universität wien

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Intertextuality in Terry Pratchett's *Wyrd Sisters*"

verfasst von / submitted by

Melanie Faranna

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

Magistra der Philosophie (Mag.phil.)

Wien, 2021 / Vienna, 2021

Studienkennzahl lt. Studienblatt / degree programme code as it appears on the student record sheet:	UA 190 344 333
Studienrichtung lt. Studienblatt / degree programme as it appears on the student record sheet:	Lehramtsstudium UF Englisch UF Deutsch
Betreut von / Supervisor:	Univ.-Prof. Mag. Dr. Susanne Reichl, Privatdoz.

Acknowledgements

Throughout the writing of this diploma thesis I have received a great deal of support and assistance.

I would first like to thank my supervisor Univ.-Prof. Mag. Dr. Susanne Reichl, Privatdoz., whose insightful feedback, patience, and kind support were invaluable for the completion of this thesis. You pushed me to sharpen my thinking, and helped me to recover the confidence in my writing. Thank you for being such an inspiring teacher!

I could not have completed this thesis without the support of my friends: Gudi, Karin, Renate, Maex, Malle, Julia, Friedrun, Meggy, Karin and Albert. Thank you all for your unconditional friendship, for your constant encouragement, and for believing in me!

I am extremely grateful to Vera, without whose help this thesis would not have been completed. Thank you for sharing this experience with me, for your invaluable technical and emotional support, and for your infinite endurance!

Special thanks go to my beloved partner Bernhard, whose culinary delights, patience, and humour have helped me immensely during this journey. A big thank you also to Hannah and Barbara for your affection!

I dedicate this thesis to my parents, to my brother Daniel, and to my nephews Nilak and Loki, who support me in so many ways. Thank you for your patience and for your infinite love!

Table of Contents

Abbreviations

APF	*The Annotated Pratchett File*
ETR	Einzeltextreferenz = reference to one text only
LaL	*Lords and Ladies*
TLotR	*The Lord of the Rings*
SR	Systemreferenz = system reference
WS	*Wyrd Sisters*

1. Introduction

Sir Terry Pratchett is considered one of the most successful British fantasy writers. His comic novels are popular with a highly heterogeneous readership, including different age groups as well as diverse social strata (see James, Mendlesohn *Short History* 181). In recent years, scholars have begun to show a critical interest in the author, and this has led to a rise in studies of various literary aspects regarding his oeuvre. *Intertextuality* proves to be the favoured subject, since Pratchett's texts are characterised by an intricate reference system.

There are several investigations both on the important role of the writer's humour in his books, and on his supposed *postmodern* approach to creating text connections. Gideon Haberkorn's article "Seriously Relevant: Parody, Pastiche and Satire in Terry Pratchett's Discworld novels", for instance, deals with the author's method of reaching out to the readers and their world. Haberkorn argues that Pratchett's comical fantasies cannot be reduced to parodies of literary texts. Frequent satirical comments on the human condition demonstrate that the narratives address weighty topics as well (see Haberkorn 138), and are, thus, far from "trivial escapism, [or from] avoiding serious engagement with reality" (Haberkorn 138). Daniel Lüthi's contribution to the journal *Mythlore*, "Toying with Fantasy: The Postmodern Playground of Terry Pratchett's Discworld Novels", then, considers in what way the fantasy writer succeeds in retaining his immersive world, despite using *postmodern* and humorous notions. Lüthi scrutinises an argument that relates to the destructive function of mockery in a fantastic context, which the renowned fantasy author and scholar John Ronald Reuel Tolkien (1892-1973) has put forward. Tolkien has suggested that humour tends to annihilate the readers' belief in the "secondary world" (qtd. in Lüthi 125), however, Lüthi does not find proof of this in Pratchett's texts, for the Discworld can be accepted as a convincingly fantastic place, and, at the same time, as a reflection of our world (see 126). Thomas Scholz, finally, agrees with the former viewpoints, yet, he regards the concept of *postmodernism* as too vague for characterising the author's practice. In his essay "Where Discworld Meets Discourse: Labyrinths, Humour and the Neo-Baroque in Terry Pratchett's Discworld Stories", he, therefore, introduces the "neo-baroque" (Scholz 228) for designating not only powerful but also playful text-references to various cultural forms. Scholz gives examples of how Pratchett consciously points to the

fictional nature of his own texts, and by what means the writer targets arguable principles propagated by literature and society (see 128).

Each of these papers contains aspects I considered examining in selected books by Terry Pratchett, as, for example comic *intertextuality*, reader immersion in fantasy worlds, or *postmodern metatextuality*. Nevertheless, in the process of conceptualising the thesis topic, I narrowed down the scope of my enquiry. For one thing, I chose *Wyrd Sisters* as an exclusive subject of investigation, and, for another, I decided on exploring Pratchett's mode of constructing a fantasy narrative, set in another world, which remains coherent, despite numerous references to other texts as well as to the so-called *real world*, i.e. the world of the readers.

I have based my research on two standard works concerning the theories of *intertextuality* and fantasy, namely on Ulrich Broich's and Manfred Pfister's *Intertextualität: Formen, Funktionen, Anglistische Fallstudien*, and on Farah Jane Mendlesohn's *Rhetorics of Fantasy*. Pfister combines global and hermeneutic concepts of *intertextuality* to create a model that grades textual interrelations according to different levels of intensity. Mendlesohn, then, provides a broad taxonomy of fantasy, which serves the purpose of investigating the genre's structure and rhetoric. Starting from these studies, I have delved further into the respective fields as well as into various approaches. Selected aspects of these domains form an essential part of my method of examining *Wyrd Sisters*.

My first research question is concerned with the nature of the fantastic in Pratchett's novel. It involves considering how the author utilises *immersive fantasy* to create a coherent fantasy narrative for the readers. In this context, I illustrate in what manner the point of view of the protagonists seals off the seemingly hermetic world, and how, on the other hand, the voice of an obtrusive omniscient narrator disrupts the narrative discourse with comments that appear absurd in this framework. In principle, Mendlesohn contends that Pratchett's text exhibits an immersive situation that shapes the narrative according to the readers' knowledge of mainly well-known literary texts. She believes that these works might have a considerable influence on the readership's expectations, and points to the writer's potential to delude these speculations playfully, especially, regarding the plot development (see *Rhetorics* 99-100). Mendlesohn's claim that *Wyrd Sisters* represents an *intrusion fantasy* (see *Rhetorics* 90), though, leads to the next problem. Given her emphasis of the immersive structure in the novel, I scrutinise in what way her definition applies to Pratchett's text, since she generally associates the intrusion fantasy with Gothic novels, or with horror fantasy. While the texts Mendlesohn has collated to explain the category might corroborate this impression, the rhetorical strategies she discusses indicate

that “immersive fantasy can host an intrusion” (*Rhetorics* xvi). For that reason, I concentrate on facets relating to this hybrid form. These comprise, for instance, the clear differentiation between what is considered normal in the fantasy environment, and what constitutes an intrusion, for the fantastic is not the source of the disturbance in this variety. Furthermore, this fusion fantasy usually exhibits a realism in regard to style as well as an escalating development. The crucial argument that links this mode with *Wyrd Sisters* is, however, that the intrusion largely pushes the plot in an *immersive fantasy*, as Mendlesohn suggests (see *Rhetorics* xxi-xxii).

My final enquiry, therefore, ties in with the idea just mentioned. I explore the central issue of this thesis, i.e. Pratchett’s use of *intertextuality* in his work. This demands for an analysis of how the writer retains the coherence in his fantasy narrative, despite referring persistently to the world outside the novel. The focus is on locating the texts Pratchett refers to, besides on assessing how clearly these can be discerned by the readers. This, however, raises the question what role *intertextuality* plays in this fantasy context. Is it aimed at giving the novel a specific direction, thus, complying with an intrusion, or does it encourage the readers to “heighten their sensibilities” (Pratchett in Rehfeld et. al. “Fantasy” 182), i.e. to widen their perspective?

In order to answer these research questions, I proceed from theory to analysis. Before providing the theoretical background of this thesis, however, I give an overview of Pratchett’s biography, of his literary oeuvre and its reception. This is followed by a brief introduction to characteristic features of the Discworld, as this sequence might not be well-known.

Chapter three then presents the theories of fantasy and *intertextuality*. In the introductory segment of part one, I address the complexity of the overall concept of fantasy. By considering the polysemous nature of the term as well as the ideological bias against specific forms of fantasy literature, I aim at illustrating what implications some debates have for the definition of the varieties of this genre. To narrow down the scope of this field, I begin with a thematic classification of fantasy. In this way, I demarcate selected categories of modern fantasy Pratchett draws his inspiration from. Structural perspectives complete my outline of the fantastic in literature, and serve, at the same time, as a point of reference for my analysis of fantasy elements in *Wyrd Sisters*. Part two of the theory chapter provides insight into the principle of *intertextuality*. The first segment delineates the foundation of this notion, which denotes the interrelationship between texts. The designation *text*, nevertheless, has been defined differently by various critics, and this has resulted in the development of two viewpoints on *intertextuality*: on the one hand, there are scholars who expand the meaning of text to include not only actual

works but also systems, or discourses; on the other hand, the structuralists apply a more traditional approach, seeking to determine practical tools for analysing *intertextual* texts. Given that Pfister has incorporated the most important notions of both methodologies in his model, I summarise not only his system but also the origins of this theoretical construct.

In the fourth chapter, I turn to strategies to analyse *Wyrd Sisters*. Before dealing with Pratchett's text, I provide an introduction to plot, setting and characters to establish a transition from theory and analysis.

Chapter five examines the nature of the fantastic in Pratchett's text. While the first section surveys the construction of *immersive fantasy*, the second inspects the implications of an intrusion into this framework. This leads to the sixth chapter, which investigates Pratchett's use of *intertextuality* in *Wyrd Sisters*. On the basis of Pfister's criteria, I determine degrees of intensity that relate to the work's *intertextual* references, for these can appear indistinctly, for instance, in the form of allusions, or recognisably, e.g. as direct quotations from another *intertext* that feature a different style. I aim at proving that Pratchett avoids nullifying the coherence of his fantastic narrative, despite the intrusions from other texts.

2. Presenting Sir Terry Pratchett, OBE

> [T]he time I would've spent at university learning […] how to analyse writing, I was learning to write the best way possible, which was as a journalist. Because a difference between the journalist and the writer is that the writer writes because the writer has to write, the journalist writes because there are readers. And the journalist knows that a word not read is a word not written. That the process is not complete until it is read (Pratchett in Rehfeld et al. "Fantasy" 187).

The initial quote reveals how the writer developed his original style. A journalistic formation contributed to the sober, prosaic tone, and to the dry humour, typical of his comic novels. Terence David John Pratchett's literary output is much acclaimed among fantasy enthusiasts worldwide. While his fans are well-informed about various aspects of his biography, he might not be known to readers who are not interested in the genre. In this chapter, I, therefore, present a brief overview of his life and career.

2.1 Biography, Work and Reception

The author is born in Beaconsfield, Buckinghamshire, in 1948. After having concluded his primary education in 1959, he chooses to attend the High Wycombe Technical High School, instead of grammar school, for he believes that "woodwork would be more fun than Latin" (Pratchett qtd. in Smythe). This statement unveils his fundamentally prosaic outlook on life, nevertheless, he becomes not only an "avid reader" (Pratchett "Imaginary" 162) but also a frequent visitor to the local library, especially, due to reading Kenneth Grahame's *The Wind in the Willows* (1908) (see Pratchett "Imaginary" 161-162). Encouraged by a teacher who notices his writing skills, Pratchett publishes his first short story, "Business Rivals", in the school magazine *The Technical Cygnet*, in 1962. One year later, the text appears under a different title, i.e. "The Hades Business", in the periodical named *Science Fantasy*. From then on, the *Cygnet* prints the productive pupil's stories regularly (see Smythe).

In 1965, the writer decides to drop out of school, despite attending three courses in order to gaining A levels. With the permission of his parents, he starts working as a journalist for the local newspaper, *The Bucks Free Press*. During his apprenticeship, Pratchett successfully completes a two-year training course in journalism, provided by the National Council. He manages to take the A level in English by going to evening classes (see Smythe). When Pratchett is put in charge of the newspaper's children section, he creates short stories for young readers on

a weekly basis. In 1968, he marries Lyn Purves. Soon afterwards, his first novel is recommended to Colin Smythe, the director of a resident publishing company, who becomes his publisher and friend. *The Carpet People* appears three years later, including the author's own illustrations. A few reviews appeared, and all considered the idea concerning the adventures of miniature populations living in a carpet ingenious (see Smythe). Edward James and Farah J. Mendlesohn note that this book already toys with references to other fantasy authors and their texts, as, for instance, with Tolkien's *Lord of the Rings*, or Mary Norton's *Borrowers* (see *Short History* 179). Between 1970 and 1973 Pratchett works for different newspapers, until he settles for the *Bath & West Evening Chronicle*. In 1976, his daughter Rhianna is born. In the same year, he publishes a science fiction novel, inspired by Isaac Asimov's writing, namely *The Dark Side of the Sun* (see Smythe). This text deals with a recurring theme in his novels: "that nothing in the universe is "natural" in the strict sense of the term; everything, from planets to stars, is a relic of previous races and civilisations" (Smythe).

When, in 1979, the journalist is installed as press officer by the Central Electricity Generating Board, he takes on responsibility for three nuclear power stations (see Smythe). Two years later, a novel is printed which already features the concept that is subsequently elaborated in the *Discworld* series. The science fantasy *Strata* deals with an artificial flat world whose fantastic and multi-racial inhabitants, such as demons and dragons, attempt to find the engineers of this man-made construction. As Pratchett reveals, the satirical tribute to Larry Niven's *Ringworld* novel has been appreciated by the addressee (see *APF* "*Strata* Annotations").

In 1983, *The Colour of Magic* marks the beginning of the *Discworld* cycle. While the author's first books have not sold well, this fantasy series develops into a bestseller, enabling him to become a full-time writer by 1987 (see Smythe). Pratchett's success is rewarded with various prizes, titles and other decorations. In 1994, for instance, he wins the British Books Award in the category "British Fantasy and Science Fiction Author of the Year" (Davidson "Previous"). Four years later he is appointed OBE in the Queen's Birthday Honour's list. On being knighted for services to literature in 2009, he comments on this event as follows: "I suspect 'services to literature' consisted of refraining from trying to write any" (James, Mendlesohn *Short History* 183), which reveals his scepticism towards any form of authority, besides his self-mockery. Other recognitions comprise, for example, the Carnegie Medal for his children's book *The Amazing Maurice and His Educated Rodents* in 2002 (see Smythe), the World Fantasy Award for Life Achievement in 2010 (see Smythe), and the title "Humanist of the Year", awarded by the British Humanist Association in 2013 (see Smythe). Besides receiving ten

Honorary Doctorates, he holds the position of adjunct professor at Trinity College. In 2002, he is presented with an unusual honour, for the George Observatory names an asteroid after him (see Smythe).

For many years, Terry Pratchett supports different projects. He is not only patron of the Orangutan Foundation (see Smythe), but also of Alzheimer's research in the UK, after having been diagnosed with Posterior Cortical Atrophy in 2007. During his last years, the author engages in raising awareness for this illness, and, moreover, in promoting the right for assisted dying (see Smythe). He manages to complete his final novel *The Shepherd's Crown*, which appears posthumously, with the aid of Rob Wilkins, his personal assistant for over fifteen years (see Smythe). Pratchett dies of natural causes on 12 March 2015 in his home in Wiltshire (see Smythe). According to the writer's last wishes, his unfinished novels and fragments are "destroyed by a steamroller" (Convery "Steamroller") in August 2017.

Pratchett's oeuvre is extensive and manifold. Besides forty-one *Discworld* novels, his work encompasses fifteen diaries and journals, six graphic novels, two colouring books, six illustrated screenplays and TV Companions, six maps, eight companions, four science and three folklore books, ten *Discworld* related extra texts, such as *Nanny Ogg's Cookbook* (1999), or picture books like *Where's My Cow?* (2005). There are seven art volumes and five gaming books, created as a supplement to the *Discworld* series. Two sequences written for younger readers receive considerable acclaim: on the one hand, the author's children's fantasy *The Bromeliad Trilogy*, featuring *Truckers* (1989), *Diggers* (1990) and *Wings* (1990), and, on the other hand, the *Johnny Maxwell Trilogy*, a young adult cycle, which comprises the novels *Only You Can Save Mankind* (1992), *Johnny and the Dead* (1993) and *Johnny and the Bomb* (1995). Further texts include eight collections of short stories and non-fiction, for instance, *Slip of the Keyboard*, or five science fiction novels of *The Long Earth* series, written in collaboration with Stephen Baxter. Besides these, seven standalone novels have become bestsellers, as, for example, *Good Omens* (1990), written with Neil Gaiman, *Nation* (2008) and *Dodger* (2012).

Terry Pratchett's literary success is based on the interaction between the author and his readers as well as on their mutual affection (see James, Mendlesohn *Short History* 178). As a regular guest at the bi-annual Discworld convention, he maintains a good rapport with his fans until the end, because he himself is an enthusiastic visitor of fantasy and science fiction conventions, since the 1960s. James and Mendlesohn note that, together with Philip Pullman and J. K. Rowling, the writer has contributed to a more positive reception of the modern fantasy genre (see *Short History* 167). All three authors attract fantasy and non-fantasy readers alike (see

Short History 178). One of the reasons for the rising acceptance of these particular fantasy authors can be attributed to the fact that their books have become more accessible. While Pratchett's first novels, for instance, have been exchanged especially among students, sales figures rise, as soon as the texts become affordable, due to the establishment of internet retailing and the globalisation of the book market in the 1990s (see James, Mendlesohn *Short History* 175).

The author's positive reception, however, is also grounded on his aficionado's commitment, which manifests itself in the form of Pratchett related merchandise, literature, and other creations. This output includes twenty-one plays, adapted from Discworld novels, several films and series as well as "figurines, computer games, comic books" (James, Mendlesohn *Short History* 181), calendars, puzzles, board games and plentiful other items. In recent years, social media have contributed to an increase in Pratchett's popularity. On these channels, the author's legacy is kept alive, not only by his daughter Rhianna and his assistant Rob Wilkins but also by several fan groups. Finally, teachers have a share in creating the next generation of Pratchett fans as well, because the former book-swapping students present their pupils with different aspects of the writer's work, or have already written a thesis about the writer and some of his works (see James, Mendlesohn *Short History* 182).

The main reason for Pratchett's recognition, however, is the *Discworld* sequence itself. With forty-one books translated into more than thirty-three languages all over the world, the comic fantasy appeals to a variegated readership.
Subsequently, I present the most important characteristics of this series.

2.2 Introducing the Discworld

> "It started out as a parody of all the fantasy that was around in the big boom of the early ′80s, then turned into a satire on just about everything, and even I don't know what it is now"
> (Pratchett "A Note").

Terry Pratchett's idea concerning a fictitious flat world evolves from the science fiction-inspired novel *Strata* into the mythology-imbued fantasy books of the Discworld. The image of a giant turtle, moving eternally through the multiverse and shouldering four elephants which sustain a discworld, is derived from Hindu mythology. As the author notes, this concept has not only appeared in different "belief systems" (Pratchett in Rehfeld et al. "Fantasy" 180) but has already been mentioned by several other writers, as for instance, Stephen Hawking in his *A Brief History*

of Time (see Pratchett in Rehfeld et al. "Fantasy" 180). Pratchett explains his own motivation of borrowing diverse ideas for his texts as follows: "I've no formal training but […] I'm a great believer in osmotic knowledge. Watch everything, read everything, and especially read outside your subject – you should be importing not recycling. None of this makes you talented or *good*, but it does help you make the best of what you've got" (see *APF* "Words Master"). While the first Discworld novels target derivative fantasy texts (see Rehfeld et al. "Fantasy" 180), later works interweave manifold topics relating to diverse fields. The sequence, therefore, constitutes an arena for philosophical thoughts, which are rendered humorously by means of different language varieties played off against each other. Pratchett uses his large treasure trove of general knowledge and his inherent Humanist vein to encourage reading and thinking, as can be inferred from the following quote: "If the signposts I can give can get a few people reading real books, and getting the feel for the *depth* of their society, then I think I'll have done my job" (Pratchett "Imaginary" 167). He considers fantasy a genre which qualifies for reassessing intersubjectively established conventions regarding literature and society, or simply a "toolbox" (Pratchett in Rehfeld et al. "Fantasy" 181) for providing a new perspective on the world, its inhabitants, and their customs.

Regarding the ironic subversion of genre-related conventions, James and Mendlesohn note that Pratchett's early novels are influenced by Michael Moorcock who not only inverts traditional fantasy clichés but expands the genre with themes and motifs of science fiction literature (see *Short History* 178). They mention, moreover, Piers Anthony's *Xanth* sequence as an important inspiration for the *Discworld*, because, analogous to Anthony's "theatre fantasy" (James, Mendlesohn *Short History* 106), Pratchett's world exhibits a "stage on which stories can be played out" (James, Mendlesohn *Short History* 105-106). James and Mendlesohn, nevertheless, point out that, over the years, the Discworld has evolved into a "creator copyright world" (*Short History* 107), i.e. an original creation which serves the author's purposes, besides deviating from specific principles related to modern fantasy (see *Short History* 107).

Pratchett himself terms the story concept mentioned previously "narrative causality – the idea that there are 'story shapes' into which human history, both large scale and at the personal level, attempts to fit" ("Imaginary" 166). He explains that the "*homo narrans* – the story-making man" (Pratchett "Imaginary" 166) seeks to model facts or narratives according to these pre-existing forms. David Langford suggests that Pratchett's characters, for instance, are frequently aware of predetermined narratives, plot developments, themes and motifs ("Pratchett" 783). At the same time, the fantasy writer depicts them in their attempts at verbalising or even

counteracting given forms, thereby generating a narrative tension. While the participants in the story cannot always locate the reasons for given principles, the readership is aware of extra-textual elements informing the novels, which mostly create humorous situations, and hold up "a distorting mirror" (Langford "Pratchett" 783) to our world (see Langford "Pratchett" 783). The comic friction is caused by the juxtaposition of the fantasy setting with the character's intrinsic realism, regarding their behaviour, their diction and their reasoning. As far as the fantastic scenery is concerned, Rehfeld et al. point out that the first novels are characterised by a medieval setting, which alludes to myths and fairy tales, whereas the scenery acquires more modern facets in later texts, featuring, for instance, references to the industrial revolution and to Victorian times. The tone becomes increasingly darker, as the plots grow more complex (see Rehfeld et al. "Introduction" 175).

The Discworld series can be subdivided into four major thematic cycles, each highlighting specific characters. The first sequence focuses on Rincewind, a clumsy, incompetent and unheroic wizard, who is constantly drawn into adventures against his own will. Mendlesohn defines these books as "screwball comedies" (*Rhetorics* 90), because of an intense use of slapstick-humour in these narratives. Contrary to that, the next series displays a more philosophical dimension, as it centres on the allegorical figure of Death. Instead of being reduced to the metaphorical function of the grim reaper, the collector of souls is portrayed as a cat-loving character, facing existential problems in his role as pensive stepfather and grandfather. The third cycle, then, highlights the Lancre witches. Complemented by a sequence for young adults, which focuses on the coming-of-age witch Tiffany Aching, these novels comprise numerous references to William Shakespeare's work, to fairy tales and to mythology. Finally, the City Watch texts revolve around Captain Sam Vimes who is reminiscent of the "hardboiled detectives" (Mendlesohn *Rhetorics* 91), typical of noir novels[1]. Although he is depicted as a cynical character, he is an upright seeker of justice and truth. Other Discworld novels, apart from these four sequences, cover variegated themes, such as religion, cinematography, the music business and musicals, politics, racism, feminism, social injustice, and others.

In conclusion, I provide a quote by Pratchett, which condenses the key principle for understanding his world: "Discworld is a consistent, well-developed universe with its own kinds of rules, and convincingly real people live on it [;] [m]any of them also have a thoroughgoing grounding in 'common sense'" (Pratchett et al. *Science* 12). Despite this inherent logic in his

[1] The term derived from "French critical usage, both literary and cinematic, and applied in English to a kind of crime novel or thriller characterized less by rational investigation (as in the classic detective story) than by violence, treachery, and moral confusion" (Baldick "noir").

narratives, however, subversion constitutes a dominant disruptive device. The analysis of his novel, therefore, needs to include a consideration of the interplay between constructing and compromising the fantastic framework.

3. Theory

In this chapter, I present selected aspects regarding the theories of fantasy and *intertextuality*. Both domains are susceptible to ideological bias, and are exposed to highly controversial discussions. For example, fantastic literature has recurrently been considered inferior to mimetic literature, as politics, "[p]hilosophy and Christianity have denigrated the non-real on various grounds" (Hume 3). *Intertextuality*, then, is subject to ongoing arguments between critics who advocate a broad perspective and those who endorse a narrower view. In order to demarcate the facets that I consider relevant for my method, first, I trace the development of the terms per se, and, second, I summarise different systems of categorisation.

As far as the fantasy genre is concerned, I start with a clarification of ambiguities relating to the expression "fantasy", since theoretical debates originate from its inherently polysemous nature. Subsequently, I review thematic and structural systemisations of the genre, in order to provide a comprehensive overview of the subject. This is followed by an outline of *intertextuality* concepts, which is based on Pfister's investigation of the topic. I go into detail about the evolution of this designation, before introducing post-structural and structural approaches.

3.1 The Theory of Fantasy

> "Fantasy is a toolbox with which we can reassemble the world"
> (Pratchett in Rehfeld et al. "Fantasy" 181).

Pratchett's writing is associated with "[p]opular fantasy, a body of stories that deals in the marvellous, the magical and the otherworldly" (Pringle "Types" 19). As self-evident as this characterisation may appear, in view of the novel's fantastic characters and the setting, the lexical ambiguity of the expression "fantasy" complicates a straightforward classification of the text. In addition, the novel's irony tends to upset the immersion, which is a characteristic typical of fantastic fiction. For the purpose of locating Pratchett's position in this wide-ranging literary

spectrum, I give an overview of theoretical approaches to the genre, moving from general to specific.

First, I sketch the etymology of the term "fantasy", beginning with definitions of ancient Greco-Roman philosophers, because of their long-lasting influence on the classification of the genre. Next, I address the prejudice against specific forms of fantasy literature. This is followed by a scrutiny of more traditional, i.e. thematic, systemisations of the literary category. The focus is on selected subgroups of modern fantasy that Pratchett relates to. The second subsection, then, comprises an overview of structural and rhetorical perspectives on fantasy.

What is fantasy?

There are several diverging viewpoints on the meaning of the intrinsically vague term fantasy. For example, it can either denote a cognitive competence, i.e. the human imagination, or it can relate to different types of *speculative fiction*. While the former aspect is widely accepted as a general prerequisite for creating literature, the latter provokes debates, since the classification of specific literary forms proves to be difficult. The term *speculative fiction* alone has undergone a considerable semantic change. At one time denoting the science fiction genre, as defined by Robert A. Heinlein, nowadays, it includes both a wide range of explorative genres and fantasy fiction (see Birch, Hooper "speculative fiction").

Given the manifold possibilities of approaching fantasy, the question arises how this ambiguity can be dealt with. James and Mendlesohn have identified four common modes of defining fantasy: the first is concerned with the explicability of the fantastic, the second considers historical and cultural developments in classifying the genre, the third focuses on theoretical perspectives proposed by scholars, and the fourth has been influenced by commerce (see *Short History* 3-5). Before I discuss these forms in greater detail, I summarise briefly the problems arising from the term fantasy's *polysemy*.

James and Mendlesohn note that criticism that defines the fantastic as "the presence of the impossible and the unexplainable" (*Short History* 3) in literary and graphic works of art, excludes several categories of science fiction from this group, since this genre's focus is on explaining, even if the instances narrated in the texts are implausible. On the other hand, numerous works of horror literature might be included in this classification, for this variety frequently deals with unbelievable elements that cannot be explained (see James, Mendlesohn *Short History* 3).

James and Mendlesohn argue that this perspective not only fails to consider culturally diverse manifestations of the fantastic but also potential disparities between the readers'

expectations and the writers' intentions concerning the definition of fantasy. It depends on both the writers and their audience whether they perceive specific elements as implausible or inexplicable; therefore, this classification of fantasy proves to be highly problematic. James and Mendlesohn mention, for example, texts that are advertised as fantasies, and are considered fantastic by a present-day readership, but were written by authors "whose ideas about the location of the boundary between "real" and "fantastical" were different (*Short History* 3). According to James and Mendlesohn, John Clute has found an appropriate term for describing works that provoke debates, due to generating a semantic shift regarding the location of the fantastic. These "taproot" texts (see James, Mendlesohn *Short History* 3) have inspired numerous modern fantasy writers, yet, these presented a "divinely inspired vision", and were not intended as fantasies (see James, Mendlesohn *Short History* 3). Contemporary readers of John Bunyan, for instance, presumably shared his believe in the religious aspects of *The Pilgrim's Progress* (1678), although I assume that some persons might not have read it as a fantasy. Today, there are works that provide a more flexible consideration of the fantastic and how it can be understood. For example, "[m]any magic realist texts from Latin America and the American South read as fantasy to fantasy readers, but were written with a firm sense of a supernatural world that exists in conjunction with the natural" (James, Mendlesohn *Short History* 3), as James and Mendlesohn explain.

Helmut W. Pesch locates another cause of confusing different categories in three possible interpretations of the designation, which have been suggested by Eric S. Rabkin (see Pesch 11). Rabkin's definition of the fantastic distinguishes between three aspects: the psychological "[a]ffect as opposed to effect" (Rabkin 36), the abstract principle of the fantastic which causes this affect, and the realisation of this principle in different literary modes (see Pesch 11). In brief, he differentiates between fantasy as "the psychologist's ideas about wish fulfilment" (Rabkin 29) and "*Fantasy* […] [as] a particular genre" (Rabkin 28). The fantastic, in turn, constitutes the connector between the emotional response and the literary manifestation of fantasy, inasmuch as it denotes the "structural properties […] of the diametric reversal of the ground rules of a narrative world and the peculiar range of emotional affects associated with such reversals (Rabkin 28-29). Rabkin suggests with this "reversal" that "the fantastic is […] wholly dependent on reality for its existence" (27) and that it "is reality turned precisely 180° around, […] a fantastic narrative reality that speaks the truth of the human heart" (27). Pesch paraphrases this concept as follows: "Analog könnte man im Deutschen differenzieren zwischen 'Phantasie' als

menschlicher Aktivität[2], 'dem Phantastischen' als Prinzip und 'Phantastik' als Resultat" (11). Although Pesch concurs with Rabkin's view that the fantastic is used to define literary aspects of the genre, he suggests paying more attention to philosophical and psychological dimensions of fantasy (see Pesch 11-12). Subsequently, I condense the most important facets that have been discussed by Pesch and others, as regards this topic.

The Greek word φαντασία, or "*phantasía*, […] making visible, from *phaínein*, to show" (Scott "FANTASY" 106) reveals that the imaginative quality of fantasy is an ancient concept (see Pesch 12). In this context, Wilhelm Solms points out that propositions concerning the nature of this human faculty, on the part of prominent philosophers of that time, still influence modern-day conceptions of fantasy literature (see 9). These, originally objective, formulations have later been transformed into both positive and negative evaluations of the fantasy genre (see Solms "Einfach" 10). Plato, for example, considers fantasy an appearance, whereas Aristotle regards it as the capability of generating specific images (see Solms "Einfach" 9-10). Flavius Philostratos, on the other hand, proposes the view that it is a productive process in the mind, independent of reality or appearances, which corresponds to contemporary positions regarding this subject (see Solms "Einfach" 9-10). Gero von Wilpert observes that these categorisations frequently comprise the differentiation between a passive and a productive form of imagination (see "Fantasy" 606). The former indicates the process of understanding, for instance, during the reading process, whereas the latter represents a creative act, typical of writing in general, but particularly of the writer (see von Wilpert "Phantasie" 606). While these formal assessments of fantasy are widely accepted, the literary genre is exposed to refusal or misunderstanding, if the content is considered overly transgressive or unusual within the confines of existing literary standards (see von Wilpert "Phantasie" 606). Apart from an intense focus on mimetic literature as well as on rationality on the part of critics, there is another, more natural, restriction to creativity. Von Wilpert points to the linguistic limitations to creating fantasy, as writers need to find appropriate words for verbalising their uncommon ideas (see "Phantasie" 606-607). By and large, however, fantasy has been regarded as a creative competence since antiquity.

The Age of Enlightenment, nevertheless, brings about a change of perspective relating to the way in which the imagination, the imaginary and imaginative texts are perceived. In her study on historical fantasy criticism, Renate Lachmann correlates the emerging moral evaluation of literature to the gradual destabilisation of society in the late eighteenth century. Eccentric literary transgressions are considered a potential threat which might initiate social unrest.

[2] Pesch takes over Tolkien's idea of the "natural human activity" (qtd. in Pesch 11) and translates it directly.

Fantasy is, therefore, dismissed as absurd, offensive and incendiary (see Lachmann "Poetologia" 36). She notes, moreover, that "i concetti di fantasia, nel senso di capacità mentale, e di letteratura fantastica, risultano, a causa dell'interconnessione tra filosofia, retorica e poetica, così legati l'uno all'altro da rendere impossibile una differenziazione tra facoltà mentale e stile letterario"[3] (Lachmann "Poetologia" 19). Lachmann locates a few accepted literary thought experiments in that era, despite this prevalent negative evaluation of fantasy. Utopian and dystopian works, for instance, have been utilised for conveying political, philosophical and moral considerations (see "Poetologia" 36), while *fancy*, a negatively connoted term for fantasy, as it has been synonymously defined (Baldick "fancy" 94), is increasingly perceived as corrupting (see Lachmann "Poetologia" 36).

A progressive negative perception of fantasy has also resulted from Samuel Taylor Coleridge's distinction between "fancy" and imagination (see qtd. in Baldick "fancy" 94). In his *Biographia Literaria* (1817), he suggests that fancy is "'a mode of memory emancipated from the order of time and space'" (Coleridge qtd. in Baldick "fancy" 94). While it is not suitable for creating new forms, this notion contributes to produce varieties by drawing from existing ideas (see Baldick "fancy" 94). The derivative nature of this type of fantasy can be understood as one possible means of creating fantasy, yet, it has frequently been utilised in a derogatory way, in order to highlight the supposed low quality of specific fantasy texts.

Other critics join Lachmann in linking tendentious evaluations of fantasy to political and social circumstances. Harvey Cox, for example, relates scholarly condescension regarding fantasy literature to the utilitarian perspective on culture propagated by Western society which is based on pragmatism and capitalism (see 82). Even though his argument dates from the 1970s, the interdependence between literature and the constraints of society is still relevant in the context of genre criticism, despite recent progress. Remnants of moral criticism as regards fantasy literature appear, among others, in German reference books, e.g. Günther Schweikle's *Metzler Literatur Lexikon* (1990) or Rein A. Zondergeld's *Lexikon der Phantastischen Literatur* (1998). While the first refers to fantasy as "moderne Abart der phantastischen Literatur" (Schweikle "Fantasy" 150), the second perceives the genre as "reaktionär, häufig sogar eindeutig faschistoid" (Zondergeld "Fantasy" 391). Although there are categories of fantasy verging on the reactionary, these definitions fail to discuss the polymorphic and complex nature of this broad literary field.

[3] Translation, my own: "[C]oncepts of fantasy concerning intelligence and fantastic literature prove to be as closely related as to make a differentiation between the cognitive competence and the literary style impossible, because of the interconnection between philosophy, rhetoric, and poetics," (Lachmann "Poetologia" 19).

Over the last thirty years, nevertheless, socio-cultural changes have led to reactions to canonised discourse within literary criticism. During this period, the fantasy genre has been re-evaluated as a cultural phenomenon bearing creative potential. Scientists, such as Anna Powers, point out that an imaginative mind is not only beneficial for the development of new technologies but also for the advancement of society as a whole, as it contributes to solve existing problems (see par. 5). Due to the general valorisation of imagination, it is perceived as a useful skill rather than an unnecessary escapist device associated with transgression, cognitive disadvantage or social endangerment. This has led to a more sophisticated assessment of the literary genre, which consists in differentiating between various forms and functions of fantasy, as the subsequent definition of the *OED of Literary Terms*, for instance, shows:

> **fantasy**, a general term for any kind of fictional work that is not primarily devoted to realistic representation of the known world. The category includes several literary genres (e.g. *dream vision, *fable, fairy tale, *romance, *science fiction) describing imagined worlds in which magical powers and other impossibilities are accepted. Recent theorists of fantasy have attempted to distinguish more precisely between the self-contained magical realms of the *marvellous, the psychologically explicable delusions of the *uncanny, and the inexplicable meeting of both in the *fantastic (Baldick "fantasy" 95).

Given this characterisation, the manifold possibilities of defining the category become apparent. Before summarising selected aspects of it, I present points of discussion that challenge the classification of this genre.

Common Prejudice Towards the Genre: An Apology

Having illustrated how both the *polysemy* of the term fantasy as well as norms advocated by a number of social and literary institutions affect genre definitions, I give a brief overview of those arguments which complicate the classification further. Pratchett himself condenses the way in which the category is frequently rated like this:

> There's certainly prejudice in some quarters against fantasy, but this tends to be from people who think it's all swords and dragons – which is as silly as saying that 'Booker books' are all about foul-mouthed scots and lonely ladies taking tea on wet Thursdays. It seems to be suggested that fantasy is some kind of fairy icing when, from a historical point of view, it is the whole cake (Pratchett, Briggs *Companion* 467).

The author addresses the problem of how the genre is commonly reduced to stereotypes which are related to specific categories, such as *sword and sorcery*. Furthermore, he points out that, although literary texts are largely fantastic, because of their fictional nature, fantasy is regarded as inferior, due to irrational and implausible elements. While I consider criticism of individual texts appropriate, if these are stylistically poor or ideologically arguable, I regard the general bias towards the genre, if based on the rejection of fanciful components, as obsolete. As Peter Hunt

points out, the readers are told the fantastic in a comprehensible way, in order to be capable of relating to the narrative. This includes using a language that can be understood as well as presenting an underlying logic in the plot. Fantasy, is, therefore, never fully separated from the real world, or completely implausible, as it is constructed by means belonging to this world (see Hunt 7-9). Hunt points to the circumstance that, despite being rooted in reality, fantasy "is either taken seriously (and enthusiastically), or seriously rejected" (2). Apart from that, the discussion of this literary variety has been governed by prejudice towards its "formulaic, childish, and escapist" (Hunt 2) nature.

Regarding the criticism of rigid genre patterns, Hunt argues that a consistent structure, recurrent themes and other reiterative text constituents make books accessible for the readers, since they can relate to the form, no matter how bizarre the content presents itself (see 3). On the other hand, a conscious limitation to specific conventions entails the risk of inhibiting both the readers' imagination and the creation of "dangerously unclassifiable" (Hunt 3) texts, such as Pratchett's or Philip Pullman's (see Hunt 3) who both challenge the limited and limiting confines of "commercialism" (Hunt 3).

On the second common critique regarding fantasy literature, i.e. the correlation of the genre with children's books, Hunt observes that while these two categories constitute "essentially democratic forms – […] outside the solipsistic system of high culture" (3), they are not intrinsically interrelated. On the contrary, literature for children is frequently granted a higher status than some categories of adult fantasy (see Hunt 3). Negative connotations arise from the supposition that fantasy, not unlike children's literature, can be enjoyed naïvely, without the need for extrapolating a complex meaning (see Hunt 5). Hunt, however, feels that imaginary creations demand considerable knowledge about our world, since "alternative worlds must necessarily be related to, and comment on, the real world" (7).

For this reason, the third flaw habitually attributed to fantasy, namely its escapist nature, has, to some extent, already been refuted with this argument. Nonetheless, Hunt explains that, as implausible as some representations might appear, these can be comprehended regardless, owing to the reproduction of familiar images in a recognisable language (see 9), as I have already referred to above. The Discworld is mentioned, among others, as an example for presenting such "'realistic' focaliser[s]" (Hunt 9) which are widely intelligible, due to well-known elements and characters. Consequently, fantasy worlds inherently comment on the real world, even if not all creations have distinctly been invented for this purpose (see Hunt 9). This is why escapism cannot be considered a fundamentally negative quality (see Hunt 7).

Having shown primarily negative criticism towards the fantasy genre, I would like to conclude this segment on a more positive note by providing favourable considerations of this category as well. Ursula K. Le Guin, for instance, believes that "[fantasy] is a game: a pure pretense with no ulterior motive whatever. […] It is a different approach to reality, an alternative technique for apprehending and coping with existence. It is not antirational, but pararational; not realistic, but surrealistic, superrealistic, a heightening of reality" (Le Guin 84). Such an interplay between the real world and the alternative, secondary or imaginary world marks the ground on which the Discworld is built. Lindner and Pfister observe, moreover, that some types of nonsensical literature, fairy tales, science fiction novels or literature of the fantastic use light-hearted humour to create a free space for the imagination (see Lindner and Pfister "Alternative" 31). Pratchett, however, combines playfulness with critical, or satirical intentions, using fantasy as a means for conveying both amusement and critique. For this reason, his novels are generally difficult to classify. In order to facilitate a categorisation, not only of the genre but also of the author's *intertextual* references, the next section provides an overview of those fantasy types which have motivated Pratchett to introduce selected elements of specific categories in his own creations.

3.1.1 The Thematic Classification of the Genre: Selected Types of Modern Fantasy

The thematic perspective on fantasy literature has been widely influenced by commercial categories. James and Mendlesohn note that what "publishers and booksellers package and sell as fantasy" (*Short History* 5) reflects both the general reception of the genre as well as the difficulties in reaching a consensus on the labelling. The pragmatic strategies of publishing companies rarely comply with scholarly analyses, since the readers' choices determine the market (see James, Mendlesohn *Short History* 5). In order to attract more readers, the books frequently feature flamboyant covers depicting, for instance, "[a] dragon or a wizard […] [or] a half-naked barbarian (male or female) wielding a sword" (James, Mendlesohn *Short History* 5). These bindings, in turn, further the prejudice against the genre, even if, as in Pratchett's case, the cover might mirror the humorous intention of the text. Despite the seemingly negative influence of commerce on the perception of the genre, its classification as a book-publishing category has contributed to make "publishers, critics and the reading public [aware] of fantasy as a mass-market paperback genre" (Pringle "Introduction" 16). This development reaches the first peak in the 1960s, when Tolkien's *The Lord of the Rings* appears in the United States (see Pringle "Introduction" 16). Nevertheless, Modern Fantasy, as British and American scholars have

classified this category (see Pringle "Introduction" 16), emerges already at the end of the nineteenth century. Many of these early trademark fantasies have been read by Pratchett, besides having been, more or less clearly, alluded to in his novels. Subsequently, I summarise the most important groups that have been paid a comical tribute to by the author.

Lost World or Lost Race Fantasy

This type of fantasy is influenced by "the age of storytellers" (see Pringle "Lost Race" 12), which includes renowned writers, such as Robert Louis Stevenson, Arthur Conan Doyle, or H. G. Wells. While the first stories have been primarily published in magazines for young adults and adults, subsequent narratives have increasingly been published in book form. The texts feature peculiar populaces in unexplored areas, e.g. "lost cities, lost lands, undersea or underground worlds, forgotten civilizations, hidden valleys or forbidden enclaves" (Pringle "Lost Race" 28). Marcel Feige notes that the term *lost world* denotes the unknown territory of the real world, where magic prevails in a bizarre environment (see "Lost World" 10). Stereotypical characters, for instance strong men and beautiful women, inhabit a setting reminiscent of medieval, imaginary or prehistoric times, where they experience exciting adventures (see Feige "Lost World" 10). As Feige notes, the genre appears at the peak of British colonialism, reflecting the desire to find new, potentially fertile, places (see "Lost World" 10). Pringle, then, adds that the genre loses its appeal, as soon as the real world is completely mapped at the beginning of the twentieth century (see "Lost Race" 28-29). Representatives of this category are, for example, Henry Rider Haggard, known for his novels *King Solomon's Mines* (1885), *She* (1886) and *Allan Quatermain* (1887), and Edgar Rice Burroughs, the creator of *Tarzan*, who sets his narratives in the lost world of Africa (see Pringle "Lost Race" 34-35). Arthur Conan Doyle contributes to this group with the novel *The Lost World* (1912), a hybrid between science fiction and fantasy (see Pringle "Lost Race" 35).

Pratchett's *The Colour of Magic* mocks this type of adventure narratives by focusing on the cowardly anti-hero Rincewind who is forced to travel all over the Discworld, before reaching the Rim, i.e. the edge of the world. This area is not only highly mysterious, even for inhabitants of the fantastic world, but also inhabited by a native tribe who wants to sacrifice the wizard by throwing him over the edge, down the Rimfall. Throughout the novel Pratchett alludes humorously to clichés pertaining to this genre.

Sword and Sorcery

A similar genre emerges in the 1930s. One of its creators, Robert E. Howard, contributes several adventure stories focusing on *Conan The Barbarian* to the American pulp magazine *Weird Tales*. These narratives feature archaic landscapes, ancient epochs, strong-minded, muscular men and beautiful women who are either objects of sexual desire and love or equally aggressive fiends in lascivious suits of armour (see Pringle "Sword" 34). The plots are constructed around brutal and bloody fights as well as mythical elements and instances of magic. In the early 1960s, first comical adaptations ridicule these overtly masculine fantasies. Fritz Leiber, a fantasy humourist, both coins the term *sword and sorcery* and parodies the genre, for example, with *The Swords of Lankhmar* (1968) which features the barbarian Fafhrd and a thief called Gray Mouser (see Pringle "Sword" 34-35). Allusions to names and setting can be found in Pratchett's first *Discworld* novel, *The Colour of Magic*, in the form of the characters Bravd and Weasel as well as the obvious transformation of Lankhmar into the Discworld city of Ankh-Morpork. This streak of fantasy has been promulgated by Lyon Sprague de Camp, a promoter of paperback novels. After a peak in the 1970s, "Conan pastiches" replace these texts, and continue to be published to date (see Pringle "Sword" 35).

Pratchett refers simultaneously to the original genre and to its parodies. He creates his own comic text by wavering between the satire of the genre's previously highlighted negative aspects, such as fascism and sexism, and the homage to Leiber's humour. *The Light Fantastic* (1986), for instance, features Cohen the Barbarian, an old hero who, instead of retiring, engages in adventures, his age and physical condition permitting. In *Interesting Times* (1994) the geriatric hero gathers a group of elderly men, the Silver Horde, with whom he engages in more fights and other escapades. Women, such as his granddaughter Conina, on the other hand, are depicted as strong as and much more intelligent than the group of unruly old men.

Heroic Fantasy

This genre constitutes the major source of inspiration for a large number of fantasy writers over more than a century. British scholars created ideologically influenced fantasies in the nineteenth century, focusing on folklore, philology, myths or legends (see Mathews 114). The protagonists of their fairy-tales or marvellous stories inhabit a medieval, nearly Arthurian, setting, where magic is natural. The world is independent from reality, thus complying with Tolkien's "Secondary World" (see Pringle "Heroic" 35). The extensively long novels, frequently trilogies, are regularly supplemented by elaborate *para-texts*, such as maps or "explanatory pseudo-

historical appendices" (Pringle "Heroic" 36). William Morris is not only considered one of the most prominent representatives of this literary category but also the spiritual father of the next generation of *High Fantasy* writers, as, for instance, Tolkien (see Mathews 16). Mathews points out that Morris's work is characterised by an archaic style based on epics, romances and legends (see Mathews 16). Regarding this, Brian Attebery notes that numerous motifs are drawn from Norse mythology (see *Fantasy Tradition* 6-7). Although the author's oeuvre constitutes a reaction to the strong realism at that time, contemporary issues concerning the ethics of society can be extrapolated as well (see Mathews 16). *The Well at the World's End* (1896) and *The Wood Beyond the World* (1894), however, have neither been critically acclaimed nor favoured by a wide audience (see Pringle "Heroic" 36). The same is true for the Scottish minister George MacDonald whose fairy-tales feature flawed protagonists facing "real dilemmas" (Attebery *Fantasy Tradition* 7). He earns some recognition with his children's books *The Princess and the Goblin* (1872) and *The Princess and Curdie* (1883). The novels *At the Back of the Northwind* (1871) and *Phantastes: A Faerie Romance for Men and Women* (1858), which are inspired by Romanticism, and especially by Novalis, Celtic belief and the Bible, however, are not particulary successful (see Kranz "Tintenkleckser" 148).

In the *Discworld* section, I have already pointed to Pratchett's inspiration for constructing his imaginary world. Heroic fantasy contains many elements the author interweaves in his texts, e.g. folklore and myth, as he himself notes (see "Imaginary" 159-160). The medieval setting in his first novels reflects the general atmosphere of the genre. Instead of imitating specific texts humorously, however, he uses an allusive technique which is aimed at the readers' "'white Knowledge,' things that you never actually learn but which get insinuated into your brain by some kind of semi-genetic process" (Pratchett, "Imaginary" 167). During his lifetime, Pratchett had been encouraging his readers to rediscover old material, since he was perplexed by how many texts had been forgotten (see "Imaginary" 167).

High Fantasy

High Fantasy is a controversial term, as it might connote a superior stylistic value to *low fantasy*, for instance. This, however, is not always the case, since, in principle, the expression *high* has been utilised for referring to "[f]antasies set in Otherworlds, specifically Secondary Worlds, […] which deal with matters affecting the destiny of those worlds" (Clute "High Fantasy"). By contrast, *low fantasy* comprises "stor[ies] in which the fantastic appears in the ordinary world" (James, Mendlesohn "Low Fantasy" 254), apart from some examples of formally and

thematically “low comedy about [s]ex, flatulence and lavatories” (Clute “Low Fantasy”), such as John Brosnan’s *Samella* series (see Clute “Low Fantasy”). Nonetheless, Clute points to Robert H. Boyer’s and Kenneth J. Zahorski’s anthology of *high fantasy* named *The Fantastic Imagination* (1977) for illustrating stylistic evaluations. I use the designation *high*, which is still well-known, despite having become obsolete, as a historical point of reference, in order to give an overview of different perspectives on this genre and its demarcation.

Like *sword and sorcery*, *high fantasy* could be subsumed under the category of *heroic fantasy*, for it is a “fantasy about a hero, or heroine, who has sundry adventures in an imaginary world where magic and the supernatural are often encountered” (Pringle “HEROIC” 35). Nevertheless, Pringle notes that *high fantasy* differs from *sword and sorcery* both in length and complexity (see “HEROIC” 35). This is why the extensive narratives have also been defined “Epic Fantas[ies]” (Pringle “HEROIC” 35). Clute, on the other hand, uses the term “GENRE FANTASIES” for denoting “HEROIC FANTASY”, “DYNASTIC FANTASY” (“FANTASY” 338) or “Adventurer Fantasy” (“High Fantasy”). Regardless of these definitions, the term *high fantasy* has not only been used for indicating heroic fiction over a long period of time but also to designate a streak of writers who incorporate Christian ideas, ancient philosophy as well as stylistic experiments in their fantastic texts.

Mathews indicates that one of the first authors of the twentieth century, resuming Morris’s and MacDonald’s tone, is Edward John Moreton Drax Plunkett, 18. Baron Dunsany, better known as Lord Dunsany (21). The Anglo-Irish writer creates a sophisticated world in his collection of short stories called *The Gods of Pegāna*, of 1905. These newly created myths blend Christian ideals with aspects of the real world in a style which echoes Celtic verse and the *King James Bible* (see Mathews 21-22). Mathews notes that Gilbert Keith, or G. K., Chesterton, on the other hand, applies an ironic and witty style to both mundane topics and religious concepts (see 23). Between 1910 and 1936, Chesterton writes a series of fifty-three short stories, focusing on a Roman Catholic priest who engages in crime investigations. While these *Father Brown* stories are based on the real world, Mathews considers the novel *The Man Who Was Thursday: A Nightmare* (1908) a philosophical thriller, or a fantastic detective tale (see 23). Pratchett reveals that Chesterton has largely influenced his own writing. The notion of “showing us the familiar in a new guise to make us look at it a second time” (“Fantasy” 186) has been an important starting point for developing the Discworld (see “Fantasy” 186).

The Worm Ouroboros (1922), a novel by Eric Rücker Eddison, has a similar shaping effect on Pratchett, inasmuch as it provides the stylistic template for *Wyrd Sisters*. More

precisely, Eddison's use of direct quotations by Shakespeare, Homer, or John Webster, for instance (see Mathews 24), has been obviously imitated by the fantasy author in his sixth *Discworld* novel. Pratchett's theory of "narrative causality" reflects, less evidently, what Mathews defines Eddison's tribute to classical mythology, which addresses eternally repetitive patterns of life, symbolised by a serpent biting its own end (see Mathews 24). *Wyrd Sisters* plays with the readers' expectations by presenting recurrent motifs on the one hand, and by undermining and questioning them on the other hand.

The most prominent line of *high fantasy* writers, however, goes back to a group of Oxford scholars in the first half of the twentieth century. In 1927, J. R. R. Tolkien and Clive Staples Lewis participate at discussions of the *Coalbiters*, a club of academics interested in the myths and the language of Iceland (see Mathews 31). They establish another unofficial literary club, named *The Inklings*, in 1931. This expression denotes the image of an inkblot produced by a quill. Kranz explains that this designation points to both a spirited attitude towards literature and to ideas of fantastic alternative worlds (see "Tintenkleckser" 147). This troupe is joined by Charles Williams and other scholars who meet regularly, in order to read and discuss their unreleased texts (see Mathews 31). They draw their inspiration not only from Nordic sagas and Victorian authors but also from Gothic novels, such as *The Castle of Otranto* (1764) by Horace Walpole, *Frankenstein* (1818) by Mary Shelley, or *Dracula* (1897) by Bram Stoker. Other inspirational sources for their writing are fantastic texts, e.g. Jonathan Swift's prose satire *Gulliver's Travels* (1726), Edmund Spenser's epic poem *The Faerie Queene* (1590), Thomas Morus's *Utopia* (1516), Sir Thomas Malory's *Le Morte D'Arthur* (late 15th century), or the Anglo-Saxon epic poem *Beowulf* (early 8th century) (see Kranz "Tintenkleckser" 148). Theses authors share an interest in mythological notions, intense geographical descriptions, social concerns and Christian values, as I have already been pointed out above (see Kranz "Tintenkleckser" 150). These religious ideas manifest most conspicuously in C. S. Lewis's writing. Attebery indicates that the author's children's book series *The Chronicles of Narnia* (1950-1956) combines biblical themes, such as the Creation myth, Falling and Redemption as well as the Apocalypse, with medieval elements and references to science fiction (see *Fantasy Tradition* 9-10). Together with J. R. R. Tolkien, Lewis has contributed not only to a wider acceptance of fantasy literature, but also to influencing later generations of fantasy writers.

Tolkien, nevertheless, is the most imitated, adulated and parodied author of modern fantasy fiction to date. His first work, a children's book named *The Hobbit, or There and Back Again* (1937) earns the author a nomination for the Carnegie Medal. Between 1954 and 1955, the

sequel to his first narrative, viz. the trilogy named *The Lord of the Rings*, is published. Pringle observes a "story-telling-dynamic" ("HEROIC FANTASY" 36) in his texts which features the classic quest of the protagonist. Tolkien's "heroes", nonetheless, are not only the muscular sword fighting men of previous fantasies, but little persons who struggle with fears and doubts. On their mission, they are helped by friends and magic; these individuals experience an internal transformation and growth. After a fight between good and evil, they finally face a happy ending, yet this positive outcome does not always entail the survival of the protagonist (see Pringle "HEROIC FANTASY" 36). Regarding content and form of the texts, scholars have found manifold references to other genres and style. While Alpers notes that Tolkien merges elements of exotic-fantastic adventure tales with *dark fantasy* and *sword and sorcery* (see Alpers et. al "Vorwort" 7), Pringle points to the writer's extended descriptions of landscapes, invented languages and "complex genealogies" as an example for the "grandeur of the plot" ("HEROIC FANTASY" 36). Kranz surmises that Tolkien's opulence and his reviving the spirit of Arthurian themes are ultimately aimed at creating a mythology for England (see "Tintenkleckser" 155-156).

Pratchett's *intertextual* references to Tolkien are particularly prominent in his novel *Lords and Ladies* (1992). Although he imports numerous elements of Shakespeare's *A Midsummer Night's Dream* in the text, the depiction of elves as cruel and evil antagonists of the Lancre witches can be considered a reversal of Tolkien's predominantly noble beings. In Pratchett's book, the creatures attempt to trick the population of Lancre into following their lead and giving up the territory by using a beguiling glamour. The author thus satirises people's general gullibility in the face of beauty, which can be deceiving and dangerous, since the antagonist's bad intentions cannot be immediately spotted behind the alluring façade. By and large, the novel mocks numerous clichés relating to Tolkien's moral and slightly aloof fantasy. Nevertheless, Pratchett generally does not attack writers or novels per se, but rather chooses to satirise specific stereotypes that have either been reiterated several times or have become odd from a contemporary point of view. His comic approach towards the fantasy genre generates from his position as both a reader and writer of fantasy and is therefore not fully critical. Since he constructs his comedies widely on specific types of this genre, I have provided an extensive overview of relevant categories.

To sum up, in the previous sections I have narrowed down the focus on literature of modern fantasy. While I have concentrated on the thematic categorisation, in order to define what fantasy is, I have ignored what the genre is not. More precisely, I have largely omitted the

description of forms that are considered fantastic as well, such as science fiction, horror, or literature of the fantastic, but which are not as relevant for the analysis of *Wyrd Sisters* as *high fantasy*, for instance, is. In addition, I have presented three of the four modes of approaching the genre suggested by James and Mendlesohn, i.e. the historical perspective (see *Short History* 3) in the first subsection, commercial categorisation (see *Short History* 4) in the second subsection, and, only briefly, the contrasting juxtaposition of mimetic and non-mimetic literature (see *Short History* 3) in the same section. This last point would involve a further consideration of "the impossible and the unexplainable" (James, Mendlesohn *Short History* 3), which is interpreted differently in various cultures (see James, Mendlesohn *Short History* 3). Nevertheless, I will not examine science fiction and horror literature in this context, even if it would be an interesting topic. James and Mendlesohn, however, have already contributed to this issue in arguing that, on this basis, science fiction cannot be considered fantastic, since many incredible situations can be explained. On the other hand, they regard horror as fantastic, as it complies basically with the incredible and the inexplicable (James, Mendlesohn *Short History* 3). For the most part, I circumvent these considerations of mimetic against non-mimetic notions in terms of credibility and explicability in my text-analysis.

Overall, I have located the most important fantasy genres Terry Pratchett refers to in his *Discworld* sequence, in order to facilitate the discussion of *intertextual* references to some of these fantasies in *Wyrd Sisters*. To examine how the fantastic occurs in the text, however, a structural framework is required. For that reason, in the next section, I condense the key theories of fantasy, from which I derive my method of analysing the novel.

3.1.2 Structural Perspectives on Fantasy

In the previous segment, I have presented James and Mendlesohn's overview of three problematic examples of approaching the fantastic. Nevertheless, there is one method they regard as more appropriate for considering the genre objectively, i.e. the structural one. In the introduction to *The Cambridge Companion to Fantasy Literature* they illustrate this point of view by focusing especially on flexible theories which are based on thorough text analyses as well as on the consideration of various forms of fantasy literature, including "what general readers think of as fantasy" (James, Mendlesohn "Introduction"). Scholars, such as Rabkin, who believe few genres to be genuinely fantastic, have been excluded from their study, since James and Mendlesohn concur with Attebery in criticising Rabkin's classification of works in the manner of Tolkien's as fairy-tales (see Attebery *Fantasy Tradition* 3). On the other hand, they

have included Tzvetan Todorov who has likewise concentrated only on specific literary genres of the fantastic, apart from having investigated how fantasy creates the "impossible" (James, Mendlesohn "Introduction"). Parts of his concept, however, prove to be adaptable to a variety of fantasy texts. For that reason, I present selected aspects of his approach, before I summarise other *structuralist* theories, some of which have been written in response to Todorov's notions.

Tzvetan Todorov

As I have already indicated above, Todorov is considered one of the most influential representatives of structural perspectives on fantasy to date. His *Introduction à la littérature fantastique* (1970) is not only a landmark study of the nature of the fantastic but has also been frequently cited by other experts. Mendlesohn, for example, draws on aspects of this investigation to construct the category of "The Liminal Fantasy" (see *Rhetorics* 182-245) in her taxonomy, which I will briefly illustrate further on in this section. Todorov focuses on a narrow spectrum of texts, i.e. works of the nineteenth century, whereas he largely neglects fantasy literature of the twentieth century. This has elicited sharp responses from a number of critics, for instance, from Georges Jacquemin. The French scholar calls Todorov a "Terrorist" ("Über das Phantastische" 37), because of his elitist attitude towards genre categorisation which is mostly based on canonised literature (see Jacquemin "Über das Phantastische" 38). Stanisław Lem, then, acknowledges the precision with which Todorov creates the first *structuralist* approach to the fantastic (see "Todorovs Theorie" 96). Nevertheless, he likewise feels that the Bulgarian-French theoretician has failed to deliver a valid generalisation, due to excluding many categories from his system (see Lem "Todorovs Theorie" 119).

As selective as Todorov's study might seem, it provides several useful suggestions for defining the fantastic. For example, the critic argues that the term is appropriate, if it is used to indicate the following three criteria: to begin with, the readers need to accept "the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described" (Todorov 33); characters may also feel this indecision, and thirdly, "the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as 'poetic interpretations'" (Todorov 33). In Todorov's view, the second is the least important aspect, whereas both the first and the third are essential for recognising the fantastic (see 33). While the readers are granted an autonomy of interpretation, fantasy, as a genre, does not gain an independent status, for it is determined by other fantastic categories.

Todorov frames this concept as follows:

> The fantastic […] lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from "reality" as it exists in the common opinion. At the story's end, the reader makes a decision even if the character does not; he opts for one solution or the other, and thereby emerges from the fantastic. If he decides that the laws of reality remain intact and permit an explanation of the phenomena described, we say that the work belongs to another genre: the uncanny. If, on the contrary, he decides that the laws of nature must be entertained to account for the phenomena, we enter the genre of the marvelous (Todorov 41)

According to Todorov, the fantastic is characterised by a "hesitation" between "the supernatural explained (the "uncanny")" (Todorov 41) and "the supernatural accepted" (the "marvelous")" (Todorov 41). Uwe Durst has illustrated Todorov's range of possible manifestations of the fantastic with a table, which I have slightly adapted as follows:

Table 1: Summary of Todorov's Categories of the Fantastic

The uncanny: the supernatural explained	The fantastic uncanny	The fantastic marvellous	The marvellous: the supernatural accepted

Source: Durst, Uwe. *Theorie der Phantastischen Literatur*. 2007, table 1, p. 41.[4]

In brief, the Todorov takes the view that the readers, after having experienced a feeling of uncertainty, decide for themselves whether supernatural events represent deceptions of the mind or integral parts of the reality depicted in the texts. The Gothic novels he provides as examples for this proposition comprise two different types of denouement. Ann Radcliffe's work *The Mysteries of Udolpho* (1794), on the one hand, features supernatural elements that are uncanny and eerie, nevertheless, the protagonists discover rational explanations for these occurrences (see Todorov 41). Horace Walpole's novel *The Castle of Otranto* (1764), on the other hand, contains marvellous appearances, such as ghosts, which the characters accept as real, instead of questioning them (see Todorov 42). Mendlesohn, who has analysed both novels at length in the chapter on *intrusion fantasy*, notes that these works transcend the fantastic, because of the authors' subtle use of irony. She suggests that while Radcliffe has written a "taproot-text[5] for the

[4] Abb. 1: Todorov's Genologische Klassen:

unvermischt Unheimliches	Fantastisch-Unheimliches	Fantastisch-Wunderbares	unvermischt Wunderbares

[5] In this context, Mendlesohn uses Clute's term *taproot-texts*, denoting works that comprise fantastic elements but are not altogether fantastic. Another example for this type of text is Shakespeare's play *The Tempest* which features "the presence of Ariel and Prospero's staff [nevertheless, it is not] a fantasy" (Clute "Taproot Texts").

rationalized Gothic, the common ancestor between the crime novel and the intrusion fantasy" (Mendlesohn *Rhetorics* 127), which retains a realistic basis, Walpole has reacted to "new natural philosophers" (Mendlesohn *Rhetorics* 122) by mocking these with a ghost-story which is based on emotion rather than logic (see Mendlesohn *Rhetorics* 122). Mendlesohn thus not only emphasises the practicability of Todorov's theory but also shows that it is neither limited to analysing any specific genre nor to considering predominantly the dichotomy between reality and non-reality. Possible humorous and communicative functions of fantastic texts, for instance, can be extrapolated as well.

The focus on "a rather specialized brand of eerie fiction" (Attebery "Structuralism"), however, has led Attebery to exclude Todorov from the group of theorists who provide "structuralist insights" ("Structuralism") to the study of the fantasy genre, despite the critic's *structuralist* approach (see "Structuralism"). In Attebery's view his generic definition is "not what most English-speakers call fantasy" ("Structuralism"). I regard this exclusion as inappropriate, since Todorov has not aimed exclusively at defining the fantasy genre; he has rather provided a structural basis for investigating the key conflict between the so-called real and the supernatural within fantastic narratives. Even if he locates this tension between the narrow confines of the uncanny and the marvellous, he allows the readers to interpret any fantastic text in their own terms, irrespective of given genre definitions. Whatever form a text assumes, it is fictional, and, as such, constitutes an authentic narrative reality.

Todorov's Successors

Subsequent theorists have not only elaborated on Todorov's propositions but have also criticised several aspects of his theory. James and Mendlesohn mention Colin Manlove, for example, who, despite concurring with Todorov in defining the fantastic as causing amazement on the part of both the readers and the characters in the narrative, excludes categories which Todorov regards as relevant, i.e. science fiction and ghost stories. They indicate that in Manlove's view the former speculates with future technologies that may be possible, and can therefore not be considered completely supernatural, whereas the latter fails to create wonder, due to maintaining a persistent level of eeriness. James and Mendlesohn note that his investigation *Modern Fantasy: Five Studies* (1975) focuses on modern fantasy authors, such as Tolkien or Lewis, whom he regards as successful in creating the marvellous, because of their intense use of allegory (see James, Mendlesohn *Short History* 4).

Rosemary Jackson, then, examines psychological aspects of the genre. While she retains several notions of Todorov's theory, for instance the "hesitation" by both the readers and the characters in sight of the supernatural (see Jackson 5-7), Jackson reveals her main priorities through the title of her study. *Fantasy: The Literature of Subversion* (1981) not only aims at questioning governing socio-cultural principles and institutions (see Jackson 3) but also analyses how fantasy allows the readers to resort to fictional worlds, in order to escape their own reality (see James, Mendlesohn *Short History* 4). She draws on Sigmund Freud's theories to examine whether fantasy writers depict, otherwise unimaginable, transgressions of social constraints, so as to provide a narrative ground for fulfilling the readers' socially incompatible desires. Jackson, nevertheless, views this "subversive function" (Jackson 14) as part of "fantasy as a mode" (Jackson 13), rather than of an abstract genre. Thus, she subsumes a "range of different works which have similar structural characteristics" (Jackson 8) under this designation. In addition, she highlights the importance of regarding every text as fantastic, regardless of its mimetic or non-mimetic nature, since this idea may prevent biased evaluations of fantastic texts (see Jackson 13).

Another scholar who has explored structural and psychological aspects of fantasy, on the one hand, and has aimed at putting prejudice against fantasy literature into perspective, on the other hand, is Kathryn Hume. James and Mendlesohn point out that in *Fantasy and Mimesis* (1984) Hume highlights primarily the genre's creative potential of transcending the limits of mimetic literature (see *Short History* 4). Todorov's theory serves Hume as a basis for investigating in what way fantastic texts "deliberately depart from the norms of what can be called consensus reality, the reality we depend on for everyday action" (Hume xi). Her focus is, nonetheless, on proving both the existential reality and the literary one to be ambiguous (see James, Mendlesohn *Short History* 4).

All structural approaches to fantasy presented so far centre on scrutinizing the nature of reality and fantasy in a fantastic text. This implies defining mimetic and non-mimetic principles as well as considering given tensions between these two dimensions. Nevertheless, the theories diverge in characterising the narrative forms and functions of the fantastic. Grzegorz Trebicki observes, in this context, that fantasy can be viewed as "a mode, a worldview, a cognitive strategy or a genre", depending on "different methodological perspectives and […] various cultural contexts (4). He illustrates this divergence by comparing Todorov's *structuralist* perspective with that of Jackson: while Todorov investigates the fantastic in terms of genre, viz. a "specific, historically variable category" (Trebicki 43), Jackson explores the "relationship

between the empirical and textual realities" (Trebicki 43) of the fantastic as a mode (see Trebicki 43).

Despite differences in characterising the fantastic as well as in choosing sample texts, almost every structuralist reflects, to some extent, on the role of the readership in recognising the fantastic or in responding to it. Even so, the question whether the readers are assumed to be actual or implied is not answered clearly. Mendlesohn, by contrast, states unambiguously that the "'reader position' to which [she keeps] pointing, while on the one hand a reference to our ideal and implied reader, is also an invitation to construct a fictionalized self who can accept the construction of the rhetoric of a particular fantastic text" (*Rhetorics* xviii). Although this aspect would be worth exploring in connection with Pratchett's novel, I have chosen a different focus. In the last part of this section, I therefore present those elements of Mendlesohn's and Clute's methods which I have considered in my analysis.

John Clute and Farah J. Mendlesohn

The two works I refer to primarily for my investigation of the fantastic in *Wyrd Sisters*, i.e. Mendlesohn's *Rhetorics of Fantasy* and Clute's *Encyclopedia of Fantasy*, both elaborate structural ideas of critics who focus on three key aspects: the style, the structure, and the mode of fantasy. Among the studies they regard as relevant for a holistic examination of the fantastic, Clute, Mendlesohn as well as James mention *Wizardry and Wild Romance* (1987) by the fantasy writer Michael Moorcock, which explores stylistic facets of the genre and "locates fantasy in the language in which it is written" (James, Mendlesohn *Short History* 4). Another starting point for their enquiries is Attebery's survey *Strategies of Fantasy* (1992) in which he describes fantasy "as a 'fuzzy set' with a core and an even hazier corona of texts" (James, Mendlesohn *Short History* 4). Mendlesohn, for example, combines these two notions with Clute's "grammar of fantasy [which] is made up of four movements, wrongness, thinning, recognition, healing"[6] (James, Mendlesohn *Short History* 4), which I will describe in more detail further on in this section. As a result, Mendlesohn defines "fantasy as a number of fuzzy sets determined by the mode in which the fantastic enters the text" (James, Mendlesohn *Short History* 4). She joins other scholars in characterising "fantasy as a conversation that is happening […] between the authors of the texts and the readers" (James, Mendlesohn *Short History* 4-5).

This view has not only been held by Mendlesohn and other critics but also by prominent writers of fantasy literature themselves (see James, Mendlesohn *Short History* 5), who have

[6] Mendlesohn points out that Clute has previously used the term "return" instead of "healing" (see James, Mendlesohn *Short History* 4).

likewise influenced Clute's and Mendlesohn's perspectives on the genre. Tolkien, for instance, points to the active role of both the authors and the readers in creating the fantastic, which, in his essay "On Fairy- Stories", he expresses as follows: "[T]he story-maker proves a successful 'sub-creator' by rearranging reality. He makes a secondary world which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside" (qtd. in Attebery *Fantasy Tradition* 34). According to Tolkien, the author directs the readers through the narrative, whereas they, in turn, are required to participate willingly in this experience.

The idea of the readers' conscious acceptance of the fantastic in fictional works goes back to Samuel Taylor Coleridge who, on commenting on his *Lyrical Ballads* (1789), has coined a passage which has been cited or paraphrased repeatedly by several fantasy critics, including Mendlesohn[7]. He suggests "transfer[ring] from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of the imagination that willing suspension of disbelief for the moment, which constitutes poetic faith" (Coleridge qtd. in Pesch 14). Pesch explains that Coleridge regards the readers' active participation as more conducive to accepting fantastic literature than the passive reception. If the readership believes naïvely in the supernatural or, conversely, dismisses it sceptically as irrational, in both cases, they lack the cognitive competence necessary for tolerating unusual texts as autonomous creations which are not confined by the parameters governing mimetic literature at any given time (see Pesch, 14-15). To give an example of how Coleridge's concept has been both resumed and developed further by other scholars, I mention C. S. Lewis, who, in his *Experiment in Criticism* (1961), suggests that writers need to be precise in providing a "realism of presentation" which contrasts "the realism of content" (qtd. in Attebery *Fantasy Tradition* 10) in order to create a sense of wonder. In short, the more details a writer describes, the better the readers understand the fantastic in the fantasy text.

From this brief overview of theories that have influenced Clute and Mendlesohn it becomes apparent that, over a long period of time, there has been a tendency to juxtapose mimetic texts, denoting reality, with fantastic writing, which is usually associated with the irrational or the implausible. Even Attebery has based his first definitions on William Robert Irwin's narrow classification of the fantasy narrative, who has characterised it as "a story based

[7] Mendlesohn expresses puts it like this: "I believe that the fantastic is an area of literature that is heavily dependent on the dialectic between the author and the reader for the construction of a sense of wonder, that it is a fiction of consensual construction of belief" (*Rhetorics* xiii).

on and controlled by an overt violation of what is generally accepted as possibility" (qtd. in Attebery *Fantasy Tradition* 1).

Given the term's complexity and the overwhelming number of different approaches, however, recent structural critics have increasingly emphasised the importance of improving the definitions of formal criteria which have already been used to delineate the genre's structure. Clute, for instance, suggests classifying fantasy "through prescriptive and exploratory example" ("FANTASY" 377), viz. through a close reading of diverse texts which need not be wholly fantastic (see "FANTASY" 377). He locates difficulties in locating the fantasy genre in three problematic positions: if the term is viewed as contrasting reality, it excludes numerous culture-specific and historical manifestations of the fantastic; furthermore, there is no agreement on whether fantasy can be considered a mode or a genre; and finally, the designation does neither signal any particular form it may assume nor specific effects that it may create, which, by contrast, applies to science fiction and horror respectively (see Clute "FANTASY" 337). Clute therefore characterises fantasy as follows: "A fantasy text is a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it […]; when set in an otherworld, the otherworld will be impossible, though stories set there may be possible in its terms" (Clute "FANTASY" 338). In highlighting the form of the story in the first place, Clute seemingly attributes functional aspects to be less relevant. Nevertheless, he takes up former definitions which juxtapose the possible and the impossible to characterise the fantastic. While Clute points out that his classification includes many narratives depicting an impossible otherworld, he ultimately aims at providing a structure of fantasy that can be applied to various fantastic texts (see "FANTASY" 338). As I have already indicated in the introductory segment, James and Mendlesohn compare the scholar's method of structuring fantasy to a set of grammar rules. This grammar is based on Clute's assumption that fantasy has "transformative potentials" (Clute "FANTASY" 338). In order to illustrate this system, subsequently, I briefly summarise its most important aspects.

Clute's Grammar of Fantasy

Clute characterises the typical outset of a fantasy narrative as "BONDAGE" ("FANTASY" 338), that is a state in which characters are confined by limitations to the setting, the body or ethic principles. On the narrative level, the story, then, represents the description of the characters' act of rebellion against this condition. The readers recognise this situation first through a sense of "WRONGNESS" (Clute "FANTASY" 339), i.e. the characters' perception of irregularities in the

usual course of events as well as in them feeling an apprehension over imminent negative changes. Clute exemplifies this with Tolkien's Hobbits who, in *TLotR*, realise an impending alteration of the status quo when they first meet, and are upset at the sight of the Nazgûl, Sauron's slaves, symbolising the dark forces (see "FANTASY" 339). The ensuing "THINNING" (Clute "FANTASY" 339) represents the actual outcome of the negative changes that the characters have previously feared. Clute provides general examples for these adversities, e.g. the "loss of MAGIC, or […] a transformation of the LAND into desert" ("FANTASY" 339). Frequently, the inappropriate leadership of a wicked "DARK LORD" upsets the harmony of the depicted world and leads to disorder or decay (Clute "FANTASY" 339). A turning point occurs, when the protagonists experience a moment of "RECOGNITION" (Clute "FANTASY" 339), that is, when they realise that they are supposed to act. They begin to understand what their action entails.

Wyrd Sisters contains an adequate example of this notion, which I will present in detail in the analysis chapter. To condense the main points, one of the novel's protagonists is forced to betray her principles of not interfering with predestined courses of action, when she experiences her own loss of power. While she usually intimidates people with her presence, at one point, they do not show respect to her anymore, which she finally interprets as a sign of the overall deterioration of the situation (see Pratchett *WS* 169-171). Although her interference is ambiguous, as she breaks with traditions, the protagonist initiates the fight for regaining the initial order. This leads to the concluding aspect of Clute's fantasy structure, the "HEALING" (Clute "FANTASY" 339), after the protagonists have intervened. This relief or "consolation" (Clute "FANTASY" 339), as Tolkien has termed it, is represented by a happy ending, which may involve a coronation, a marriage, or, in most cases, the restoration of a morally adequate government (see Clute "FANTASY" 339).

Overall, Clute aims at providing a general structure that highlights both the self-coherence and the directness of fantasy narratives. He argues that these stories not only emphasise their storytelling quality but also reveal the functions of the narrative as well as the authors' motivations through the means by which the fantastic is told. Clute points to postmodernists who, conversely, tend to "question the nature of Story" ("FANTASY" 338). Nevertheless, he observes that such writers may utilise the fantastic as a specific coherent element or episode in their complex texts, despite renouncing a general coherence in their narratives (see Clute "FANTASY" 338). In view of Clute's definition, Pratchett's practice can be considered ambivalent: on the one hand, the author retains story-telling techniques, e.g. the

chronological sequence of events; on the other hand, he subverts the structure of traditional fantasy narratives by avoiding chapters, and, by using *intertextuality* and irony to question literary forms and clichés. Although Pratchett experiments with *postmodern* elements, he has frequently defied being categorised as a *postmodern* writer (see Pratchett in Rehfeld et. al "Fantasy" 187). For this reason, I refrain from designating him as such. Instead, in my analysis, I am going to discuss how Pratchett combines different methods to construct his texts.

To return to the main topic in this section, next, I give a brief outline of Mendlesohn's system, since I have based my investigation of Pratchett's fantasy strategies in *Wyrd Sisters* in large part on her classification.

Mendlesohn's Rhetorics of Fantasy

Mendlesohn constructs her taxonomy from aspects of several concepts, which I have presented previously in this section. Among others, she refers to Irwin's, Attebery's, Clute's, Moorcock's and Todorov's theories. While some of these critics adhere to the principle of mimesis, Mendlesohn attempts to transcend it. She does so by highlighting a "narrated world", into which "the fantastic enters" (see Mendlesohn *Rhetorics* xiv). The scholar explores whether narratives provide means that encourage the readers both to storify themselves and to participate metaphorically in these texts. Her interest in the "reader's relationship to the framework" (see Mendlesohn *Rhetorics* xviii) refers to Bijoy H. Boruah's theory which investigates the readership's emotional as well as empathetic participation in fictional texts (see qtd. in Mendlesohn *Rhetorics* xviii). Overall, Mendlesohn considers "[n]arrative and rhetorical choices" (*Rhetorics* xviii) less important than the readership's responses to these, and she concentrates on the idea that an effective fantasy complies with the readers' expectations of a particular genre (see *Rhetorics* xiii).

Despite this intensely reader-oriented approach, Mendlesohn aims primarily at understanding the structure of fantasy by regarding the "language and rhetoric" of the genre through "comparative criticism" (Mendlesohn *Rhetorics* xiii), which she illustrates with a plethora of texts. While I regard her method as effective for analysing different types of fantasy works, because of its flexibility, this adaptability has been criticised by other scholars. Thomas L. Martin, who explores possible worlds in fantasy literature, for example, observes that "limitations of her decidedly generic approach" (215) result from the critic's lack of focus, since she "shades from a formal narratological analysis to a rhetorical and poetic one (216). Nonetheless, he considers Mendlesohn's discussion of the readers' as well as the protagonists'

"movements in and out of worlds, in an admittedly limited sense, […] a […] dynamic account of fantasy worlds" (Martin 216), despite failing to provide a "robust theory of possible worlds" (Martin 215). I concur with Martin's view that Mendlesohn's classification might appear confusing in some instances, due to the indistinct focus, nevertheless, she is interested in providing "critical tools for further analysis" (Mendlesohn *Rhetorics* xiii). This is why, I regard her taxonomy as an invitation to challenge her perspective and to discuss it. To clarify Mendlesohn's scheme, I summarise briefly the four key categories she proposes as well as the group of texts that subverts her classification.

The first type is the *portal-quest fantasy*, which comprises two forms that can also appear separately. A *portal fantasy* denotes "simply a fantastic world entered through a portal" (Mendlesohn *Rhetorics* xix). Thus, the readers are introduced to the fantastic by following the protagonists through the entrance into another world. While the characters may go there and back, the other side is not capable of trespassing the threshold. Mendlesohn gives C. S. Lewis's *The Lion, the Witch and the Wardrobe* (1950) as an example for this mode. She notes that numerous *portal fantasies* display features of the *quest-fantasy* (see Mendlesohn *Rhetorics* xix). This variety presents a straightforward trajectory, which includes the characters' reaching a set objective. As the scholar indicates, the writers depict the setting and reveal the intended route, which is usually predetermined by destiny, step by step through detailed description as well as a rich language. Frequently, the readers are put in the position of travelling beside the protagonists, perceiving everything these characters hear and see (see Mendlesohn *Rhethorics* xix). Mendlesohn compares the *portal-quest's* flamboyant style as well as the clear-cut course of action to "the elaboration of the anthropologist or the Pre-Raphaelite painter, [which is] intensely descriptive and exploratory" (Mendlesohn *Rhetorics* xix). She, nevertheless, points out that the meticulous depictions have led several writers to ridicule this technique. Among these, Diana Wynne Jones has created the *Tough Guide to Fantasyland* (1996), which condenses it to "its purest form: the travel guide" (Mendlesohn *Rhetorics* xix). In conclusion, Mendlesohn suggests that both *portal* and *quest fantasies* are "about entry, transition and negotiation" (*Rhetorics* xix), rather than about a journey from the readers' world to the imaginary. For this reason, she considers these two forms closely related to each other (see Mendlesohn *Rhetorics* xix). The critic's categorisation of Tolkien's *The Lord of the Rings* as a *portal-quest fantasy* might, nonetheless, be regarded as unexpected, considering that it complies with a fully immersive secondary-world setting. Even so, in her view, this work epitomises the quest of the protagonists from an ordinary place, where the fantastic is "very distant and unknown (or at least

unavailable)" (Mendlesohn *Rhetorics* xx) to a specific destination. On their way, the characters encounter the fantastic, transition across it, negotiate with it and defeat it through their own scheming (see Mendlesohn *Rhetorics* xix-xx). Mendlesohn explains that she differentiates between a "convincing rhetorical secondary world" and "the techniques of immersive fantasy" (*Rhetorics* xx). To clarify what she means by this technique, I move on to her second category.

According to Mendlesohn, the *immersive fantasy* is constructed in a way that does not present the fantastic as incredible. More precisely, the readers "share not merely a world, but a set of assumptions" (Mendlesohn *Rhetorics* xx), apart from sitting "on the protagonist's shoulder" (Mendlesohn *Rhetorics* xx). They, therefore, understand what the characters experiences, without being exposed to detailed explanations, either by speeches and lectures of sages, or by the discovery and reading of ancient scrolls, books or other descriptive devices. In contrast to the *portal fantasy*, the *immersive fantasy* lacks the point of entrance to the fantastic world. The readership is assumed to be part of it, instead. Mendlesohn argues that, as in science fiction narratives, both the fantasy and the story are immune to scrutiny, for they need to be coherent as well as unquestionable (see *Rhetorics* xx). Her example, China Miéville's *Perdido Street Station* (2000), depicts numerous fantastic elements, if viewed from a neutral perspective. Nevertheless, from the point of view of the *immersive fantasy*, the characters deal naturally with these features and show no sign of amazement (see Mendlesohn *Rhetorics* xxi). Mendlesohn suggests that some narratives may depict a fantastic world where scarcely any magic occurs. I am going to discuss this and other details of this category further in the section on Pratchett's use of immersive fantasy in *Wyrd Sisters*. For this reason, this fantasy type has been considered only briefly.

The *intrusion fantasy* is the variety Mendlesohn has elaborated on in greater detail. In terms of theme, she locates primarily different forms of horror literature to it, including Gothic novels, or any texts exhibiting uncanny features. According to Mendlesohn, the designation indicates that the fantastic imposes itself negatively on an otherwise ordinary situation. She, then, clarifies that "normality is organized" (Mendlesohn *Rhetorics* xxii) and set aside from what is considered fantastic in these narratives. Nevertheless, the scholar indicates that in some instances, only the protagonists become gradually aware of changes in the system, even though other characters may have already felt the consequences of an ongoing alteration. Mendlesohn explains that this structure is reflected in the style of such narratives, insofar as intrusion fantasies emphasise the discrepancy between the ordinary and the fantastic. In this context, she identifies a basic "stylistic realism" (Mendlesohn *Rhetorics* xxii), which stands in contrast to the

characters' "awestruck and sceptical tone" (Mendlesohn *Rhetorics* xxii), when they are confronted with the intrusion. These feelings of astonishment, shock and distress result from them being ignorant, at first. After gaining more knowledge, the tone changes as well. In general, the varying languages enable the readers to share the protagonists' perspective as well as their interior development, as Mendlesohn notes. For one thing, the characters convey distinctly what they consider typical of their world, and, for another, they highlight what they regard as irregular. The critic observes that the intrusion usually motivates the protagonists to inspect the situation and to detect what has caused the disturbance. Correspondingly, the style mirrors their determination to clarify the occurrences with their recurrent descriptions and explications. Mendlesohn argues, moreover, that intrusion fantasies do not allow both the protagonists and the readers to accept the fantastic as normal. They face an intensification of atypical events, instead. In this context, she points out that "[e]scalation – of many kinds – is an important element of the rhetoric" (Mendlesohn *Rhethorics* xxii). At the end, the characters triumph over the intrusion, after having negotiated and struggled with it. A sequel to the narrative requires a change in protagonists, since the original characters can either not be shocked anymore, due to their enhanced knowledge, or their lives have been taken as well (see Mendlesohn *Rhetorics* xxii). Mendlesohn gives numerous examples. These include Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde* (1886), which depicts an intrusion from within, despite moving from an outside to an inside perspective (see Mendlesohn *Rhetorics* 131), or Bram Stokers's *Dracula* (1897), which features a "rhetorical structure of the intrusion fantasy [...] encoded in the epistolary structure of the novel" (Mendlesohn *Rhetorics* 131), creating the suspense for the readers through "delay and waiting" (Mendlesohn *Rhetorics* 131). Thus, it appears that the *intrusion fantasy* is limited to the dichotomy between the real and the non-real. Mendlesohn, however, draws attention to intrusions that occur in *immersive fantasies* (see *Rhetorics* xxii). While these fulfil the same principles of the full intrusion, the "innocence of the protagonists, however, is combined with their competence within the immersive fantasy" (Mendlesohn *Rhetorics* xxii). As a result, these characters suffer from the consequences of the encroachment, yet they "become actors within the immersive fantasy" (Mendlesohn *Rhetorics* xxii). The critic illustrates this special form with Alexander Irvine's *A Scattering of Jades* (2002), which deals with the return of an Aztec demon-god to New York in the 1840s. Mendlesohn reveals that, in this dystopian horror novel, the city's alternative past represents the secondary world the readers enter (see *Rhetorics* xxii). Additionally, the protagonists, who suffer from the consequences of a brutal intrusion, defend themselves from it and fight it. A further example she mentions, i.e.

Susanna Clarke's *Jonathan Strange and Mr Norrell* (2004), exhibits less horrific facets, and epitomises the critic's contention that in some *immersive fantasies* manifestations of the supernatural are absent or rare (see Mendlesohn *Rhetorics* xxii). In this case, an alternative history of the British nineteenth century provides the setting for a story that focuses on the revival of magic, which has become an obsolete practice, despite being principally taken for granted by society (see Mendlesohn *Rhetorics* 164). Mendlesohn claims that, in general, the readers need to "consider whether the *location* and *story* of the fantastic is with the construction of the world, or with the intrusion" (*Rhetorics* 246), in order to determine which category is dominant in these hybrid forms. For the purpose of investigating intrusive notions in *Wyrd Sisters*, I am going to take into consideration Mendlesohn's suggestion.

The *liminal fantasy*, then, is a sophisticated category which assumes different shapes. Mendlesohn therefore defines it "the fuzzy set supported by and between the other modes" (*Rhetorics* xxiv). She explains that the world depicted in such fantasies resembles that of the readers, and, in some instances, both imitates it blatantly and inflates it ironically (see Mendlesohn *Rhetorics* xxiii). On the other hand, the readers are confronted with protagonists who deal casually with manifestations of the fantastic (see Mendlesohn *Rhetorics* xxiv). Consequently, this fantasy alludes to the frequent realism in intrusion fantasies, yet the characters act as if they were part of an *immersive fantasy*, and do not react as expected. Furthermore, the fantastic does not change or upset the situation drastically like the typical intrusion. As Mendlesohn points out, "magic […] is part of the consensus reality" (Mendlesohn *Rhetorics* xxiii), which is sometimes accompanied by a mood of general tediousness, highlighted by the "blasé" tone of the protagonists (Mendlesohn *Rhetorics* xxiii). This, in turn, may result in unsettling, or estranging, the readers, since "its presence is represented as unnerving" (Mendlesohn *Rhetorics* xxiv). For example, in Joan Aiken's story "Yes, But Today is Tuesday" (1953), the Armitage family is surprised by the appearance of unicorns in their garden, though not because of their fantastic nature, but due to them visiting on another day than the usual. The critic mentions further variations of this category, for instance, the inversion of a typical *portal-fantasy* trope, i.e. the trespassing of the fiend into the world of the protagonists, as in Philip Pullman's *The Subtle Knife* (1997). Conversely, a character may negate the fantastic or consciously ignore it, as, for instance, Herbert George Wells's protagonist in "The Door in the Wall" (1906) (see Mendlesohn *Rhetorics* xxiii). In general, *liminal fantasy* aims at confusing the readers by undermining their expectations of the fantastic (see Mendlesohn *Rhetorics* xxiii). Mendlesohn relates this ambiguity to Todorov's concept of "hesitation or uncertainty" (*Rhetorics*

xxiii), which she, nonetheless, considers "only one strategy employed by […] writers" (*Rhetorics* xxiii) of *liminal fantasies*. The scholar has chosen this designation over Todorov's, since she has observed a "transliminal moment, which brings us up to the liminal point and then refuses to cross the threshold" in numerous texts that play with the readers' anticipations (Mendlesohn *Rhetorics* xxiv).

In conclusion, Mendlesohn dedicates a chapter to *the irregulars*, i.e. "texts that warp and distort the patterns" (*Rhetorics* xxiv) she has presented. The critic provides examples of writers who make use of several modes in one work, and, thus, subvert her taxonomy. While these novels have in common the predominant structure of *liminal fantasies*, they fluctuate between this and the other three categories. Her analysis comprises Steve Cockayne's trilogy *The Legends of the Land* (2002-2004) (see Mendlesohn *Rhetorics* 247-254), Roderick Townley's *The Great Good Thing* (2001) (see Mendlesohn *Rhetorics* 254-260), Peter Beagle's *A Fine and Private Place* (1960) (see Mendlesohn *Rhetorics* 260-268), and Sean Stewart's *Galveston* (2000) (see Mendlesohn *Rhetorics* 268-272). The scholar aims at substantiating her claims by questioning them, by including narratives that have posed a challenge to her. These rule-breakers, as she defines them, may result in generating new perspectives as well as in raising new questions (see Mendlesohn *Rhetorics* 246).

Overall, Mendlesohn's taxonomy encompasses a wide range of approaches to fantasy. The critic thereby provides multiple perspectives on an elusive literary category. She encourages a critical examination of her propositions as well as further debate, rather than claiming the authority of her study. This renders her investigation not only interesting but also problematic. On the one hand, she makes the "fuzziness" of the genre comprehensible by addressing both ideological implications and diverse viewpoints, on the other hand, she digresses frequently from the dimensions of structure and style by placing more emphasis on the story or on the theme. Nevertheless, Mendlesohn has stated clearly that she subverts her own classification consciously, in order to find better means to corroborate it (see *Rhetorics* 273).

By and large, her method is useful for exploring how different writers employ various structures to create the fantastic. As I have pointed out previously, she regards Clute's "grammar" of fantasy narratives as an essential device for discovering the basic trajectory of these texts. In addition to detecting this outline, however, she aims at locating where mimesis finishes and the fantastic originates. A complex endeavour, Mendlesohn feels that "[p]erhaps the only thing at the center is the idea of *belief*" (*Rhetorics* 273). Her study is, therefore, primarily "an expression of faith in the narratological inventiveness of fantasy authors" (Mendlesohn

Rhetorics 273). Given the scholar's comprehensive system, I include numerous suggestions in my analysis of Pratchett's *Wyrd Sisters*.

Having expounded extensively the principles of the fantastic, I aim at striking a balance between this theory and that of *intertextuality*. Nevertheless, my review of *intertextual* concepts will be more concise, for these models have already become a standard in literary criticism.

3.2 The Principle of Intertextuality

> "[A]ny book written now owes allegiance to hundreds of other books written before it."
> (Pratchett in Rehfeld et al. "Fantasy" 188).

Pratchett's statement reflects one of numerous aspects associated with *intertextuality*. In this case, it indicates the author's belief that, nowadays, the creation of wholly original texts is almost impossible, due to the influence of a large corpus of existing material on present-day writers.

This idea as well as the method of referring consciously or unconsciously to other works has been explored since antiquity. Pfister notes that, at that time, scholars correlated imitations of, or references to, other writings with two predominant notions: on the one hand, the "*imitatio vitae*" ("Konzepte" 1), and, on the other hand, the "*imiatio veterum*" ("Konzepte" 1). The first aims at describing life, or reality, in a literary style, whereas the second involves the imitation of previous or contemporary texts. As Pfister points out, experts in the fields of rhetoric and poetics have already contributed to explore the interrelation between texts in more detail, nevertheless, these definitions fail to put the concept in a general context. He, therefore, emphasises that the term *intertextuality* does not denote a new idea, but it rather represents another attempt at classifying interconnections between texts more accurately (see Pfister "Konzepte" 1).

Pfister's overview of key theories dealing with the *intertextual* mode highlights two major tendencies: on the one hand, he observes the broad viewpoint, promoting a global universe of texts, and, on the other hand, he discerns a narrow approach which is more text-specific and hermeneutic (see "Konzepte" 11).

Given that Terry Pratchett's novel refers to diverse cultural expressions, including textual and extra-textual phenomena, e.g. well-known and less renowned literary works, films, architecture, or even social conditions, I present selected facets of *intertextuality*, in the following section. First, I trace the origins of the umbrella term per se by summarising the historical development of the two positions mentioned previously. Subsequently, I focus on

Pfister's taxonomy, which provides devices for identifying *intertextual* strategies in diverse texts. These comprise qualitative and quantitative principles of *intertextuality*, which he obtains by combining aspects of the global perspective with those of the narrow approach. In addition, I clarify briefly Pfister's basic methods of pinpointing *intertextual* references: for one thing, he differentiates between individual texts and textual systems, and for another, he considers distinct and indistinct signals, i.e. *intertextuality* markers, placed by writers in their works. Pfister utilises Broich's review of these markers to construct a flexible model for analysing the relationship between different texts in *intertextual* creations.

3.2.1 Defining the Term

The term *intertextuality* denotes various types of interrelationships between different texts. In this section, I follow Pfister's outline of historical developments regarding the theory of this concept, as the critic specifies the aspects he utilises for his own model. He not only traces the origins of the designation but also addresses the changes of perspective in this broad field. Nevertheless, I complement this survey with more recent views on the topic, for example with Graham Allen's enquiry on *intertextuality*, in order to provide a comprehensive delineation of this theory.

This unit is divided into two parts: the first deals with wide perspectives on *intertextuality*, and includes an introduction to Mikhail Mikhailovich Bakhtin's concept of *dialogism*, Julia Kristeva's post-structural revaluation of this theory as well as the idea of the *universal intertext*; the second part, then, is concerned with the narrower viewpoints of *structuralism* and *hermeneutics*, which have been suggested by French and German literary critics, such as Gérard Genette or Karlheinz Stierle.

The Origins of the Term: From Bakhtin's Dialogism to Kristeva's Intertextuality

The Bulgarian-French scholar Julia Kristeva coins the term *intertextuality* in the late 1960s (see Pfister "Konzepte" 1). During this time of general protest against bourgeois ideology, she questions traditional text definitions which emphasise the independence and the self-contained character of individual works (see Pfister "Konzepte" 6). In her essay "Word, Dialogue and Novel"[8], Kristeva contrasts this conventional position with the idea that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of

[8] Kristeva writes the first version of her essay in 1966, which then appears in *Critique*, 23, in 1967. The revised article has been published in the volume *Σημειωτική* [Séméiôtiké]*: Recherches pour une Sémanalyse* in 1969 (see Pfister "Konzepte"1).

intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (qtd. in Allen 39). Pfister notes that Kristeva relates her hypothesis to Mikhail Bakhtin's concept of *dialogism* (see Pfister "Konzepte" 1), which I introduce in more detail, before expounding briefly on her elaborations, since it constitutes the basis of numerous *intertextual* conceptions.

As Pfister indicates, Bakhtin has ventured to challenge traditional perspectives on literature (Pfister "Konzepte" 2). For example, he discusses the interconnection between society and literature, demanding for more responsibility in the fine arts, thus enlarging the immanent theory of literary evolution suggested by the Russian formalist school of criticism (see Pfister "Konzepte" 2). While, previously, his works have been appreciated by selected groups of academics, the Bakhtin's recognition increases during the 1960s, due to the reissue of his essays as well as the discussion of his oeuvre in the context of *intertextuality*. The following critical studies by the scholar have contributed to shift traditional paradigms in literary theory: "Problems of Dostoevsky's Poetics" (1963), *Rabelais and His World* (1965), viz. the reissue of Bakhtin's dissertation, and *The Dialogic Imagination* (1975). The first deals with the Menippean satire, *carnivalization* and *polyphony*, the second elaborates on the carnival and the grotesque in the Renaissance, and the third comprises four essays on *dialogism*, *heteroglossia* and the *chronotope*, i.e. the manifestation of temporal and spatial elements in the discourse and the language of the novel (see Pfister "Konzepte" 1).

To illustrate how Bakhtin propounds the notion of *dialogism*, subsequently, I provide a key passage of his essay "Discourse in the Novel":

> The word, directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, value-judgments and accents, and weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic profile. (Bakhtin "Discourse" 276).

Allen observes that Bakhtin bases the *dialogism* in literary texts on linguistic concepts, especially on the premise that "all language responds to previous utterances and to pre-existent patterns of meaning and evaluation, but also promotes […] further responses" (18). The Russian critic suggests that one language may not only include numerous voices but also address different objects or receivers. For this reason, he designates this notion with the Greek word *heteroglossia*, which means other, or different, tongue or voice (see Allen 21). As Bakhtin specifies, "it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in

the present, between tendencies, schools, circles and so forth, all given a bodily form" ("Discourse" 291).

Bakhtin provides an example for a specific form of *dialogism* in literary texts, as Allen notes. Thus, different utterances, viewpoints and voices may be employed playfully to form a polyphony, i.e. a "'many-voicedness'" (Allen 216) or an intermingling of various voices (see Allen 216). Pfister, nonetheless, indicates that Bakhtin focuses largely on the synchronic relationship between diverse language types, rather than on the diachronic interrelation between different texts. He specifies that the Russian scholar puts references to other works in a generic context, instead of considering the connection between individual texts. He, therefore, defines Bakhtin's criteria as predominantly *intratextual*, rather than *intertextual* (see Pfister "Konzepte" 4-5).

Allen, though, concurs with Pfister in emphasising the political dimension inherent in Bakhtin's works. They both point to his contention that art, language and society are determined by two diverging principles, namely *monologism* and *dialogism*. In Allen's view, *monologic* tendencies arise in authoritarian systems that are organised in strict hierarchies. These structures aim for the consolidation of their values through centripetal forces, in order to achieve linguistic, ideological and cultural homogeneity. As Bakhtin elucidates, the standardisation of language proves to be one of many effective means for advancing a centralisation (see Pfister "Konzepte" 2). *Dialogism*, conversely, represents a centrifugal force which counters this centralism by valorising a linguistic diversity, a critical stance on authority, and a social and cultural heterogeneity (see Allen 21-22). For example, this movement draws attention to, and makes use of, speech varieties, e.g. idiolects, dialects and sociolects, with the intention of subverting the regulated language of authority (see Pfister "Konzepte" 2).

Both critics mention, moreover, that Bakhtin locates early acts of antagonism towards authority in the middle ages. Allen clarifies that during the period of carnival, that is the time preceding the religious tradition of fasting before Easter, the ruling classes sanctioned a playful reversal of the social order. All classes were allowed to disguise themselves, for instance, as the respective other group, and to engage in unconventional behaviour, throughout the gaudy festivity (see Allen 21). Allen indicates that Bakhtin relates "the carnivalesque" in texts, for example, to the "profane language and drama 'of the lower bodily stratum'" (qtd. in Allen 21), typical of this ritual.

The Russian critic, nevertheless, points also to less blatant forms of resuming the custom of satirising or parodying dialogically the official forces and their discourse (see Allen 22). He

argues that polyphonic novels, such as Dostoevsky's, epitomise the dialogic notion, since the writer depicts not only the characters' speech but also their individual perspective. Even the narrator, who has frequently been used as a detached entity in numerous works, may convey her/his own perception. According to Bakhtin, the dialogue involves many different voices within one text, which are equally important, and defy given hierarchies (see Allen 23).

Another form of dialogue, however, may occur in the thoughts of one distinct character only. The Russian scholar terms this mode "double-voiced discourse" and points out that it may contain simultaneously the reflection on previous utterances, the reaction to these, and considerations that are directed to another object (see qtd. in Allen 24). Allen illustrates this aspect with the "stream-of-consciousness technique" (24) which depicts the character's thoughts as well as "a network of utterances, texts and cultural commonplaces" (25). This mode has been utilised, for instance, in James Joyce's *Ulysses* and in Virginia Woolf's *Mrs Dalloway* (see Allen 25).

In general, Bakhtin's theory has won approval, but it has also caused criticism. While numerous theorists acclaim his modern perspective on literature, Allen observes inconsistencies, especially regarding the scholar's evaluation of specific text types. On the one hand, Bakhtin focuses on the novel as the appropriate literary form for depicting *dialogism*, on the other hand he regards particular varieties of poetry and the epic as examples of *monologism* and *monologic* language (see Allen 25). Allen, however, argues against this point of view, for he has found examples of lyrical texts, which he considers double voiced. Robert Burns's poem "A Red, Red Rose", for example, exhibits a dialogic "clash" of two systems, as the poet juxtaposes the Scottish vernacular and the English standard language, in order to allude to the conflict between Scotland and England (see Allen 25-26).

Pfister points out that modern theories of *intertextuality* have nevertheless adapted Bakhtin's basic principles of *dialogism*, especially by widening the focus. Julia Kristeva, for example, reinterprets several aspects of this model in the context of semiology, with the purpose of introducing a new text conception. Nonetheless, she, first, narrows down the scope of Bakhtin's concept, before proposing radical innovations (see Pfister "Konzepte" 6). According to Pfister, Kristeva's "mosaic of quotations", mentioned earlier, denotes that all literature is *intertextual* and by no means subject to *monologism* or *polylogism*, which goes beyond Bakhtin's specifications. On the other hand, she locates the influence of other discourses on texts in individual works or in a synchronic corpus of literature, hence, deviating from the scholar's belief that literary texts constitute less important informing sources (see Pfister "Konzepte" 6-7).

Subsequently, she revolutionises her own approach once more, suggesting that social structures and cultural systems represent texts that can be read, as Pfister notes (see "Konzepte" 7). According to Pfister, Kristeva considers given works as important entities which may contain manifestations of different voices, not only of previous texts but also of historical stages of language, society, philosophy and other spheres. She argues that the text is not bound to the signs of other language systems, but rather updates and represents these signs simultaneously. Kristeva's claim that every text is inherently *intertextual* is based on her aim to dissolve the boundaries between various *pre-texts* (see Pfister "Konzepte" 7-8).

This has led to a further transformation of both traditional and Bakhtinian notions on her part. Pfister points to Kristeva's critical endeavour to deconstruct the bourgeoise conception of the autonomous subject (see Pfister "Konzepte" 8). Kristeva contrasts Bakhtin's point of view which considers the subject a relevant entity for conveying different voices of the *polylogue*, in relating texts to Marxist productivity and to Freud's idea of the imaginative work (see Allen 34). Allen summarises this viewpoint like this: "She attempts to capture in the [*semianalysis*] a vision of texts as always in a state of *production*, rather than being products to be quickly consumed" (34). Pfister specifies that this basic productivity of texts eclipses the role of authors as individual subjects as well as the individual nature of texts. These become spaces for visualising an *intertextual* game instead, in which the readers may participate actively (see Pfister "Konzepte" 8).

Poststructuralist Perspectives on Intertextuality: The Universal Intertext

Allen emphasises that Kristeva's approach arises from her exchange with a group of French intellectuals who contribute regularly to Philippe Sollers's critical journal *Tel Quel* in the 1960s. Scholars, such as Jacques Derrida, Roland Barthes and Paul-Michel Foucault, promote *poststructuralist* and *deconstructionist* perspectives which examine critically the political implications involved in the production and reception of texts as well as the philosophical dimensions regarding literature and textuality (Allen 31).

Pfister provides examples of how Kristeva's propositions have been interpreted differently among the members of this circle (see "Konzepte" 11). The most radical notion suggests that there is no "*tabula rasa*" (Pfister "Konzepte" 11), i.e. no blank space, as far as the textual communication is concerned, since texts inscribe themselves in a room which has already been inscribed by other texts. Every text reacts to other texts and their structural elements, e.g.

words, syntax, different genres or text types, in an infinite regression. This includes literature as well as any form of written or spoken text (see Pfister "Konzepte" 11-12).

Several critics have broached this issue diversely: Roland Barthes, for instance, views every text as a "«chambre d'échos»" (qtd. in Pfister "Konzepte" 12), that is an echo chamber in which other texts resonate endlessly; Michael Riffaterre, then, argues that "the very idea of textuality is inseparable from and founded upon intertextuality" (qtd. in Pfister "Konzepte" 12), since texts represent a set of presuppositions of other texts (see Pfister "Konzepte" 12); Jonathan Culler presumes "the intertextual nature of any verbal construct" (qtd. in Pfister "Konzepte" 12), and Charles Grivel indicates that there is no text but the *intertext* (see Pfister "Konzepte" 12), which has been rephrased by Vincent B. Leitch who states that [e]very text is intertext" (qtd. in Pfister "Konzepte" 12). Pfister highlights Harold Bloom's viewpoint in this context, for, in his view, it epitomises the uncompromising attitude conveyed with these new text conceptions. Bloom contends "that there are *no* texts, but only relationships *between* texts" (qtd in Pfister "Konzepte" 12), thus negating the existence of individual texts (see Pfister "Konzepte" 12). Allen, nevertheless, notes that Bloom not only "refuses to accept social and cultural contexts as relevant *intertextual* fields of meaning for literary texts" (140-141) but also emphasises that "literary texts can only have other specific literary texts as inter-texts" (141). He clarifies that the American critic focuses on poetry and highlights the poets' reaction to as well as their defence against previous poems, the influence of which they cannot escape (see Allen 135). Even so, I surmise that Pfister relates to Bloom's basic perspective on *intertextuality*, i.e. the unavoidable relationship between prior and later texts, to explain the global text conception, despite his equivocal formulation[9].

The German scholar, then, observes that while the broad theory of *intertextuality* aims at destabilising the unity and identity of individual texts, it provides endless possibilities of establishing text relations on the paradigmatic level. Nonetheless, texts represent a closed unit on the syntagmatic plane, because of their connection with the previous corpus of texts or with texts which exist synchronously (see Pfister "Konzepte" 12). Pfister emphasises that the universal *intertext* challenges the supposed superiority of specific literary or poetic texts through incorporating any type of text, e.g. light fiction, multimedia-based works or nonverbal creations (see Pfister "Konzepte" 13).

These ideas build on key principles of *deconstruction* and of *poststructuralism*, as proposed by Jean-François Lyotard, Jacques Lacan, Foucault, Derrida, and others, are for

[9] "Die Konsequenz daraus, die Negierung der Existenz von Einzeltexten, zieht zum Beispiel Harold Bloom, wenn er feststellt, »that there are *no* texts, but only relationships *between* texts«" (Pfister "Konzepte" 12).

example the questions, where social and political power is located and which discourses are related to the practices of power. I summarise selected aspects of these concepts briefly, because of their relevance not only for Pfister's model but especially for the analysis of *Wyrd Sisters*. Pratchett's novel reflects several notions which have been discussed in the context of these theories. For example, an important theme in his book is the establishment of power on the part of the ruling class. The writer challenges the authority of given discourses, particularly of specific traditions, which are used to propagate the absolute truth as well as to oppress or exploit other social groups.

The question whether Pratchett refers to these systems consciously or unknowingly, remains unanswered. I conjecture from the eclectic reading habits, which he points to repeatedly, that the author alludes humorously to these principles, even if he expresses an aversion to scholarly classification in numerous interviews, and in several non-fictional pieces that he has written. This hostility, however, stands in marked contrast to the knowledge he displays as well as to the literature he mentions in conversations with his interview partners. [10] The playful attitude of criticising the academic world, despite reading a large variety of scholarly works, thus leaving the audience in the dark about his true intentions, has led to, among other things, the writer's association with *postmodernism*, which I am going to present briefly at the end of this segment. Prior to that, I summarise those conceptions that, in my view, Pratchett may have hinted at, or may have made use of.

Lyotard's "cultural-political writings" (Baldick "post-structuralism"), for instance, shows a comparable scepticism about ideologies which seek to establish an absolute truth through "grand narratives" (Baldick "grand narrative"). As Baldick explains, these "(*grands récits*) […] claim to explain everything" ("grand narrative"), and Lyotard associates "bad 'totalizing' theories and systems of thought, principally Marxism and Hegelianism" ("grand narrative"), besides religion and fascism, with these "'big stories'" ("grand narrative"). "[H]armless micro-narratives (*petits récits*)" (Baldick "grand narrative"), on the other hand, may serve as a corrective to "'authoritarian'" (Baldick "grand narrative") discourse. Ian Buchanan adds that Lyotard considers a revolution the adequate means of bringing about social change, as, for instance, the implementation of tolerant discourses as well as the right of individuals to participate actively in the construction of democratic systems (see "Lyotard").

Lacan's concept which synthesises "psychoanalysis with semiotics" (Buchanan "Lacan") constitutes another perspective that challenges fundamental truths. As Buchanan points out, the

[10] See, for instance, Rehfeld et. al "Fantasy" 187-191, or Pringle "Foreword" 6.

trained doctor and psychiatrist applies Ferdinand de Saussure's linguistic model concerning language and signs, and especially the relationship between the signifier and the signified, to Freud's psychoanalytical thoughts (see Buchanan "Lacan"). He indicates that while the *structuralist* linguist presupposes a balanced co-existence between the sound-image and the concept, Lacan argues that human beings are not capable of understanding the genuine meaning of an object, since they are confined by the language, that is the signifiers, and separate from the actual signified. In brief, they cannot perceive reality as it is, for the signifiers, which have been chosen arbitrarily to describe the signified, contaminate its true nature (see Buchanan "Lacan").

Foucault, then, investigates how specific social groups implement power structures through the discourse of supremacy in society. Buchanan explains that the philosopher of upper-class descent, who draws on Marxist thought to attack the bourgeoise system, believes that truth is a social construct, formed by context. The French scholar criticises texts which corroborate both the status of given classes and the establishment of their mindsets, since authority needs to be questioned, negotiated and discussed (see Buchanan "Foucault"). In *The Archaeology of Knowledge* (*L'Archéologie du Savoir* 1969) Foucault challenges, moreover, traditional models of communication which construct a relationship between sender, sign and recipient, or, more precisely, between authors, texts and the readers (see Buchanan "Foucault"). As Buchanan notes, the critic claims that neither the authors' intentions nor the readers' perception and interpretation of texts can be inferred straightforwardly. For this reason, Foucault considers works as boundless, and as constructed of textual units which are interrelated invisibly with other units. These hidden discourses, as the French philosopher terms them, are created by different signs, e.g. words, sentences, paragraphs, quotations and others. Both the communication between human beings and the analysis or interpretation of texts become irrelevant, because of these invisible connections (see Buchanan "Foucault").

The *poststructuralist* theories presented so far all scrutinise existing conceptions of language, literature, politics and society, in an attempt to expand or transcend the boundaries of, usually long-established, dogmata. Derrida presents another controversial approach in this context, for he suggests that there is no "possibility of coherent meaning in language" (Baldick "deconstruction"). As Baldick points out, Derrida criticises the "Western […] 'logocentric' tradition [of seeking] some absolute source or guarantee of meaning (a 'transcendental signified') which could centre or stabilize the uncertainties of signification, through a set of 'violent hierarchies' privileging a central term over a marginal one: nature over culture, male over female, and […] speech over writing" ("deconstruction"). Derrida feels that both this "'logocentric'" and

“'phonocentric'” (Baldick “deconstruction”) perspectives put emphasis on speech as the “authentic source of meaning” (Baldick “deconstruction”), which is based on the idea of the subject creating the meaning, whereas it plays down writing as a parasitical form of expression (see Baldick “deconstruction”). He argues, however, that writing is not an inferior form, and that disadvantaged terms influence privileged ones in this presupposed set of binary oppositions. Language rather represents an autonomous system in which there are no dominant meanings but arbitrary connotations that are based on the difference to other signifiers (see Baldick “deconstruction”).

Derrida incorporates these ideas in his concept of différance. Baldick explains that Derrida creates a neologism which merges the French word for “'difference'” (“différance”) with that for “'deferral'” (“différance”), in order to denote the instability of meaning in language. On the one hand, the critic draws on Saussure’s definition of signs which implies that these do not exhibit a positive meaning but are characterised by their difference from other signs (see Baldick “différance”), which I have mentioned previously. On the other hand, he argues that the “presence or fullness of meaning is always deferred from one sign to another in an endless sequence” (Baldick “différance”), since every word needs to be explained with other words, and these, in turn, with further words, and so forth. Meaning is therefore constructed of other meanings which leave their traces, thereby not only contaminating the linguistic signs but also preventing the realisation of an absolute significance (see Baldick “différance”).

The consequences of this theory for the reading of texts are manifold, as Baldick observes. In an “endless chain [of delayed meanings] or [a] 'play of *différance*'” (Baldick “deconstruction”) no consistent denotation can be found. The iterability or *deconstruction* of the sign implies that meaning is both referential and repeatable in different contexts, which may also apply to forms deviating from writing, such as social norms or films, and may result in multiple varying interpretations (see Baldick “deconstruction”). While this represents an act of resistance to given structures, inciting, at the same time, the seeking of justice through revolution, Baldick points out that the absence of a specific viewpoint from which to assess the unsteadiness of language leads to leaving “everything exactly as it was” (Baldick “deconstruction”).

Nevertheless, Derrida contributes to challenge traditional forms of text analysis with a new perspective which is based on the notion that “[t]here is nothing outside of the text” (*Of Grammatology* 158). In his work *De la Grammatologie* (1967), the scholar explains that he views reality and history as dissolving in a “texte général” (qtd. in Pfister “Konzepte” 9), in which individual texts refer to either specific or to all other texts in an endless as well as subject-

less movement backward (see Pfister "Konzepte" 9). Pfister notes that Charles Grivel has termed this idea "Les Universaux des textes" (qtd. in Pfister "Konzepte" 9), the universe of texts, to characterise a boundless, universal, *intertext*, in which the identities of both the author and the reader dissolve (see Pfister "Konzepte" 9). He points out that Grivel uses the image of a "Bibliothéque Générale" (qtd. in Pfister "Konzepte" 13) as well, in order to subsume both specific works and linguistic codes, besides their meanings, under this designation (see Pfister "Konzepte" 13).

Intertextuality and Postmodernism

Pfister points out that *poststructuralist* and *deconstructionist* concepts have influenced not only various scholars but also numerous writers. While poststructuralists attempt to deconstruct traditional oppositions, e.g. between the subject and the object, the self and the other, writing and reading, but especially between literary critique and text production, authors themselves turn to create radically *intertextual* creations (see Pfister "Konzepte" 9-10). Theorist have, then, focussed increasingly on the analysis of modern and *postmodern* literature, for both types reflect the new approach to subjectivity and instances of the global *intertextuality* concept (see Pfister "Konzepte" 10).

Postmodern literature in particular eludes conventional forms of text analysis, since authors begin to dispense with, or to challenge, one-sided perspectives on literary works. Allen provides an example of traditional investigations, in order to highlight the differences between "old" and "new" methods. He notes that straightforward hermeneutics comprises, for instance, the belief in effective interpretive tools as well as in the dialogic relationship between the text and its readers, besides the conviction that there is a key, or a hidden message in any given work. Furthermore, Allen points to the common assumption that language possesses a stable meaning which is generally agreed upon. In this context, he also mentions that literary texts are considered coherent productions, created by writers who have authority over these works, and, that the hermeneutic analysis aims at revealing both this coherence and the relevance of the texts for the world outside of it (see Allen 64-65).

Allen argues that the *postmodern* approach emancipates literature not only from the pretension of absolute theories but also from the constraints related to the notions of both closed texts and of a stable meaning (see 182-183). As Pfister notes, *postmodern* writers utilise diverse devices to destabilise these principles, as, for instance, the conscious use of textual inconsistencies, such as an absurd style. In this way, they foil the objective of achieving a logical

textual unity, and, at the same time, they make visible contradictory positions, thus challenging the concept of *monosemy* (see "Konzepte" 9-10).

The example just mentioned reveals only one facet of manifold manifestations in a vast field. *Postmodernism* per se is a highly controversial designation, as Baldick (see "postmodernism") and others[11] observe. Critics, however, agree that it denotes a period which has succeeded (see Baldick "postmodernism"), or has reacted to, the age of modernism (see Allen 181). This era, in turn, is characterised by a response to the literary realism, the epistemological philosophy, and the social structures of the 19th century, as Buchanan notes. He dates the epoch, which encompasses various arts, e.g. literature, painting, architecture, and film, from the late 19th to the early 20th century. An increasingly industrialised, urban and technological world, afflicted with war, brings about not only "a new class of people (the proletariat) and new things to spend money on (commodities)" (Buchanan "modernism") but also the digression from previous traditions, beliefs and concepts, such as Victorian conventions, religion and enlightenment (see Buchanan "modernism"). Innovations therefore involve the reworking of older forms, which are considered old-fashioned, and the experimentation with new ones. Examples of experiments in the arts include "Abstractionism, Avant-gardism, constructivism, cubism, Dadaism, Futurism, and Surrealism" (Buchanan "modernism"), the stream-of-consciousness novels and the focus on parodic modes or on absurd plays (see Buchanan "modernism"). Buchanan indicates that this movement has spread globally, involving different continents and cultures, e.g. Africa, Asia, Australia and South America, even if its beginnings are characterised by a largely Western "male" ("modernism") perspective. At the beginning, renowned personages, as, for example Arthur Rimbaud, Igor Stravinsky, Pablo Picasso, Sigmund Freud, and others, have overshadowed women artists and doctors, such as Virginia Woolf, Frida Kahlo, Anne Estelle Rice or Anna Freud, owing to the patriarchal systems dominating at that time (Buchanan "modernism").

Postmodernism comprises a response to not only such male-dominated social forms but especially to modernism and its pursuit of creating new, meaningful art (see Baldick "postmodernism"). Baldick, however, notes that the movement can be regarded "as a continuation of modernism's alienated mood and disorienting techniques" ("postmodernism), despite rejecting "its determined quest for artistic coherence in a fragmented world" ("postmodernism). Allen highlights the "contested nature of the term" (181) which is based on its dialogic nature and creates numerous "negative and positive connotations" (181).

[11] See, for instance, Allen 181, Buchanan "postmodernism", or McHale 1.

To get back to intertextuality, I would like to introduce a further perspective on the subject. Adopting a radical attitude in this regard by proclaiming the "death of the author", Roland Barthes ascribes the reader the important role of the addressee who may recognise literature and define it as such (see Pfister "Konzepte" 21). Thus, Barthes applies first restrictions to Kristeva's global concept in stating that the text constitutes "a tissue of quotations drawn from the innumerable centers of culture. [Still,] there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. […] A text's unity lies not in its origin but in its destination" (Barthes, qtd in Pfister "Konzepte" 20). He points at the fact that a text can only communicate meaning when directed to a recipient. Agreeing with Barthes' view, conservative theorist Wolf-Dieter Stempel observes:

> Man kann sich, gewiß, von der ganzen Leserproblematik absetzen, wie es ja langer historischer Praxis entspricht. Aber wo es um das Textverständnis geht, kann neben den sonstigen wissenschaftlichen Fragestellungen die originäre Bestimmung des literarischen Kunstwerks nicht vernachlässigt werden – allein schon deswegen nicht, weil der Interpret hier selbst zumindest zeitweise angehalten ist, die Perspektive des Lesers zu teilen (Stempel 106-107).

On closer inspection, this contention reflects Pratchett's view regarding the relationship between the author and his/her readers inasmuch as his own approach includes both inferring the reader's perspective and communicating it through his writing. Therefore, he cannot be related to the spheres of a radically experimental context.

Returning to Barthes' notion, Pfister notices that although the critic does not insist on an actual subject, *poststructuralist* and *deconstructionist* theorists largely reject his idea of a distinct target. Their line of arguments is based on the view that the author and the reader are pawns in an inter-textual game which is not related to the extra-textual reality (see Pfister "Konzepte" 21). Nevertheless, they concede that the readership is "the only one who makes the connections between the text, interpretant, and intertext […]" (Riffaterre qtd. in Pfister "Konzepte" 20) and, therefore, constitutes an important participant in the literary communication. Heinrich Plett indicates that due to a noticeable predilection for abstract philosophical considerations approaching l'art pour l'art notions, global views are criticised for lacking applicable methods concerning the analysis of texts (see 4). This resulted in Kristeva herself subsequently substituting the term *intertextuality* for "transposition" and reverting to the traditional study of sources and analogues, as Pfister points out (see Pfister "Konzepte" 10).

Beginning Criticism of Intertextuality: Structuralist and Hermeneutic Perspectives

In the wake of these changes, *structuralist* and hermeneutic theorists begin to undertake efforts to compensate the lack of methodology in narrowing the focus on text relationships further. Consequently, a school of "traditionalists" or "conventional literary scholars" (Plett 4) arose from this discussion, regarding *intertextuality* as a characteristic trait of specific literary texts and genres. Pfister notes that, contrary to comprehensive concepts, in this case the attention is focussed on the distinction of conscious or unconscious references to individual pretexts, groups of pretexts and systems (see "Konzepte" 15). This includes an insistence on the author as a subject who, in the majority of cases, places intentional signals for the reader to be recognised (see Pfister "Konzepte" 23). In addition, Pfister points out that these principles have developed among structuralists specifically in German speaking countries. Whereas he appreciates the terminological precision and the effectiveness with regard to text analysis, he likewise criticises the tendency of restricted conceptions. This involves, for instance, separating *intertextuality* from system references, which results in neglecting smooth transitions between particular text connections and those to more general notions. As a result, a more flexible perspective is excluded (see Pfister "Konzepte" 18).

There are, however, a few theorists who slightly broaden the perspective regarding text relationships. Rolf Kloepfer, for instance, proposes a distinction between *intertextuality* as a general concept and the *intertext* as a particular type of text relationship. Further differentiating between two categories of marked references, he describes forms which explicitly invoke pretexts or textual systems, such as parody, quotation and allusion. Texts adapted to new contexts are considered implicit forms of textual interconnections (see Kloepfer 93). Despite the detailed nomenclature, Kloepfer leaves space for individual considerations on structural and functional aspects.

Concurrently, Renate Lachmann starts from the premise that *intertextuality*, which she terms *dialogism*, may characterise both a general text dimension and specific semantic aspects. She retains the original notion of dialogue relating to the conversation between different texts. Nevertheless, Lachmann also includes the competition between social dialects within a cultural context in her concept, besides allowing for a political dimension by utilising a notion by Derrida, i.e. "différance". This term originates in Bakhtin's idea of double-voiced discourse, and represents the struggle between voices which either reinforce and repeat established discourse or subversively question given literary and cultural standards (see Lachmann "Ebenen" 134). This broader approach notwithstanding, Lachmann considers the analysis of specific textual strategies

and functions essential for adequately describing the *intertextual* concept (see "Ebenen" 134-135).

The most restricted perspective is represented by Karl-Heinz Stierle's reflections on *intertextuality*. Due to the fact that he equates a text's unity with its semantic and aesthetic identity, he radically opposes Kristeva's vision of decentralised texts (see Stierle 146-149). This *monologic* point of view is expressed as follows:

> Das Werk selbst ist das Zentrum eines Sinns, der über es hinausreicht. Es konstituiert ein Sinnfeld, dessen Mittelpunkt es zugleich ist. Alles, was in diesem Feld erscheint, ist auf die Mitte zentriert, die das Werk selbst setzt. Eben deshalb kann auch die ‚Intertextualität' das Werk nicht dezentrieren. Das dezentrierte, fremden Texten anheimgefallene Werk müßte seine ästhetische Identität verlieren (Stierle, 144).

Stierle's attitude is emblematic of conservative groupings who tend to modify or reject avant-garde models. The term *intertextuality* is regarded as inappropriate for describing all possible varieties of text relationships (see Stierle 149). Among others, Wolfgang Preisendanz supports Stierle's dismissal of *intertextuality* as a universal principle by classifying the phenomenon as one of many alternative semantic views concerning literature and reception (see Preisendanz 26-27).

Despite reducing the scope with regard to the analysis of given text-relations, a few basic aspects can be considered valuable for attaining insights in the construction of a text. Pfister indicates that the terminological specificity may be utilised as a starting point for the analysis of multifaceted *intertextual* works. In this context, he mentions Gérard Genette's study, *Palimpsestes: La literature au second degree*, as the most prominent and sophisticated attempt at classifying different types of text relations. (see Pfister "Konzepte" 16).

Designed for describing pointed references to literary texts and genres, the general term *intertextuality* has been substituted for *transtextuality* which denotes every overt and covert text-relation to literary works specifically. Featuring a detailed categorisation, I will briefly illustrate the five main divisions to clarify the standards by which Pfister has framed his own model.

Intertextuality indicates the presence of one or more texts in another, as in the form of quotations, allusions, plagiarism, and others. *Paratextuality*, then, comprises references at the verge of texts, such as prefaces, epilogues, mottoes, and other side-words. *Metatextuality* constitutes another important facet referring to Genette`s segmentation designating critical comments on a *pre-text*. Parodies, imitations, adaptations, sequels, and more, are ranked among *hypertextuality* which occurs when one text becomes the foil for another. Finally, *architextuality* is concerned with references to a genre (see Pfister "Konzepte" 16-17). Although Genette considers his own meticulous typology a form of "open structuralism" (Genette qtd. in Allen 10),

Pfister argues that the complexity of Genette`s taxonomy rather prevents a flexible consideration in regard to *intertextuality* (see Pfister 16). Alternatively, he suggests arbitrating between the global modes of *poststructuralism* and *deconstructionism* on the one hand and the narrow approaches of hermeneutics and *structuralism* on the other hand (see Pfister "Konzepte" 25).

Encapsulating the key points which characterise both general and narrow conceptions, Pfister draws attention to the fact that as disparate as the positions generally may be, each one aims at making the complex phenomenon accessible. Equally confronted with methodological problems regarding linguistic, text-based and theoretical aspects, they may be nonetheless epistemologically relevant. Pfister points out that the strength of these two views, namely *poststructuralism* and *deconstructivism*, lies in the global concepts qualifying for exploring philosophical facets, as well as in *structuralist* and hermeneutic models displaying a substantial heuristic value (see "Konzepte" 25). Due to providing a wide scope, Pfister's mediation between rivalling methods, therefore, serves as a basis for the analysis of Pratchett's novels. In the following, his system shall briefly be outlined.

3.2.2 Pfister's Comprehensive Concept

The *intertextual* conceptions presented above are in obvious contrast to each other. Nevertheless, Pfister does not perceive them as mutually exclusive, since both positions acknowledge the comprehensive nature of *intertextuality*. He establishes a set of criteria distinguishing the varying shapes *intertextuality* can assume. First, he takes the global notion as a starting point for investigating how intensely *intertextual* references can be performed. Quantitative principles are utilised to assess how many *intertextual* references and *pre-texts* appear in the text, and, moreover, to grade the intensity of these manifestations (see Pfister "Konzepte" 30). In order to illustrate different degrees of intensity, Pfister proposes a system of concentric circles, the centre of which constitutes the highest density (see Pfister "Konzepte" 25). He, then, illustrates varying shapes of *intertextuality* by means of six qualitative criteria. Since the qualitative principles constitute the focal point of this concept, subsequently, I provide a brief summary of Pfister's six criteria. The English translation of the terms is quoted from Beate Müller's essay "Parodies of Shakespeare", which condenses Pfister's method as well (see "Hamlet" 144-145).

Referentiality

The first principle regards "Referentialität" (Pfister "Konzepte" 26) or "referentiality" (Müller "Hamlet" 144) and relates to the linguistic differentiation of "*use*", "*mention*" and "*refer to*"

(Pfister “Konzepte” 26). While the use, or seamless integration, of given texts or discourse types in the *intertext* constitutes a weak manifestation of *intertextuality*, intentional mentions and references are *intertextually* more intense. The *intertextual* degree increases, the more a text addresses and accentuates specific characteristics associated with a *pre-text*. Furthermore, the *intertextual* text becomes a meta-text, if the *intertext* interprets it and, thus, addresses parallels or dissimilarities between the texts (see Pfister “Konzepte” 26).

Communicativity

The second criterion is concerned with “Kommunikativität” (Pfister “Konzepte” 27) or “communicativity” (Müller “Hamlet” 144). In this case, *intertextual* references can be graded in terms of their communicative relevance, i.e. the degree of awareness on the part of the author and the readers as to intentional and distinct markers in the text. Hence, the maximum degree is reached if the readership identifies consciously marked *pre-texts*. By contrast, intentionally concealed sources or arbitrarily associated notions reduce the *intertextual* intensity. Consequently, classics or well-known popular books qualify for a broad readership while hermetic *pre-texts* are addressed to a specialised group of readers (see Pfister “Konzepte” 27).

Autoreflexivity

In addition to consciously applying and explicitly marking *intertextual* references the author may reflect on conditions for their occurrence in the text by way of “Autoreflexivität” (Pfister “Konzepte” 27) or “autoreflexivity” (Müller “Hamlet” 144). Due to thematising the phenomenon of *intertextuality* itself, apart from evidencing it, this principle relates to meta-communicative aspects. As a result, many modern and post-modern authors have adopted this paradigm by implicitly or explicitly considering the advantages or disadvantages relating to this phenomenon (see Pfister “Konzepte” 27-28).

Structurality

Subsequently, “Strukturalität” (Pfister “Konzepte” 28), i.e. “structurality” (Müller “Hamlet” 144) is presented as the syntagmatic integration of *pre-texts* in an *intertextual* text. Relative to this, isolated and casual references to *pre-texts* constitute a low degree of *intertextuality*, whereas the maximum *intertextual* intensity is achieved if a *pre-text* is made the structural foil of the whole text. Pfister mentions classic works of the canon, such as Joyce’s *Ulysses* or Eliot’s *Waste Land* as highly *intertextual* in this sense. However, he points out that this method has been practiced

since antiquity with the forms of parody, travesty, translation, imitation or adaptation (see Pfister "Konzepte" 28).

Selectivity

Since references to other texts differ in conciseness, the criterion of "selectivity" (Müller "Hamlet" 144), or "Selektivität" (Pfister "Konzepte" 28) is used to relate to the selection of specific elements chosen from the *pre-text* to be recognised as a referential foil in the *intertext*. Furthermore, different levels of abstraction inherent in the *pre-texts* can be distinguished. In this context, a high degree of *intertextuality* is achieved when quotations are taken over verbatim from the *pre-text*, besides appearing as clearly circumscribed particles of a different text in the *intertextual* text. Allusions, however, constitute weak forms of *intertextuality* since they only refer to *pre-texts* or to a general aspect taken from the original. In quoting Shakespeare's *Macbeth* literally, for instance, the whole *pre-text* is integrated in the new context, whereas the characterisation or mention of the protagonist does not possess the same intensity. Likewise, the reference to individual *pre-texts* can be considered more concise than the allusion to norms and conventions of abstract systems such as the myth or the genre (see Pfister "Konzepte" 28-29).

Dialogism

"Dialogizität" (Pfister "Konzepte" 29), or "dialogism" (Müller "Hamlet" 144-145) is presented as the last criterion. Inspired by Bakhtin's idea of *dialogism*, it illustrates that a strong semantic and ideological tension between a *pre-text* and the *intertext* can be considered highly *intertextual*. While an ironic distance undermines *monologic* tendencies, other forms, such as translations, adaptations and imitations frequently support them by consenting to the ideological premises inherent in specific *pre-texts*. Therefore, this type of texts creates only a low level of *intertextuality*, since the difference between the old and the new context is not emphasised (see Pfister "Konzepte" 29).

Given these criteria, Pfister specifies that, contrary to the image of the mathematical gradation used to circumscribe this method, *intertextuality* is not intended to be measured scientifically. Conversely, the principles presented above provide a heuristic construct for delineating different types of *intertextual* relationships (see Pfister "Konzepte" 30). Thus, this methodology qualifies for the analysis of Pratchett's novels, for the author employs diverse *intertextual* strategies ranging from conservative parodies to *postmodern* pastiches. On the grounds of his complex use, *Wyrd Sisters* can be classified as highly *intertextual*. With reference to the six criteria mentioned above numerous references to *pre-texts* can be discerned notably in

the form of quotations which are intentionally placed and marked thus constituting a strong from of communicativity. Furthermore, the texts reflect implicitly or explicitly on *intertextuality*, and reveal instances of auto-reflexive meta-communication. Structural patterns composed of quotations and allusions can be distinguished, apart from references to specific *pre-texts*, systems or groups of texts. Yet, *dialogism* represents the essential *intertextual* method in the novel drawing to Bakhtin's social word. In recurrently emphasising the "différance" between *pre-texts* and *intertexts*, Pratchett questions literary, linguistic and social standards. The text analysis is therefore focused on investigating stronger and weaker modes of diversely marked *intertextuality* which shall reveal the functions intended by the writer.

Before embarking on this task, I will present additional methods for determining the occurrence of *intertextuality* in the novel. These include the most common markers in both the external and internal communication system, identifying the disparity between references to a main text and references to a global system, and varied forms of intensity.

Intertextuality Markers

Given Pfister's *intertextual* concept, in the following I will briefly survey a few additional benchmarks for recognising *intertextual* references in order to clarify my method to detect overt and covert markers in Pratchett's text. In this respect, Broich's meticulous taxonomies have been valuable.

Drawing on a narrow perspective, Broich characterises *intertextuality* as a consciously created piece by the author who presumes the readership's competence in not only discerning text-relations but also in inferring the intended functions. To facilitate their perception indicators are deployed in the *intertextual* text (see Broich "Formen" 31). He illustrates that *intertextuality* can be identified by both the quantity and the intensity relative to these markers (see Broich "Formen" 33). These signals can be discerned by their location, for one thing, on the external and for another on the internal communication system. In respect of the first, *para-texts* play a significant role in manipulating the readers' expectations. These include, for instance, footnotes which can, among others, be used to ironically comment on the text. Titles constitute a further means for indicating a link to another work, particularly in the case of parodies or travesties. They can be subversive, misleading or simply explicative in adapting the protagonist's name, the *intertext's* title, quotations from the *intertext* or by mentioning the *intertextual* form, e.g. parody. In addition, subtitles may consciously establish a connection to a whole group of *pre-texts* or to a literary genre (see Broich "Formen" 36-37). Mainly directed to the readership, particular names

can convey implicit denotations. Characters belonging to other texts can also function as intertextual signals. Apart from that, altered fonts, quotation marks, varied typefaces or italics constitute more explicit means of pointing to foreign particles. However, the integration of a foreign language or a different style represents the most intense text reference owing to the fact that this stylistic contrast both symbolises and highlights Bakhtin's polyphonic principle (see Broich "Formen" 42).

Overall, Broich draws attention to the fact that generally intertextual markers are employed dynamically. The author can first transparently mark text connections to gradually refrain from it. Depending on the readership's enthusiasm, some of their troves may not even have been intended by the writer. Allusions to the pre-text's context, nevertheless, form the most difficult pointers, regardless of the readers' aptness to detect text relations. Analogies can be inferred by content-related and structural elements inherent in the *intertext* (see Broich "Formen" 42-43).

With reference to markers set in the internal communication system, for example, characters in a book can be observed in reading or discussing texts which point to a renowned work related to the extra-textual world (see Broich "Formen" 39). This element may appear in an estranged form, nonetheless the reader is usually capable of identifying it on account of its particularity.

Concluding, Broich describes frequent types of markers which can be found in the internal and the external communication systems of the text. Taking into consideration Broich's framework, Pratchett's novel can be regarded as abundantly marked. Emphasising this fact on several occasions, the author explicitly commits to an active communication with his readers. To provide further device for illustrating the text relationships, references to specific or general texts will subsequently be presented.

Fields of Reference

The examination of different *intertextual* degrees in a text demands for the consideration of manifest forms. Broich and Pfister propose the differentiation between references to one text only, called *Einzeltextreferenz* (ETR) (Broich "Zur Einzeltextreferenz" 48) and references to textual systems, named *Systemreferenz* (SR) (Pfister "Zur Systemreferenz" 52). Whereas the first includes a narrow perspective referring exclusively to single texts, the second indicates a broader spectrum of connections, for example implying literary conventions, genres, myths, philosophical and rhetorical systems, all located at the margins of the *intertextual* range (see

Broich “Zur Einzeltextreferenz” 48-49). For illustrative purposes Broich mentions traditional designations for these forms, such as quotation or adaptation. Additionally, he emphasises that allusion, travesty, parody or pastiche correspond to both ETR and SR, while the mock-heroic form is regarded as a system reference (see Broich “Zur Einzeltextreferenz” 49). Alongside of these forms, for the analysis not only references between different texts can be scrutinised, but also *intratextual* elements (see 49). More decisive for determining *intertextual* degrees, however, is, whether one text controls the work or whether several texts are utilised on equal terms. Although ETR and SR, should be considered separately, the elaboration of their concurrence discloses important aspects regarding the composition of the *intertextual* text (see Broich “Zur Einzeltextreferenz” 52).

On this subject, Pfister introduces the principle of selectivity in order to distinguish different degrees of intensity (see “Zur Sytemreferenz” 52). Accordingly, the weakest form of system reference can be ascribed to the use of language and textuality. The more these instances are mentioned or referred to, the more they become visible and likewise intense. Concurrently, the relativisation or disruption of codes or norms signals a forceful dialogue with the established system due to creating a tension between different discourse forms (see Pfister “Zur Sytemreferenz” 54). In this context, Pfister specifies that the satirical function of *intertextuality* comprises a system reference as well. Therefore, a complex use of references does not only typify Bakhtin’s carnivalesque *dialogism* and Kristeva’s *polylogue* of voices but also the notion of *postmodern* polyphony (see Pfister “Zur Sytemreferenz” 55). In addition to these broad references to literary works, SR can embrace non-literary spheres, such as socio-cultural phenomena or demotic language. Furthermore, literary genres or modes of writing may both be alluded to and be dialogically scrutinised (see Pfister “Zur Sytemreferenz” 56). An aspect relevant with respect to *Wyrd Sisters* is the implication about myths and archetypes, which Pfister describes as thematic relationship. These systems comprise a concatenation of collected motifs, and at the same time a chain of traditional varieties. Generally, the *intertextual* text fulfils the function of interpreting these mythological variations and of dialogically replying within these intricate net of system references (see Pfister “Zur Sytemreferenz” 56-58).

Briefly recapitulating Broich’s and Pfister’s key propositions for analysing an *intertextual* work, a highly flexible approach can be determined. On the one hand, the focus is on degrees of intensity with which another creation manifests in the receiving text. For that reason, complex novels need not be reduced to particular forms. Instead, a fully differentiated method can be executed. On the other hand, the critics provide further tools for discerning not only literary texts

but also broader systems, as, for instance, that of language or that of textual norms. Heuristic means useful for recognising *intertextuality* markers complete this survey on selected facets concerning their comprehensive theory. Given these premises, recent studies on *intertextual* devices with regard to *Wyrd Sisters* will concisely be reviewed below. That way, variations from preliminary findings can be indicated.

3.3 Reviewing Former Treatises on *Wyrd Sisters*

In this section studies which have considered *intertextual* features in *Wyrd Sisters* will briefly be presented. This serves the purpose of clarifying the reasons for contributing to the discussion and establishes the basis for elucidations in the subsequent chapter. During the research period four papers displaying remarkable similarities concerning Pratchett's use of *intertextual* devices have emerged. While each of these enquiries focuses on another notion besides *intertextuality*, a prevalence of Genette's structural terminology can be observed. An emphasis on humorous characteristics preponderates, even if satirical features are included.

Proceeding chronologically, Rubina Mirfattahi bases her analysis of Pratchett's references to our world's history and to myths, fairy tales and the literary canon on the concepts of New Historicism and *transtextuality* respectively. Regarding *Wyrd Sisters*, a combination of Genette's taxonomy and different forms of parody structures Mirfattahi's approach. Incorporating all relevant facets in relation to *transtextuality*, the study elaborates parodic issues in a sophisticated manner. The author highlights similarities on different planes of the novel which include the characters, extra-textual reality and the texts. The most interesting surmise, however, comprises the suggestion of parallels between Shakespeare and Pratchett themselves. Nevertheless, examples of the parodic are explained superficially, consequently their relatedness to *transtextual* aspects remains underexplored (see Mirfattahi 69-85).

Sarah Grynkiewicz expands the perspective on *intertextual* references in *Wyrd Sisters* by complementing Genette's framework with aspects of Broich's and Pfister's classification. By far the most detailed study, the emphasis, though, is on parodic instances as well. Whereas the textual correlations between the novel and Shakespearean tragedies is balanced with considerations on characters, theatrical circumstances and even more sombre tones, the complexity in establishing the links to the *para-texts* is not distinctly conveyed. Yet, the pinpointing of satirical notions concerning Pratchett's debunking of stereotypes, as well as the highlighting of motifs reflecting a "transgression and blurring of boundaries" (Grynkiewicz 97) come within reach of Mendlesohn's intrusive perspective.

The next two papers can be considered critically specialised. Thus, Veera Pullinen utilises two of Pratchett's novels to probe theories of humour. The strength of this thesis is the focus on different methods of creating humorous *intertextuality*. Accordingly, various types of reference are not only presented but also examined with respect to their comical functions. Again, Genette's terminology has been adopted to explore facets of parody. Regardless of this detailed linguistic perspective, Pullinen does not extensively deal with the meta-textual implications.

Finally, Prema Arasu's essay describes *Wyrd Sisters* as a metafiction constructed on a *poststructuralist* setting. One of the key points is the fundamental principle of enactment underlying the whole novel. Drawing on Mendlesohn's notion of potential threat, the narrative's reality is defined as being threatened and destabilised by words, stories and the theatre. Despite especially highlighting the text's performative qualities, Genette's nomenclature provides supplementary material to investigate the parodic undercurrent. By regarding the possibility of "the Shakespearean *mise-en-abyme* to illuminate the power of representation as a form of magic which has the power to transform, alter, and replace reality" (Arasu 8), an interesting viewpoint with respect to *postmodern* parody is rendered. In suggesting that the novel exhibits the dissolvement of the traditional tension between mimetic and non-mimetic aspects in imitative or mock reproduction, Pratchett's habitual relativization as regards standardisation has been aptly captured. Nonetheless, *intertextual* factors are subjugated by those ascribed to the unbounded text.

Altogether, recent investigations concerning *Wyrd Sisters* take into account all relevant constituents inherent in Pratchett's novel. Differing in their focal points, these papers share similar perspectives on the notions of *intertextuality* and parody. A few have even broached the subject of intrusion proposed by Mendlesohn. Even so, the application of an alternative methodology is missing. As a result, the subsequent section presents both a complementary approach and the relative research questions.

4. Introduction to *Wyrd Sisters*

WYRD SISTERS
(Starring Three Witches, also kings, daggers,
crowns, storms, dwarfs, cats, ghosts, spectres, apes,
bandits, demons, forests, heirs, jesters,
tortures, troll, turntables,
general rejoicing and divers alarums.)
(Pratchett *WS* 3)

This section provides an overview of content-related aspects in the novel, because the text may not be well-known. Before presenting a synopsis, I briefly summarise the structural framework of the narrative. In conclusion, I describe the setting as well as the main characters.

By and large, *Wyrd Sisters* represents a characteristic Discworld novel in that it exhibits three recurrent features. Firstly, the text renders a linear sequence of events including a chronological development. However, the quick succession of alternating scenes containing a range of different characters and settings discontinues the narrative flow. Secondly, an overtly interfering narrative voice frequently disrupts episodes further, either through ironic comments or by addressing the imagined audience. Thirdly, informative footnotes feigning relevance are inserted, nevertheless, more commonly, these provide trivial specifics. This voice disturbs the narrative's progress and satirises the formalities of academic papers. As idiosyncratic as Pratchett's style may seem, his tendency towards lengthy depictions prevents the work from becoming exceedingly fragmented due to a graphic style reminiscent of film conventions or adventure-story clichés. The readers may perceive the author's humorous stance transpiring from this text-construction which forms the basis of the text.

Before turning to the plot, the setting and the main characters are briefly described in order to relate the events as succinctly as possible. Simultaneously, first indications concerning the relevance of these existents regarding the creation of *intertextual* intensity are presented. Further details concerning the narrative discourse are successively discussed in conjunction with the enquiry on how *intertextuality* influences the representation of this story.

4.1 The Setting

Situated between the Sto Plains and the rough and mountainous Ramtops area, the small kingdom of Lancre stages the novel's main events. Both the weather conditions and the land's inhabitants mirror the rugged landscape in terms of their behaviour. Severe storms, fierce and cold winters, few pleasant spring days and searing summers accompany the characters on their ventures. While a few inhabitants occupy villages and single cottages dispersed over the region, the majority of the population lives in Lancre Town which is encircled by the Lancre River. A rather derelict though gigantic building forms the heart of the township. Rising on an exposed mountain ridge over both the river and the main square it hosts the antagonists and their staff. On the whole, most events occur in and around this scenery.

Nevertheless, another location outside Lancre plays a decisive role as well, that is the capital of Ankh-Morpork, "the oldest existing city on the Discworld" (Pratchett, Briggs *Discworld Companion* 17). Contrary to the rule of Lancre's unpredictable monarch, the metropolis is governed by a smart Patrician who runs an effective democratic autocracy. Due to having installed Guilds, the city's interest groups are under strict control of the authorities, therefore even robberies have to be acquitted with a receipt to provide evidence for having satisfied the designated quota (see Pratchett, Briggs *Discworld Companion* 15-20).

The juxtaposition of the countryside with an urban setting is used to invert typical clichés attached to the respective scenery. Whereas the rural area is frequently romanticised as a natural and unproblematic place, the city may more often be perceived as dangerous and chaotic. As polluted and overpopulated as it may be, Ankh-Morpork represents a symbol of culture and reason due to its overregulated system. Lancre, however, symbolises both nature's brutal wilderness and the violence with which the monarchy's rigid traditions are usually executed. Fearless and considerate 'heroines' are required to change the country's fate. I will now turn to the involuntary performers of this undertaking, namely the novel's protagonists.

4.2 The Protagonists

The title *Wyrd Sisters* points to the book's main characters rather straightforwardly, even though the reference may provoke different associations. More precisely, the well-known quote may at first lead to assume a focus on the Scottish king who corresponds to the play's central character. Instead, three down-to-earth Lancre witches find themselves in the spotlight. Drawn into a conflict affecting the whole country, they reluctantly undertake the mission to tackle a major

crisis. Due to their headstrong individualism and their clashing personalities, this proves to be a difficult task.

On the one hand, there is Esmerelda, also known as "Esme" or "Granny" Weatherwax, "the most highly-regarded of the leaders they [do not] have" since "[w]itches are not by nature gregarious, at least with other witches, and they certainly don't have leaders" (Pratchett *WS* 8). Inhabiting a cottage in the forest near the village of Bad Ass, she represents the traditional witch, cultivating plants, special herbage and apiaries, besides owning a rather wrecked broomstick (see Pratchett, Briggs *Discworld Companion* 260). Although possessing immense powers, such as that of "Borrowing" (Sayer 88), more precisely the ability to explore the minds of animals, she confronts life with "headology" (Pratchett *WS* 305). This designation denotes her preference for applied psychology (see Pratchett *Portfolio* 6), since the careless use of magic holds the risk of unpredictable consequences and should therefore be employed sensibly. Her pragmatic approach, nevertheless, involves manipulating individuals and situations according to her own high moral standards. Consequently, the outcome does not always comply with the assisted characters' wishes. As a result, she is rarely considered a pleasant person displaying "every necessary attribute for the classical 'bad witch' – a quick temper, a competitive, selfish and ambitious nature, a sharp tongue [and] an unshakeable conviction of her own moral probity […]" (Pratchett, Briggs *New Companion* 260-261). These properties notwithstanding, she can be considered a good witch. Being a minimalist, she adjusts to circumstances and works with that which is available to her. Traditionally, she would be defined as an ill-tempered crone.

On the other hand, complementary to Granny, Gytha "Nanny" Ogg, represents the motherly witch. Having been married to three partners, which involved raising fifteen children, she exhibits an amiable character who verges on the Dionysian. Not averse to drinking and gourmandising, Nanny never loses her basically positive and cheerful attitude. Conversely, she is strong-willed herself and sometimes functions as a corrective to Granny who is preoccupied with keeping a latent malign streak at bay. Nanny's intervention, however, is only required when the crone's sense of injustice is fuelled by her suffering defeat or losing control. Contrary to the other two witches, Nanny inhabits a small but modern house at the heart of the Town of Lancre. As Pratchett points out, she is keen on holding together her huge clan of children and grandchildren who is frequently employed to meet her requests (see Pratchett, Briggs *Discworld Companion* 179-180). Apart from that, Nanny diverges from the clichés associated with traditional hags. More precisely, she reflects any elderly woman with a weakness for knick-knack, as for instance "gnomes, toadstools, pink bunnies and big-eyed deer surrounding a tiny

pond" (Pratchett, Briggs *Discworld Companion* 180), and for suggestive ornaments which also mirror her streak of humorous tastelessness. Her familiar, a grey, malodorous and one-eyed tomcat, may both represent a pet and simultaneously an "evil-tempered (to everyone except Nanny), sex-mad and cruelly efficient at killing wildlife up to bear-size [beast]" (Pratchett *Portfolio* 11).

Finally, Magrat Garlick completes this uneven coven. As the youngest witch, or the maiden, she nurtures romantic teenage notions thereby differing considerably from the more experienced group members. Having acquired her knowledge from a research witch who was interested in numerous subjects, she is very keen on practising witchcraft accurately. Hence, Magrat puts emphasis on using aromatic candles, occult jewellery, crystals, and specific herbs which fill her cabin situated near Mad Stoat. She is considerate to others, but especially to nature, endorsing both the consumption of healthy food and the respect for animals. Several attempts at keeping a familiar, though, have failed owing to the creatures' quick escape. According to Pratchett, she respects "folk wisdom, folk dance, folk song, folk medicine, as if 'folk' were other than the mundane people she sees every day" (Pratchett, Briggs *New Companion* 112). He notes that even though she exhibits a streak of sentimentality, she is fundamentally pragmatic (see Pratchett, Briggs *New Companion* 112). Due to Magrat's adhering to conventions, it has been her idea to institute coven meetings at full moon. Not wanting to discourage the girl, the other two witches have therefore agreed. Yet, all things considered, the three of them socialise only loosely with each other, mainly in case of necessity.

The witches' characterisation serves to highlight the manifest differences between the supernatural hags depicted in *Macbeth* and the rather human individuals in *Wyrd Sisters*. While traditional notions resonate, especially with the character of Granny Weatherwax, every one of these depicted women displays recognisable traits usually attributed to average persons. Considering Shakespeare's representation of the witches, it reproduces long-established beliefs which involve "an old hag, bent upon evil and deriving pleasure from inflicting pain and misfortune upon others in the name of her diabolical master." (Pickering 286) With regard to their leader, nevertheless, Shakespeare has already substituted the Christian concept of the devil with the Ancient Greek deity of Hecate. This goddess, as the *Encyclopædia Britannica* elucidates, is responsible for witchcraft and magic (see Lotha et. al."Hecate"). Pratchett, then again, dilutes this *intertextual* chain even more by creating independent characters who respond to reason rather than authority. Some of the clichés ascribed to hags have nonetheless been borrowed, for example Granny's predilection not only for the black dress but also for the pointy

hat as well as Nanny's and Magrat's care for familiars or the witches' little huts near or in the wood.

In terms of *intertextuality*, the characters can therefore be associated with broader systems rather than with a single text even if the correlation with Shakespeare's tragedy is evident. For that reason, the degrees of *intertextual* intensity can be considered both weak and strong. With respect to the system reference, Karen Sayer points out that Pratchett alludes to the archetype of the maiden, the mother and the crone which goes back to "patriarchal Indo-European mythology" (92), when female deities were ascribed specific roles depending on how they were symbolised (see 92-93). Contrasting their godlike status, the witches are depicted in decidedly rejecting pre-determined roles others attempt to impose on them. Thus, the dialogic questioning of textual and thematic patterns reflects that which Pfister has delineated with his principle of *referentiality*. To be precise, a high degree of *intertextual* tension, or meta-textuality is generated through putting the original contexts into perspective (see Pfister "Konzepte" 26-27). In brief, these characters are utilised to invoke the templates, nevertheless their modification serves the purpose of questioning given systems or traditions. As a result, Shakespeare's hags as such constitute only a weak echo, yet, their reworking sharpens the readership's awareness, consequently indicating the textual link. Considering the witches' antagonists, then, the dialogic interplay between Pratchett's novel and Shakespeare's play is strengthened even more.

4.3 The Antagonists

Lord Leonal Felmet and his wife, Lady Felmet, represent the prototypical infernal couple. Whereas the Duke exhibits psychopathic traits and is frequently absorbed in thoughts in order to escape his wife's constant criticism, the Duchess is driven by excessive ambition, persistently craving for more power. The despotic and evil-scheming woman neither tolerates her husband's frequent absent-mindedness, which she condemns as inertia, nor any other form of weakness. At her instigation, Felmet murders his cousin Verence, the King of Lancre. Due to his mental fragility, however, the usurper of the throne begins to regret his deed. This results both in him behaving obsessively, for example compulsively washing his hands, besides in a progressing paranoia with regard to the witches. These, in turn, quickly recognise the increasingly critical situation arising from the duke's erratic behaviour. After a close encounter with the monarch, Granny comes to the following conclusion: "He's one of these here maniac depressives [...] Up and down like a wossname. Kill you one minute and ask you how you're feeling the next" (Pratchett *WS* 159). The real villain, however, escapes the witch's notice at first. Only until much

later Granny realises that, contrary to her husband, the duchess displays a mercilessly ruthless character she is even proud of. Despite her superciliousness, an instinct for sensing people's innermost fears contributes to her prevailing over everyone else until the end, nearly defeating the witches. Owing to the wicked power-couple's success, the coven is forced to adjust to a completely different mindset which disregards long-established traditions. The witches are reluctant to break ancient rules that recommend using magic considerately. Nevertheless, the people's newly emerging hostility to them forces the women to fend off these attacks with spells.

Once more, Shakespearean characters have been used and at the same time reversed in their roles. While both Macbeth and Lady Macbeth exhibit ambiguous personalities not lacking the casual pangs of guilt thereby oscillating between triumph and pain, the Felmets are portrayed exaggeratedly as insane and evil throughout the novel. In amplifying the marital dynamic concerning the couple in the *pre-text*, parodic intentions may be extrapolated. The reason being, the depiction of the frail duke as opposed to his resolute wife echoes Lady Macbeth's brief flare-up of determination when she condemns her husband's doubts on the one hand. On the other hand, gender-specific clichés cannot only be exposed but also ridiculed, for example in depicting Lady Felmet's manly behaviour which is highlighted through the characterisation of her appearance. The subsequent quote gives an indirect clue as to her aspect: "The duchess rubbed her chin, which made an audible rasping noise" (Pratchett *WS* 176).

By and large, literary forebears are thematised by way of meta-textual ridicule, comprising references to both the textual sphere but also to a contemporary system of socio-cultural notions in the form of relationship struggles between a married couple. Due to this critical view on both the text and the system, a high degree of *intertextual* intensity is generated by way of *dialogism*. What is more, rather than a simple parody these modifications constitute another expansion of perspective on given motifs. Before regarding the topic of *intertextual* gradation in more detail, a concise plot synopsis shall conclude this section by coherently presenting the major plot developments occurring in the novel.

4.4 Synopsis

The kingdom of Lancre experiences considerable turmoil since the rightful king, Verence, has been assassinated by his cousin, Duke Felmet. Although common practice among aristocrats to illicitly and brutally ascend the throne, the new monarch's disregard for the country arouses rebellion on the part of its denizens led by nature itself. In the wake of the events, three witches

are coerced into interfering with destiny in order to pacify the territory and restore the monarchy's true line of succession.

At a tentatively installed coven meeting Granny Weatherwax, Nanny Ogg and Magrat Garlick are bestowed with King Verence's two-year old son who has been saved by a guard. When they notice the crown, the witches realise that they literally hold the kingdom's fate in their hands, and that the baby immediately needs to be taken care of. The regal offspring is consigned to a troupe of theatre players who, by law, are expected to leave Lancre Town after their performance, while the crown is secretly hidden among the company's props. In accordance with tradition, the putative godmothers, who have named the boy Tomjon, bestow the baby with three gifts. These are: the aptitude to befriend persons with ease, an exceptionally brilliant memory, and the freedom to choose one's own identity. In the meantime, the usurper is not only haunted by a sense of guilt but also by the ghost of his revenge-seeking cousin Verence. To come to terms with his self-reproach Felmet divulges the lie that the former king has died of natural causes. Apart from that, any of the duke's attempts at controlling the witches, whom he blames for his unsuccessful rule, fail.

One year later, the country begins to show first signs of annoyance towards Lord Felmet's inconsistent governance by giving rise to a remarkable earthquake. Shaken by the event and seized by growing delusions of lunacy the uncrowned ruler is firmly convinced that the witches have not only taken control over his reign but have also instigated the turmoil. The Fool, a sharp-witted and rhetorically refined young man, suggests countering their magic by spreading nasty rumours in order to ruin their reputation. Despite the growing unrest among the human and the bestial population of the country, the witches refuse to intervene. To obtain his revenge, King Verence therefore uses his telekinetic powers to trap Nanny's tomcat Greebo thus attracting her attention. At her appearance in the castle, she is immediately imprisoned and awaits torture unperturbed. Through her acquaintance with the ghost she learns the truth about Felmet and when she is liberated by the other coven members, she transports the ghost king from the castle by way of a piece of debris. The coven's effort to authoritatively induce the royal couple to step down, however, have gone awry since a new king can only be appointed according to ancient laws of succession. Temporarily defeated, and severely annoyed by a growing hostility and disrespect on the part of the population, which proves the duke's whispering campaign to be successful, the witches decide to interfere. In defiance of an unwritten witch law recommending the sparing use of magic, they cast a powerful spell moving the kingdom fifteen years and two months forward in time, in order to encourage destiny to take its preordained course.

Although Lord Felmet believes in his definite triumph over the witches, his wife is not convinced and commands the Fool to fetch a theatre company from the Discworld's largest metropolis, Ankh-Morpork. A distorted thespian version of King Verence's death which incriminates the three hags is to be commissioned and staged in Lancre, so as to vilify the women. Newly enamoured of Magrat, the Fool thus faces a conflict of interests due to his loyalty to the king. Nevertheless, he meets the orders and successfully accomplishes the mission, perchance with the help of the coven's second spell aimed at summoning the true successor. With his father's blessing, Tomjon sets out for the tour to Lancre, primarily intending to contribute financially to the construction of "The Dysk" theatre. Accompanied by both talented young trainees and his mentor, the prolific dwarf playwright Hwel, he faces considerable problems during the production of the play. Finally, the performance in Lancre culminates in disaster. Struggling to be revealed, the truth disrupts the actor's lines until the witches force it out with a spell. At last, the Fool may testify against his employers that he has witnessed the assassination. Consequently, Duke Felmet kills himself in a fit of utter insanity whereas his wife is murdered by the kingdom itself after having escaped prison.

When the country demands a new king to be appointed, Tomjon is reluctant to take on his new role. Therefore, Magrat seizes the moment to reveal that he and the Fool, whose real name turns out to be Verence, are half-brothers. The information, that they descend from the same mother, not the father, is withheld with good reason. Being slightly younger than the jester, Tomjon is hence allowed to choose his own destiny and lead the life of a successful thespian.

On the next full-moon the witches recapitulate the past events. Most importantly, the official coronation of Verence II has taken place owing to the retrieval of the real crown. Consequently, the country has been pacified. Granny, Nanny and Magrat conclude that their meddling has served the common good. They justify themselves by pointing out that traditions may be important, however, one should not be restrained by them. On the contrary, everyone ought to forge his/her own destiny. In the end, the novel leaves the questions unresolved whether the witches intend to resume their coven meetings, and what will become of Magrat and Verence.

To conclude, the plot can be defined as a playground for integrating external sources. In some instances, it may appear as unsophisticated or disruptive, due to strong language and a base style. Nevertheless, the readership is encouraged to actively engage with the text. On these grounds, it may be regarded as a multi-layered, or more precisely a multiply overwritten, palimpsest transcending the conception of one consistent mode of *intertextuality* such as parody.

Therefore, the next section is concerned with describing the forms in which the *intertexts* appear in the *intertextual* text.

5. The Nature of the Fantastic in *Wyrd Sisters*

The Discworld is an imaginary world where the fantastic manifests itself in various forms. In *Wyrd Sisters*, for instance, the portrayal of characters that confront magic, or face eccentric adventures, such as witches, ghosts, demons, and other beings, accentuates the fantasy setting. The use of specific genre conventions, presumably, meets the expectations of both regular and occasional readers of modern fantasy. Nevertheless, the readership might regard both Pratchett's story and its characters as *mimetic*, i.e. imitating the *real* world, rather than fantastic, since Pratchett tends to tie in with the experience of his audience. His method of conveying fantasy, which relates to two types of rhetoric introduced by Mendlesohn, however contribute to involve the readers further.

In her taxonomy, Mendlesohn defines the *Discworld* sequence as predominantly immersive, for "the reader is as much a part of the world as are those being read about" (*Rhetorics* 59). While she discusses the series' general aspects in the context of immersion, she categorises the *Witches* books as "mostly intrusion fantasies" (Mendlesohn *Rhetorics*, 90). This evaluation appears to be confusing at first, given that Mendlesohn regards *Wyrd Sisters* as an example of how a writer "can use the *knowing* of the reader to imprison the reader within her immersion, to use the sense of expectation to seal off the fantastic world and make it real" (*Rhetorics*, 99). On closer inspection, her initial, quite cautious, formulation provides the key to understanding this proposition. The adverb "mostly" (Mendlesohn *Rhetorics* 90) might indicate that not every single novel of the Witches sequence complies fully with features of the category of intrusion.

I take Mendlesohn's general suggestion to view her investigation as "a critical tool kit" that can be used to "consider the genre in ways that open up new questions" (*Rhetorics*, xv) as a starting point for the discussion on whether *Wyrd Sisters* includes characteristics of both *immersive* and of *intrusion fantasy*, and in what way these categories can be discerned. For this purpose, the chapter is divided into two parts. In the first section, I explore facets of *immersive fantasy* in the novel, which I believe to be the basic mode with which Pratchett confronts the readers with the fantastic. In part two, then, I scrutinise Mendlesohn's claim concerning the predominance of *intrusion fantasy* in the novel. Despite concurring with her on the point that elements of this variety can be found, I consider her idea that "immersive fantasies can host an

intrusion" (Mendlesohn *Rhetorics*, 114) more convenient for classifying the fantasy strategies occurring in the text.

I summarise Mendlesohn's analytical questions briefly, before addressing the categories just presented, in order to give an insight into the methodology of her classification system. Even though I consider only selected notions, these questions provide important guidelines for narrowing down the focus.

Mendlesohn examines by what means the readers enter the fantastic world, and how they become acquainted with the fantastic. This involves investigating what type of "narrative and rhetorical choices" (Mendlesohn *Rhetorics* xviii) writers make to mediate this encounter. She asks whether the selected language has a bearing on the way in which the fantastic is created, and whether this affects the situation of the readers. Another important question relates to ideology, since stylistic choices might generate or convey specific implications regarding this subject.

Overall, Mendlesohn draws attention to the readers' position relative to the fantastic structure, rather than to their perspective. More precisely, she focuses on the "ideal and implied reader" (Mendlesohn *Rhetorics* xviii), and she promotes creating a "fictionalized self who can accept the construction of the rhetoric of a particular fantasy text" (Mendlesohn *Rhetorics* xviii). While this subject plays an important role in Mendlesohn's analysis, I have broached it only superficially, having placed more emphasis on the general construction of the fantastic.

5.1 Aspects of Immersive Fantasy in *Wyrd Sisters*

Pratchett creates a coherent fantasy narrative that is comprehensible for the readers. The characters display human qualities, experience authentic situations, and discuss ordinary matters colloquially. For this reason, the Discworld gives the impression of being real, rather than marvellous, despite the imaginary setting. This peculiar condition raises the question of how the writer achieves this plausibility on the one hand, and of how he deals with the fantastic, on the other hand. One answer is that he makes use of *immersive fantasy*, which I am going to relate to *Wyrd Sisters*, after briefly recapitulating the central features of this category.

The form of "realism" I have pointed to initially, can be associated with Northrop Frye's concept of "irony of mimesis" (qtd. in Mendlesohn *Rhetorics* 59). According to Frye, the imitation of the so-called *real world* in fantasy literature creates a singular situation for the readers (see qtd. in Mendlesohn *Rhetorics* 59), which Mendlesohn conveys like this: "[It] does not necessarily mean that we are assumed to be in the world (although this is one technique), but

that we must share the assumptions of the world" (*Rhetorics* 59). She notes that another scholar, Gary Westfahl, has termed this condition a "double estrangement" (qtd. in Mendlesohn *Rhetorics* 59). Mendlesohn elucidates that the readership experiences both a form of "cognitive estrangement" (*Rhetorics* xx) as well as its negation (see Mendlesohn *Rhetorics* xx). On the one hand, readers might not be familiar with the fantastic in the narrative, on the other hand, this does not prevent them from accepting it as *real* in the text, and to overthrow the internal conflict (see Mendlesohn *Rhetorics* 59). In order to illustrate this position, Mendlesohn provides a model of "concentric shells" (*Rhetorics* 59), according to which the fantastic world is surrounded by various spheres of reality. The readers are seated outside the narrative, and, at the same time, inside an impermeable shell that protects them from disbelief.

In Mendlesohn's view, this method of creating *immersive fantasy* exhibits similar traits to the structure of the science fiction genre, which is characterised by the following principle: as soon as the readers become accustomed to the world, they do not require further explanations, as they are part of it, and, consequently, know the framework (see *Rhetorics* 59). In *immersive fantasy*, the readership adopts a comparable strategy, as they "sit in the heads of the protagonists" (Mendlesohn *Rhetorics* 59), experience everything through the characters' perspective, and, thus, accept their *reality* (see Mendlesohn *Rhetorics* 59). As a result, this fantasy variety is "sealed [and] cannot, within the confines of the story, be questioned" (Mendlesohn *Rhetorics* xx). Mendlesohn, however, notes that, if it features an omniscient narrator, s/he plays an important role (see *Rhetorics* 59). In *Wyrd Sisters*, the narrator fulfils a specific function, which I will discuss later in this section.

Mendlesohn's final remarks on the "irony of mimesis" comprise a subtle criticism of old-fashioned concepts that consider fantasy literature as inferior to mimetic literature (see *Rhetorics* 59). She argues that fantasy mirrors mimetic literature, representing, likewise, its "inner soul" (Mendlesohn *Rhetorics* 59), because "all literature builds worlds, but "some genres are more honest about it than others" (Mendlesohn *Rhetorics* 59). There is persistent ideological bias against the genre, as I have illustrated in the theory section. Thirteen years after the publication of her taxonomy, however, fantasy literature has gained more recognition, as numerous studies on the subject prove. These promote the perspective that *fiction* relates to the imaginary nature of all literary texts, regardless of the genre they belong to. Thus, the imitation of reality does not represent the standard for evaluating the quality of a specific text. Yet, it can be deployed, and emphasised in the context of fantasy, as the analysis of Pratchett's novel will show.

The following segment, therefore, provides the first example of how Mendlesohn's approach can be applied to *Wyrd Sisters*. I examine whether the science fiction genre influences the narrative. Based on Mendlesohn's elaborations on "*Rationalized Fantasy*" (*Rhetorics* 62), I argue that the novel's most important backbone is a certain soundness, which contributes to creating a plausible world.

Coherence

Pratchett's affinity for science fiction emerges in *Wyrd Sisters*, although the novel features typical modern fantasy clichés, such as a medieval setting, kings, and witches. His practice of referring to *speculative fiction* complies with Mendlesohn's claim that "[a]ny sufficiently immersive fantasy is indistinguishable from science fiction" (*Rhetorics*, 62). She has slightly paraphrased Sir Arthur Charles Clarke's "Third Law" to delineate the method of building a consistent world "that makes sense in its own terms" (Mendlesohn *Rhetorics* 63). The science fiction writer's original tenet reads like this: "Any sufficiently advanced technology is indistinguishable from magic" (qtd. in Mendlesohn *Rhetorics* 62). The readership experiences a strong immersion, if the method of constructing the consistent world as well as the protagonists' view on this world presents specific characteristics (see Mendlesohn *Rhetorics* 63). These comprise, for example, the imperative of logic, rather than irrationality, as the characters would, otherwise, not be able to foresee the effects of certain actions. They may not only look below the surface of their world, but also probe it, if they possess competence in their environment (see Mendlesohn *Rhetorics* 63). Out of this, the characters might also develop an antagonistic stance, which represents a crucial element for retaining the immersion.

Within this framework, I present Pratchett's omniscient narrator in *Wyrd Sisters* as a paradox character, who, despite functioning as a disruptor, does not destroy the immersion. This entity is situated outside the narrative, which becomes apparent because s/he addresses the readership directly in explanatory footnotes that comment on the text. The practice of providing detailed information apparently runs counter to the construction of *immersive fantasy*, since the readers are supposed to view the narrative through the protagonists' eyes. The use of a mock-didactic tone might cause an estrangement from the fantastic world, as the use of irony jeopardises the readers' belief in it. Nevertheless, Pratchett manages to direct the ridicule against specific clichés and stereotypes outside the narrative, rather than against the world itself, in this way preserving its intactness.

The narrator in *Wyrd Sisters* can be characterised as a mediating voice between the text and the readers. In principle, this voice represents Genette's "heterodiegetic narrator", who is "absent from the story he tells" (*Narrative* 244-245). One example illustrates, how s/he emphasises this absence from the story by communicating directly with the audience, and by seemingly rendering the author's viewpoint, as follows:

> It is almost impossible to convey the sudden passage of fifteen years and two months in words. It's a lot easier in pictures, when you just use a calendar with lots of pages blowing off, or a clock with hands moving faster and faster until they blur, or trees bursting into blossom and fruiting in a matter of seconds …
> Well, *you* know. Or the sky becomes a fiery streak across the sky, and days and nights flicker past jerkily like a bad zoetrope, and fashions visible in the clothes shop across the road whip on and off faster than a lunchtime stripper with five pubs to do (Pratchett *WS* 205).

The italicised pronoun "*you*" represents an outstanding marker in this otherwise implicit address to the readers, which aims at engaging them in the text. The clear references to our world, though, do not break the bond with the fantasy world. Pratchett frequently uses analogies, such as this, to explain the fantastic as well as to make the setting comprehensible. The conveyor of this information is the third-person narrator, and "independent personality" (Stanzel 47), who knows everything about the characters, and the events in the novel, besides rendering the world more logical through her/his elucidations.

Another instance of the narrator's explicatory function can be located at the beginning of *Wyrd Sisters*. This passage comprises a lengthy presentation of the Discworld, which introduces new readers to the setting and to the nature of this world, like this:

> Through the fathomless deeps of space swims the star turtle Great A'Tuin, bearing on its back the four giant elephants who carry on their shoulders the mass of the Discworld. A tiny sun and moon spin around them, on a complicated orbit to induce seasons, so probably nowhere else in the multiverse is it sometimes necessary for an elephant to cock a leg to allow the sun to go past. Exactly why this should be may never be known. Possibly the Creator of the universe got bored with all the usual business of axial inclination, albedos and rotational velocities, and decided to have a bit of fun for once (Pratchett *WS* 6).

Given several expressions associated with the field of science fiction, such as "space", "orbit", "multiverse", "universe", "axial inclination, albedos and rotational velocities", readers might expect a rationalized fantasy novel. This distracting infodump, however, constitutes Pratchett's recurrent method of introducing them to his world, nevertheless, after the sixth *Discworld* novel, he abandons intermissions that might indicate a blurb, such as this. This extract shows how the narrator's style changes from explanation to ironic remark. The readers may infer a humorous intention from the juxtaposition of different styles. Generating a textual discrepancy, it appears

after the initial scene, which points to Shakespeare's *Macbeth*. In this way, the thematic coherence ends, whereas the immersion remains intact.

Another example of how the narrator points mockingly to the real world without spoiling the fantastic text is given subsequently:

> Civil disobedience was new to Lancre, but its inhabitants had already mastered some of its more elementary manifestations, viz, the jerking of rakes and sickles in the air with simple up-and-down motions accompanied by grimaces and cries of ´Gerrh!´, although a few citizens, who hadn't quite grasped the idea, were waving flags and cheering. Advanced students were already eying the more combustible buildings inside the walls. Several sellers of hot meat pies and sausages in a bun had appeared from nowhere* and were doing a brisk trade. Pretty soon someone was going to throw something.
>
> *They always do, everywhere. No-one sees them arrive. The logical explanation is that the franchise includes the stall, the paper hat and a small gas-powered time machine (Pratchett *WS* 158).

This excerpt alludes to human foibles in a clichéd way. The narrative voice reports matter-of-factly on the events by utilising a distanced view. In addition, s/he refers soberly to *time travel*, a popular science fiction theme, in the footnote, thus enhancing the impression of a logical, rather than a peculiar, depiction. With a vivid portrayal of the mob's behaviour, though, the connection to the world of the readers is reinforced. Depending on their awareness of social dynamics, they can relate to typical human behaviour, and recognise the satirical intentions on the part of the author. Humour and rationalised discourse do not put the fantastic world at risk of collapsing in the readers' minds.

The use of explicative footnotes represents an additional form of constructing coherence in the novel. Despite appearing frequently as irrelevant snippets of information, these parts also comprise short clarifications regarding the Discworld, which are directed at beginners. Definitions of invented terms as well as the narrator's subjective remarks are set apart from the main text. In this way, footnotes provide a visual gap that controls the readers' process of digesting the information, which I illustrate with the subsequent example.

> Goodie Whemper had, in fact, been a research witch.*
>
> *Someone has to do it. It's all very well calling for eye of newt, but do you mean Common, Spotted or Great Crested? Which eye, anyway? Will tapioca do just as well? If we substitute egg white will the spell a) work, b) fail or c) melt the bottom out of the cauldron? Goodie Whemper's curiosity about such things was huge and insatiable. **
>
> **Nearly insatiable. It was probably satiated in her last flight to test whether a broomstick could survive having its bristles pulled out one by one in mid-air. According to the small black raven she had trained as a flight recorder, the answer was almost certainly no (Pratchett *WS* 125).

Except for the first footnote, rendering the narrator's withdrawal in favour of the witch's own thoughts, a sober tone dominates the unfolding of details. The "narrative rhythm" (Stanzel 69) represents a dynamic change of points of view in this instance. A thematic collision between magic and science as well as the conflict of different styles adds to creating a comic effect.

Nonetheless, the coherence of the fantasy world is preserved, although the readers have been distracted from the story.

Considering these examples, the narrative voice can be characterised as a disruptor, who breaks the shell that protects the impermeable fantasy world from outside influences. Yet, s/he does not destroy the belief in this imaginary world. Representing a distinct entity that narrates the story, this voice exposes the essential working of both the fantastic and the real world. Mendlesohn associates this with humorous, or absurd, world creations, such as Pratchett's (see *Rhetorics* 86). The next segment is, therefore, concerned with the method of *immersive fantasy* as a means to hold up a "distorting mirror" (Langford "Pratchett" 783) to our world, which not only exposes its flaws but contributes to making the fantasy world more real.

"True" Fantasy and "False" Reality

Wyrd Sisters features many elements the readers can relate to, despite the oddness of plot, setting and characters. Mendlesohn takes the view that the readership is capable of dealing with irony in the context of *immersive fantasy*, because of a relationship with the narrator, and with the fantasy world. As soon as the readers become aware of the mocking stance, which is directed at both worlds, they are protected from the danger of losing their belief in the fantasy creation (see Mendlesohn *Rhetorics* 86-87). One of the reasons for the lasting acceptance of the fantasy world lies in the function of ridicule in this context. As Mendlesohn points out, "the fantastic should be dealt with casually, while the ordinary is made strange through the application […] of the eye of the Absurd (*Rhetorics* 112). The writer "draws attention to the essence of things [and] distils the world[s]" (Mendlesohn *Rhetorics* 86). Furthermore, the readers may "recognise the fantastic one as more essentially true" (Mendlesohn *Rhetorics* 86). There are several methods of exposing the *falseness* of the real world, or of pointing to the *authenticity* of the fantastic world. Mendlesohn mentions, for example, the "plot", as well as an "exaggerated attention to detail of ritual and place" (Mendlesohn *Rhetorics* 86).

In order to illustrate in what way Pratchett uses the absurd to expose shortcomings of the real world in *Wyrd Sisters*, I choose examples concerning the "detail of ritual" (Mendlesohn *Rhetorics* 86) mentioned previously, which I interpret as representing a means for satirising social conventions. I argue that Pratchett's major targets, in this respect, are the monarchic system as well as the royals' behaviour. The question whether Pratchett scorns literary clichés or historical practices does not arise, for his references are generally polysemous. Lord and Lady Felmet's brutal ascension to the throne in *Wyrd Sisters*, for instance, reflects medieval customs

of royal succession, and, at the same time, their literary treatment. By addressing and scrutinising the issue humorously, though, the writer reveals more about characteristics of the real word than about the fantastic one.

After King Verence's assassination, Granny, Nanny, and Magrat discuss the king's succession. The way in which the women converse about the topic, alludes to conditions located outside the narrative, and comments on these. For example, while the youngest witch is appalled by the traditions involved in kingship, such as burning down houses or hunting inhabitants, the older women regard the kings' behaviour as natural. They note that sovereigns only exercise their power, if their subjects breach the law (see Pratchett *WS* 67-68). Nanny Ogg relates the fact that Verence, for example, has always treated her respectfully, as follows: "´When he was out hunting people, if he met me in the woods, it was always off with his helmet and ´´I hope I finds you well, Mistress Ogg´´ and next day he'd send his butler down with a couple of bottles of something. He was a proper king´" (Pratchett *WS* 68). After this nostalgic review, Magrat is surprised by the senior witches' indifference to Verence's death, whereupon they reply: "´That's kings for you´ […] ´[t]hey come and go, good and bad. His father poisoned the king we had before´" (Pratchett *WS* 69). They appear to acquiesce in these *rituals*, whereas the apprentice is the only character to question these, and to show concern about it.

Magrat, then, draws attention to Duke Felmet's comportment regarding the proclamation of Verence's death. This includes mentioning how he does not only determine the method of promulgating information concerning the assassination, i.e., by propagating a natural death, but he also executes people who challenge this version. This indication is met with a deadpan reaction, adjusting the facts, as the next quote shows: "´Well, being assassinated is natural causes for a king,´ said Granny.´ I don't see why he's so sheepish about it´" (Pratchett *WS* 69). With their own belief in old-fashioned "rituals", the witches mirror the readers' belief in the narrative, for both parties do not question the reality of the circumstances. The "ironic realism" (Mendlesohn *Rhetorics* xxi) of *immersive fantasy*, thus, mocks both worlds. In depicting the characters' attitude of justifying despotism in a comic way, the writer satirises the tendency of people to euphemise terrible circumstances, in order to adapt to these.

The next example focuses on the mocking presentation of a further cliché relating to a historical custom of medieval aristocracy. In this context, I illustrate the technique of *zooming in* on the characters' perspective, typical of this category, by describing Lord Felmet's musings on his marital life. This extract highlights the character's perplexity in the face of customs he is not

acquainted with. When the Duke ponders on his luck in having married well, his thoughts are rendered as follows:

> 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 (Pratchett *WS* 26).

The discrepancy between the fantastic world and worldly concepts becomes apparent not only thematically but also on the level of language. Since the character's innermost thoughts are depicted directly, the meanings unfold step by step. While the readers follow the Duke's thoughts, they might simultaneously recognise his ignorance regarding the "jus primae noctis" (see "Droit"). It depends on the readers' knowledge whether they recognise the allusion to a French feudal law, since it is performed by an indistinct signal. The expression appears as "droit [*de*] seigneur", instead of as in the original form of "Droit [du] seigneur" ("Droit"). A double entendre results from the incorrect use of the term, denoting the right of medieval lords "to sleep the first night with the bride of any of his vassals" ("Droit"). Throughout the novel, this allusion recurs, representing one of Pratchett's *running gags*. It is not only used playfully for exposing the intrinsic absurdity of aristocratic principles, but also for involving the readers by means of the perspective. The character's consciousness is depicted as oscillating between quoted and narrated monologue. Given the mental words "was pretty sure" and "imagined" (Pratchett *WS* 26), this part can be considered a "psycho-narration" (Cohn 104), whereas the lack of these words as well as the "grammatical independence" (Cohn 104) of "was definitely going to get" (Pratchett *WS* 26), corresponds to a "narrated monologue [which means] rendering the content of a figural mind" (Cohn 105). This close-up view brings the readers closer to the basic form of *immersive fantasy*, and farther away from the narrator, who endangers the shell of the immersion. In brief, this passage contains multiple semantic denotations which combine the fantasy world with the real world without nullifying the belief in the construction.

I present one final illustration of the way in which "the use of the Absurd in the *immersive fantasy* draws us into conspiracy with […] the fantastic world itself (Mendlesohn *Rhetorics* 86). This example deals with a recurrent motif in *Wyrd Sisters*, i.e. the wind. Throughout the novel, this weather condition appears in the vicinity of the people. Reminiscent of a genuine character, it tries to attract their attention repeatedly. Its presence marks the occurrence of crucial moments in the narrative. The following piece shows the method of anthropomorphising the wind by using narrated monologue. As its personal thoughts are

depicted, the readers understand these feelings, but, at the same time, recognise the mockery of *real-world* career aspirations.

> In the Ramtops the leaves on the trees move even when there is no breeze. Rocks go for a stroll of an evening. Even the land, at times, seems alive … at times, so does the sky. The storm was really giving it everything it had. This was its big chance. It had spent years hanging around the provinces, putting in some useful work as a squall, building up experience, making contacts, occasionally leaping out on unsuspecting shepherds or blasting quite small oak trees. Now an opening on the weather had given it an opportunity to strut its hour, and it was building up its role in the hope of being spotted by one of the big climates (Pratchett *WS* 6-7).

In this passage, nature acquires human qualities that mirror those of a proper individual. The readership may experience amusement at this description, particularly, if they find themselves sympathising with this weather phenomenon. Nevertheless, as absurd as this description may be in mimetic literature, the irony of mimesis allows for the imaginative to be coherent in the fantasy novel.

In brief, the narrator represents a distinct entity in the text who narrates the story, knows everything, and performs a commenting function. These interferences on the level of story create comic effects, and encourage, simultaneously, the process of questioning clichés. The readers' general knowledge provides to key for recognising ironical comments. Pratchett tends to mark these observations by stylistic means. The juxtaposition of diverging languages, semantic contexts, and of types of focalisation represent techniques that can be used to ironize the world.

Questioning the World: The Antagonism of the Protagonists

Mendlesohn has suggested a further mode of irony within the immersive shell. A "rhetorical strategy in which the characters […] are antagonists within their world" (*Rhetorics* 66), enables the protagonists to challenge their world without leaving the *immersion*. In addition, they may refuse to comply with the authority of fate and moral, thus behaving as antagonists.

The witches are the first to notice that Lord Felmet and his wife are the cause of a *thinning*, i.e. of a beginning wrongness, or flaw as to the usual course of events. Nevertheless, similar to the population of Lancre, they accept the new ruler passively, exhibiting a certain stoicism, at first, since they belief in their own authority. While both the people and the witches are not worried about governmental changes, such as the rise in taxes, and legally burnt cottages. Only after having experienced a loss of power, besides having met the ghost of Verence, they let themselves be coerced by the kingdom itself into bringing about the restoration and healing.

The constructed *normality* in *Wyrd Sisters* comprises the witches' being accustomed to being treated respectfully. Duke Felmet's first attempts at defeating the witches fail, because of

the awe they inspire on soldiers sent to arrest them, besides on a tax gatherer. The imprisonment of Nanny as well as an attempt to torture her, are also met with amusement on the part of the witches. The moment they realise that the Duke Furthermore has used *headology* on them, they initiate the showdown. His defamation campaign against them, which has been suggested by the Fool, divulges lies, and results in them being presented as evil. At the same time the Duke assures the subjects that the hags are not to be feared, for they are kept under control. He moreover, reminds the witches of the ancient rule, that they cannot replace him, for they are not allowed to rule the country. Furthermore, Felmet tells them that only a Fool might step in to govern the country, thus ironically foreboding the coming events.

Granny's annoyance increases, due to being derided and pointed at, although she is aware of being confronted with a "maniac depressive" (Pratchett *WS* 159). When she is nearly ridden over by a cart, her anger erupts fiercely, because of losing her standing in society. This rouses her latent streak of innate wickedness, which leads her to incite an act of rebellion against Felmet's new, and evil system. To prevent the country from completely degenerating, the coven, therefore, decides to "break the rules […] good and hard" (Pratchett *WS* 171) for the common good. They begin to manipulate oncoming situations, however, this does not remain unpunished: Nanny's relatives lose their work at the castle, and Magrat relationship to the Fool is complicated, because of the Fool's obligatory loyalty to the king.

When the Duke succeeds in making the population believe that the witches are the source of problems in the kingdom, the country's decline reaches a climax. Felmet attempts to crown his triumph by vilifying the witches with a play that rewrites the story. This theatrical production, however, is predestined to fail, since the witches' antagonism brings about the truth. This key moment of the narrative leads to the consideration of intrusive elements in the novel, for the references to Shakespeare's plays, in general, exert a considerable influence on the development of the novel.

5.2 Aspects of Intrusion Fantasy in *Wyrd Sisters*

Pratchett's text exhibits the basic structure of Clute's *grammar of fantasy*. Evil perpetrators cause *wrongness* in the Kingdom of Lancre, which leads to the *thinning*, or entropy, of the land, until the protagonists *recognise* the source of deterioration, and, finally act, thus, bringing about the *healing* of the situation, or the *restoration* of the usual course of the world. Mendlesohn, believes that Clute's structure represents the basic framework of intrusion fantasy. Furthermore,

she argues that this form "can be constructed within the plot, within the description of the text or […] in the alternation between direct and indirect speech" (see Mendlesohn *Rhetorics* 115-16).

To fully develop the intrusive feel in the immersive novel, the author needs further descriptive means. Pratchett, for example, resorts to an elaborate imagery which frequently surrounds or even affects not only the protagonists but also the antagonists. In this context, an uncanny atmosphere can be generated by exploiting spatial aspects. More precisely, the creation of a latent sense of danger lurking in the vicinity constitutes a resource of variegated stylistic possibilities. Due to humorous interjections by a heterodiegetic narrator, however, this "spookiness" may be ironically interrupted. Therefore, *Wyrd Sisters* transgresses the basic features of intrusion. To illustrate Pratchett's stylistic devices for generating a mock-latency and escalation, the initial scene which has already been presented in the context of intertextuality shall be expounded.

In closely examining the novel's introduction, the predominantly grave style becomes apparent. Whereas the threatening and cruel nature of the environment is painted eerily, the narrator's voice subtly interferes with grotesque similes. On the one hand, the level of seriousness increases formally, on the other hand the diction is juxtaposed with a content-related absurdity. For example, the night is described as being "as black as the inside of a cat", and similarly grotesque, the fire's shine is compared to "the madness in a weasel's eye" (Pratchett *WS* 5). In employing these comparisons, stereotypical thriller essentials are humorously subverted. Concurrently the readers are kept between two worlds. For one thing, they remain in the novel's domain, and for another, they experience the recognition of concepts known to themselves.

Another method for achieving a mysterious ambience features prominently in the intertextual book. That is to say, nature is recurrently personified in order to animate both the setting and the narrative. To exemplify this notion, the first passage contains the image of a thunderbolt knifing the ground "like an inefficient assassin" (Pratchett *WS* 5). In principle, this simile conveys a violent tone, vividly comparing the lightning with a murderous deed. As a result, on the super-structure the figure is disturbing, yet effective. Nevertheless, the word "inefficient" denotes that which Mendlesohn defines as "disruptive humour" (see Mendlesohn *Rhetorics* 114). Consequently, the readership is once more reminded of the mediating narrative voice.

Apart from visual and emotional aspects, the notion of sound represents another decisive method for characterising intrusive fantasy. Hence, the sensation of dread is conveyed by means of acoustic impressions which Mendlesohn has termed "aural" (*Rhetorics* 121). Once more, this aspect can be exemplified with the novel's beginning since it contains nearly all components described in this section. Accordingly, noises are created by the thunderstorm, particularly through mentioning the howling wind and the rolling thunder. At the highpoint of tension, nevertheless, these sounds are superseded by the unnatural screeching of a witch. In addition, an archaic word emerges that points to the style of the horror author H. P. Lovecraft. As Mendlesohn explains, the word "eldritch" appears regularly in the writer's texts, and is, generally associated with him (*Rhetorics* 135).

The first scene can be semantically expanded. The author dissolves the intrinsic tension in the reply to the intertextual question, after having created a pseudo-sombre atmosphere through visual, emotional and aural agency. This prefigured and seemingly fearful intrusion turns out to be a reference to another text, which can, thus, be caricatured ironically.

Bearing in mind this characterisation, the creation of suspense followed by relief can be perceived throughout the text. From the beginning on the changes of scenes comprise a frantic quality despite the narrator blatantly interrupting the narrative flow. Furthermore, the general sombre undercurrent is overtly addressed, even if ironically, which can be illustrated with the subsequent quote: "On nights such as this, evil deeds are done. And good deeds, of course. But mostly evil, on the whole." (Pratchett *WS* 7). This leaves no doubt as to the trajectory of the story. In fact, the dynamic pattern mentioned previously is realised both within short vignettes and in the narrative in its entirety. Clashing with the cheerful tone inherent in this immersive fantasy, the weirdly intruding gravity meta-textually incarnates the feel of the intertext. To be precise, the tensions result from the conflict between two juxtaposed texts, that is *Macbeth* and *Wyrd Sisters*.

Among the episodes presented in the book, two stand out. On the one hand, there is the exposition which presents the causes of the oncoming crisis, and on the other hand we find the witches actively coping with this predicament at some stage of the rising action. To be precise, the first instance involves the arrival of the royal coach and the second the casting of the powerful time moving spell.

Considering the instance involving the witches fending off Felmet's soldiers, the event is introduced with expressions denoting fear and despair at the arrival of the latent danger. Intense descriptions featuring, for instance, the vehicle "jerking violently" or "the desperate crack of [the

driver's] whip" (Pratchett *WS* 7), build up the tension, whereas three soldiers in pursuit who are "getting closer" (Pratchett *WS* 7) establish the beginning of the escalation. By constantly interrupting the development through alternating scenes the climax is descriptively protracted. The character's perspective is utilised, in order to contribute to the emotional impact. A glimpse of hope is expressed as follows: "By all that was merciful, there was a light there" (Pratchett *WS* 9). Immediately afterwards "[a]n arrow bur[ying] itself in the coach roof" (Pratchett *WS* 9) is depicted, which increases the sense of gravity concerning this occurrence. At a specific moment, which has been illustrated in the section on structural similarities, the protagonists are drawn into the incident which involves them sensing the arrival of something unknown which does not prove to be of a supernatural nature but rather of unsentimental origins. The coachman's passing is portrayed dramatically by highlighting the man's shock at realising the end of his days, as the successive quote shall illustrate: "[H]e stopped and stared at Granny Weatherwax with a look of horror. […] [T]he man's eyes […] had the peculiarity of focus that told those who had the Know that he was no longer looking at anything in this world" (Pratchett *WS* 17-18). Apart from paraphrasing the man's death, this passage includes the suggestion that Granny represents the competent protagonist who confronts the oncoming adversities, since she is gifted with knowledge ranging beyond ordinary facts. The advancement towards the climax consists in her facing the threat of falling prey to the violence of the soldiers. Moreover, she needs to negotiate the situation and finally to defeat the evil perpetrators. Through accentuating the conflict between the confident witch who knows that it is vital to control the situation, for she is physically not invulnerable, and the merciless soldiers willing to take extreme measures, the notions concerning hesitation and remorselessness are exemplified. By and large, a delay can be perceived, which is then rewarded with the ruthless resolution of the moment. Granny manages to manipulate another soldier to murder the troupe's head with her words only. Corresponding to the novel's theme, the power of words defeats the immorality. By way of example this verbal duel shall be rendered concisely: "´Your peasant magic is for fools, mother of the night. I can strike you down where you stand.´ ´Then strike, man,´ said Granny, looking over his shoulder. ´If your heart tells you, strike as hard as you dare´" (Pratchett *WS* 19). As becomes apparent, the soldier's discourse resembles stereotyped phrases of crime novels or pulp literature. Therefore, this instance may represent a pastiche-like use of these stock expressions in order to display a dialogic repartee between the discourse of the fantasy novel and that of the system outside of it. What is more, the portentous implications regarding the Fool are subtly foreshadowed, and lastly, Granny's characterisation as "mother of the night" alludes to her being potentially

dangerous for the antagonist as well. Hence, the conflict between two remorseless parties is resolved with her defying the threat and thereby proving to be suited to tackle the oncoming pressures of authority. On the whole, the exposition displays the gradual construction of tension, alternating with instances of delay, as well as the realisation of impending danger lurking in the vicinity. Moreover, the narrative style reflects the sensations of danger and cruelty hovering over the characters. This includes the use of striking images regarding the landscape reinforcing the eerie ambience. Nevertheless, the discord between two opposing forces manifests also on the level of language. More precisely, the demotic and good-natured tone of the witches is contrasted with the clichéd phrases relating to breath-taking suspenseful tales or film conventions.

In contrast to that, the spell-casting episode, though based on the description of intense images, emotions and sounds, employs eerie elements only sparingly. The focus, in this case, has been moved from having been impinged upon to counteracting. That is to say, the witches proceed in defying the wrongness induced by the duke. On the one hand, the act of resistance, or interfering, may be perceived as a positive deed, reflecting on the witches' characters. On the other hand, with the progression of this endeavour, it becomes clear that they differ decidedly from typically naïve and innocent agents associated with intrusive fantasy. To be precise, their method of dealing with the situation reveals several ambiguous character traits pointing to a latent mischievousness inherent in themselves. While on the surface-structure the readers witness the dynamic evolving of events, alternating with the unfolding love-story between Magrat and the Fool, the undercurrent comprises the dismissal of several instances of consensus reality. In other words, to achieve their goals the characters go beyond themselves and employ reason rather than relying on traditional principles. Yet, the idea concerning the manipulation of time, in order to fetch the grown-up successor, derives from a once powerful and already deceased witch, Aliss Demurrage, or Black Aliss. The description of this character addresses two reference spheres, namely that of intertextuality plus the notion of latency. To begin with, her accomplishments are discussed thus presenting allusions to famous fairy-tales, such as Cinderella, for instance, in that "´[s]he turned a pumpkin into a royal coach once´" or to the Frog Prince because "´[s]he liked nothing better than Girl meets Frog´" (Pratchett *WS* 183). Although having excelled on several occasions, shockingly, she has been burnt in her oven by two children visiting her gingerbread cottage. The witch's paramount spell, though, serves as inspiration for the coven's enterprise. Relating to the erroneously passed on story regarding Sleeping Beauty's apparently dormant castle, Granny and Nanny elucidate: "´She never sent the castle to sleep,´

[…] [t]hat's just an old wives' tale´ […]´She just stirred up time a little. It's not as hard as people think. Everyone does it all the time. It's like rubber, is time. You can stretch it to suit yourself´" (Pratchett *WS* 184). According to the *APF*, in this context the string theory which is concerned with attempts at merging Albert Einstein's general theory of relativity with quantum mechanics (see Green), is alluded to. Accordingly, two system references have been combined to create a humorous effect on the one hand, and on the other hand to emphasise the powerful device available for the witches', that is reason.

As practical as their approach may seem, the execution of the spell involves some danger. For one thing, the witches cannot predict whether they are capable of covering the whole kingdom with their broomsticks before sunrise. Moreover, they cannot surmise the effects this venture produces. The most dangerous aspect, however, lurks in Granny's personality on account of her over-enthusiasm which has a disconcerting effect on the other two. While elaborating her frightful plan, the usually sour-faced woman, radiates in a disturbing manner. Even a standing stone has hidden in the marsh, only reappearing "with an air of deep distrust" (Pratchett *WS* 186) when the witches have gone. As this example demonstrates, the Wyrd Sisters exhibit dangerous qualities which have been anticipated at the beginning of the novel, when Granny answers to Magrat's question what is to be feared: "´Us´" (Pratchett *WS* 17). Owing to them twisting traditions and rules according to circumstances, while they themselves tend to impose their views on others, the witches represent dubious characters. By and large, the rendering of a dynamically fluctuating plot regarding the part just discussed results in questioning the integrity of the protagonists. Nevertheless, the negotiation with the situation in order to heal the country requires desperate measures. What is more, the protagonist's demeanour complies with Mendlesohn's categorisation concerning characters in an immersive fantasy. In other words, she points out that the protagonists are forced to assume the role of an antagonist in order to analyse and question the world they are preoccupied with (see Mendlesohn *Rhetorics* 112). Therefore, the witches provide energetic impulses for the progression of the story. Despite the overall tone conveying a humorous note, both examples given above include several instances of that which Mendlesohn's has defined the "rhythm of intrusion fantasy" (*Rhetorics* 115).

Having considered the stylistic dimension in regard to specific plot elements, the next focus is on descriptive passages involving the character's perspective. In this context, one source of latency connects the protagonist with the antagonist, that is to say, the invisible entity of the kingdom. More precisely, Granny Weatherwax and Lord Felmet are both affected by it, although in different ways. Whereas the duke regards his new reign as an impertinent and hateful place,

Granny knows that it needs a considerate and caring ruler. Therefore, the land behaves aggressively towards the duke whereas the witch is appealed for help. Each of these characters is portrayed in experiencing, or sensing, the latent threat. The reverberations concerning these nearly impalpable encounters with the unfathomable, however, differ considerably. Moreover, the language utilised for pinpointing the emotive response adapts to the respective mindset.

Regarding Felmet, expressions conveying his sullenness prevail. Hence, he "stare[s] out gloomily at the dripping forest" (Pratchett *WS* 24), the large number of trees causing him to feel depressed. At the same time, he envies the trees due to their uncomplicated reproduction cycles and therefore considers them "[s]elfish bastards" (Pratchett *WS* 25). Although the land has not "spoken" to him yet, the personification of trees in his complex mindset indicates that he subconsciously begins to antagonise his own kingdom, thus causing the land's discontent. When the earth finally shakes, the duke's insanity fully erupts under layers of suppression since he rouses from a nightmare involving a stamping monster. The segment portraying Felmet sensing the danger constitutes an example for the escalation pervading the novel. Largely featuring expressions denoting the field of fear, and moreover oscillating between horror, amazement, anger and exhaustion the intruder is depicted in being intruded upon. Both the monarch's reaction and the narrative voice reveal his neurotic disposition, for "the glorious uncertainties of existence [hold] no attraction for him" (Pratchett *WS* 83). Particularly the quickly switching moods illustrate moments of tension, hesitation but also the ignorance related to latency. Thus, the duke's emotions even manifest physically with facial tics and shudders. Furthermore, his fear develops into paranoia which results in suspecting the witches of causing the turmoil, and even in questioning the Fool's loyalty. Felmet's attempt at coming to terms with the unknown menace causes a momentary quietude, as he addresses it, caught in a fit of rage. Hence, he clarifies his position as king of the country. Although the land appears to listen, a renewed sense of something mysterious lurking outside seizes the duke, which leads to a complete enervation and to weeping fits. By and large, his awareness of the latent results in a misinterpretation and a refusal to accept the truth. Due to visuals being withheld, Felmet resorts to that which he can fathom and therefore, he projects his feelings on the witches who "haunt him" (Pratchett *WS* 73). Accordingly, the depiction of the duke's growing affliction, besides his simultaneous denial of the real cause for it, complies with Mendlesohn's view that the allusion to invisible threats represents a significant device for achieving an intense appeal (see *Rhetorics* 116). Moreover, if embedded in figural perspective, the readership draws close to the characters, apart from nearly immerging in the scene.

Concerning this, Granny's encounter with the latent kingdom is described even more penetratingly given that in this manner she can be contrasted sharply with Felmet's behaviour in the face of the unknown. A prolonged presentation of her innermost thoughts is hence employed to characterise her as fearless and as energetically confronting the situation. Accordingly, Granny realises a transformation with respect to her environment through the absence of portents. Due to the immersive situation concerning the setting, these phenomena represent normal occurrences. Their non-appearance, however, causes concern among the Ramtop population "like a noise which isn't heard until it stops" (Pratchett *WS* 80). For that reason, the witch awakens to the cessation of sound. This passage signals a transition to instances of narrated monologue with the expression of time "now", besides the heterodiegetic narrator retreating, though not entirely at the beginning (Pratchett *WS* 80). By contrast, the depiction of Granny letting her mind wander among the landscape, in addition to entering the consciousness of smaller and bigger animals, is entirely concerned with her thoughts and therefore intensely appeals to the readership. The witch's sensing but not finding the entity is finally presented in short sentences devoid of verbs, resulting in a strong immersion, as the subsequent example demonstrates: "Nothing there. Nothing there" (Pratchett *WS* 81). This, too, exemplifies how the absence of a palpable threat contributes to heighten the feeling of dread. Before confronting the kingdom's consciousness, the witch tries to delineate the emotions. Gradually, the image of something youthful and primeval is evoked which suffers from abandonment and neglect and therefore is about to become irate. Similar to Felmet, Granny experiences physical effects when she finally comes across this entity. Accordingly, its magnitude causes a loud noise in her mind which needs to be silenced with a pillow over her head. In contrast to Felmet, though, she does not display fear, and by addressing the being directly she asks it what it wants instead of screaming at it. Given these intense depictions of the main characters' thoughts and feelings, several effects outlined by Mendlesohn can be noticed. First, the temporarily unobtrusive behaviour of the narrative voice creates the illusion of propinquity for the readership engaging them with the narration. As a result, the emotional reaction can be experienced through the characters' consciousness. Second, the escalation is reflected both in the language, with words denoting fear, anger or amazement, and by that which is not said, that is the latent danger. Similar to the characters, the readership thus may respond with feeling rather than with sense.

Owing to an organised, even if idiosyncratic, normality inherent in *Wyrd Sisters*, the changes affecting the country need to be communicated with both drastic images and language. From the beginning, the readers' senses are addressed, not only in terms of optic, or auditive perception,

but also regarding their cognitive reception. A fundamental stability is conveyed through the common pattern of fantasy stories that present the harmony being thinned, and then restored. An essential humorous quality emerges, nonetheless. A disruptive, at times aggressive, style points to the presence of imminent danger. For that reason, the recipients are not shocked as they would be in the case of horror stories, nonetheless, the words leave a mark, because of conjuring uncanny circumstances.

Thus, the witches, and especially Granny Weatherwax, are in the know of how the world is supposed to be. Recurrently citing rules and traditions, they are, more often than not, caught in bending this type of consensus reality. This attitude results from their substantial individualism, competence and assertiveness. Given these traits they qualify for the role of the protagonists, even though Magrat only gradually locates her inner strength. Except from her, the witches, in general, do not display features of innocence associated with the classic intrusion tale. Partaking in a hybrid form, they experience moments of astonishment or ignorance, albeit only briefly by virtue of being effectively in control. This is all the more corroborated by their intrinsic scepticism in regard to the world and its follies.

When confronted with the intrusion of both a wayward 'real-world' psychopath who is clever but callous and her depressed husband, the witches are confronted with a new type of viciousness. While commonly supernatural fiends and the population do not pose a threat, due to their foreseeable ordinariness, the unpredictability of the royal couple points to the irruption of a new consensus reality which is gradually established. Not taken seriously by the coven at first, it exerts considerable leverage on the three women, forcing them to interfere with destiny.

A progressive escalation takes place during the course of the novel. Whereas the first portents are dismissed as irrelevant, or complying with typical narratives, the breaking of tradition on the part of the new rulers provokes astonishment which finally culminates in anger. Accordingly, the abduction of Verence's son including the retrieval of the royal crown is not considered an unusual event, neither is the traditional cruelty to the duke's subjects. Their defamation, however, constitutes an unprecedented transgression of the world's limitations.

The first clues relative to the latent danger are reflected by way of the setting. Hence, the landscape amplifies the sombre atmosphere. Step by step, more unnerving instances occur, nevertheless, these are comically inverted. Those portents which are deemed marvellous to the readership, represent the standard on the Discworld. In consequence, the absence of strange phenomena such as a three-headed cockerel causes a few nervous breakdowns. Thus, the danger lurks invisibly behind the corner. The key threat, though, is impersonated by the theatre which

may be used encroachingly. Granny witnesses how the unsophisticated stage transforms into exciting places, stories and motifs by means of an alluring diction and therefore conjectures the potential threat concerning an unskilled utilization of this device. For that reason, she is not surprised when the theatre is transformed into a weapon turned towards them. Furthermore, the readership realises that the intrusion stems from the 'outside' world of drama.

Another character affected by an intrusion is Hwel, the playwright and foil of Shakespeare. Principally involved in not being overwhelmed by inspirational atoms entering his mind, he is frequently overwhelmed by manifold images. Whereas those associated with the theatre can be adapted to the company's needs, allusions to popular culture are perceived as incomprehensible, and even disturbing. Consequently, the representations he struggles with include musical elements by Andrew Lloyd Webber, examples of modern fools such as Charlie Chaplin or Stan Laurel and Oliver Hardy, and echoes of Walt Disney's *Snow White*. Perceived as innocuous by the readership, the playwright is recurrently worried, yet motivated to make sense of these intrusions.

This notion relates to the fact that an intrusive 'monster' may be perceived as fascinating. Concerning this, Granny exhibits brief instances of astonishment when confronted with Lady Felmet's remorseless determination. Paralleling her own innate iron willpower, the witch needs to fight both her inner demons and the outward attacker to defeat the Dark Lady and to restore the initial order. Subverting the happy ending, Pratchett constructs a few flaws to the story's result on the one hand, but on the other hand he thus puts into perspective established narrative patterns, themes and motifs. For that reason, the witches' undermining of traditional principles constitutes an act of transgression. Nevertheless, in putting up with compromises they not only heal the kingdom but also provide acceptable means for emancipation from rigid structures. Implicitly, the coven is a symbol of self-empowerment, adapting to standards but questioning them if the personal freedom is threatened.

6. Intertextuality: Disrupting or Sustaining the Immersion?

> I don't think everyone is going to get every single little reference or resonance in the book, but […] that doesn't matter. […] [A]s far as the reference to Macbeth goes, that's not a problem, because everybody in England certainly the one thing they do know is that [it] has got three witches in it, and they are vaguely aware of Scottish kings murdering one another, […] and "Double, double, toil and trouble"
> (Pratchett in Rehfeld et al. "Fantasy" 189).

6.1 An Analysis According to Pfister's Six Criteria

In this chapter, I analyse how *intertextual* references to the world outside the fantastic narrative are performed. My aim is to determine whether the integration of individual *pre-texts* or textual systems in *Wyrd Sisters* reveals different degrees of intensity. Furthermore, I evaluate the impact of these references on the readers' immersion in the fantasy world, in order to clarify, if *intertextuality* contributes to fracture or to maintain the belief in the contained world.

6.1.1 Referentiality: Examples of Metatextual Intertextuality in *Wyrd Sisters*

Pfister's criterion of *referentiality* does not appear prominently in Pratchett's novel, however, there are a few examples that comply with it. As I have already mentioned in the theory section, this principle serves the purpose of examining how authors integrate explicit references to other texts or systems in their own works, in order to expose specific characteristics. The more the writers emphasise the extraneousness of these references, the more the readers become aware of the original context, and the more the *intertextual* relationship increases between the two texts. In this context, authors achieve the highest level of *intertextual* intensity in presenting a *metatextual* perspective on their targets, for instance, by commenting on these, or by interpreting them subjectively (see Pfister "Konzepte" 26-27). I am aware that Pfister's definition of *metatextuality* neglects various aspects of this vast field. Nonetheless, I will not theorise this notion further, as Arasu has already focused extensively on *metatextuality* in her paper concerning *Wyrd Sisters*. Pfister's benchmarks suffice for examining the examples of *referentiality* that I have found in Pratchett's novel.

The *intertextual* references in *Wyrd Sisters* can mostly be recognised by the readers, apart from a few allusions that might not be discernible at first sight. In this segment, I provide examples of *metatextuality* that relate to theatre conventions, to aristocratic customs, and to modern fantasy texts. These all deviate from the fantastic framework, and point to sources outside the *intertextual* text, due to changes in style and register. This does not imply that Pratchett's *metatextual* comments feature only within this frame, however, other quotations or allusions are less explicit, and therefore, I will mention them only briefly in selected segments.

References to Theatre Conventions

Throughout the novel, Pratchett refers to the theatrical field. He frequently creates scenes that reflect historical stages of this form of entertainment, for instance, by using the "strolling players" (Pratchett *WS* 36) in his text, who refer to sixteenth-century travelling groups of actors in England, or by describing the workings behind as well as on the stage (see Pratchett *WS* 211-213), which I am going to present in another context. In the second half of the novel, then, Pratchett depicts Vitoller's company in constructing a playhouse called the "Dysk" (Pratchett *WS* 211). This allusion to the *Globe Theatre* represents an intense *intertextual* reference, if the readership has identified the recurring pointers to Shakespeare, his life, and his works. I assume that many readers are aware of the playwright's biography, which includes his role as a shareholder at Lord Chamberlain's acting company (Harrison 9). George Bagshaw Harrison mentions that Shakespeare "was recognized as the greatest of English dramatists" (Harrison 9), at the peak of his career, and, because of his wealth, was able to contribute to building the famous London theatre, south of the Thames, between 1598 and 1599 (see Harrison 8-9). Nevertheless, even if the readers lack this knowledge, many other indicators in *Wyrd Sisters* tend to reveal the context of this reference. I am going to provide other examples of such distinct markers in the segment concerning the principle of communicativity.

Pratchett's description of the theatrical system aims primarily at showing how it works. He illustrates not only in what way rudimentary technology, décor and props transform into an entertaining spectacle, if the audience's imagination is triggered by a powerful language, but he also directs the attention towards the necessary prerequisites for a successful representation, i.e. gifted playwrights, expressive actors, and spectators who are willing to engage in the situation. I concur with Arasu in regarding Pratchett's reference to the theatre as a form of homage to the "magic" (Arasu 8) that can be created on stage, which changes reality and alters the participants' perspectives (see Arasu 8).

In the narrative, Magrat explains this concept both to the old pragmatic witches and, therefore, simultaneously to the readers. While the young witch, who is able to sink into a "willing suspension of disbelief" (Pratchett *WS* 38), Granny and Nanny take everything they see literally. This is why, in their view, "[t]he theatre was no more than some lengths of painted sacking, a plank stage laid over a few barrels, and half a dozen benches set out in the village square" (Pratchett *WS* 37). Magrat, on the other hand, sees "The Castle, Another Part of the Castle, The Same Part a Little Later, The Battlefield and […] A Road Outside the City" (Pratchett *WS* 37).

Granny attempts to conceal her ignorance and, therefore, disturbs the performance continually with critical questions. She notices, for instance, that men play the parts of women. Magrat elucidates that companies "don't allow no women on the stage" (Pratchett *WS* 39), which represents another *intertextual* link to the Elizabethan theatre. Harrison points out that, at the end of the sixteenth century, theatre companies casted boys for women's roles (see 14). Granny, moreover, discovers a prompter, hidden behind a curtain, who provides lines in a soft voice, when the actors forget them (see Pratchett *WS* 40). On seeing the shabby state of the actors' costumes, and after realising that the impersonators pretend to be other than they are, the witch concludes that they represent "purveyors of untruth and artifice" (Pratchett *WS* 38). With this scene, Pratchett puts the theatre into perspective. In juxtaposing two different views, he illustrates how the reaction to a play, and, implicitly, how the response to other art forms, depends on the individual persons, their background, and their inclination to accept the notions presented. He, ultimately, provides a stimulus for the readers to consider the topic in various ways.

Another instance of *referentiality* that relates to a play, and less obviously to theatre conventions, occurs at the beginning of the novel. It focuses on the late king Verence, who has just become a ghost. In this scene, the readership witnesses the character's transformation into a spectre, which results in his despondency about this condition. After the monarch's stabbing, Death appears, wearing a black cloak, and holding a scythe. In a hollow voice, he asks the deceased man the following question: "NO PREMONITIONS? STRANGE DREAMS? MAD OLD SOOTHSAYERS SHOUTING THINGS AT YOU IN THE STREET? […] NO, I SUPPOSE NOT. IT WOULD BE TOO MUCH TO EXPECT, said Death sourly. THEY LEAVE IT ALL TO ME" (Pratchett *WS* 13). According to Breebaart, this passage might allude to Shakespeare's play *Julius Caesar*, but specifically to this line:

> Soothsayer. Beware the ides of March.
> (Shakespeare, *Julius Caesar* 1.2.18) (see Breebaart *APF WS*)

Pratchett's reference points towards both a specific text, and to at least one system. While the first might escape the average readers' attention, as it is not obvious, the second might be more familiar, due to addressing recurring motifs in various tragedies. Ghosts, or other mystical characters, who warn the protagonists against their fate, represent a common dramatic method of preparing the audience for the inevitable catastrophe. Given that Death shows annoyance at the failing of the usual course of action, this allusion serves two purposes: for one thing, it thematises dramatic conventions, but, at the same time, it generates an absurd image, in focusing on the irritation of an anthropomorphised character. In addition, it creates humorous *metatextuality*, as Death behaves like a frustrated member of a business company, and could, therefore, be interpreted as representing another reference to a system.

Criticising Aristocracy

Previously, I have already shown how Pratchett comments on the shortcomings of specific classes of the "real" world, in the context of *immersive fantasy*. The eccentricities of nobility are recurrent targets of humour in the novel, and these *metatextual* comments exhibit satirical traits. I give another example of *referentiality*, which is not only linked to the same issue but also conveys the negative effects associated with kingship.

When Granny, secretly, tries on the crown the witches have fetched from the royal coach, together with the baby, she, first, indulges in self-mockery. Nevertheless, she is soon confronted with the experiences of former rulers, for the regal item puts on view past events. The subsequent passage illustrates a two-fold perspective: Granny witnesses the crown's presentation of grim conditions like this:

> [She] froze as she heard the screams, and the thunder of horses, and the deadly whisper of arrows, and the damp, solid sound of spears in flesh. Charge after charge echoed across her skull. Sword met shield, or sword, or bone – relentlessly. Years streamed across her mind in the space of a second. There were times when she lay among the dead, or hanging from the branch of a tree; but always there were hands that would pick her up again, and place her on a velvet cushion … (Pratchett *WS* 33-34).

Pratchett uses several clichés of the horror genre to dismantle the superficial allure of the monarchy. The crown usually symbolises the power of supremacy, which might elicit a certain fascination. In focussing on the destructive side-effects of aristocratic sovereignty, e.g. wars that result in numerous deaths, this reference encourages a critical approach to the system of class, but especially to conditions that are not only taken for granted but are also considered legitimate.

Tributes to Modern Fantasy

Wyrd Sisters features lengthy descriptions of the setting. Pratchett uses the depiction of Lancre Castle to pay homage to another fantasy author, i.e. Mervin Peake. The British writer and illustrator, who died in 1968, wrote the *Gormenghast* cycle. As Breebart points out, this sequence comprises an "ancient, decaying castle" (Breebart *APF WS*) as well as mockingly uncanny fantasy elements (Breebart *APF WS*). Pratchett has phrased his allusion to this series which has served him as inspiration, like this:

> Lancre Castle was built on an outcrop of rock by an architect who had heard about Gormenghast but hadn't got the budget. He'd done his best, though, with a tiny confection of cut-price turrets, bargain basements, buttresses, crenellations, gargoyles, towers, courtyards, keeps and dungeons; in fact, just about everything a castle needs except maybe reasonable foundations and the kind of mortar that doesn't wash away in a light shower (Pratchett *WS* 27-28).

Other tributes deal with Tolkien, however, I have focused on a more inconspicuous reference to Peake, as the references to Tolkien in LaL would require writing a separate thesis.

In the context of *referentiality*, Pratchett establishes connections to texts, in order to broaden the readers' perception as to routines in thinking about things. These references involve both direct addresses and more implicit pointers. In general, everything that appears to be deviating from the discourse of the fantasy narrative, represents a marker that allows for identifying an intertextual instance.

6.1.2 Communicativity

This principle plays an important role in *Wyrd Sisters*, as Pratchett has highlighted specific references to the texts he refers to in his own work. As I have already pointed out in the theory section, markers can be placed inside and outside the textual communication system. Subsequently, I present a few examples of these highlighting devices.

Innuendoes in the Para-texts

Due to clear extrinsic pointers outside the narrative proper, and intrinsic signals at the beginning of the novel, the readership is led to hypothesise a predominant adaptation of Shakespeare's tragedy *Macbeth* in the narrative discourse. To verify this assumption, the title, the subtitle and the introductory sequence are described in more detail, since the link between the two texts is linearly intensified. Subsequent references to *Macbeth* are then classified according to their syntagmatic integration in the *intertextual* work in the segment on *structurality*.

The first incorporation of an *intertextual* element can be noticed in a very prominent position, namely the title. Due to its location on the "threshold" (Genette *Paratexts* 1) of the basic text, the question arises whether it can be discussed as part of the narrative discourse. Genette defines extra-textual phenomena, and their location as "a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text) […]" (*Paratexts* 2). As these *para-texts* have an ambivalent status, he proposes the view that titles and subtitles can be viewed as *para-texts* or, in this case, as *peri-texts* (see Genette *Paratexts* 5). While Genette describes these as separate elements, either created by the author or by the publishing company, to convey distinct implications, he indicates that their connection with the narrative is, nevertheless, determined both by the visible attachment to the main body of the text, and particularly by their informative function (see Genette *Paratexts* 9).

Pfister elaborates that these components facilitate the transfer of information from "inside" the text to the receivers' perception "outside" of it, since they are situated in the external communication system (see *Drama* 67). He draws attention to the fact that the audience possesses an inherently better vantage point than the characters, and, therefore, their perspective on narrational developments might be broadened (see Pfister *Drama* 81).

Para-texts represent an important communicative factor and might justifiably be discussed in this context. Pfister, however, cautions against premature assumptions regarding the narration's progress and outcome, as these *peri-texts* are potentially subject to manipulation (see Pfister *Drama* 81). In other words, he advises the audience to view them as latently polysemous, or even misleading.

Given the manifold opportunities to place ambiguous markers at the beginning, *Wyrd Sisters* represents an adequate example for this, for it elicits multiple connotations. While the author has chosen this distinct signpost to communicate the use of an extrinsic text which possibly influences the whole novel, other subtexts may not be readily visible. Depending on the readership's literacy, age and cultural background, this reference may be considered either a slightly altered quotation or an indicator to the protagonists. In the first case, the heterographic representation of the words 'weird' and 'wyrd' does not distract native speakers and competent readers from establishing a relation to the tragedy's ominous witches. Neither does the word "sisters" lead to presuppose a story concerning any given family relations, to provide an exaggerated example. Shakespeare's echo resounds too dominantly for not enabling the fateful characters to be recognised. Apt readers can instinctively infer a straightforward transfer from

the *intertext*, as the playwright refers to the witches recurrently as the "Weird Sisters", throughout the *pre-text* (Shakespeare *Macbeth*, 29, 36, 44, 71, 80). Only in one instance they are called the "Weird Women" (Shakespeare *Macbeth*, 57).

The question arises whether the mere modification of one word already constitutes a comic instance. In inspecting Pratchett's frequent heterographic reworkings of individual words more thoroughly, his tendency to create laughter with linguistic 'antiquarianism' becomes apparent. He repeatedly juxtaposes older language stages, or poetic diction, with Modern English prose, or demotic discourse, thereby producing stylistic incongruences. Several examples of this practice appear in the self-same novel. One of these has been remarked by Arasu as well, namely, the transformation of the word "Disc" into "Dysk" (Pratchett *WS* 213). While the juxtaposition of differing discourses may be regarded generally as parodic, Arasu defines it a "Shakespearean pastiche" (see 19). Given this inconclusive status, the complications in describing the *intertextual* forms become apparent. I will give a brief outline of these humorous modes in the segment that describes describing the novel's initial sequence, since it represents a marked adaptation.

The creation of humour, however, is not the only function of such marked references. In placing a clear marker in the title, the author highlights the relationship between the *intertextual* text and the *intertext*. In this context, the choice of a canonical *pre-text* might lead the readers to assume its predominance in the novel, or even a parodic reworking. Nevertheless, the novel transcends the humorous function, because of allusions to a well-known destiny myth.

The accentuation of characters in the novel's *peri-text*, whose appearance is rare but of serious consequences in the *intertext*, may lead the readers to presuppose a broader context. If the readership consults *para-texts*, such as *The Annotated Pratchett File*, they learn about the relation to mythology, especially, the Norse goddesses of Fate, viz. the Norns. The connection to this system reference, thus, becomes clear.

Overall, this *peri-text* represents an intense marker in regard to one specific text, i.e. *Macbeth*. The connection to a global system, however, can likewise be made, even if less intensely. The trajectory of the novel is, therefore, not as unambiguous as it might seem at first.

The ensuing subtitle indicates that *Wyrd Sisters* juxtaposes numerous variegated references. Besides rendering a concise, if minimal, synopsis of the Scottish play, beginning with the "Witches", "kings" and "daggers" (Pratchett *WS* 3), it provides a mocking *dramatis personae*, including a list of 'characters' that stands in stark contrast to each other. These anticipate central aspects in the text, even if the selection might appear silly. Characters, objects,

entities, deeds, or noises seem to be equally important. This may cause both amusement and irritation in the readers, depending on their evaluation of this carnivalesque notion, as it may be interpreted either as a film, or circus, advertisement, or as a reference to a literary text. On the one hand, the readership's attention is directed further towards Shakespeare's tragedy, and, on the other hand, to the novel's intertextual system, which is characterised by dialogic instances. The recipients may consider this a comic treatment of a well-known text, or as merely a trivial spoof.

I do not consider *Wyrd Sisters* a genuine parody of *Macbeth*, although the *para-texts* point clearly to the predominance of this play in the novel. This evaluation runs counter to the general view. The German translator Andreas Brandhorst, for instance, has consciously accentuated the novel's title by choosing "*Macbest"* for the translated novel's title (Brandhorst book cover), and Leo Breebart observes that the mocking amalgamation of Shakespeare's tragedy with the fantasy novel points to an overall parodic adaptation (see *APF WS*).

There is a distinct structural parallel at the beginning of the *intertextual* text, which emphasises specific elements from the *pre-text*, and interweaves them in the new context. Yet, *Wyrd Sisters* combines parodic elements that are combined with other forms of humour, such as satire, or pastiche, to refer to numerous different texts.

Markers in the External Communication System

Pfister has noted that character's names may be used to indicate a textual relationship to another text, or to another character. In *Wyrd Sisters*, an allusion to Shakespeare manifests itself in the playwright Hwel, as this name derives from the Welsh word "hwyl", which denotes humour, or fun (see U. of Wales "hwyl"), and is pronounced "Will". Through this distinct marker, the readers access the literary system of Shakespeare, and may surmise the impact of the playwright in the novel. The intertextual reference can be associated both with a specific text reference, for Broich discusses allusions to historical persons in this context, or with references to a broader system, which insinuate a whole collective of texts, besides construction of meaning.

The dwarf's characterisation starts out insubstantially. His dramatic creations, nevertheless, refer clearly to well-known works of Shakespeare. This results in a friction between the image of Shakespeare, and that of Hwel, who is dwarf. According to obsolete fantasy stereotypes, Hwel is supposed to mine ore and sing songs about gold, instead of developing a high level of language competence, which clashes regularly with his unexceptional environment. Due to his remarkable talent he represents an outsider for the members of his

species, as he suffers from claustrophobia, and is indifferent to the allure of gold. As the narrator points out, "he had been given a very small bag of gold, the tribe's heartfelt best wishes, and a firm goodbye" (Pratchett *WS* 77). Olwyn Vitoller's group of strolling players are glad to welcome him in their troupe, for they profit from his highly creative mind.

This second connection to the dramatist emerges in the form of quotations that have been changed, but may, nonetheless, be recognised. Italics represent a visible marker, and their use shall be illustrated with the next example. Vitoller, the impresario, and Hwel discuss the list of plays that would be available for Tomjon and his troupe. On this occasion, they mention the several plays that refer to Shakespeare, e.g. "´A *Wizard of Sorts. Or, Please Yourself*´" (Pratchett *WS* 76). The readership may extrapolate two texts: on the one hand, *As You Like It Twelfth Night*, which features the subtitle *Or What You Will*, as the Breebart discloses (see "Wyrd Sisters"). These references put an emphasis on the wider textual system, rather than on a particular text. As there are only minimal innovations, these allusions function as mere quotations of the Elizabethan playwright's whole text collective. The placement within the fantasy context may, thus, arouse laughter. Nevertheless, it depends on the readers' knowledge whether they recognise these *intertexts*, and their polysemous note.

Apart from incorporating the character of the wordsmith, and modified text titles, Pratchett refers to a third system, i.e. the theatre. Shakespeare's working conditions during his career are reflected, especially his development from a strolling to a theatre player. Hwel flexibly and quickly tailors the plays according to given circumstances, besides adjusting to the needs of his company. Several theatrical conditions are mentioned, which recall a system, rather than a text. In this context, the estranging effect, or the marker, is generated by the character's perspective, which mediates between the events and the readers' perception.

Returning to Verence, this character functions as a two-fold marker: firstly, in evoking the ghost of Hamlet's father, associations to this *pre-text* are generated by mirroring the *intertext's* constellation. Secondly, the deceased king bears a ponderous name which is relevant to the narrative. To be exact, "Verence" conveys the notion of "truth" as in Latin 'veritas'. Therefore, he takes on the important role of actively instigating the true "story" behind his murder to be revealed. However, an inversion occurs in regard to his successor. While Verence II, bears the correct name, he is not the rightful son ascending the throne. In the witches' view, the country has been saved by only slightly bending the traditional course of events. Consequently, the truth has been adjusted to circumstances.

The section regarding *para-texts* has already included a suggestion to the title's multiple connotations. *Wyrd Sisters* has been defined as an ambiguous marker denoting a strong indicator to *Macbeth*. While previously the most obvious interconnections have been observed, this segment illuminates further implications resulting from this name's unconventional representation.

Commencing with a contemporary inference, "wyrd" may plainly denote the adjective "weird" which is used to describe something "strange and sometimes frightening because not natural or normal", ("Weird" 1290). Apart from that, the semantic field includes "odd", "bizarre" or "peculiar" (Microsoft Thesaurus) in addition to more positive aspects such as "unusual and interesting" ("Weird" 1290). All in all, each of these connotations resonates with Pratchett's witches, since these characters exhibit unique traits usually not associated with a fantasy environment, if the stereotyped action-oriented literary form is inferred. On the one hand, their depiction as human beings exhibiting a broad spectrum of emotions or reasoning, familiar to the readership, differentiates them from traditional evil hags. On the other hand, their latent wickedness preserves a link to the concept mentioned before. Westfahl draws attention to the fact that frequently "[i]n fantasy and science fiction, destiny is portrayed negatively as something to unsuccessfully avoid, or positively as something to successfully fulfill" (Westfahl 190). In view of their behaviour, the Lancre witches can recurrently be observed in trying to avoid both sides of this medal. In other words, they are unwilling to comply with authority, even of destiny, regardless of the principles they otherwise propagate. Hence, the witches retain their individuality which makes them seem even more ordinary, especially considering their reluctance to intervene at first. Furthermore, they counteract formulaic patterns by using practical psychology, or "headology" (Pratchett *WS* 305), instead of magic. Their meddlesomeness is ultimately caused by circumstances affecting them, as well as the country, therefore they are forced to care for the common good.

Contrastingly, the sinister quality of the word "wyrd" encompasses uncanny, eerie and spooky sensations as well. Not only relating to the witches' covert characteristics but also to the overall framework in the novel, it encapsulates an atmosphere of lurking danger. Due to the *intertext's* intrusive structure, which is likewise echoed on other narrative planes, the adjective in question can be considered a premonition in the title. The readership may hence surmise the juxtaposition of humour with the uncanny, given that the marker can be discerned.

To sum up, the first extrapolation in connection with the word "wyrd" is concerned with the witches' characters, and specifically with their defiance of roles traditionally attributed to

them. By contrast, this system reference entails the inherent eerie undercurrent which relates to the sombre atmosphere *Macbeth* as a specific *pre-text* elicits.

Given the palimpsestic structure in Pratchett's novel, an appropriation of thematic particularities may be conjectured as well. In fact, on closer inspection "wyrd", as the *APF* points out, represents the concept of destiny which in Norse mythology is personified by three female entities named the 'Norns' (see "Wyrd Sisters"). More precisely, their individual appellation corresponds to Urðr, Verðandi and Skuld. Equivalent to the Roman 'Parcae' or the Greek 'Moirai', frequently referred to as the 'Fates', they spin the threads of life thus determining the fate of gods and humans alike (see "Norn"). Considering the word's etymology, the expression embraces two meanings in Old English, i.e. ""fate, chance, fortune [and] destiny"" (Harper "Wyrd"), in addition to "weorðan ""to become"" (Harper "Wyrd"). Harper "Wyrd" also traces the semantic change to the ""uncanny [and the] supernatural"" back to Middle English times (Harper "Wyrd"). According to Harrison, leaflets detailing the prosecution of witches, circulating at that time, portray them as unsightly, elderly women (see "Notes" 109). Therefore, this image which reflects "frightening", ""odd, strange and disturbingly different"" (Harper "Wyrd") beings has influenced Shakespeare in the process of writing *Macbeth*. What is more, the Penguin "Notes" disclose other sources, such as Reginald Scot's *Discovery of Witchcraft* of 1584 and King James's tractate *Daemonology*, written in 1597 (see "Notes" 109). Mabillard, however, notes that Holinshed's *Chronicle* constitutes Shakespeare's main *pre-text*, for it features a description of the "*weyward*" [sic] sisters (see Mabillard "Graymalkin").

In view of this particularised outline concerning Shakespeare's sources, a chain of *intertextual* references becomes apparent. Exemplifying that which Pfister has termed the influence of a text collective (see Pfister "Zur SR" 53), this system reference comprises selected elements. Whereas the theme of destiny is mentioned, the motif regarding the weird sisters is made use of. Relating to this, the witches symbolise powerful individuals who know about their potential nevertheless, they retain a low profile. Felmet's false rumours not only intrude in their lives but also impair their reputation and authority through both a system reference in respect to the hag's negative representation, and by way of a single text, namely *Macbeth*. For this reason, another theme emerges as even more prominent with respect to the *intertextual* text than the mythical construction, that is the influence of words utilised as a device for manipulation. Ultimately, though, *Wyrd Sisters*, thematises the norms and codes imposed on society through manipulative discourse or coerced principles on the part of unquestioned authorities. As Pfister has shown, by laying specified givens bare, *postmodern* notions may be approached (see Pfister

"Zur SR" 54). Taking into consideration Pratchett's contempt for imposed scholarly terms, his own definition of "narrative causality" which has been introduced earlier, will be retained. These challenges in regard to discourse and authority manifest particularly on the plane of the narrative voice, viz. the narrator.

6.1.3 Autoreflexivity

Wyrd Sisters refers mainly to other texts or systems. Nevertheless, Pratchett uses the character of Hwel to reflect the phenomenon of intertextuality as well as the writing process, and the problems that arise from an overactive mind.

Hwel's most remarkable feature is his highly developed sense for incoming ideas. The narrator explains that "[p]articles of raw inspiration sleet through the universe all the time. Occasionally, one of them hits a receptive mind, which then invents the DNA or the flute sonata form […]. But most of them miss. […] Some people are even more unfortunate. They get them *all*" (Pratchett *WS* 77). Given this image, the content clearly relates to our world with the mentions of scientific and cultural achievements. Hwel symbolises the portal through which these fragments intrude into the *intertextual* text. In terms of Pfister's principles, therefore, this image describes the idea of *intertextuality* itself metaphorically. Although the dwarf is predominantly confronted with aspects unfamiliar to him, the act of intrusion into his intellect may be regarded as an auto-reflexive instance of *intertextuality*. Accordingly, this is conveyed to the readership via the external communication system.

6.1.4 Structurality

Previously it has been shown that the *peri-texts* in *Wyrd Sisters* may varyingly be perceived as more or less distinct markers exhibiting a linear incorporation of *intertextual* references in the successor text. This gradual increase in intensity reaches a significant climax in the novel's initial sequence due to closely reproducing the tragedy's first scene of the first act besides culminating in a well-known direct quotation from the precursor text.

In scrutinising the overall narrative discourse, short sequences comprising different scenery, the introduction to multiple individual characters' perspectives and diverse plot developments alternate in quick succession. Rüster relates this structure to that of computer games and role-playing games popular in the early 1980s (see 46). Yet, these fluctuating episodes are incorporated in a chronological development symbolised by the change of seasons

thus providing an undemanding narrative structure. As a result, the readership may often be distracted from the underlying meta-texts, purely relishing the fantastic narration. To analyse the method with which parodic references are applied to Pratchett's text, it is therefore necessary to respect Müller's specifications. Accordingly, she proposes to examine two planes pervading an *intertextual* text, that is to say the paradigmatic and syntagmatic constitution of the novel. Complying with Pfister's propositions, Müller expounds that the first involves observing which components have been selected from the *pre-text*, whereas the second analyses the process of including these particles or passages in the *intertextual* text (see Müller "Hamlet" 145). The ultimate identifying feature for parodic adaptation, though, comprises the generation of humour through "incongruity" (Müller "Hamlet" 145). Recapitulating her guidelines, she emphasises that "parodic intertextuality relies heavily on the imitation of structural elements found in the intertext while at the same time introducing a new topic, a change which demands variations mostly with regard to vocabulary" (Müller "Hamlet" 149). Given Müller's flexible yet detailed classification, ensuing passages in *Wyrd Sisters* linked to *Macbeth* can be dissected in more detail.

Above all, an increase in these elements can be noticed approximately at the middle of the book. Prior to that, the novel exhibits a protracted rising action which results in a delayed climax. In other words, rapidly alternating episodes as well as a focus on *intertextual* references may initially distract the reader from the underlying plot development. When scenes start to be described in more detail, slowing down this narrative gallop, besides turning into a moderate trot, the finesse hitherto displayed with respect to the author's *intertextual* technique subsides. More precisely, the passages do not emerge as a structural imitation but rather as a device for recounting that which characters have witnessed thus becoming quoted quotations. This seemingly haphazard manifestation of the *pre-text*, nevertheless, denotes an increasing congruency between the less relevant importance of action, and the relevance of words. In this manner, one of the major themes in the novel, i.e. "[t]he power, [or magic] of words" (Pratchett *WS*, 172) comes to light in the form of recognisable and recurrent clues.

6.1.5 Selectivity

The principle of selectivity comprises analysing the author's method of choosing given elements of other texts, and of integrating these in the intertextual text. The following example serves as a starting point for explaining aspects of this criterion. Subsequently, I present the introductory sequences of *Wyrd Sisters*, and of *Macbeth*.

The wind howled. Lighting stabbed at the earth erratically, like an inefficient assassin. Thunder rolled back and forth across the dark, rain-lashed hills. The night was as black as the inside of a cat. It was the kind of night, you could believe, on which gods moved men as though they were pawns on the chessboard of fate. In the middle of this elemental storm a fire gleamed among the dripping furze bushes like the madness in a weasel's eye. It illuminated three hunched figures. As the cauldron bubbled an eldritch voice shrieked: 'When shall we three meet again?' There was a pause. Finally another voice said, in far more ordinary tones: 'Well, I can do next Tuesday' (Pratchett *WS* 5).

Thunder and lightning. Enter three Witches.
FIRST WITCH. When shall we three meet again?
In thunder, lightning, or in rain?
SECOND WITCH. When the hurly-burly's done,
When the battle's lost, and won.
THIRD WITCH. That will be ere the set of sun.
FIRST WITCH. Where the place?
SECOND WITCH. Upon the Heath.
THIRD WITCH. There to meet with Macbeth.
FIRST WITCH. I come, Graymalkin.
ALL. Paddock calls anon:
Fair is foul, and foul is fair,
Hover through the fog and filthy air.
Exeunt.
(*Macbeth* 1.1. 1-12).

This comparison between the two scenes shows that only few components have been transferred from the *pre-text* to its new environment. Nevertheless, the 'source' is straightforwardly identifiable even though the genre related styles differ considerably. This can be attributed to selected elements having pointedly been chosen in order to indicate the textual correlation. To be precise, the first extract comprises both a weak and a strong integration of said particles which appear as slightly paraphrased and direct quotations respectively. In the first case, the words "thunder", "lightning" and "rain" (Pratchett *WS*, 5), which have been borrowed verbatim, may seem nearly imperceptible due to being seamlessly interwoven in the *intertext's* first three sentences. Neither representing a straightforward quotation nor having undergone a remarkable transformation they are not immediately obvious. By contrast, the second text-relation stands out specifically, as it has been directly adopted. This phrase differs from the novel's discourse encircling it in that it features a distinctive diction. It appears after the interrelations have gradually accumulated and hence forms a point of culmination.

By illustrating this approach in more detail, another insistence on parody may be questioned or even be dismantled. Thus, the introductory depiction of the setting may be considered irritating to some degree in consequence of the overall farcical tone. In contrast to that, subsequent images progressively evoke more similarities with the suggested context. Apart from mirroring the play's uncanny atmosphere at the beginning, three vaguely sketched characters are utilised to direct the readers' perception towards the explicit climax. This point is reached, when these individuals are portrayed on gathering around a boiling pot in a stooping

posture thereby screeching in an eerie voice. As has been illustrated with Pratchett's initial quotation, *Macbeth*'s first scene of the fourth act is well-known. Therefore, the bubbling cauldron is used to generate connotations regarding traditional and stereotypical representations of witchcraft thereby contributing to an increased awareness concerning the scene. Consequently, the succeeding direct quotation "´When shall we three meet again?´" (Pratchett *WS* 5) can immediately be contextualised. This renowned line makes the *intertext* easily accessible. On the other hand, the ensuing answer "´Well, I can do next Tuesday´" (Pratchett *WS* 5) marks a significant anti-climax in that it not only renders an unanticipated discrepancy both in regard to style and context. As a result, the question arises, whether the juxtaposition of this quote with a colloquial reply suffices for creating a parodic effect. Considering Beate Müller's categorisation concerning the parodic mode this can be answered in the affirmative. Accordingly, she argues strongly that "imitation, variation, and innovation are the three basic modes of parodic intertextuality" (Müller "Hamlet" 139). The similarity to a pastiche notwithstanding, in this case the comic effect is caused by the consecutiveness of the original line and the colloquial reply which disrupts the sombre scene thus creating a near comic relief. While sharing the same discourse form, that is direct speech, the second line addresses mundane issues thereby leading the readership's attention towards the novel's protagonist. Therefore, a clash between two diametrically opposed frameworks, – the seriousness of Shakespeare's tragedy versus Pratchett's ironic discourse – causes a humorous moment inherently epitomising a dialogic tension. As a result, it represents another clearly discernible pointer to the *intertext*. However, the proposition that *Wyrd Sisters* cannot be regarded as a genuine parody of *Macbeth* can be substantiated by Müller's suggestion that in its purest form, viz the genre, this variety adapts to its literary forebears (see *K. Intertextualität* 49). Therefore, the flexible use of references to *Macbeth* does not allow for a definite categorisation in this sense.

The question how this method of humorously integrating *intertextual* references is to be classified, can be answered with Müller's approach to the topic. Due to grounding her studies on Pfister's criteria, she has established valuable indications for avoiding an indiscriminate use of the term "parody" (see Müller "Hamlet" 144). Her main point of criticism reflects notions which have inspired the writing of this thesis. Advocating a more detailed analysis, she draws attention to the flaws concerning previous studies, which she expresses as follows: "Stating that parodies are funny and that they imitate their model is one thing, but trying to establish how parodies bring about their comic effects and how intertextuality informs the constitution of parodic texts, is quite another" (Müller, "Hamlet" 130). Both her "systematic description of typical parodic

elements" (Müller, "Hamlet" 130) and her attempt at improving the "explanation of the features of the parodic repertoire" (Müller, "Hamlet" 130) contribute to a more nuanced investigation of Pratchett's *intertextual* method. The key arguments are therefore briefly outlined in the subsequent passage.

Müller suggests observing the dichotomy between genre and style, respectively parody and parodic mode, even though parody may combine both facets (see *K. Intertextualität* 39). To elucidate these principles, she presents a set of features which frame the means characterising the parodic method. Thus, the object of a humorous reworking is generally renowned not only in regard to its subject matter but especially to formal peculiarities. A sombreness concerning the themes, the diction and "the fictional characters" (Müller "Hamlet" 136) prevails in the choice of possible 'victims' (see Müller "Hamlet 136). Condensing this technique, she notes that "the ideal target of parody is characterized by a marked distinctiveness and richness of features on as many different textual planes as possible" (Müller "Hamlet" 137).

Concerning this matter, compelling parodic characteristics can be noticed as regards a coven scene sequentially following the book's introductory passage. Above all, similarities are nurtured by the resumption of allusions to the renowned 'cauldron-scene' which has been mentioned above. Particularly one distinct sentence makes the original background accessible in that it is virtually quoted verbatim. Before giving more details, the passage shall be presented: "Granny Weatherwax paused with a second scone halfway to her mouth. ′Something comes,′ she said. ′Can you tell by the pricking of your thumbs?′ said Magrat earnestly. Magrat had learned a lot about witchcraft from books. ′The pricking of my ears,′ said Granny. She raised her eyebrows at Nanny Ogg." (Pratchett *WS* 17) In comparing this extract with the original wording the resemblance becomes apparent:

> SECOND WITCH. By the pricking of my thumbs, something wicked this way comes (*Macbeth* 4.1. 44).

The innovative difference associated with parody emerges in regard to the witches' doings. Whereas Shakespeare's hags are depicted as evil individuals preoccupied with brewing a disgusting potion, Pratchett's witches engage in ordinary situations such as enjoying scones and a cup of tea. This comic effect notwithstanding, the function does not only consist in ridiculing the *pre-text*, as the parodic treatment generally implies, but also in mocking the youngest witch, Magrat. Contrasting the older witches' down-to-earth attitude, she compensates her lack in experience with abiding by traditional forms of witchcraft learned by heart. Especially Granny is piqued by the young witch's formation which she deems "far too *fanciful*. [With] [t]oo many flowers and romantic notions and such" (Pratchett *WS* 17). Accordingly, the divergence between

Magrat's dreamy and pensive character fascinated by old-fashioned customs against the unsentimental views of the more pragmatic witches evokes rather realistic conflicts between different generations and temperaments. Regarding the quote as to its *intertextual* quality, a pointed selection continuing the structural integration of *Macbeth* has been performed, the reference meta-textually conjuring several inherent layers. Whereas the line actually mirrors the subtle irony inherent in the depiction of Shakespeare's witches who do not appear entirely evil but rather playful in their attitude, the sociological implications manifest even stronger. Technically, the line has been adopted pastiche-like in order to ironically comment on generational dynamics. Andreas Böhn defines this type of quotation "Formzitat", denoting the conscious utilisation of forms excised from a prior context. Usually these are perceived as external particles altered semantically and pragmatically, simultaneously indicating the author's specific intentions. Nevertheless, Böhn points out that a distinction between parody, pastiche and these formal quotations is complicated (see 18-32). Although Böhn's attempt at creating an alternative to traditional definitions of *intertextuality* contains interesting notions, his focus on quotation does not suffice for covering the broad spectrum relating to Pratchett's novel. Consequently, this quote represents a lighter borrowing in terms of references to the *pre-text*, and on the other hand includes a stronger link to the social system. It depends on the pragmatic competence of the readership to interpret the borrowing.

With the appearance of Duke Felmet, the integration of structural references becomes more allusive. Frequently depicted in pondering over diverse topics, his distracted state of mind is rendered by way of juxtaposing his own thoughts with direct speech. Passages resembling the quoted or narrated monologue reach out to Shakespeare's text in a more oblique fashion. For example, the *APF* found that the witches' prophecy assuring Macbeth that he need not fear perils until Birnam wood itself marches against him (see *APF* "Wyrd Sisters" and *Macbeth*, 5.3 1-3) has been rewritten as follows: "Duke Felmet stared out gloomily at the dripping forest. There was such a lot of it. It wasn't, he decided, that he had anything against trees as such, it was just that the sight of so much of them was terribly depressing. He kept wanting to count them." (Pratchett *WS* 24). Together with the trees as tangible elements, the duke's mood functions as a faint indicator to the *intertext's* tragic implications. To be precise, that which seems impossible is then realised in a different form as expected, for the army defeating Macbeth marches against him in wooden camouflage. Concurrently, the kingdom rises against Felmet, which he has intuited early on. Seemingly farfetched, the connection can nonetheless not be denied.

The same episode includes a far more specific element taken over from the *pre-text*, yet it appears seamlessly interwoven. Thus, when Lord Felmet attempts to recollect his wife's previous monologue after one of his contemplative moments, his thoughts suggest the following: "There had been something about him being half a man, and … infirm on purpose?" (Pratchett *WS* 25). Highlighted by the mental pause, a quote can be detected which involves a minimal change in regard to the respective pronouns. In observing the original, this becomes evident:

LADY MACBETH: Infirm of purpose. (*Macbeth* 2.2 66)

Apart from reaffirming the relation between the two texts, no further deduction than an imitation in regard to the *intertext* can be made, albeit with certain limitations. In effect, Felmet's musing may or may not reproduce his wife's insult. What is more, Lady Felmet's behaviour is based on an innate arrogance while Lady Macbeth's eruption of anger at her husband's moment of weakness results from a moment of crisis, that is to say from her fear of both of them being exposed as murders. Owing to an unobtrusive integration, the quote's *intertextual* intensity is reduced, despite constituting a distinct pointer. On the other hand, the same line reappears more intensely on another occasion in the narration. Again, no significant alterations can be noticed, yet the familiarity is increased through the method employed. Hence, in contrast to the foregoing example, the text particle is represented one-to-one. Whereas the previous instance has foregrounded Lord Felmet's half-conscious passivity attributable to his depression, the subsequent scenario depicts the man's arousal which results in a vigorous attack on the Fool. By mimicking his wife's behaviour, he directs his frustration on his subordinate in this manner: "´Can no orders of mine be obeyed?` he screamed. ´Infirm of purpose! Weak!´" (Pratchett *WS* 141) Instead of generating a hilarious situation through the reversal of roles, the duke's mental disposition is emphasised thereby slightly arousing pity. Altogether, Shakespeare's phrase has been utilised variably. On the one hand, the *pre-text* has been merely imitated in that both couples experience a similar situation. On the other hand, the complicated relationship of Lancre's royal couple is highlighted ironically by focusing on the motif of the unhappy husband. That way, not only the *intertext* recurs in the *intertextual* text but also the reference to marital stereotypes which proves to replicate the depiction of "domestic themes" (Rhodes 171) which recurs throughout the tragedy. Pratchett draws attention to Shakespeare's intense depiction of Macbeth and his wife's relationship. This intensity has been investigated by Neil Rhodes, who points to the fact that no other Shakespearean tragedy provides that man details about marriage (see 171). In his essay, he highlights "[t]he emotional quality of Macbeth [which] derives […] from an intersection between the horrific and the homely" (Rhodes 171). Considering Rhodes's

findings, echoes concerning these notions can indeed be recognised in *Wyrd Sisters*. Apart from that, the humorous impact derives from the already mentioned contrasting literary contexts, one aloof and solemn, the other jocular and entertaining. Consequently, this constitutes another example of Pratchett's multifaceted use concerning *intertextual* references. In addition, the readership remains constantly synchronised with the course of the play and therefore may await the next integration of the *pre-text*.

Pratchett delivers this anticipated structural adaptation presently. Increasingly endorsing the tragic undercurrent which subverts the comic surface of the novel, Lady Macbeth's growing obsession is replicated through the duke's agonising internal voice. Given the realistic representation reminiscent of a person suffering from a severe neurosis or of obsessive-compulsive disorder, compassion rather than amusement may emanate, as the successive quote illustrates:

´The weak don't deserve to survive.´ The duke shivered. She would keep on reminding him. […] ´Quite so,´ he managed. […] ´Put matters in hand.´ ´Yes, my love.´ Matters in hand. He'd put matters in hand all right. […] Matters in hand! He'd tried to wash the blood off his hand. If he could wash the blood off, he told himself, it wouldn't have happened. He'd scrubbed and scrubbed. Scrubbed till he screamed (Pratchett *WS* 45).	The corresponding scene in the play reads as follows: Doctor. What is it she does now? Look how she rubs her hands. (*Macbeth* 5.1 26-27) LADY MACBETH. Out damned spot: out I say. (5.1 35) What will these hands ne'er be clean? (5.1 43) Here's the smell of the blood still [.] (5.1 50) Wash your hands [.] (*Macbeth* 5.1 60)

While the template provides the image, the receiving text draws on specific components which are imitated on the one hand, but also varied, particularly in regard to the characters' disposition. With this allusive treatment the interconnection between the contexts is reinforced, yet, inferences rest with the readership. Due to an overall humorous tone, the serious implication may pass unnoticed, depending on the recipients' disposition. The words "shiver", "blood" and"screamed", though, function as a disruptive device in this context. Replicating and only minimally deviating from the atmosphere in the *pre-text*. The differences relate to the character's roles and the stylistic reworking, but at the same time, the expected humour proves to be insignificant. For that reason, both the *intertextual* intensity and the parodic impact can be considered weak.

Further parallels between the two texts emerge in an episode featuring Lord Felmet's mental deterioration. Not overtly pointing to the *intertext*, the allusion to *Macbeth* manifests in the form of a subtle analogy. Whereas the Scottish king is informed about an earthquake which has occurred the night before, Pratchett's duke is directly distressed by a tremor consciously induced by the kingdom of Lancre. Aimed at reminding him of his royal duty to care for the country, it contributes to instigate severe paranoia, as the subsequent example demonstrates: "′It's the witches, isn't it?′ he growled, his left cheek beginning to twitch like a landed fish. ′The're out there, aren't they? They're putting an Influence on the castle, aren't they?′" (Pratchett *WS* 83). By contrast, Macbeth comments straightforwardly on the extended report, which is illustrated below:

> LENNOX. The night has been unruly:
> Where we lay, our chimneys were blown down,
> And (as they say) lamentings heard i' th' air;
> Strange screams of death,
> And prophesying, with accents terrible,
> Of combustion, and confus'd events,
> New hatch'd to th' woeful time.
> The obscure bird clamour'd the livelong night.
> Some say, the earth was feverous, And did shake.
> MACBETH. ′T'was a rough night.
> (*Macbeth* 2.3. 58-68).

A structural consonance can be perceived particularly in regard to the images of both the castles' crumpling parts. Accordingly, Dunsinane's subsiding chimney is mirrored with the collapsing turret of Lancre Castle. Both characters experience a frightful atmosphere, nevertheless, their reactions differ considerably, Lord Felmet exhibiting a higher range of feelings (see *WS* 82-85). In view of his conduct, this reworking comprises a derisory component targeting the *intertext's* antagonist. Although not explicitly signalling a text relation in this case, the overall mocking intention may be inferred on account of the readership having already established a link between the duke and the Scottish king. As a result, the *intertextual* reference may be considered weak in intensity, however, the overall impression concerning a parodic adaptation is reinforced. As far as the duke's characterisation is concerned, his idiosyncratic behaviour diverges decidedly from Macbeth's thus undermining the literary archetype of the audacious king. More precisely, in presenting a realistic depiction of the reaction to an unusual occurrence, a faint demystification of the character can be conjectured. To carry the humorous effect to extremes, Felmet's comportment after the earthquake is exaggerated with further lines cited from the *intertext*. That way, the tragedy imposes itself on the novel in a visibly intrusive way, for the citations appear as foreign matter. To elucidate, subsequent to the shock, Felmet tackles his fear with anger which

results in a weeping fit. In receiving the Fool's handkerchief he remarks: "´Is this a dagger I see before me?´" (Pratchett *WS* 85). Owing to the Fool's answer "´Um. No, my lord. It's a handkerchief, you see. […] It doesn't have as many sharp edges.´" (Pratchett *WS* 85), the scene exhibits an absurd quality. Compared to its forebear, the humorous effect becomes apparent:

> MACBETH. Is this a dagger, which I see before me,
> The handle toward my hand? Come, let me clutch thee[.]
> (Shakespeare 2.1. 41-43)
> […] or art thou but
> a dagger of the mind, a false creation,
> Proceeding from the heat-oppressed brain?
> (*Macbeth*, 2.1. 46-47).

In the main, this passage may be considered a classic example of the parodic mode by way of overt analogies, or direct quotes, and differences, in the form of the answers. On the other hand, Shakespeare's text is utilised to emphasise Felmet's psychosis. Consequently, it becomes apparent in what way the *intertextual* references convey multiple layers of meaning, besides providing a framework to the novel.

This condition is maintained until after the striking dénouement of the text. Before reaching that point, a few weaker echoes are inserted which may, nonetheless, be recognised by an apt readership. Accordingly, one allusion pointed out by the *APF* (see "Wyrd Sisters") exhibits an almost imperceptible marker, yet in consulting the *intertext* the parallels become clear. To elucidate, the scenes will briefly be depicted. Thus, prior to the performance of Felmet's commissioned play in Lancre Town, the ghost of Verence is seated among the audience next to Nanny. Due to him being invisible, he is sat upon despite Nanny's positive answer to the question "Is anyone sitting here?" (Pratchett *WS* 275) by one of the town's aldermen. In comparing the *intertextual* reworking with the relevant scene in Macbeth, another exchange of constituents is perceivable. To clarify this aspect, the following extract is rendered:

> MACBETH. The table's full.
> LENNOX. Here is a place reserv'd, Sir.
> MACBETH. Where?
> (*Macbeth*, 3.4. 56-58).

As can be noticed, the circumstances are consonant since both scenes comprise a ghost. Nevertheless, the difference is created through the dissimilar perception of the respective apparition on the part of the observers. To be precise, whereas the alderman is not capable of seeing the spectre, Macbeth notices Banquo being seated in his chair at the banquet, in contrast to all other participants. In view of this discreet echo concerning the *intertext*, the intensity can be located among the lower levels on Pfister's scale. Yet, the continuation of the passage in the

novel displays a humorous outcome, for the townsman ignoring Verence is punished with physical consequences for taking the seat, nonetheless. Therefore, another parodic instance can be conjectured, albeit one of the unobtrusive class.

6.1.6 Dialogism

The principle of dialogism refers to Bakhtin's concept of juxtaposing different types of discourse in literary texts. This includes considering not only literature, but also social circumstances. Pratchett frequently alternates between the demotic language of the characters, and the style of the texts he integrates. In this way, he draws attention to diverse styles, and, moreover, exposes them to scrutiny, or to ridicule. The following examples consider the dialogic potential of playing with different styles.

Wyrd Sisters reproduces the events in *Macbeth* rather narrowly, and, at the same time, generates a dialogic tension between the two works regarding the diction. The passage involves the Fool and the porter, who are perturbed by a violent knocking at the castle's door during their game of cards. A trivial dialogue, which comprises unsophisticated puns that dissipate the sombre moment, follows, as the next segment shows:

> "It was on this cue that there came a thunderous knocking at the castle door. It seriously disturbed the castle porter […] ´There is a knocking without,´ he said. ´Without what?´ said the Fool. ´Without the door, idiot.´ The Fool gave him a worried look. ´A knocking without a door?´ he said suspiciously" (Pratchett *WS* 28)

A comparison reveals that the porter is granted more space for expressing his fear in the *pre-text*. This minor role displays humorous elements reflected both in exaggerated similes and a nearly demotic style, whereas Pratchett's gatekeeper exhibits an irritable disposition. To demonstrate the contrast, an excerpt of Shakespeare's doorkeeper scene shall be given:

Enter a Porter. Knocking within.

> PORTER. Here's a knocking indeed: if a man were Porter
> of Hell Gate, he should have old turning the key.
> (*Knock.*) Knock, knock, knock. Who's there i' th' name of
> Beelzebub? Here's a farmer, that hang'd himself on
> th'expectation of plenty: come in time, have napkins
> enow about you, here you'll sweat for't. (*Knock.*)
> (*Macbeth* 2.3. 1-6).

Overall, this scene comprises several instances of knocking, which are accompanied by the porter's amusing deportment. The figures of amplify a style that contrasts the otherwise solemn discourse of the tragedy, functioning, thus, as a comical respite in between the appalling events. In referring to this segment, Pratchett may facetiously expose the peculiar quality this passage

possesses in relation to its sombre environment. On the other hand, the delicate allusion may emulate Shakespeare's practice concerning the juxtaposition of elevated and lowly diction due to him catering for the tastes of a varied audience. Gillespie and Rhodes have analysed the Great Bard's relationship with popular culture, as they term it, and note that "Shakespeare's writing itself was created from materials that might genuinely be described as being 'of the people'" (1). They point out that he "can be at his most unexpectedly 'literary' when dealing with most ostensibly 'popular' material, and vice versa" (Gillespie and Rhodes 12). Therefore, besides parodically depicting the dialogic interplay between two diverging text types including their respective contexts, Pratchett may render homage to Shakespeare's subversive tendencies.

Turning to one of the most noteworthy *intertextual* manifestations of the tragedy in Pratchett's work, the disassembling and reassembling of *Macbeth*'s renowned cauldron scene structurally marks a change in the narrative pace. More specifically, the episode which involves the witches preparing a spell to summon the kingdom's true successor contains a parodic adaptation regarding this passage. The pervasive infiltration cannot but be noticed since markers pertaining to the external communication system directed to the readership have been utilised. Accordingly, the prose text is highlighted in italics albeit not with the foremost intention to indicate the *pre-text*, but rather to depict the situation of transmission. In other words, the conjuring takes place near a crystal ball that, ignored by the witches, "broadcasts" their endeavour. To be able to distinguish between the recipient's impressions and the coven's undertaking in this amalgamation, this indicator has therefore been employed. Tomjon, witnessing the performance in his dream, hence struggles with images his unconscious mind perceives as horrifying owing to a distorted representation. The episode is therefore conveyed by way of an unusual viewpoint. In this context the *APF* recommends reading the novel's sequence alongside the corresponding Shakespearean version (see *APF* "Wyrd Sisters"). An example juxtaposing both texts in an abridged form, is provided in the following:

"'I wrote it all down, Granny.' 'I can read, my girl, thank you very much. Now, what's this.' 'Round about the cauldron go, In the poisoned entrails throw ...' ' What are these supposed to be?' 'Our Jason slaughtered a pig yesterday, Esme.' […] *Whole grain wheat and lentils too, In the cauldron seethe and stew' ' What happened to the toad?' [...] 'Vegetable protein is a perfectly acceptable substitute.' 'That means no fenny snake either, I suppose?' [...] 'Oh, well. ' 'Double hubble, stubble trouble, Fire burn*

Shakespeare's template reads as follows:

FIRST WITCH. Round about the cauldron go:
In the poison'd entrails throw.
Toad, that under cold stone,
Days and nights, has thirty one[.]
(*Macbeth* 4.1. 4-7)

SECOND WITCH. Fillet of a fenny snake,
In the cauldron boil and bake[.]
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog[.]
(Macbeth 4.1. 12-15)

and cauldron bub–´´ WHY isn't the cauldron bubbling, Magrat?´´" (Pratchett *WS* 240-241).	ALL. Double, double, toil and trouble, Fire burn, and cauldron bubble. (*Macbeth*, 4.1. 20-21).

Considering Müller's suggestion to analyse those elements which have been replicated from the *intertext* besides observing how these particles have been changed or otherwise transformed (see Müller "Hamlet" 149), several comic incongruities can be noticed. At first, the nearly verbatim transfer may be perceived as a pastiche. Both groups of characters take steps, in order to interfere manipulatively with the course of events. As analogous as the situation may seem, the stylistic discrepancies, though, expose the parodic notions inasmuch as the original invocation in rhymed iambs is contrasted with the witches' demotic language in the prose environment. This implies a juxtaposition of contexts as well. While the construction of the scene indicates a close replica, the witches' characterisation discloses overt discrepancies. For instance, Shakespeare's hags are subordinate to the authority of Hecate who angrily summons them and at the same time demands to clear their fault of aiding a "wayward son" (*Macbeth* 3.5. 11), as she names Macbeth. Contrary to that, the Lancre coven denies any form of higher entity, except for their principles which they reluctantly adjust to the situation. The witches exhibit human attributes, because of their quarrels, and, thus, distance them further from the uncanny sisters. Referring to this, the mentions of protein substitutes enforces the clash of contexts thereby increasing the mocking effect. The principal source of humour arises from the text Pratchett's coven recites. Whereas the Weird Sisters practice their enchantment without any memory aid, Magrat has combined traditional elements with contemporary issues in order to adjust it to her own value system, for instance to eschew excessive cruelty to animals. As a result, this reference constitutes another example of *intertextual intrusion* which is used for encouraging an alternative perspective on literary givens. The texts are playfully intertwined by the author who consolidates their palimpsestic status.

The climax is then reached, when Felmet, on attending the play, loses his mind at the sight of the truth being revealed. Not only juxtaposing the lies with the facts but also the *intertext* with the *intertextual* text, Pratchett generates a seemingly carnivalesque moment, even if metaphorically reinterpreting that which Dentith defines as "overturn[ing] the authority of the discourses of power and authority [and] set[ing] multiple voices or discourses in play in ways which afford ultimate authority to none of them" (Dentith 190). To be precise, after the witches have cast their spell forcing the actors to perform the true version of events, the lies in the duke's head begin to subside as well. Subsequent to climbing the stage, he prattles away thereby

revealing the facts himself. Two dimensions collide during his erratic speech. While constantly contradicting himself, he mentions the word "tomorrow" four times, thus mirroring Macbeth's renowned soliloquy which comprises his melancholy resumé in the face of defeat. Besides that, he includes the subsequent quote: "[…] who would have thought he had so much blood in him?" (*Macbeth*, 50.1. 39-40), which in the *intertext* is verbalised by Lady Macbeth On closer inspection, the dramatic soliloquy given below, includes several elements on which the *intertextual* text is based, as can be illustrated:

> MACBETH. To-morrow, and to-morrow, and to-morrow,
> Creeps in this petty pace from day to day,
> To the last syllable of recorded time:
> And all our yesterdays, have lighted fools
> The way to dusty death. Out, out, brief candle,
> Life's but a walking shadow, a poor player,
> That struts and frets his hour upon the stage,
> And then is heard no more. It is a tale
> Told by an idiot, full of sound and fury
> Signifying nothing.
> (*Macbeth* 5.5. 19-28)

Considering these despondent lines, a faint link to the antagonists can be inferred. Given the references to the foolish behaviour of individuals confronted with death on the one hand and to the futility of life on the other hand, the fate of both the duke and the duchess is mirrored, for the commotion caused by the Felmets proves to be in vain. Likewise, they will not be heard of anymore. This allusion is subsequently recycled and simultaneously intensified in connection with the playwright Hwel who attempts to recollect the correct wording of the play. When asking Tomjohn: "´Can you remember what he said after all those tomorrows?´" (Pratchett *WS* 311), the relationship between the texts is not only marked through the word "tomorrow" but also through the character's status as *intertextual* foil to Shakespeare. That way, the complex treatment concerning the *pre-text* in the novel has been corroborated once more.

Previously, a more neutral perspective on given *intertextual* citations has been proposed. However, the parodic principle emerges as prevailing technique in pointing to the *pre-text*. Even though most of the references mentioned above naturally adapt to their context, they reflect that which Böhn defines as a considerate recourse to forms that stem from another context (see 18). Several instances resemble plain absorptions of unconnected components therefore enhancing the idea of a random intermingling of phrases. In comparing this notion with the definition of pastiche which denotes "a literary work composed from elements borrowed either from various other writers or from a particular earlier author" (Baldick 185-186), ambivalent implications for Pratchett's texts cannot be neglected. Since the designation "can be used in a derogatory sense to

indicate a lack of originality, or more neutrally to refer to works that involve a deliberate and playfully imitative tribute to other writers" (Baldick 186), differences to parody are difficult to trace. Nevertheless, Baldick notes that pastiche utilises "imitation as a form of flattery rather than mockery" (186). Given this specification, facets relating to both *intertextual* forms mesh in *Wyrd Sisters*, especially with regard to unrelated references deviating from the structural incorporation of *Macbeth*. With these premises, ambiguous direct quotes shall successively be examined.

The first example containing a retold citation takes place in the castle's dungeon. Nanny confronts the Duke with revelations concerning the assassination of King Verence, the self-same ghost has just disclosed to her. The wording comprises the following lines: "´Just by the suit of armour with the pike, and *you* said, ″If it's to be done, it's better if it's done quickly″, or something, and then you snatched the king's own dagger, the very same what is now lying on the floor, out of his belt and– ´" (Pratchett *WS* 143). The extract from *Macbeth* has first been "quoted" by Lady Felmet, has later been reported to Nanny through the revelations of the ghost, and finally closes the circle by returning to the prime speaker. Essentially, this constitutes a low degree of *intertextuality*, the witch's addition, "or something", presenting only a minor clue. Yet, it points to the infiltrating text and may be recognised by the competent readership.

Another instance of retelling occurs when Tomjon, having awoken from a nightmare involving the witches, tells Hwel about the conversation he has just overheard. "´Yes, and then they all said, ″All hail …´´ […] and then they said ″Anyway, who shall be king hereafter?″ And then one of them said, ″Here after what?″ and one of the other two said, ″Just hereafter, girl, it's what you're supposed to say in these circumstances, you might try and make an effort″" (Pratchett *WS* 214). In the first place, Tomjon's account includes an involuntary transfer of information from the witches to his dream. Due to the close resemblance, the readers may infer a connection to the following scene in Macbeth:

> THIRD WITCH. All hail Macbeth; that shalt be King
> hereafter!
> (*Macbeth*, 1.3. 54-55).

Despite being interwoven in a longer monologue comprising a trivial wordplay, as well as undergoing an alteration from exclamation to question the interrelation between precursor text and its successor is perceivable. In addition, the same phrase is uttered once more by a witch shortly before the denouement takes its course. On arriving in Lancre Town to witness the play commissioned by the Felmets, it is Granny who mutters this line in a varied form: "´All hail wossname,´ […] ´who shall be king here, after´ (Pratchett *WS* 274). This time, the sentence

structure is adjusted to communicate a different end, considering the punctuation. In other words, not only the comma before "after" but also her avoidance of uttering the monarch's name reveal that she expects a change to occur. Hence, diversely employed, the quote invokes the concept of resonance as superstructure. Comparable to an echo the outside voices reverberate in faint ripples or in substantial waves.

This issue may be undermined with the final examination of analogous, yet not immediately discernible as syntagmatic, quotes in the book. Not unlike the component investigated previously, a renowned quoation is utilised to instigate a change in perspective on written discourse. That is to say, the readership observes the difficulties a dramatist encounters during the writing process more or less real-time. Accordingly, the attention is drawn to the constraints Hwel is subject to, apart from the difficulties of creating a play which is not considered accurate. The scene in which the recurring dagger has been intermingled is depicted true to the original as follows:

> KING: Is this a ~~duck~~ ~~knife~~ dagger I see ~~behind~~ ~~beside~~ ~~in front of~~ before me, its ~~beak~~ handle pointing at ~~me~~ my hand?"
> 1ST MURDERER: I'faith, it is not so. ~~Oh, no it isn't!~~
> 2ND MURDERER: Thou speakest truth, sire. ~~Oh, yes it is!~~
> (Pratchett *WS* 243)

Juxtaposing the language of drama with the demotic expressions which would arise spontaneously, Pratchett once more exposes both the idiosyncrasies and the appeal of drama. On the one hand, the artificial language can be viewed as compellingly pleasing to the audience due to its harmonious construction in blank verse. On the other hand, these lines may come across as aloof or simply obsolete, depending on the readership's interpretation. By and large, a ridiculing intention may be inferred, attributable to the variations including the "duck". Nevertheless, more likely, the passage can be considered an example for slapstick humour, since negative notions towards the *pre-text* cannot be discerned with certainty. Instead, *intertextuality* is auto-reflexively thematised through the image of clashing discourses in Hwel's mind. Thus personified, the words develop into combatants themselves with *Macbeth* prevailing over the demotic version. Consequently, they convey a note of danger owing to their aggressive intrusiveness. Bakhtin's conception of polyphony comes into operation as well, for "the dialogue and play between voices and utterances" (Allen 216) is exemplified.

To conclude this section, quotations which simultaneously invoke the *pre-text* and system references to our extra-textual world will be presented. That way, the altered focus from action to

discourse emerging in the course of the dénouement can be demonstrated. As the play about the assassination of King Verence goes awry due to the actor's forgetting their lines, the playwright Hwel attempts to exorcise their insecurity in the form of a motivational pep-talk reminding of sportive or military venues. Accordingly, Macbeth's salutation of the witches

> MACBETH. How now you secret, black, and midnight
> hags!
> (4.1. 47-48)

this quote is embedded in the following textual environment which is rendered in a condensed way:

> Hwel stumped back along the line. ′What are you?′ ′We're hags, Hwel!′ ′What kind of hags?′ ′We're black and midnight hags!′ they yelled, getting into the spirit. ′What kind of black and midnight hags?′ ′*Evil* black and midnight hags!′ ′Are you scheming?′ ′Yeah!′ ′Are you secret?′ ′*Yeah!*′ Hwel drew himself to his full height, such as it was. ′What- are-you?′ he screamed. ′We're scheming evil secret black and midnight hags!′ (Pratchett *WS* 279)

As becomes apparent, a dual reference is achieved in this context. Despite the quote constituting a weaker signal, the reorganisation of the phrase in an escalating speech reaches out to both the textual and the extra-textual sphere. A third allusion may be conjectured which pertains to the representation of the hags. Given that the play aims at vilifying the witches in falsely accusing them of Verence's murder, King James's views on witchcraft may resonate with the representation as well. As a matter of fact, he wrote a tractate titled *Daemonology* (1597) concerning the threats connected with disregarding occult forces and especially witches (see Harrison 109).

On this account, the witches' reaction to their distorted representation is one of indignation. To express their resentment, they comment the performance with phrases mimicking fragments of *Macbeth*'s persistently recycled "cauldron-episode" (see 4.1.) and with those of the first indirect characterisation in the third scene of the first act. In scrutinising the sequences, their intermittent exploitation emanates considerably. A brief excerpt shall exemplify the variant use of these elements: "Granny was sitting as still as a statue, and almost as cold. The horror of realization was stealing over her. ′That's us,′ she said. ′Round that silly cauldron. […] [Nanny] listened to the words. ′I never shipwrecked anybody!′ she said. ′They just said they shipwreck people! I never did!′" (Pratchett *WS* 280-281). In this context, the *APF* point out that this rumour has not been explicitly phrased in the tragedy.

Nevertheless, they confer a possible inspiration which is rendered in the following:

> FIRST WITCH. Though his bark cannot be lost,
> Yet, it shall be tempest-tost
> Look what I have.
> SECOND WITCH. Show me, show me.
> FIRST WITCH. Here I have a pilot's thumb,
> Wrack'd, as homeward he did come.
> (*Macbeth* 1.3. 25-30)

In this framework, the fearsome realisation that creeps over characters pertaining to an intrusive fantasy surfaces conspicuously. This tension between humour and fear, however, will be expounded in the section on intrusive notions in the novel. At this stage, the *intertextual* perspective is retained.

Thus, the next type of dialogic interplay corroborates the thematic preponderance of 'words' in *Wyrd Sisters*. Before clarifying their *intertextual* quality, the segments shall be rendered: "′″Ditch-delivered by a drabe″, they said. That'll be young Millie Hipwood, who didn't dare tell her mum and then went out gathering firewood. I was up all night with that one,′ Nanny muttered. ′Fine girl she produced. It's a slander! What's a drabe?′ she added. ′Words,′ said Granny, half to herself. ′That's all that's left. Words′" (Pratchett *WS* 283). The Shakespearean counterpart denoting ingredients deployed for a potion is presented like this:

> THIRD WITCH. Finger of a birth-strangled babe,
> Ditch-delivered by a drab,
> Make the gruel thick, and slab.
> (*Macbeth* 4.1. 30-31)

As can be uncovered, the witches are confronted with unfamiliar expressions which indicate a dangerous new dimension. In this situation the *pre-text* manifests as a manipulative device threatening the coven's authority, simultaneously conveying a notion of distance or incomprehension owing to its loftiness. This form of *intertextuality* may therefore be considered a weak instance of satire since the text "ridicules or ironically comments on socially recognizable tendencies or the style or form of another text or author [with a] moralistic intention" (Allen 217). More precisely, possibly the elites wording their scheming in cryptic but alluring language are criticised.

As expected, these alternative truths enunciated on stage prove to be effective inasmuch as the soldiers who are supposed to both apprehend and jail the real witches refuse to do so. Struggling with their sense of duty and their fears, they attempt to circumvent this task, which is illustrated with the subsequent passage: "′She's a witch, isn't she?′ said one of them, tentatively. ′ Certainly,′ said the duchess. The guards shifted uneasily. ′We seen where they turn people into

newts,´ said one. ´And then shipwreck them.´ ´Yeah, and alarum the divers.´ […] ´She could do anything to us, look. She could be a drabe, even´" (Pratchett *WS* 304). By repeating the clichés in a jumbled version, the previous contention solidifies. In other words, even though the *intertext* is not overtly marked, specific particles stand out in a way to allow the readership to infer the text-connection. On the other hand, the superficial knowledge leads the soldiers to believe the meta-text, i.e. the witches representing evil, without grasping the exact semantic dimension of the words. Consequently, this reference may be identified as a satirical allusion to a particular social circumstance which can be circumscribed with the well-known saying 'knowledge is power'. Conversely, the ignorance resulting from a lack in education may lead to credulity and ultimately to being manipulated. In brief, multiple semantic layers operate within one quote.

Considering the *intertextual* references to *Macbeth* deviating from the syntagmatic integration in the narrative structure, these elements permeate the narration mostly in regard to direct discourse parts. That way, they are marked as extraneous particles due to manifesting among the characters' vernacular. One of the main themes, the "power of words" (Pratchett *WS* 172), is aptly exemplified. Whereas lexical alterations occur rarely, semantic conflicts or shifts come into view regularly generating both an interplay between the novel and both texts and systems. Given this flexible employment of sources, the *postmodern* perspective has not unfrequently been conjectured. Regarding John Anthony Cuddon's tentative delineation of this elusive term, a few aspects may indeed be associated with Pratchett's text. For example, a tendency "to be non-traditional and against authority and signification" (Cuddon "postmodernism" 690) may be tangible in his "experiment with form, content and presentation" (Cuddon "postmodernism" 690) in addition to the author's "eclectic approach, aleatory writing, parody and pastiche" (Cuddon "postmodernism 690). Nevertheless, two arguments challenge this view. The first has been pointed out by Clute who found that *postmodern* literature generally "declines to take on the nature of STORY […] [as well as] the "naïve" connective tissue that permits narrative consequences to *follow on* from narrative beginnings" (Clute "Fantasy" 337-339). Not averse to breaking up given structures, Pratchett nonetheless is indebted to his own principle of "narrative causality" involving a certain coherence, besides relying on the power of stories. The author's rejection to be categorised according to scholarly principles contradicts the *postmodern* inference. Accordingly, *Wyrd Sisters* epitomises Pratchett's efforts at experimenting new perspectives on given standards and concepts. This notion will be investigated in the next section concerning the Elizabethan playwright, his literary output and dramatic conventions in general.

Once the readers' awareness is raised with regard to the manifestation of *Hamlet*, other allusion or references to the text may be sought and found. For instance, on one occasion Ophelia's growing mental instability is alluded to by depicting Magrat's habit of gathering flowers thereby conversing with them. "´Here's Woolly Fellwort,´ she said. ´And Treacle Wormseed, which is for inflammation of the ears …´ (Pratchett *WS* 115). The related passage reads as follows:

> OPHELIA. There's rosemary, that's for remembrance, pray;
> love, remember: and there is pansies, that's for thoughts.
> (*Hamlet*, 4.5, 157-58)

This scene is utilised to depict the burgeoning feelings between the witch and the Fool on the one hand. Above all, though, it constitutes an attack on gender-related clichéd attitudes. The jester's perception of the not very attractive young woman, of her flat singing and of the crumpled flowers in her hair does not detain him from feeling a certain attraction. The interesting aspect in this context is the Fool's awareness of Magrat being "determined to do what the world expected of her" (Pratchett WS, 114). That is to say, he senses her true self to lie under the surface of this stereotypical behaviour. Later, the Fool attempts to conquer Magrat's heart by similarly resorting to the romantic stereotype of poetry. Having consulted Hwel, he cites Shakespeare's famous Sonnet XVIII, the effect of which is spoiled due to his literal adjunct which is shown subsequently: "´I'd like to know if I could compare you to a summer's day. Because – well, June 12th was quite nice, and …´ (Pratchett *WS*, 281). In view of this *intertextual* interplay, the dialogic tension between the two works becomes increasingly apparent. Two different styles and contexts are juxtaposed which transport diverging sense constructions. Through the employment of Shakespeare's language, not only the diction is satirised but also the whole aloof superstructure of poetry or drama, as well as the stereotypes resonating with them.

The Fool as such performs specific functions despite constituting the most underrated character in the novel. First, and less importantly, he serves the purpose of indicating the relatedness of *Wyrd Sister*s to *King Lear*. This aspect can be exemplified with specific interjections interspersed throughout the novel which frequently appear in the drama and mark the dialogues between King Lear and his Fool. Instances, such as "nuncle", "prithee" or "sirrah" (for instance, King Lear, 1.4 108, 126), denote the traditional discourse expected of the jester, nevertheless neither Duke Felmet nor his wife comprehend the utility of this protocol. Alex Davis points out in regard to the expression "nuncle" that it denotes "the king himself" (Davis "Clowns" 85). Consequently, the Duke does not grasp the concept of reigning, he is cut off from official knowledge about traditions. To give an example including a parodic facet: "´But I also

want us to raise taxes,′ said the duchess. ′Why, nuncle– ′ ′And I am not your nuncle.′ ′N′aunt?′ Said the Fool. ′No.′ ′Why … prithee … you need to finance your ambitious programme for the country.′ ′Sorry?′ said the duke, who was getting lost again′ (Pratchett *WS* 174). What is more, the monarchs are hallmarked by an exceptional humourlessness so that they seldom grasp the Fool's attempts at applying his fooling-knowledge learned by heart at the Fool's Guild. His rather listless jokes constitute a weak allusion to King Lear's Fool who presents this type of standardised merriment. For example:

> Fool. For, you trow, nuncle,
> The hedge-sparrow fed the cuckoo so long,
> That it's had its head bit off by it young.
> (*King Lear* 1.4 206-208)

The second function, though, evidences the Fool's key position in the *intertextual* text. At first a subdued and loyal subject to the king, thus paralleling his counterpart in the drama, he successively grows more audacious and develops into a personality of his own. This transformative process entails a considerable moral conflict since he is torn between his loyalty and the knowledge concerning the proper decision to make. The Fool is the one to show the Felmets how to manipulate words in order to embellish their evil deeds. In contemporary terms, he masters the art of euphemism and manipulation. Bizarrely, though, his talent fails him when faced with Magrat who, by adhering to her principles, remains immune to the Fool's influence. Compared with the few references in *King Lear*, the distinctness with which the Fool is portrayed in the text is compelling. Therefore, another form of both specific text reference, and system reference can be inferred. By contrast, other allusions to Shakespearean text manifest far less distinctly, emerging mostly allusively in the novel. Among others, these comprise allusions to *Henry V*, *The Tempest* and *Richard III*, apart from quotes taken from *Henry IV* and *A Midsummer Night's Dream.* Owing to the readership's awareness, these texts may nonetheless be conjectured.

7. Conclusion

This thesis explored Terry Pratchett's use of intertextuality in his fantasy novel *Wyrd Sisters*. The original conception involved a detailed analysis of references to other texts, for the purpose of specifying different types of humorous textual interrelations. Nevertheless, I widened the scope to include an enquiry on the construction of the fantastic in Pratchett's work, which resulted in an altered focus. I, therefore, directed my attention less to comical aspects, than to rhetorical strategies for constructing specific types of fantasy. Even so, humour plays a role in the context of the fantastic, as both categories do not prevent the use of irony.

Having asked how the fantastic manifests itself in *Wyrd Sisters*, I scrutinised Mendlesohn's suggestion to define this text as an intrusion fantasy that occurs in an *immersive fantasy* environment. While locating many instances relating to the immersive framework, I found it difficult to isolate intrusive notions, which are usually linked to the horror genre, or to the Gothic novel. Yet, by changing the perspective, and by regarding Mendlesohn's recommendation to concentrate on the style of the text, I identified passages comprising old-fashioned language, which stand out from the otherwise colloquial tone of the novel. Together with the ironic treatment of clichés of the literary varieties mentioned previously, these intrusive elements could well be characterised as references to a literary system. Overall, these inconspicuous mentions move the readers away from the fantasy setting, indicating a world outside that of the protagonists.

The *immersive fantasy*, however, keeps the readership in the world created by the author. Once they know how the world is constructed, they do not require further information on the circumstances in the narrative. *Wyrd Sisters* features competent characters, who render lengthy explanations unnecessary. Nonetheless, the book contains highly descriptive sequences that present the protagonists while discussing the changes they are confronted with. Yet, this characteristic belongs to the category of the *intrusion fantasy*. Another aspect of intrusion relates to the narrator, who is an entity that irrupts into the narrative by commenting on episodes, or situations, and by explaining specific terms to the readers. In view of this irregular usage of the two fantasy categories in Pratchett's text, I emphasised the hybrid form of the fantastic in the novel.

Additional evidence for the creation of this synthesis manifests in the context of practicing magic. Mendlesohn indicates that an *immersive fantasy* text is frequently characterised by the absence, or the rare application of the magical. This is why, she has compared it with the science fiction genre. I demonstrated that the protagonists tend to solve problems with "headology" (Pratchett, *WS* 305), i.e. with common sense, rather than with spells, or other enchantments. Furthermore, the moment the witches realise that *words* are the sources of transformation as well as of the magical, and, ultimately, of the fantastic, they are forced to act. Words play an important role throughout the text, and I provided examples of how both antagonists and protagonists utilise them to manipulate the usual course of events. Thus, the witches' mundane approach conveys a sense of realism, which is, likewise, emphasised by frequent explanations on how "normality is organized" (Mendlesohn *Rhetorics* xxii). All these instances point to an impact of *intrusive features*.

My final inquiry about *immersive* and *intrusion fantasy* in *Wyrd Sisters* is linked to the presentation of absurdity. Mendlesohn feels that "mockery and self-mockery" (*Rhetorics* 86) in *immersive fantasy* texts might serve the purpose of providing an ironic comment both on the fantastic and on the *real* world (see *Rhetorics* 86), thus highlighting "the essence of things" (see *Rhetorics* 86). I pointed out scenes that target plot developments, peculiar rituals, or idiosyncratic details concerning the setting, as, for example, a diffident standing stone hiding behind a tree, at the arrival of the witches (Pratchett *WS* 88-89). While this treatment could potentially destroy the immersion for the readers, a further attribute associated with *immersive fantasy* contributes to retaining a textual coherence, that is, the "Knowing" about "Worlds Within Worlds" (Mendlesohn *Rhetorics* 99). Mendlesohn observes that writers can generate a space within the world of the readers, and that of the narrative, which deals with well-known stories. Yet, these stories might also detain the readership within the *immersive fantasy* (see Mendlesohn, *Rhetorics* 99). I illustrated how, on the contrary, the narrative in *Wyrd Sisters* develops in a different way from the original texts, and results in a resourceful creation. Furthermore, it allows the readers to enter the fantastic world, to remain there, and to experience the point of view of the protagonists. At the same time, the readership can assume the narrator's perspective, conspire with this entity, and amuse themselves, because of this double perspective. The novel, therefore, is an example of the "double estrangement" (Westfahl qtd. in Mendlesohn *Rhetorics* 59) Mendlesohn has mentioned in the context of the readers' experience with the fantastic immersion (see *Rhetorics* 59). Despite finding themselves in the narrative, and,

simultaneously, remote from it, the readers are faced with a coherent and comprehensible fantasy world in Pratchett's text.

My third research question was aimed at defining the role of *intertextuality* i*n Wyrd Sisters*. I first asked whether Pratchett utilises this device to detain the readers in a network of references to famous texts, thus affecting their expectations towards the outcome of the novel. I, then, considered, if the increasing amount of recognisable texts correlates with the escalation, typical of *intrusion fantasy*. And, thirdly, I examined whether Pratchett's mode of writing aims at motivating his readers to question the dominant discourses of society, i.e. to look at things from a different angle. The analysis of specific *intertextual* references according to Pfister's criteria exposed the concurrence of well-known texts, such as *Macbeth*, and of less familiar fantasy works, as, for instance, Peake's *Gormenghast* trilogy. In addition, there are numerous allusions to films, and to television programmes as well as to social and political conditions. I have, moreover, discussed Pratchett's method of communicating with the readers through specific markers, and by placing indistinct *metatextual* comments. This investigation shows that *Wyrd Sisters* exhibits traits of the global *intertextuality* concept, which includes both texts and systems. Although Pratchett has given the narrative a specific trajectory, e.g. in the title and sub-title, and intensifies the textual relationship to Shakespeare, the changes in style point to diverse other texts, or discourses. The readers are, therefore, not confined by this textual system. I could illustrate that *intertextuality* is an intrusion that affects the structure of the narrative, which drives the story forward. Nevertheless, it likewise manifests itself as a source of humour, because of the juxtaposition of various styles. From various possible functions, I conjectured Pratchett's intention to encourage critical thinking. This interpretation relates to Pratchett's notion of fantasy, which he expresses like this: "[s]ometimes it's good for us to see things, see from outside. And one of the uses of Fantasy is to take something and turn it around and show it to people so that it looks new" (Rehfeld et. al. "Fantasy" 181).

Wyrd Sisters provides innumerable topics of investigation. Having focused on fantasy and *intertextuality*, I started my research from two standard taxonomies in these broad fields. As I have already mentioned, Mendlesohn's taxonomy discusses the modern fantasy genre rather flexibly, and makes available a vast number of examples for her categories. While she indicates an emphasis on the rhetorical structure of fantasy texts, she frequently digresses to narratology, or mentions the readers' position with regard to the narrative and the *real* world. In addition, I found her explanations of *immersive* and *intrusive fantasy* confusing, especially, because of

contradictory remarks regarding Pratchett's novels. Regardless of her unclear approach, the study allows for regarding both structural and thematic perspectives of fantasy.

Pfister's review, then, provides a narrower approach to his field of intertest, even though he combines two methods of dealing with *intertextuality*. His model facilitated finding how other texts or systems manifest variedly in *Wyrd Sisters*, besides pointing to other strategies. Similar to, Mendlesohn's classification, it encourages delving deeper into the issue, and to explore further matters.

The objective of my thesis was to illustrate that *Wyrd Sisters* is a multi-layered literary work. I demonstrated, moreover, that Pratchett incorporates many texts and ideas that originate in his wide reading. Nevertheless, I narrowed down my scope to a fraction of the potential subjects that could be investigated, since recent publications fill the gaps that appear in my study. There are, however, four issues that future investigations could consider. I suggest exploring the readers' responses to *Wyrd Sisters*, including empirical data of different age groups, gender, or milieus. Another promising issue is the examination of Pratchett's novel in the context of the possible-worlds-theory. My third recommendation relates to a more detailed study of *intertextuality* according to linguistic aspects in text. Finally, narratological aspects deserve greater attention, as, for instance, the varying perspectives in *Wyrd Sisters* show.

The critical acknowledgement of both fantasy literature and Pratchett's *Discworld* series has contributed to change my approach from defending the genre and the author to focusing on the issue. My overall aim was to prove that Pratchett has created a fantasy world that can be read as a fantasy novel, as well as an homage to Shakespeare and other authors, or as a comment on the so-called real world. Pratchett bases his fantasy on logic and common sense, and, moreover, presents new perspective on the real world. This is why his Discworld novels appeal to many different types of readers.

8. Bibliography

Primary Sources

Pratchett, Terry. *Wyrd Sisters*. London: Corgi Books, 1989.
---. *MacBest*. Trans. Andreas Brandhorst. München: Heyne, 1992.
Shakespeare, William. *Macbeth*. Ed. George Bagshawe Harrison. Penguin: London, 1994.
Shakespeare, William. *Hamlet*. Ed. Amanda Mabillard. 1999-2020. *Shakespeare Online*. Web. 8 Sept. 2019. <http://www.shakespeare-online.com/plays/hamletscenes.html>.
Shakespeare, William. King Lear. Ed. Amanda Mabillard. 1999-2020. Shakespeare Online. Web. 27 Dec. 2019. <http://www.shakespeare-online.com/plays/learscenes.html>.

Secondary Sources

"About Sir Terry." *Terry Pratchett Books*. Penguin Random House, 1995-2020. Web. 4 Jan. 2020. <https://www.terrypratchettbooks.com/about-sir-terry/>.
Allen, Graham. *Intertextuality*. London: Routledge, 2000.
Alpers, Hans Joachim et al. "Vorwort." *Lexikon der Fantasy Literatur*. Eds. Hans Joachim Alpers, Werner Fuchs, Ronald M. Hahn, Jörg M. Munsonius, Hermann Urbanek. Ekrath: Fantasy Productions, 2005. 29-57.
"Ankh-Morpork." Eds. Terry Pratchett and Stephen Briggs. *The New Discworld Companion*. London: Gollancz. 2003
Arasu, Prema. "All the Disc's a Stage: Terry Pratchett's *Wyrd Sisters* as Metafiction." Monash University: *Colloquy: Text, Theory, Critique* 38 (2019): 15 pars. Web. 17 Feb. 2020. <https://doi.org./10.26180/5df196760980a3–19>.
Attebery, Brian. *The Fantasy Tradition in American Literature: From Irving to LeGuin*. Bloomington, Ind.: Indiana University Press, 1980.
---. "Structuralism." *The Cambridge Companion to Fantasy Literature, Cambridge.* Edited by Edward James, and Farah Mendlesohn. Cambridge University Press, Cambridge, 2012. Web. 24 May 2019. <https://uaccess.univie.ac.at/login?url=https://www-proquest-com.uaccess.univie.ac.at/docview/2137996468?accountid=14682>.
Baldick, Chris. "Fantasy." *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. New York: Oxford University Press, 2004.
---. "Pastiche." *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. New York: Oxford University Press, 2004.
Bakhtin, Mikhail Mikhailovich. "Discourse in the Novel." *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin, Tex.: University of Texas Press, 1981. 259-422.
Böhn, Andreas. *Das Formzitat: Bestimmung einer Textstrategie im Spannungsfeld zwischen Intertextualität und Gattungstheorie*. Philologischen Studien und Quellen. Berlin: Schmidt, 2001.

Breebart, Leo, Kew, Mike. “Wyrd Sisters.” *The Annotated Pratchett File, v9.0*. Web. 16 April 2019. <https://www.lspace.org/books/apf/wyrd-sisters.html>.
---. “Words from the Master.” *The Annotated Pratchett File, v9.0*. Web. 4 March 2020. <https://www.lspace.org/books/apf/words-from-the-master.html>.
Broich, Ulrich, Pfister, Manfred. “Vorwort der Herausgeber.” *Intertextualität*: Formen, Funktionen, Anglistische Fallstudien. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. IX-XIII.
Broich, Ulrich. “Formen der Markierung von Intertextualität.” *Intertextualität: Formen, Funktionen, Anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 31-47.
---. “Zur Einzeltextreferenz.” *Intertextualität: Formen, Funktionen, Anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 48-52.
---. “Intertextualität in Fieldings *Joseph Andrews*.” *Intertextualität*: *Formen, Funktionen, Anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 262-278.
Clute, John. “Fantasy.” *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.
---. “Fable.” *The Encyclopedia of Fantasy*. Ed. John Clute and John Grant. London: Orbit, 1997. Web. 9 Feb. 2020. <http://sf-encyclopedia.uk/fe.php?nm=fable>.
---. “Parody.” *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.
---. “Taproot Texts.” *The Encyclopedia of Fantasy*. Ed. John Clute and John Grant. London: Orbit, 1997. Web. 9 Feb. 2020. <http://sf-encyclopedia.uk/fe.php?nm=taproot_texts>.
Cohn, Dorrit. *Transparent Minds. Narrative Modes for Presenting Consciousness in Fiction*. New Jersey: Princeton University Press, 1978.
Convery, Stephanie. “Terry Pratchett’s Unfinished Novels Destroyed by a Steamroller.” Web. 30 Aug. 2017. The Guardian. Web. 2 Sept. 2017. <https://www.theguardian.com/books/2017/aug/30/terry-pratchett-unfinished-novels-destroyed-streamroller>.
Cox, Harvey. *Das Fest der Narren: Das Gelächter ist der Hoffnung Letzte Waffe*. Stuttgart: Kreuz Verlag, 1970.
Davidson, Merric. “Previous Winners.” Web. 10 April 2006. <http://www.britishbookawards.co.uk/bba/pnbb_previouswinners.asp>.
Davis, Alex. “Shakespeare’s Clowns.” *Shakespeare and Elizabethan Popular Culture*. Eds. Stuart Gillespie and Neil Rhodes. London: Arden Shakespeare, 2006. 67-91.
"deconstruction." Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web. 14 Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-290>.
Dentith, Simon. *Parody*. London: Routledge, 2000.
Derrida, Jacques. *Of Grammatology*. Trans. G. C. Spivak. Baltimore, London: The John Hopkins University Press, 1974.
"différance." Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web 14 Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-315>.
“Droit du Seigneur.” *Encyclopaedia Britannica*. Augustyn Adam et al. *Encyclopædia Britannica*. Web. 4 Jan. 2020. <https://www.britannica.com/topic/droit-du-seigneur>.
Durst, Uwe. *Theorie der Phantastischen Literatur*. Berlin [u.a.]: LIT – Verlag, 2007.

"Fable." *The Encyclopedia of Fantasy*. Ed. John Clute and John Grant. London: Orbit, 1997. Web. 9 Feb. 2020. <http://sf-encyclopedia.uk/fe.php?nm=fable>.
"fancy." Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. New York: Oxford University Press, 2004.
"Fantasy." Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. New York: Oxford University Press, 2004.
"Fantasy." Clute, John. *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.
"Fantasy." Scott, Arthur F. *Current Literary Terms: A Concise Dictionary of their Origin and Use*. Basingstoke: Macmillan, 1993.
"Fantasy." Schweikle, Günther. *Metzler Literatur Lexikon. Begriffe und Definitionen*. Eds. Günther Schweikle and Irmgard Schweikle. Stuttgart: Metzler, 1990.
"Fantasy." Zondergeld, Rein A. *Lexikon der Phantastischen Literatur*. Ed. Rein A. Zondergeld and Holger E. Wiedenstried. Stuttgart: Weitbrecht, Thienemann, 1998.
Feige, Marcel. "Lost Race Fantasy". *Das Neue Lexikon der Fantasy*. 2nd ed. Berlin: Schwarzkopf & Schwarzkopf, 2003.
"Foucault, Michel." Buchanan, Ian. *A Dictionary of Critical Theory*. Oxford: Oxford University Press, 2018. Oxford Reference. Date Accessed 17 Nov. 2020 <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198794790.001.0001/acref-9780198794790-e-259>.
"Garlick, Magrat." Eds. Terry Pratchett and Stephen Briggs. *The New Discworld Companion*. London: Gollancz. 2003.
Genette, Gérard. *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Intr. Richard Macksey. Cambridge/NY: Cambridge University Press, 1997.
---. *Narrative Discourse. An Essay in Method.* Trans. Jane E. Lewin. Intr. Jonathan Culler. Ithaca, NY: Cornell University Press, 1980.
Gillespie, Stuart, Rhodes, Neil. "Shakespeare and Elizabethan Popular Culture." *Shakespeare and Elizabethan Popular Culture*. Eds. Stuart Gillespie and Neil Rhodes. Arden Shakespeare: London, 2006. 1-17.
"grand narrative." Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web. 14 November 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-509>.
"Granny Weatherwax." Pratchett, Terry. *The Pratchett Portfolio: a Compendium of Discworld Characters*. Illustrations by Paul Kidby. London: Gollancz, 1998.
"Graymalkin." Mabillard, Amanda. *Macbeth Glossary*. *Shakespeare Online*. Web. 20 Sept. 2019.<http://www.shakespeareonline.com/plays/macbeth/macbethglossary/macbeth1_1/macbethglos_graymalkin.html>.
"Greebo." *The Pratchett Portfolio: a Compendium of Discworld Characters*. Illustrations by Paul Kidby. London: Gollancz, 1998.
Green, Brian. "String Theory." *Encyclopædia Britannica*. Web. 12 Feb.2020. <https://www.britannica.com/science/string-theory>.
Grynkiewicz, Sarah. *Disc meets Globe. Shakespearean Reflexions in Terry Pratchett's Wyrd Sisters*. Graz: Univ. Dipl. 2013.
Haberkorn, Gideon. "Seriously Relevant: Parody, Pastiche and Satire in Terry Pratchett's Discworld novels." *Terry Pratchett's Narrative Worlds: From Giant Turtles to Small Gods*. Ed. Marion Rana. Cham: Palgrave Macmillan, 2018. 137-157.
Harrison, George Bagshawe. "Notes". *Macbeth*. Penguin Popular Classics: London, 1994.

"Hecate." Lotha, Gloria et al. *Encyclopædia Britannica*. Web. 25 Feb. 2020. <https://www.britannica.com/topic/Hecate>.
"High Fantasy." Clute, John. *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London, Orbit: 1997. Web. 18 Feb. 2020. <http://sf-encyclopedia.uk/fe.php?nm=high_fantasy>.
Hume, Kathryn. *Fantasy and Mimesis. Responses to Reality in Western Literature*. Methuen Inc.: New York, 1984. Routledge Revivals: Oxon, 2014.
Hunt, Peter. "Introduction: Fantasy and Alternative Worlds." Eds. Peter Hunt and Millicent Lenz. *Alternative Worlds in Fantasy Fiction*. London/NY: Continuum, 2001. 1-41.
"Hwyl." *University of Wales Trinity Saint David*. Web. 5 Feb. 2020. <https://geiriadur.uwtsd.ac.uk/index.php?page=ateb&term=hwyl&direction=we&type=all&whichpart=exact&submit=Search#ateb_top>.
Jacquemin, Georges. "Über das Phantastische in der Literatur." *Phaicon 2. Almanach der Phantastischen Literatur*. Ed. Rein A. Zondergeld. Ulm: Suhrkamp Taschenbuch Verlag, 1975. 33-63.
Jackson, Rosemary. *Fantasy*. London: Methuen, 1981.
James, Edward Mendlesohn, Farah. *A Short History of Fantasy*. 2nd edition. Chicago: Libri Publishing, 2012.
---. "Introduction." *The Cambridge Companion to Fantasy Literature*. Eds. Edward James & Farah Mendlesohn. Cambridge: Cambridge University Press, 2012. Web. 10 Feb. 2020. <https://uaccess.univie.ac.at/login?url=https://www-proquest-com.uaccess.univie.ac.at/books/editorial-matter-introduction/docview/2301800150/se-2?accountid=14682>.
Kloepfer, Rolf. "Grundlagen des dialogischen Prinzips in der Literatur." *Dialogizität*. Ed. Renate Lachmann. München, Wilhelm Fink Verlag, 1982. 85-106.
Kranz, Gisbert. "Tintenkleckser aus Oxford. Die Anfänge der Britischen Fantasy." *Phantastische Welten: Märchen, Mythen, Fantasy*. Ed. Thomas LeBlanc. Regensburg: Röth, 1994. 147-157.
"Lacan, Jacques." Buchanan, Ian. *A Dictionary of Critical Theory*. Oxford: Oxford University Press, 2018. Oxford Reference. Web. 17 Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198794790.001.0001/acref-9780198794790-e-392>.
Lachmann, Renate. "Ebenen des Intertextualitätsbegriffs." *Das Gespräch*. Eds. Karlheinz Stierle and Rainer Warning. München: Wilhelm Fink Verlag, 1984. 133-138.
---. "Poetologia del Simulacro." *Das Fantastische. Le Fantastique*. Eds. Jan Erik Antonsen and Roger W. Müller Farguell. Freiburg, Schweiz: Universitätsverlag, 2003. 19-36.
Langford, David. "Pratchett, Terry." *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.
Le Guin, Ursula K. "From Elfland to Poughkeepsie." (83-97). *The Language of the Night. Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York. G. P. Putnam's Sons, 1979.
Lem, Stanisław. "Tzvetan Todorovs Theorie des Phantastischen." *Phaicon 1. Almanach der Phantastischen Literatur*. Ed. Rein A. Zondergeld. Frankfurt a. M.: Insel TB Verlag, 1974. 92-122.
Lindner, Monika, Pfister, Manfred. "Alternative Welten: Ein Typologischer Versuch zur Englischen Literatur." *Alternative Welten*. München: Fink, 1982. Texte und Untersuchungen zur englischen Philologie, Bd. 12. (11-38).

Lüthi, Daniel. “Toying with Fantasy: The Postmodern Playground of Terry Pratchett’s Discworld Novels.” *Mythlore*, vol. 33, no. 125, 2014, pp. 125-142. Web. 13 Aug. 2020. <https://uaccess.univie.ac.at/login?url=https://www-proquest-com.uaccess.univie.ac.at/scholarly-journals/toying-with-fantasy-postmodern-playground-terry/docview/1636350532/se-2?accountid=14682>.

"Lyotard, Jean-François." Buchanan, Ian. *A Dictionary of Critical Theory*. Oxford: Oxford University Press, 2018. Oxford Reference. Web. 17 Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198794790.001.0001/acref-9780198794790-e-420>.

Martin, Thomas L. “As Many Worlds as Original Artists: Possible Worlds Theory and the Literature of the Fantasy.” Bell, Alice, and Marie-Laure Ryan: *Possible Worlds Theory and Contemporary Narratology*. University of Nebraska Press, 2019. Web. 20 May 2020. <http://www.EBSCOhost,search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1948790&site=ehost-live>.

McHale, Brian. *The Cambridge Introduction to Postmodernism*. West Nyack: Cambridge University Press, 2015.

Mathews, Richard. *Fantasy: The Liberation of Imagination*. New York: Routledge, 2002.

Mendlesohn, Farah. *Rhetorics of Fantasy*. Middletown, Connecticut: Wesleyan University Press, 2008.

Mendlesohn, Farah, James, Edward. “Introduction.” *A Short History of Fantasy*. 2nd edition. Chicago: Libri Publishing, 2012. 1-6.

---. “Pullman, Rowling, Pratchett.” *A Short History of Fantasy*. 2nd edition. Chicago: Libri Publishing, 2012. (167-184).

Mirfattahi, Rubina. *Geschichte und transtextuelle Anspielungen auf Mythen und kanonisierte Literatur in ausgewählten Romanen aus Terry Pratchetts Discworld*. Wien, Diplomarbeit Uni Wien, 2011.

"modernism." Buchanan, Ian (2018). In *A Dictionary of Critical Theory*. Oxford: Oxford University Press. Web. 18 Nov. 2020, from <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198794790.001.0001/acref-9780198794790-e-455>.

Müller, Beate. *Komische Intertextualität: Die Literarische Parodie*. Trier: WTV, 1994.

---. “Hamlet at the Dentist’s: Parodies of Shakespeare.” *Parody: Dimensions and Perspectives*. Müller, Beate, ed. Amsterdam: Rodopi, 1997. 127-153.

“noir.” Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web. 20 Dec. 2019 <https://www-oxfordreference-com.uacces.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-782>.

“Norn”. *Encyclopædia Britannica*. Web. 11 Feb. 2020. <https://www.britannica.com/topic/Norn>.

“Ogg, Gytha. ‘Nanny Ogg’.” Eds. Terry Pratchett and Stephen Briggs. *The New Discworld Companion*. London: Gollancz. 2003.

“Parody.” John Clute. *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.

“Pastiche.” Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. New York: Oxford University Press, 2004.

Pesch, Helmut W. *Fantasy, Theorie und Geschichte einer Literarischen Gattung*. Diss. Uni Köln. 3rd ed. Passau: Erster Deutscher Fantasy Club, 1990.

Pfister, Manfred. *Das Drama – Theorie und Analyse*. Wilhelm Fink: München, 1977.
---. "Konzepte der Intertextualität." *Intertextualität: Formen, Funktionen, Anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 1-30.
---. "Zur Systemreferenz." *Intertextualität: Formen, Funktionen, Anglistische Fallstudien*. Ed. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer, 1985. 52-58.
Plett, Heinrich. Ed. *Intertextuality*. Berlin: deGruyter, 1991.
"Phantasie." Von Wilpert, Gero. *Sachwörterbuch der Literatur*. 8th ed. Stuttgart: Alfred Kröner Verlag, 2001. 606-607.
"postmodernism." Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web. 14. Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-905>.
"postmodernism." Buchanan, I. (2018). In *A Dictionary of Critical Theory*. Oxford: Oxford UniversityPress. Web. 18 Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198794790.001.0001/acref-9780198794790-e-544>.
"Postmodernism." Cuddon, John Anthony. *A Dictionary of Literary Terms and Literary Theory*. 4th ed. Rev. C. E. Preston. Oxford: Blackwell Publishers Ltd., 1998.
"post-structuralism." Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2015. Oxford Reference. Web. 14. Nov. 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780198715443.001.0001/acref-9780198715443-e-906>.
Powers, Anna. "Creativity is the Skill of the Future." *Forbes* 30 April 2018. Web. 14 Feb. 2020. <https://www.forbes.com/sites/annapowers/2018/04/30/creativity-is-the-skill-of-the-future/#5322d6904fd4>.
"Pratchett, Terry." Langford, David. *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London: Orbit, 1997.
Pratchett, Terry. "Imaginary Worlds, Real Stories." *Folklore*, Vol. 111, No. 2 (Oct. 2000); pp. 159-168). Taylor & Francis, Ltd.; Folklore Enterprises Ltd. Web. 12 May 2020. < https://www.jstor.org/stable/1260601>.
---. "A Note." Web. 14 February 2009. <https://www.terrypratchett.books.com>.
Pratchett, Terry, Briggs, Stephen. *The Discworld Companion*. London: Vista, 1997.
--- Briggs, Stephen. "Ankh-Morpork." *The New Discworld Companion*. London: Gollancz. 2003.
---, Ian Stewart & Jack Cohen. *The Science of Discworld*. London: Ebury Press, 1999.
Preisendanz, Wolfgang. "Zum Beitrag von R. Lachmann „Dialogizität und poetische Sprache"." *Dialogizität*. Ed. Renate Lachmann. München: Wilhelm Fink Verlag, 1982. 25-28.
Pringle, David. *The Ultimate Encyclopedia of Fantasy. The Definitive Illustrated Guide*. Woodstock, NY: Overlook Press, 1999.
Pullinen, Veera. "Intertextuality as a Source of Humour in Terry Pratchett's Novels." MA Thesis. U of Jyväskylä, 2016.

Rehfeld, Alexandra, Jan Schnitker, and Matthias Schröder. “Introduction to Terry Pratchett.” *“Do you consider yourself a postmodern author?”: Interviews with Contemporary English Writers*. Eds. Rudolf Freiburg and Jan Schnitker. Erlanger Studien zur Anglistik und Amerikanistik; 1. Münster: LIT, 1999. 175-178.

---. “Fantasy is the whole cake”: An Interview with Terry Pratchett. *“Do you consider yourself a postmodern author?”: Interviews with Contemporary English Writers*. Eds. Rudolf Freiburg and Jan Schnitker. Erlanger Studien zur Anglistik und Amerikanistik; 1. Münster: LIT, 1999. 179-199.

Rabkin, Eric S. *The Fantastic in Literature*. Princeton, NJ: Univ. Press 1976.

Rhodes, Neil. “Shakespeare’s Sayings.” *Shakespeare and Elizabethan Popular Culture*. Eds. Stuart Gillespie and Neil Rhodes. Arden Shakespeare: London, 2006. 155-173.

Rüster, Johannes. *The Turtle Moves! Kosmologie und Theologie in den Scheibenweltromanen Terry Pratchetts*. Wetzlar: Schriftenreihe und Materialien der Phantastischen Bibliothek. B. 74 Ed. Thomas LeBlanc. 2003.

Sayer, Karen. “The Witches.“ *Terry Pratchett: Guilty of Literature*. Butler, Andrew M., James, Edward and Mendlesohn, Farah. Reading: The Science Fiction Foundation, 2001.

Scholz, Thomas. “Where Discourse Meets Discworld: Labyrinths, Humour and the Neo-Baroque in Terry Pratchett’s Discworld Stories.” *Terry Pratchett’s Narrative Worlds: From Giant Turtles to Small Gods*. Ed. Marion Rana. Cham: Palgrave Macmillan, 2018. 227-245.

Schweikle, Günther. “Fantasy.” *Metzler Literatur Lexikon. Begriffe und Definitionen*. Eds. Günther Schweikle and Irmgard Schweikle. Stuttgart: Metzler, 1990.

Smythe, Colin. “Terry Pratchett & His Work.” Web. 17 July 2020. <https://colinsmythe.co.uk/terry-pratchett>.

Scott, Arthur F. “Fantasy.” *Current Literary Terms: A Concise Dictionary of their Origin and Use*. Basingstoke: Macmillan, 1993.

Solms, Wilhelm. “Einfach Phantastisch. Von der Wundererzählung zur Phantastischen Literatur“. *Phantastische Welten: Märchen, Mythen, Fantasy*. Ed. Thomas LeBlanc. Regensburg: Röth, 1994. 9-22.

"speculative fiction." Birch, Dinah, Hooper, Katy. *The Concise Oxford Companion to English Literature*. Eds. Dinah Birch and Katy Hooper. Oxford: Oxford University Press, 2013. Oxford Reference. Web. 27 May 2020. <https://www-oxfordreference-com.uaccess.univie.ac.at/view/10.1093/acref/9780199608218.001.0001/acref-9780199608218-e-9388>.

Stanzel, Franz Karl. *A Theory of Narrative*. Cambridge: Cambridge University Press, 1986.

Stempel, Wolf-Dieter. “Intertextualität und Rezeption.” *Dialog der Texte. Hamburger Kolloquium zur Intertextualität*. Ed. Wolf Schmid und Wolf-Dieter Stempel. Wiener Slawistischer Almanach. Sonderband II. Wien: Gesellschaft zur Förderung slawistischer Studien, 1983. 85-109.

“String Theory.” Green, Brian. *Encyclopædia Britannica*. Web. 12 Feb. 2020. <https://www.britannica.com/science/string-theory>.

"Structuralism." *The Cambridge Companion to Fantasy Literature, Cambridge.* Edited by Edward James, and Farah Mendlesohn. Cambridge University Press, Cambridge, 2012. Web 24 May 2019. *ProQuest*, <https://uaccess.univie.ac.at/login?url=https://www-proquest-com.uaccess.univie.ac.at/docview/2137996468?accountid=14682>.

“Taproot Texts.” *The Encyclopedia of Fantasy*. Eds. John Clute and John Grant. London, Orbit: 1997. Web. 1 Aug. 2019. <http://sf-encyclopedia.uk/fe.php?nm=taproot_texts>.

Trebicki, Grzegorz. *Worlds So Strange and Diverse: Towards a Genological Taxonomy of Non-Mimetic Literature*. Cambridge Scholars Publishing, 2015.

Stierle, Karl-Heinz. “Werk und Intertextualität.” *Dialogizität*. Ed. Renate Lachmann. München: Wilhelm Fink Verlag, 1982. 139-150.

Todorov, Tzvetan. *Einführung in die Phantastische Literatur*. München: Hanser, 1972.
---. *The Fantastic. A Structural Approach to a Literary Genre*. Trans. Richard Howard. Foreword by Robert Scholes. 1973. Ithaca, New York: Cornell UP, 1975.
Von Wilpert, Gero. "Phantasie." *Sachwörterbuch der Literatur*. 8th ed. Stuttgart: Alfred Kröner Verlag, 2001.
"Weatherwax, Esmerelda ('Granny Weatherwax')." Eds. Terry Pratchett and Stephen Briggs. *The New Discworld Companion*. London: Gollancz. 2003.
Westfahl, Gary. "Destiny." *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders*. Ed. Gary Westfahl. Westport, Conn.: Greenwood, 2005.
"Weird." *Oxford Advanced Learner's Dictionary of Current English*. 5th ed. Ed. Jonathan Crowther, Kathryn Kavanagh and Michael Ashby. Oxford: Oxford UP, 1995.
"witch." Pickering, David. *Dictionary of Witchcraft*. London: Cassell, 1996.
"Words from the Master." *The Annotated Pratchett File, v9.0*. Web. 4 March 2020. <https://www.lspace.org/books/apf/words-from-the-master.html>.
"Wyrd Sisters." Breebart, Leo, Kew, Mike. *The Annotated Pratchett File, v9.0*. Web. 16 April 2019. <https://www.lspace.org/books/apf/wyrd-sisters.html>.
"Wyrd." Harper Douglas. *Online Etymology Dictionary*. Web. 11 Feb. 2020. <https://www.etymonline.com/word/weird>.
Zondergeld, Rein A. "Fantasy." *Lexikon der Phantastischen Literatur*. Ed. Rein A. Zondergeld and Holger E. Wiedenstried. Stuttgart: Weitbrecht, Thienemann, 1998.

9. Appendix

Abstract

The late Sir Terry Pratchett was a successful British fantasy writer, whose *Discworld* sequence is characterised by a complex intertextual system. My thesis focuses on the novel *Wyrd Sisters*, which features diverse references to literary texts, to modern media as well as to the human condition. The aim of this study is to explore whether intertextuality spoils, or rather enhances, the readers' immersion in the *otherworld* depicted in this humorous *modern fantasy* work. My investigation moves from theory to analysis. First, I give an overview of the theories of fantasy and intertextuality, which is followed by a brief review of selected papers on *Wyrd Sisters*. Subsequently, I consider the nature of the fantastic in Pratchett's novel by relating to Farah J. Mendlesohn's categories of *immersive* and *intrusion* fantasy. The second part of my inquiry, then, zooms in on the manifestations of intertextuality in Pratchett's text. I organise the references that I could identify according to Manfred Pfister's and Ulrich Broich's principles of intertextuality. Six criteria allow for both a *structural-hermeneutic* view on specific text relationships, for example between literary texts, and for a *post-structural* one on references that allude to broader systems, such as genres, or social conditions. The results show that Pratchett constructs a coherent fantasy world that remains intact for the readership, despite numerous incursions from the *real world*. This is due to the author's technique of not only dealing with these irruptions ironically but also of providing the readers with thought-provoking impulses for reconsidering their own world.

Zusammenfassung

Der im Jahre 2015 verstorbene Verfasser des *Scheibenwelt*-Zyklus, Sir Terry Pratchett, zählte zu den bekanntesten britischen Fantasy-Autoren der letzten dreißig Jahre. Diese Diplomarbeit befasst sich mit dem Roman *Wyrd Sisters*, welcher durch einen komplexen Gebrauch von Intertextualität gekennzeichnet ist. Diese umfasst Referenzen auf literarische Texte, moderne Medien, aber auch auf das menschliche Dasein. Der Fokus dieser Untersuchung liegt auf der Feststellung, ob die Verwendung von Intertextualität in diesem modernen Fantasy-Roman, welcher der komischen Sorte zuzuordnen ist, die Immersion der Leserschaft in eine andere Welt stört, oder ob sie ein noch tieferes Eintauchen in die fremde Welt bewirkt. Meine Arbeit besteht aus einem theoretischen und einem analytischen Teil. Als Erstes fasse ich den Forschungsstand bezüglich des Fantasy-Genres und jenem der Intertextualität zusammen. Eine kritische Betrachtung ausgewählter Arbeiten über den Roman *Wyrd Sisters* rundet das Kapitel ab. Im Folgenden gehe ich der Frage nach wie sich das Fantastische in Pratchetts Roman darstellt. Dazu verwende ich als Grundlage Farah J. Mendlesohns Betrachtungen zu den von ihr erstellten Kategorien der sogennanten *immersiven*, und jener der *intrusiven* Fantasy. Im theoretischen Abschnitt analysiere ich dann wie sich intertextuelle Bezüge in *Wyrd Sisters* manifestieren. Anhand Manfred Pfisters und Ulrich Broichs Modell zur Feststellung unterschiedliche Intensitätsgrade diesbezüglich, identifiziere ich verschiedene Arten von Textbezügen. Sechs Kriterien, die sowohl die klassische, *strukturell-hermeneutische*, als auch die neuere, *post-strukturalistische*, Vorgehensweise einbeziehen, erlauben eine Unterscheidung zwischen intensiven, sehr spezifischen Einzeltextreferenzen, und globaleren Beziehungen, wie zum Beispiel jene eines intertextuellen Textes zu verschiedenen Diskursen, literarischen Genres, oder gesellschaftlichen Gegebenheiten. Die Ergebnisse dieser Forschungsarbeit zeigen, dass Pratchett eine kohärente und stimmige Fantasiewelt konstruiert, die von der Leserschaft *betreten* und *geglaub*t werden kann, trotz vielerlei disruptiver Inkursionen aus der *realen Welt.*

Das ist darauf zurückzuführen, dass der Autor intertextuelle Bezüge ironisiert und in seiner realistisch anmutenden Fantasy-Welt als absurd vorführt. Dadurch soll die Leserschaft ermutigt werden, die eigene Welt unter einem neuen Blickwinkel kritisch zu betrachten.