

Integrating Quotations:

<http://citadel.edu/wlcenter/quotes.html#integ>

"By necessity, by proclivity, and by delight, we all quote."

-Ralph Waldo Emerson

One of our great American authors, Emerson recognized the usefulness and importance of quoting. Quoting means citing the exact words of another writer. By quoting other writers, you lend credibility and support to your own ideas. Study this handout and learn the appropriate times and ways to integrate quotations into your writing.

When NOT to Use Quotations

IF you simply plug in a quotation because you think it's about time you used one, or
IF you are aiming for a certain number of citations in your paper, or
IF your paper is one long string of quotations interspersed with your brief comments,
THEN you are probably misusing quotations.

Think of the quotation as a rare gem that loses its value if found in abundance.

1. Use quotations to serve as examples of your main points and observations.

Remember that a quotation by itself has little significance. It needs your commentary to provide context and meaning. In general, your commentary on anything you quote should be longer than the quotation itself.

2. Choose only important material that effectively supports your point.

Choose quotations that provide significant information about character or the author's main idea rather than quotations that simply advance the plot.

3. Select quotations carefully and purposefully for a research paper or literary analysis:

- * to illustrate or explain an opinion or idea
- * to assert a fact
- * to provide authority for an assertion you have made
- * to provide a focal point
- * to show many opinions

How to Integrate Quotations

1. Sprinkle your discussion with key phrases and terms, which should be surrounded with quotations marks.

Wilfred Owens says that the only prayer said for those who die in battle is the "rapid rattle of guns which spatter out their hasty orisons" (line 7).

When quoting poetry, just give the line numbers in parentheses after you have established that the numerals in the parentheses refer to lines rather than to pages.

2. Use an indirect statement with "that."

Margaret Mead feels that "the use of marriage contracts may reduce the divorce rate" (9).

3. Blend your lead-in and quotation.

Knight views the symbolism in Jones' play as a "creation and destruction pattern" (164).

4. Use a complete sentence lead-in. Follow with a colon and two spaces before the quotation.

Edith Hamilton describes Hera perfectly: "She was the protector of marriage, and married women were her particular care" (223)

Again the main character hears the words spoken by his grandfather: "I never told you, but our life is a war" (154).

5. Use an introductory phrase or clause.

According to Clyde Jones, "Frost revives the themes of the early nineteenth-century romantics" (112).

As the grandfather explained, "...life is a war" (154).

6. Split the quotation.

"A fully articulated pastoral idea of America," claims Leo Marx, "did not emerge until the end of the eighteenth century" (89).

Punctuating Quotations

1. Use a comma for a brief, informal, or grammatically incomplete introduction.

Prufrock thinks, "I am no prophet--and here's no great matter" (line 37).

2. Use a colon to separate your own complete sentence lead-ins from quotations.

3. Use an ellipsis (. . .) to indicate material omitted from the quotation.

* To indicate omitted material within a sentence, use three periods with a space before and after each period.

Hamlet tells Ophelia, "you jig and amble . . . and make your wantonness your ignorance" (III.i.140-142).

* To indicate material omitted at the end of your sentence, put a period with no space in front and then follow with three spaced periods.

Hawthorn writes that "Robin gazed with dismay and astonishment.... The effect was as if of two individual devils, a fiend of fire and a fiend of darkness, had united themselves to form this infernal visage" (887).

* If using an ellipsis and a parenthetical page reference at the end of a sentence, put the fourth period after the parentheses.

According to Anne Barton, the last part of A Midsummer Night's Dream shows "the relationship between art and life . . ." (219).

* If omitting a whole sentence, use four dots.

Singer writes that, "His thoughts turned to matters of business.... It was easier to think about practical matters" (279).

* Use a line of spaced dots to signal that a line (or more) of poetry has been omitted.

Two lovers they sat on a hill:

.....

And could not talk their fill (lines 6-8)

4. Use brackets [] to indicate editorial changes that you must make to clarify the quotation or improve the grammatical structure of your sentence.

"She looked carefully for the place where [Elizabeth] had entered the garden" (65).
Flaubert says that "she [has] an excess of energy" (97).

5. Reproduce your source exactly in a quotation. Use the word [sic] immediately after a problem word or obvious mistake.

"There were no pieces of strong [sic] around the boxes," one witness wrote.

6. Introduce long quotations with a complete sentence followed by a colon. Use the same line spacing for your quotation that you use for the rest of the paper. Indent ten spaces from the left margin. A long quotation is one with more than four lines of prose or more than three lines of poetry.

In *A Room of One's Own*, Virginia Woolf speaks about women in literature and history:

A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the loves of kings and conquerors in fiction; in fact, she was the slave of any boy whose parents forced a ring upon her finger. (60)

Notice that the indented quotation ends with a period, followed by the page number. No period follows the page number in parentheses. Also notice that no quotation marks are used.

7. Use double quotation marks for a quotation and single quotation marks for an inner quotation.

After his interview with Hester, Dimmesdale sinks into self-doubt: " 'Have I then sold myself,' thought the minister, 'to the fiend whom . . . this velveteed old hag has chosen for her prince and master!'" (237)

Notice that no period follows the page reference because the inside quotation ends with an exclamation mark.

8. Always put colons and semicolons outside quotation marks.

The senator announced, "I will not seek re-election"; then he left the room.

9. Always put periods and commas inside quotation marks, except when there is a parenthetical documentation.

Though Thoreau wrote that most men "lead lives of quiet desperation" (98), much of his book about Walden Pond "expresses joy" (96).

Notice that when you have two quotations from different pages within the same sentence, you place the first parenthetical reference immediately after the quoted material.

10. Put other marks of punctuation (question marks, dashes, exclamation points) inside when they are part of the quoted material, outside when they are not. When a question mark or exclamation point goes inside the quotation, no end punctuation follows the parenthetical reference.

When King Hamlet's ghost reveals that he was killed by Claudius, young Hamlet exclaims, "O my prophetic soul!" (I.v.40)

What are the implications of Hamlet's statement, "To be, or not to be" (III.i.55)?

11. Use a slash (/) with a space before and after the mark to indicate line division in poetry when quoting three lines or fewer.

In "Harlem" by Langston Hughes, the speaker asks, "What happens to a dream deferred? / Does it dry up / like a raisin in the sun?" (lines 1-3)

12. When the word that introduces a quotation, use no comma after it and no capital to start the quotation unless it begins with a proper noun.

In the closing lines, the speaker suggests that "it just sags like a heavy loads" (lines 9-10).

How to Trouble Shoot Problems

1. Keep all tenses the same. Change the tenses in the quotation to correspond to your tenses, putting your word in brackets. When writing about fictional events, change quoted verbs to the present tense.

Incorrect: While the legislators cringe at the sudden darkness, "all eyes were turned to Abraham Davenport."

Correct: While the legislators cringe at the sudden darkness, "all eyes [turn] to Abraham Davenport."

2. Make sure your sentences are complete.

Incorrect: We learn that there is some restiveness outside the village over lotteries: "over in the north village."

Correct: We learn that there is some restiveness outside the village over lotteries: "over in the north village they're talking of giving up the lottery; some places have already quit lotteries" (208).

Note: Usage varies on whether to begin a complete sentence following a colon with a capital letter or a small letter. Either is acceptable.

3. Clarify pronouns that have no clear antecedent.

Incorrect: She does not, it should be noted, question the fairness of lotteries, just of the particular draw: "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair" (209).

Correct: She does not, it should be noted, question the fairness of lotteries, just of the particular draw: "You didn't give him [her husband] time enough to take any paper he wanted. I saw you. It wasn't fair" (209).

4. Make subjects and verbs agree.

Incorrect: Wilfred Owen says that the only prayer said for those who die in battle is war's noise, which "patter out their hasty orisons" (line 7).

Correct: Wilfred Owen says that the only prayer said for those who die in battle is war's noise, which "patter[s] out their hasty orisons" (line 7).

5. Make pronouns and antecedents agree.

Incorrect: The father, Abner, has taught Sartoris "... to stick to your own blood or you will not have any blood to stick to you" (107).

Correct: The father, Abner, has taught Sartoris ". . . to stick to [his] own blood or [he] will not have any blood to stick to [him]" (107).