pratchett's approach to Shakespeare is parody, which "is a very elastic term". (Kitchen, 1931, p. xxii) As I need an inclusive term to cover the various forms of Pratchettian parody, this suits me fine. Genette quotes Suidas when defining parody: to take the verses of a tragedy and make a comedy out of them. (Genette, 1993, p. 26) This pinpoints a characteristic of Pratchett's approach to Shakespeare. Furthermore, I follow Genette in understanding parody as not necessarily malicious or harmful in intent. Parody is the most common form of intertextuality.[193] Actually, any text that is a parody implicitly

193 (Kuester, 2004, p. 492) Plett also distinguishes two forms of parody: a negative, mocking form and an affirmative form of parody. Pratchett's parody tends to the affirmative kind. Cf. (Plett, 1988, p. 20).

requires a hypotext, as the parody can only be understood in connection with the text it alludes to. Pratchettian parody manifests itself in three distinct forms.

The first form of Pratchettian parody is a form of *alteration*: Many of the references are spoken by a character that heard them and does not have an accurate recollection of what was said precisely, just like someone trying to remember a line from a play he once saw.[194] In *Wyrd Sisters,* the usurping Duke, not listening to his wife's ranting, tries to retrace the conversation he just abstained from. He thinks: "There had been something about him being half a man, and … **infirm** on **purpose**?" (Pratchett, 1988, p. 17). What the Duchess most probably said was "Infirm of purpose", Lady Macbeth's reproach towards her husband in *Macbeth* [II, 2, 68 (714)]. Another example is the meeting of the Queen of Faeries and her husband in *Lords and Ladies.* He is reported to greet her with "something about meeting **by moonlight**" (Pratchett, 1992, p. 343) which is an allusion to the first words Titania and Oberon exchange in *AMND*. The original line is presented through a mediator whose reference is second-hand, which leads to a distortion of the line. This sort of references is concentrated in *Wyrd Sisters*, *Lords and Ladies* and *The Globe.*

A second form of Pratchettian parody is so homogeneous that it blends in with the rest of the text, becoming almost invisible. Several words change in order to accommodate the quote to its new surroundings. For this reason, they are easily missed. Let me offer some examples from *Lords and Ladies* (Pratchett, 1992):

- Pratchett describes Nanny, one of the witches, as someone who "never did any housework herself, but she was the cause of housework in other people". (Pratchett, 1992, p. 18) This is a parody of King Henry IV, Part 2 [I, 2, 9–11 (284–285)] where Falstaff says: "I am not only witty in myself, but the cause that wit is in other men."
- A speaker tells his audience to "imitate the action of the Lancre Reciprocating Fox and stiffen some sinews while leaving them flexible enough". (Pratchett, 1992, p. 321) This excerpt is an allusion to the St. Crispin's speech, from King Henry V [III, 1, 7–8 (1097–1098)]: "Then imitate the action of the tiger; stiffen the sinews, summon up the blood."
- "Some people are born to kingship. Some achieve kingship, or at least Arch-Generalissimo-Father-of-His-Countryship. But Verence had kingship thrust upon him." (Pratchett, 1992, p. 21)This is a parody of Twelfth Night [II, 5, 149–150 (1166–1168)], where Malvolio reads in a letter: "some are born great, some achieve greatness, and some have greatness thrust upon 'em."

194 Sylvia Wright called this a *mondegreen* in her essay "The Lady Mondegreen" (Wright, 1957).

- The antropomorphic figure of Death says "I like to think I am a picker-up of unconsidered trifles." (Pratchett, 1992, p. 34) Pratchett picks the line up later on, describing Nanny's communist approach to property: "Nanny Ogg was also a great picker-up of unconsidered trifles." (Pratchett, 1992, p. 363) In the The Winter's Tale [IV, 3, 26 (1749)] Autolycus describes himself as "a snapper-up of unconsidered trifles".

In these four examples Pratchett takes the original line, changes it slightly, and puts it into another context, thus creating interferences that have a comic effect. The references are all unmarked and modified, and therefore belong to a form of intertextuality Genette subsumed under *allusion*.

In his third kind of parodies Pratchett takes a line and quotes it more or less accurately. Then he exposes the quotation to parody by putting it in a context that understands it either too literally, or not at all:

> "**Something comes**," [Granny] said. Can you tell **by the pricking of** your **thumbs**?" said Magrat earnestly. Magrat had learned a lot about witchcraft from books. "**The pricking of my** ears," said Granny. Old goodie Whemper had been an excellent witch in her way, but far too *fanciful.* (Pratchett, 1988, p. 22)

These scenes wonderfully portray Pratchett's way of playing with Shakespeare's words: he pries them out of their context – an Elizabethan drama that is 400 years old and had a sophisticated notion of presenting speech different from the realism we might be used to – and contrasts them with mundane contexts. According to Genette this is the most elegant parody, due to its efficiency: "La parodie la plus élégante, parce que la plus économique, n'est donc rien d'autre qu'une citation détournée de son sens, ou simplement de son contexte et de son niveau de dignité." (Genette, 1982, p. 24)

For the record: I found no references in *Johnny Maxwell 1 — Only You Can Save Mankind, Johnny and the Bomb, Pyramids, Small Gods, Snuff, Soul Music, Sourcery, Strata, The Bromeliade 1 — Truckers, The Bromeliad 2 — Diggers, The Bromeliad 3 — Wings, The Carpet People, The Colour of Magic, The Last Hero, The Light Fantastic, The Truth, The Wee Free Man, Thief of Time, Wintersmith* and *Witches Abroad*. There were 6 references I overlooked which the quantitative search revealed, these were included in this part. These references are discussed in detail in section 3.3.2.2.

2.4.4 Results and Quotation Strategies in Contemporary Fantasy

> *Recent Discworld books have spun on such concerns as the nature of belief, politics and even of journalistic freedom, but put in one lousy dragon and they call you a fantasy writer.*
>
> — Pratchett, 2014, p. 17

Author	References	Score	Pages	Density
Jasper Fforde	903	1,862	5,586	0.333
Neil Gaiman	141	1,743	6,350	0.274
Terry Pratchett	230	939	21,630	0.043
Fantasists	1,274	4,544	33,566	0.134

Table 20: Referencing words in the works of the Contemporary Fantasists

Shakespearean Intertextuality is legion in these writers of Contemporary Fantasy Literature. All three writers reference and fictionalise Shakespeare. They delight in adorning their texts with Shakespearean lines, motifs, plots and characters and discuss the plays and their provenance. I will now try to outline the similarities and differences of the traces, clusters and streams of Shakespearean Intertextuality in the works of Fforde, Gaiman and Pratchett.

There is a clear distinction between Gaiman's use of Shakespeare's words and the ways in which Fforde and Pratchett approach the Bard. The respective quotation strategies of the Fantasists can be seen in the use of their titular references: Fforde plays around with the titles of Shakespeare's plays, remixes them while making their author explicit. Shakespearean titles in Pratchett's novels are also altered, but implicit, as most of his references to Shakespeare are. Gaiman's titular references are verbatim, explicit and thus very overt references to Shakespeare, just as the intertextuality in his graphic novels is of the most verbatim and obvious kind.

A marriage of high and low brow is typical of all the Fantasists' quotation strategies: characters or lines are presented out of context and exposed to everyday pragmatism. This happens a little in *Gaiman's Tempest*, a lot in Fforde's novels and almost all the time in Pratchett's works. Of all writers examined for this thesis, the latter two use their Shakespeare to the fullest: they use verbatim (Fforde) or heavily altered quotations (Pratchett), they let Shakespeare's *dramatis personæ* appear in their novels, they incorporate Shakespeare as a character, touch on the Shakespearean authorship controversy, rewrite the plot of several plays, invent new ones, resurrect lost plays and invent a genealogy for Shakespeare's plays. Fforde goes even further than Pratchett does, especially when it comes to the inclusion of full characters into the *Thursday Next* Series. Gaiman's hypertexts are different from those of the other two in that they do not transform their hypotexts but try to present them without distorting them for comic effect. *A Midsummer Night's Dream* and *The Tempest* are quoted, but hardly ever modified, and always treated with a respectful distance that is sometimes absent in the quotation strategy of Fforde and nonexistent in Pratchett's. Except for the few passages where several lines from a Shakespearean manuscript are read aloud and thus explicit, Pratchett's quotes are all unmarked.

There are endless parallels between the ways in which the Fantasists used their Shakespeare. Pratchett and Gaiman wrote re-tellings of *Macbeth* (*Wyrd Sisters*) and *AMND* (*Lords and Ladies*, *The Globe*, *Gaiman's Dream*) and *The Tempest* (*Gaiman's Tem-*

pest) in the form of *plays-within-the-novel.* All of these take some lines, some of the cast and most of the plot, fill some gaps, and create a new text. Neither of the novels in question are *complete hypertexts*. They are *selective hypertexts* of Shakespearean plays — parts of the play are present in parts of the novels. *The Globe* portrayed both the creation and the performance of *AMND*. With *Lords and Ladies*, Pratchett depicted a staging of *AMND*, just as Gaiman did in *Gaiman's Dream*. In *The Sandman* Morpheus commissioned *AMND* because he wanted the Elves to be remembered by mankind, and never forgotten. The expectation that this one play could have such an effect is shared by Pratchett, as in *The Globe* he has Will write just that same play as a literary monument to the faeries. In all three of the hypertexts the performance of *AMND* is watched by its *dramatis personæ*. In *The Globe* and *Gaiman's Dream* Titania takes this as an opportunity to comment on her representation.

All three writers include fictionalised incarnations of Shakespeare in their works. They do so in two different ways: biography and parody. Gaiman's Will and the Shakespeare from *The Globe* are serious depictions. Gaiman and Pratchett set these Shakespeares in a surrounding that is firmly grounded in the research that has been done on Shakespeare. To these depictions, which aim at authenticity, is added a grain of fantasy as both come into contact with supernatural beings. While the quotation strategies of the Fantasists can be summed up by how they reference titles, the same is true for the respective incarnations of Shakespeare. Fforde's Shakespeare is called Shgakespeafe and Pratchett's other Shakespeares are called Hwel and Arthur J. Nightingale. These three are fundamentally different from the 'historically accurate' portrayals of Shakespeare (in *The Globe* and Gaiman's graphic novels) in that they are a clone (Shgakespeafe), a dwarf (Hwel) or a talentless human (Arthur J. Nightingale).

All three writers devote a significant part of their works to answering the question where the Bard got his inspiration from. Fforde's version is that Shakespeare was given the Complete Works by a time traveller, Gaiman's is that Morpheus, the god of dreams, made a Faustian deal with Shakespeare and Pratchett has a group of wizards hand the plays to Shakespeare. In these three cases each of the writers explains the incredible gift of Shakespeare as solely possible through external help. Only Pratchett's other, parodic incarnation of Shakespeare, the dwarf Hwel, can write the plays by himself.

Shakespeare is among the most influential writers of all time. And yet, only little is known about him. Placelessness is a common feature of his plays, and this lack of props and constrictions is one of the reasons why the plays so easily transcend cultural and temporal borders and are still played widely today. Concerning his biography, there is a similar lack of restrictions as only few validated facts are known. This gives the Fantasists a certain freedom in their inclusion and portrayal of Shakespeare. There is one other factor that grants the Fantasists leeway: the genre of fantasy is fertile ground for the existence of clones and dwarves, of Shgakespeafes and Hwels. These non-biographic fictionalisations of Shakespeare could not exist in realist novels. This may be a reason for the dominance of the Fantasists when it comes to the sheer number of verbatim references in their works.

2.5 Qualitative Results

Group	References	Score	Pages	Density[95]
Oxbridge Writers	385	1,114	10,897	0.102
Magical Realists	799	2,248	13,695	0.164
Fantasists	1,274	4,544	33,566	0.134
SUM	2,458	7,906	57,838	0.137

Table 21: Referencing words in all the works of all writers

This thesis traces verbatim Shakespearean Intertextuality in a corpus of 170 books, containing 143 novels, 10 graphic novels, 7 short story collections, 4 autobiographies, 5 collections of non-fiction and 1 biography. The novels in this collection make up 84 %. I found 2,458 references amounting to 7,906 referencing words in the ca. 14,000,000 words that make up the contemporary corpus. I did not find any references to Shakespeare in 61 of the books, or 36 % of the corpus.

Regardless of genre, writers that are usually prone to referencing Shakespeare are less so in their young adult fiction, which could be read as an attempt not to discourage younger readers. Rushdie's two young adult novels contain one proverbial reference, Pratchett's twelve young adult novels have a combined score of 43, of which 38 words are contained in just two of the novels. Of the four books by Neil Gaiman that are marketed as young adult fiction, only *Coraline* contains any references. The same is true for science fiction: Pratchett's[196] science fiction novels and all eight of Douglas Adams's novels together share a meagre score of 26 referencing words.

As we have seen in the previous sections, these references allow for working out a quotation strategy for each of the texts, for each of the writers and for their respective groups or genres. There are further ways of approaching the interpretation of these quotation strategies, several of which I will try out in the section that follows.
I found another 1,200 referencing words in another 33 books (novels and non-fiction including Thomas Pynchon, David Foster Wallace and Christopher Moore) that are not part of the contemporary corpus. I found no single reference in a further 49 novels and one collection of short stories. All of the references I found and categorised are available online for everyone to validate, search and explore. This file also includes the references that were only found in the automated search; they are marked as such.[197]

195 The density of a work or an author describes how many words per page are a verbatim reference to Shakespeare. See section 2.1.2 for more on density, page and word counts.
196 *The Dark Side of the Sun*, *Strata*, *The Long Earth* and *The Long War*.
197 Furthermore, it contains a full list of the other works examined, as well as further references not discussed in this thesis at http://tinyurl.com/The-Excel-File-JM

		Score	Pages	Density
Oxbridge Writers	Douglas Adams	10	2,100	0.005
	Hugh Laurie	20	352	0.057
	Julian Barnes	166	4,099	0.04
	Stephen Fry	918	4,346	0.211
Magical Realists	Arundhati Roy	239	776	0.308
	Zadie Smith	242	2,238	0.108
	Salman Rushdie	862	7,446	0.115
	Angela Carter	899	3,235	0.28
Contemporary Fantasists	Terry Pratchett	939	21,630	0.043
	Neil Gaiman	1,743	6,350	0.274
	Jasper Fforde	1,862	5,586	0.333

Table 22: Authors ranked by genre and score

2.5.1 Quotation Strategies by Genre

If we zoom out from the discussion of the single references and the patterns of intertextuality they describe, we can compare the groups of writers. There is evidence pointing towards common tendencies in their combined quotation strategies:

- The Magical Realists sometimes use their Shakespeare for their socio-political agendas; Smith and Roy use him casually and Carter and Rushdie use and discuss him thoroughly.
- The Oxbridge Writers — with the exception of Fry, who could be grouped with Carter and Rushdie — reference Shakespeare sporadically and ornamentally.
- The Fantasists resurrect Shakespeare, invent genealogies for the plays, include characters and alter titles. Fforde and Pratchett delight in parody when they use Shakespearean Intertextuality to adorn their novels, while the sober strategy Gaiman applies is the most consistently verbatim of all writers.

One could group the writers differently. The possibilities are endless: we could try to look for patterns in the use of Shakespearean Intertextuality by ordering the writers according to their gender, ethnicity , age or preference in plays. A *distant reading* of the results of the qualitative search offers new perspectives that can and will be explored in future publications.

2.5.2 Quotation Strategies by Numbers

	Author	Score	Pages	Density
Casual	Douglas Adams	10	2,100	0.005
	Hugh Laurie	20	352	0.057
	Julian Barnes	166	4,099	0.04
	Arundhati Roy	239	776	0.308
	Zadie Smith	242	2,238	0.108
↕				
Deep	Salman Rushdie	862	7,446	0.115
	Angela Carter	899	3,235	0.28
	Stephen Fry	918	4,346	0.211
	Terry Pratchett	939	21,630	0.043
	Neil Gaiman	1,743	6,350	0.274
	Jasper Fforde	1,862	5,586	0.333

Table 23: Authors ranked by score

Just as a list of intertextual references is worthless without interpretation, a numerical abstraction of these references demands context in order to be of any value for a literary scholar. Ranking the writers according to the number of referencing words produces an order that roughly corresponds with the results of the excessive interpretations above.

The Oxbridge writers, except for Fry, make up the first three entries. Adams, Laurie and Barnes use Shakespeare casually and very little, with the exception of Barnes, most of whose intertextual references concentrate in one collection of short stories. Smith and Roy, the two intertextually reserved Magical Realists follow suit. Carter, Fry, Pratchett and Rushdie follow; all four reference more than a dozen plays each and each has written several novels that are soaked in Shakespeare and many more references are spread across most of their works. Finally we have two writers whose combined score almost equals that of all the other books together: Gaiman, the verbatim quoter of huge parts of two plays and Fforde, the intertextual kaleidoscope.

This ranking corresponds to each writer's usual level of intertextual involvement. The double line between Smith and Fry serves not only to separate those writers with a score below 250 from those with a score over 800; this line also serves as a rough separation of the casual referencers (Adams to Smith) from the deep referencers (Rushdie to Fforde). Roy and Smith are at the top of the casual referencers, which corresponds to their quotation strategies; besides a mass of decorative references, Smith's *White Teeth* and both of Roy's novels each have one or two bigger clusters of intertextual references to Shakespeare. Fry, Carter and Rushdie each combine casual and deep references, alterations and deep reflections of Shakespeare and his plays. Pratchett accumulates a comparable score but focuses on near-verbatim or altered quotations. The sheer mass of references in the works of the final two writers sets them apart from the rest in size

and depth but not necessarily in quotation strategy, as Fforde's is pretty close to Pratchett's in irreverence and incorporation of playwright and characters, although the latter uses more parody and more altered quotations. Gaiman on the other hand stands alone with his focus on deep verbatim quotations that are all either commented upon or used as comments on real life.

If we order the authors by density, Pratchett comes third to last, Rushdie is below Smith and Arundhati Roy, with her meagre three clusters of references arrives close to the top of the list, mainly because I only examined her two novels and not her far bigger output in journalism. It could be argued that looking at the score alone leads to a bias towards the more productive writers. The density — average number referencing words per page in an author's complete works — seeks to counteract this bias. Nevertheless, especially after the exhaustive discussion of quotation strategies, these numbers show that a too distant reading of the density is dangerous. The extremes, Adams and Fforde, are the same as in both other rankings, but then both the order and the correspondence of said order to the *perceived* level of intertextuality for any of the writers is off. That Roy is close to Fforde and Pratchett close to Laurie is a function of the respective corpora each author has written, but does not lend itself to well to an accurate extrapolation of the levels of intertextuality.

Author	Score	Pages	Density
Douglas Adams	10	2,100	0.005
Julian Barnes	166	4,099	0.04
Terry Pratchett	939	21,630	0.043
Hugh Laurie	20	352	0.057
Salman Rushdie	862	7,446	0.115
Zadie Smith	242	2,238	0.108
Stephen Fry	918	4,346	0.211
Angela Carter	899	3,235	0.28
Neil Gaiman	1,743	6,350	0.274
Arundhati Roy	239	776	0.308
Jasper Fforde	1,862	5,586	0.333

Table 24: Authors ranked by density of words referencing Shakespeare per page

While ranking the writers according to their score ignores the density of their quotations, it produces a ranking that is surprisingly close to the qualitative interpretation of the results. The same cannot be said for ranking the authors by density.

2.5.3 Shakespeare's Plays Ranked by Quotations

Rank	Score	Play	Rank	Score	Play
1	1154	*AMND*	17	31	*Twelfth Night*
2	783	*The Tempest*	18	25	*Love's Labour's Lost*
3	747	*Macbeth*	19	21	*Henry IV, Part II*
4	722	*Hamlet*	20	20	*Winter's Tale*
5	274	*Julius Caesar*	21	19	*Henry VI, Part II*
6	267	*Richard III*	22	13	*Richard II*
7	246	*The Merchant of Venice*	23	13	*Antony and Cleopatra*
8	209	*Sonnets*	24	12	*Henry IV, Part I*
9	166	*Othello*	25	12	*Cymbeline*
10	157	*Henry V*	26	11	*Taming of the Shrew*
11	146	*King Lear*	27	10	*Henry VI, Part III*
12	68	*As You Like It*	28	9	*Much Ado about Nothing*
13	66	*Romeo and Juliet*	29	9	*Troilus and Cressida*
14	58	*All's Well That Ends Well*	30	3	*Timon of Athens*
15	54	*Henry VI, Part I*	31	2	*King John*
16	44	*Rape of Lucrece*	32	2	*The Merry Wives of Windsor*

Table 25: Plays ranked by number of referencing words

This is a list of Shakespeare's plays ranked by the number of referencing words in the *quotations* I found in the contemporary corpus.[198] Meta-references were not factored into this list. I found no quotations from *The Comedy of Errors*, *Coriolanus*, *Henry VIII*, *Pericles* and *Two Gentlemen of Verona* in the contemporary corpus. Notably, I found no quotations to two comedies, two tragedies and only one history play. Of the poems, only *The Rape of Lucrece* is referenced with one single quotation in *Gaiman's Tempest*. The Sonnets occupy the eighth spot, which is mostly due to *Sonnet 18*.

The canonical tragedies and comedies are on top of the list, while the highest ranking history play is *Henry V*. The latter is thanks to the "wooden O" [I, 1, 14] and the St. Crispin's speech [IV, 3]. The speech is referenced by six writers: Adams, Fry, Laurie, Pratchett, Roy and Smith. This ranking roughly corresponds to the ranking of the most searched plays in the OSS.[199] Six of the top 10 spots in the OSS are also in the top 10 in my examination.[200]

198 There are many other ways of looking at these numbers. Gaiman, Fry and Rushdie have the longest length of quotations (16,5/10/11 words on average per quotation).
199 https://www.opensourceshakespeare.org/stats/works-searches.php
200 1. Macbeth, 2. Hamlet, 3. Romeo and Juliet, 4. Othello, 5. King Lear, 6. Henry V, 7. A Midsummer Night's Dream, 8. Antony and Cleopatra, 9. Twelfth Night, 10. As You Like It [last looked up 10.02.2019].

There are further ways to visualise these quotations. My final attempt at a visualisation at the top of the next page shows which writer quoted which plays. As a classic example of a *distant reading*, in this case of the results of my examination, the abstraction ignores details but brings other patterns to the foreground.

- Roy is the only writer who does not quote from *Hamlet*.
- 11 plays are only quoted by one single writer.
- Adams quotes the fewest plays (2), Carter quotes the most (21).
- Between them, the Oxbridge writers quote 14 of the plays while the other two groups quote 24 plays each.
- All Oxbridge authors quote *Hamlet* and *Henry V*; all Magical Realists quote *Julius Caesar* and *The Tempest*; all Contemporary Fantasists quote *Hamlet*, *Julius Caesar*, *Macbeth*, *The Merchant of Venice* and *Romeo and Juliet*.

	Adams	Barnes	Carter	Fforde	Fry	Gaiman	Laurie	Pratchett	Roy	Rushdie	Smith
All's Well That Ends Well			●	●		●					
AMND			●		●	●		●			
Antony and Cleopatra			●		○						
As You Like It			●		●	●		●			
A Winter's Tale			●					●			
Cymbeline										○	
Hamlet	●	●	●	●	●	●	●	●		●	●
Henry IV, Part I			○								
Henry IV, Part II			●					●			
Henry V	●		●		●		●	●	●		●
Henry VI, Part I				●		●					
Henry VI, Part II			●	●				●			
Henry VI, Part III				○							
Julius Caesar			●	●		●		●	●	●	●
King John								○			
King Lear		●	●		●			●		●	●
Love's Labour's Lost					○						
Macbeth		●	●	●	●	●		●	●	●	
Much Ado about Nothing		●	●	●						●	
Othello		●	●	●	●			●		●	●
Rape of Lucrece						○					
Richard II										○	
Richard III			●	●	●			●			

	Adams	Barnes	Carter	Fforde	Fry	Gaiman	Laurie	Pratchett	Roy	Rushdie	Smith
Romeo and Juliet				●		●		●	●	●	
Sonnets			●		●			●		●	●
Taming of the Shrew											○
The Merchant of Venice		●	●	●	●	●	●	●		●	●
The Merry Wives of Windsor		○									
The Tempest			●	●		●			●	●	●
Timon of Athens			○								
Troilus and Cressida				○							
Twelfth Night			●					●		●	

Table 26: Overview of plays referenced in the works of each author

Table 26 shows plays that were referenced with '●' and those that were only referenced by one writer with '○'. Note that as soon as this level of abstraction is reached, many more statements like the above can be extrapolated from the data, but not all of these statements actually answer any questions that are relevant for Literary Studies. Furthermore, this binary view of quotations ignores the fact that only 2 words reference King John, while 1,146 words reference *AMND*. Nevertheless, playing with these numbers can bring interesting facts to light: the Magical realists quote the same number of plays at less than half the score of the Contemporary Fantasists. Compared with the Oxbridge writers, they quote almost double the number of plays although the sizes of the respective corpora are comparable (Oxbridge: 10,577 pages, Magical Realists: 13,695 pages).

2.5.4 Summing Up the Qualitative Results

The quotation strategies can be described from many perspectives and angles; the discussions above are only a few of the ways in which the results of the examination can be used to describe the ways in which the authors used their Shakespeare. One final perspective returns to titles. In section 2.4.4 I noted how the approach to Shakespeare's titles in the texts corresponds to the respective quotation strategy of the authors; the same is true for the use of titles for the narratives.

Titular references in the titles of novels or stories might be indicative of quotation strategies. The writers with the least intertextual references to Shakespeare — Adams, Barnes, Laurie, Roy and Smith — have no titular references in their own titles. Rushdie's *Moor's Last Sigh* has a deep verbatim reference to *Macbeth* in the subtitle and Carter's "Overture and Incidental Music for a Midsummer Night's Dream" *is* an overture to *AMND,* just as the title of the short story suggests. *Wyrd Sisters* is an altered reference hidden in plain sight, as Pratchett likes to modify his quotations. Fforde's *Something Rotten* is the abbreviation of a proverbial quotation; he uses verbatim quotations a lot

and rarely changes those, by sharp contrast to the plots of the plays he likes to tinker with. *Gaiman's Dream* and *Gaiman's Tempest* share the verbatim titles of the play they adapt and use verbatim quotations. But these are just speculations that would need more research to be validated.

The focus of this thesis is on the mass-phenomenon of ubiquitous Shakespearean Intertextuality in contemporary literature and not on *adaptations* of Shakespeare. Some of the hypertexts I examined are both intended (by the writer) and acknowledged (by the reader) as adaptations in a depth that goes far beyond the presence of single words from the hypotext.

If a reference was modified in a way that seemed to serve no comic or other purpose, I tried to find these modifications in any of the editions of Shakespeare's works I have used for this examination. Only very few alterations seem to be caused by reference editions which differ from the Cambridge/Globe text of the *oss*. Had there been more than just a few references that I classified as altered, but are actually verbatim quotations from another edition, this would have distorted the quotation strategy, but these cases were so few that they do not question the textual basis of the examination.

I found and described a quotation strategy for the single references, works, authors and found tendencies regarding the common use of Shakespearean Intertextuality in their respective genres. My method has several obvious shortcomings:

- I cannot guarantee that I found all references, as the quality of this process is limited by my memory of Shakespeare's words and my concentration while reading, which is not always the same and which is not always reliable.
- Distinguishing between quotations and non-referential everyday English is a tedious and at times subjective process.
- The score system with which I quantify the references is biased by all the above and by its metric preference of quotations over meta-references.

All of these shortcomings have been discussed wherever they arose. As I never worked toward a *complete* and exact *close* representation of Shakespearean Intertextuality, but towards rather *distant* tendencies in its use, most of these shortcomings can be tolerated. The accumulated mistakes they introduce are drowned out by the sheer number of references that serve as the basis of the discussion of the quotation strategies. After all, despite these deficiencies, the score system seems to adequately represent the intricate workings of intertextuality.

This thesis contains a second part in which parts of the corpora are searched for references to Shakespeare using an algorithm. This algorithm found some quotations that I had overlooked, for reasons that will be discussed in full together with the method, the algorithm and the results in the following sections. I will list these additional references, and explain in detail which were found by which approach and why some were only found by one of the approaches in the following section, which provides a distant reading not of the results, but of the texts themselves.

3 Quantitative Shakespearean Intertextuality

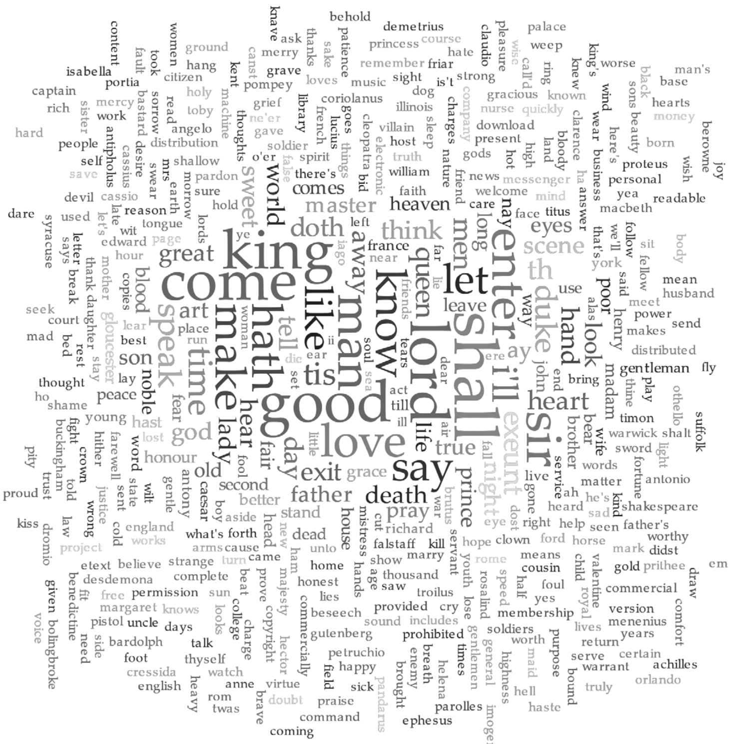

Figure 2: Word cloud of the most used words in Shakespeare’s works

What we see here is a very basic application, almost a cliché, of **distant** reading: a *word cloud*. This visualisation of Shakespeare’s complete works was created by uploading an edition of Shakespeare’s texts to www.voyant-tools.org, a website providing visualisations, word counts, correlations and other basic tools for a distant reading of texts. The cloud shows the 500 most used words in Shakespeare’s complete works; font size correlates with the frequency of the word in Shakespeare’s works: “shall,” “king,” “good,” “lord,” “come” were among the most frequent words. If you look long enough you can see that the cloud contains the words “william,” “shakespeare” and, surprisingly “gutenberg.” This reveals a) the text I uploaded to be the inferior edition of Shakespeare’s plays available at www.gutenberg.com and b) that the texts that were uploaded included meta-texts, either in the form of full titles including the author or in the form of commentaries on the plays, as Shakespeare’s name does not occur in his own plays.

3.1 Quantitative Methodology

The problem of the qualitative part of this thesis is a problem of perspective and scale: I need to look very closely to find my references. But however much I may read, I can hardly claim to examine a representative sample of all texts that could contain Shakespearean Intertextuality, i.e. most of British Literature, and "something important will inevitably be missed." (Jockers, 2013, p. 9) It is difficult to say how accurate my manual approach is and how complete my collection of references is; this weakens the validity of the quotation strategies I stated above. In order to come closer to this representativeness and to a higher accuracy, I will now try to "mix" my *qualitative* methods with *quantitative* methods out of the field of the so-called *Digital Humanities.* A combination of (qualitative) *close reading* and (quantitative) *distant reading* of the texts offers new perspectives and a whole set of new questions and answers; neither approach alone would suffice to answer these questions. These terms, the theory behind them and how I used them to answer my research question will be explained in the following section.

3.1.1 Digital Humanities

> *Digital Humanities is not a unified field but an array of convergent practices that explore a universe in which: a) print is no longer the exclusive or the normative medium in which knowledge is produced and/or disseminated; instead, print finds itself absorbed into new, multimedia configurations; and b) digital tools, techniques, and media have altered the production and dissemination of knowledge in the arts, human and social sciences.*
>
> — Presner, 2009, p. 2

Digital Humanities (abbreviated as DH) is a term that is currently all over the Academia. Both the term and its exact meaning are contested, because "information technology" in the form of personal computers has been around for decades but using Powerpoint does not turn a traditional literary scholar into a digital humanist;[201] neither do the DH automatically involve the writing of program code. "The Digital Humanities Quarterly" offers a description of DH as the practices

> of humanities research in and through information technology, and the exploration of how the humanities may evolve through their engagement with technology, media, and computational methods. (Flanders, 2019)

201 For a discussion of the term, its openness and the difficulties this field had in being accepted in the humanities, see the chapter on tradition in (Jockers, 2013, pp. 11–23) For a list of the ways in which DH can be of service to literary studies see (Jockers, 2013, pp. 27–28).

For my purposes I will use DH as an umbrella term describing an overlap of disciplines where computational approaches are used to answer traditional questions of the humanities.[202] One of the many subsets of these Digital Humanities are the Computational Literary Studies,[203] which analyse large textual corpora with the help of algorithms; in contrast to corpus *linguistics* the focus here is on *literary* questions.[204] While the methods applied in Computational Literary Studies substitute some traditional approaches — especially the cumbersome construction of concordances — they provide supplements to the methodological spectrum of traditional literary studies that allow for asking and answering questions that are impossible to approach manually.

3.1.2 Distant Reading

> *The questions we may now ask were previously inconceivable, and to answer these questions requires a new methodology, a new way of thinking about our object of study.*
>
> — Jockers, 2013, p. 4

The number of novels published in English might be over a million, although it is difficult to say how many exactly there are.[205] This illuminates a problem intrinsic to literary studies, at least that part that tries to make statements about topics as vast as Shakespeare and his intertextual shadow:

> If you […] get through a new novel every day for 50 years without letup, you would have read more than 18,000 "loose, baggy monsters," which is 8 % of our lowest estimate and 0.3 % of the highest. Literary critics, by contrast with this imagined reader, might know 200 novels quite well, giving them purchase on somewhere between 0.1 % and 0.004 % of the field. […] The question that emerges […] is whether so little is, in fact, enough.[206] (Fredner, 2017)

The solution proposed by Franco Moretti in his iconoclastic collection of articles published as *Distant Reading* (Moretti, 2013) is to take several steps back to see the outline of a body of books as a whole, rather than individual words and works. *Distant reading*

202 Cf. *A Companion to Digital Humanities* (Schreibman, et al., 2004) and *A Companion to Digital Literary Studies* (Siemens & Schreibman, 2008). Both deliver an overview of how computers, algorithms and other digital technology have found their way into the humanities.
203 Other vibrant subsets are Music Information Retrieval or Digital Archaeology.
204 See section 2.1.1.1, where *Korpusliteraturwissenschaften*, i.e. corpus-based literary studies are outlined (Herrmann & Lauer, 2018).
205 It might be impossible to get more accurate than "closer to 5 million than to 500.000 or 50 million". See (Fredner, 2017).
206 The obvious answer is: yes, as the tradition of literary studies does not study all texts ever published at once, but focuses on the special traits of single texts. Nevertheless, Fredner has a point.

is a computational approach to texts that is the opposite of *close reading*; it allows for the quantitative analysis and evaluation of very large text corpora.[207] Moretti proposes the end of close, manual reading, in favour of a distant perspective. This necessitates a zooming out to matters regarding thousands of novels at once as well as a zooming in on the tiniest meaningful particles — like prepositions, definite articles or the *collocations*[208] of words. These features differ significantly from one writer to the next but are hard to impossible to detect in a *close reading*.[209]

Moretti's model of *distant reading* has not been received unequivocally,[210] but has since established itself as a useful approach to quantitatively analyse large textual corpora. *Distant reading* is always a brutal abstraction, so myopic that all detail is lost and only the outer form of a huge cluster of texts remains. *Distant reading* can in no way replace *close reading*, it only shows us data otherwise invisible. The interpretation of said data is up to scholars that can interpret and contextualise them, which brings us back to the traditional practice of literary studies.

Terry Pratchett imagined all literature as a huge interconnected intertextual cluster in what he called *L-Space*. This theory has its precursors in (Bloom, 1997), (Grivel, 1982)[211] and Heinrich Plett, where the latter says: "Whenever a new text comes into being it relates to previous texts and in its turn becomes the precursor of subsequent texts." (Plett, 1991, p. 17)

> In theory, because of the nature of L-Space, absolutely everything was available to him, but that only meant that it was more or less impossible to find whatever it was you were looking for, which is the purpose of computers. (Pratchett, 1998, p. 28)

Pratchett's conclusion is, that we *need* computers because both the amount and the interconnectedness of the literature available to us transcend the scope of manual (re-) search. Matthew Jockers expresses the same thought differently:

> Like it or not, today's literary-historical scholar can no longer risk being *just* a close reader: the sheer quantity of available data makes the traditional practice of close reading untenable as an exhaustive or definitive method of evidence gathering. Something important will inevitably be missed. (Jockers, 2013, p. 9)

207 In how far the term "Reading" is applicable here is worthy of discussion, but Moretti is fully aware of the radicalism of his proposal: "If we want to understand the system in its entirety, we must accept losing something" (Moretti, 2013, p. 49).
208 Words that occur with one another at a salient frequency.
209 (Moretti, 2013, p. 48).
210 See (Serlen, 2010) and (Khadem, 2012).
211 "Il n'est de texte que d'intertexte" (Grivel, 1982, p. 240).

Distant reading may be a way of keeping up with this problem of scale, but it alone cannot answer my research questions, as the distant perspective is just as extreme as the close perspective:

> The same argument, however, may be leveled against the macroscale; from thirty thousand feet, something important will inevitably be missed. The two scales of analysis, therefore, should and need to coexist. (Jockers, 2013, p. 9)

The co-existence of both perspectives is necessary, as neither the myopic *close-reading* nor the hyperopic *distant reading* can comprehend the full gamut of literary phenomena on their own.

As a means of overcoming the strict dichotomy of the terms, Martin Müller proposed a "scalable viewing", moving smoothly between *close* and *distant reading* as the extremes of a spectrum of perspectives and not as a binary choice between antithetical views on literature.[212] Some aspects of literary studies might profit more from the inclusion of a distant or scalable viewing than others. While the small scale of close reading is appropriate for the hermeneutic discussion of a single text, the study of intertextuality, especially in the case of Shakespearean Intertextuality, practically demands an additional distant perspective.[213]

3.1.3 "Mixed" Methods

Shakespearean Intertextuality has been too vast to be searched manually for quite some time;[214] what's more, this intertextual phenomenon is growing quickly.[215] In order to be able to make statements about patterns in this field, even if it is limited to "just" a genre or a literary period, we need to enhance the toolbox of traditional qualitative methods of British Literary Studies with quantitative methods. *Mixed Methods*, i.e. a mix of both qualitative and quantitative methods, has been common practice in social sciences since the turn of the millennium (Creswell & Clark, 2007) and even longer so in linguistics. Until recently they were but rarely applied in literary studies.

As an argument for the application of quantitative methods I have to return to a weakness of my qualitative approach: there is no way of telling if the references I found are complete. The problem of representativeness pervades this whole thesis. As a consequence, my argumentation for the quotation strategies is vulnerable; I cannot prove

212 See (Mueller, 2012) and (Weitin, 2015).
213 Hohl Trillini argues that all "Data-based quotation research needs computer support" (Hohl Trillini, 2018).
214 Even the first European novel of the modern era, *Don Quixote,* published in 1604, could theoretically contain references to Shakespeare, as the latter had been a published writer since the publication of *Venus and Adonis* in 1593. The rise of the novel in the following centuries happened well after Shakespeare's death and parallel to Shakespeare's apotheosis; a closer look at the apocryphal *Cardenio* reveals that most probably Shakespeare was influenced by *Don Quixote*, while there are no clues supporting the inverse, see (Taylor & Carnegie, 2012).
215 Some even argue that the pace of its growth is accelerating, see (O'Neill, 2018).

that my references are representative of the full set of intertextual references in any novel. Maybe they are complete, but maybe I overlooked half of the references, and maybe these other references contradict the quotation strategy I stated for a novel or author. A decidedly faster automated comparison of the texts comes in as a handy way of validating the accuracy of my method and the quotation strategies that I deduced from its results.

The methods that are mixed have to work together. Research that relies on *close reading* alone is slow. A corpus of a few thousand novels takes decades for a single human to process. On the other hand, interpretation of the resulting data is not the strong suit of the computers yet as hermeneutics is still an exclusively human — if not *the* human — skill and will remain so for the foreseeable future. You need the skill set of a literary scholar to find questions that are actually of value to the field, to construct a corpus, to inform what is actually searched for, and last but not least to interpret the results that are found by the quantitative methods. This human pre- and postprocessing might be automated in the future with the aid of supervised learning, but for now human literary expertise is a *sine qua non* in computer-assisted humanities.

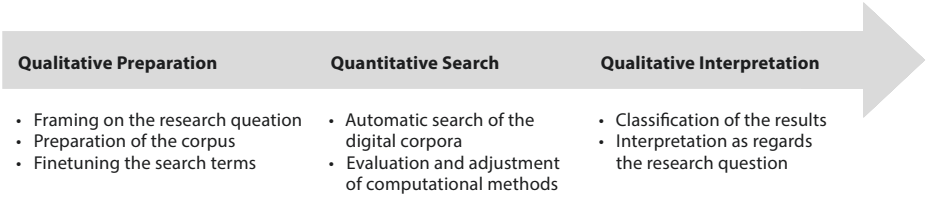

Figure 3: Interweaving of the methodological approaches

Figure 3 depicts the interweaving, the actual "mix" of the qualitative-hermeneutical and quantitative-empirical processes in this thesis. The qualitative groundwork is the basis for the quantitative process, which in turn is the basis of qualitative post-treatment of the results of the quantitative search.

I am aware that the qualitative side of my "mixed methods" is not, as could reasonably be expected, a conventional qualitative method as they are used in e.g. social sciences. My "method" was derived by applying methodological traditions and hermeneutic approaches used in literary studies; these methodological traditions are the source of misunderstandings between the differing academic traditions of the hermeneutic humanities and empiric/technical studies:

> Wichtiger […] scheint, dass man den deutlich anderen Status quantitativ basierter Erkenntnisse begreift. Selbst wenn sie eine im Rahmen traditioneller Literaturwissenschaft formulierte These bestätigen, dann tun sie dies mit anderen Mitteln, nämlich mit Mitteln, die sich komplementär zu den Verfahren textwissenschaftlicher Forschung verhalten. (Nünning, 2010, p. 131)

Traditional hermeneutic approaches in the humanities are by no means under threat by these new methods. This fear is almost as old as computers are; almost 60 years ago, C.P. Snow wrote about the need for a bridge over the gap between the technical studies and the fine arts (Snow, 1961). His arguments are still valid, but it took until the present day for computers to evolve to a point where their computing power exceeds most of our needs by several orders of magnitude. This and the rise and full integration of the World Wide Web into the academic work routine finally makes this bridge a reality by allowing the early adopters — and discreetly forcing everyone else — to work digitally. Quantitative digital methods have only begun to unfold their potential of change, enhancement and acceleration of qualitative traditional techniques.

A peek into the history of concordances might serve to illustrate this. The *Index Thomisticus* is a concordance[216] of the complete works of Thomas Aquinus; it is a pioneering work of *corpus linguistics* that took the Jesuit priest Roberto Busa 30 years to complete. The same concordance can be created from scratch in no more than five minutes with the help of free tools like *openlibrary.org* and *voyant-tools.org*. Then and now concordances, just as other methods of the DH, need interpretation and, usually, traditional qualitative expertise in order to yield useful statements concerning texts.

> Today's student of literature must be adept at reading and gathering evidence from individual texts and equally adept at accessing and mining digital-text repositories. And *mining* here really is the key word in context (Jockers, 2013, p. 9)

While he was working on his *Index Thomisticus*, Roberto Busa realised "that to process texts containing more than ten million words, [he] had to look for some type of machinery." (Busa, 1980, p. 83). So one day in 1949, Busa walked into Thomas J. Watson's office at the IBM headquarters, asking for computational help. This collaboration made Busa the "founding father" of *Digital Humanities* and started a tradition of collaboration. DH have been an interdisciplinary field from this very beginning, involving humanists on one side and computational experts on the other:

> Perhaps more than any other area of the academy, the digital humanities have succeeded in making linkages across disciplines that are radically disparate in focus and methodology. (Davidson & Savonick, 2017, p. 161)

While I do not want to compare this humble thesis to Busa's ground-breaking work, I understand myself as working in the *multi-* or *transdisciplinary*[217] tradition that he established.

216 Basically an alphabetical list of the words that appear in a text, with context of the words. See (Busa, 1980).
217 *Interdisciplinary* collaboration combines and integrates disciplines with one another. *Multidisciplinary* collaboration juxtaposes and aligns the inputs of the respective disciplines but doesn't "integrate" them and "individuals also remain anchored in their respective expertise". (Klein, 2015, p. 15) *Transdisciplinary* collaboration involves the creation of a holistic new field in between two disciplines. (Jantsch, 1972)

I had to look for a collaborator skilled in the computational processing of texts and found him in Manuel Burghardt, then a post-doctoral research assistant at the Chair for Media Informatics, and the project coordinator of a Master of Arts degree called "Digital Humanities" at the University of Regensburg. Burghardt provided tools, methods and algorithms and a wealth of related research and experience which helped speed up the process of extracting the references by several orders of magnitude. The first part of this paper is an attempt to answer my research question manually. This research question still is: *How is Shakespeare referenced by contemporary British writers?* While the methods of the DH help sharpen and validate my answers to this question, their inclusion opens a new set of questions.

- How can digital methods alleviate the search and thus expand the corpora?
- What tools, algorithms and methods serve this purpose best?
- How do the results of automated searches compare to those of manual searches?

My approach offers an opportunity to juxtapose and compare the results of manual and automated searches. The aim of this endeavour is not to find out which discipline is "better," or to replace traditional literary studies by programs and robots. The aim is to find a combination of qualitative and quantitative methods that helps advance the collection and interpretation of data for studying Shakespearean Intertextuality.

3.1.4 Related Research

> *Due to the unique cultural capital of his works, Shakespeare has long been the test subject for new methods and digital advances in arts scholarship. Shakespeare sits at the forefront of the digital humanities — in archiving, teaching, performance and editing — impacting on scholars, theatres and professional organisations alike.*
>
> — Carson & Kirwan, 2014, p. 3

Shakespearean Intertextuality is a complex phenomenon that, so far, has mostly been studied from a *qualitative*, idiographic perspective. This is particularly remarkable because intertextuality is a *quantitative* phenomenon in its own right; the assumption that texts cannot be fully understood by close reading, as works of literature are part of a gigantic network of textual relations, demands a distant non-qualitative perspective on texts (cf. (Allen, 2011)). Keeping this in mind, intertextuality detection might be the "killer application" (cf. (Juola, 2008)) for Franco Moretti's approach (Moretti, 2013).

3.1.4.1 Related Research in Text Reuse

Intertextuality has been studied with help of algorithms for decades, but usually under a different moniker, i.e. as *plagiarism studies* or *text reuse*. Shakespeare has been far from

a prominent subject of these studies. Manuel Burghardt provided me with a library of related research: for an overview of existing methods cf. (Bär, et al., 2012); methods for detecting *text reuse* mainly find application in the context of plagiarism detection and the identification of duplicate websites (Seo & Croft, 2008). There are productive applications in the DH: One example can be found in the project *Digital Breadcrumbs of Brothers Grimm*,[218] where computational text reuse methods are used to detect motifs of fairy tales across different languages and versions (Franzini, et al., 2017). Ganascia et. al. (2014) describe an approach for the automatic detection of textual reuses in different works of Balzac and his contemporaries.

Most of the existing research on *text reuse* in the DH is in the field of historical languages and classic studies. Most notably, *Tesserae*[219] is a free web tool that allows for the detection of allusions in Latin poetry ((Coffee, et al., 2012); (Coffee, et al., 2013) and (Forstall, et al., 2015)). We are looking for verbatim reuse of Shakespeare's words, so only the methods for finding lexical similarities are of interest to us.[220] While Shakespearean Intertextuality has been noticeably absent in the papers and studies mentioned above, quantitative methods have been used in the study of Shakespeare's texts for over 170 years.

3.1.4.2 Related Research in Digital Shakespeare Studies

In 1847 Samuel Hickson published the first study of Shakespeare's works that uses objective, countable features like feminine rhyme endings to assert that certain scenes of *The Two Noble Kinsmen* were written by Fletcher and not Shakespeare. The stylometric study shows "the first signs of a rigorous comparison of writing styles […] but without the extensive listing of evidence that is needed to prove stylistic difference."[221] This observation of an abundance of feminine rhyme endings as a means of attributing scenes or even whole plays to Shakespeare or other writers is the beginning of the usage of objective internal evidence in the attribution of Shakespeare's plays, and thus the beginning of quantitative methods in Shakespeare studies.

With the advent of the first computer mainframes at universities came the beginning of Digital Shakespeare Studies, where the computers were at first mainly used to create concordances.[222] Stylometry has long been obsessed with the attribution of Shakespeare's works; digital quantitative methods have been a driving force in these

218 For more information see https://www.etrap.eu/digital-breadcrumbs-of-brothers-grimm/

219 The Tesserae tool is available online via http://tesserae.caset.buffalo.edu/

220 On a side note: Computational analysis of texts for patterns, topics or certain key words is in no small part driven by intelligence agencies like the NSA and surveillance systems like ECHELON. Cf. (Jockers, 2013) and (Jockers & Archer, 2016).

221 (Taylor, 2017, p. 29).

222 Cf. Oxford Shakespeare Concordances (Howard-Hill, 1970) and A Complete and Systematic Concordance to the Works of Shakespeare (Spevack, 1968).

attribution studies for decades.[223] Shakespeare was an obvious choice for early digitalisation, and while most of the modern scholarly editions are still copyrighted, several older editions and the Folger Digital Library (as the only free edition of the texts that is up to date with current research) are available for free online. Carson & Kirwan offer a comprehensive overview of current digital Shakespeare studies in *Shakespeare and the Digital* (Carson & Kirwan, 2014). Other current developments are *tools* for visualisation and analysis that offer new perspectives in *distant reading* (cf. (Wilhelm, et al., 2013) and Trilcke's analysis of social networks (Trilcke, 2013)).[224] Further vibrant fields are collocations, sentiment analysis, figure constellations and automatic plot analysis.

A combination of the existing qualitative and quantitative approaches that utilises computational methods for the automatic identification of text reuse in combination with qualitative human expertise could close the gap between the prevalent close reading of Shakespearean Intertextuality and the wealth of computational methods for text reuse detection.

3.2 The Quantitative Study

Manuel Burghardt invited me to supply literary expertise, a humanistic perspective and a humanistic research question for a seminar on DH at the University of Regensburg, held during the winter semester 2017/2018. More than 20 Master's students of Media Informatics and Information Sciences evaluated text reuse tools, algorithms and methods under the guidance of Burghardt and used those that worked best to find re-occurrences of Shakespeare's texts in digital corpora. We ultimately used a method that combined local alignment detection for longer quotations and a keyword lookup for shorter references. After a discussion of this method and the problems that occurred, the results of this experiment will be compared to the results of the qualitative search.

The next page shows a scheme of the steps that make up the method which is both intended as an explanation but also as a step-by-step tutorial for a repetition of the method. The traceback procedure with which the algorithm determines the score is not explained here, nor are other details which would unnecessarily complicate the scheme and its explanation. A closer look at these technical matters, interesting as they may be, is outside my area of expertise and would not contribute to an understanding of the problematic areas of the method, which lay in the interpretation of the results it produces.

223 For an exhaustive overview of these studies concerning Shakespeare's editorial and authorial history see (Taylor, 2017).

224 In addition to *Digital Literary Network Analysis* (DLINA) by Trilcke et. al. (https://dlina.github.io/) cf. MONK (http://monk.library.illinois.edu/) and the Mandala-browser (http://mandala.humviz.org/).

STEP I Choice of Tools and Corpora

STEP II Digitalisation

Macbeth. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.
[Exit Servant]
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.

"Is this a dagger I see before me?" he mumbled. 'Um. No, my lord. It's my handkerchief, you see. You can sort of tell the difference if you look closely. It doesn't have as many sharp edges.

STEP III Pre-Processing: Lowercase and Removal of most punctuation

go bid thy mistress when my drink is ready she strike upon the bell get thee to bed exit servant is this a dagger which i see before me the handle toward my hand come let me clutch thee

is this a dagger i see before me he mumbled um no my lord it's my handkerchief you see you can sort of tell the difference if you look closely it doesn't have as many sharp edges

STEP IV Segmentation into groups of 9 words or 9-grams

servant	is	this	a	dagger	which	i	see	before				
1	2	3	4	5	6	7	8	9				
									is	this	a	dagger	i	see	before	me	he
									1	2	3	4	5	6	7	8	9

STEP V Alignment

servant	is	this	a	dagger	which	I	see	before		
	is	this	a	dagger	#####	I	see	before	me	he
	match	match	match	match	gap	match	match	match		
	+2	+2	+2	+2	-1	+2	+2	+2		**= Score 13**

STEP VI Export of matches with a score > = 7

Play	Score	Hypotext	Hypertext	Interpretation
Romeo and Juliet	11	above at a window but soft what light through	a ###### wound but soft what light through	Shakespeare: "He jests at scars that never felt a wound. [JULIET appears above at a window] But, soft! What light through yonder window reaks?" Fforde: "He jests at scars, that never felt a wound. But soft! What light through yonder" → Verbatim quotation
Hamlet	12	i pray the time is out of joint o	time is out of joint o	Verbatim quotation
Much Ado about Nothing	12	cousins you know what you have to do o	you know what you have to	Everyday language
Julius Caesar	12	by with the back of his hand thus and	with the back of his hand	Everyday language

STEP VII Interpretation of the Exported Results

STEP VIII Keyword Search

Static list of Keywords **Search** **Interpretation of the Results**

Figure 4: Schematic of the steps of the quantitative method

3.2.1 Step I: Choice of Tools and Corpora

The central tool used for the detection of the intertextual references is RStudio.[225] R is a general purpose tool that has established itself as a standard tool for textual analysis in DH.[226] RStudio is a free and customisable integrated development environment that allows for the use of R with a graphic user interface. The best results were delivered with the inclusion of two additional packages: "TextReuse" and "tm", which is shorthand for "*T*ext *M*ining Infrastructure in R".

- "TextReuse" "provides a set of functions for measuring similarity among documents and detecting passages which have been reused."
- "tm" provides a framework for text mining applications, for managing text documents, native support for reading in texts, pre-processing and manipulation mechanisms such as whitespace removal, stemming, or stopword deletion.[227]

Rank	Play
1	*AMND*
2	*The Tempest*
3	*Macbeth*
4	*Hamlet*
5	*Julius Caesar*
6	*The Merchant of Venice*
7	*Othello*
8	*King Lear*
9	*Romeo and Juliet*
10	*Much Ado About Nothing*
11	*Sonnets*

Table 27: Shakespearean sub-corpus for the quantitative part

The context of a seminar induces limitations of time and workload for the students. The two main limiting factors were a) computation time and b) keeping the number of results in a manageable frame; all results have to be checked for *false positives*,[228] which always outnumber the actual references by far. As a consequence we had to limit both the Shakespearean corpus that was searched for, and the contemporary corpora that were searched in. The Shakespearean corpus was limited to the ten most quoted plays in order to create a list of the intertextually most productive texts to provide the algorithm with as many targets as possible.[229] I ranked the plays by the number of referencing words in *quotations;* the top ten scoring plays and the sonnets constitute the sub-corpus. I did not factor in the *meta-references* here, as these are searched for in an

225 Downloadable at www.rstudio.com.
226 Matthew L. Jockers, co-founder of the Stanford Literary Lab with Franco Moretti, provides an introduction to RStudio on his website: http://www.matthewjockers.net/text-analysis-with-r-for-students-of-literature. For further information on RStudio see (Jockers, 2014).
227 See the documentations on https://github.com/ropensci/textreuse and https://www.rdocumentation.org/packages/tm/versions/0.7-6
228 Reused words that are no references. This term will be explained in detail below in section 3.3.
229 The number of words in the sub-corpus is 237,440. This is less than a third of any of the editions of Shakespeare's complete works. For the word count of several editions see footnote 39 on p. 22.

extra step that only takes a few seconds; the algorithm we applied to find the quotations is the time-consuming part and this corpus was reduced and provided specifically for the algorithm.[230] We used the texts of the OpenSourceShakespeare for the Shakespearean sub-corpus for the same reasons I used it as the reference edition for the qualitative part.[231]

The texts of the contemporary authors were limited to sub-corpora of about 2,000,000 words per group of students.[232] Not all of the texts examined in the qualitative part were available in digital format,[233] so I chose a sub-corpus of three writers with a sizable literary output that also showed rich intertextual content and used many quotations. The writers with the biggest literary output of each of the three groups are Stephen Fry,[234] Terry Pratchett and Salman Rushdie. These three writers also share a multi-faceted approach to Shakespearean Intertextuality with a mix of verbatim and modified quotations and both deep and casual use of the references. A sizable portion of their respective works were purchased and digitalised, purged of meta-text and pre-processed in the exact same manner as Shakespeare's texts were.

These texts were distributed in sub-corpora and mixed with other works in the public domain, like the complete works of Charles Dickens, Oscar Wilde, Jane Austen, Rudyard Kipling, James Joyce, G. K. Chesterton and others. The results of the automated searches in these works might be published in later papers if time permits.

3.2.2 Step II: Digitalisation

The contemporary corpus was purchased at www.amazon.de, downloaded in *.epub format and converted into *.txt files in calibre, a free software for managing ebooks with the ability to open and convert ebooks with DRM.[235] The texts of the *OSS* were already digitalised and available for download in *.txt format at the website. However, before the *OSS* was put online, the Globe Shakespeare had to be prepared and fed into an online database. For this,

230 Since the course I examined another 40 novels, which is why the final scores and the ranking in section 2.5 differ in the inclusion of *Richard III* and *As You Like It* in the top ten plays. The data is from November 2017, when 85 % of my qualitative search was completed.

231 See section 2.1.1 for discussion of the editions and the reasons behind the choice.

232 As was noted in the very beginning, the complete contemporary corpus examined in the qualitative part contains around 14,000,000 words.

233 As none of the contemporary works are in the public domain, these would have to be purchased. The complete set would cost around 2,000 €.

234 Julian Barnes, whose literary output compares to that of Stephen Fry, used meta-references almost exclusively. As these are searched for in an extra step, the decision was clearly in favour of Fry.

235 https://calibre-ebook.com/; DRM is short for Digital Rights Management and refers to copyright protection which inhibits users from converting ebooks to other formats.

> the texts could not be used "as is" if they were going to be fed into a database on their way to becoming Open Source Shakespeare. The first challenge was to get the texts into a uniform order. The human eye can easily ignore small differences in formatting; a computer is far less forgiving. Sometimes the ends of lines were terminated with a paragraph break, sometimes two. Act and scene changes were indicated differently in different texts, and so on. (Johnson, 2003–2019)[236]

Since I started this thesis, another free online edition of Shakespeare's texts has been made available for free: the Folger Digital Texts. These are up to date with current scholarly research and offer downloads in XML that allow for better readability of the texts for computers, but the same reasons that led me to use the OSS as the basis of the qualitative part apply here.[237] Furthermore, if I used different reference editions, a comparison of the methods would be impossible. Nevertheless, the Folger Digital Texts are a valid option for studies in this field.[238]

3.2.3 Step III: Pre-Processing

The ten most-quoted plays and the eBook-versions of the contemporary texts were encoded in UTF-8;[239] all metatext — publication information and advertisements — was deleted. Several steps of pre-processing were applied to the texts: all punctuation[240] except intra-word contractions (e.g. "aren't") and intra-word dashes ("worm-eaten") was removed with removePunctuation (tm-package) and all words were lowercased with toLowercase (tm-package). Most modern editions of Shakespeare's works differ in punctuation and capitalisation; as we do not know which reference editions were used by the authors this helps reduce the possible different Shakespearean texts to a common denominator. The pre-processing renders the matching words in "There are **more things in heaven and earth**, Horatio" *Hamlet* [I, 5, 919] and "New Age finger-wagging-**more-things-in-heaven-and-earth-Horatio**-ism", (Fry, 1998, p. 169) into the exact same form: "more things in heaven and earth horatio", Verbatim re-occurrences thus become more visible to the algorithm and less fuzziness is necessary, which reduces the time necessary to compute the results.

No lemmatisation or stemming was applied to any of the texts. *Lemmatisation* is the automated reduction of inflected words to their base forms, *stemming* is a "heuristic process that chops off the ends of words in the hope of [reducing word forms]

236 See https://www.opensourceshakespeare.org/info/technicaldetails.php and further articles on the website documenting the history of the website and the edition it uses as a basis.
237 See section 2.1.1.
238 https://www.folgerdigitaltexts.org/
239 An encoding standard realised in Unicode: https://www.unicode.org/versions/Unicode11.0.0/
240 Shakespearean punctuation is famously erratic due to the differing preferences and mistakes of the transcribers and typesetters at work.

correctly most of the time" (Manning, et al., 2008)). These processes would have made the results harder to interpret without noticeable gains in performance or accuracy. The deletion of stopwords — very frequent but semantically insignificant words like "to", "and", "a" — usually decreases the size of texts significantly, thereby diminishing the time necessary to process them. The problem is that some quotations consist mainly of stopwords and would be excluded: "to be or not to be" would be deleted before the texts are compared. This step also made the results very difficult to read and complicated their verification considerably; consequently, we did not remove the stopwords from either of the corpora.

3.2.4 Step IV: Segmentation into N-grams

The Shakespearean sub-corpus was divided into n-grams with a size of nine words. N-grams are groups of n consecutive words; they are the basic units of computational linguistics as a phoneme is a basic unit of phonology. We chose a value of nine, so all texts were segmented into groups of nine contiguous words; six words of every group of nine words overlap with the next group.

The overlap is necessary as the segmentation cuts sentences in half, regardless of semantic coherences. If #34840 was followed by #34849 without the overlapping nine-grams in between, a contemporary text quoting "a dagger which I see before" would quote three words of #34840 and three words of #34849. These would not be exported and thus not recognised as a quote due to restrictions of the algorithm, as will be explained in the following step. The resulting nine-grams are then aligned with one another by the Smith-Waterman algorithm.

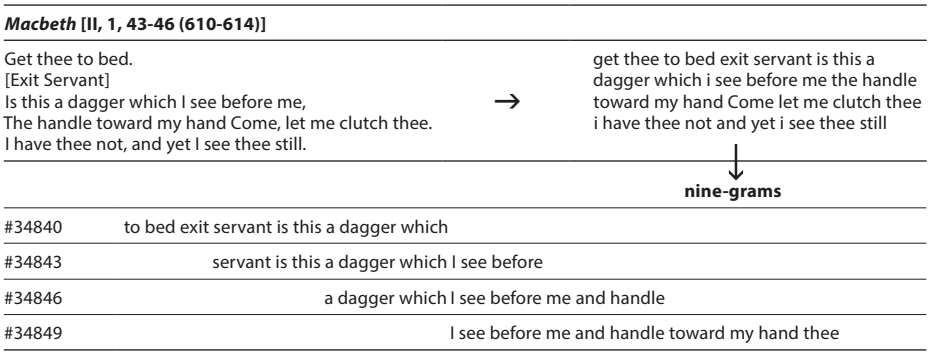

Figure 5: Segmentation of a text into n-grams

3.2.5 Step V: Alignment / Smith-Waterman Algorithm

The textReuse-package includes a version of the Smith-Waterman algorithm optimised for processing natural language. This algorithm, originally written for detecting similar strings of nucleic acid, can be used for "taking two documents and finding the best subset of each document that aligns with one another."[241] The algorithm uses dynamic programming to find re-occurrences of one text in other texts by comparing sequences of similar words with a certain fuzziness. This fuzziness — a certain tolerance for lexical divergences — is necessary as many quotations are altered and even the verbatim quotations can differ slightly from the edition we used depending on the reference editions used by the authors. To find both intentionally altered and unintentionally differing quotations, our algorithm must be able to recognise references even if a word or two are missing or replaced by others. The ability of the algorithm to recognise quotations with a certain lenience allows for it to find verbatim and altered quotations.

The algorithm tries to find the optimal alignment — the nine-gram in the contemporary corpus that is the closest lexical match — to a given nine-gram in the Shakespearean corpus. In the course of these comparisons, the algorithm ascribes a score to every compared pair of nine-grams. It rewards every word that is a *match* with two points, and fines every *mismatch* and every *gap* with the deduction of one point.

A *match* is an exact lexical re-occurrence of a word. "So shines **a good deed in a naughty world**" from *The Merchant of Venice* [V, 1, 2549] is recognised as re-occurring in Pratchett's *Hogfather*: "It will be **a good deed in a naughty world**" (Pratchett, 1996, p. 301) This *alignment*, i.e. these two nine-grams aligned side by side, have a Smith-Waterman score of 14 points for 7 consecutive matches at 2 points per match.

Match																		
Shakespearean 9-gram									Contemporary 9-gram									
so	shines	a	good	deed	in	a	naughty	wold	will	be	a	good	deed	in	a	naughty	wold	
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9	
The Merchant of Venice [V, 1, 100 (2549)]									Terry Pratchett, *Hogfather*, 1996, p. 301									
so		shines	**a**	**good**	**deed**	**in**	**a**	**naughty**	**world**									
will		be	**a**	**good**	**deed**	**in**	**a**	**naughty**	**world**									
			match	match	match	match	match	match	match									
			+2	+2	+2	+2	+2	+2	+2	**= 14**								

Figure 6: Smith-Waterman match; match: +2, gap: -1, mismatch: -1

A *gap* is the elision of a word. "I must **be cruel**, only **to be kind**" *Hamlet* [III, 4, 2581] re-occurs in "Sometimes you have to **be cruel to be kind**" (Pratchett, *Guards! Guards!*, 1989, p. 169) but with one word missing. The Smith-Waterman score for this alignment is 9 points for 5 matches (+2 per match) and one gap (-1).

241 (Smith & Waterman, 1981, p. 195). For an introduction to the algorithm with examples see (Mullen, 2016).

Gap																			
Shakespearean 9-gram									Contemporary 9-gram									
I	must	be	cruel	only	to	be	kind	thus	sometimes	you	have	to	be	cruel	to	be	kind
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
Hamlet [III, 4, 199 (2581)]									Terry Pratchett, *Guards! Guards!*, 1989, p. 169									

	I	**must**	**be**	**cruel**	**only**	**to**	**be**	**kind**	thus
sometimes	you	have	**to**	**be**	**cruel**		**to**	**be**	**kind**	
			match	match	match	gap	match	match	match	
				+2	+2	-1	+2	+2	**= 9**	

Figure 7: Smith-Waterman gap; match: +2, gap: -1, mismatch: -1

A *mismatch* is the replacement of one word with another. All words but one word of "bestride **the** narrow **world like a colossus**" *Julius Caesar* [I, 2, 226] reappear in "be-stridden **the** chess **world like a colossus**". (Fry, 1992) The mismatch (narrow/chess) is fined with the deduction of one point. The Smith-Waterman score for this alignment is 9 for 5 matches (the, world, like, a, colossus); one point is deducted for the mismatch. "bestride" and "be-stridden" are not recognised as similar.

Mismatch																			
Shakespearean 9-gram									Contemporary 9-gram									
bestride	the	narrow	world	like	a	colossus	and	we	be-stridden	the	narrow	world	like	a	colossus	and	we
1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
Julius Caesar [I, 2, 142 (226)]									Fry, *Paperweight*, 1992, p. 295									

bestride	**the**	narrow	**world**	**like**	**a**	**colossus**	and	we
be-stridden	**the**	chess	**world**	**like**	**a**	**colossus**	marking	it
	match	mismatch	match	match	match	match		
	+2	-1	+2	+2	+2	+2		= **9**

Figure 8: Smith-Waterman mismatch; match: +2, gap: -1, mismatch: -1

The comparison is very computation-intensive and delivers many *false positives,* i.e. results that the algorithm exports as they match several words in Shakespeare's texts, but which are just idiomatic English and no references as we see in the following example:

> **With the help of a** surgeon he might yet recover *AMND* [V, 1, 327–328 (2155–2156)]
> **with the help of a** scholarship (Rushdie, 1982, p. 7)
> **with the help of a** little sal volatile (p. 42)
> **with the help of a** garbled story (p. 514)
> **with the help of a** large wicker basket with a lid (p. 528)

Not one of these four re-occurrences of "with the help of a" is an intertextual reference to Shakespeare. While the lack of referentiality may be obvious to the Shakespeare scholar,[242] the algorithm only sees nine-grams without their respective lexical, semantic or implicit contexts. Dealing with these false positives is the major challenge of the quantitative part of the thesis, as it determines how fuzzy we can make the algorithm and what the minimum length of searchable quotations is. The shorter the length of the matches, the more false positives are returned: phrases like "as we do", "you have to" or "it is not" are exported by the thousands for every single novel, rendering the search for references so cumbersome that a traditional close reading of the novel seems only marginally slower but infinitely more gratifying.

In order to keep these false positives to a workable minimum, we can only take a closer look at alignments with a score of 7 or higher, i.e. that consist of at least four words.[243] This reduces both the computation time and the mass of false positives that must be sieved through to find the few actual references. The downside is that shorter quotations like "green-eyed jealousy" from *Othello* [III, 3, 113 (1817)] are not exported as a result; this will be discussed in detail when the results of qualitative and quantitative searches are compared in section 3.3 below.

3.2.6 Step VI: Export of the Results

All alignments that racked up a score of 7 or higher were exported as *.csv-files. These are text files containing the results of the comparison for each alignment with a comma after every entry, thus creating *c*omma-*s*eparated *v*alues. These values are, as Table 28 below shows, always in the same order:

a. Shakespearean play that was referenced.
b. Number of the Shakespearean nine-gram that was aligned with the contemporary nine-grams.
c. Score of the alignment.
d. The 9 words in the nine-gram that was aligned with the contemporary nine-grams.
e. The passage in the Shakespearean nine-gram to which the optimal alignment was found.
f. The passage in the contemporary nine-gram that was the optimal alignment, with "####" signifying gaps or mismatches.

242 Of course this "obviousness" is subjective, as we have seen in the discussion of the references in Rushdie's works in section 2.2.3 of the qualitative part and elsewhere.
243 Any reference needs at least 4 matching words (delivering 8 points, with tolerance for one gap or mismatch) to be exported by the algorithm.

"Hamlet", 142,7," marcellus i think i hear them stand ho who", "i think i ### hear", "i think i can hear"					
a	b	c	d	e	f

Table 28: Export of the results as comma-separated values

Microsoft Excel was used to display the values written into the *.csv files in dedicated columns and make the files and the results contained therein readable for the students and the interpretation that follows.

3.2.7 Step VII: Interpretation of the Results

These results are sorted by their Smith-Waterman score. Table 29 shows alignments the Smith-Waterman algorithm found in Jasper Fforde's *TN1*. These four verbatim quotations showcase problems for the algorithm and problems of the interpretatory process.

Score	Hypotext	Hypertext	Commentary
11	above at a window but soft what light through	a ###### wound but soft what light through *Romeo and Juliet*	Verbatim Quotation Shakespeare: "He jests at scars that never felt a wound. [JULIET appears above at a window] But, soft! What light through yonder window breaks?" Fforde: "He jests at scars, that never felt a wound. But soft! What light through yonder"
12	i pray the time is out of joint o	time is out of joint o Hamlet	Verbatim Quotation "Time is out of joint; O cursed spite, that ever I was born to set it right!"
12	cousins you know what you have to do o	you know what you have to *Much Ado about Nothing*	Everyday language
12	by with the back of his hand thus	with the back of his hand *Julius Caesar*	Everyday language

Table 29: Distinction of quotations from false positives

The original of the first quotation contains a stage direction, which is left out in the reference:

> He jests at scars that never felt **a wound.** [JULIET appears above at a window] **But, soft! What light through yonder** window breaks? *Romeo and Juliet* [II, 2, 845–847]

> He jests at scars, that never felt **a wound. But soft! What light through yonder** … (Fforde, 2001, pp. 163–164)

Stage directions are rarely referenced.[244] In this case, the quotation is hidden in a dialogue; the stage direction is omitted, as it as also not spoken on stage. The omission of

244 The only stage direction referenced in the qualitative part was the generic "Exeunt Omnes." See section 2.4.3.2 on Pratchett's *Lords and Ladies*. One other stage direction has gained notoriety on its own: "Exit, pursued by a bear" *The Winter's Tale* [III, 3, 64 (1551)].

the stage direction is read as a gap by the algorithm and fined with -2. The ability to find the quotation with a gap of 6 words is astonishing. I only colour-coded the 9-gram that is in table 29. The algorithm found the rest of the quotation, too.

The second quotation is an exact verbatim match: "time is out of joint" from *Hamlet* [1, 5, 943]. The last two examples are also verbatim matches, but no quotations. Here we return to a problem that pervades the qualitative part: the distinction of everyday English and actual quotations. In the study, the students attempted to separate the wheat from the chaff; none of them read literary studies, so they were both unaccustomed to Shakespeare's texts and Shakespearean English. The documentations of all projects pointed at this difficulty and the need for literary expertise to sort the results.

To illustrate the difficulties of telling apart Shakespearean references from idiomatic non-referencing English we will take a look at the high-scoring false positives in one of the contemporary novels that were part of the comparison, Salman Rushdie's *Midnight's Children.* These examples are exact matches of five or more consecutive words that *repeat* words that appear in Shakespeare's text without *referencing* them; these examples are idiomatic Present Day English, parts of which overlap with the idiomatic Early Modern English of Shakespeare's times. The first phrases are Shakespeare's text, the second phrases are Rushdie's:[245]

King Lear
They will not let me have
they will not let me have

Othello
with the palm of his hand
with the palm of his hand

Much Ado about Nothing
out of my sight
out of my sight

Othello
To fall in love with
to fall in love with

Merchant of Venice
Report be **an honest woman of her** word
to make **an honest woman of her**

245 These phrases are all random combinations of everyday English and no quotations, so there are no page numbers; this is meant to stress the arbitrariness of these matches.

King Lear
poor Tom **in the voice of a** nightingale
booming at me **in the voice of a** forgotten

Hamlet
He took **me by the wrist and** held me hard
clutched **me by the wrist and** became incandescent

Hamlet
My lord, **I have news to tell** you.
Why must she come today when **I have news to tell**

AMND
and I do not doubt but to hear them say
and (**I do not doubt it**)

To illustrate the magnitude of the problem, I have to add that these are just some examples where all words match. The fuzziness of the algorithm allows for the replacement or addition of words, which reveals the underside of an iceberg of verbatim idiomatic matches that are no references, although the algorithm rates them with high scores:

Merchant of Venice
and then there is the peril **of** waters
and then there is the rivalry **of** the old

Romeo and Juliet
of the days of the year
Of all **the days of the year**

Much Ado about Nothing
I **fall in love with** Beatrice. If **we can**
fall in love with us, and **we can**

Much Ado about Nothing
I have known when **there was no** music
I should **have known there was no** need to go

These idiomatic phrases can be found in all of Shakespeare's works, even in the compact lyricism of the Sonnets, the formality of which seems unfertile ground for everyday language:

Sonnets 154
that tells the story of thy days
the thread **that tells the story of**

The students were asked to distinguish the references from the false positives and performed with mixed results. I repeated this decidedly subjective process from scratch and used only my distinction for the discussion of the results, as the results of the manual search were distinguished by the same subjective authority, me. This is still not unproblematic, but at least my idiosyncrasies and preferences were applied to both sides of the process and all references counted in the qualitative part were classified as references in this section, too.

3.2.8 Step VIII: The Keyword List

The Smith-Waterman algorithm was set to export only results with a minimum length of four words to keep the validation process manageable for the students. This is problematic, because a sizable amount of the references is too short to rack up these 7 points. Most meta-references I found in the qualitative part, i.e. titular references or mentions of the names of characters, were shorter than four words and would have been ignored by the algorithm. As a consequence, we added a simple keyword search looking for a list of character names, titles and general references to Shakespeare's life.

Some character names (e.g. King John, Julius Caesar) produced too many false positives, i.e. references to non-Shakespearean texts. Therefore, I took a list of the 100 Shakespearean characters with the most lines (extracted from the *OSS*[246]) and thinned it out if references to a character's name returned considerably more false positives than actual references. The final list contains those of Shakespeare's *dramatis personæ* with unique names (e.g. "Ophelia", "Polonius", "Hamlet", etc.), the titles of all plays and apocrypha and general references to Shakespeare's person and biography (e.g. "Shakespeare", "Shaksper", "The Bard", "Stratford upon Avon", "Anne Hathaway", etc.). The full list is in the appendix.

Except for some altered titular references in Rushdie, Fforde and Pratchett there were hardly any altered meta-references to be found; those modifications that were found are so heavily altered that an algorithm that would find these would drown the interpreter in false-positives. For this reason we decided against a fuzzy search for these keywords. The keyword list covers most of the shortest references, but the algorithm still has a blind spot for short verbatim quotations; this blind spot and the quotations that it missed will be considered and discussed in the comparison of the methods.

3.2.9 Division of Labour

Among other things related to the seminar that were not part of this thesis, Manuel Burghardt took care of the computational side of the examination: he chose the tools and the algorithm, wrote the scripts for R, implemented the method and pre-processed the texts. The students carried out the comparison of the texts with RStudio, documented the process and tried to interpret the results. I was responsible for the literary, humanistic side: I chose the Shakespearean and contemporary corpora, provided the

246 https://www.opensourceshakespeare.org/views/plays/characters

list of keywords, supplied results of my qualitative part to compare the tools and algorithms, interpreted the results and framed the research question behind the collaborative endeavour: *How is Shakespeare referenced by contemporary writers and how can computational methods alleviate the search for these references?*

3.3 Comparison of the Methods

To compare the results of the manual search and the automated searches, we can only look at a sample of the results, as not all of the matches or mismatches reflect on the quality of the algorithm involved. As was outlined above, computational limitations necessitated limiting the Shakespearean corpus to the ten most-quoted plays and the Sonnets and the contemporary corpora for each group to 2,000,000 words or 10–20 novels. I will now juxtapose the results of the Smith-Waterman algorithm in a comparison of the ten most-quoted plays and the Sonnets of Shakespeare in a sample of the works of Stephen Fry, Terry Pratchett and Salman Rushdie. While these limitations shrink the collection of the results that can be compared, they make sure that the comparison actually evaluates the algorithm and not the query.

Every group of students used the same sub-corpus of Shakespeare's works, the same software, the same pre-processing and the same algorithms with the same parameters, but on different contemporary sub-corpora. These premises allow for a comparison of the results of both methods in their respective subsets of the corpus.

I will not only discuss the methods and their results but also blend these results to a more complete map of Shakespearean Intertextuality in these sub-corpora. All additional references that were found only by the algorithm have been added to the results and scores used in the qualitative discussion of the references; this only applies to the sub-corpora of Fry, Pratchett and Rushdie searched below and was discussed in the respective sections. All tables and charts are taken from the Excel file containing all references and all scores and further information. I layouted the file to make it printable and put it into the appendix.[247]

3.3.1 A Distant Reading of the Numbers

One way of juxtaposing the results of both approaches is to take a look at the number of referencing words in the contemporary sub-corpora that were searched in the comparison. This allows for a *distant reading* which ignores details in favour of the bigger picture. What follows is a very distant reading of the *results* of the distant reading of the *texts.* After this, I will zoom in a little and read the results a little closer for a better comparison. While the tables and charts below show which plays were referenced in which contemporary works, they do not allow for a comparison of the methods involved for reasons I will try to explain forthwith.

247 A digital version of this appendix can be accessed at https://doi.org/10.5282/ubm/data.177

I only look at quotations here, as the meta-references were searched by an approach that does not lend itself too well to a comparison like this, as will be explained in detail in section 3.3.

Table 30 shows the number of referencing words in *quotations* found by the manual approach in black and the number of words found by the algorithm in *italics*.

To clarify this visualisation, I will zoom in on the first line, which represents the number of words that quote *Hamlet* in each of the hypertexts. The top number in black tells us that my manual approach found 7 words in *Making History* that are verbatim quotations of the text of *Hamlet*. The algorithm found 7 words, too. The chart goes on to state the number of words that quote *Hamlet* in the other novels of Fry that were part of the sub-corpus of this comparison. The last column shows that I found 131 words referencing *Hamlet* in the novels, while the algorithm found 153.

The problem with this distant view is that it does not tell us whether the 7 words that both approaches found in *Making History* reference the same lines in *Hamlet*; we know that the algorithm found more words in the novels than my manual approach, but we do not know *which* words were found. The numbers do not allow for a comparison of the methods as they do not reflect the *quality* of the quotations but only their *quantity*.

Nevertheless, these charts can deliver a rough estimate for the referentiality of a novel, which is interesting from the standpoint of intertextuality studies. They allow for a rough representation of which plays were referenced in what contemporary works, which is why I made these charts for all three writers compared in this section.

Manual Results (MR) **Automated Results (AR)** **Stephen Fry**		***Making History***	***Moab is my Washpot***	***More Fool Me***	***Paper-weight***	***The Hippo-potamus***	***The Liar***	***SUM***
Hamlet	MR	7	13		34	13	64	131
	AR	*7*	*13*		*57*	*8*	*62*	*147*
Julius Caesar	MR				0		6	6
	AR				*79*		*6*	*85*
King Lear	MR		28			0	14	42
	AR		*15*			*6*	*19*	*40*
A Midsummer Night's Dream	MR							0
	AR							*0*
Macbeth	MR		64	76	0	0	12	152
	AR		*50*	*72*	*26*	*4*	*12*	*164*
The Merchant of Venice	MR				9		9	18
	AR				*11*		*5*	*16*
AMND	MR	6			0			6
	AR	*6*			*16*			*22*

Manual Results (MR) **Automated Results (AR)** **Stephen Fry**		***Making History***	***Moab is my Washpot***	***More Fool Me***	***Paper-weight***	***The Hippo-potamus***	***The Liar***	***SUM***
Much Ado about Nothing	MR							0
	AR							*0*
Othello	MR				14		9	23
	AR				*11*		*5*	*16*
Romeo and Juliet	MR							0
	AR							*0*
The Tempest	MR							0
	AR							*0*
Sonnets	MR				7	10	15	32
	AR				*4*	*10*	*14*	*28*
Sum of the Quotations	MR	13	105	76	64	23	129	410
	AR	*13*	*78*	*72*	*204*	*28*	*123*	*518*

Table 30: Comparison of the results of the manual and automated searches in the sub-corpus of Stephen Fry's works

Table 31 shows the number of words in quotations I found in the sub-corpus of Salman Rushdie, with the results of the manual search in black and the number of words found by the algorithm in *italics*. The problem with this chart is the same as in Stephen Fry's chart: we do not see if the 14 words I found in *Fury* that were a reference to *Macbeth* are the same words that the algorithm found.

We can see that the algorithm found more words than me; if we look at the 'SUM'-column, we also see that while the main reason for the difference in points in Fry's chart was *Julius Caesar*, in this chart it is *Hamlet*. Minute differences like the 115/116 words of *The Merchant of Venice* in *The Moor's Last Sigh* could be neglectable if we only knew if they represent the same words.

The threshold of the algorithm becomes visible in this chart in some references with a score in the lower single digits: I counted very short references like "fortune's fools" from *Romeo and Juliet* [III, 1, 1647] in *The Golden House*, but the algorithm did not export these short references due to the threshold we gave it.

Tables 32–35 show the quotations in Terry Pratchett's sub-corpus; it is the most complicated of the three charts, as there were several teams of students involved. Team 1 examined the *Discworld* novels with titles from A–J, Team 2 examined the *Discworld* novels A–N, Team 3 examined the *Discworld* novels P–Z and Team 4 examined Pratchett's works outside the *Discworld* series.[248] The numbers represent what the algorithm found

248 Team 1: Dominic Hochholzer, Sebastian Näher, Christoph Zollner (*Discworld* A–J); Team 2: Tobias Hauser, Doris Ebenschwanger, Ariane Demleitner (*Discworld* A–N); Team 3: Marlena Wolfes, Andrea Fischer, Daniel Schenk (*Discworld* P–Z); Team 4: Shadi Alali, Adelheid Gonschorek, Juliane Kramer (Non-*Discworld*).

and exported in their respective sub-sub-corpora. These charts may serve as proof that not every phenomenon becomes simple when you read it from a quantitative distance.

As I already mentioned above, these charts outline the *quantity*, but not the *quality* of the results. Decisive details are missing, as is to be expected in any abstraction. To ameliorate this deficiency, I will now zoom in a little, applying a *scalable reading* of the results as proposed by (Mueller, 2012) and (Weitin, 2015).

Manual Results (MR) ***Automated Results (AR)*** **Salman Rushdie**		***East, West***	***Fury***	***Joseph Anton***	***Midnight's Children***	***Shame***	***The Golden House***	***The Ground Beneath Her Feet***	***The Moor's Last Sigh***	***The Satanic Verses***	***SUM***
Hamlet	MR	29		21				0	17		53
	AR	*57*		*15*				*18*	*10*		*100*
Julius Caesar	MR			3			0			4	7
	AR			*6*			*5*			*0*	*11*
King Lear	MR			14			26	0		2	42
	AR			*14*			*26*	*9*		*0*	*49*
Macbeth	MR		14						6	0	20
	AR		*14*						*0*	*9*	*23*
The Merchant of Venice	MR		14					3	115		132
	AR		*14*					*0*	*116*		*130*
Much Ado about Nothing	MR								3		3
	AR								*0*		*0*
Othello	MR								5	19	24
	AR								*5*	*26*	*31*
Romeo and Juliet	MR						2		4		6
	AR						*0*		*0*		*0*
The Tempest	MR			21			4				25
	AR			*21*			*0*				*21*
Sonnets	MR	0					11				11
	AR	*4*					*11*				*15*
Sum of the Quotations	MR	15	28	59	0	0	43	3	147	25	320
	AR	*61*	*28*	*56*	*0*	*0*	*42*	*27*	*131*	*35*	*380*

Table 31: Comparison of the results of the manual and automated searches in the sub-corpus of Salman Rushdie's works

Manual Results (MR) ***Automated Results (AR)*** **Terry Pratchett Team 1**		***A Blink of the Screen***	***A Hat Full of Sky***	***Carpe Jugulum***	***Good Omens***	***Guards, Guards***	***Hogfather***	***I Shall Wear Midnight***	***SUM***
Hamlet	MR					0			0
	AR					*5*			*5*
Julius Caesar	MR							4	4
	AR							*4*	*4*
King Lear	MR							0	0
	AR							*0*	*0*
Macbeth	MR						4	20	24
	AR		*4*				*0*	*11*	*15*
Merchant of Venice	MR			8			0		*8*
	AR			*8*			*7*		*15*
A Midsummer Night's Dream	MR								*0*
	AR								*0*
Othello	MR								0
	AR								*0*
Romeo and Juliet	MR								0
	AR								*0*
Tempest	MR				9				9
	AR				*0*				*0*
Sonnets	MR								*0*
	AR								*0*
Sum of the Quotations	MR	0	0	8	9	0	4	24	45
	AR	*0*	*4*	*8*	*0*	*5*	*7*	*15*	*39*

Table 32: Comparison of the results of the manual and automated searches in the sub-corpus of Terry Pratchett's works (Team 1)

Manual Results (MR) ***Automated Results (AR)*** **Terry Pratchett Team 2**		***A Hat Full of Sky***	***Carpe Jugulum***	***Good Omens***	***Hogfather***	***I Shall Wear Midnight***	***Lords and Ladies***	***Maskerade***	***Mort***	***Night Watch***	***SUM***
Hamlet	MR									3	3
	AR									*0*	*0*
Julius Caesar	MR					4					4
	AR					*4*					*4*
King Lear	MR										0
	AR										*0*
Macbeth	MR	4			4	20	5	20	5		58
	AR	*0*			*0*	*11*	*5*	*6*	*0*		*22*
Merchant of Venice	MR		8		0						8
	AR		*8*		*7*						*15*
A Midsummer Night's Dream	MR						12				12
	AR						*8*				*8*
Othello	MR										0
	AR										*0*
Romeo and Juliet	MR								2		2
	AR								*0*		*0*
Tempest	MR			9							9
	AR			*9*							*9*
Sonnets	MR								4		4
	AR								*0*		*0*
Sum of the Quotations	MR	4	8	9	4	24	17	20	11	3	100
	AR	*0*	*8*	*9*	*7*	*15*	*13*	*6*	*0*	*0*	*58*

Table 33: Comparison of the results of the manual and automated searches in the sub-corpus of Terry Pratchett's works (Team 2)

Manual Results (MR) ***Automated Results (AR)*** **Terry Pratchett Team 3**		***The Fifth Elephant***	***Thud***	***Unseen Academicals***	***Wyrd Sisters***	***SUM***
Hamlet	MR			12	29	41
	AR			*12*	*4*	*16*
Julius Caesar	MR				3	3
	AR				*0*	*0*
King Lear	MR			0	4	4
	AR			*12*	*4*	*16*
Macbeth	MR	8			126	134
	AR	*6*			*52*	*58*
Merchant of Venice	MR			3	4	7
	AR			*0*	*0*	*0*
A Midsummer Night's Dream	MR				3	3
	AR				*0*	*0*
Othello	MR					0
	AR					*0*
Romeo and Juliet	MR			5		5
	AR			*0*		*0*
Tempest	MR					0
	AR					*0*
Sonnets	MR			3	6	9
	AR			*0*	*6*	*6*
Sum of the Quotations	MR	8	0	23	175	206
	AR	*6*	*0*	*24*	*66*	*96*

Table 34: Comparison of the results of the manual and automated searches in the sub-corpus of Terry Pratchett's works (Team 3)

Manual Results (MR) ***Automated Results (AR)*** **Terry Pratchett Team 4**		***A Blink of the Screen***	***Good Omens***	***Johnny and the Dead***	***Johnny and the Bomb***	***Nation***	***The Amazing Maurice …***	***The Science of Discworld I***	***The Science of Discworld II***	***The Science of Discworld III***	***SUM***
Hamlet	MR					0	8		67		*75*
	AR					*7*	*0*		*42*		*49*
Julius Caesar	MR										*0*
	AR										*0*
King Lear	MR										*0*
	AR										*0*
Macbeth	MR								64		*64*
	AR								*64*		*64*
Merchant of Venice	MR										*0*
	AR										*0*
A Midsummer Night's Dream	MR								194		*194*
	AR								*194*		*194*
Othello	MR				3						*3*
	AR				*0*						*0*
Romeo and Juliet	MR										*0*
	AR										*0*
Tempest	MR		9								*9*
	AR		*9*								*9*
Sonnets	MR										*0*
	AR										*0*
Sum of the Quotations	MR	0	9	0	*3*	0	8	0	325	0	*345*
	AR	*0*	*9*	*0*	*0*	*7*	*0*	*0*	*300*	*0*	*316*

Table 35: Comparison of the results of the manual and automated searches in the sub-corpus of Terry Pratchett's works (Team 4)

3.3.2 Quotations: Smith-Waterman vs. Manual Search

In order to compare the methods, I will have to read the results differently. While I will not read the results as closely as in the qualitative part, I will have to zoom to a closer perspective and divide the discussion into those quotations that were found by both the manual search and the algorithm and those only found by one of the approaches. This will tell us a lot more about the inner workings, shortcomings and strengths of the algorithm. As was mentioned above, the algorithm was set to export only alignments

with a score of 7 or higher. Consequentially, a purposeful comparison can only compare quotations of 4 words or longer in the sub-corpora outlined above. In the following tables the referencing words that are exact lexical matches are highlighted in both texts. This serves to show us the perspective of the algorithm.

3.3.2.1 Stephen Fry

Stephen Fry's sub-corpus used for the comparison consisted of six of Fry's ten books examined in the qualitative study: *Making History*, *Moab is my Washpot*, *More Fool Me*, *Paperweight*, *The Hippopotamus* and *The Liar*. His other works, *The Stars' Tennis Balls, The Fry Chronicles, Stephen Fry in America* and *The Incomplete and Utter History of Music,* were not available as digital texts and therefore not examined. Neither the *close* nor the *distant reading* found a reference to *Much Ado About Nothing, Romeo and Juliet* or *The Tempest*; there were quotations in every single one of Fry's works in the sample examined by the algorithm.

Quotations found by both approaches

The quotations that follow were found by both my manual approach and the algorithm. I highlighted the matching phrases in the *quotations* on both sides, but I did not highlight the *meta-references* for reasons of clarity. I will try and throw a light on any idiosyncrasies that might help explain the way the algorithm sees texts. I will also try to explain ways in which the algorithm could be expanded upon for even better results.

#	Quote	Source
1	As Puck so rightly says: — **Lord, what fools these mortals be**! *Making History* p270	**Lord, what fools these mortals be!** *AMND* [III, 2, 117 (1152)]
2	"Mm," I said, inspecting them. "**The lady doth protest too much, methinks**." *Making History* p439	**The lady doth protest too much, methinks.** *Hamlet* [III, 2, 254 (2125)]
3	**And Pity, like a naked new-born babe, Striding the blast, or heaven's cherubim, horsed Upon the sightless couriers of the air, Shall blow the horrid deed in every eye, That tears shall drown the wind.** *Moab is my Washpot* p348	**And pity, like a naked new-born babe, Striding the blast, or heaven's cherubim, horsed Upon the sightless couriers of the air, Shall blow the horrid deed in every eye, That tears shall drown the wind.** *Macbeth* [I, 7, 21–25 (494–498)]
4	I was thrilled, simply entranced, by the way he delivered the climax to the great **'If it were done when 'tis done'** *Moab is my Washpot* p348	**If it were done when 'tis done**, then 'twere well It were done quickly *Macbeth* [I, 7, 1–2 (474–475)]
5	As flies to wanton boys are we to the gods; **They** undo **us for their sport** […] **As flies to wanton boys are we** to God; He kills **us for** his **sport** […] **As flies to** a **wanton** boy **are we to** God *Moab is my Washpot* p280	**As flies to wanton boys are we to th' gods.** **They** kill **us for their sport.** *King Lear* [IV, 1, 41–42 (2289–2290)]
6	a misunderstood sense of relativism, opinion and New Age finger-wagging-**more-things-in-heaven-and earth-Horatio**-ism *Moab is my Washpot* p169	There are **more things in heaven and earth, Horatio**, Than are dreamt of in your philosophy. *Hamlet* [I, 5, 187–88 (919–920)]

#	Quote	Source
7	**Lechery, sir, it provokes, and un-provokes; it provokes the desire, but it takes away the performance: therefore, much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him** *More Fool Me* p84	**Lechery, sir, it provokes, and unprovokes; it provokes the desire, but it takes away the performance: therefore, much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.** *Macbeth* [II, 3, 30–39 (789–797)]
8	…astrologers and similar charlatans tell us that 'science doesn't know everything; **there are more things in heaven and earth,** sucker, **than are dreamt of in your philosophy.**' *Paperweight* p239	**There are more things in heaven and earth,** Horatio, **Than are dreamt of in your philosophy**. *Hamlet* [I, 5, 187–88 (919–920)]
9	Nonetheless I found myself saying, the other day, '**There is a tide in the affairs of men, which taken at the flood leads on to fortune**.' I was standing on a pair of bath-room scales and resolving that I had to take myself in hand before it was too late. *Paperweight* p376	We, at the height, are ready to decline. **There is a tide in the affairs of men, Which, taken at the flood, leads on to fortune;** Omitted, all the voyage of their life Is bound in shallows and in miseries. *Julius Caesar* [IV, 3, 249–252 (2229–2232)]
10	But what does Shakespeare say? **Put money in thy purse.** *Paperweight* p376	**Put money in thy purse** *Othello* [I, 3, 383 (698)]
11	The English language, in all its glory, can be pressed and pummelled and scrunched and squeezed into many shapes and configurations. It is capable of wonders like '**Goodnight, sweet prince, and flights of angels sing thee to thy rest**,' *Paperweight* p249	Now cracks a noble heart. Good night, **sweet prince, And flights of angels sing thee to thy rest!** *Hamlet* [V, 2, 397–398 (4021–4022)]
12	Well, in one sonnet alone of course, he came up with Summer's Lease and **The Darling Buds Of May**, but aside from providing a title service for novelists the world over, Shakespeare personally offers little in the way of proverbs *Paperweight* p375	Rough winds do shake the **darling buds of May,** And summer's lease hath all too short a date: *Sonnet 154*
13	Ich weiss dashed well was soll es bedeuten, das ich so traurig bin, as Heine would have said (a poet, incidentally, from whom I am descended on the distaff), or as Shakespeare preferred, in truth **I** do **know why I am so sad.** *Paperweight* p422	In sooth, **I know** not **why I am so sad** *The Merchant of Venice* [I, 1, 2]
14	This does not stop people wagging fingers at their juniors and intoning, '**Neither a borrower nor a lender be'**, with that smug addition, 'Shakespeare', as if to say, 'so there!' *Paperweight* p376	**Neither a borrower nor a lender be** *Hamlet* [I, 3, 81 (561)]
15	after a week or two of long blissful afternoons of **making the beast with two backs**, or the beast with one back and a funny shaped middle *Paperweight* p84	I am one, sir, that comes to tell you your daughter and the Moor are now **making the beast with two backs.** *Othello* [I, 1, 129–131]
16	**The lady doth protest too much, methinks.** *The Liar* p12	**The lady doth protest too much, methinks**. *Hamlet* [III, 2, 254 (2125)]
17	Go, hence, begone. **Stand not upon the order of your going, but go at once.** Run! *The Liar* p275–276	At once, good night: **Stand not upon the order of your going, But go at once.** *Macbeth* [III, 4, 145–147 (1419–1420)]

#	Quote	Source
18	I shall put the Liebestod on the stereo, that's what I shall do, you horrid beastly man […] and still my beating heart **with concord of sweet sounds**. *The Liar* p25	Nor is not moved **with concord of sweet sounds**, Is fit for treasons, stratagems and spoils; *The Merchant of Venice* [V, 1, 94–95 (2540–2541)]
19	**Summer's lease hath all too short a date**, Hugo old boy, thought Adrian, **but your eternal summer shall not fade**. *The Liar* p294	Rough winds do shake the darling buds of May, **And summer's lease hath all too short a date**: […] **But thy eternal summer shall not fade** *Sonnet 154*
20	he remained one of the few boys of his year with whom Adrian had never made **the beast with two backs**, or rather with whom he had never made the beast with one back and an interestingly shaped middle *The Liar* p22	I am one, sir, that comes to tell you your daughter and the Moor are now making **the beast with two backs**. *Othello* [I, 1, 129–131]
21	Goonight, Lou. Goonight, May. Goonight. Ta ta. **Good night, ladies, good night, sweet ladies, good night, good night.** *The Liar* p13	Come, my coach! **Good night, ladies. Good night, sweet ladies. Good night, good night**. *Hamlet* [IV, 5, 76–78 (2933–2934)]
22	One day, when the world is pinker, I will **a tale unfold, whose lightest word would harrow up thy soul, freeze thy young blood, make thy two eyes, like stars, start from their spheres, thy knotted and combined locks to part, and each particular hair to stand on end, like quills upon the fretful** porpentine, and generally make you go all of a dither. *The Liar* p214–215	I could **a tale unfold whose lightest word Would harrow up thy soul, freeze thy young blood, Make thy two eyes, like stars, start from their spheres, Thy knotted and combined locks to part, And each particular hair to stand on end Like quills upon the fretful** porcupine. *Hamlet* [I, 5, 20–26 (750–756)]
23	Sinner! Corrupted one. I pluck thee out, I pluck thee out. **Look, with a spot I damn** thee. *The Liar* p96	He shall not live; **look, with a spot I damn** him. But, Lepidus, go you to Caesar's house; *Julius Caesar* [IV, 1, 8 (1866)]
24	or by the living God that made me I will do such things … **I know not what they are but they** will **be the terrors of the earth**. *The Liar* p276	That all the world shall – I will do such things – **What they are** yet**, I know not; but they** shall **be The terrors of the earth**! You think I'll weep. *King Lear* [II, 4, 322–23 (1582–1583)]
25	Gone are the days when art be–stowed immortality. '**So long lives this, and this gives life to thee'** and all that wank. *The Hippopotamus* p172	So long as men can breathe or eyes can see, **So long lives this and this gives life to thee**. *Sonnet 154*
26	The proof that **there** truly **are more things in heaven and earth than** your puny, fusty, narrow philosophy ever dreamed of. *The Hippopotamus* p292	**There are more things in heaven and earth**, Horatio, **Than** are dreamt of in your philosophy. *Hamlet* [I, 5, 187 (919–920)]

Table 36: Quotations in Stephen Fry's works found by both approaches

This chart shows a set of quotations that are all, as was to be expected, verbatim. The only differences are a few single-word-gaps and a few mismatches.

- (6) As was mentioned above, the pre-processing renders both nine-grams to the same form: "more things in heaven and earth horatio."
- (10) is one of the instances where the algorithm found and exported a match of 10 points for 5 consecutive words, but the students did not contain it in their interpretation of the results. There are four verbatim repetitions of "put money in thy purse" in *Othello* [I, 3, 698], all of which were found by the algorithm.

- (11) "Goodnight" and "good night" are mismatches in the eyes of the algorithm; the rest of the phrase is found, so in this case this was unproblematic.
- (12) the algorithm found "the darling buds of May" with a score of 10 for 5 consecutive matches but did not export "summer's lease," because it is too short to rack up a sufficient score to be exported. Searching the surrounding sentences of a longer match with a lower score threshold might include some of these shorter quotations without producing too many false positives.
- (15) and (20) both quote the same phrase, and both contain another, heavily altered version of the same quotation: "the beast with one back and a funny/interesting shaped middle". Both of these altered versions are too modified to rack up the necessary 7 points for consideration by the algorithm.
- (26) the algorithm found "there # are more things in heaven and earth # than" but not the end of the reference "are dreamt of in your philosophy" with its inverted word order in "your […] philosophy ever dreamed of." The differing past participles could have been matched by the algorithm if the texts had been lemmatised beforehand.

Quotations found only by the manual search

There is one reference in table 34 which should have been found by the algorithm but was not: "Treasons, stratagems and spoils" occurs in both texts. The reference should have been found and exported, with a score of 8 for 4 consecutive matches. A closer look at the digital version of the text explains the oversight. The conversion of an ebook to plain digital text sometimes introduces hyphens in unfortunate places:

> Treasons, **stratagems and spoils**.
> *The Merchant of Venice* [V, 1, 92–94 (2539–2541)]
>
> Treasons, **stratagems and spoils**.
> (Fry, 1991, p. 26)

The pre-processing we applied to the texts removes most punctuation, but not the hyphen in "trea-sons". As the hyphen was only introduced in Fry's text but not in Shakespeare's text we are left with "trea-sons"/"treasons", which is a mismatch in the eyes of the algorithm. As this was not the fault of the algorithm, this oversight does not count against its accuracy.

#	Quote	Source
1	Bloody hell, I do rattle on, don't I? **Doth the lady**, once again, **protest too much**? I don't think so. *Moab is my Washpot* p256	**The lady doth protest too much**, methinks. *Hamlet* [III, 2, 254 (2125)]
2	And why not, I argued, produce *real* eyes **of frog** and *genuine* tongues **of newt** from the cauldron? This was considered too much, but my offal-trimmed costume was permitted. *Moab is my Washpot* p347	Eye **of newt** and toe **of frog** *Macbeth* [IV, 1, 14 (1561)]

#	Quote	Source
3	Save that cocaine doesn't '**equivocate one in a sleep'** so much as leave one wide-eyed and drippy-nosed for hours upon end, staring at the ceiling and making promises for the morrow that one knows one will not keep. *More Fool Me* p84	in conclusion, equivocates him **in a sleep**, and, giving him the lie, leaves him. *Macbeth* [II, 3, 36–38 (798–797)]
4	Well, in one sonnet alone of course, he came up with **Summer's Lease** and **The Darling Buds Of May**, but aside from providing a title service for novelists the world over, Shakespeare personally offers little in the way of proverbs *Paperweight* p375	Rough winds do **shake the darling buds of May** And **summer's lease** hath all too short a date: *Sonnet 154*
5	after a week or two of long blissful afternoons of **making** the beast with two backs, or **the beast with** one **back** and a funny shaped middle *Paperweight* p84	I am one, sir, that comes to tell you your daughter and the Moor are now **making the beast with** two backs. *Othello* [I, 1, 129–131]
6	"What ho!" said Adrian, getting up to shut the door. "**Treasons, stratagems and spoils**." *The Liar* p25–26	The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for **treasons, stratagems and spoils**; *The Merchant of Venice* [V, 1, 92–94 (2539–2541)]
7	one of the few boys of his year with whom Adrian had never made the beast with two backs, or rather with whom he had never made **the beast with** one **back** and an interestingly shaped middle *The Liar* p22	I am one, sir, that comes to tell you your daughter and the Moor are now making **the beast with** two **backs**. *Othello* [I, 1, 129–131]
8	As flies to a wanton boy are we to God *Moab is my Washpot* p280	**As flies to wanton boys are we to th' gods.** **They** kill **us for their sport.** *King Lear* [IV, 1, 41–42 (2289–2290)]
9	As far as the **gods** are concerned **we are** indeed **as flies to wanton boys**. *Moab is my Washpot* p281	**As flies to wanton boys are we** to th' **gods**. They kill us for their sport. *King Lear* [IV, 1, 41–42 (2289–2290)]

Table 37: Quotations in Stephen Fry's works found only by the manual search

All other references stay below the necessary 7 points, each for a different reason:

- (1) The inverted word order renders the quotation invisible for the algorithm.
- (2) and (4) are obviously too short.
- (3) This reference is obvious to the human eye, especially as it is marked with diacritics. These diacritics are removed by the pre-processing, and the algorithm reads equivocate/equivocates and one/him as mis-matches, leaving only "in a sleep" with a score of 6 for 3 consecutive matches.
- (5) and (7) are further examples that would have been found had the corpora been lemmatised beforehand.
- (8) and (9) were not found by the algorithm as there were better matches for the same quotation, see below.

Quotations found only by the algorithm

The automated run through the texts found quite some references that I overlooked. Each of these 20 quotations that follow below reveals the fallibility of my concentration and my memory. Some, but not all, of these oversights might be attributed to a

lack of familiarity with the plays. I read all of Shakespeare's plays, but on some of them my memory seems to have had a weak hold at the time of the reading of these novels, notably *Julius Caesar:* references (3) through (8) are to the play and I recognised neither of them.

This does still not explain the oversight of the most proverbial of the references that I spotted in other novels, like the "Ides of March" (3), the "eye of newt" (18) or the notorious "quality of mercy"-speech (14). I did not read all novels several times; most of Fry's books were read once and rather early in the examination; my skill at spotting references got better over the years. I am sure I would have found most of these references during another reading of the books, but close readings are time-consuming. These oversights prove that there are other reasons for a *distant reading* for intertextual references besides scale or speed: human concentration and memory are obviously fallible.

#	Quote	Source
1	There is a word which still means much to the English and which was for many years a rod for my back, a **spur to prick the sides of my intent**, a Fury from which to flee, a nemesis, an enemy, an anathema, a totem, a bugaboo and an accusation. *Moab is my Washpot* p156	I have no **spur To prick the sides of my intent**, but only Vaulting ambition, which o'erleaps itself And falls on the other. *Macbeth* [I, 7, 25–27 (498–500]
2	Then, it follows**, it follows as the night the day**, that you find sex disgusting *Moab is my Washpot* p252	And it must **follow, as the night the day**, Thou canst not then be false to any man. *Hamlet* [I, 3, 85–86 (565–566)]
3	**The Ides of March are come. Aye, Caesar, but not gone.** Today is the day that sees millions of Britons behaving more oddly than usual — a source of irritation to many, including one writer of leading articles in this newspaper. *Paperweight* p334	**The ides of March are come.** Ay**, Caesar; but not gone.** *Julius Caesar* [III, 1, 1–2]
4	To paraphrase Cassius — **the fault**, quite brutally, **lies not in** the **stars** and stripes, **but in ourselves that we are** undermined. *Paperweight* p345	**The fault**, dear Brutus, is **not in** our **stars**, **But in ourselves, that we are** underlings. *Julius Caesar* [I, 2, 147–148 (231–2)]
5	He was the Roman, you remember, who was **not Cinna the Conspirator**, one of the assassins of Julius Caesar, but was **Cinna the Poet**. The mob decided he had better die anyway: '**Tear him for his bad verses**,' summed up the popular feeling at the time. *Paperweight* p218	I am **Cinna the poet**, I am Cinna the poet. **Tear him for his bad verses,** tear him for his bad verses. I am **not Cinna the conspirator**. *Julius Caesar* [III, 3, 31–34 (1848–1851)]
6	only joy in life is to tell us that 'nosegay' is now proscribed, **look with a spot I damn** it — of flowers, and if you, having followed the wild and twisting path of my clauses … *Paperweight* p127	He shall not live; **look, with a spot I damn** him. *Julius Caesar* [IV, 1, 8 (1866)]
7	but the programme that usually evaporates **the honey–heavy dew of my slumbers** is called Open Air *Paperweight* p212	Enjoy **the honey-heavy dew of slumber** *Julius Caesar* [II, 1, 149 (855)]
8	Why, man, he doth **bestride the** narrow **world Like a Colossus**, and we petty men For half a century Russia has **be-stridden the** chess **world like a colossus** *Paperweight* p295	Why, man, he doth **bestride the** narrow **world Like a Colossus**, and we petty men Julius Caesar [I, 2, 142–144 (226–227)]

#	Quote	Source
9	**I have no spur to prick the sides of my intent save only vaulting ambition**. The ambition for people not to shout 'fatty!' at me in the street. *Paperweight* p376	**I have no spur To prick the sides of my intent**, **but only Vaulting ambition**, which o'erleaps itself And falls on the other. *Macbeth* [I, 7, 25–27 (498–500)]
10	But there is, as King Duncan so wisely remarked, **no art to find the mind's construction in the face**. *Paperweight* p289	**There's no art To find the mind's construction in the face**: He was a gentleman on whom I built An absolute trust. *Macbeth* [I, 4, 13–14 (289–291)]
11	He ate food therefore, he wept, suffered, slept, went to the lavatory and in all other ways sustained **the thousand natural shocks the flesh is heir to**. *Paperweight* p180	To die- to sleep- No more; and by a sleep to say we end The heartache, and **the thousand natural shocks That flesh is heir to**. *Hamlet* [III, 1, 69–71 (1755–56)]
12	Tarrant is now, **Oh how the wheel becomes it**! a disc jockey for a local radio station *Paperweight* p105	**O, how the wheel becomes it!** It is the false steward, that stole his master's daughter. *Hamlet* [IV, 5, 195–196 (3050)]
13	**than fly to others we know not of**; to mint one's own smacks of verbal dandyism. *Paperweight* p286	And makes us rather bear those ills we have **Than fly to others that we know not of**? *Hamlet* [III, 1, 89–90 (1775)]
14	It, like **mercy, droppeth as the gentle rain from heaven upon the place beneath**. Certainly one could argue that anyone who becomes HIV positive today must have done so by disregarding simple advice freely available for years and is therefore foolish. *Paperweight* p353	The quality of mercy is not strain'd, It droppeth as the gentle rain from heaven Upon the place beneath: it is twice blest; *The Merchant of Venice* [IV, 1, 190–191 (2125–2126)]
15	As the Master also observed, **the poet's eye** may well be **in** a **fine frenzy rolling**, **from earth to heaven, from heaven to earth**, but the other is always firmly fixed on the right-hand royalties column. *Paperweight* p396	Sees Helen's beauty in a brow of Egypt: **The poet's eye**, in fine frenzy rolling, Doth glance **from heaven to earth, from earth to heaven**; *AMND* [V, 1, 14 (1842–1843)]
16	You can give me **the tongs and the bones** any time, and I'll be as happy as Larry the sandboy and as right as a rainy trivet. *Paperweight* p109	I have a reasonable good ear in music. Let's have **the tongs and the bones.** *AMND* [IV, 1, 29 (1574)]
17	It's eleven at night and in three hours' time I shall … well, I don't know what I shall, but it will **be the** terror **of the earth** and that's a fact. *The Hippopotamus* p201	What they are yet, I know not; but they shall **be The terrors of the earth**! You think I'll weep. No, I'll not weep. *King Lear* [II, 4, 322–323 (1582–1583)]
18	She wouldn't tell me how he did it, but I wouldn't care if he fed her **eye of newt and** ear of bat. *The Hippopotamus* p295	Fillet of a fenny snake, In the cauldron boil and bake; **Eye of newt and** toe of frog, Wool of bat and tongue of dog, Adder's fork and blind-worm's sting *Macbeth* [IV, 1, 11–14 (1559–1563)]

Table38: Quotations in Stephen Fry's works found only by the automated search

Comparison Fry

Of the collected 53 quotations in Fry's works, only 23, less than half, were found by both the algorithm and the manual search. 20 references were only found by the algorithm. A further 9 were only found by the manual search. Only one of these was long enough to be found, but a faulty digital text was to blame for this, and not the algorithm. 6 of the quotations that were only found by the manual approach were under the threshold of the algorithm. 2 quotations were overlooked because they occurred more than once in their novel and the algorithm only exports one alignment per nine-gram; this will be discussed in section 3.3.2 below.

This means that the algorithm found an impressive 44 of the 44 quotations he could have found,[249] while the manual search found 32 of the 52 it could have found (which includes those that were too short for the algorithm). This is both sobering for the manual search and great news for the reliability of the algorithm. These numbers also serve as proof that there is something to be gained for the study of intertextuality with the inclusion of computational methods.

3.3.2.2 Terry Pratchett

Pratchett's works are the biggest sub-corpus of the examination. Of the 62 works examined in the manual search, 55 were available as digital texts and fed to the algorithm.[250] These texts were split among four student projects.[251] There were differences in the interpretation of the exported results between the projects; some references were interpreted as everyday English and others to the contrary. These mistakes will be discussed where they occurred, but I interpreted all the results myself anyway, so these differences will not influence the quality of the results of the algorithm. The divergences in these novels were mostly in favour of the manual approach, as Pratchett tends to modify his quotations, which makes them harder to see for the algorithm.

Quotations found by both approaches

These 30 quotations were found by the manual search and by the algorithm. As in the other charts in this comparison, only the words referencing Shakespeare in the quotations — not in the source — were set in bold. As for the five columns on the right: M stands for the manual approach, the figures 1–4 correspond to the teams that examined the novels. An '●' marks a quotation found by the approach and interpreted as such. An 'o' marks a quotation found by the algorithm and not interpreted as such by one of the interpreting students. If a field is empty, the text was not in the corpus of the respective team.

249 Excluding the multiple quotations of the same Shakespearean line in *Moab is my Washpot*.
250 Novels not searched by the algorithm but examined in the qualitative part were: *The Shepherd's Crown, The Science of Discworld IV, The New Discworld Companion, The Long Earth, The Long War, Raising Steam, A Slip of the Keyboard*. No references were found in: *Equal Rites, Feet of Clay, Pyramids, Small Gods, Snuff, Soul Music, Sourcery, The Colour of Magic, The Last Hero, The Light Fantastic, The Truth, The Wee Free Man, Thief of Time, Wintersmith, Witches Abroad, Johnny Maxwell 1 — Only You Can Save Mankind, Nanny Oggs Cookbook, Johnny and the Bomb, Strata, The Bromeliade 1 — Truckers, The Bromeliad 2 — Diggers, The Bromeliad 3 — Wings, The Carpet People* and *The Dark Side of the Sun*. None of the novels referenced *Much Ado About Nothing*.
251 For the names of the contributing students see section 3.3.1.

#	Quote	Source	M	1	2	3	4
1	you know all that stuff about 'ear of bat **and toe of frog**'? *A Hat Full of Sky* p33	eye of newt **and toe of frog**, wool of bat and tongue of dog *Macbeth* [IV, 1, 14 (1561)]	•	•	○		
2	But **if you prick us do we not bleed?** *Carpe Jugulum* p109	**If you prick us, do we not bleed?** *The Merchant of Venice* [III, 1, 63–64 (1298)]	•	•	•		
3	**hell is empty and all the devils are here** *Good Omens* p41	**hell is empty and all the devils are here** *The Tempest* [I, 2, 253–254 (335–336)]	•		•		•
4	He didn't turn to look at them. **By the pricking of** his kidneys he knew this would not be an exemplary career move. *Hogfather* p57	**By the pricking of** my thumbs, something wicked this way comes. *Macbeth* [IV, 1, 44–45 (1594–1595)]	•	○	○		
5	**By the pricking of my thumbs, something wicked this way comes,** she thought *I Shall Wear Midnight* p316	**By the pricking of my thumbs, something wicked this way comes.** *Macbeth* [IV, 1, 44–45 (1594–1595)]	•	•	•		
6	They can **put a girdle round the** world **in forty minutes.** *Lords and Ladies* p293	I'll **put a girdle round** about **the** earth **In forty minutes** *AMND* [II, 1, 181–182 (547–548)]	•		•		
7	**When shall we** … two … **meet again?** *Lords and Ladies* p81	**When shall we** three **meet again**, In thunder, lightning, or in rain? *Macbeth* [I, 1, 2–3]	•		○		
8	'**When shall we three meet again?**' 'We haven't met once, yet.' *Maskerade* p380	**When shall we three meet again,** In thunder, lightning, or in rain? *Macbeth* [I, 1, 2–3]	•				
9	"**By the pricking of my thumbs**," said Vimes, his face carefully blank. *The Fifth Elephant* p200	**By the pricking of my thumbs**, Something wicked this way comes. *Macbeth* [IV, 1, 44–45 (1594–1595)]	•			•	
10	**What a piece of work is a man! how noble in reason! How infinite in faculties! in form and moving how express and admirable! In action how like an angel! in apprehension how like a god!** *The Globe* p254	**What a piece of work is a man! How noble in reason! How infinite in faculty! In form, in moving, how express and admirable! In action how like an angel! In apprehension how like a god!** *Hamlet* [II, 2, 327–331 (1397–1400)]	•				•
11	**Witch's mummy, maw and gulf Of the ravin'd salt-sea shark, Root of hemlock digg'd I'th' dark, Liver of blaspheming Jew, Gall of goat, and slips of yew Silver'd in the moon's eclipse, Nose of Turk, and Tartar's lips, Finger of birth-strangled babe Ditch-delivered by a drab- Make the gruel thick and slab; Add thereto a tiger's chaudron, For th' ingredience of our cauldron.** *The Globe* p343	**Witches' mummy, maw and gulf Of the ravin'd salt-sea shark, Root of hemlock digg'd i' the dark, Liver of blaspheming Jew, Gall of goat, and slips of yew Silver'd in the moon's eclipse, Nose of Turk and Tartar's lips, Finger of birth-strangled babe Ditch-deliver'd by a drab, Make the gruel thick and slab: Add thereto a tiger's chaudron, For the ingredients of our cauldron.** *Macbeth* [IV, 1, 23–34 (1570–1581)]	•				•
12	**You spotted snakes with double tongue, Thorny hedgehogs, be not seen; Newts and blind-worms, do no wrong, Come not near our fairy Queen.** *The Globe* p1	**You spotted snakes with double tongue, Thorny hedgehogs, be not seen; Newts and blind-worms, do no wrong, Come not near our fairy queen.** *AMND* [II, 2, 9–12 (659–662)]	•				•

#	Quote	Source	M	1	2	3	4
13	**I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass if he go about to e•pound this dream. Methought I was — there is no man can tell what. Methought I was, and methought I had, but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.** *The Globe* p1	**I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to e•pound this dream. Methought I was--there is no man can tell what. Methought I was,--and methought I had,--but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue, nor his heart to report, what my dream was.** *AMND* [IV, 1, 214–224 (1767–1776)]	•				•
14	And the wall bit, too. When the man said **"he is no crescent, and his horns are invisible within the circumference"**, I nearly widdled my breeches. I like a good joke, me. *The Globe* p338	**He is no crescent, and his horns are invisible within the circumference**. *AMND* [V, 1, 256–57 (2082–3)]	•				•
15	**Through the house give glimmering light, By the dead and drowsy fire; Every elf and fairy sprite Hop as light as bird from brier; And this ditty, after me, Sing and dance it trippingly.** *The Globe* p343	**Through the house give gathering light, By the dead and drowsy fire: Every elf and fairy sprite Hop as light as bird from brier; And this ditty, after me, Sing, and dance it trippingly.** *AMND* [V, 1, 412–413 (2241–6)]	•				•
16	**This is the silliest stuff that ever I heard.** WILLIAM SHAKESPEARE A MIDSUMMER NIGHTS DREAM *The Globe* p1	**This is the silliest stuff that ever I heard.** *AMND* [V, 1, 223 (2055)]	•				•
17	'Purely out of interest … can any of us **put a girdle** around **the Earth in** three **minutes**?' "That would be a very big girdle,' said an elf. 'And would you wish to be called Peaseblossom?' *The Globe* p318	I'll **put a girdle** round about **the earth In** forty **minutes**. *AMND* [II, 1, 181–182 (547–551)]	•				•
18	The stage elves met with approval, too. **Peaseblossom, Cobweb, Moth and Mustardseed** … creatures of blossom and air. *The Globe* p335	**Peaseblossom! Cobweb! Moth! and Mustardseed!** *AMND* [III, 1, 164 (982)]	•				•
19	Information' is therefore a useful concept, but it is curious that **'To be or not to be'** contains the same Shannon information as, and less Chaitin information than, 'xyQGRlfryu&d°/oskOwc'. *The Globe* p184	Enter Hamlet. **To be, or not to be** – that is the question: *Hamlet* [III, 1, 64 (1749–1753)]	•				•
20	**There are more things in Heaven and** Disc **than are** dreamed **of in** our philosophies. *Unseen Academicals* p167	**There are more things in heaven and** earth, Horatio, **Than are** dreamt **of in** your philosophy. *Hamlet* [I, 5, 187 (919–920)]	•			•	
21	**Round about the cauldron go, In the** poisoned **entrails throw** *Wyrd Sisters* p191	**Round about the cauldron go; In the** poison'd **entrails throw**. *Macbeth* [IV, 1, 4–5 (1551–1552)]	•			•	

22	**"When shall we three meet again**?" she said. There was a pause. *Wyrd Sisters* p43	**When shall we three meet again** In thunder, lightning, or in rain? *Macbeth* [I, 1, 2–3]	•	•
23	**Infirm of purpose**! Weak! *Wyrd Sisters* p158	**Infirm of purpose!** Give me the daggers *Macbeth* [II, 2, 67 (714)]	•	•
24	Double hubble, stubble trouble, **Fire burn and cauldron bub** — 'WHY isn't the cauldron bubbling, Magrat? *Wyrd Sisters* p192	Double, double toil and trouble; **Fire burn and cauldron** bubble. *Macbeth* [IV, 1, 10–11 (1557–1558)]	•	•
25	We're scheming evil **secret black and midnight hags**! *Wyrd Sisters* p222	How now, you **secret, black, and midnight hags**! What is't you do? *Macbeth* [IV, 1, 48 (1599)]	•	•
26	"**Is this a dagger I see before me?"** he mumbled *Wyrd Sisters* p66	**Is this a dagger** which **I see before me**, The handle toward my hand? *Macbeth* [II, 1, 44 (612–613)]	•	•
27	He punched the rock-hard pillow, and sank into a fitful **sleep. Perchance to dream**. *Wyrd Sisters* p192	To die- to sleep. To **sleep- perchance to dream**: ay, there's the rub! *Hamlet* [III, 1, 72–73 (1757–1758)]	•	•
28	I'd like to know if **I** could **compare** you **to a summer's day** *Wyrd Sisters* p213	Shall **I compare** thee **to a summer's day**? Thou art more lovely and more temperate *Sonnet 18*	•	•
29	**who would have thought** he **had so much blood in him**? *Wyrd Sisters* p139	Yet **who would have thought** the old man to have **had so much blood in him**. *Macbeth* [V, 1, 41–42 (2163–2164)]	•	•
30	**Every inch a king.** *Wyrd Sisters* p53	Ay, **every inch a king!** *King Lear* [IV, 6, 127 (2716)]	•	○

Table 39: Quotations in Terry Pratchett's works found by both approaches

In a compact visualisation such as this, the repetitions of several quotations become all the more apparent, as do other things:

- (4), (5) and (9) quote the same line from *Macbeth*; (7), (8) and (22) all quote the opening line of *Macbeth*; (6) and (17) quote *AMND*.
- (1) was found by the algorithm but only interpreted as a match by team 1; team 2 thought the phrase to be idiomatic.
- (4) was found by the algorithm in both teams, but overlooked by the interpreting students; the same mistake happened in (30).
- Most of these quotations are verbatim matches. Only (6), (8), (17), (20), (28), and (29) contain gaps or mismatches.

Quotations found only by the manual search

There were 30 quotations found by the manual search, but not by the algorithm. The two references below were of sufficient length to be exported by the algorithm. Both share 4 consecutive words and should amount to a score of 8.[252] A possible corruption of the digital texts that occurred either in the digitalisation or in the pre-processing for this search was ruled out. I checked the digitalised texts and found the references with a simple search in my text editor, so a corruption of the text can be ruled out. These are the only two quotations that the algorithm could and should have found but did not.

#	Quote	Source
1	**The** pay'**s the thing.** […] the play's the thing *Wyrd Sisters* p188	**The play's the thing** Wherein I'll catch the conscience of the king. *Hamlet* [II, 2, 633–634 (1679–1680)]
2	**The truth will out**. *Wyrd Sisters* p140	at length **the truth will out**. *The Merchant of Venice* [II, 2, 79 (645)]

Table 40: Quotations in Terry Pratchett's works found only by the manual search

The following 28 quotations were too short to be exported by the algorithm.

- Most of these consist of only two words or even just one single word, like (9), (10) and (30). The referential nature of these signal words ("girdle", "hag" and "secret") is validated by their respective rarity in the corpora and the context that is saturated in implicit references to the plays they appear in originally.
- (1) and (2) would not match because the hyphen between "hurly" and "burly" in the hypertext is preserved by the pre-processing.
- (20) shows a reference that reappears throughout *Wyrd Sisters*, but fails to contain more than three exact lexical matches of the original line in every single one of the three occurrences.

#	Quote	Source
1	when it came to the **hurly-burly** of the large regional or national newspaper *A Slip of the Keyboard* p288	When the hurlyburly's done, When the battle's lost and won. *Macbeth* [I, 1, 4–5]
2	…that was just like, you know, the **hurly-burly** of this and that *I Shall Wear Midnight* p315	Second Witch. When the hurlyburly's done, When the battle's lost and won. *Macbeth* [I, 1, 4–5]
3	all about some **mechanical … rude** buggers makin' a pig's ear out of doin' a play about a bunch of Lords and Ladies. *Lords and Ladies* p247	A crew of patches, rude mechanicals, That work for bread upon Athenian stalls *AMND* [III, 2, 9–12 (1039–1042)]
4	"That's how **rude mechanicals** talk." "Who're **rude mechanicals**?" said Baker the weaver. "They're the same as Comic Artisans. […] They're us." "And we're **rude mechanicals** as well?" *Lords and Ladies* p166	A crew of patches, **rude mechanicals**, That work for bread upon Athenian stalls, Were met together to rehearse a play intended for great Theseus' nuptial-day. *AMND* [III, 2, 9–12 (1039–1042)]

252 (1) "play's" is actually two words, but read by the algorithm as one.

#	Quote	Source
5	Begone, you **black and midnight hag**, he said. […] "'Oo are you calling a **midnight bag**?" she said accusingly, and hit the counter with the fish again. *Mort* p165	How now, you secret, **black, and midnight** hags! *Macbeth* [IV, 1, 48 (1599)]
6	He became aware that the litany on **star-crossed love** had wound down. *Mort* p150	star-cross'd lovers *Romeo and Juliet* [Prologue, 1, 6]
7	if Mort ever **compared** a girl to **a summer's day,** it would be followed by a thoughtful explanation of what day he had in mind and whether it was raining at the time. *Mort* p79	Shall I compare thee to **a summer's day**? Thou art more lovely and more temperate. *Sonnet 18*
8	I've got very odd **thumbs,** if it comes to **pricking**. *The Fifth Elephant* p200.	By the **pricking** of my **thumbs**, something wicked this way comes. *Macbeth* [IV, 1, 44–45 (1594–1595)]
9	'Yeah, I think they could cut out the chase sequence, though,' said Coster. 'And frankly I don't think you could get a **girdle** that big.' *The Globe* p338	I'll put a **girdle** round about the earth In forty minutes. *AMND* [II, 1, 181 (547–548)]
10	'Purely out of interest … can any of us put a girdle around the Earth in three minutes? ''That would be a very big **girdle.'** *The Globe* p318	I'll put a **girdle** round about the earth In forty minutes. *AMND* [II, 1, 181 (547–548)]
11	**'You spotted snakes**…'. […] 'It's all here,' he said. 'Some rather bad jokes, some unbelievable confusions, everything.' *The Globe* p322	**You spotted snakes** with double tongue, thorny hedgehogs, be not seen; *AMND* [II, 2, 9–10 (659–660)]
12	Chapter 23 "**Paragon of Animals**" p251 Chapter 25: "**Paragon of** Vegetables." *The Globe* p278	The beauty of the world, the **paragon of animals**! *Hamlet* [II, 2, 331(1401)]
13	'A pike,' Hex repeated. **'A fishmonger** was involved.' *The Globe* p322	Excellent well. You are **a fishmonger**. *Hamlet* [II,2, 190 (1279)]
14	[The wizards] spot **a fishmonger** in the crowd *The Globe* p322	Excellent well. You are **a fishmonger**. *Hamlet* [II,2, 190 (1279)]
15	They're **two** teams, **alike in** villany!' *Unseen Academicals* p67	**Two** households, both **alike in** dignity. *Romeo and Juliet* [I, 1, 1]
16	amateur dramatics, to the Dolly Sisters Players production of **Starcrossed** by Hwel the Playwright. *Unseen Academicals* p387	star-cross'd lovers *Romeo and Juliet* [Prologue, 1, 6]
17	It's all kinda long words. Lovely curly writing, though. There's a bit here saying that I look like **a summer's day**. *Unseen Academicals* p247	Shall I compare thee to **a summer's day**? Thou art more lovely and more temperate. *Sonnet 18*
18	Yes, you are right, I am an orc, but doesn't an orc have **eyes?** Doesn't an orc have ears? Doesn't an orc have arms and legs? *Unseen Academicals* p380	Hath not a Jew **eyes**? hath not a Jew hands, organs, dimensions, senses, affections, passions? *The Merchant of Venice* [III, 1, 67–69 (1293–1295)]
19	Well **met by moonlight** *Wyrd Sisters* p50	Ill **met by moonlight**, proud Titania. *AMND* [II, 1, 62 (429)]
20	[theatre holds] a **mirror up to** life. p25 It's art, […] It wossname, holds a **mirror up to** life. p225 This is Art holding a **Mirror up to** Life. That's why everything is exactly the wrong way around. *Wyrd Sisters* p226	for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the **mirror up to** nature *Hamlet* [III, 2, 23–24 (1900–1901)]

#	Quote	Source
21	Patronage, that **was the thing**. *Wyrd Sisters* p189	The play's **the thing** Wherein I'll catch the conscience of the king. *Hamlet* [II, 2, 633–634 (1679–1680)]
22	**The** pay's **the thing**. […] the play's the thing *Wyrd Sisters* p188	**The** play's **the thing** Wherein I'll catch the conscience of the king. *Hamlet* [II, 2, 633–634 (1679–1680)]
23	[Hwel has an] imagination to **bestride the world** *Wyrd Sisters* p161	Why, man, he doth **bestride the** narrow **world** Like a Colossus *Julius Caesar* [I, 2, 142–143 (226–227)]
24	**'If it's** to be **done,** it's better if **it** is **done quickly,'** or something. *Wyrd Sisters* p113	**If it** were **done** when 'tis **done**, then 'twere well It were **done quickly** *Macbeth* [I, 7, 71–72 (474–475)]
25	**Slab and grue**, yes. But it doesn't say how **slab and grue**. *Wyrd Sisters* p192	Make the gruel thick and slab *Macbeth* [IV, 1, 32 (1579)]
26	It's all very well calling for the **eye of newt**, but do you mean Common, Spotted or Great Crested. Which eye anyway? *Wyrd Sisters* p99	**Eye of newt** and toe of frog, Wool of bat and tongue of dog *Macbeth* [IV, 1, 14–15 (1561–1562)]
27	'What happened to the **toad**?' […] 'That means no **newt** or **fenny snake** either, I suppose?' 'No, Granny.' 'Or **tiger's chaudron**?' 'Here.' 'What the hell's this, excuse my Klatchian?' 'It's a **tiger's chaudron**.' […] 'Looks like any other **chaudron** to me.' *Wyrd Sisters* p193	**Toad**, that under cold stone […] Fillet of a **fenny snake**, In the cauldron boil and bake; Eye of **newt** and toe of frog […] Add thereto a **tiger's chaudron**, For the ingredients of our cauldron. *Macbeth* [IV, 1, 12–38 (1553–1581)]
28	Can you remember what he said after all those **tomorrows**? *Wyrd Sisters* p248	To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day, To the last syllable of recorded time. *Macbeth* [V, 5, 22 (2376–2378)]
29	'I mean **we Three** haven't Met. You know … officially…' 'All right … When shall we three meet?' 'We're already here.' 'All right. **When shall**---' 'Just shut up and get out the marshmallows.' *Maskerade* p380	**When shall we three meet** again, In thunder, lightning, or in rain? *Macbeth* [I, 1, 2–3]
30	'What are you?' 'We're **hags,** Hwel!' 'What kind of **hags?'** 'We're black and midnight hags!' they yelled, getting into the spirit. 'What kind of black and midnight hags?' 'Evil black and midnight hags!' 'Are you scheming? […] Are you **secret?** *Wyrd Sisters* p222	How now, you secret, black, and midnight hags! *Macbeth* [IV, 1, 48 (1599)]

Table 41: Quotations in Terry Pratchett's works that were too short to be exported

Quotations found only by the algorithm

As was to be expected after the demonstration of my fallibility in spotting quotations in Fry's and Rushdie's sub-corpora, there were several quotations I missed in Pratchett's works. Some of these oversights are a mystery to me, as I recognised them as quotations in other works, like (1), (4) and (6). The other three quotations are each only quoted this once and only by Pratchett. (1) and (6) are further examples underlining the difficulties of distinguishing references from idiomatic English. Both were exported by the algorithm as high-scoring results, but were interpreted as every-day English by the students. This showcases again that, at least with our approach, the interpretation and distinction of the references from the false positives is the bottleneck of the automated search.

#	Quote	Source	M	1	2	3	4
1	Sometimes you have to **be cruel to be kind** *Guards, Guards* p319	I must **be cruel,** only **to be kind** *Hamlet* [III, 4, 199 (2581)]	○	●	○		
2	It will be a good deed in a naughty world *Hogfather* p301	So shines **a good deed in a naughty world** *The Merchant of Venice* [V, 1, 100 (2548)]	○	●	●		
3	But right now, on this **bleeding piece of earth,** I am the witch and you are nothing *I Shall Wear Midnight* p321	O, pardon me, thou **bleeding piece of earth** *Julius Caesar* [III, 1, 280 (1483)]	○	●	●		
4	still our children ask us: Are there ghosts? **What a piece of work is Man** *Nation* p404	**What a piece of work is a man**! How noble in reason! *Hamlet* [II, 2, 327–330 (1397–1400)]	○				●
5	How sharper than a serpent's tooth it is to have a thankless Dean! *Unseen Academicals* p63	How sharper than a serpent's tooth it is To have a thankless child! *King Lear* [I, 4, 302–03 (815–6)]	○			●	
6	Quick, into the garderobe, and wait **not upon the order of your going**. *Wyrd Sisters* p194	Stand **not upon the order of your going,** But go at once. *Macbeth* [III, 4, 146–147 (1418–20)]	○			○	

Table 42: Quotations in Terry Pratchett's works found only by the manual search

Comparison Pratchett

The comparison above includes 72 quotations. 30 quotations were found by both the manual search and by the algorithm. 6 quotations were found by the algorithm but overlooked by me. 2 further quotations of sufficient length were overseen by the algorithm and 28 references were too short to be found. 6 quotations were found by the manual approach but were repetitions of quotations already matched and consequently ignored by the algorithm; this problem will be discussed in section 3.3.2.4.

36 out of the collected 72 or 50 % of the quotations were found by the algorithm alone and 68 of the 72 references or 94 % were found by the manual approach alone. If we factor out those references that the algorithm might have found but did not export because they were too short or already found elsewhere in the contemporary text, 38 quotations remain. Of these, the algorithm found 36 of 38 or 95 % and the manual search found 32 of the 38 quotations or 84 %. These numbers contain the comparison of the methods in a nutshell: a combination of both approaches is much better than one of them alone.

3.3.2.3 Salman Rushdie

Rushdie's sub-corpus used for the comparison consisted of *East, West, Fury, Joseph Anton, Midnight's Children, Shame, The Moor's Last Sigh, The Golden House, The Ground Beneath her Feet*, *and The Satanic Verses*. Neither I nor the algorithm found a reference to *AMND*; neither approach found a quotation in *Midnight's Children* and *Shame*. As the distant reading of the numbers in 3.1 already showed, there were sizable divergences between the two methods.

Quotations found by both approaches

The 22 quotations that follow were found by both my manual approach and the algorithm. Several observations can be made:

- (2) the algorithm did not see 'phial' in 'vial.' All my editions of *Hamlet* also read 'vial'[253] so this seems to be a deliberate modification by Rushdie. The effort of replacing homophonous variants of fricatives would explode the number of false positives and computation time; this occurred but once in this examination so there is no need for such measures.
- None of these matches contain gaps. (17) was seen as two separate quotations of five words and not as a single one with a gap of 4 words. It may be noted that the sixth consecutive matching word was not spotted in the first quotation: "And", as the ninegram containing the quotation was truncated.

#	Quote	Source
1	The rottenest-smelling exhalation **in the State of Denmark** *East, West* p66	Something is rotten **in the state of Denmark**. *Hamlet* [I, 4, 100 (728)]
2	Enter Yorick, **with juices of cursed hebona in a** phial. — The poison Hamlet poured into his ear has precipitated, or so it fancifully seems, into this bottle *East, West* p80	**With** juice **of cursed hebona in a** vial, And in the porches of my ears did pour *Hamlet* [I, 5, 69 (800)]
3	**More in heaven and earth, Horatio** , and so forth.' He made it sound perfectly rational to sell a haunted house double-quick, even to lose money on the deal. *East, West* p136	There are **more** things **in heaven and earth, Horatio**, Than are dreamt of in your philosophy. *Hamlet* [I, 5, 187–188 (919–920)]
4	**Is this a dagger which I see before me, the handle** towards **my hand?** There he had simply been, like guilty Macbeth , and the weapon too was simply there, impossible to wish away or to edit out of the image afterwards. *Fury* p79	**Is this a dagger which I see before me, The handle** toward **my hand**? Come, let me clutch thee. *Macbeth* [II, 1, 44 (612–613)]
5	**Tell me where is fancy bred** / I' the heart, **or** i' **the head**? *Fury* p70	**Tell me where is fancy bred**, Or **in the heart**, **or** in **the head**? *The Merchant of Venice* [III, 2, 65–66 (1429)]
6	**And by that destiny, to perform an act Whereof what's past is prologue, what to come In yours and my discharge.** William Shakespeare, The Tempest *Joseph Anton* p1	**And by that destiny to perform an act Whereof what's past is prologue, hat to come In yours and my discharge.** *The Tempest* [II, 1, 289–291 (985–987)]
7	**Pray do not mock me**, as Lear said. **I fear I am not in my perfect mind**. *Joseph Anton* p251	**Pray, do not mock me** […] **I fear I am not in my perfect mind.** *King Lear* [IV, 7, 68–72 (2978–2982)]
8	**I could be bounded in a nutshell and count myself a king of infinite space**, Hamlet alleged, but Hamlet hadn't tried living with Special Branch. If you were bounded in a nutshell along with four sleeping policemen then, for sure, O Prince of Denmark, you would have **bad dreams**. *Joseph Anton* p495	O God, **I could be bounded in a nutshell and count myself a king of infinite space** , were it not that I have **bad dreams**. *Hamlet* [II, 2, 273–275 (1354–1355)]

253 Arden, second and third Editions; The Folger Digital Texts; the OSS; The Illustrated Stratford Shakespeare; The New Oxford Shakespeare; The Second Oxford Shakespeare; The Viking Portable Library Shakespeare.

#	Quote	Source
9	The motivations of desire are obscure even to the desirous, the desiring and the desired. **I do betray / My nobler part to my gross body's treason**, Bard of Avon, Sonnet 151. *The Golden House*	For, thou betraying me, **I do Betray My nobler part to my gross body's treason;** *Sonnet 151*
10	**Pray, do not mock me, Lear pleads. I am a very foolish fond old man** … **And to deal plainly, I fear I am not in my perfect mind**. There he sat upon his sofa, his last throne, screaming senile hatred. *The Golden House*	**Pray, do not mock me. I am a very foolish fond old man,** Fourscore and upward, not an hour more nor less; **And, to deal plainly, I fear I am not in my perfect mind**. Methinks I should know you, and know this man; *King Lear* [IV, 7, 68–72 (2978–2982)]
11	Hail Caesar. **Beware the Ides of March**. Hail Caesar. *The Golden House*	Beware the ides of March. *Julius Caesar* [I, 2, 21 (103)]
12	when her suitor the Prince of Morocco fails the test, she sighs: **A gentle riddance. Draw the curtains: go. Let all of his complexion choose me so**. *The Moor's Last Sigh* p114	**A gentle riddance. Draw the curtains, go. Let all of his complexion choose me so.** *The Merchant of Venice* [II, 7, 86 (1068–1069)]
13	Lend an ear, therefore, to this paragon's explanation of his choice. … **ornament is but the guilèd shore, To a most dangerous sea; the beauteous scarf Veiling an Indian beauty; in a word, The seeming truth which cunning times put on** *The Moor's Last Sigh* p114	Thus **ornament is but the guiled shore To a most dangerous sea; the beauteous Scarf Veiling an Indian beauty; in a word, The seeming truth which cunning times put on** […] There is no power in the tongue of man To alter me: I stay here on my bond. *The Merchant of Venice* [IV, 1, 99–102 (2184–2186)]
14	Flory, snatching the paper, waved it above her head, picked up her skirt and capered in a circle by the synagogue door. **An oath, an oath, I have an oath in heaven…I stay here on my bond.** And for these promised pounds of unborn flesh she delivered Abraham her wealth *The Moor's Last Sigh* p112	Shylock, there's thrice thy money offer'd thee. **An oath, an oath, I have an oath in heaven** *The Merchant of Venice* [IV, 1, 236 (2169)]
15	**That for this favour, He presently become a Christian**, the Merchant of Venice insisted in his moment of victory over Shylock, showing only a limited understanding of the quality of mercy *The Moor's Last Sigh* p89	Two things provided more, that, **for this favour, He presently become a Christian;** *The Merchant of Venice* [IV, 1, 403 (2125–2126)]
16	**He shall do this, or else I do recant** *The Moor's Last Sigh* p89	**He shall do this, or else I do recant** *The Merchant of Venice* [IV, 1, 407 (2340)]
17	**The pardon that I late pronounced here** *The Moor's Last Sigh* p89	**The pardon that I late pronounced here** *The Merchant of Venice* [IV, 1, 408 (2341)]
18	Aurora continued to be without child: but knew nothing of a signed paper. **I crave the law, The penalty and forfeit of my bond**. Is he not able to discharge the money? *The Moor's Last Sigh* p113	**I crave the law, the penalty and the forfeit of my bond** *The Merchant of Venice* [IV, 1, 212–13 (2147–2148)]
19	When she fell asleep he would recite poetry to her sleeping form, **Absent thee from felicity awhile,** And for a season **draw thy breath in pain** *The Moor's Last Sigh* p51	Absent thee from felicity awhile, **And** in this harsh world **draw thy breath in pain** *Hamlet* [V, 2, 382 (4007–4008)]
20	Nor was this our only double, or ambiguous, portrait; for there was also **To Die Upon a Kiss** , in which she portrayed herself as murdered Desdemona flung across her bed, while I was stabbed Othello, falling towards her in suicided remorse as I breathed my last. *The Moor's Last Sigh* p224	I kiss'd thee ere I kill'd thee: no way but this; Killing myself, **to die upon a kiss.** [Falls on the bed, and dies] *Othello* [V, 2, 421 (3728)]
21	He smiled, shook hands, was pleased to meet her; and embraced Gibreel. **I follow him to serve my turn upon him** *The Satanic Verses* p428	**I follow him to serve my turn upon him** *Othello* [I, 1, 43]
22	"**I look down towards his feet**," Othello said of Iago , "**but that's a fable**." *The Satanic Verses* p466	**I look down towards his feet; but that's a fable**. If that thou best a devil, I cannot kill thee. *Othello* [V, 2, 336–337 (3645–3546)]

Table 43: Quotations in Salman Rushdie's works found by both approaches

Quotations found only by the manual search

There was only one quotation with a score of 7 or higher which was not exported by the algorithm: (8). The algorithm should have found an exact match of "**thou thou meagre lead**" amounting to 8 points at 2 points per match. I checked all texts and exported results manually and can only guess that maybe the reason is in the pre-processing: Rushdie's line reads "('**thou, thou meagre lead'**)." The second bracket after "lead')" cold have been read as an *intra-word-contraction* and consequently not removed, producing a mismatch for "lead"/"lead')." The remaining three matches ("thou thou meagre") do not score enough to be exported.

#	Quote	Source
1	**good** morrow, **sweet** my **prince** *East, West* p68	**Good** night, **sweet prince** *Hamlet* [V, 2, 397 (4021–4022)]
2	Thus haste, enforced by our inevitable end, **makes** Yoricks **of us all**) *East, West* p75	Thus conscience does make cowards **of us all** *Hamlet* [III, 1, 91 (1776)]
3	For the rest: – *East, West* p80	**the rest** is silence. (Dies.) *Hamlet* [V, 2, 395 (4020)]
4	On the **Ides of March** he was flung without warning into the lowest circle of Orwellian hell. *Joseph Anton* p157	Beware the **ides of March**. *Julius Caesar* [I, 2, 21 (103)]
5	We are all **fortune's fools**. *The Golden House* p305	O, I am **fortune's** fool! *Romeo and Juliet* [III, 1, 142 (1647)]
6	And in the end your rough magic, O **Prospero!**, will eat you away unless, like **Ariel,** you set it free. Unless you **break** your **staff.** *The Golden House*	I'll **break** my **staff**, Bury it certain fathoms in the earth *The Tempest* [V, 1, 63 (2075)]
7	"**Truth will out,**" she said. "In the end, there's always an honest Injun somewhere, if you can find him. Even in Inja." *The Ground beneath her Feet* p234	truth will come to light; murder cannot be hid long; a man's son may, but at the length **truth will out**. *The Merchant of Venice* [II, 2, 79 (645)]
8	thou, thou meagre lead *The Moor's Last Sigh* p114	**thou, thou meagre lead** *The Merchant of Venice* [III, 2, 107 (1471)]
9	a pair of Daniels, **come to judgement** *The Moor's Last Sigh* p114	A Daniel **come to judgment**! *The Merchant of Venice* [IV, 1, 231 (2164)]
10	Excuse, please, the outburst. Got carried away. Old Moor will **sigh no more.** *The Moor's Last Sigh* p373	**Sigh no more**, ladies, **sigh no more,** Men were deceivers ever *Much Ado About Nothing* [II, 3, 64 (882)]
11	'You look like Brutus, all murder and dignity,' she teased him. 'The picture of **an honourable man**' *The Satanic Verses* p316	For Brutus is **an honourable man** *Julius Caesar* [III, 2, 91 (1626)]
12	Higher powers […] have a […] **wanton** attitude to tumbling **flies** *The Satanic Verses* p133	As **flies** to **wanton** boys are we to th' gods. They kill us for their sport. *King Lear* [IV, 1, (2289–2290)]

Table 44: Quotations in Salman Rushdie's works found only by the manual search

All other quotations are either too short or too modified to rack up a sufficient score.

- (1) with its 3 matches (good, sweet, prince, +6), 1 mismatch (morrow/night, -1) and 1 gap (-1) has a score of 4 and is therefore spotted but not exported as a result by the algorithm.
- (2) is the closest miss, but the algorithm reads makes/make as a mismatch, leaving only 6 points for the three matches in "**of us all**".
- (3) combines a lexical reference ("**rest**") with a punctuational reference (the ":" stands in for the "is") and with musical notation ("-" = a rest, which indicates silence for an instrument). This is an example that is so singular in nature that any algorithm that is fuzzy enough to finds this must return a set of results that is unusable due to an overabundance of false positives.
- (1), (2), (6) and (12) were all modified too far to deliver a score of 7 or higher.
- The other references — (4), (5), (7), (8), (9), (10) and (11) — are unaltered but just too short to be exported. These "oversights" are the consequence of our calibration of the algorithm and are no fault of the algorithm.

Quotations found only by the algorithm

These 11 verbatim quotations below were only found by the algorithm. The reasons are the same as in Fry's texts: fallible memory or concentration on my part. The aberrations in (8) and (9) are examples for the lack of concentration with which I must have read some parts of Rushdie's texts, as I know these quotations and have spotted them in other texts. These quotations are so proverbial and appear so often in the rest of this examination that I must have overread them without noticing. (12) is the most extreme case as it even mentions the source and was still not recognised by me. This lapse of concentration is as inexplicable as it is inexcusable; it serves as another showcase for the weaknesses of my manual approach.

#	Quote	Source
1	**(sings) In youth when I did love, did love Methought it was very sweet, To contract, O! the time, for-a my behove, O! Methought** there **was nothing meet.** *East, West* p68–69	**sings. In youth when I did love, did love, Methought it was very sweet; To contract-O- the time for- a- my behove, O, methought** therea- **was nothing- a- meet** *Hamlet* [V, 1, 64 (3403–3406)]
2	**But age, with his stealing steps, Hath claw'd me in his clutch …** Ham. Cease, Yorick, this foul caterwaul; instanter, hold your peace. *East, West* p69	**But age with his stealing steps Hath clawed me in his clutch** , And hath shipped me intil the land *Hamlet* [V, 1, 72 (3413–3414)]
3	young manhood appeared no longer than **two months [nay, not so much, not two]** … and this is wholly comprehensible *East, West* p81–81	But **two months** dead! **Nay, not so much, not two** *Hamlet* [I, 2, 142 (342)]
4	– 'Nor liquid, nor solid, nor gassy air, **Nor taste, nor smell** , nor substance there. It may be turned to good or ill. Pour it in an ear, and it may kill.' *East, West* p77	Nor tender feeling, to base touches prone, **Nor taste, nor smell**, desire to be invited To any sensual feast *Sonnets 154*

#	Quote	Source
5	the little carnival of Operation Malachite had to pack up and abandon London SW19 for the formal gardens of Cumnor beneath their guardian pylon, which **bestrode their narrow world like a colossus**. *Joseph Anton* p289	Why, man, he doth bestride the **narrow world Like a Colossus** and we petty men Walk under his huge legs *Julius Caesar* [I, 2, 142–143 (226–227)]
6	**I fear I am not in my perfect mind.** — O, she's rubble, and at the bottom of th'abyss! — Vina, the joy of life, the sign of our humanity — disappeared! *The Ground Beneath her Feet* p470	And, to deal plainly, **I fear I am not in my perfect mind.** *King Lear* [IV, 7, 71–72 (2978–2979)]
7	the same truth which Hamlet , also upon seeing a ghost, obliges scholarly Horatio to accept: that there may be **more things in heaven and earth than are dreamt of in** his — in my — **philosophy.** *The Ground Beneath her Feet* p504	There are **more things in heaven and earth, Horatio, Than are dreamt of in** your **philosophy.** *Hamlet* [I, 5, 187 (919–920)]
8	Decisions must be made: **to be or not to be.** You face up to life, you give it your best shot, you approach it with all the openness and humanity you have, and you get this. *The Ground Beneath her Feet* p310	**To be, or not to be —** that is the question *Hamlet* [III, 1, 64 (1749)]
9	**Hath all his ventures failed? What, not one hit? —** Not one. Okay-fine? Then let's get on. I want to tell you a fairy-tale. *The Moor's Last Sigh* p110	Have all his ventures fail'd? What, not one hit? *The Merchant of Venice* [III, 2, 278 (1643)]
10	Fucking idiot. **The Devil damn thee black, thou cream — fac'd loon**. In the middle of the bloody night! *The Satanic Verses* p526	The devil damn thee black, thou cream-faced loon *Macbeth* [V, 3, 13 (2259)]
11	They had spent their days in such isolation, wrapped up in the sheets of their desires, that his wild, uncontrollable jealousy, which, as Iago warned, "**doth mock the meat it feeds on"**, did not instantly come to light. *The Satanic Verses* p316	O, beware, my lord, of jealousy; It is the green-eyed monster which doth mock The meat it feeds on *Othello* [III, 3, 195–197 (1816–1818)]

Table 45: Quotations in Salman Rushdie's works found only by the algorithm

The other references I did not spot can be split into two categories: (9) and (10) are stylistically different from their contexts, with their Elizabethan vocabulary ("hath", "thee", "thou"). Even if I did not remember the original lines, the stylistic difference alone should have made me suspicious. The other oversights, mainly those in "Yorick" are more understandable, as they appear in a context that supplies little to no stylistic difference to Shakespeare's words. Rushdie's prose, at times, approaches the density of poetry: in (6) the stylistically inconspicuous reference to *King Lear* is followed by "O, she's rubble, and at the bottom of th'abyss", which is no reference despite the pastiche of Elizabethan English.

Comparison Rushdie

Out of Rushdie's 45 quotations, 22 were found by both approaches, 11 only by the algorithm and another 12 only by my manual approach. This amounts to roughly 75 % of the quotations for each approach. 25 % of the quotations would have been missed had I relied on just the manual or just the automated search. 11 of the 12 quotations not

found by the algorithm were below the threshold of the algorithm; most probably they would have been found, together with a legion of false positives. Only one single quotation that could and should have been found was overlooked by the algorithm and even that might be explained by faulty pre-processing.

Rushdie's register and his choice of vocabulary is so poetic at times, that the stylistic difference to Shakespeare's words is not as obvious as in e.g. Pratchett's prose. Especially in "Yorick," it was hard to spot the actual quotations: the manual approach failed to see a staggering 56 referencing words, as the Shakespearean original was embedded in a pastiche of Elizabethan English. In a text such as this, Shakespearean English becomes stylistically indistinguishable for a human reader, while it stays at the same level of visibility for the algorithm.

3.3.2.4 Algorithm Overflow

Both Terry Pratchett and Stephen Fry repeatedly quote the same lines, sometimes in the course of one novel. This is problematic due to the way the Smith-Waterman algorithm works: usually it only exports one result per quotation per novel. The algorithm aligns the nine-grams in order to find the one *best* match for every Shakespearean nine-gram; once this *best* match is found, it is exported, and the algorithm goes on to the next Shakespearean nine-gram. If a quotation occurs more than once in a contemporary text, but only *once* in the Shakespearean nine-grams, it will only be aligned and exported *once*. Pratchett's novel *Maskerade* offers an example for this, as it contains several variants of "when shall we three meet again," three of which are long enough to be found and exported by the algorithm.

#	Quote	Source
1	'**When shall we three meet again**?' 'We haven't met once, yet.' *Maskerade* p380	**When shall we three meet again** *Macbeth* [I, 1]
2	**When shall we three meet?**' 'We're already here.' 'All right. **When shall**---' *Maskerade* p380	**When shall we three meet again** *Macbeth* [I, 1]
3	An eldritch voice shrieked: '**When shall we** … two … **meet again**?' *Maskerade* p9	**When shall we three meet again** *Macbeth* [I, 1]

Table 46: Multiple instances of the same quotation

Table 43 shows the three occurrences of the same quotation in *Maskerade*. If, and only if, more than one nine-gram of Shakespeare's text contains the phrase "when shall we three meet again", more than one of the quotations in *Maskerade* will be exported by the algorithm. Every nine-gram has an overlap of 6 words with the following nine-gram; this means that while every nine-gram can only deliver *one* match, a contemporary quotation can be matched more than once if it appears in more than one Shakespearean nine-gram. In this case, there are indeed three Shakespearean nine-grams that include four words or more of the quotation, which would suffice for a score of 8 or higher.

These nine-grams are in the column 'nine-gram Hypotext:'

#	Score	nine-gram Hypotext	Alignment Hypotext	Alignment Hypertext
A	10	lightning enter three witches when shall we three meet	when shall we three meet	when shall we three meet
B	12	witches when shall we three meet again in thunder	when shall we three meet again	when shall we three meet again
C	8	we three meet again in thunder lightning or in	we three meet again	we three meet again

Table 47: Overlapping nine-grams of the same quotation

Table 44 shows the three alignments that were exported by the algorithm. As there is no information but the passages in 'Alignment Hypertext,' we cannot tell if nine-gram (A) was matched with variants (1) or (2) of table 44. An obvious solution to this problem would be to export longer passages of the hypertexts, more than just the words that actually match, but this would make every single exported resulted longer and would thus expand the time necessary for the interpretation of the results. As this phenomenon only occurs in an infinitesimal part of the references, adding to the length of — and the time necessary to read — all results would not be congruous to the scale of the phenomenon.

What we do know is that because of this idiosyncrasy, the algorithm did not find the altered variant (3), because the matches in the column 'Alignment Hypertext' are all verbatim and variant (3) is altered. Despite the alteration, variant (3) matches 5 words and would have been found had it been the only time the quote appears in the novel. There were five examples of this problem in this comparison, which seems neglectable; nevertheless, this digression shows that in future application of the method, it would not make sense to use the Smith-Waterman algorithm on a huge collection of contemporary texts in one single file, as the number of repeated quotations rises with the size and number of the texts.

3.3.3 The Keyword Search

In an additional step, all contemporary texts were searched for occurrences of keywords that were collected in a list that contains character names, the titles of all plays and other general references to the Bard. This search was necessary to compensate — at least a little bit — for the blind spot of the algorithm generated by the threshold. The keywords in the list were extrapolated from the meta-references found in the manual search. This keyword-search cannot be compared to my manual search for keyword references in the same way that the results of the algorithm can be compared with my results, as I provided the keywords; a comparison of the results would be circular, as it can only find what I specifically tell it to find; nevertheless, there are some things worth discussing. The automated search was mostly on par with the manual approach when it comes to the keywords, i.e. the meta-references it found.

The biggest weakness of the keyword search is its rigidity. The slightest lexical changes — "Shakespeare's" or "Shakespeares" instead of "Shakespeare" — are not found. It is easy to adopt new keywords in the manual process, e.g. when a new variant of Shakespeare's name appears, like in Fforde's *TN4*, which invents a host of new spelling variants of the Bard's name; as these new variants are obviously references, they count towards the manual score. This is not so easily done when searching for the keywords automatically. Fuzziness would ameliorate the over-exactness but lead to more false positives. The number of false positives produced by the keyword search is neglectable, so this could be an approach worth trying.

A further possible problem was mostly sorted out in a pre-study: after some of the possibly confusing character names — King John, Isabella or Queen Elizabeth[254] for example — were weeded out, the false positives delivered by the keyword search were negligible. Among them were a few *hamlets*, i.e. small villages were taken for *Hamlet*, mentions of Macduff, the town in Aberdeenshire, Scotland, not the character in *Macbeth*, or mentions of the historical, not the histrionic Julius Caesar. Some of these false positives, especially "Hamlet"/"hamlet" or "Bottom"/"bottom", would not appear if the keyword search could be case sensitive. As the texts were all lower-cased in the pre-processing, this is not an option.

Table 44 below shows the sample of Pratchett's works that was fed to the algorithm and compared with my manual search. I want to point out three anomalies: I found 11 meta-references in *Wyrd Sisters*, while the keyword-search only found one. This is due to the fact that the manual search for general references is open for new entries, that can be added along the way, while the keyword search is limited to the words on its list. The following line describes the writing process of a playwright that is a parody of Shakespeare: "He'd found room for the **star-crossed lovers**, the **comic grave-diggers** and **the hunchback king**." (Pratchett, 1988, p. 60) In *this* context they are obvious references to Romeo, Juliet, the grave-diggers of *Hamlet* [v, 1] and Richard III, respectively. These three examples could be added to the keyword list for future searches, as they could reference the same characters in many other narrative contexts, too.

The case is quite different with another manuscript, for several reasons: "1st **WITCHE**: He's late. (Pause) 2nd **WITCHE**: He said he would come. (Pause) 3rd **WITCHE**: He said he would come but he hasn't." (Pratchett, 1988, p. 203) The witches that are mentioned here are references to the witches of *Macbeth* in the context of the rest of the novel. It stands to reason that not every "witch" in other texts is a reference to *Macbeth,* so there is no point in adding the word to the keywords. Furthermore, the spelling is altered, too, which would either require lexical fuzziness of the keyword-search or a list of all possible lexical variants of the keywords to be found; this is a telling example for an advantage of the manual search.

254 Who appear in *King John*, *Measure for Measure* and *Henry VI Part III* and *Richard III* respectively.

In Pratchett's *The Globe*, the keyword-search found 64 meta-references, where I found only 48. The 16 missing references in my search can only be attributed to my lack of concentration, as they were surplus mentions of the name "Shakespeare", the Puck and *Macbeth*. This weakness of the manual approach is present in the spotting of quotations as well as keywords. But the strengths of the manual approach also are apparent in both: where the computer can only recognise "Rosencrantz", I can see that "Rosencrantz's" contains the same word despite the lexical difference and I can read the contexts to ascertain whether words are references or not.

Hypertext	Manual Search	Keyword Search
A Blink of the Screen	2	0
Bromeliad I: Truckers	0	0
Bromeliad II: Diggers	0	0
Bromeliad III: Wings	0	0
Discworld 01: The Colour of Magic	0	0
Discworld 02: The Light Fantastic	0	0
Discworld 03: Equal Rites	0	0
Discworld 04: Mort	0	0
Discworld 05: Sourcery	0	0
Discworld 06: Wyrd Sisters	11	1
Discworld 07: Pyramids	0	0
Discworld 08: Guards, Guards	0	0
Discworld 09: Eric	0	0
Discworld 10: Moving Pictures	0	1
Discworld 11: Reaper Man	0	0
Discworld 12: Witches Abroad	0	0
Discworld 13: Small Gods	0	0
Discworld 14: Lords and Ladies	5	0
Discworld 15: Men at Arms	0	0
Discworld 16: Soul Music	0	0
Discworld 17: Interesting Times	0	0
Discworld 18: Maskerade	0	0
Discworld 19: Feet of Clay	0	0
Discworld 20: Hogfather	0	0
Discworld 21: Jingo	0	0
Discworld 22: The Last Continent	0	0
Discworld 23: Carpe Jugulum	0	0
Discworld 24: The Fifth Elephant	0	0
Discworld 25: The Truth	0	0
Discworld 26: Thief of Time	0	0

Hypertext	Manual Search	Keyword Search
Discworld 27: The Last Hero	0	0
Discworld 28: The Amazing Maurice	0	0
Discworld 29: Night Watch	1	0
Discworld 30: The Wee Free Men	0	0
Discworld 31: Monstrous Regiment	1	0
Discworld 32: A Hat Full of Sky	0	0
Discworld 33: Going Postal	0	0
Discworld 34: Thud	1	1
Discworld 35: Wintersmith	0	0
Discworld 36: Making Money	0	0
Discworld 37: Unseen Academicals	0	0
Discworld 38: I Shall Wear Midnight	0	0
Discworld 39: Snuff	0	0
Johnny Maxwell 1	0	0
Johnny Maxwell 2	2	2
Johnny Maxwell 3	0	0
Nation	0	1
Strata	0	0
The Carpet People	0	0
The Dark Side of the Sun	0	0
The Science of Discworld	7	7
The Science of Discworld II	48	64
The Science of Discworld III	13	10
Good Omens	5	3
All Meta-References	94	90

Table 48: Meta-references in Terry Pratchett's works

One characteristic of Pratchett's quotation strategy comes to the fore in this distant perspective: his *Discworld* novels are practically devoid of meta-references. This is in tune with a theory I offered elsewhere in this thesis: the setting of a narrative has a massive influence on the suitability of references in general or of certain categories of references. As there is no Shakespeare on *Discworld*, Pratchett can hardly relate to the original playwright or his plays and characters and stay fully in the world of his narrative. What Pratchett can do easily without drawing too much attention to it, is put Shakespeare's words into the mouths of his characters, twisting them a bit to make them fit in. This is why Pratchett's novels are mainly filled with quotations, not meta-references. While this could be found out by a qualitative examination of the results in the first part of this thesis, it becomes all the more obvious when looked at from a distant perspective.

The keyword search produced comparable results in the sub-corpus of Stephen Fry. The deviations in the result are either the consequence of lapses of concentration (see *Making History*) or the consequence of lexical differences ("Shakespeare's") that were not matched by the keyword search (see *Paperweight*).

Hypertext	Manual Search	Keyword Search
Making History	11	13
Moab is my Washpot	24	24
More Fool Me	18	18
Paperweight	61	46
The Hippopotamus	5	3
The Liar	17	16
Stephen Fry	136	120

Table 49: Meta-references in Stephen Fry's works

This trend continues in Rushdie's works. The keyword search is mostly in very close quarters with the results of the manual search. A telling showcase for the shortcomings of the automated keyword search can be seen in *East, West,* which contained quite a handful of *quotations* that I overlooked. The keyword search on the other hand has overlooked more than half of the *meta-references* that I counted. The reason for this is simple and was already mentioned above: Hamlet, the character, is referred to both as "Hamlet" and "Ham.". In "Yorick," one of the short stories in *East, West.* Adding a "Ham." to a keyword search in a text that includes no punctuation and is lowercased throughout would match with "ham"; a reference to a cut of meat is a more likely occurrence in any text than this exact abbreviation of the surname of the Prince of Denmark.

Hypertext	Manual Search	Keyword Search
East, West	97	43
Fury	31	33
Joseph Anton	21	17
Midnight's Children	0	5
Shame	6	3
The Golden House	17	18
The Ground Beneath Her Feet	9	19
The Moor's Last Sigh	14	15
The Satanic Verses	9	15
Salman Rushdie	204	168

Table 50: Meta-references in Salman Rushdie's works

3.3.4 Re-evaluation of the Quotation Strategies

In the qualitative part of this thesis I worked out a quotation strategy for every writer. Now we have a host of new Shakespearean words delivered by the algorithm, which raises the question whether the quotation strategies as stated in the qualitative part are still valid. A closer look at these quotations showed that the additional quotations change the *quantity* of the references but not the *quality* of the quotation strategies involved. We also just saw that the results of the keyword search for meta-references were close enough to the results of the manual search to not make a difference for the quotation strategies involved. The three tables below show the score, i.e. the count of referencing words for the *quotations* in the texts that were compared.

3.3.4.1 Repercussions on Fry's Quotation Strategy

Fry's mix of deep and casual quotations is just as present here as is his tendency for quoting long passages. As the visualisation below shows, these additional quotations bring about one change: *Paperweight* becomes the leading text in terms of the score of referencing words. Without the quotations found by the algorithm, most of which were in *Julius Caesar,* it would have had less than a third of the score. Apart from this wealth of additional quotations, there are but little changes, none of which contradict the quotation strategy formulated in section 2.3.3.3.

Hypertext	Score of the quotes (manual search)	Score of the additional quotes (algorithm only)
Making History	12	
Moab is my Washpot	109	15
More Fool Me	93	
Paperweight	77	151
The Hippopotamus	22	9
The Liar	151	
Stephen Fry	464	175

Table 51: Comparison of the meta-references in Stephen Fry's works

3.3.4.2 Repercussions on Rushdie's Quotation Strategy

After the addition of the results only the algorithm found, the words in quotations words Rushdie's sub-corpus rise by 30 %, but the *quality* of the quotation strategy stays the same here as well. None of the new quotations contradict the tendencies I found in Rushdie's use of Shakespeare's words in the references I found manually. Even the massive chunk of quotations that was added to *East, West* is in line with Rushdie's strategy, as these additional references are all in "Yorick", a short story which was one of the densest instances of Shakespearean Intertextuality even before the additional quotations surfaced.

Hypertext	Score of the quotes (manual search)	Score of the additional quotes (algorithm only)
East, West	20	53
Fury	28	
Joseph Anton	68	5
Midnight's Children	0	
Shame	6	
The Golden House	61	
The Ground Beneath Her Feet	14	29
The Moor's Last Sigh	150	9
The Satanic Verses	25	17
Salman Rushdie	372	113

Table 52: Comparison of the meta-references in Salman Rushdie's works

3.3.4.3 Repercussions on Pratchett's Quotation Strategy

As we saw above, the algorithm also found a few additional quotations in Pratchett's works. The differences here are negligible if compared to the chunks of quotations added to Fry and Rushdie, which, as I have noted above, might be explained by the fact that Pratchett's works were read the most often over the course of the qualitative examination. The algorithm found a short reference in *Nation,* in which I found none; this is the biggest difference the results of the algorithm made in my interpretation of Shakespearean Intertextuality in the works of Terry Pratchett.

Hypertext	Score of the quotes (manual search)	Score of the additional quotes (algorithm only)
A Blink of the Screen	2	
Bromeliad I: Truckers	0	
Bromeliad II: Diggers	0	
Bromeliad III: Wings	0	
Discworld 01: The Colour of Magic	0	
Discworld 02: The Light Fantastic	0	
Discworld 03: Equal Rites	0	
Discworld 04: Mort	11	
Discworld 05: Sourcery	0	
Discworld 06: Wyrd Sisters	183	7
Discworld 07: Pyramids	0	
Discworld 08: Guards, Guards	9	5
Discworld 09: Eric	0	
Discworld 10: Moving Pictures	2	
Discworld 11: Reaper Man	0	
Discworld 12: Witches Abroad	0	

Hypertext	Score of the quotes (manual search)	Score of the additional quotes (algorithm only)
Discworld 13: Small Gods	8	
Discworld 14: Lords and Ladies	36	
Discworld 15: Men at Arms	0	
Discworld 16: Soul Music	0	
Discworld 17: Interesting Times	0	
Discworld 18: Maskerade	26	
Discworld 19: Feet of Clay	0	
Discworld 20: Hogfather	4	7
Discworld 21: Jingo	0	
Discworld 22: The Last Continent	0	
Discworld 23: Carpe Jugulum	8	
Discworld 24: The Fifth Elephant	8	
Discworld 25: The Truth	0	
Discworld 26: Thief of Time	0	
Discworld 27: The Last Hero	0	
Discworld 28: The Amazing Maurice …	8	
Discworld 29: Night Watch	5	
Discworld 30: The Wee Free Men	0	
Discworld 31: Monstrous Regiment	4	
Discworld 32: A Hat Full of Sky	4	
Discworld 33: Going Postal	0	
Discworld 34: Thud	6	
Discworld 35: Wintersmith	0	
Discworld 36: Making Money	0	
Discworld 37: Unseen Academicals	23	12
Discworld 38: I Shall Wear Midnight	20	4
Discworld 39: Snuff	0	
Johnny Maxwell 1 — Only You Can Save Mankind	0	
Johnny Maxwell 2 — Johnny and the Dead	2	
Johnny Maxwell 3 — Johnny and the Bomb	3	
Nation	0	7
Strata	0	
The Carpet People	0	
The Dark Side of the Sun	8	
The Science of Discworld	0	
The Science of Discworld II: The Globe	359	
The Science of Discworld III: Darwin's Watch	0	
Good Omens	13	
Terry Pratchett	752	42

Table 53: Comparison of the meta-references in Terry Pratchett's works

3.3.5 Summing up the Comparison

125 of the 170 references in this comparison of the quotations were of sufficient length and composition that they should have been found by the algorithm. The automated search found all but 4 of these, with an accuracy of 97 %.[255] By comparison, the accuracy of the manual approach was 78 %: I only found 98 of these 125 quotations. I also found 55 quotations the algorithm did not find, because it would have flooded the results with false positives if had we set the threshold any lower. The algorithm might have found these 55 quotations; the question is if the human interpreting the results would have found them among the false positives. In the course of the seminar, these additional challenges and unexpected complications emerged:

- The algorithm is computationally challenging; this limits the searchable corpora severely. The expected massive extension of the corpora turned into a necessary limitation to a less than one third of the Shakespearean corpus and a number of texts that corresponds to roughly one seventh of my contemporary corpus per student group.
- Nevertheless, taken out of the context and the constraints of a seminar, the most time-intensive part of my thesis, i.e. the years of close reading, could be done in a few weeks on a decent desktop computer. In order to significantly scale the corpora massive computing power or other algorithms might have to be applied.
- While the combination of alignments and keywords was good at finding very short and longer references, quotations in the gap, i.e. references with a length of two to four words, had to be ignored by the algorithm.
- Students with no background in literary studies were out of their depth when it came to the classification of the results into actual references and false positives.
- The algorithm did not recognise implicit quotations or heavily modified quotations with e.g. inverted word orders that were nevertheless obvious to the human eye.

Distant reading with the help of the Smith-Waterman algorithm is a lot faster — by several orders of magnitude — than human close reading for references. Nevertheless, the algorithm and the texts need very careful guidance to produce useful results. The task is to allow the algorithm just enough leeway to see a reference in an altered quote, but not too much. Otherwise I would either have to sieve through millions of false positives to get to my actual quotes or miss quotations that would have been obvious to the scholar reading through the text.[256]

255 Two of these can be explained by what I called algorithm overflow in section 3.3.2.4, raising the accuracy to 98.3 %.

256 This is where experience in literary studies comes in handy. A rather entertaining account of what happens when psychologists with no such background let computers loose on a body of literature can be found here: https://litlab.stanford.edu/humanities-without-humanists/

3.3.5.1 Advantages and Problems of the Manual Search

The advantage of the manual search is the ability to recognise implicit references and references that have been altered drastically. The manual search also allows for the inclusion of an appropriate amount of surrounding text for any given reference in order to correctly contextualise and interpret the reference. The interpretation of a casual mention of e.g. the name of a play without further engagement with Shakespearean matters demands reading the passage that precedes the mention and the passage that follows it, in order to ascertain its use. Likewise does a quotation demand context; the comic or parodic effect of some of Pratchett's quotations is just from the recontextualisation of unaltered quotations. But not all references need the same amount of context to be understood correctly. The manual approach can decide on the necessary inclusion of this context individually.

In order to compare the approaches I have been open about the shortcomings of my manual approach; lapses of concentration and memory are the main reasons behind the many oversights, but there are some further irregularities in my manual approach that also influenced the accuracy of my results. One of these irregularities is that my accuracy at the end of the examination was better than at the start, as I was more familiar with all texts and also had more experience in distinguishing references from idiomatic English. If I repeated the whole process, or tried it out on a different corpus, I would most likely find references with a higher accuracy than at the beginning of the manual search ten years ago.

Another irregularity is that I have read some texts more often than others. Had I read all novels by Fry and Rushdie as often I have read Pratchett's,[257] I would certainly have found more references. Pratchett's works were re-read the most, so for them I may have come closest to what could be called *saturation* of spotting the references. In order to get better results in the manual approach, at least two close readings per novel seem obligatory.

Some of the quotations I missed are inexplicable because they were so obvious, like "his wild, uncontrollable jealousy, which, as **lago** warned, "**doth mock the meat it feeds on**"" (Rushdie, 1988, p. 315). This might have been a momentary lapse in concentration; another possible source for this mistake could be the different systems of marking books for containing quotations. The lines I suspected of being references were marked, researched and then collected first on paper, then transferred into a Word file which was then transferred into an Excel file over the course of the years. It is possible that references were lost along the way. This could have been avoided by staying in the same digital medium throughout.

If the failings of my manual approach are extrapolated from this sample of the works of these three writers, there are at least 25 % more quotations to be found in the other works I examined manually. Had this been a competition, the algorithm would have

257 I read all of Pratchett's novels at least five times.

won a clear, but not a humiliating victory. The good news for me as the manual counterpart is that I set out to find tendencies in the writers' use of Shakespearean Intertextuality, not an exhaustive catalogue of every single intertextual reference. None of the additional quotations found by the algorithm contradict the overall quotation strategies of the authors stated in the qualitative part of the thesis. If anything, the additional references support the tendencies I proposed.

3.3.5.2 Advantages and Problems of the Smith-Waterman Algorithm

The results provided by the algorithm have two weak spots. The first of these are the *false negatives*: quotations that score less than 7 points are ignored and quotations that are too modified are overlooked. Lowering the threshold or increasing the fuzziness immediately leads to an explosion of the second weak spot: the *false positives*. For example, Pratchett's *The Amazing Maurice and his Educated Rodents* contains only one quotation. The algorithm delivered 979 results of a score of 7 or higher that had to be looked through; this is one of Pratchett's shortest works and the Shakespearean corpus was limited to one fourth of its actual extent. The inclusion of the complete works in the automated search would raise the number of results considerably, lowering the threshold would raise it exponentially. There can be (at least) thousands of false positives for every single actual reference. This distinction is the biggest problem of both the qualitative and quantitative parts of this examination.

Instead of playing around with the parameters of the fuzziness of the algorithm, the solution here could be the automatic distinction of idiomatic English and the references, but this is no trivial matter. Machine learning could alleviate this elimination process, but the data I collected is probably not enough to properly train a computer to differentiate between references and idiomatic English.

3.3.5.3 Summary of the Comparison

The search is not complete yet. Not even the search for references in that part of the corpus that was searched manually and computationally is now at a definite end. There is no way of telling if all references were found, and that is not only because the definition of what constitutes a reference is fiendishly complicated. There is no way of telling if all verbatim references were found as the weaknesses of the manual and the automated search are not eliminated by their respective strengths. It might very well be that there are quotations that were overseen by both approaches. It is not only possible but probable that the algorithm exported references in the results that were overseen by both the students and me. With works like Pratchett's it is safe to say that the manual approach approximated saturation when it comes to spotting the references, but this saturation is an asymptote: we may get closer and closer, but we can never reach absolute certainty that we got every single one.

Figure 9 sums up the respective advantages of the methods we compared. In a nutshell, each approach has a major advantage:

Approach	Best suited for	Explanation
Computational 	Explicit Verbatim Quotes Verbatim Quotes Titular References Character References Apocrypha	The more exactly a string of characters matches another, the easier the computer can find it. These categories are all verbatim, exact matches.
Manual/Computational 	General References Near Verbatim Quotes	The fuzzier the match becomes, the more false positives are produced by an automated search.
Manual 	Altered Quotes Implicit References	Context and creative associations can find references that are invisible to an algorithm that compares strings of characters.

Figure 9: Automation capability of intertextual categories

- The human ability to understand (implicit) context allows for detection of altered references. Qualitative, manual search excels at fuzziness and contextualisation but is too slow to allow for the study of texts on a bigger scale.
- The computer's ability to find exact strings very fast and unfailingly allows for searching more texts in a much shorter timeframe. Quantitative, automated search excels at accuracy and speed but needs qualitative interpretation.

The comparison of the methods relies on data collected in a seminar, with the constraints such a setting imposes on the complexities and the scope that can be expected from a student project. Outside these constraints the exact same methods could be used to work on a corpus that is comparable to the one I examined the qualitative part of this thesis. For bigger corpora, the discrimination of quotations from false positives has to be automated to be manageable. As long as the algorithm is not too fuzzy the combination of both methods leads to very good results that are better than any single one approach on its own.

4 Postludium

> *How hard can writing be? After all, most of the words are going to be and, the and I and it, and so on, and there's a huge number to choose from, so a lot of the work has already been done for you.*
>
> — Pratchett, 2011, p. 186

We have seen how far the manual study of Shakespearean Intertextuality can be taken manually and we have seen how this manual approach compares in terms of accuracy and reliability to the work an algorithm can do for us, if the latter is set up properly. Now where does this leave us? Are traditional literary studies obsolete? Will lifeless algorithms replace humans in research altogether? Certainly, most emphatically, not. Methods from the field of DH are a valuable, maybe even a necessary expansion of the scholarly vocabulary of the humanities, but not a threat.

4.1 DH: The End of Literary Studies?

> *Computers enable us to deal with so many texts and to categorise them so efficiently that quantity can become a qualitative dimension. This does not mean we are leaving a rich tradition of scholarship behind us.*
>
> — Maxwell & Rumbold, 2018, p. 285

As I have mentioned elsewhere in this thesis, the algorithms will not be able to replace the human literary expert anytime soon. As the simplified flow-chart of this thesis shows, the quantitative search can only happen after a human proposed a research question and a corpus. Only the actual search for references (II.) can be automated. Both finding research questions (I.) and interpreting the answers (III.) is a task that is — as of now — far better suited to the hermeneutical skills of the human mind. Without scholarly expertise in asking the right question and interpreting the answers, any algorithm is like a chainsaw with no one to operate it.[258]

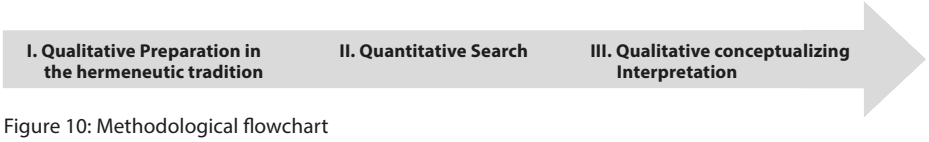

Figure 10: Methodological flowchart

The deceptively simple definition of digital humanities as computer-assisted humanities can be taken literally in this case: the human brain and the computational muscle enter a symbiotic state that delivers results that would be inaccessible to just one of the approaches. C.P. Snow's cultural divide finally got its bridge to cross the chasm between

258 May future generations of scholars with the full potential of AI on their hands look back on a sentence like this benevolently.

the two academic cultures, the technical sciences on one side, the humanities on the other side. This thesis does not bridge the chasm, it is just one tiny among many bigger steps. Maybe, hopefully, this thesis helps ease the way a little bit.

4.2 Desiderata

DH is an emerging field, the possibilities of which are still evolving. There are endless ways of expanding this thesis, from an expansion of both the manual and digital corpus to an inclusion of a different hypo-corpus. After all, one could ultimately search for the presence of any body of texts in any other body of texts. Even the data I have collected could be presented differently, sorted and interpreted by gender or year of publication; the Excel file would allow for sorting the references by plays or characters that are referenced, etc.

If the processes above were to be repeated or expanded upon, the following desiderata would have to be kept in mind:

- Close reading demands repetition to reach saturation.
- The Smith-Waterman-algorithm is not computationally efficient; other algorithms might provide faster large scale local alignment search, react differently to modified references or produce less false positives.[259] Approaches that read the texts less from a lexical and rather from a semantic perspective might produce different results and even unearth implicit references.
- A study of this size is a rare case of a question of literary studies demanding serious computational resources; these are usually reserved for technical sciences.
- Automated ways of distinguishing the references from the false positives would allow for lower thresholds, less false negatives and bigger corpora.

This thesis is a proof of concept; it could be the start of a future research agenda, as the methods we applied leave ample room for improvement. Once the algorithms are faster and can reliably filter out false positives, the methods could be applied to much bigger corpora. There are endless possibilities to further the quest for a complete map of Shakespearean Intertextuality:

- Once the searchable corpus is scaled up by several orders of magnitude, the methods outlined above could lead to valid statements on the use of Shakespearean Intertextuality in whole genres or periods of British literature.
- These examinations could be extended to non-fiction and search for references in journalism or other repositories of everyday language.

259 Alternative algorithms could be (Gotoh, 1982), (Altschul & Erickson, 1986) and (Myers & Miller, 1988) or others.

- Other text-based art forms like movies or television series could be examined, as the textual basis of these is mostly available in digitalised form.
- Shakespeare's presence is not limited to British Literature. If a German says "Gut gebrüllt, Löwe" it is quite possible that he does not know that he just quoted the Schlegel/Tieck translation of Demetrius' "well roared, lion." *AMND* [V, 1, 280 (2105)] A comparison of Shakespearean Intertextuality in French or German could yield valuable insight on the intertextual presence of Shakespeare outside English-speaking cultures.

4.3 Final Words

We are still not done here. We will most probably never be done with the study of Shakespearean Intertextuality, as the field is growing ever faster. With the arrival of digital DIY-publishing, more and more literature is published in all languages all around the world. Shakespeare's shadow is falling not only on literature, but on all Western culture, including the internet; this *digital universe* is growing exponentially.[260] The search for references will never have an end, on the contrary, it will become increasingly difficult to keep an overview of Shakespearean Intertextuality. In order to keep up with the flood of publications on- and offline, it is not sufficient to speed up existing processes, new ones have to be found to make sense of the results. Busa already saw this almost 40 years ago:

> The use of computers in the humanities has as its principal aim the enhancement of the quality, the depth and extension of research and not merely the lessening of human effort and time. (Busa, 1980, p. 89)

The combination of the qualitative means of the old-school literary science and the quantitative methods DH has to offer is not the end of literary research, but the beginning of a new era that offers an unprecedented view of literature as a whole. This view is all the better as these new digitally enhanced literary studies are standing on the shoulders of blind but massive giants of brute computational power. These giants will hopefully not stay blind for long, as not all efforts in DH are quantitative in nature:

> The first wave of digital humanities work was quantitative, mobilizing the search and retrieval powers of the database, automating corpus linguistics, stacking hypercards into critical arrays. The second wave is qualitative, interpretive, experiential, emotive, generative in character. (Presner, 2009, p. 2)

260 This term encompasses all data created by humanity, and by 2017 it had reached 16 Zettabytes, or 16,000,000,000,000,000,000,000 bytes (Bornholt, 2016).

Computers, algorithms and digital methods are tools used in (corpus-based) literary studies, but there are good reasons to remain vigilant in either condemning or praising them too much:

> Mixed Methods-Verknüpfungen sind kein Königsweg zur Überwindung der bestehenden Grenzen der Forschung: Fragestellungen und Begriffe sind immer nur begrenzt formalisierbar. Zugeständnisse an Subjektivität wie Reduktionismus bleiben — und das ideale Korpus bleibt eine regulative Idee. Freilich sind diese Einwände ihrerseits nur begrenzt gültig. Eine Korpusliteraturwissenschaft muss ebenso wie eine Korpuslinguistik pragmatisch vorgehen, und Kompromisslösungen akzeptieren auf dem Weg einer sich inkrementell verbessernden Datenlage, Methodik und theoretischen Modellierung. (Herrmann & Lauer, 2018, p. 148)

I will leave the last words to the late, great Terry Pratchett, who dreamed up a space in which all literature ever written in all times and places is connected — *l-space* — and imagined a computer called Hex, that takes the idea of *distant reading* two steps further by performing what could be called *distant writing*; maybe in the decades to come, with the aid of Artificial Intelligence, the combination of literary studies and computational power might even become creatively fertile. Until then, the computers still need us at least as much as we need them.

> All books are tenuously connected through L-space and, therefore, the content of any book ever written (*or yet to be written*) may, in the right circumstances, be deduced from a sufficiently close study of books already in existence. Future books exist (*in potentia*) in the same way that a sufficiently detailed study of a handful of primal ooze will eventually hint at the future existence of prawn crackers. But the primitive techniques used hitherto […] had meant that it took years to put together even the ghost of a page of an unwritten book. […] Using Hex to remake the attempt in minutely different ways at very high speed had resulted in a high success rate, and he was now assembling whole paragraphs in a matter of hours. (Pratchett, 1998, pp. 23–24)

List of Abbreviations

AMND William Shakespeare — *A Midsummer Night's Dream*, all editions.
Carter's Dream Carter, A. (1995). "Overture and Incidental Music for a Midsummer Night's Dream" in *Burning your Boats*. London: Chatto & Windus Limited
Gaiman's Dream Gaiman, N. (1995). "#19: A Midsummer Night's Dream" in *The Sandman III — Dream Country.* New York: Vertigo/DC Comics.
Gaiman's Tempest Gaiman, N. (1996). "#75: The Tempest" in *The Sandman X — The Wake.* New York: Vertigo/DC Comics.
DH Digital Humanities
OSS The OpenSourceShakespeare @ www.opensourceshakespeare.com
TN1 Fforde, J. (2001). *The Eyre Affair.* London: Hodder & Stoughton.
TN2 Fforde, J. (2002). *Lost in a Good Book.* London: Hodder & Stoughton.
TN3 Fforde, J. (2003). *The Well of Lost Plots.* London: Hodder & Stoughton.
TN4 Fforde, J. (2004). *Something Rotten.* London: Hodder & Stoughton.
TN5 Fforde, J. (2007). *First Among Sequels.* London: Hodder & Stoughton.
TN6 Fforde, J. (2011). *One of Our Thursdays is Missing.* London: Hodder & Stoughton.
TN7 Fforde, J. (2012). *The Woman Who Died a Lot.* London: Hodder & Stoughton.

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This study is an attempt at tracing and understanding Shakespearean intertextuality with the help of both qualitative and quantitative methods. The author looks for (near-)verbatim quotations of Shakespeare's works in contemporary British novels. The references cited help to answer how Shakespeare is referenced by those who came after him and how text mining and computational methods can facilitate the search for these references.

The present study looks for salient patterns in Shakespearean intertextuality in a manual, qualitative examination of the complete prose works of 11 authors in a corpus of 14.000.000 words. A second, quantitative reading of digitalised versions of the texts allows for a significant extension of the corpora and a comparison of the methods involved.

The quantitative part of this study mirrors the qualitative part with methods provided by the ever-emerging Digital Humanities. The findings of both approaches are juxtaposed, and problems and possible solutions are discussed, in order to expand the methodoligical toolbox of intertextuality studies.

Johannes Molz studied British Literature and Information Science in Regensburg and finished his PhD in British Literature at the Ludwig-Maximilians-Universität München in 2019. His current research is focused on corpus-based literary studies. He was awarded with the Prof.-Dr.-Julius-Neumüller-Stipend for his research in 2018 and with the Kulturförderpreis Regensburg for his artistic endeavours as a musician and writer in 2019.

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