EVERYTHING YOU NEED TO KNOW ABOUT INTEGRATING QUOTATIONS INTO YOUR LITERARY ANALYSIS

PART 3D: FORMATTING QUOTATIONS – DRAMA

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Formatting Drama Quotations: General Information

Drama quotations typically present and analyze/interpret what characters say along with stage directions and/or descriptions of setting as evidence.

Plays have been written in prose as well as poetry form and some plays, like Shakespeare’s, are written in a combination of prose and poetry.
Some plays, like Shakespeare’s, contain both prose and poetry. You can often recognize them by their formatting:

**PROSE:**
- Typically, prose has left and right justification (both left and right sides are aligned),
- The first word starting a line is only capitalized if it's naturally capitalized, like a proper noun or the first word in a sentence.
- When a character has an incomplete line, the next character's line begins at the left margin.

**POETRY:**
- Only the left side is justified.
- First words on each line are always capitalized regardless of where they fall in the sentence.
- When a character has an incomplete line, the next character's line is indented so that it completes the previous character's line.
Formatting Drama Quotations: Some Definitions

**Dialogue:** A conversation between two or among several characters. The characters’ names are placed (in ALLCAPS) at the beginning each time they speak.

**Monologue or Soliloquy:** A speech by one character with no response from another character, often occurring when the character is alone on stage.

**Stage Directions:** Descriptions of the setting or action or characters’ tone of voice or nonverbal behavior, typically italicized and if at the beginning or in the middle of a character’s line also placed in parentheses. Duplicate the formatting when quoting.

**Characters:** Characters’ names aren’t placed in quotation marks unless the name is part of the dialogue (said by another character).
All short drama quotations present just one character speaking, but length depends on the genre.

- Short drama quotations written in **prose** are those of one person speaking and **under five lines** once typed into your essay.

- Short drama quotations written in **poetry** are those of one person speaking and **under four lines** of the original text.

- Your **signal phrase** before short drama quotations typically needs to identify the character who is speaking.

- **In-Text Citations for Drama:** Use the author’s last name and all information available: Act.Scene.Lines; page.
  - **Note:** Do not use the words Act, Scene, or Line. Put periods between the act, scene, and line numbers and a semicolon before the page number. If you’re only writing about one play, and you’ve already identified the author, you can provide the numbers only.
  - **Note about punctuation:** The parenthetical in-text citation comes after the end quotation marks with a space between the quotation marks and the parentheses. Put the end punctuation of your sentence after the in-text citation. The only punctuation that would come inside the quotation marks is a question mark (?) or exclamation mark (!) that is part of the original text, not added by you, and you still need end punctuation to end or continue your sentence after the parenthetical citation.
Prose:

- Algernon's claim that he will "try to forget the fact" (Wilde I; 46) that he is married suggests a commitment to future dalliances outside of marriage, showing his belief that romance and marriage are not synonymous and are, in fact, at cross purposes, the satire emerging from the suggestion that they are, thus, mutually exclusive.

Poetry:

- Viola understands Orsino's "tune" (Shakespeare 2.4.20; 81) ironically, claiming that "It gives a very echo to the seat / Where love is throned" (2.4.21-22; 81). By “echo” she means his love echoes hers; she is sighing privately and secretly for Orsino as he sighs publicly and openly for Olivia.
Formatting Drama Quotations: Examples of Short Complete Quotations

Prose:

- Algernon expresses cynical views on marriage: "I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The very essence of romance is uncertainty. If ever I get married, I'll certainly try to forget the fact" (Wilde 1; 46). Algernon's views turn the common values upside down, valuing romance over marriage.

Poetry:

- Duke Orsino's love is public; he needs an audience to witness his love, so he calls Viola, who is disguised as his boy servant: "Come hither, boy. If ever thou shalt love, / In the sweet pangs of it remember me. / For such as I am, all true lovers are" (Shakespeare 2.4.15-17; 81). By calling for Viola to hear him and by presenting himself as the model against which all lovers should compare themselves, Orsino is seeking outside validation.
A long drama quotation is two or more people talking (regardless of length and genre)

OR one person talking AND:

- If prose, five lines or more after being typed into your essay.
- If poetry, four or more lines of the original text.
Formatting Long Drama Quotations:

Block long drama quotations by indenting the left side one inch. Quotation marks are not used. Double-space the quotation with no extra spaces above or below the quotation.

With long quotations of dialogue in which two or more characters are talking, begin the quotation with the character's name in ALLCAPS indented one inch and followed by a period. Next present the character's dialogue, starting on the same line as his or her name. If the character's dialogue takes up more than one line, indent all lines after the first one an additional 1/4" for a total of 1 1/4". Introduce the name of the character each time the speaker changes.

Long drama quotations are always complete and so must be introduced with a signal phrase that is a complete sentence ending with a colon. The signal phrase before long drama quotations with only one speaker typically needs to identify the character who is speaking.

- **Note about punctuation:** With long quotations, the end punctuation comes before the parenthetical citation. The end punctuation is typically a period unless the quotation itself ends in a question or exclamation. The parenthetical citation goes on the last line of the quotation if it fits or on the next line indented like the rest of the quotation.
In *Twelfth Night*, Shakespeare seems to enact his revenge against Puritans, who sought to close the theaters as centers of immorality. In the play Shakespeare creates a Puritan character, Malvolio, to serve as the butt of other characters' jokes and abuse. The first indication of Shakespeare's intent is in a conversation among Sir Toby, Olivia's uncle, his friend Sir Andrew Aguecheek, and Olivia's servant Maria in which they identify Malvolio as a Puritan:

SIR TOBY. Possess us, possess us, tell us something of him.

MARIA. Marry, sir, sometimes he is a kind of Puritan—

SIR ANDREW. O, if I thought that, I'd beat him like a dog.

SIR TOBY. What, for being a Puritan? Thy exquisite reason, dear knight?

SIR ANDREW. I have no exquisite reason for't, but I have reason good enough.

MARIA. The devil a Puritan that he is, or anything, constantly, but a time-pleaser, an affectioned ass that cons state without book and utters it by great swarths; the best persuaded of himself, so crammed as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him—and on that vice in him will my revenge find notable cause to work. (2.3.142-58; 77)

Sir Andrew's claim to have a "good enough" reason to beat Malvolio simply because Malvolio is a Puritan shows Shakespeare's antipathy toward Puritans. Ultimately, Maria's revenge in discrediting Malvolio by playing on his vanity and making him look mad is also Shakespeare's.
Viola represents ideal feminine (indirect or unexpressed) love. In response to Orsino’s flamboyant expression of love and adamant pursuit of Olivia who does not reciprocate his affection, Viola, disguised as Orsino’s servant Cesario, gently pleads with him to see reason and accept Olivia’s rebuff:

VIOLA. But if she cannot love you, sir?

ORSINO. I cannot be so answered.

VIOLA. Sooth, but you must.

Say that some lady, as perhaps there is,

Hath for your love as great a pang of heart

As you have for Olivia. You cannot love her.

You tell her so. Must she not then be answered? (2.4.87-92; 85)

Viola, of course, is the lady who loves him though she has not informed him of her love or even that she’s a lady, not his manservant. She is waiting and hoping she can shift his love from Olivia to herself, here by planting a seed: the possibility of a lady who loves him. When her words here have no effect on Orsino, she continues to show restraint, keeping her love and silent secret and waiting for him to notice her, clearly exemplifying feminine passive love, waiting for the man to act..
Maria seems to be the mastermind of Malvolio’s downfall, even spurring the others on, inviting them to join her in witnessing his public humiliation:

If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and ’tis a colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

(Shakespeare 2.5.197-204; 99)

Ultimately, they all seem to delight in Malvolio’s public humiliation, seeing it as comeuppance for his overreaching and hypocrisy.
Example of Long Drama Quotation with One Person Talking (Poetry):

Shakespeare’s *Twelfth Night* opens with Orsino sighing for love:

> O spirit of love, how quick and fresh art thou,
> That, notwithstanding thy capacity
> Receiveth as the sea, naught enters there,
> Of what validity and pitch soe'er,
> But falls into abatement and low price,
> Even in a minute. So full of shapes is fancy
> That it alone is high fantastical. (1.1.9-15; 27)

He calls love fickle (“quick and fresh”), which will prove to be ironic later when he abruptly shifts his love from one woman, Olivia, to another, Viola.