Bewitching Writing

An Analysis of Intertextual Resonance in the Witch-sequence of Terry Pratchett's Discworld

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Introduction

"Now, how did I start out? It was to have fun with some of the clichés. It was as simple as that."

(Pratchett in Young 2005)

Reading has always been my drug of choice, and since I happened on the works of Terry Pratchett I have not looked back. My feelings on said occasion can best be likened to Mr Groatberger's reaction upon reading Nanny Ogg's *Joye of Snacks*:

> "A word caught his eye.
> He read it, and his eye was dragged to the end of the sentence.
> Then he read to the end of the page, doubling back a few times because he hadn't quite believed what he'd just read." (*Maskerade*, 15)

Terry Pratchett's writing is both complex and multi-layered. The storylines in the novels are themselves entertaining, yet beneath the surface various references to numerous other works throng. The books can be read by young and old alike, revealing different degrees of intricacy along the way. It is this jungle of multiple layers and meanings which caught my eye, and which I wish to investigate here. This web of hints, asides and references is called intertextuality. In fact Pratchett has provided a description of the concept:

> "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." (*The Last Continent*, 23)

On the Discworld books, especially magical ones, lead separate, secret lives, making the library a place you enter at your own risk. However, beyond the surface of mere shelving lies the L-space: "All libraries everywhere are connected in L-space. All libraries. Everywhere." (*Guards! Guards!*, 171). This is where all books are connected, and libraries interact. This study then, is going to be an expedition into the perilous realm of L-space, pursuing the links from Pratchett's work to other texts, their functions and purposes.

Pratchett has stated that his reasons for writing originated in a wish to have fun with clichés, as the initial quote shows. As will become clear through the analysis, he employs both clichés, figures of speech and metaphors to good advantage in the stories. By rejuvenating the ways in which we regard these sometimes fixed images or myths, he manages to make his reader both laugh, cry (well, at least tears are involved) and reconsider previous assumptions about some of the thematic treads of the stories.

Terry Pratchett does not have a very high opinion of literary criticism, as evidenced in the Unseen University's library:

> "[The Librarian] waited patiently as a herd of Critters crawled past, grazing on the contents of the choicer books and leaving behind them small piles of slim volumes of literary criticism." (*Guards! Guards!*, 191)

Perhaps this distaste is a result of experience, as his books, while widely popular among readers, have not received much critical acclaim in reviews and academia (Butler, James and Mendlesohn 2004:viii). This is the case for much fantasy writing, which has often been relegated to a secondary position within the world of literature. Recent years have seen a number of works on Pratchett, however, and it is to this body I dare make a contribution. Hopefully, the end result will provide evidence to the qualities and nuances of fantasy in general, and Pratchett in particular, so that I might be forgiven dragging the Discworld under the microscope of literary investigation.

Problem

The chief point of interest fuelling the investigations in this paper is intertextuality. However, that alone is an immense field and hence unmanageable. Therefore, the focus has been narrowed down to the point of interaction between the genre of fantasy and intertextuality. The fantastic, like any other genre, has its own characteristics and typical traits. I have chosen to look at a specific range of novels within the Discworld works of Terry Pratchett, a fantasy writer. His books utilize a lot of intertextuality, in different forms. The problem which this thesis seeks to solve, then, is this:

What form and function does intertextuality have in Terry Pratchett's work, and can a set of categories be made? In what ways does his use of intertextuality conform to the fantastic genre?

Terry Pratchett

This thesis is dedicated to investigating the works of Terry Pratchett. Who is he? Before diving into the wondrous world of his writing, an introduction is in place. The small author-introductions given in the books are both annoyingly uninformative, and amusingly introductive to Pratchett's universe. The discerning reader may, of course, sieve some facts from the text:

> "Terry Pratchett was born in 1948 and is still not dead. He started work as a journalist one day in 1965 and saw his first corpse three hours later, work experience *meaning* something in those days."
> (*Maskerade*, 1)

The information given here is correct, even as the tone introduces the playful atmosphere and attitude found in the Discworld. Terry Pratchett grew up in a small village in Buckinghamshire. He discovered fantasy and became a fan, inhaling magazines and books, and even attending several conventions. However, with an apprenticeship in journalism and life in general, he gave it up. Later, he got a job as a press secretary at a

nuclear power plant (which he started right after the Three Mile Island incident in 1979) (Young 2005).
However, even with writing as a job he kept writing stories on the side. Writing has always been part of his life. "[Pratchet] says writing is the most fun anyone can have by themselves." (*Maskerade*, 1). In fact he landed his very first publication at the tender age of 13 when he sold a story he had written as a class project.

> "First story, first sale. I've always been a bit embarrassed about that. I'm sitting here on a stack of money in a big house so I can't really complain that I did things wrong, but I sometimes wish I'd done more between then and 1982 than write a novel every five years." (Pratchett in McCarty 2003)

Later, in 1971, his first novel was published. By 1983, when *The Colour of Magic*, his fourth novel, came out, he was able to become a full-time writer. This was the first Discworld novel, and to date the series has reached 30 volumes and is still counting. The novels constitute a series in as much as they take place in the same universe and are by the same author. However, it is not a typical series since the novels are not continuous instalments in a forth running narrative. Rather, they differ in terms of setting, cast and themes dealt with. At least as far as the early novels are concerned, they can generally be read in whichever order the reader manages to get hold of the books, whereas the later books tend to depend on the reader having some knowledge of previous occurrences. Viewed overall, a number of sub-series can be picked out, which deal with the same set of characters and are more or less chronological. Examples are the Watch-sequence, the Witch-sequence or that of the Wizards. Even this effort at categorisation is not complete, as some characters mix out of their sequence and so on. The only character to be met in every book is in fact Death (Butler 2001: 13).
Besides Discworld Pratchett has written some books for children and young adults, made forays into the arena of science fiction and collaborated on maps, guides, plays and other things. In truth a prolific writer.
According to Butler, in 2001 1% of all books sold in Britain were written by Terry Pratchett, as 10% of all sold books are fantasy, and Pratchett's writings in turn made up 10% of those (Butler 2001:7). With the arrival of J.K. Rowling and Harry Potter on the field, the ranking has changed a bit, but nothing can change Pratchett's popularity. The popularity pertains to his universe and unique writing style, which is characterised by humour and a playful approach to the accepted truths:

> "[…] a lot of Discworld humor – in fact the *basis* of Discworld humor – is *not* 'wacky thinking' but entirely logical thinking." (Pratchett in Metherell-Smith and Andrews 1999)

McCarty characterizes Pratchett as writing "[…] on the funside of fantasy." (McCarty 2003). This may be true of the earlier novels, which largely explore specific genres or types. For example *The Colour of Magic* and *Light Fantastic* lean heavily on Tolkien's *The Lord of the Rings*, or aspects thereof. However, as time progressed and the volumes piled up, the Discworld became increasingly crowded, to the extent that it was difficult to simply invent new characters and places without encountering some of the old ones. So, the themes dealt with and the plots used got more complicated. Also, there has been a development in the later novels towards a more complex nature: "Well, not more complex. I would say darker. Like *Carpe Jugulum* was pretty damn dark. So was *Jingo* – I mean, people were dying." (Pratchett in Metherell-Smith and Andrews 1999). I stand corrected. The novels have taken up issues of a darker nature, such as the border between right and wrong, and the presence of evil. It remains to be seen whether this is a permanent turn, or if it is simply a twist in the labyrinthine development of the Discworld in general. However, I would hazard the guess that we will see more of this side in the future.

Choice of texts

Terry Pratchett has written a large number of novels. Even restricting the investigation to those concerned with the Discworld would leave us with a staggering range of materials. Even though the object of this investigation, the form and function of intertextuality, is valid for all his works, it is necessary to focus on a few works. To that effect I have selected the Witch-sequence, which constitutes the six Discworld novels *Equal Rites, Wyrd Sisters, Witches Abroad, Lords and Ladies, Maskerade* and *Carpe Jugulum*. The reason has partly been to get a reasonable amount of text, which is connected and at the same time avoid leaving parts of the sequence out. For the purpose of the investigation these six novels will suit as examples. Another time and space may hopefully allow a further investigation of these traits throughout the entire corpus.

However, for the purpose of the analysis performed here, even the six novels contain too much material. Since the analysis focuses on instances of intertextuality, the analysis will take up certain themes or issues, and leave the rest unattended. This is in some respects highly unsatisfactory, as there are innumerable avenues of interest and promise in the material. However, these reasons are the same which necessitates a tight focus. This is not the place nor the space for a broad analysis. For this reason, the analysis will chiefly look at *Maskerade*. Examples will be used from the other novels too, but not as extensively. This choice has been made in order to perform as much analysis as possible within one volume, in order to be able to draw conclusions and make links between the various sections in the analysis.

When quotes are made from the novels they will be referenced with title and page number alone.

The six novels chosen can be regarded as a microcosm of the entire Discworld series, in that they embody many of the features found throughout the series. In terms of the use

and purpose of intertextuality, I moreover find that examples of the various uses can be found herein. In addition, the six novels exemplify the differences in the corpus across time, as they embody both the third and the twentythird volume. As Terry Pratchett continues to be a prolific writer, producing at lest one new volume each year, no doubt the future will bring new developments in both the Discworld and in its author's use of intertextuality. However, once again, these prospects must be left up to future investigation.

Methodological approaches

In order to reach an answer to the problem outlined above, this paper will perform an analysis of six Discworld novels by Terry Pratchett. Before that can be done, though, it is necessary to define the terms. The chapter Definitions gives an outline of research into the field of intertextuality and the various definitions of what it has been used to describe through time. This will be done using the works of Genette, Hutcheon and Allen among others. Following that, the chapter delves into the various forms intertextuality can take, and the functions and moods it can convey. This pertains to allusion, irony, satire, parody and pastiche, using Hutcheon, Dentith and Rose. These terms are then applied to the analysis performed in the next chapter; Analysis. This selects a number of avenues of interest, and performs an in-depth analysis of text examples from the corpus. The findings are identified in relation to the terms and definitions reached in the previous chapter. Chapter four; The Function and Purpose of Transtextuality, merges the findings from the analysis and orders them into a set of categories which details Pratchett's use of intertextuality and its functions. Finally, chapter five; The Fantastic Pratchett, gives an outline of the fantastic genre, employing the works of Jackson, Tolkien, Todorov and Armitt. Pratchett's use of intertextuality is then compared to the features of fantasy to see whether he conforms to the genre or re-creates it.

The analysis is based on novels, and hence the material is available in written form from most bookshops. However, times now are not what they were when Charles Dickens wrote. The internet has arrived, and changed everything in its wake. It provides a forum where people can meet and share hobbies, have conversations and make their specific knowledge available to most of the world. This is true of the subculture of fantasy as well. There are numerous websites devoted solely to Terry Pratchett, his writings, conventions, merchandise and every other possible issue you can imagine. A Google search on Terry Pratchett provided 3.470.000 hits! (24.10.2006). What is more, Terry Pratchett uses the internet to engage with his fans, interacting in newsgroups and making interviews. The internet is part of his body of work, and should not be left out of any analysis. I have therefore chosen to incorporate interviews and statements by Pratchett where they might shed light on parts of my analysis. Additionally, I have consulted web-based sites such as *The Oxford English Dictionary* and *Wikipedia*. The latter is special in that anyone may post or amend an entry. In this way, the material available is very varied, but also incredibly up to date, which has been useful in such a fast-moving field as

Pratchett's writings. In short, the internet and all that it contains cannot be excluded from a piece of work such as this. Making references to material from the internet makes for very long and ungainly intrusions in the text. I have valued ease of reading higher, and have therefore included the full references in the bibliography at the end. In the text proper I have used abbreviations, such as OED for *The Oxford English Dictionary*, and Wiki for *Wikipedia*, and have given a number for each reference which can be traced to the bibliography.

Definitions

"I prefer the term 'resonance'. *[Smiles]* Put Discworld people in, say, a movie-making setting and they'll resonance with every Hollywood cliché that ever was."

(Pratchett in Metherell-Smith and Andrews 1999)

As the quote makes clear, Pratchett is aware of the links between his own writing and elements outside of it. He terms it resonance, this echo of other sources, I have chosen to term it intertextuality. It is this very trait this thesis is investigating. Before making an investigation of the texts, it is necessary to delve into the field of intertextuality. What is it, what is it comprised of, how is it performed. As will become evident, intertextuality is not one single thing, but a huge web of interconnectedness, and it can come about in many ways, for many causes. The purpose of this section is to seek a definition of intertextuality, and to outline its relations with the textual methods of allusion, satire, parody and pastiche. These will then be employed in the analysis proper. Since the analysis will identify the different uses in text, it will also serve as illustration. This section, therefore, does not illustrate the definitions through quotes from the novels.

Intertextuality

To define intertextuality is a difficult task. Among other things, this is due to its long history. As long as there have been stories, or texts in the broadest definition, there has been intertextuality. It is the interconnectedness of texts, the way in which they use each other and point to one another. To reach a definition, Plett has opposed the intertext to the text, which is a useful approach:

> "A text may be regarded as an autonomous sign structure, delimited and coherent. Its boundaries are indicated by its beginning, middle and end, its coherence by the deliberately interrelated conjunction of its constituents. An intertext, on the other hand, is characterized by attributes that exceed it. It is not delimited, but de-limited, for its constituents refer to constituents of one or several other texts." (Plett 1991:5)

The intertext can hence be defined as the text which can be derived from reading one text, and decoding its relationship to other texts. In this context it is also important to reach a definition of what constitutes a text. While this paper examines examples of literary texts, there are many other kinds. Hence, a text can also be an artwork or a cultural expression. This broad definition is necessary because the analysis performed later focuses on the six novels, but reaches towards the many other texts, literary, cultural or other, imbedded therein.

The study of intertextuality is broad, and ranges across many foci and definitions. In the spirit of postmodernism it is prudent to acknowledge that the purposes and viewpoints of the differing authors have had an impact on their methods, materials and results. This fact is valuable in the quest towards a definition and categorisation of intertextual relationships. As will become evident, such is largely dependant on the material used, and the approach taken.

Genette has outlined a terminology to describe intertextuality. One of the terms he has coined is the architext, which he describes as: "[…] the entire set of general or transcen-

dent categories […] from which emerges each singular text." (Genette 1997:1). The existence of such an entity; a system from which all texts spring, renders his work identifiably structuralistic (Allen 2000:96). However, Allen allows that Genette does not seek to identify the stable system of literature, but merely investigates the links in the architextual network. In fact, Allen cites Genette as having described his own poetics as open structuralism (Allen 2000:100). It is thus clear that Genette's chief interest lies in investigating the relations between texts. What is more, he looks only on texts in a very literal sense, as works of literature. As stated above, the term text refers to a much wider range of works in this paper. Even so, I find Genette's typology useful as a reference, and I shall therefore employ it, if to a broader variety of materials. Gennette's extensive research focuses on identifying the ways in which references are formed, structurally. While his definitions and characterisations are very thorough and in-depth, the very focus on the structure also renders them slightly askew in relation to the focus of this investigation. This paper also seeks to identify instances of references between texts, yet it is not the structure but rather the purpose behind the intertextual relationship which is of interest. Thus, while Genette's definitions and work with intertextuality are useful for the upcoming analysis, they cannot stand alone as references. Therefore, theories of parody will be a useful supplement, outlined in the following section.

Plett's work is based upon quotations and their contexts within the text. While this paper is going to investigate another kind of textual relationship, his findings are of interest to the levels within the text. He identifies an intertextual identity, where the segment inserted in the text equals that of the sourcetext, and intertextual deviance where the two are not identical (Plett 1991:9). This leads him to identify two levels within the text – the surface structure and the deep structure. Plett's point of departure is the structure and system of the text itself. Therefore, the surface level concerns itself solely with the syntactic part of the text. The second level, however, of the deep structure, is concerned with what lies implied within the text, what the reader may deduce from it (Plett 1991:10). As is the case with Genette, Plett's interest is in the structural workings of the textual relationships. Because the focus of this paper is different, only one aspect of the two levels is of interest. The analysis in this paper will not be concerned with the surface level of the text, but rather focus on the deep structures of meaning.

In his poetics Genette supercedes the term intertextuality, instead using transtextuality. This is his term for "[…] the textual transcendence of the text, which I have already roughly defined as 'all that sets the text in a relationship, whether obvious or concealed, with other texts.'" (Genette 1997:1). He does so to escape the multitudes of uses and definitions already heaped on the word intertextuality. Genette relegates the term intertextuality to define one out of five types of transtextual relationship, namely that in which there is a co-presence between two texts, such as quoting. Thus he places it at the outset of the investigation of such relationships, with Kristeva. For the sake of ease of use, and to avoid confusion, it is necessary to establish a unitary nomenclature for the analysis. While I do not agree with all of Genette's reasons, I sympathise with his wish

to avoid the confusion of too many meanings attached to the word intertextuality. Therefore, transtextuality will henceforth be used to refer to the broadest definition of the relationships between texts.

The five types of transtextual relationships are not separate entities, but often overlap. Given Genette's broad definition of what transtextuality can be, they are not all of interest to this paper, as the analysis performed later will have a narrow focus on the six novels and the references imbedded in their texts. The five types, as listed below, become increasingly abstract (Genette 1997:1-5):

- Intertextuality – co-presence between texts, such as for instance quoting.
- Paratextual – that which binds the text to its paratext
- Metatextuality – speaks of a text without necessarily citing it, it is a commentary.
- Hypertextuality – see below
- Architextuality – something concerning the genre or category from which the text occurs.

The hypertextual relationship is the most important to this paper, as it is the one which will be encountered in the analysis. Genette defines it thus:

> "By hypertextuality I mean any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*) upon which it is grafted in a manner that is not that of commentary." (Genette 1997:5)

The word grafted has been chosen carefully, as the hypertextual relationship involves transformation of the text. This can occur either in a simple form or in a more complex manner, entailing imitation of the hypotext. Very simply put the simple form; transformation, involves telling the same story in a different way, whereas the complex form; imitation, requires a generic understanding of the text, since it should tell a different story in the same manner (Genette 1997:6). It is precisely the manner in which the hypertextuality is grafted, which is the focus of the analysis below.

The relationship in existence between texts can at this point be identified as transtextuality; that which this paper seeks to investigate. However, one aspect to consider is the manner in which it occurs. Hutcheon argues that when discussing texts, stealing is an absurd term. This is the case because the transtextual relationship is not something engendered by the author in writing the text, but only occurs when the reader is involved in reading the text (Hutcheon 1989:231). This is, to some extent, at odds with Genette's view on the matter. He does not contend the importance of the reader. However, he does not want to accord the reader such an amount of power. Otherwise, any and every text would be in a hypertextual relationship. Instead, he places the reader in this situation:

> "I view the relationship between the text and its reader as one that is more socialized, more openly contractual, and pertaining to a conscious and organized pragmatics." (Genette 1997:9)

In this matter I find myself in disagreement with Genette. Certainly, the writer is instrumental in relating texts to one another, placing clues if you will. However, no transtextuality can occur unless the reader is able to identify and elaborate on it. In this I concur with Allen's critique of Genette's division of the reading process as either pertaining to the story itself or its transtextuality (Allen 2000:114). Furthermore, the reader, in bringing his or her own experience to bear on the story, is key to unlocking it and bringing it alive. Without the reader, no text, and certainly no transtextuality. It is in the interaction between the reader and the text the transtextuality occurs, being it what the writer expected or more.

Hutcheon argues that authorial intent is only ever relevant to the text and its transtextual nature when it comes to intent – such as in what form the transtextual relationship takes, or in the genre it represents. This brings us to the different forms which can occur once transtextuality is invoked.

Forms of transtextuality

So far we have reached an understanding of what transtextuality is. However, this is only halfway through the job of reaching a definition. For there are many ways in which the transtextual relationship can manifest itself. Terms such as allusion, irony, satire, parody and pastiche all belong within the framework of transtextuality. But what are their relationships and how can we differentiate them? Many writers have essayed this walk before me, and they have reached different results. The definitions given in the *Oxford English Dictionary* exemplify the difficulties of this task. The various concepts are defined, not in relation to each other, but through each other: *Pastiche* is something which parodies. A *parody* is something which satirizes, and *satire* employs *irony*! (OED 3-6) Some, such as Hutcheon, view parody as the all-encompassing definition, of which the others are but aspects. Some view satire as a distinct form, others as a purpose to which parody can be put (Rose 1993:5). Similarly, allusion can function as a substitute for transtextuality, encompassing all forms of reference (Abbott 2002:3). I have chosen to view them all individually, in so far as that is possible. This means that I have chosen to focus on the function of the various forms rather than their structural implications alone. This section will look at these concepts and define them and their uses, alone and in relation to each other.

Genette regards satire as a mode (Genette 1997:28). It is a purpose, a function, which is constructed through the use of certain tools. To define satire:

> "**Satire** a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule and scorn." (Baldick 1996:198)

Where comedy has laughter as its goal, satire evokes laughter as a weapon, pointed against something outside of the work itself (Abrams 1993:187). While satire uses texts as references, it can point at something outside of the texts. It is thus, in Hutcheon's term, extramural, whereas parody is intramural, focusing on the text (Hutcheon 2000:43). Satire constitutes both a genre in itself, where the entire work is devoted to the organising principle of ridicule, and functions as an element in much other writing. Satire can be divided into two kinds; the formal and the indirect. Formal satire is when the satiric voice (the 'I') speaks directly to the reader or to an adversarius within the work. The indirect form of satire is when the characters render themselves ridiculous through their utterances or actions (Abrams 1993:188).
A tool to be used, for instance to achieve satire, is irony:

> "**Irony** a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance." (Baldick 1996:114)

Irony, too, can be divided into two different forms; verbal and structural. Verbal irony is when an evaluation or expression is belied by the speech situation which shows that the speaker means something very different, or the opposite, of what has been said. One way of creating verbal irony is the ironic reversal, in which the speaker explicitly says one thing, but clearly means the opposite (Abrams 1993:97). Structural irony depends on the inclusion in the work of a character or other element which can sustain the differences in meaning (Abrams 1993:98). It is worth noticing that the two forms differ in the anchorage of the duplicity of meaning. With verbal irony the duplicity is placed at the head of the speaker in the work, shared by the reader. Structural irony, on the other hand, entails a knowledge shared by the author and reader, but of which the speaker is unaware (Abrams 1993:98). The use of irony in a literary work is in a way a compliment to the reader, as Abrams claims (Abrams 1993:98), because the reader is in that way included into a minority with access to this level of meaning, to which not everyone might be prior – or which the few might be able to deduce.
Allusion can serve a similar purpose. Allusion is one of the ways in which references can be established between texts, whether literary or others, or indeed from the world outside of textuality (Perri 1978:295). It can be defined thus:

> "**allusion,** an indirect or passing reference to some event, person, place or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned." (Baldick 1990:6)

This definition is rather wide. Allen views allusion as the way in which transtextuality is achieved, as the reference between texts (Allen 2000:6). This approach is adopted by

Abbott in his work on Pratchett. However, I find such an unspecific use of the term to be in ignorance of what allusion can be and signifies. Indeed, using the allusion can be a purpose in itself, establishing secondary levels of meaning in the text. Like irony, successful allusion relies on the reader being able to decode it, recognising the reference to something outside of the text. However, the allusion can also be used to achieve something else. An allusion can have an ironic purpose if the subject and the referent do not correspond (Abrams 1993:8) and Hutcheon claims that parody can be viewed as a form of ironic allusion (Hutcheon 2000:95).

We are now going to focus on finding a definition of parody, a term which has been used to cover a great variation of things through time. The difficulty seems to lie in how inclusive the definition should be. Indeed Müller makes this claim: "[…] intertextuality is a decisive – if not the ultimate – characteristic of parody." (Müller 1997:8).

Where Genette employs a very narrow definition of what constitutes parody, Hutcheon operates with a wider range. In fact, an argument against her is that she would sometimes "[…] fare better by employing the term intertextuality rather than continue to reshape and redirect notions of parody." (Allen 2000:190). Perhaps this wider scope in her use of the term can be traced to her etymological endeavours. Like most others, she traces the root of the word back to the Greek 'parodia'. However, she claims that 'para' can mean two different things: 'counter' or 'besides' (Hutcheon 2000:32). If one follows this line of interpretation a whole new field opens, one where the parodic needs not necessarily rest in an opposition, but may exist side by side with the hypotext. As she puts it: "[…] there is a suggestion of an accord or intimacy instead of a contrast." (Hutcheon 2000:32). Therefore, she claims that parody needs not necessarily entail ridicule, but merely repetition with difference. In this she takes the same stance as Dentith. I find this an enchanting thought. However, others, such as Rose, disagree. She has established her definition of the term through etymology and accounts of ancient usage. She finds that parody is characterised by a comic discrepancy between the hypo- and hypertext (Rose 1993:32). While it is laudable to take the long history of usage into account, I find that it is more relevant to focus on the current use. Therefore, I will not regard the comic or ludic as a necessity in parody. However, I find that some edge is necessary in order to differentiate between simple repetition and parody. This is accorded for in Hutcheon's works if one looks into the difference she entails in her definition. This difference or distance is signalled through the use of irony (Hutcheon 2000:32), one form of which is the ironic reversal mentioned above (Hutcheon 2000:6). As Plett, mentioned in the previous section, identified two levels in intertextuality (now transtextuality), Hutcheon mentions two levels of meaning in parody. So does Rose, who claims it leads to comedy, whereas for Hutcheon it is achieved through ironic distance from the subject. Only in recognising the second level of meaning is the parody achieved (Hutcheon 2000:34).

Another instance of irony in parody is what Hutcheon terms ironic representation, namely that parody simultaneously legitimises and subverts or deconstructs that which

it parodies (Hutcheon 1991:230). This is similar to what Dentith names the parodic paradox, which is to say that parody inevitably preserves that which it attacks (Dentith 2000:36).
Dentith has formed his definition of parody partly on Genette's work. However, it has been tempered by incorporating aspects of the works of Rose, Phiddian and Hutcheon. His definition is as follows:

> "Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice."
> (Dentith 2000:9)

The catch in the definition is the phrase 'relatively polemical'. Based on her analysis Hutcheon concludes that parody should not be defined based on its polemical relation to the hypotext. Dentith argues that such is due to her material, since such does not occur there. Instead, he moves to adapt his definition. Polemical can be directed whichever way you wish, be it at the hypotext or at something outside of the textual relationship, situated in the society or culture (Dentith 2000:17). This is a very nice definition, in as much as it is inclusive enough to allow almost anything to pass within. However, for the purpose of this paper it is too wide. While I do not agree with Genette's tight definitions, this is too far in the other direction. Both satire and pastiche would fall under its sway. Thus, a middle ground needs to be constructed. Pastiche, a form as yet left out, can be defined thus:

> "**Pastiche** […], a literary work composed from elements borrowed either from various other writers or from a particular earlier author."
> (Baldick 1996:162)

Hutcheon further adds that pastiche has a similarity and correspondence to its model, whereas parody seeks to differentiate (Hutceon 2000:38). Perhaps the best way to differentiate between the two is by saying that pastiche intends flattery by its imitation (Baldick 1996:162).
In this manner we return to the matter of defining parody. I find that while I agree with parts of most of the arguments outlined above, none of the definitions quite agree with me. Instead, I will compile my own understanding of the term, which will serve as basis for the upcoming analysis:

Parody is imitation of another text, with a distance. It differs from pastiche in that it does not intend flattery but commentary or critique, though not necessarily comedy. It is different from satire in that it takes its point of departure in texts or other cultural expressions, whereas satire focuses on human follies or elements of society with intent to ridicule or scorn.

Certain distinctions can be made within the field of parody, which will be useful towards the analysis. There is a difference between specific parody – which focuses on a certain text, and general parody, which parodies a whole body of texts or a kind of discourse. Furthermore, there is a difference between formal parody – a fully developed transformation of a whole text, and parodic allusions, which are glancing allusions of a phrase or jargon (Dentith 2000:7). As the analysis will evidence, most, but not all, of these forms are employed in Pratchett's work.

I find it necessary to further illuminate the function of the allusion in relation to the other terms. The key is the difference inherent, and intended, by parody. In comparison allusion has a "[…] 'free', that is, un-predetermined, nature […]" (Perri 1978:299. Allusion is thus not necessarily preconceived to create either satiric ridicule or the flattery inherent in pastiche, nor parody. What is more, allusion is an aspect of transtextuality, yet it can refer to something not itself textual as the only one of the terms touched upon in this section. This is a useful distinction in working with Pratchett's work, which employs references to many practices and expressions, not all of which are necessarily textual.

At this point, the various forms of hypertextual transtextuality, which will be used in the analysis, have been outlined. The definitions reached here will allow an investigation of the transtextual relationships and occurrences in the novels. The following chapter will perform an analysis thereof. Following that we will look at the kinds of transtextualities found, and seek to set up a set of categories of their use.

Analysis

"Part of being *human* is to have a headful of received opinions, out-of-date information, half-digested and completely unconsidered factoids and a whole bunch of other stuff which we use instead of thinking. That's my happy hunting ground."

(Pratchett in Metherell-Smith and Andrews 1999)

The purpose of this chapter is to analyse the books in order to identify what elements, Pratchett has pounced upon in his hunting. I will find instances of transtextuality, and identify their hypotexts and the contexts in which they occur. Furthermore, the motives or purposes of using these transtextual strategies are subject to investigation. These will be part of the discussion of the fantastic genre and transtextuality which will take place later.
As the great bard has told us:

> "All the world's a stage,
> And all the men and women merely players; […]"
> (Shakespeare, *As you like it*, act II scene VII)

This goes for characters on the stage as well as in the world outside of the theatre. I find that it is no less true for Pratchett's works, even if they do not constitute plays, at least not in his original versions used here. As the previous section made clear, transtextuality requires a relationship with something outside of the text proper, being it another text or something in society. In this manner, it has two levels of meaning, something moves beneath the surface or behind the curtain. In this sense, the image of a scene is close by; it is constructed of various parts in order to present a certain reality to the audience. Behind it all lurks the whole machinery of the theatre. I have therefore chosen to apply this imagery to the structure of the analysis, even if it will not play a part in the analysis itself. The analysis will fall in three parts, all of which are named for a part in the construction of a play. First, Off-stage is a section twitching away the backdrop to examine the hand of the author. Here I will look at the ways in which Terry Pratchett makes direct addresses to the reader, and his awareness and usage of the trappings of the story: such as titles and the form of various genres, textual as well as other. Secondly, the Stage and the Lines looks at the ways in which the Discworld itself is presented to the reader, along with the Opera House and what takes place there. What may be termed Pratchett's stage directions, namely his playful use of words, are investigated too. Finally, The Cast looks at the names encountered in Pratchett's work, and the main characters of this sequence, namely the witches, are looked at in some detail. Last, but not least, the analysis will focus on the language use of various characters.

Off-stage

This section focuses on the elements of the books which are in some ways outside of the story. While all of the elements investigated in the analysis are connected to, or point to, something outside of the text, some elements are more openly so. I am thinking of the trappings of the text and the story; such things as the titles of the books and the author's use, or abuse, of forms. Also, the ways in which the author may in certain instances reveal himself and addresses the reader will be subject to investigation.

Titles

As mentioned above, of his five types of transtextual relationships, Genette called the second one paratextual. This pertains to the relationship between the text and its paratext. The paratext is that which surrounds the text, such as titles, subtitles, prefaces, forewords or other types (Genette 1997:3). In Genette's own words: "These [paratexts] provide the text with a (variable) setting and sometimes a commentary, official or not […]" (Genette 1997:3). There is thus a relationship between the text itself and its paratext. In the case of several of the novels analysed here, I would argue that the titles themselves also represent hypertextuality. They each contain allusions to various subjects or texts outside of the novel, and hence they provide a guide to the understanding of the levels within the text itself. Therefore, in the following I will look at the levels of meaning which can be reached through the titles themselves.

Of the six, two, namely *Witches Abroad* and *Lords and Ladies*, simply provide a title for the book, and introduce the prospective reader to something of what takes place in the narrative. However, the other four; *Equal Rites, Wyrd Sisters, Maskerade* and *Carpe Jugulum* while performing the same duty, also provide fields for further investigation. Since some form of order is needed, chronology will have to serve:

Equal Rites

Phonetically speaking, the title can be read as 'equal rights'. This is a signature feature of Pratchett's works – the employment of homonyms to create double entendres where the language makes it possible. Homonyms are words with different meaning but similar sounds when pronounced (Abrams 1993:173). 'Rites' are what witches traditionally performed in the execution of their craft. Hence, the title refers to the theme of witchcraft in the novel. Put together with 'equal', however, the title invokes the feminists and their struggle for equality, an underlying theme in the novel. In this manner, the title has a literary meaning as well as a broader, contextual frame of reference.

Wyrd Sisters

Again one may at first glance assume that there is a misspelling in the title, or a reference to the phonetic pronunciation. Thus, the title can be read as weird sisters. For the British reader in particular, this is a clearly an allusion to Shakespeare, namely to his play *MacBeth.* In this play a coven of three witches features in several scenes. They are never individually named, but as a group they are called the weird sisters: "MacBeth: Saw you the Weïrd Sisters?" (Shakespeare, MacBeth, Act IV, scene 1, line 136 in Muir 2005:115). In the play the witches portend MacBeth's fate. Their advice leads him on the path towards both greatness and devastation. In fact there exists a Canadian band named The Wyrd Sisters. When created in 1989 it consisted of three women. Their reasons for choosing the name were: "As a feminist, activist folk group, we wanted to reclaim the sacred feminine and this name seemed appropriate." (Kim Baryluk, Personal

correspondence 30.09.2006). They traced the origins of the name back to the ancient triple goddess which preceded the holy trinity. According the Baryluk, Shakespeare too named the witches in MacBeth as a reference to the same origins (Personal correspondence 30.09.2006). When naming their band, The Wyrd Sisters were unaware that Pratchett was simultaneously choosing it as title for his book. As Baryluk states: "Had we known that the name was being used in a satirical way by a UK sci-fi writer, we would have probably chosen another name." (Baryluk, Personal correspondence 30.09.2006). Therefore, while there is a commonality in the names used, the band and the book are not directly related. However, by a more roundabout route they can each trace references back to the wyrd sisters of the ancient goddess, so a tie is there on some level.

Since *Macbeth* is an important hypotext for the novel *Wyrd Sisters*, the allusion to the play already in the title is certainly justified, and allows the reader to be aware of the clues towards the other text from the beginning of the narrative. The focus on three witches is established through the title from the very first look. However, the title is not an uncomplicated reference to *MacBeth*, as the word used is in fact 'wyrd'. As said, this might be put down to the peculiarities of the writer. However, in the case of Terry Pratchett such is an unwise course of action, as little is created without specific intention. It is prudent, therefore, to examine the two words in further detail.

There is some disagreement between the dictionaries as to whether 'weird' is a derivative from 'wyrd' and has absorbed its meaning, or whether the two remain distinct with separate meanings. My 2000 edition of *Collins English Dictionary* has a reference for 'weird', but none for 'wyrd'(Collins 2000:1729). This suggests, at least, that the latter is no longer in active usage. A search through *Oxford English Dictionary* and *Wikipedia* provides some definitions of the words, though. *Oxford English Dictionary* has no entry for 'wyrd', but lists it as part of the origin of 'weird' (OED 8). In the title 'wyrd' functions as an adjective, describing the noun 'witches'. However, 'weird' may also function as a noun, and it is in this connection 'wyrd' occurs in the etymology. According to Wikipedia, 'wyrd' is a noun, which can mean either of three things: fate or destiny, the Fate, an event or occurrence (Wiki 4). These are much the same as the various meanings ascribed to the noun 'weird' by *Oxford English Dictionary* (OED 8), whereas 'weird' used as an adjective, among other things, can mean having the power to control destinies or having a strange or unusual appearance (OED 7). Especially the latter is used colloquially, and Wikipedia ascribes it to a misunderstanding of the naming of *MacBeth*'s witches (Wiki 3). Perhaps this is so. The meanings ascribed to the two versions of the word are, conclusively, not very different. In choosing 'wyrd' over 'weird', Pratchett has reached back in history, perhaps as a comment on the lifestyle preferred by the witches of Lancre. One final comment on the word 'wyrd'. One of its etymological roots is the old Nordic 'urdr'. This was also the name of one of the norns of Nordic mythology, three women who lived at the foot of the tree Yggdrasil, spinning the fates of all beings in the world. Urd was the strongest of them, dealing with the past. She was

also associated with death (Wiki 2). In this manner, we return once again to the triple goddess of ancient times.

Maskerade

This particular title is a variation via spelling of 'masquerade', and sounds similar to it. Once again, the deviations rather than the likeness attract my attention. While masks indeed play a large part in this novel, it is not the only theme touched upon. Why then, has Pratchett chosen such a spelling for his title? For Danes this title seems friendly and homely, as 'maskerade' is the Danish version of the word 'masquerade'. However, being Danish does perhaps lend another hand in the opening of the layers of this title as certain allusions may be more obvious to us. Famous Danes used this same title many years ago. Ludwig Holberg wrote a comedy called *Mascarade* back in 1724 (*Kulturkanon* 2006). Later, in 1906, the composer Carl Nielsen redesigned it as a comedic opera, written by Vilhelm Andersen called *Maskarade*, which is titled *Maskerade* in current performances (Odense Teater 2005). Nielsen's opera version remains a popular opera today, and is even now played at the Royal Opera in Copenhagen. Both the play and the opera deal thematically with the change of traditions when something new evolves in society – and the acceptance thereof. The conflict between generations and their different viewpoints are key themes. At the same time the masquerade must end at some point, which is the moment of truth and confrontation. Both themes and elements of the story itself, especially the use of masks, are resonant in Pratchett's work in this novel. However, the strongest allusion is perhaps to the mere sharing of name between the book and an opera. The novel takes place in an opera house, with all this entails of singers, stages, backdrops, masks and ghosts. We will look at this novel in more detail in the following sections of the analysis.

Carpe Jugulum

In deciphering the language of this title no nationality is of any help. Not even were a character from any level of the ancient Roman society to step from the pages of history would he be much help. For while the title appears to be Latin, it is not. Rather, it is what may be called dog-Latin: "But dog-Latin *isn't* Latin, except by accident. It's simply made-up, vaguely Latin-sounding phrases […]" (Pratchett quoted in APF, 169). The expression 'carpe diem', or 'seize the day', is well-known to many today, especially those who watched the film *Dead Poets' Society*. It is easy to see that 'carpe jugulum' is modeled so as to emulate 'carpe diem'. However, Pratchett has chosen similarity above grammar. 'Carpe' is the third person imperative form of the verb 'carpo', which means to 'grab' or 'enjoy', or in this case, 'seize'. However, whereas 'diem' is in the accusative singular, 'jugulum' is not. Hence, the sentence in itself makes no sense. Pratchett wanted a title easily recognized rather than a grammatically correct one. Thus, 'carpe' would be recognized by many through 'seize the day'. 'Jugulum' is in fact a latin word.

It means the collarbone, or the throat. However, I would hazard to guess that Pratchett has more likely aimed at a similarity with the English word 'jugular' to make the title understandable to a larger readership. The jugular is in fact three large veins in the neck, but can also colloquially refer to the throat. Thus, a merging of 'jugular' and 'diem' leads to 'jugulum', which has the added benefit of being an actual Latin word which accentuates the title and its levels of meaning. A translation of the title then, would be 'seize the throat' or 'seize the blood'. Since vampires play a key role in the novel, this makes very good sense. Even more so as the issues of control and submission are other key themes in the novel.

In the virtual world of the internet, the space www.carpe-jugulum.com is used by a fan of Jim Steinman, referring to the musical *Dance of the Vampires*. Steinman has composed no works using those particular words, but the domain 'carpe noctem' was unavailable in 1998 when the site opened (Peter, Personal correspondence 13.10.2006). Similar to when The Wyrd Sisters chose their name, the webmaster was unaware that Pratchett was using the same name. His approach to the topic was as follows: "[…] go for the throat seemed to suit the topic." (Peter, Personal correspondence 02.10.2006). In this way, his reasoning was also to link vampires to the grabbing of a throat. In this sense, he agrees with Pratchett that the title is immediately decodable in its relation to vampires, even if it is made to sound Latin.

The titles contain allusion-markers which enable the informed and well-read reader to identify references to elements outside of the texts. In that way they provide a framework for the reading of the novels, hinting at what is to come and what themes will be dealt with. In these instances I find that the allusions serve no purpose beyond alluding. They whet the reader's appetite and enjoyment of what is to come.

Forms

Here I will look at the ways in which Pratchett at times utilizes certain forms and the relationships they have with genres or types of texts. By exploiting the reader's expectations, Pratchett is able to make meta-textual comments on not only textual conventions but also the reader and his own characters. Meta-textual, as the term is used here, is not the type of transtextuality defined by Genette as mentioned in Definitions on page 17. Rather, it is simply a description of the awareness within the text of its own media.

Being written, there are certain conventions to which Pratchett's works must adhere. This they do, in being bound as books, presented on pages and, since the versions analysed here are in English rather than Chinese, read from left to right. Some features are optional, such as chapters. With few exceptions Pratchett does not use them:

> "DW books don't have chapters because, well, I just never got into the habit of chapters. I'm not sure why they should exist (except maybe in children's books, to allow the parent to say 'I'll read to the end of the chapter and then you must go to sleep.') Films don't have chapters.

> Besides, I think they interfere with the shape of the story. Use a bookmark is my advice." (Pratchett cited in APF, 168)

My claim is that Pratchett also, where applicable, employs other features of the written media as he sees fit. Page 25 of *Maskerade* (see appendix 1, page 89) is an example of this tactic. Here typography is used to indicate the workings of voices, especially Agnes', a truly remarkable instrument. Italics indicate when a word is stressed, and node characters indicate singing. Using typography in such a manner is not unusual, and in fact it is a recurring element in Pratchett's works where Death's voice is always portrayed in capitals, and indeed whispers are illustrated in smaller font on page 339 in *Maskerade*. One element is unusual on page 25. It is the positioning of the sentence 'Up here?'. It is situated seemingly out of context next to lines 9 and 10 in the first third of the page, in an otherwise empty space to the right on the page. At first the reader is confused, and starts wondering if something went wrong in the printing, or if she missed something earlier on. Finding no immediate solution, she moves on. The answer to the riddle is found at the bottom of the page, where lines 25, 26 and 27 constitute Agnes' voice projections. The confusing line is a projection of Agnes' voice, where she has cast her voice to a different place. Thus the mystery is solved. Pratchett has used typology to indicate the reach and prowess of Agnes' capabilities. How better to illustrate the faculty of voice in writing, on a page? Pratchett employs the inherent features of his media to illustrate another, thereby making the reader aware of the capabilities of the genre. This can be described as re-mediation, in that he fuses two media together, using the particulars of the one in the other, to achieve the desired effects. At the same time it constitutes a meta-textual reference in making the reader specifically aware of the act and process of reading. As was stated above, there can be no text without the reader. This very feature relies on a reader to be effective.

Punctuation

Another regular feature of the written media, without which it would make little sense, is punctuation. I would not be so bold as to make the claim that Pratchett employs all punctuation to reach his own narrative ends. But it is a fact that especially exclamation marks play a significant role in *Maskerade*. Christine's rather breathless, squeaky voice is illustrated by the exclamation marks following her every utterance. Agnes observes of Christine's manner of speech:

> "It occurred to Agnes, as she trudged after the girl en route to her new lodgings, that if you spent much time in the same room as Christine you'd need to open a window to stop from drowning in punctuation." (*Maskerade*, 35)

Agnes' remark serves as a further meta-textual reference to the genre of the text. It is an image of Agnes' feelings for Christine, yet also emphasizes that the two are in fact no more than fictional characters. However, exclamation marks serve one more purpose in the novel. On the issue of answering fan mail, Pratchett has stated that having prioritized them, at the bottom comes "Ones with more exclamation marks than sanity dictates." (APF 167). Sanity is the other issue to which exclamation marks are pivotal in the novel. They serve to illustrate the force of an exclamation, as is the typical use of this typographical feature. At the same time, they are a symbol. The characters employ them as a metaphor or trope:

> "'What sort of person,' said Salzella patiently, 'sits down and *writes* a maniacal laugh? And all those exclamation marks, you notice? Five? A sure sign of someone who wears his underpants on his head." (*Maskerade*, 77)

The twist to this passage, of course, is that the note was in fact written by Salzella. So the maniacal person he describes turns out to be himself. This measuring of sanity through exclamation marks persists throughout the story. Sanity may here be linked to a feeling for the operatic. As Pratchett has himself remarked: "I discovered what an insane world opera is […]" (Pratchett in Robinson 2000). Sanity and operatic temperament are found at opposite ends of the scale. When he buys the Opera House, Bucket comes directly from the wholesale cheese business, and hence his temperament is slightly different from the others in the building. His way towards the right operatic attitude can be measured in the exclamation marks. What Salzella despises, and seeks to destroy, is the operatic temperament. But that is indeed what he displays in his very operatic – and exclamation mark infested – death on-stage (Maskerade, 356-358). When Bucket first realizes the condition of his investment, his reaction is:

> "Bucket smiled the bright, crazed smile of a man who was nearing double exclamation marks himself." (*Maskerade*. 78)

Later, upon seeing his show disintegrate, he gets nearer to the state of the fifth exclamation mark:

> "He could feel a fourth exclamation mark coming on any time now." (*Maskerade*, 343)

Finally, in his death on the stage, Salzella speaks with five exclamation marks, and Bucket reaches the same state when he realizes that there is an opportunity to turn the opera around and possibly in fact make money (*Maskerade*, 364). Thus Pratchett em-

ploys the exclamation mark as a typographical feature, as well as as a metaphor in the story. Another typographical feature exploited in his works is the footnote.

Footnotes

Etymologically speaking, the footnote stems from the word 'gno', an ancient Indo-European verbal stem. In this way, it has the same origin as 'know' and 'acknowledge' (Burkle-Young and Maley 1996:19). According to Burkle-Young and Maley, the footnote is a tool for writers of academia to provide evidence and secondary information on their research for the benefit of the reader. The purpose of using the footnote is to make the text itself a seamless communication from writer to reader (Burkle-Young and Maley 1996:1). They provide a definition of the function of the footnote:

> "Finally, footnotes actually are notes to the reader. They are the author's way of addressing her audience directly, quite like an actor who makes an aside in a play – a monologue, not a soliloquy. Footnotes include all of those sorts of asides and comments which would take place normally in a discursive conversation, but which generally should not appear in the main body of a formal essay." (Burkle-Young and Maley 1996:5)

It is interesting to note that Burkle-Young and Maley solely define the footnote in relation to academic writing. *The Oxford English Dictionary* defines the footnote in terms of its placement on the page, not in relation to the text in which it occurs: "A note or comment inserted at the foot of the text." (OED 1). However, it is precisely the assumption of affiliation with a specific textual mode which makes the footnote interesting for Pratchett. He has employed it in a radically different textual mode, namely the world of fiction and fantasy. Burkle-Young and Maley regard the documentation of contrasting views as the most important of the uses to which a footnote can be put (Burkle-Young and Maley 1996:73). However, such practice is not truly relevant to a work of fiction such as Pratchett's. He manages to employ footnotes in places where they, at least nominally, seem to follow the outlines as set down by Burkle-Young and Maley. As will become evident, they often turn out to have different purposes. In so doing, Pratchett is employing parody to direct attention to the meta-textual aspects. The parody is discernible not directly in the text, but rather in his construction of it. When using a structural feature in unexpected ways, he is distancing himself from the usual practice, and exposing it as ludicrous. This will become evident in the following analysis.

One of the purposes for using a footnote, according to Burkle-Young and Maley, is to gloss unusual words or expressions (Burkle-Young and Maley 1996:61). Some of Pratchett's footnotes certainly have this aspect, though perhaps in a slightly different manner than anticipated by Burkle-Young and Maley:

Example 1:

‘I don’t expect to be treated like royalty,’ said Nanny.*

*Strictly speaking, this means being chased by photographers anxious to get a picture of you with your vest off.

(*Maskerade*, 147)

Here the definition in the footnote sets up a second level of meaning in the sentence. The sentence stems from Nanny and Granny’s negotiations with the printer about the possible profits resulting from Nanny Ogg’s dappling in writing a cookery book. Or at least a book of recipes. A pun is constructed through the footnote, since it allows the author to introduce a homonym. Hence there is duplicity in Nanny’s utterance having to do with royalty – being paid for every book sold, and being treated like royal people. The first level of meaning in the sentence is, of course, that Nanny wants money, but is not greedy enough to expect to be treated as well as royalty. The footnote is an allusion to our world, and the existence of paparazzis and glossy magazines, something which the Discworld is happily free of. The wording still allows for the Discworld universe, though, as few women (especially in the royal families) wear vests today. This is an all-present factor in a witch’s wardrobe, so the illusion is intact. Thus Nanny is displayed as subject of structural irony, as she has inadvertently made an utterance with ironic reversal. She clearly would not want to be chased by photographers. Still, being Nanny Ogg the thought is perhaps not as unthinkable to her as might have been. The argument still stands, though, as she is unaware of the levels of meaning. In fact one third level of meaning may be decoded, if we take royalty as an allusion to royalties, as payment to the author for every sold book. Whether these exist on the Discworld is unknown, but judging by the reaction of Mr. Goatberger it is not a usual claim. Since Nanny is completely unaware of the world of books, or even finance, she certainly would not know about them. Hence, she has in fact uttered a sentence with three levels of meaning, of which she herself is ignorant of two, but which are all open to the reader.

Example 2:
The duke often mused on his good luck in marrying her. If it wasn’t for the engine of her ambition he’d be just another local lord, with nothing much to do but hunt, drink and exercise his droit de seigneur.*

*Whatever that was. He’d never found anyone prepared to explain it to him. But it was definitely something a feudal lord ought to have and, he was pretty sure, it needed regular exercise. He imagined it was some kind of large hairy dog. He was definitely going to get one, and damn well exercise it.

(*Wyrd Sisters*, 20)

This example refers to Duke Felmet, soon to be king of Lancre. On the surface, this note seems intended to fulfil the same purpose as in example one, namely to define a term.

Here the note does not in fact provide an explanation of the term to which it refers. Rather, it gives an insight into the duke's own reflections on the matter. In so doing it gains another function, in relation to Burkle-Young and Maley's definitions. Since it gives insight into the character, it reveals the omniscient narrator and hence becomes what might be termed an aside or commentary (Burkle-Young and Maley 1996:87). At the same time it is a subtle comment on the duke's relationship to his lady wife, another function of the footnote (Burkle-Young and Maley 1996:101).
The droit de seigneur was in fact the medieval lords' right to spend the night with any newlywed bride. The footnote relies on the reader knowing the meaning of the term, and exposes the duke's thoughts on the subject as laughable. What is more, this touches upon his relationship with Lady Felmet. She is in fact very similar to Lady MacBeth, if completely devoid of the sentiments and recriminations the latter develop. Lady Felmet is consistent in her behaviour and views throughout. The sentence to which the note refers may be read as is stands, in which case it constitutes structural irony, or as verbal irony, where the duke in fact means the exact opposite. If we view this as verbal irony then the ironic reversal is achieved through litotes, where something is negated through a negation of its opposite (Abrams 1993:86). It is true that had he not married his wife he might indeed have been happily hunting and even exercising his droit du seigneur, whereas it is entirely unlikely that she would ever permit him to do so. Hence, the reader, in knowing to what the term refers, can see that the sentence gains a new poignancy of which Felmet is unaware, or which he is at least not wiling to speak out loud.
The biographical footnote is a classic. Burkle-Young and Maley refer to it as the brief biographical note (Burkle-Young and Maley 1996:23).

Example 3:
[…] it turns out our organ is a Johnson,*

*Bergholt Stuttley ('Bloody Stupid') Johnson was Ankh-Morpork's most famous, or rather most notorious, inventor. He was renowned for never letting his number-blindness, his lack of any skill whatsoever or his complete failure to grasp the essence of a problem stand in the way of his cheerful progress as the first Counter-Renaissance man. Shortly after building the famous Collapsed Tower of Quirm he turned his attention to the world of music, particularly large organs and mechanical orchestras. Examples of his handiwork still occasionally come to light in sales, auctions and, quite frequently, wreckage.

(*Maskerade*, 255)

This note in fact follows form very well, as it provides the reader with the full name and accomplishments of the annotated person. Pratchett's undermining of the form is accomplished through the negative terms used. The description is structured like an accolade, and would make a very nice one if only certain words were inverted. The hypotext for Bloody Stupid Johnson is the Leonardo da Vinci of our world, who was a genius and multi-talent. B.S. Johnson could best be described as his anti-thesis. Other allusions are

to the renaissance and the tower of Piza. In this particular case, Pratchett's aim is directed not at the character or a theme in the book, but rather at the form of the footnote itself. In this it is not a unique example, as the following will evidence:

Example 4 (When the witches have transported Lancre ahead in time):
It wasn't easy to prove*, but the few traders who came along the mountain tracks after the winter seemed to be rather older than they should have been.

*Because of the way time was recorded among the various states, kingdoms and cities. After all, when over an area of a hundred square miles the same year is variously the Year of the Small Bat, and Anticipated Monkey, the Hunting Cloud, Fat Cows, Three Big Stallions and at least nine numbers recording the time since** assorted kings, prophets, and strange events were either crowned, born or happened, and each year has a different number of months, and some of them don't have weeks, and one of them refuses to accept the day as a measure of time, the only thing it is possible to be sure of is that good sex doesn't last long enough.***

**The calendar of the Theocracy of Muntab counts *down*, not up. No-one knows why, but it might not be a good idea to hang around and find out.

***Except for the Zabingo tribe of the Great Nef, of course.

(*Wyrd Sisters*, 190)

Here we have a footnote, which could perhaps be termed as expanding information on a secondary topic (Burkle-Young and Maley 1996:55). However, I find aside a more apt description. Here Pratchett is making a very pointed poke at the form of the footnote. The footnote *itself* is footnoted, not once but twice. This can be nothing but an effort to draw attention to the act of footnoting, and its usefulness (or lack of same). The first note seeks to give information on various time-keeping traditions, none of which make sense. The second one is a direct comment from author to reader, whereas the third one is nonsensical to a reader from planet Earth, who has not heard of either the Zabingo tribe or the Great Nef. This is of course the purpose, to parody the use of such a structural item, and thereby the genre in which it occurs; academia. It illustrates that the information granted relies solely on the author who may ultimately decide what to tell, especially in a work of fiction such as this. Also, it makes a comment on the use of footnotes in general, where science relies on them for authenticity. Pratchett's use of footnotes shows that such is in fact an illusion. Further, in his employment of a tool usually associated with a high form of literature; academia, Pratchett is able to show his awareness of the status accorded the fantastic genre; low. He thus achieves meta-textual awareness through parody and allusion.

As these four examples of footnotes in Pratchett's work have shown, he does employ the footnote according to tradition. They provide information and extra knowledge in the tradition of scientific work. The parodic use is aimed at the genre of academia and in that way Pratchett has made a general parody, rather than one focused on a specific

work. Still, more than anything the footnotes in Pratchett's work serve as asides or comments from author to reader, often at the expense of the characters in the book. There are other instances of such authorial intent in his work, which will be subject of the following section.

Comments

In any work of fiction there are many statements and opinions, and of course the author is not responsible for all of them. It is the beauty of fictional characters that they do indeed have character, and hence opinions, of their own. That being said, certain elements in a work may be traced back to the narrator or linked to the real life of the author. There are some threads of this nature in *Maskerade*, and this section will seek to sieve them from the sea of the Discworld.

As shown in the analysis of example 1 above, the world of paparazzis is hinted at. They are usually employed by magazines or tabloids. Pratchett's opinion of newspapers can also be decoded: "Ankh-Morpork was, for example, denied the benefit of newspapers, leaving the population to fool themselves as best they could." (*Maskerade*, 145). It is clear that he does not think highly of newspapers, or at least part of them. He was trained and indeed worked for some time as a journalist, so it must be assumed that he has some opinions and knowledge on the matter.

Another area in which Pratchett has undeniable experience is writing and publishing. Since Nanny Ogg has frivolously written and had published a book, there is ample opportunity to let slip some of Pratchett's own feelings, which he does. Publishers, it must be admitted, are not shown to good advantage, especially in terms of how they exploit the poor wretches doing the writing:

> "He stormed off. 'I don't know, authors wanting to be paid, good grief –'" (*Maskerade*, 147)

> "And he dreamed the dream of all those who publish books, which was to have so much gold in your pockets that you would have to employ two people just to hold your trousers up." (*Maskerade*, 16)

> "Lots and lots of money. Enough money to suggest very clearly that it belonged to either a thief or a publisher […]" (*Maskerade*, 319)

Here a metaphor is established. The two nouns 'thief' and 'publisher' appear as separate entities. At first glance they have nothing in common. Yet the very act of placing them in connection with one another forges a relation, if a paradoxical one. The effect is to let the characteristics of the thief transfer to the publisher, without ever openly stating anything to that effect. In this way Pratchett constructs formal satire where he exposes the

ways of publishers to the world at large. On the subjects of literature in general, Pratchett's view is expressed through Granny Weatherwax:

> "'I thought you didn't like books,' said Agnes.
> 'I don't,' said Granny, turning a page. 'They can look you right in the face and still lie." (Maskerade, 321)

> "'Books've got to have a name on 'em so's everyone knows who's guilty.'" (*Maskerade*, 49)

It may seem contradictory for a writer to disclaim books in this manner. But in fact Pratchett has been quite explicit about his feelings for literature:

> "[…] the only service I've ever done for literature was to declare on every possible occasion that I don't like it." (Pratchett in Young 2005)

Rather, his works are written for fun, which may perhaps be read from Granny's lines as an underscore. Nothing you read is for real, it is fiction and should be enjoyed as such. Even so, the author introduction to *Maskerade* states that "Occasionally he gets accused of literature." (*Maskerade*:1). This was also the reasoning behind the title of the book by Butler, James and Mendelsohn; *Terry Pratchett: Guilty of Literature*. What Pratchett writes is indeed literature, as this paper will hopefully prove to you.
So far we have examined the aspects of the novel which pertain to form or direct addresses from the author. The following section, in line with the metaphor of the theatre, focuses on the stage of the novel and the lines spoken there.

The Stage and the Lines

> "'And what do you do, Henry Slugg?' said Granny, carefully.
> 'I'm… I'm on the stage.'
> 'Yes, we can see,' said Nanny." (*Maskerade,* 83)

This quote is a perfect example of the puns one can create through the use of homonyms. Here Nanny misunderstands Henry's utterance, and interprets it in terms of their current position; the stagecoach. However, Henry was in fact referring to the stage in the theatre. It is this stage too, that this section is devoted to investigating.
The Discworld is a place out of fantasy. It exists on the border of imagination, and as such needs some introduction. This section will look at the description of the world itself and also the Ankh-Morpork Opera House and what takes place there. Finally, the

language used in the descriptions will be looked at in detail, as it is also stage for part of Pratchett's art.

The Discworld

The Discworld itself is a place of wonder and fantasy, sprung from the imagination. Here we will look at the way it is presented in the first of the novels investigated here: *Equal Rites*. Since this book is only the third in the Discworld series, the universe was as yet new and unknown, and hence an introduction was in place. Such is not the case for the later novels, where it is assumed that the reader is well-acquainted with the world.

Opening scene of *Equal Rites*:

This is a story about magic and where it goes and perhaps more importantly where it comes from and why, although it doesn't pretend to answer all or any of these questions.
It may, however, help to explain why Gandalf never got married and why Merlin was a man. Because this is also a story about sex, although probably not in the athletic, tumbling, count-the-legs-and-divide-by-two sense unless the characters get totally beyond the author's control. They might.
However, this is primarily a story about a world. Here it comes now. Watch closely, the special effects are quite expensive.
A bass note sounds. It is a deep, vibrating chord that hints that the brass section may break in at any moment with a fanfare for the cosmos, because the scene is the blackness of deep space with a few stars glittering like the dandruff on the shoulders of God.
Then it comes into view overhead, bigger than the biggest, most unpleasantly-armed starcruiser in the imagination of a three-ring film-maker: a turtle, ten thousand miles long. It is Great A'Tuin, one of the rare astrochelonians from a universe where things are less as they are and more like people imagine them too be, and it carries on its meteor-pocked shell four giant elephants who bear on their enormous shoulders the great round wheel of the Discworld.
As the viewpoint swings around, the whole of the world can be seen by the light of its tiny orbiting sun. There are continents, archipelagos, seas, deserts, mountain ranges and even a tiny central ice cap. The inhabitants of this place, it is obvious, won't have any truck with global theories. Their world, bounded by an encircling ocean that falls forever into space in one long waterfall, is as flat and round as a geological pizza, although without the anchovies.
A world like that, which exists only because the gods enjoy a joke, must be a place where magic can survive. And sex too, of course.

(Pratchett 1987:9-10)

The first seven lines of the scene are devoted to an introduction of the themes in the novel. These are magic and sex, or what might be termed gender, although that is a much more boring term with less possibilities of interesting miscomprehension. The theme of sex, or gender, is a central one to the sequence, and tied in with the role and character of a witch. It will therefore be dealt with in more detail in the following section; The Cast. For here and now, let us zoom in on the introduction to the Disc, to stay with the register of the scene.

The entire scene is a case of direct address to the reader. However, who is making the address? Author or narrator? The comments relate directly to the act of writing the novel, as in lines 6-7: "[…] unless the characters get totally beyond the author's control. They might." (*Equal Rites,* 9). The characters are here presented as individual entities, acting almost out of the author's control, directly involved with the creation of the story itself. Once more the reader is made aware of the act of reading and interpreting, as attention is drawn to the presence of the text. I would argue, therefore, that the comments are by an omniscient narrator, at the expense of the author. Does this seem like a contradiction in terms? Once again, I would argue that Pratchett employs the forms, but in order to parody them. Here he has actually managed to take a poke at himself, the author. The author is unable to keep the characters in hand, which takes up the format of the written genre for consideration. Is imagination powerful enough to subvert the criteria of the media through which it is realized? Such, at least, is the case with Pratchett's writing.

The term opening scene, as opposed to paragraph or page, is carefully chosen. In this section, Pratchett has made some graphic descriptions, reminiscent of the film media, which are heavily allusive. This achieves another instance of re-mediation, as described above. From line 8 onwards the content of the section turns to an introduction, and description, of the Discworld. Pratchett has contrived to create a very visual description with filmic effects, even if it comes in the form of monochrome writing like a black and white film. Lines 8-9 form an introduction to the description. The reader is primed to the setting through the words used. "Here it comes now. Watch closely, the special effects are quite expensive." The first sentence positions the reader seemingly in a space with the object described. As reader you are told to wait until it comes into view. Rather than jumping directly into a description, the author has chosen to make the reader await the object, giving the impression that it is something not at his control, but a physical object. The second sentence uses 'watch' as the verb, again indicating the physical senses the reader should use to experience the object described. The remainder of the sentence introduces the element of special effects. This is something used in the visual arts, such as film and theatre. To the modern reader it is something best associated with blockbuster movies. The use of expensive special effects indicates both that it will be a

magnificent scene, and also that what we are about to observe is not reality but something constructed. Beyond the text, which is a construct, we here have the direct addresses of the narrator making light of the author, hence drawing attention to the written media. More than that, the allusions to a scene out of a film are deconstructed as constructs. There can be no doubt, then, that Pratchett wishes his reader to reflect on the genres involved, their characteristics and what he wishes to employ them to do.
In lines 10-11 the sense of hearing is invoked, too. The sounds described are suitable to the introduction of something grand, glorious and fantastic, and the visual description follows suit. Until the end of the sentence in lines 11-12: "[…] the scene is the blackness of deep space with a few stars glittering like the dandruff of the shoulders of God." Before the inner eye of the reader is the deep blackness of space, the tiny glitter of stars and then, like a scratch in the surface of a record, the stars are likened to dandruff. On the shoulders of God. This creates an anticlimax, or bathos, since a grand image suddenly descends into the trivial (Abrams 1993:13). This is such a reversal of the expected image that it must necessarily break the reader from reveries. While a very adequate image, it serves more to underline the irreverence and playful nature of the narrative to come than the grandness of the scene. Which is, of course, exactly the purpose.
At last, in line 13 we finally get to see what this was all about, Great A'Tuin glides into view: "Then it comes into view overhead, bigger than the most unpleasantly-armed starcruiser in the imagination of a three-ring-filmmaker […]" (lines 13-14). Once again the spatial relations indicated are such that the reader is positioned in space in relation to the giant turtle, rather than merely reading about it. This description is a an allusion referring to the introductions to George Lukas' Star Wars films, where the deep blackness of space, winking with stars, is bisected by a huge and bristly spaceship gliding in from above. At the time when this book was written, those films were the epitome of expensive, special effects-ridden movies. Since then we have seen the birth of films such as *Titanic* and the like. But at that time there could be no better reference. Plus, they too were built of fantasy in the world of imagination.
Thus, the Discworld is presented to its reader, or, in this case, audience. As with footnotes and punctuation, Pratchett has here endeavoured to employ parts of other genres and forms in his writing. I am sure part of his reasoning has been to play with forms and see where it might lead him. Yet at the same time those elements serve as guidelines to the reader. Welcome to the land of imagination and fantasy, where everything is possible and nothing unthinkable. Let us explore this wondrous world some more.

The Opera House

The Ankh-Morpork opera house is an important setting in *Maskerade*. In the rennaisance literary critics referred to the term decorum – a sense of proportion between the subject dealt with and the language used (Abrams 1993: 44). Something similar is afoot here, if in inverted form. Opera is generally regarded as highranking in the hierarchy of artforms, whereas musical is to be found further down the scale. When Pratchett uses

references from musicals in the world of opera there is no decorum. Rather, he is likening the two, disregarding the seeming difference in status, and indicating his evaluation of the operatic just like his indications about the genre of fantasy as shown above. *Maskerade* is built largely on *The Phantom of the Opera*, which is both a book and a musical. Here we will examine both the elements of opera portrayed in the novel, and the links to the hypotext of the Phantom.

Opera

As was concluded in the section Punctuation (page 31), sanity and operatic temperament are two different things. This attitude pervades the portrayal of opera itself too. Agnes arrives in the opera house and is included in the choir. Her voice fits in perfectly. However, she herself does not quite posses the operatic attitude:

> "The two girls stood before the director of music.
> 'Did you *see* anything?' said Salzella.
> 'I saw a great creature with great flapping wings and great big holes where his eyes should be!!' said Christine.
> 'I'm afraid I just saw something white up in the ceiling,' said Agnes. 'Sorry.'
> […]
> Salzella smiled at her. 'You mean, you just see things that are really there?' he said. 'I can see you haven't been with the opera for long, dear. But I may say I'm pleased to have a level-headed person around here fore once-'
> 'Oh *no*!' screamed someone.
> 'It's the Ghost!!' shrieked Christine, automatically.
> 'Er. It's the young man behind the organ,' said Agnes. 'Sorry.'
> 'Observant as well as level-headed,' said Salzella. 'Whereas I can see that you, Christine, will fit right in here." (*Maskerade*, 66)

As this situation shows, Agnes is almost the opposite of what people in the opera usually are; she is level-headed and observant. Christine, on the other hand, being the perfect opera-candidate, has rather too much imagination and very little sense. A firm grounding in common sense and an ability to question what is presented as reality keep Agnes from ever truly integrating in the operatic landscape. Up to a certain point, namely when he turns into the maniacal ghost, Salzella is the medium through which Pratchett lets his observations slide. Here is his description of what opera *really* is:

> "Salzella sat back. He seemed to relax a little. 'On edge? Mr Bucket,' he said, 'this is *opera*. *Everyone* is *always* on edge. Have you ever heard of a catastrophe curve, Mr Bucket?
> Seldom Bucket did his best. 'Well, I know there's a dreadful bend in the road up by-'
> 'A catastrophe curve, Mr Bucket, is what opera runs along. Opera happens because a large number of things amazingly fail to go wrong,

> Mr Bucket. It works because of hatred and love and nerves. All the time. This isn't cheese. This is opera. If you wanted a quiet retirement, Mr Bucket, you shouldn't have bought the Opera House. You should have done something peaceful, like alligator dentistry.'" (*Maskerade*, 79)

I think it is safe to say, based on this quote, that both Pratchett and Salzella are amazed that such a thing as opera can actually exist, and function in reality. Salzella, of course, is himself subject to the love-hate relationship he describes, since he cannot live without opera, and yet finds himself unable to live with it. This oxymoron is an unsolvable clinch, and thus he dies a most operatic death (*Maskerade*, 356-358). The conclusions on opera made in this sections show that Pratchett treats it to satire. He exposes both the people and customs as ridiculous and silly. This, then, may lead to some thoughts on Pratchett's own relationship with the fine art. Perhaps he is drawn to it much like Granny Weatherwax: "[…] because the theatre was fiction made flesh, she hated the theatre most of all. But that was it – *hate* was exactly the right word. Hate is a force of attraction. Hate is just love with its back turned." (*Maskerade*, 114-115).

Masques

One of the most important elements of *Maskerade* is its dealing with the theme of the mask. It is, naturally, intrinsically tied in with the depiction of the hypotext of *The Phantom of the Opera*. It is not one single edition of the story, though: "The only book squarely based on something else was Maskerade, which was based not just on the book AND the musical AND the movie but also on people's *perceptions* of them." (Pratchett in Metherell-Smith and Andrews 1999). In fact Pratchett wanted to give a different version of the ghost than what Andrew Lloyd Webber's musical portrays, with more emphasis on the effects of his actions (Pratchett in Robinson 2000). In this ambition there is a radical difference from the general parody of academia as evidenced through the use of footnotes. In this case the parody is directed at a specific text, in different versions, and hence it is specific parody.

In the original story, the Opera House is haunted by a ghost who wears a mask to disguise his disfigured face. In *Maskerade* the mask is treated in a more thematic fashion. The very notion of what constitutes a mask is examined. In an effort to spend Nanny's money Granny is spiffed up to go and patronize the opera: "'Powder and paint,' said Granny. 'Huh. Just another kind of mask. Oh, well.'" (*Maskerade*, 221). Here Granny recognises that the combined efforts of the hairdresser, manicurists, tailors and what not have altered her appearance. She has, in fact, been handed a new face, a new stage from which to perform whichever persona she might wish. The same is the case with Walter Plinge, who is revealed as the Ghost once he wears a mask:

> "'I don't know what you are when you're behind the mask,' said Granny, 'but "ghost" is just another word for "spirit" and "spirit" is

> just another word for "soul". Off you go, Walter Plinge.'" (*Maskerade*, 348)

Once one person has worn a mask, how can he then be distinguished from someone else wearing a similar mask?

> "'Really? Now say it again and listen to what you say. Good grief! You can *recognize* him because he's got a *mask* on? You recognize him because you don't know who he is? Life isn't neat! Whoever said there's only one Ghost?'" (*Maskerade*, 331)

The mask is here related to identity. The seemingly helpless figure of Walter Plinge is revealed as the suave, self-reliant Ghost once he wears his mask. He is, in fact, granted leave for an entirely different personality, the realisation of a different identity. However, once it is revealed that he is the one who transforms into the Ghost, the duplicity is compromised and no longer possible. The reality within the opera house cannot bear the existence of Walter Plinge and the Ghost as the same person. Therefore, a choice must be made. Hence, Granny gives Walter an invisible mask which he needs never take of, and behind which his Ghost-persona can forever live in the light (*Maskerade*, 354). Likewise, Salzella's alter-ego is also revealed once he wears his mask. Here his hatred of the opera is given free reign, and his otherwise sensible nature is subdued. Still, his belief in the operatic universe remains intact in either character, as his death from a prop-sword evidences (*Maskerade*, 358).

Pratchett has worked with the elements of *The Phantom of the Opera* as a hypotext, which he openly recognises. The use constitutes parody rather than allusion because Pratchett seeks to create a difference. Even though there are funny elements along the way, the difference in the ghost's role is not, and hence the parody is here used to show us other aspects of the hypotext. Pratchett has highlighted certain aspects of the story, and twisted them to allow for a reworking of their thematic value. This twisting and alteration of the meaning of something is found on the level of language and description too, which I will examine in the following.

Word games

Part of the setting in scene is the descriptions given. These are of places, of characters or of situations. In this sections we will look at the way Pratchett details his descriptions and uses language.

Pratchett employs adjectives in new settings. This means that a word normally associated with a certain environment or object can be encountered in radically new environments, yet still meaning the same. This lends much inherited atmosphere and milieu to the described object:

> "Lancre's only other singer of note was Nanny Ogg, whose attitude to songs was purely ballistic. You just pointed your voice at the end of the verse and went for it." (*Maskerade*, 24)

Here the word found out of its usual register is 'ballistic'. This adjective stems from the noun 'ballistic'; the study of flight dynamics (Collins 2000:117). It functions as an allusion-marker, drawing upon its origins to describe something for which it is not normally used. In this way, Nanny Ogg's attitude to singing is in fact amply illustrated; to toss aside notes and melody and simply wing through it. One can almost hear the result. Such must have been Pratchett's intention.

At times, he simply chooses to create the new and unanticipated through entirely new words. Such is of course the prerogative of a writer of fantasy. After all, a flat world resting on four elephants standing on a turtle must by necessity contain things not yet described in the language such as we know it. An example is "[…] a faint octarine glow." (*Equal Rites*, 112) 'Octaron' and 'octarine' are terms derived from the world of magic on the Disworld, and hence unknown to ordinary Earth-dwellers. However, new words may also be created based on the vocabulary we know: "Henry Slugg frisbeed the plate into the wings […]" (*Maskerade*, 366). Here the noun 'Frisbee' (OED 2) has been turned into a verb. Once again, using an unexpected word as allusion-marker arrests the reader's attention and functions as a headlight on the action described. Here a plate is sent into the wings off the stage as if it had been a Frisbee. The image is, if possible, stronger yet when one realizes that the contents of the plate were spaghetti, possibly bolognaise. The resulting image is indeed very visual, and as reader one can certainly feel and see the results of such a move, on-stage as well as in the musicians' pit. Such vivid visual description is, I would argue, part of the trademark Pratchett language use. Observe another such scene:

> "There was no sound for a while but the roar of the wind and the sound of Nanny Ogg cutting bread, which she did with about as much efficiency as a man trying to chainsaw a mattress." (*Maskerade*, 10)

The efficiency of Nanny's efforts is illustrated via the simile of a chainsaw taken to a mattress. This is a comment made by the narrator, directed at the reader, of which Nanny is unaware. It is therefore possible to refer to a picture not to be found on the Disc where electricity has not yet been invented. What is striking about the description is that there is no overt assessment of the efficiency of Nanny's efforts. The reader is given another picture with which to compare, and can then make his or her own deductions and conclusions. However, knowing the nature of both a chainsaw and a mattress, the reader can really only draw one conclusion. The image provided is indeed very energetic, and results in nothing so much as a great mess. One can only wonder how much is left over of the loaf after she is done carving a slice…

The same technique of description is used when introducing Señor Basilica, or Henry Slugg as he is also called:

> "He was snoring with the regularity of a geyser, and looked as though the only worries he might have in the world were a tendency for small objects to gravitate towards him and the occasional tide." (*Maskerade*, 68)

The linguistic registers from which the allusion-markers are lifted are here of geography and landmasses rather than humanity or indeed, living things. Mr. Basilica is given the characteristics of geology. This accomplishes ironic allusion, as the two are not normally associated. Even if no mention is made of size in this sentence, the reader can be in very little doubt that we are talking about a very heavy person indeed. Also, without mentioning level of noise, any reader can feel the explosive snores rattling every object within reach, as they surge rhythmically forth. The next example does, in fact, also relate to something of large size:

> "The old woman's hand came up holding a bottle of champagne and then came down hard in an effort to launch the *SS Gytha Ogg* on to the seas of unconsciousness." (*Maskerade*, 286)

The description given here reminds us of the christening and launch of a great ship. The hypotext for the action is clear, even if the intention in the quote is different from a christening moment. Mrs. Plinge is trying to get rid of Nanny in order to warn Walter/the Ghost that his box is occupied. Importing the christening image allows the reader to imagine the force behind the blow, and hence the density of the Ogg skull.
In its own way the christening scene is almost generic, in that everyone will recognize it. However, there are images even more easily recognized. I am thinking here of clichés, or established sayings. These are phrases of such long standing that they have become standard and have metamorphed into units with specific meanings attached. Dead metaphors are those which have been in use so long that their imageries have become so accepted that they no longer register with us (Abrams 1993:68). Pratchett employs those, and reawakens them by challenging our perception of them and the meanings we traditionally ascribe to them:

> "The wind had died away, leaving the sky wide and clear and open for the first frost of the season, a petal-nipping, fruit-withering little scorcher that showed you why they called Nature a mother… " (*Maskerade*, 20)

The general meaning attached to the description of Nature as a mother relies on the nourishing and gentle, growing forces of nature. Something that will cradle and care for

you. However, Pratchett has cast quite a different image. Most people (even mothers) will agree that there is no such thing as the ever-gentle persona of the all-loving mother. In fact, one might argue, rearing and raising children into responsible adults is a hard task, and often requires strength as well, or even above, gentleness. I am sure everyone has a recollection of a certain look or gesture very clearly communicating maternal disapproval. It is this very trait which mother nature, in this description, evidences. Hence Pratchett has taken the very well-known metaphor of mother Nature, and revealed to us what this *also* means, and what the term covers beyond our usual expectations upon hearing it. Another example is:

> "'And if you'll excuse me,' said Enrico, 'I must catch up on my sleep.'
> 'Don't worry, I shouldn't think it's had time to get far away,' said Nanny." (*Maskerade*, 114)

To catch up on something is to hurry up to do something one has missed, or reassert oneself into something one has missed out on. In the case of Señor Basilica, the joke is on him since he has in fact done very little but eat and sleep for the entire time he has been in the novel at this point. He has not missed out on anything. Nanny's reply is a direct comment thereon. He has not been awake for long enough to allow it to get far. She thus manages to make a comment on his meaning by making the utterance, while remaining within the scene of the saying and hence commenting on its ridiculousness at the same time.
When Granny and Nanny arrive to stay at Mrs. Palm's house it turns out to be tuned to a different trade than Nanny had anticipated:

> "'Before you criticize someone, Gytha, walk a mile in their shoes,' said Granny, with a faint smile.
> 'In those shoes *she* was wearin', I'd twist my ankle,' said Nanny, gritting her teeth. 'I'd need a ladder just to get in 'em.'" (*Maskerade*, 133)

Granny makes her remark as a comment directed at Nanny Ogg to indicate that she has no right criticizing what she does not know. The imagery of the saying is, however, doubly relevant in this case. The person whose shoes are under debate is Colette, an Ankh-Morpork seamstress (who, in more Earthly words would be called a prostitute) in very tall stiletto heels. There are two levels of meaning here. One is that of the two witches, Nanny is the much more experienced in the world of embroidery, so to speak, whereas Granny upholds the position of Maiden, Mother and Crone in one. For Granny to advice Nanny on the terms of the world of seamstresses, therefore, is an unheard-of new development. Further, Nanny's remark interprets Granny's at surface level, dealing with the reality of the shoes, rather than the underlying implications of the life lived. This level is instead dealt with surreptiously, in Nanny's refusal to consider such an

option. The last example of Pratchett's use of language employs a well-known American phrase; The self-made man:

> "'I've been through the mill, I have,' Bucket began, 'and I made myself what I am today-'
> Self-raising flour? thought Salzella." (*Maskerade*, 31)

The first sentences constitute Bucket's description of himself, and it would seem as if it will turn into a long monologue. The reader, however, is spared the entirety of it by an interruption from the narrator. Instead we are privy to Salzella's thoughts on the matter. Bucket has launched into a somewhat pompous autobiography, and Salzella's irreverent comment punctures the balloon and allows the reader to have a good laugh at Bucket's expense. Bucket is thus betrayed to the reader, as his, undoubtedly serious, speech is undermined. Again Pratchett has taken the phrase and interpreted it literally. How does one make oneself? Self-raising flour does seem the logical answer. The result will no doubt be a bit different from the clay used in Adam but then, Bucket does seem to be made of dough…

The re-introduction or re-awakening of dead metaphors largely takes place through allusion. However, I find that the transtextuality in this case is not directed at either another text or the characters. Rather, Pratchett achieves awareness within the reader of his or her own conceptions and predisposed use of language. In that way it is a parody of language use, directed at the reader. A very meta-textual effort, yet also immensely effective. In the following section we will investigate the construct and content of character further.

The Cast

This section deals with those aspects which relate to the construction of a character, or issues specific to certain characters. A key in the construction of a person in Pratchett's universe is often the name, which may well indicate characteristics of the person. The first thing examined here, therefore, is the variety of names used. Secondly, the group of central characters in the novels; namely the witches, will be examined. This section will look at the role granted the witches, their position in the narrative and also the references upon which their creation rests. Finally, the section called Language Use deals with the voice projection, so to speak, of the various characters when on-stage.

Names

Lancre is home to the witches, situated in the Ramtop mountains. Incidentally, ramtop was a name used in the early days of computers: "RAMTOP was the name of a system variable in the old Sinclair Spectrum computers." (APF, 17). It is a very small kingdom, and certainly rural, in a mountainous fashion. Lancre is also a colloquial name for Lan-

cashire, a county in England. Back in 1633/34 there was a case where three women from Lancashire were accused as witches. The case later inspired Heywood and Broome to write the play *The Witches of Lancashire* (Purkiss 1996:235-237). While none of the accused women were found guilty, the play became very popular, and may have inspired Pratchett when he created the name.
A wonderful example of the power of names is given in *Witches Abroad*:

> "Local people called it the Bear Mountain. This was because it was a *bare* mountain, not because it had a lot of bears on it. This caused a certain amount of profitable confusion, though; people often strode into the nearest village with heavy duty crossbows, traps and nets and called haughtily for native guides to lead them to the bears. Since everyone locally was making quite a good living out of this, what with the sale of guide books, maps of bear caves, ornamental cuckoo-clocks with bears on them, bear walking-sticks and cakes baked in the shape of a bear, somehow no-one had time to go and correct the spelling." (*Witches Abroad*, 11)

As before, a pun is created though the use of homonyms; words with different meanings but similar pronunciation. Here Pratchett alludes to the typical situation in any tourist-infected place. Who has not come from afar to see a rumoured attraction or fabled monument only to find it somehow shrunken and diminished in real life? This never seems to affect the locals, however, who proffer all possible artefacts bearing its image. Well, in all fairness we Danes are as culpable as any, what with out VERY small mermaid and all. The power of the name is such that it must be believed; it creates a reality of its own.
The discerning reader of Discworld will soon notice that some names bear inherited levels of meaning. I am thinking here of characters whose names allude to something or someone in our world, which must needs function as a sort of hypotext for the character; they are read in light of whomever they were named after. Examples hereof are found in the swamps outside Genua.
Erzulie Gogol, called Mrs Gogol and her companion Baron Saturday both hearken back to the legends and myths of voodoo. Erzulie is one of the voodoo goddesses, whereas Baron Samdi (French for saturday) is god of the dead, among other things (Wiki 1). In naming the characters so, Pratchett makes clear that they are dealing in another kind of magic than what the Lancre witches use. Also, the reader can infer from the very beginning that something dark is likely to happen before the end, as it does indeed.
Sometimes Pratchett uses a name but changes it in small yet noticeable ways achieving distance and thus parody. In so doing he often achieves to maintain both the underlying references to the hypotext and to expose it to the reader in new ways. An example is the world's greatest lover:

> "'My name's Casanunda,' he said. 'I'm, reputed to be the world's greatest lover. What do you think?'
> Nanny Ogg looked him up and down or, at least, down and further down.
> 'You're a dwarf,' she said.
> 'Size isn't important.'" (*Witches Abroad*, 229)

Here the references clearly lead back to Casanova, reputedly a very skilled lover. Once again, Pratchett has used homonyms, focusing on the sound of the word rather than its spelling. Nova can be pronounced like 'n' plus 'over'. Hence Casanunda, who is vertically challenged, must be 'n' plus 'under'. The name itself leads to new angles on the subject, but the dialogue opens up yet new avenues of meaning. The last line 'size isn't important' is a well-known maxim, usually pertaining to length rather than height. Pratchett makes a pun on the use of 'greatest', meaning both best and largest. The size which is of no significance here, then, can refer to either Casanunda's height or to his equipment, so to speak.
Another character with an obvious baggage as far as naming goes is Ella, also encountered in *Witches Abroad*:

> "'That's a… nice name,' said Ella, politely. 'Of course, you know mine. Mind you, I spend so much time cooking over this wretched thing now that Mrs Pleasant calls me Embers. Silly, isn't it.'
> Emberella, thought Magrat. I'm fairy godmothering a girl who sounds like something you put up in the rain." (*Witches Abroad*, 177)

This constitutes specific parody, referring to the fairy tale of Cinderella. She was called so because of the cinders she lived in, sleeping in the fireplace. The context for Emberella's nickname is similar, as she is named for all her cooking, also work on a servant-level. The reader easily makes these connections to the classic fairytale. However, Magrat is not familiar with it, and hence she makes a different observation. Her comment, to which the reader is privy, makes fun of the sound of the name, rather than the context. It is perhaps cruel of Pratchett to let Magrat be the character to call attention to the sound of names, as she herself is challenged in that department: "Magrat is pronounced Magg-rat. Doesn't matter what I think is right – *everyone* I've heard pronounce it has pronounced it Maggrat." (Pratchett in APF, 26). The name occurred because Magrat's mother misspelled Margaret, which was the intended name (*Witches Abroad*, 31). However, once a name has been pronounced on the christening night, there is no going back, as Magrat comes to realise when her own daughter in turn is given an interesting new name, curiously also because of the written instructions: Esmeralda Note Spelling of Lancre (*Carpe Jugulum*, 72). Magrat has thought about changing her name: "She considered changing it, but knew in her secret heart that this would not work. Even if she became a Chloe or an Isobel on top she'd still be a Magrat underneath." (*Witches Abroad*, 31). Now, this attitude shows how much identity is tied in with the name you

are given. Perhaps that is the reason why Verence and Magrat wish to name their daughter Esmeralda after Granny Weatherwax; they wish her to be as strong and confident as her namesake. However, Magrat's acceptance of her name clashes with Agnes', who does indeed change her name. While namechanging didn't work in Lancre, upon her arrival in Ankh-Morpork Agnes decides to become Perdita X Nitt (*Maskerade*, 19). While the X is simply thrown in for good measure, standing for "[…] someone who has a cool and interesting middle initial […]" (*Maskerade*, 19), Perdita can be seen as a dog-Latin female form of the Latin 'perditus', meaning lost. It is interesting that Agnes chooses this name for herself while in Ankh-Morpork, where she is in fact searching for a life of her own. Granny and Nanny persist in calling her Agnes, and so she becomes when she returns to Lancre to take up witching. In this sense, her self-chosen status as lost is at an end once she accepts her place as a witch. On the other hand, Agnes in fact develops a split personality along the way as a result of her dappling with different identities. She does not simply return to being Agnes Nitt. Inside her another person has come into being; Perdita. She comes into her own in *Carpe Jugulum* where having two personalities comes in very handy in resisting the vampyres.

The name Walther Plinge is in reality as well as in the world of the novel a name used in programmes if an actor plays several characters in one play (APF, 91). As such it is the name of a non-person, someone who does not exist except through the plays. It is this aspect of Walther's character which in fact leads him to being the Ghost, as he embodies the opera (*Maskerade*, 344). Thus the name is part and parcel of creating his persona.

From this analysis of a few examples of Discworld names it is clear that names and identity are tied together, and that some of the names are chosen carefully to characterise the character at the same time as identifying it.

Being a witch

As the novels used in this analysis were chosen based on their main characters; the witches, it seems only fair to look at them in detail. Pratchett has commented that the character of Granny Weatherwax is in fact one of his favourites, "[…] because slightly screwed-up people are more fun." (Pratchett in McCarty 2003). Granny is built of all the different folklore and odd ends he has accumulated over the years about witchcraft, whereas Nanny Ogg is a different kettle of fish altogether:

> "[…] I used to know Nanny Ogg. She was a little old lady with the most filthy laugh you could imagine, and she had had several husbands, was a widow, and she was kind of small and dumpy and walked with a stick. She really loved her booze. She was just a lovely character, and so I put her in the books almost without any changes. Granny Weatherwax, on the other hand, is actually a made-up character but seems real." (Pratchett in Young 2005)

In this section the role of the witch will be investigated, both in as far as they interact in the story, and the ways in which they control it, and the issues tied up with the construct of their function.

The power of three

In *Equal Rites* Granny Weatherwax is the only Lancre witch introduced. However, by *Witches Abroad* the number has risen to include Nanny Ogg and Magrat Garlick as main characters. The idea of forming a coven of three was originally Magrat's, and the others agreed, almost against their own will. However, by the time the coven is reduced because of Magrat's marriage, the two remaining discover that three is a very good unit for witches: "Nanny Ogg had never believed it at the start, but Magrat Garlick, wet as a sponge though she was half the time, had been dead right about one thing. Three was a natural number for witches." (*Maskerade*, 12). Initially, the third witch is needed in the coven to make sure Nanny and Granny get along, as a sort of peace-keeping force. As Nanny puts it: "Without Magrat, Nanny Ogg and Granny Weatherwax got on one another's nerves. With her, all three had been able to get on the nerves of absolutely everyone else in the whole world, which had been a lot more fun." (*Maskerade*, 12). However, there is an additional reason for needing a third witch. Three is not simply a number plucked out of the blue, it has to be specifically three, and moreover three types of witch. We are talking here of the maiden, mother and crone (*Maskerade*, 13). It takes little imagination to see the reference here to the ancient triple goddess, such as Kim Baryluk referred to in Titles (page 27). Also the norns of Nordic mythology come to mind. The image of a female trinity pertaining to the three ages of life is by no means a new one, but often encountered in mythic universes. In the novels some light is made of the status of the various witches. Such as Granny being both a virgin and a crone, or Magrat's possible change from maidenhood to mother. However, the focus on the number three remains. Another hypotext for the coven of three is Shakespeare's play *MacBeth*. Notably the scenes framing the story of *Maskerade*, which constitutes specific parody. The opening goes as follows:

> "The wind howled. The storm crackled on the mountains. Lightning
> prodded the crags like and old man trying to get an elusive blackberry
> pip out of his false teeth.
> Among the hissing furze bushes a fire blazed, the flames driven this
> way and that by the gusts.
> 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 drop my toast in the fire.'" (*Maskerade*, 9)

As with the introducing scene of *Equal Rites*, the first few lines set the atmosphere, in this case a very dramatic and visual one. However, already the third sentence deflates the drama somewhat by referring to such a homely image as dislodging a stubborn blackberry pip from the teeth. This is another instance of bathos where the high drama is reduced, at its climax, to trivia. There is drama, but the reader is allowed to keep it at a distance. In line six the opening line is given or, in this case, shrieked. It is an obvious imitation of the opening line of Shakespeare's *MacBeth*: "When shall we three meet again?" (Shakespeare in Muir 2005:3). The shrieking woman is Nanny Ogg, and she encounters a problem when she cannot say three, but has to make do with two. Clearly, that will not do for a coven. The hypotext is further undermined through the character of Granny Weatherwax who inserts another anticlimax in line eight. Keeping in mind the dramatic setting of the scene, the crackling lightning and blazing fire, it is almost shocking to discover that the sinister business afoot is nothing more than toasting bread over the fire. The whole scene suddenly seems more like a campfire than an occult meeting. If we make a standing jump and clear the entire novel, we can have a look at the closing scene of the novel, which returns to the same theme:

> "'When shall we three meet again?'
> 'We haven't met *once* yet.'
> 'O' course we have. I've person'ly 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. Agnes, give Nanny the marshmallows.'" (*Maskerade*, 381)

Here the first line is a direct copy of the opening line of *MacBeth*, possible because the coven is now back at full strength. The ensuing dialogue, if it can be called such, is not according to the hypotext, however. In stead, Pratchett has provided a very likely scenario of what such a meeting would in fact sound like. No one can agree, and in the end Granny takes charge. In fact, I find this very typical of Granny's role when it comes to the employment of hypertextuality. In this example she is the one disrupting the flow we as readers are expecting. Agnes makes an observation of the nature of witches: "But the others were *weird*, lying crosswise on the world instead of nicely parallel to it like everyone else…" (*Maskerade*, 41). As detailed in Titles (page 27), the word 'weird' relates to knowledge of as well as shaping of, fates. Agnes finds that the witches do not conform to the norm. They cut across borders instead of following them, they are outside of the ordinary. Just so is their role in relation to the use of transtextuality, too. As was mentioned in Opera (page 41), Agnes does not posses an operatic temperament, in opposition to Christine. The reason is that she is able to see through what seems into what really is, she is not taken in by performances. In this she is like Granny and Nanny: "[…] you'll never get anywhere if you believe what you *hear*. What do you

know?'" (*Maskerade*, 314). Thus, Agnes represents the voice of reason which allows the reader to take a step back and admire the intricacies of the scene when the operatic atmosphere takes hold. Granny and Nanny have the same talent of distance, but they take a more direct action in relation to the unfolding transtextuality, and hence they create difference. I find that they are instrumental to Pratchett's execution of some of the changes which result in the differences between hypo- and hypertext which constitute parody. They are aware of the story unfolding in a way none of the other characters are, and are thus able to interact with it. This is most aptly illustrated in *Witches Abroad*, of course, which deals thematically with stories. An inkling of the same can also be seen in *Maskerade*, however. One instance is the aspect of Walter Plinge and his identity of the Ghost. Both Granny and Nanny very quickly see through the disguise. They take steps to protect Walter and also to see that Salzella's plot does not succeed. As has been mentioned already, Pratchett wanted to reveal the murdering Ghost as a murderer, not merely a charming rascal in a mask. This he achieves by sharing the part of the Ghost between two characters. However, it is by the intervention of Granny that the two come face to face and act out their differences: "There's a kind of magic in masks. Masks conceal one face, but they reveal another. The one that only comes out in darkness." (*Maskerade*, 353). Granny is pivotal to bringing out the ghost in Salzella, and hence allowing the two ghosts to act out their reckoning. In this manner the subtext of *Maskerade* diverts from that of *The Phantom of the Opera*.

The feminine

Being a witch was, in history, one of few ways for women to assert themselves, to gain the centre-stage (Purkiss 1996:238). In fact, the position of witch induced respect from the community, and status in its own right, something which was not easy to achieve for a woman (Purkiss 1996:237).

An integral part of witching is the issue of status and independence. In Lancre society the witches are a force of their own, and as such respected and given certain prerogatives. Granny Weatherwax, as the first among the witches, is very keen on establishing her independence. Part of this is the distinction between wizards and witches. At the same time, however, she is the first one to announce that a woman cannot be a wizard (*Equal Rites*, 19). This is one of the larger themes of *Equal Rites*, this business of a woman wanting to enter the world of wizardry, which has thus far been the providence of men. This relates firmly to the female emancipation movement. As witches both Granny and Nanny are secure in their social position, and are rather conservative concerning changes. They take a very personal interest in how they are treated:

> "'Why've you got broomsticks?' shouted the driver. 'Are you witches?'
> 'Yes. Have you got any special low terms for witches?'
> 'Yeah, how about "meddling, interfering old bagages"?'
> […]

> ‘What was that again, young man?’
> ‘Two complimentary tickets to Ankh-Morpork, ma’am. No problem.’
> ‘Inside seats, mind. No travelling on the top.’
> ‘Certainly, ma’am. Excuse me while I just kneel in the dirt so’s you can step up, ma’am.’” (*Maskerade*, 61-62)

Witches are treated well, or else they will make sure they are. As far as Nanny and Granny are concerned witches are outside of the social order: ‘Feudal system! Pay attention. Feudal system. King on top, then barons and whatnot, then everyone else… witches off to one side a bit,’ Granny added diplomatically.” (*Lords and Ladies*, 162-3). Having established their own position, it is of little consequence to them whether women are treated as more or less than men, as long as no such standard is made to apply to them. Magrat sees things differently. As the youngest of the three witches, the most menial tasks and lowest status fall to her, and this is perhaps the reason why she seeks to broaden her horizons and deal with her position in the world. When embarking on the journey to Genua, Magrat famously decides to travel in trousers or, as Nanny terms them, Magrats (*Witches Abroad*, 199). Granny has no high opinion of Magrat’s endeavours towards self discovery: “[…] one of the earliest things Magrat had learned was that anyone Finding Themselves would be unwise to tell Granny Weatherwax, who thought that female emancipation was a woman’s complaint that shouldn’t be discussed in front of men.” (*Witches Abroad*, 32). However, some of Magrat’s ideas must have taken root at some level in Granny’s consciousness, as she reveals later in the story: “’Off you go,’ she said. ‘Big green fields out there somewhere.’ She glanced momentarily at Magrat. ‘You have been em-horse-sipated.’” (*Witches Abroad*, 200). Here the word ‘emancipated’ is split up, in order to replace the part ‘man’ with ‘horse’, as the beings set free are indeed horses. Granny is commenting on Magrat’s struggles with her own place in the world. She feels that Magrat should simply stand up and be, rather than beat around the bush.

Another instance where female freedom is touched upon is when dealing with Agnes’ position in the Opera House. She is not given a major role to play, yet she is supposed to sing it: “’We would like you, as it were,’ said Bucket, ‘to *ghost* the part…’‘Ghost?’ said Agnes. (*Maskerade*, 129). She is supposed to stand close behind the pretty, but incapable, Christine and sing the part. The ideas relating to the word ‘ghost’ have already been outlined, so let us simply say that Agnes is going to lend her voice to be the soul of the part, while another plays the physical part. The witches, in relating the evidence of the eyes to second position, immediately realise this: “Nanny scratched her head. ‘Something a bit wrong here, Esme. Can’t have people stealing our Agnes’ voice.’” (*Maskerade*, 161). The voice can here be seen as the ability to speak up, to make oneself heard. In stealing someone else’s voice, one makes it impossible for them to partake in the debate, and in fact suppresses them. While ghosting the part for Christine, Agnes allows her to take credit for the work, and indeed the talent, which she has aplenty and

of which Christine has none. When confronted with this discrepancy, Agnes has no suitable response:

> "'It's a good job, is it, bein' someone else's voice?'
> 'I'm doing what I want to do,' said Agnes, She drew herself up to her full width. 'And you can't stop me!'" (*Maskerade*, 313-4)

Agnes has lent her own voice to someone else. Perhaps that is why she is unable to comment on the practise itself, and instead directs her defiance at Granny, representative of what Agnes is trying to distance herself from. The irony here is, of course, that Agnes is in fact not able to achieve what she wishes, and what her voice merits, in Ankh-Morpork. Only in returning to Lancre, in becoming a witch, is she able to gain independence and individual standing. The process does entail being junior witch to both Nanny and Granny, which is a trial in itself. Hopefully the end result will be worth the effort…

The issues dealt with in this section all pertain to the movement of female emancipation, as does the title of *Equal Rites*. Pratchett directs his comments at this movement in society. However, I do not find that it is in an effort simply to achieve ridicule. While Magrat's efforts can seem funny, the heart of what she seeks to achieve is not. Therefore, I find that this is an instance where allusions are employed towards creating parody rather than satire. Being a witch is, as has become clear, an intricate position, on the edge of society and also on the edge of the fabric of the ordering of the story itself. The witches see wider than the other characters.

Language Use

This section will look at the language of the characters' speech. Sometimes the language indicates efforts on the part of the character, while it at other times betrays the character to the reader.

Forn languages

As has been stated, the witches originate in Lancre. However, their affairs take them to other parts of the Discworld in the course of the sequence. Here Nanny Ogg reveals a hitherto unsuspected talent:

> "Nanny had an unsuspected gift for languages; she could be comprehensibly incompetent in a new one within an hour or two. What she spoke was one step away from gibberish but it was authentically *foreign* gibberish." (*Maskerade*, 152)

This talent comes in very handy for the witches along their journey, and it also allows Pratchett to make light of a number of phrases. These constitute structural irony, as the

characters are unaware of the meaning of their utterances. I find that the irony contributes to parody, in this case invoking laughter. Along their route from Lancre to Genua the trio touches down several places, and Nanny gets to exercise most of her vocabulary, reminiscent of several European languages:

> "'Gooden day, big-feller, mine hoast! Trois beers pour favour avec us, silver plate.'" (*Witches Abroad*, 70)

Here the inferences are German and French. Nanny manages to get the number three correct, and there are other words which are recognisably French. The last phrase, 'silver plate', is of most interest here. It is of course a bastard version of 's'il vous plaitez', the French version of 'please'. However, the pronunciation is indeed similar to 'silver plate'. The overall effect of these linguistic exercises is parodic of the tourists found everywhere, and their efforts at communication. Another French expression glossed over is 'toute suite', meaning at once:

> "'Hey mister, jigajig toot sweet all same No. 3'" (*Witches Abroad*, 71)

Here Nanny delivers it in the form of 'toot sweet'. Both sayings are in Nanny's delivery turned into something which has some meaning in English, yet is at the same time slightly ridiculous, and certainly gives no meaning in the sentence as such. It is worth considering the hereditary relationship of distrust between the English and the French. Perhaps Pratchett has been unable to resist ridiculing the French language somewhat? This may be the case, but he extends his service to other countries and languages indiscriminately. The following has traces of both French, Italian and Spanish:

> "'Garkon? Mucho vino aveck zei, grassy ass.'" (*Witches Abroad*, 90)

'Gracias' has been turned into a 'grassy ass', which will, I feel certain, provoke a laugh from even the most puritan reader. Along their journey the witches also make efforts to appreciate the local cuisine. That is, they eat along the way. However, they do not posses the true tourist's mentality of delighting in the new, rather they expect what they know, which again causes some confusion: "[…] for lunch we stopped somewhere and they did Steak Tatare and the acted VERY snooty just becos I wanted myne well done." (*Witches Abroad*, 111). The way in which they pronounce the dishes they encounter lends itself to ridicule for the reader, such as Granny's description of Crepes Suzette: "'Crap suzette […]" (*Witches Abroad*, 89). The aspect of pronunciation, in terms of the written form, is something I wish to investigate in further detail in the following.

Speech in writing

Any linguist will tell you that the genres of speech and of writing are very different, and constitute two separate forms of language (Crystal 1995:235). This means that there are different rules and forms pertaining to the two. Pratchett has utilised some of those in his construction of the dialogue. When something is spoken it is an immediate action, and the speaker has the option of correcting the utterance at once. However, when the dialogue is constructed through writing the character is not aware of the look of the utterance. This is a further example of how Pratchett constructs double entendres through homonyms. The word 'peace' is an example of this use:

> "'You don't get peace of mind with my scumble,' said Nanny happily. 'Pieces, yes, but not peace." (*Maskerade*, 144)

Nanny's line contains both 'peace' and 'piece', words which are different in meaning yet similar in pronunciation. Nanny is aware of this use of the two, as she uses them to refer to the effects of her brew, scumble. It is a potent drink, most effective in rendering unconsciousness, not serenity. 'Peace' is used in another connection in Walter's speech:

> "'Got to do Mr Pounder's job now the poor man is passed away! I am a person of all jobs! No peas for the wicked!" (*Maskerade*, 249)

The saying goes 'no peace for the wicked', which Pratchett has here put down as 'peas'. Once again a homonym is used. As far as the utterance goes, Walter must be certain he has said the correct thing. The alteration is thus for the benefit of the reader only, resulting in structural irony. Pratchett in this way betrays his character to the reader. The purpose is to infer something of Walter's character, his mental stability or IQ.
My final example is a situation where a character is betrayed by her pronunciation into making an observation which is entirely wrong, but very funny:

> "'Says here that Dame Timpani, who sings the part of Quizella, is a diva,' said Nanny. 'So I reckon this is like a part-time job, then. Prob'ly quite a good idea, on account of you have to be able to hold your breath. Good trainin' for the singin'.'" (*Maskerade*, 160)

Nanny reads 'diva', pronounces it 'diver', and thus we have it. Pratchett has further made her elaborate on the image, reflecting on the qualities of combining diving with singing. This leads to amusement for the reader and author, whereas Nanny herself is unaware of the implications.

This brings us to the conclusion of the chapter of analysis. The curtains have closed, in the manner of the metaphor of the theater. While this analysis has not been a complete

rendering of the many transtextual relationships thronging Pratchett's work, I believe we have touched upon many of them. However, as they have been presented here it is difficult to make any conclusions regarding the patterns of usage of the different forms and functions of transtextuality. Therefore, the following chapter will look at the manifestations of the various forms in a more systematic way.

The Function and Purpose of Transtextuality

"There aren't many 'full' parodies as such. [...] I look upon the parody structure as a vehicle for other things."

(Pratchett in Metherell-Smith and Andrews 1999)

As the analysis has made clear, Pratchett employs a great deal of transtextuality. However, when the examples are presented in relation to their individual occurrence, a system is hard to identify. This section is going to address this. I am here going to look at the functions of the transtextuality, to examine for what purposes Pratchett has used it. First, the functions of the use of transtextuality will be examined, and secondly a set of categories for the kind of hypotexts used will be set up.

Transtextual functions

As the reader may remember, of the five functions the only one not used in my material is pastiche. In Definitions (page 13) I defined the various terms. The difference between parody and pastiche lies chiefly in the intention, as pastiche intends flattery, whereas parody intends critique or commentary. This is the reason, in my opinion, why there are no instances of pastiche in Pratchett's work as analysed here. He has not intended flattery by his transtextual references. His purpose is different. As quoted in the introduction (page 5), he wanted to have fun with the clichés. Well, that entails some form of playfulness, but not flattery. Rather, he seeks to draw attention to preconceived notions and established forms, and make us reconsider them through humour and wit. For this purpose he utilises both allusion and parody. I have found many allusion-markers in his use of language. They serve to open the reader's mind to the subtleties of secondary, or even tertiary, levels of meaning in the texts, often through parody. It is indeed these features I have identified most often throughout the analysis. The allusions function in two ways. One is creating double-codes through references to other works, and double entendres through puns and homonyms. The other is when allusions are made to aspects outside of the texts, in order to enable Pratchett to comment on them. Of all the instances of parody, there is no formal parody. This would be a complete transformation of a single text. While *The Phantom of the Opera* in its entirety is used as hypotext, the novel *Maskerade* is not built solely upon it, nor does it take the form of a complete transformation. It is therefore an instance of specific parody, but mixed up with numeral instances of general parody too. The parody found in the books can therefore be characterised as parodic allusions, since there are many varied instances, with different purposes. This is the best possible confirmation of the quote introducing this chapter. Pratchett has not set out to create pastiche in order to flatter and congratulate a certain author or text. Nor has he created parody for the sake of the form. Rather, he has employed the parodic element in order to achieve something else. What, then, has he achieved?

My initial definition states that parody is imitation with a distance. I have found that such distance is created in Pratchett's works in several ways. One of the most common is the use of irony. Some instances of parody are created in such a way that the character is aware of what takes place. This is chiefly when utterances contain verbal irony, where the character knowingly utters something with a double entendre or of an ambiguous nature. Nanny Ogg is a prime example. There are also instances where the character is

unaware of being the butt of a joke, such as for instance Walter Plinge. This is the case with structural irony. However, as often the distance occurs through directions or comments from the author which render the intention of distance clear to the reader. An example is his use of footnotes.

I have investigated his use of language in several ways. One aspect is the intermingling of the written and spoken forms, in Speech in Writing, another the use of structural features in Forms. The imagery and metaphors of clichés and proverbs have been investigated in Word Games, and in Forn Languages the dialogue and speech in different languages were in focus. Throughout all of this, there are numerous instances of allusion. Some take the form of puns, which Genette finds to be a subcategory of the parodic allusion (Genette 1997:36), However, other references in this field are parodic in nature, based on fixed figures in our use of the language. Genette argues that parodic distortion of proverbs is a tradition as old as the proverbs themselves (Genette 1997:33). I find, however, that Pratchett has employed this technique to a much wider field than hitherto seen. As the analysis has shown, he has picked both metaphors, proverbs and figures of speech to ply his trade on. He employs both allusion and irony to open the reader's eye to the language in new ways. In this manner, he re-awakens the reader to all the nuances and levels in the language, and fights back against the dead use of fixed images.

While this is a most worthwhile purpose in itself, I am certain that it is not Pratchett's chief reason for using transtextuality. While he has stated that he wanted to have fun with the clichés I believe he has other, deeper motives as well. This pertains less to the surface levels of language and form, but rather to the thematic contents of the novels. In Masques (page 42) I detailed how Pratchett wanted to retell *The Phantom of the Opera*, giving a new version of the role of the phantom and his actions. This he accomplishes through parody. Pratchett has sought to comment on the story, and perform a critique of the way Andrew Lloyd Webber interpreted it. This clearly renders it parodic in my terms. This is what Genette terms imitation (Genette 1997:5). I have chosen to incorporate both transformation and imitation in my definition of parody. Pratchett's work with the story shows his grasp of the underlying mechanics of the story itself. He has taken the role of the ghost apart, thereby making it possible to highlight the discrepancies in the character pertaining from his actions. Something similar happens when he deals with both the creation of identity and feminism. These are dealt with at a thematic level through the parodic features.

Using parody is a way for Pratchett to unseat his reader, in as much as he forces us to reconsider facts and certainties. This leaves the reader open for reconsideration of the deeper, thematic, issues.

My analysis also revealed instances of satire, even if it is not used as prolifically as parody. Satire differs from parody in the aim or target of its comments. Where parody is focused at the text, satire reaches beyond. Moreover, parody simply seeks a distance, whereas satire intends scorn or ridicule. It is this difference in mood which I have found most telling in my investigation of Pratchett's work. While there are many, many

transtextual instances, very few of them are in fact intentionally scornful. The playful mood is a much better description of his writings. The instances of satire are directed not at specific people or places. Rather, they describe the actions of a certain group of people. One instance is with the comments directly from author to reader as described in Comments (page 36). Here Pratchett lets Nanny Ogg enter the world of book publishing, and thus he has an avenue for describing his own feelings for this part of society. The comments expose less than desirable traits in this group, chiefly greed and disregard for the authors. While this is somewhat playful, it is also a sharp form of wit, and hence satiric. The other case is his dealings with the world of opera. This is a more complex theme, as *Maskerade* is built in and against the backdrop of opera, allowing for many angles on it, and several forms of comment. One is the dealings with operatic temperament and its relationship, or lack of same, with sanity. Through Agnes and Salzella the reader is made aware of the strange kind of people found in an opera, and the odd traditions carried out. The use of people somewhat on the outside of the opera allows for a distance, enough to let the reader reflect on the practices. The end result is less than flattering, as the operatic customs are ridiculed, through such scenes as Salzella's three-page death on-stage.

It is thus clear that Pratchett employs satire and parody both at the surface of his texts and at a deeper, thematic level. The items encountered at the textual level, such as the allusions and use of language and forms, serve to jolt the reader into an awareness of what is actually taking place, rather than accepting formulaic terms and descriptions. This new awareness then leads to a discovery of the deeper, thematic elements dealt with.

So far we have looked at the functions the transtextual relationships serve. The next section is going to look at what kinds of text are at the other end of the line, so to speak. Which hypotexts are used?

Types of hypotexts

This paper is an investigation of transtextual relationships. Already in coining the phrase it has been recognised that there is more to it than one text. My field of investigation lies in the shimmer existing between two texts. One is the text written by Terry Pratchett. However, to consider merely the one side of the equation seems unfinished to me, and hence I am going to look at what lies at the other end of the rainbow. What kinds of texts has Pratchett chosen to hint at through his work? I am going to set up four categories here, which I find encompass all of them; texts, the formulaic, human folly and grand narratives. Once the kind of hypotext has been identified, I am then going to look at what the purpose has been in employing it transtextually in Pratchett's work.

Texts

How can texts be a subset, a category of its own, when everything can be regarded as a text? It is not an easy distinction. However, it is possible. This category embodies what most people would probably associate with transtextuality; references to other literary works such as Genette employs the term. Beyond the merely literary, however, I have chosen to include aspects thereof, such as plays, music and art. Texts, in other words, which can be readily examined in a physical form.

These hypotests are canonical works as well as of a more mundane sort. One example is the dedication in *Equal Rites*, which mentions "[...] the *Liber Paginarum Fulvarum*[…]" (*Equal Rites,* 7). A translation reveals that we are talking of the *Yellow Pages*, a phonebook. However, the hypotexts are more often from the canon of what is recognised as literature or art. As has already been detailed, *Maskerade* relates to *The Phantom of the Opera* in several versions. There are also a number of references to famous operas: Cosi fan Hita and Die Meistersinger von Scrote (*Maskerade*, 37) refer to Mozart's *Cosi fan Tutte* and Wagner's *Die Meistersinger von Nürnberg* respectively. In *Wyrd Sisters*, Hwel the playwright is close to drowning in inspiration, much of which takes the form of plays or characters known to us, such as Charlie Chaplin:

> "[…] last night, I had this dream about a little bandy-legged man walking down a road,' said Hwel. 'He had a little black hat on, and he walked as though his boots were full of water.'" (*Wyrd Sisters,* 163)

Of the six books examined here, the literary hypertextuality throngs the thickest in *Witches Abroad*. This novel deals thematically with the power of stories, and there are therefore many instances of well-known ones poking out their heads at the reader. One is Tolkien's *The Lord of the Rings*. When at the entrance to the mines of Moria, Gandalf has to speak the dwarfish version of 'friend' in order for the portal to open (Tolkien 1991:325). The three witches also find themselves in a situation where they have to seek entrance to a dwarven mine: "Then she stood back, hit the rock sharply with her broomstick, and spake thusly: 'Open up, you little suds!" (*Witches Abroad*, 49). The reader recognises the reference to Tolkien's book, but the expectations are turned around in parody as Granny makes a harsh command of the dwarves rather than speak in friendly terms. Also, the archaic form of the verb; 'spake', opposed to the more commonly used 'spoke', sets up expectations of a ceremonial scene. Bathos is applied once again, when Granny steps in and gives her personal twist to the passage. *The Lord of the Rings* is often regarded as a seminal work within fantasy. When Pratchett parodies it he is showing his awareness of the genre itself. Several literary references are from the realm of fairytale, such as *Cinderella, Sleeping Beauty* and *Rapuntzel*, but there are others too. Baum's *The Wonderful Wizard of Oz* has left tracks on the storyline, such as:

> "'What some people need,' said Magrat, to the world in general, 'is a bit more heart.'

> ‘What some people need,’ said Granny Weatherwax, to the stormy sky, ‘is a lot more brain.’
> […]
> What *I* need, thought Nanny Ogg fervently, is a drink. Three minutes later a farmhouse dropped on her head.” (*Witches Abroad,* 139)

This refers to the wishes which Oz fulfils for the Tin Woodman, the Scarecrow and the Lion (Baum in Wolstenholme 1997:196-198), and the falling farmhouse is of course based on Dorothy’s arrival when the cyclone transports the farmhouse from Kansas and sets it down in the world of Oz (Baum in Wolstenholme 1997:12-18). Beside all of these types, the entire witch-sequence is full of references to Shakespeare’s plays. *Hamlet* and *MacBeth* are there, as is *A Midsummer Night’s Dream* and others. These hypotexts are often referred to though allusion or parody invoking laughter. They are intended as an extra layer beneath the surface of the text, present for the reader to decode. They provide an extra edge of implications, sometimes without the characters being aware of it. These instances of hypertextuality are of the kind intended as compliments to the reader. In decoding them the reader feels gratified in having an extra level of knowledge not readily apparent.

The formulaic

Another type of hypotext is what I have decided to term the formulaic. This encompasses all of those expressions and myths which have become standard. They are known to most of us, and used so often that we no longer consider them metaphors or images, but merely expressions with a specific meaning. They are what Abrams calls dead metaphors.

It has been dealt with in depth already that Pratchett wants to have fun with clichés, so let me simply say that all of them fall under this category as does his inventive use of language, which makes us once again aware of what is implied in the words we use. One example of this will also serve to illustrate his use of what might be termed common knowledge, or accepted myths:

> “Elves are wonderful. They provoke wonder.
> Elves are marvellous. They cause marvels.
> Elves are fantastic. They create fantasies.
> Elves are glamorous. They project glamour.
> Elves are enchanting. They weave enchantment.
> Elves are terrific. They beget terror.” (*Lords and Ladies* 169)

This builds on the general notion of elves as creatures of fantasy and beauty. These traits are recognized, yet put to us in entirely new and unexpected ways, opening a whole new field of meaning. The same kind of common knowledge is referred to in *Carpe Jugulum*, here dealing with vampires. This field of knowledge is what Eco terms

our "[…] intertextual encyclopedia." (Eco 1997:23). It is the sum of general knowledge and myths we share in a culture.
The use of this kind of hypotext serves the purpose of awakening the reader through both parody and allusion. It shows new avenues of possibility and meaning in the smallest or most mundane elements of what we use every day – our language. This hypertextuality, therefore, is an eye opener, preparing the reader for some of the more complex issues dealt with elsewhere in the text.

Human folly

This category deals with those traits of human behaviour which Pratchett mirrors in his writing. Calling them hypotexts is a departure from Genette's definitions. As my definition of text is different from his, however, it is valid for these as well. In the analysis I have identified Pratchett's comments on the way some people live through opera, or the world of publishing. They have been identified as satire because they are exposed in order to provoke ridicule. However, such is not the case with all instances of human behaviour used. In *Carpe Jugulum* Pratchett creates an image of the contract between humans and vampires, as seen from the vampire's perspective. I am thinking here of the visit to Escrow, where the citizens have made a pact with the vampires who come only when announced and otherwise leave the people alone. Agnes is horrified to see people lining up in queues for the bloodletting:

> "[…] Agnes thought about Escrow, and the queues, and the children playing while they waited, and how evil might come animal sharp in the night, or greyly by day on a list…" (*Carpe Jugulum* 406)

Pratchett has commented on this illustration of evil: "In the last century we came up with a very good name for people who inflicted terror by numbers, by lists." (Pratchett in Robinson 2000). This is an allusion to the Nazis, of course, and their systematic extermination of Jews. I find that this is a case of general parody, were parody does not have a playful purpose. Rather, it is a case of imitation with difference. The underlying message is not to make fun of or to ridicule but to re-examine the effects of their actions, and how the results affect people. Thus, Pratchett takes one of the most evil human actions of our history, and parodies its thematic content in his text. As was noted in the introduction, there has been a trend in the later novels towards a darker or more complex nature, some deeper themes dealt with. This is certainly an example thereof.

Grand narratives

Lyotard, one of the key writers of postmodernism, declares the grand narratives dead: "The narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal." (Lyotard 1984:xxiv). He argues that while science in the mod-

ern era legitimised itself through the use of grand narratives, those being: "[…] the dialectics of Spirit, the hermeneutics of meaning, the emancipation of the rational or working subject, or the creation of wealth." (Lyotard 1984:xxiii), post-modernism is incredulous toward the use of meta-narratives. However, it may be that the intense use of transtextuality in post-modern writing has rejuvenated the grand narratives.

Riber Christensen has found that pastiche uses grand narratives as a hypotext, and combines it with a little, local narrative in the hypertext, thereby creating a dialogue between the two (Riber Christensen 2004:245). According to Lyotard, the little narratives were what remained after the death of the grand ones (Lyotard 1984:60). I find this very similar to what I mentioned in Definitions (page 21); the parodic paradox in parody, since it preserves that which it attacks, or draws upon. My definitions of pastiche and parody differ from Riber Christensen's, as I do not find that parody seeks to ridicule. This is why I have not identified any instances of pastiche, but rather parody. I find that Riber Christensen's observations regarding pastiche hold for parody in this paper.

I believe the creation of identity is a grand narrative, and one treated in some detail in *Maskerade*, as has been outlined. Here the theme of identity can be seen as the hypotext, that which lies behind, or, as Riber Christensen puts it, in the background. Foregrounded then, as part of the hypertext, is the narrative of Agnes' and Walter Plinge's quest for identity and their place in the world. Likewise with the movement for female emancipation. It is grand narrative lying in the back of the story, touched upon through Magrat's endeavours, and Granny Weatherwax's position on the role of women. Even the grand narrative of religion is present, in *Carpe Jugulum*. Once again Granny Weatherwax is pivotal in bringing about the parodic distance required for reflection. She has a number of discussions with Mightily Oats, a priest of Om. Through those Oats' faith is contrasted with Granny's lack of same, and hence the power of belief and religion is dealt with.

This type of hypotexts, then, is used in connection with a more local, surface level narrative. In that way it serves as a background informing the local narrative with meaning beyond what is apparent from the local situation. What is more, though, the hypertextuality also reflects back upon the hypotext, drawing it into our times, allowing it a position in a place and time where it has arguably been deconstructed and given up.

As has become clear, transtextuality in Pratchett's work is both apparently simple and deceivingly intricate. It exists both at the surface of the text, playfully subjecting language to new interpretation, and deeply within the thematic contents of the text. It is safe to say that much as there can be no text without a reader, there would be no Discworld without transtextuality. In the following chapter I am going to look at whether this holds true for the fantastic genre in general, or is specific to Pratchett's writings.

The Fantastic Pratchett

"The 'greats' of any genre transcend genre walls. Terry Pratchett is his own category."

(Robin Hobb in Patrick 2006)

In this chapter we are going to look at the context of genre. Pratchett is habitually situated within the genre of fantasy. Yet Robin Hobb actually finds that he transcends genre and exists independently of the established typologies. In this chapter I will first look at the genre of fantasy, describing what it is and entails. Secondly, I will use the results from my analysis to examine Pratchett in relation to the genre, in order to determine whether his writing is according to the credos of the genre, or if there are differences. If so, what do they mean, what do they accomplish?

Fantasy

It is impossible to trace the origins of the fantastic, as it has been around as long as we humans have made stories. Hume argues that fantasy is an impulse present in the writing of any literature, and always has been (Hume 1984:xii). Likewise Armitt states that fantasy is present in all literature. Yet her perspective is different. Armitt argues that in terms of realism no fiction is real – both realist and fantastic fiction only come into being through the imagination and fantasy of both writer and reader, and hence without fantasy there could be no literature (Armitt 2005:2). As I have already stated, I agree with this. Both reader and writer are necessary for the text and story to come to life.

Let us conclude then, that fantasy has always been around. Not so with the theoretical investigations of the genre, which have mostly taken place in the last fifty years. Tolkien broke the ground in 1947. He discussed what he termed fairy-stories, which had to take place in Faerie, the realm of Imagination (Tolkien 1947:4). He chiefly defined fairy-stories in terms of their effect upon their reader. The story had to offer four things; fantasy, recovery, escape and consolation (Tolkien 1947:15). Of the four, most can be encountered in later discussions, but consolation is not one. This pertains to the ending of the story, which has to provide eucatastrophe – when the happy ending turns tragedy into happiness and allows the reader a sense of fierce joy (Tolkien 1947:22). Jackson sees this element as the weakness in Tolkien's argument, and I must agree with her (Jackson 1981:2). It reveals an almost therapeutic element in his definition, one to which not all works of fantasy can adhere.

Todorov found Tolkien's work inadequate, and sought to provide a more systematic approach. This led him to consider hesitation the chief identification of fantasy. Even if his approach was structuralistic, he in fact ends up defining the genre not in terms of what it constitutes structurally, but in terms of the reader. He identifies the fantastic as the hesitation which the reader, and sometimes a character within the text, experiences when having to decide whether a certain situation is real or not (Todorov 1975:25). This is also a decision between the two genres of the uncanny and the marvellous (Todorov 1975:41). There is a significant difference between Tolkien and Todorov's viewpoints too in terms of the relation between the fantastic and the real. Tolkien found that the fairy-story had to take place in Faerie, in such a way that there could be no doubt of the reality of the fantastic world, no suggestion of a framework of our reality (Tolkien 1947:5). Todorov, on the other hand, relies on the mingling of the two worlds, the one

in which the reader finds himself, and the one in which something fantastic might have taken place (Todorov 1975:33).
The remaining three elements of Tolkien's definition; fantasy, escapism and recovery, can be traced in the works of others. Fantasy, according to Tolkien, is "[…] freedom from the domination of observed 'fact' […]" (Tolkien 1947:16). This ties in with escapism. According to Tolkien, escape is a function of the fairy-story, allowing us to enter a different world, leaving behind our own, perhaps troubled one (Tolkien 1947:20). Armitt states that fantasy is the desire for the unreachable (Armitt 2005:4), which in its own way leads to the same. Fantasy is a way to achieve something else, something one cannot have in actual life. Jackson takes this one step further. Her interpretation of fantasy lies in the realm of psychoanalysis. She finds that literary fantasy has a subversive function (Jackson 1981:14). Like Todorov she does not separate fantasy from the 'real' world. Rather, she sees it as a mirror of the world in which it exists:

> "Fantasy is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* new, absolutely 'other' and different. " (Jackson 1981:8)

I agree with Jackson to the extent that no text should be read outside of its context. The time, society and people surrounding a text as it is written leave marks which cannot be ignored. This is also what Armitt touches upon, arguing that we do not now read texts from the past in the same way as people did then (Armitt 2005:26). In such a way there is a strong link between the text and its context. Indeed, that is what I have evidenced in the analysis. Pratchett's work is strongly tied in with his present society and time, especially utilising as much transtextuality as he does. Some of it will indeed be obvious to readers even a hundred years from now, but some of the references will not, relying on more contemporary awareness. I will not claim that Pratchett writes subversive literature. However, I find that he does employ elements of our world as we know it in his writing, making them new and different, in order to awaken us to reconsider our opinions and fixed treatment of them. Jackson claims that fantasy interrogates the real through the unreal (Jackson 1981:4) – which is very true of Pratchett's writing. This effort to make us consider things anew, to bring us to a new awareness of them, is what Tolkien coined recovery. It is the regaining of a clear view of things through fantasy (Tolkien 1947:19). This effect is what Jackson is looking for in fantasy too, and what Pratchett achieves through his own means.
To summarise, I find that Pratchett's writings do achieve escapism, and certainly recovery, through fantasy. However, we still need to reach a definition of the fantastic genre. As with transtextuality, the definitions are as numerous as people writing about it. Hume has investigated the various definitions, specifically in terms of their inclusiveness. She finds that most definitions define fantasy by exclusion rather than inclusion

(Hume 1984:8). I agree with her arguments, and have hence decided to adopt her definition. It is arguably very broad, and encompasses a great deal. I find that the effort to distinguish between aspects of the fantastic is a worthwhile effort, but not relevant to this study. Therefore, the inclusive definition is most serviceable. Hence, the fantastic, in this study, is as follows:

> "Fantasy is any departure from consensus reality." (Hume 1984:21)

It hardly needs stating that Pratchett's writing comes under this heading. Thus far, then, we have decided that Pratchett writes fantasy. Is Robin Hobb incorrect then? The following section is going to investigate the way Pratchett combines fantasy, parody and transtextuality. This cocktail may well appear to differentiate him from other writers in the field.

Pratchett and fantasy

From the previous section it is clear that Pratchett's Discworld may be placed within fantasy fiction. However, I find that there are divergences between some aspects of his writing and the established modes of the fantastic, even as there are likenesses.

The analysis has shown that three of Tolkien's four determining aspects; fantasy, escapism and recovery are present in the material. Fantasy is certainly present, in the constant re-invention of terms and facts, and imaginative playfulness. The availability of a second world; Discworld, enables escapism. Here the reader may find relief in laughter from the stressful everyday life. Even so, the analysis has also shown that the novels, beneath the level of humour, deal with more complex and heavy themes. The operations with those themes, such as the creation of identity, feminism and the Nazis out of history, lead to recovery. By adding fantasy to the stale use of solidified imagery, Pratchett makes the reader once more aware of them. This leads to recovery, as the reader is able to reconsider the fixed usages in new ways rather than accept them as common. Recovery is also what we achieve from Pratchett's redefinition of the role of the ghost in his version of *The Phantom of the Opera*. He creates a difference between hypo- and hypertext, thus enabling us to view the character with fresh eyes.

Pratchett's writing can thus be seen as conforming to the tenets set down by Tolkien for fairy-stories. However, I find that Pratchett achieves more than this. It has already been made clear that double-codes are an important part of both parody and irony. Pratchett thus establishes secondary levels of resonances in his work, through both parody and allusion. This presence of layers can also be viewed in a more thematic function. In the analysis I have found evidence of two kinds of implications. One, which can be called the surface, pertains to general allusions and parody intended to create laughter. These references are present for the enjoyment of the reader. In being able to decode them, the reader feels gratified, and at the same time is able to congratulate his own intelligence in

identifying the underlying features. This is the one layer. My analysis indicates, however, the presence of a second layer, which we may term the deeper one. This is where Pratchett executes satire or comments of a more thematic nature. I am thinking of instances such as the vampires in Escrow and the creation of identity. These two levels are present at the same time, intermingling in various sections of the text. It has been put forth that allusion relies on a reader to realise it, otherwise it exists only as a potential. I find that Pratchett has utilised this fact in establishing the two levels. While his books can be read by almost anyone, from children up, I believe that many readers are able to decode the references at surface level, or at least some of them. This leads the reader to an awareness of the presence of issues below the surface. This awareness enables the reader to decode the deeper levels of the text too. In this fashion Pratchett employs references at surface level in order to be able to perform thematic references and comments on the deep level too.

This secondary level could perhaps be tied in with Jackson's focus on the subversive function of fantasy. While there are two levels, I do not find that Pratchett employs them to a subversive function, such as Jackson indicates. She criticises Tolkien and Lewis because they "[…] defuse potentially disturbing, anti-social drives and retreat from any profound confrontation with existential dis-ease." (Jackson 1981:9). While the deeper level in Pratchett's work deals with heavier issues, existential dis-ease and anti-social drives are not crowded in the novels. Rather, he uses parody and humour to diffuse our expectations and stir us from complacency. Instead, I would argue that Pratchett has managed to create subversion in terms of his readership. His work is openly regarded as humorous. Through his use of allusions and parody he manages to entice his readership into consideration of some deeper issues of thematic value.

Subversion can also be found in his dealings with the trappings of genre. I find that he is eminently aware of where he is placed; within the genre of fantasy. As has become evident, he uses parody to illustrate his awareness of debt to previous authors of the genre, such as Baum and Tolkien. Tolkien's work is recognised as one of the most prominent examples of fantasy. In parodying him, Pratchett in fact makes a parody of the fantastic genre as such. What we have then, is a writer of fantasy who, in a work of fantasy, parodies the genre in which he expresses himself. This measure serves to illustrate that Pratchett has not sought to create consolation, to employ Tolkien's term. Rather, his purpose has been to make fun of the established genre and conventions. That he achieves a secondary, deeper level of commentary as well is testament to his skill.

As I hope has been made evident, Pratchett is a highly accomplished artist within his field. He creates a story which is both humorous and serious, functioning on multiple levels at once and branching out in references to a staggering amount of other texts and practices. In this fashion, he has redefined the fantastic genre, employing humour and parody to reach his own narrative ends. In that way, I find myself in agreement with Hobb, as Pratchett has constituted his own category.

Conclusion

"Import, don't recycle. That's actually wisdom, that is."

(Pratchett in McCarthy 2003)

From the outset, an interest in the web of references between texts has powered the investigations carried out in this paper. The presence of L-space cannot be denied in any consideration of Pratchett's work. It has become clear that in the Discworld novels analysed here, Pratchett not only refers to other texts, he also seizes the link between author, text and reader, forging a reverse effect where the reader is drawn into the text and led to a reconsideration of her own preconceived notions of language and themes. While Pratchett thus imports a lot from various other sources, he never recycles. Rather, he uses what he refers to in order to create a difference.

In order to find an answer to the problem stated in the beginning, it was necessary to delve into the field of intertextuality. This proved fraught with different definitions and overlapping views. In order to arrive at a usable terminology, Genette's structuralist works were drawn upon. His term transtextuality became the overall denominating term for relations between texts. In order to encompass all of the references inherent in Pratchett's work it has been necessary to open up Genette's somewhat rigid focus on literary works, even while employing his terms. This process was achieved by incorporating the understandings of Allen and Hutcheon respectively. Determining the function of transtextual relationships proved a field even deeper submerged in various understandings and definitions of terms such as parody and allusion. Arguments and definitions shift between writers such as Rose, Hutcheon and Dentith. Ultimately, this thesis reached a definition of parody in agreement with Hutcheon and Dentith above Rose, preferring a focus on contemporary rather than historical use of the form. Parody has thus been defined in terms of the difference, or distance, it creates in working with its hypotext, rather than in terms of its comic effect. Satire has been differentiated from parody via the direction of its commentary or ridicule, which is outside rather than inside the text. However, the two are alike in that they use other texts as their referents. Allusion is different from the other two in being able to use elements wholly outside the textual medium as referent. While allusion can be a function in itself, it can also be used in order to achieve an ironic or parodic effect.

The application of these terms to the material made clear that the novels are incredibly rich in references and flavours imported from other texts or media. Analysis was performed on extracts from all six novels. However, the overall focus was on one novel; *Maskerade*. This tight focus was necessary in order to illustrate the complexity of the work, where the references and inferences were in fact tightly packed, intermingling at different levels.

The analysis showed that two transtextual functions are used more than the others. They are allusion and parody. While satire was also identified, there were no instances of pastiche. This illustrates Pratchett's motives behind employing transtextuality. He wishes to be either humorous or to create commentary and reflection in his reader. The range of hypotexts referred to can be divided into four categories; texts, the formulaic, human folly and grand narratives. The two first are referred to largely through allusion or parody with the intent of creating humour, whereas the latter two employ satire as well, and

with an overall intent of creating distance in order to perform a commentary or critique of the issues dealt with, some of which on a much more thematic levels than seen in the previous categories.

This difference between two levels of intent can be connected to the genre of fantasy. Through the works of Tolkien, Todorov, Jackson and Armitt, the elements of the fantastic genre were outlined. It was evidenced, furthermore, that Pratchett's work can be categorised as fantasy, and in fact embodies several of the classic elements. Those were fantasy, escape and recovery. By using fantasy, Pratchett has created a realm where the reader may find escape. The use of parody and allusion makes the reader aware of secondary levels within the text, creating distance and difference, which in turn leads to recovery. The presence of multiple layers has also been identified as the level of references. Allusion and parody evoking laughter are used at what has been termed the surface level. This chiefly serves to get the reader's attention towards the presence of references, and to entertain. However, beneath this lies a deeper level dealing with more complex or darker subjects. The presence of the surface level references calls attention to the allusive nature of the work, which enables Pratchett to perform thematic commentary alongside the merely amusing. It can be argued that he subverts the expectations of the reader in drawing her into deeper, thematic considerations via the humorous surface level. Thus the subversion inherent in the genre is twisted to a new function. Additionally, Pratchett parodies the very genre of which his own works are part and parcel. In this manner, he in fact employs the features of the fantasy genre to re-create it, at the same time as he is himself an exponent of it.

Such self-reflection can be identified on several levels in the text. In his comments directed at the reader, Pratchett performs a meta-textual reference, indicating the form of the text. Such awareness is even thematically employed in the novel, when punctuation and forms are used directly in the narrative of the story. According to Rose, there are two elements necessary in order for parody to be post-modern. One is that it must have a comic effect. As already mentioned, parody is not defined in relation to its ability to evoke laughter in this paper. However, this does not prevent it from doing so, as the analysis has shown. There are instances of comic parody in Pratchet's work. However, Rose argues that there must be one additional element present in order for parody to be post-modern: meta-fiction (Rose 1993:271). This meta-fictional element consists of an awareness of and reference to, the media through which the parody is performed. Based on Rose's definition, parts of Pratchett's use of parody can be termed post-modern. Well, what implications does this have? Arguably, Pratchett's work can be characterised as post-modern not only through his use of parody, but through his focus on the transtextual relationships. According to Eco, post-modernism is characterised by repetition and iteration (Eco 1997:18). However, in difference to modernism which repeated in order to create a new meaning, the post-modern repetition has the purpose of returning to the identical, something which we already know (Eco 1997:20). Transtextuality is the perfect tool for such a purpose. Here the reader is allowed to encounter the already

known through references. Furthermore, the interaction between reader and text can be incorporated in this post-modern aesthetics. When the reader is able to decode the allusions and references in Pratchett's work, I have argued that this brings pleasure, and enables Pratchett to delve into some deeper levels of implications. According to Eco, this function can also work vice versa, allowing the reader to reflect on the genre in question. When a reference is created, the reader has in mind the hypotext and all that it implicates. However, in the creation of parodic distance, there is a change between the hypo- and hypertext. This difference exploits the readers' expectations. According to Eco, this enables the reader to create an ironic distance to the text itself (Eco 1997:22), inducing yet another level of meta-textuality into the field.

Pratchett's particular branch of humorous fantasy can thus be viewed in terms of post-modern repetition and recognition. However, even here Pratchett has arrived at the punch line ahead of us. Elements of post-modernism can be recognised in the parody exercised in the text. According to Schepelern, a key aspect of post-modernism is the dissolving of identity:

> "Det andet store tema /stilkompleks, som postmodernistisk kritik gør opmærksom på, er opløsningen af jeg'et/identiteten, og den dermed følgende uklarhed i fortæller-positionen, som i sidste ende fører til dekonstruktion af de narrative normer, med fortællingens diskontinuitet til følge." (Schepelern 1989:15)

As has already been made clear, identity is a recurrent theme in the novels. In *Maskerade* most notably in terms of masks and what they conceal or reveal. However, another aspect of identity can be deduced from the witches. Agnes, like Magrat, is looking for a position in the world, an identity of her own. Granny and Nanny, having been around the shop for a longer time, are already comfortable in their positions, and are careful to maintain them to their liking. What is more, however, the witches are accorded unparalleled power in the construction of transtextuality. They are the only characters able to see through the web of what things appear to be, and into what really is. Thus, they are able to manipulate the stories and achieve parodic difference. Such a fixed, certain position in the world stems in part from a self-certainty. While the witches in the novels function as a group, Granny was the first one created, and can in a sense be regarded as the chief persona amongst them. She is completely centered in herself. Her identity is never in question, which is also the reason she has difficulty understanding Magrat's quest for self discovery. Granny's complete sense of self is a negation of the loss of it in post-modernism, showing not only Pratchett's awareness of the form, but also his view on it. Pratchett has accomplished parody not only in terms of features of language or other texts. He has also parodied the genre of which he is part, and indeed, as this final example shows, the post-modern aestethics of which his writings are part.

To conclude, then, Pratchett's work as analysed here employs transtextuality for the dual purpose of entertaining the reader, and awakening him or her to reconsider fixed

features of language as well as issues dealt with on a thematic level. His writing constitutes fantasy, even as his use of transtextual features enables him to re-define the genre.
This paper set out to investigate the transtextuality in Pratchett's work. As has become clear, they are incredibly complex and intricate. While the books can be enjoyed for the sake of their stories alone, I would argue that relegating them to a low or secondary form of literature is out of question. The complexity ascertains that any reader able to decode all of them must be both well-read and in possession of a great knowledge on a great number of varied subjects. It is my hope that Pratchett, and fantasy in general, may benefit from this foray into L-space. That his books constitute literature of the highest quality is beyond doubt.

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Appendix

1. Page 25 of *Maskerade*

'No?'

'If I go any higher people faint,' said Agnes. 'And if I go lower everyone says it makes them feel uncomfortable.'

Whisper, whisper. Whisper, *whisper*, whisper.

'And, er, any other—?'

'I can sing with myself in thirds. Nanny Ogg says not everyone can do that.'

'Sorry?'

'Like . . . Do–Mi. At the same time.' 'Up here?

Whisper, whisper.

'Show us, lass.'

'♩Laaaaaa♫!'

The people at the side of the stage were talking excitedly.

Whisper, whisper.

The voice from the darkness said: 'Now, your voice projection—'

'Oh, I can do *that*,' snapped Agnes. She was getting rather fed up. 'Where would you like it projected?'

'I'm sorry? We're talking about—'

Agnes ground her teeth. She *was* good. And she'd show them . . .

'To here?'

'Or there?'

'Or here?'

It wasn't that much of a trick, she thought. It could be very impressive if you put the words in the mouth of a nearby dummy, like some of the travelling showmen did, but you couldn't pitch it far away and still manage to fool a whole audience.

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2. Danish Summary

Dette speciale foretager en narratologisk undersøgelse af intertekstuelle virkemidler og deres funktion i Terry Pratchetts Discworldbøger. Problemet, specialet søger at besvare, er:

> Hvilken form og funktion har intertekstualitet i Terry Pratchetts værk, og kan der laves et sæt kategorier herfor? På hvilke måder passer hans brug af intertekstualitet med genren fantasy?

Analysen tager udgangspunkt i en sekvens på seks bøger; *Equal Rites, Wyrd Sisters, Witches Abroad, Lords and Ladies, Maskerade* og *Carpe Jugulum*. Der bruges eksempler fra alle bøgerne, men fokus er dog hovedsagligt på *Maskerade* for bedre at kunne se de forskellige typer i relation til hinanden indenfor samme værk.

Begrebet intertekstualitet defineres indledningsvist. Genettes terminologi bruges som udgangspunkt, selvom den er gennemgribende strukturalistisk og derfor må tempereres og udvides. Allen og Hutcheon inddrages med dette formål. Transtekstualitet etableres som det overordnede begreb for alle referencer mellem tekster, det være sig litterære eller andre. Herefter skelnes der mellem de forskellige former, transtekstualiteten kan udmønte sig i. Der er tale om allusion, ironi, parodi, pastiche og satire. Allusion betragtes ud fra Perri. For at definere parodi bruges Hutcheon, Dentith samt Rose, Pastiche adskiller sig fra parodi i intentionen, da den søger at eftergøre sin referent, mens parodi søger at kommentere eller repetere den for at ændre, hvor satires formål er latterliggørelse eller hån. Allusion er den eneste af disse former, der kan referere til noget udenfor det tekstuelle univers.

På baggrund af en nærlæsning af uddrag fra tekstkorpusset viser det sig, at der hovedsagligt er tale om allusion og parodi. Der er slet ingen forekomster af pastiche, mens der er enkelte tilfælde af satire. Grunden hertil er, at Pratchett netop søger at skabe en reference for at kunne skabe en forskel mellem sin egen tekst og referenten, for derigennem at kunne kommentere den og få sin læser til at genoverveje brugen af faste og stagnerede udtryk og tematikker. Der kan iagttages to niveauer i brugen af transtekstualitet. På overfladeniveau bruges allusion og parodi for at skabe humor og for at få læseren til at genkende den transtekstuelle metode. På det dybereliggende niveau tages så mere komplekse eller tunge emner, såsom identitetsskabelse, op til tematisk behandling. Dette sker hovedsagelig gennem parodi eller satire.

Specialet identificerer fire typer for hypotekst; den tekst, der refereres til. Disse fire er:

Text, der indeholder litterære henvisninger.

The formulaic, der indeholder standartiserede sproglige eller mytiske konventioner.

Human folly, der indeholder elementer af den menneskelige opførsel eller historie.

Grand narratives, der indeholder re-introduktionen af de store narrativer, Lyotard fandt uddøde, introduceret gennem små, lokale narrativer.

Endelig sættes der fokus på genren fantasy. Dens karakteristika beskrives gennem brug af Tolkien, Todorov, Jackson og Armitt. Analysen viser, at Pratchetts bøger falder indenfor den fantastiske genre, og at de ydermere indeholder tre af de træk, Tolkien bruger til at definere genren. Disse er: fantasy, escape og recovery. Gennem brugen af parodisk forskel og distance skabes der mulighed for, at læseren kan opleve de behandlede emner eller funktioner på ny, hvilket er recovery. Samtidig med, at han skriver indenfor den fantastiske genre skaber Pratchett også en parodisk distance til den. Dette sker ved at benytte kendte forfattere indenfor genren, såsom Baum og Tolkien, men gøre dem til genstand for parodi. Han viser på den måde, at han er klar over de genremæssige bånd, han defineres indenfor, og at han ser sig selv som udenfor dem. Hans brug af transtekstualitet kan derfor ses som en forlængelse af de træk, der kendetegner fantasy, samtidig med, at han benytter dem til at redefinere den genre, han er en del af.

Denne selvrefleksion er kendetegnende for teksterne, der også har adskillige metatekstuelle referencer, der gør opmærksom på deres status af tekster. Dette er et træk ved postmoderne parodi, ifølge Rose. Pratchetts brug af transtekstualitet er typisk for postmodernismen, hvor gentagelse er en måde at skabe genkendelse af det allerede velkendte. Pratchett skaber også parodisk distance til dette forsøg på at indkredse ham, eksemplificeret gennem Granny Weatherwaxs centrerede identitet, der modsvarer det postmoderne tab af identitet og jeg. Heksene har en unik position i teksten, hvor de, gennem deres evne til at se igennem til virkeligheden, er i stand til at manipulere referencerne så der opstår parodisk distance.

Specialet konkluderer, at Pratchetts værk er utroligt rigt i transtekstualitet, og at bøgerne derfor bør inkluderes i den kanoniske litteratur, snarere end betragtes som en underlødig genre.