

INTERTEXTUALITY AS A SOURCE OF HUMOUR IN TERRY PRATCHETT'S
NOVELS

Master's thesis

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<p>Tiivistelmä – Abstract</p> <p>Intertekstuaalisuus on hyvin olennainen osa kirjallisuudentutkimusta, mutta sen merkitystä huumorin keinona kaunokirjallisuudessa ei ole juurikaan tutkittu. Laajimmillaan intertekstuaalisuudella voidaan käsittää kaikkia tekstien välisiä merkityssuhteita, mutta usein se määritellään viittauksella toiseen kirjalliseen teokseen tai kulttuuriseen kohteeseen.</p> <p>Myös huumorin määrittämiseen ja analysoimiseen on kehitetty monia teorioita. Näistä vallitsevin on inkongruenssiteoria, jonka mukaan huumori syntyy esittämällä kaksi vastakkaista kohdetta samassa kehikossa.</p> <p>Tässä tutkimuksessa tavoitteena on selvittää, kuinka Terry Pratchett on hyödyntänyt intertekstuaalisia viittauksia huumorin keinona. Aineistonani on kaksi Pratchettin romaania, <i>Wyrd Sisters</i> ja <i>Witches Abroad</i>, joissa molemmissa esiintyy runsaasti intertekstuaalisuutta. Jaoin aineiston kategorioihin viittaustyyppin perusteella ja analysoin esimerkit inkongruenssiteorian avulla.</p> <p>Analyysi osoitti, että inkongruenssi, yhteensopimattomuus, on olennainen osa Pratchettin huumoria. Pratchett hyödyntää intertekstuaalisia viittauksia luomalla tietynlaisen mielikuvan viittauksen perusteella ja esittelemällä odottamattoman ja ristiriitaisen jatkon tilanteelle. Viittausten avulla Pratchett luo mielikuvia, ja huumori syntyy usein siirtymällä yllättäen mielikuvasta toiseen.</p>	
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1 INTRODUCTION

The purpose of this study is to find out how intertextuality has been used as a means for creating humour in Terry Pratchett's novels. In principle, intertextuality is an ambiguous term, and scholars dispute on how to define the term and what to include in the definition. However, as an initial definition for the purposes of the present study, it could be stated that intertextuality refers to the presence of one or more texts or parts of texts or other sources in another text, that is to say, referring to other sources, either explicitly or implicitly.

What counts as intertextuality is a matter of dispute. "No text is an island" is an expression that anyone doing research on intertextuality will most probably read at some point; it conveys the idea that no text is separate from the conventions defined by previous writings, as every text is linked to texts written before, the expression itself being an intertextual reference to a famous quotation from John Donne, "no man is an island". To some extent, intertextuality is always present in every text. The references to other texts might not always be so overt whereas in some instances the reference is clear and the source text is mentioned. It is often up to the reader to recognise the intertextual elements.

Another essential concept in this study is the concept of humour. Humour is part of our everyday life, and we all have some kind of insight into what humour actually is. However, defining humour is not straightforward either. Humour has been studied in several fields of research, such as linguistics, sociology, literature, philosophy and psychology, and many different theories on humour have been presented, focusing on revealing the nature of humour from different perspectives.

Intertextuality reflects society and human relations and can be used to criticise or comment society or historical events or eras (Allen 2000: 5). Modern popular culture relies a great deal on classics, and therefore their influence on current culture is a relevant subject of study. Furthermore, as popular culture and its value as entertainment constitute an important part of everyday life nowadays, they are also relevant as an object of research, such as illustrated in the present study

Also humour has an important role in people's lives. Most significantly, it can function as social glue between individuals. When two people share the same context, humour can be used to express solidarity. Additionally, whereas insult is used to drive people apart, humour can be a way of bringing people together (Cook 2000: 72). Therefore the relevance of humour should not be dismissed, even though it is not always perceived as a serious object of study. For example, it has been claimed (Smuts 2009) that humour has often been regarded as an insignificant field of study and it is thus a slightly understudied discipline at the moment.

Taken together, intertextuality and humour create an ideal subject of study. Intertextuality is a common phenomenon in literature and it has been a frequent object of study in literary research, but its humorous aspects have been studied less. A notable exception is Norrick (1989) who has studied intertextual humour, focusing on different types of jokes and structural perspectives on intertextuality in humour. However, studies on intertextuality and humour in literature are rare, and there are no such studies conducted on the work of Terry Pratchett, even though he is well known for his rich use of humour in his novels which often are full of intertextual references. For this reason, his work provides ideal material for my study.

Chiaro (1996) points out that when humour is too culturally specific it is not understood by outsiders. In this task, the shared knowledge is important. This also applies to intertextuality, since it can be seen as very specific cultural information. It is therefore interesting to study whether shared knowledge of the sources used to create humour has similar importance.

Terry Pratchett has been one of the bestselling authors in Great Britain for decades. He has also gained success abroad widely. He has received numerous awards and he has been knighted by the Queen of Great Britain for his services to the literature. By the time of his death in 2015 his novels had been translated into 37 different languages. (BBC News 2015). His works have been discussed extensively by a large online fan community, who have also created for example a Terry Pratchett wiki called the L-space. Pratchett is also noted for his rich use of humour and intertextuality, and they are one of the key aspects in his work. Therefore it is fair to say that his literary input is significant and thus worth studying.

In the next chapters I will investigate how Terry Pratchett has used intertextual references as a source of humour in his novels and what kind of references he has used. Before this, I will, however, introduce theoretical background on intertextuality and humour and their subcategories, and discuss other related concepts, such as allusions and parody. I will then move on to present my research questions, data and methods of analysis. Finally I will display the analysis and its findings. To conclude I will discuss the relevance of the findings and their implications and present suggestions for further studies.

2 BACKGROUND

The two key concepts in my study are intertextuality and humour. In this chapter, I will scrutinise the concepts and introduce the most significant theories in the field of intertextuality and humour in general and examine the previous studies related to my subject. Firstly, I will focus on the concept of intertextuality and present the most relevant theories regarding my study. Then I will move on to defining humour and introducing different theories on humour. Finally, I will examine how these two are combined in intertextual humour and parody. Throughout this chapter I will explain how these concepts and theories are relevant regarding to my study and how they will help me to achieve my purpose. Lastly, I will present previous studies related to my subject and discuss how their findings affect my study.

2.1 Intertextuality

In this section I will provide a definition for intertextuality as a term and examine in detail what it comprehends. I will begin by introducing the ideas that lead to the emergence of the concept of intertextuality, and then present the most relevant theories, leading to the definition of intertextuality. This definition will later be used in collecting the relevant data and while performing the qualitative analysis. However, defining intertextuality is not as straightforward and simple as one might expect. The term intertextuality can be explained in several different ways, and over time researchers have debated about the meaning of the concept. Firstly, etymologically intertextuality could be defined as “a text between other texts” but there can still be many interpretations on what counts as intertextuality (Plett 1991: 5). According to this concept, text is perceived to be any kind of text that has been referred to, borrowed or rewritten in some other text. The concept is dependent on which components of text are conceived to be intertexts, and the roles of the author and the reader have a great deal of significance in this, since they both make intertext visible and communicable. Mai (1991) proposes that at its simplest, intertextuality means that “one text refers to or is present in another one”. Such a view of intertextuality is a broad one and, even though the term was first coined in the field of literary studies, it has also been used in other areas of culture, such as films, music and visual arts.

Morgan (1985) remarks that intertextuality has been used as a general solution to many problems in literature studies since the 1960's. He points out that intertextuality has offered a means of solving disputes about originating source texts, questions of originality and imitation and the psychology of the author and the reader. He points out, however, that the focus has since shifted from author, product and tradition to text, discourse and culture.

2.1.1 The origins of the concept

Even though the term intertextuality was coined in the 1960's, its origins lie in the early 20th century and can be seen as result of the development of theories of language movements of the time. Literary and cultural theories are often said to originate from the birth of modern linguistics, which in turn emerges from the work of Ferdinand de Saussure. (Allen 2000: 8). The beginning of the 20th century was characterised by de Saussure's structuralist views. He produced a new definition of the linguistic sign, dividing it into two, the signifier and the signified. The signifier represents the concept and the signified the sound image, emphasising that a sign is non-referential, not a word's reference to an object but the combination, conveniently sanctioned, between a signifier and a signified (Allen 2000: 8). A certain concept is associated with a certain word in one language, and with another word in another language. In principle, signs are arbitrary and they possess meaning because of their function in an existing linguistic system. (Allen 2000)

According to de Saussure, signs are not only arbitrary, but also differential. A sign has its position in the system of language because of the relation to sound and words. Signs are not referential, and they do not have a meaning on their own. They only possess the meaning they have because of their relation to other signs. Saussure also conceptualises a new science to study the life of signs within society, called semiology. Structuralism, a critical, philosophical and cultural movement based on the notions of Saussure's semiology aimed to achieve a redescription of human culture in terms of sign-systems modelled on Saussure's redefinitions of sign and linguistic structure. This reformation in thought, which has been called the linguistic turn in the human sciences, can be seen as the one of the starting points for the theory of intertextuality. (Allen 2000: 9-10)

Many theories of intertextuality to some extent are based on de Saussure's notion of differential sign. If all signs are essentially differential, they can be seen as non-referential in nature and also shadowed by vast number of possible relations. According to de Saussure, the linguistic sign is a non-stable relational unit, and understanding the unit leads to vast network of relations which constitutes the synchronic system of language. This being true of the linguistic sign, many scholars after Saussure have argued that it must be true of the literary sign as well. In that case, authors do not only choose words from a language system, but they choose for example plots, generic features, ways of narrating and even phrases and sentences from the literary tradition and the previous literary texts. (Allen 2000: 11)

If the literary tradition is understood as a system itself, then the writer becomes a figure working within at least two systems, the linguistic and the literary system. For example, Roland Barthes (1993) has argued that even seemingly realist texts establish their meaning out of their relation to literary and cultural systems rather than presentation of the real world. Allen (2000: 12) argues that the act of reading essentially is observing the links between signs and works within systems of meaning.

Another important contributor to the birth of the concept of intertextuality is the Russian literary theorist Mikhail Bakhtin. Bakhtin's ideas influenced a great deal, the thinking of the French theorist Julia Kristeva who first coined. In her work, she aimed to combine Bakhtin's views with de Saussure's insights. Bakhtin wrote his texts in the beginning of the 20th century, but most of his work remained unknown or unpublished until the 1960's. Bakhtin was primarily concerned with the social contexts within which words are exchanged. He argued that language emerges from the word's existence within specific social sites, social registers and moments of utterance and reception. In his theory, no word or utterance is independent, as everything emerges from a complex history of previous works. All utterances are dialogic, in other words they seek response and are dependent on what has been said previously and how they are received by others. This dialogism was Bakhtin's most important concept, which was later processed into a theory of intertextuality by Kristeva. (Allen 2000: 10-11).

Even though both de Saussure and Bakhtin contributed to the development of the concept of intertextuality, neither of them actually use the term, so most give credit to

Kristeva. When Julia Kristeva first coined the term intertextuality in the 1960's, this was a time when there was a crisis in academic literary criticism (Weimann, as cited in Mai 1991: 33). Allen (2000: 16) calls it the period of transition, when structuralism was the object of hot debate in France, leading to the emergence of poststructuralism.

Kristeva first mentioned the term intertextuality in her essay on Bakhtin in the late 1960's. Kristeva's main argument relied on Bakhtin's idea that the literary word is a meeting point for textualities and dialogues in which the participants are the writer, the receiver and the cultural context (Kristeva 1993: 22). The dialogue occurs simultaneously both horizontally, between the writer and the receiver, and vertically, between the text and previous cultural context or tradition. Kristeva points out that this reveals that every text is a crossroad for texts, from which another text can be read. Bakhtin calls these two axes the dialogue and the ambivalence that are not clearly inseparable from each other. To Kristeva, this is a display of an invention that Bakhtin was first to bring to literary theory; that every text is a transformation of another text. Kristeva calls this intertextuality. (Kristeva 1993: 22-23)

Kristeva thus refined Bakhtin's concept of the dialogic to involve semiotic attention to text, textuality and their relations to ideological structures. While Bakhtin focused on humans using the language in specific social situations, Kristeva averts human subjects in favour of more abstract terms. Kristeva has, in fact, later been criticised for misinterpreting Bakhtin's work in changing the notion of author-writer into purely linguistic and textual processes (Durey 1991, cited in Allen 2000: 5-7). Criticism has also risen from the difficulty in using the concept of intertextuality in literary studies, even though it is central in structuralist or semiotic theories. Kristeva herself demonstrated the concept with examples where the subtext can be identified through allusions or citations. The challenges in this kind of analysis are also noted by Makkonen (1991: 20) who points out that usually researchers begin by introducing intertextuality as endless reflections of textual mass, but end up examining cases like parody or allusions, where subtexts can be recognised.

2.1.2 Intertextuality in literary analyses

According to Makkonen (1991), intertextuality is closely connected to textuality, and the two terms cannot be separated from each other. Barthes (1971/1979, as cited in Makkonen 1991: 19) states that the word text is etymologically connected to textile. He explicates how text is weaved with quotations, references and echoes from history and previous texts. Both the reader and the writer are part of this fabric, and thus, according to Barthes, all texts are intertextual to some extent.

When intertextuality is scrutinised at its broadest sense, it could be seen as a requirement for all communication (Makkonen 1991: 19). Intertextuality means that the meaning of an expression or literary work can only be understood with respect to an existing discourse (Jenny 1982: 34). Jenny (1982: 34) remarks that without intertextuality a piece of literature would be like a language that has not yet been learned. Intertextual studies do not try to pinpoint sources and influence in the traditional sense, but rather the webs that include anonymous discursive conventions and codes whose origin has been lost, that enable understanding of new texts. Intertextuality does not only belong to literature but to culture in general. Makkonen (1991: 25) points out that reading texts through intertextuality accustoms one also to relate texts to other texts instead of only mirroring it to reality. Some texts might have more relevance in relation to their subtext than to the actual time and settings.

According to Makkonen (1991: 24), the idea of dialogue is essential in the concept of intertextuality. Texts do not only have dialogue with tradition, but also with current literature. In regard to literary history it is important to know which writings are parodied and which are spoken for and against at the time of writing. The dialogue is not necessarily references to literature but also to history or current events for example.

Intertexts are characterised by attributes that exceed them (Plett 1991: 5). They have twofold coherence: intratextual coherence means coherence within the text itself, and intertextual coherence creates structural relations with other texts. This gives the text richness and complexity, but it is also accountable for its problematic status. Plett (1991) introduces two extreme forms of text that form a paradox, on one hand, a text which is not an intertext and, on the other hand, an intertext which is not a text

anymore. A text which has no intertextuality, no relations to other texts is autonomous and self-sufficient, but it is no longer communicable. An intertext which is not a text can refer to other texts, but is at risk to get diffused and tangled with all intertextual relations with other texts. This can lead to losing the text's internal coherence completely because of the intertextual references. Without coherence the text becomes difficult to understand, it loses its identity and is hardly communicable. These examples are extreme ones, and almost impossible in practice, but they help to demonstrate the potential presence of intertextuality in texts and textuality in intertexts, although the amount of intertextual presence can vary. The matter can be seen in different ways (Plett 1991: 6). In the case of minimum intertextuality the textual autonomy is dominant. At the other end of the scale the central principle is that every text is an intertext, which has been supported by for example Leitch (1983: 59).

As mentioned, the concept of intertextuality has proved complicated to use in literary studies (Makkonen 1991: 20). It is easy to accept the idea that every text refers to another text, which, in turn, refers to another one, but in concrete textual analyses this idea leads into trouble. In an attempt to develop intertextuality as a tool for literary studies, Genette (1997: 2) defined the term in a more restricted way than Kristeva, as the co-presence of two or more texts, typically as the actual presence of one text within another. He named quotation, plagiarism and allusion as the most evident cases on intertextuality, where the presence of another text and the subtext can be recognised. Riffaterre (1980, quoted in Makkonen 1991: 22) defined that intertextuality is reader's observations of the relationship between one text and other texts that have preceded or succeeded the text. However, Makkonen (1991: 23) points out that the problem with this definition is the reader's tendency to see features of one author in preceding texts. Analysing intertextual connections requires prioritising. One text has to be the focus text and others subtexts, and chronological order is the best way to do this. Therefore it is reasonable to exclude seeming intertextual references to source texts that have been published after the text that is been analysed.

In his discussion of intertextuality, Tammi (1991: 91) brings up the role of the writer's intention. Generally in literary studies only intentional references by the author are seen relevant. Similarities and unintentional references are excluded from the analysis. Tammi explains that many researchers have, however, thought that one should also take

into account the references the author was not aware of. Tammi (1991: 91) points out that it is essentially a matter of interpretation, and the reader cannot usually know the authors intentions. Another relevant matter is also the role of reader, as observing intertextual references requires several things from the reader, for example certain cultural knowledge. Makkonen (1997: 18) notes that reading is always selective, and interpreting intertextuality is subjective as it depends on the reader's ability to recognise it.

2.1.3 Allusion

Allusion is one specific type of intertextuality. Montgomery et al. (2007: 156) define allusion as an implicit or explicit reference to another text. They also define a verbal allusion, which is an implicit or explicit quotation of some other text within one text. They suggest that allusion brings cultural context and literary framework to the text. Explicit verbal allusion means an actual quotation which is usually referenced by quotation marks, while implicit verbal allusion does not indicate in any way that a quotation has been made. In an implicit verbal allusion, the original wording may also have been changed to fit the context. Implicit allusions are thus more difficult to detect, and their recognition relies mostly on previous knowledge of the text being alluded to. However, Montgomery et al. (2007) argue that noticing an allusion is not dependent purely on chance, since it is often possible to detect the presence of an allusion because it stands out in some way from the text that surrounds it.

2.1.4 Analysing intertextuality

Montgomery et al. (2007) suggest that there are three stages in analysing intertextuality in literature. First, the intertextual reference has to be noticed and recognised. As it is often up to the reader to notice the reference, meaning that that the process is highly dependent on the reader's background knowledge, the recognition of allusions might be difficult if the reader is not familiar with the source text. However, Montgomery et al. (2007) point out that it is possible to notice the presence of an allusion or intertextual reference because they often stand out from the context in some way, for example due to different register or style.

When the reference has been detected, it has to be recognised. If the source text has not been mentioned, the reader has to search for the original source text. Montgomery et al. (2007) point out that the easiest way to do this is to look on the Internet, for example entering the suspected allusion into Google search. The search engine will then trace the source text.

The third stage in analysing intertextuality in literature is to get acquainted with the assumed or established source text and look for similarities and differences between the source text and the target text. This helps the researcher to analyse the reasons why the reference was made and its meaning in its new context (e.g. whether there is for example ironic relation between the two texts). Since my study will focus on the way intertextual references have been used to create humour I will only employ this method partly since I will concentrate on the theories on humour in the analysis.

As previously mentioned, an allusion can either be implicit or explicit. It is also necessary to distinguish the verbal allusions, which are quotations from another source and other allusions, which do not require an actual quotation (Montgomery et al. 2007: 156)

Montgomery et al. (2007: 161) point out that allusion is only one form of intertextuality that relies on verbal echoes between texts. Intertextuality can however be also conveyed through recycling voices and registers of other texts and literary works and the culture in which they exist (Montgomery et al. 2007: 161). Therefore it is easy to recognise several ways to express intertextuality. First of all intertextuality can be divided into implicit and explicit references. Verbal allusion can be separated from other intertextual references, since they form a clear category. Intertextual references can also be categorised based on what they refer to, since they can refer to either an identifiable text or a genre or literary tradition in general.

2.2 Humour

In this section I will introduce humour as a concept and present its working definition. I will also examine how humour has been studied in different fields of research and discuss different ways in which it has been theorised.

2.2.1 Definition of humour

Even though most people have an intuitive perception of humour, the term is not that simple to define. Smuts (2009) points out that, while, over the past 2500 years, many major philosophers have presented a theory on humour, there still is no consensus on the definition of the term. Attardo (2009: 3) has remarked that it has often been questioned whether humour is indefinable altogether. According to Attardo (2009: 3), the issue lies in the question “What counts as ‘humour’? His most simplified definition of humour is that humour is a competence held by the speakers, something they know how to do without knowing how and what they know. Despite the long history of humour studies, it is still at the moment an understudied discipline, mostly because the problems in the field have proved to be extremely challenging. In addition, its study is often seen as insignificant (Smuts 2009).

As Attardo (2009: 3) points out, the problems of defining humour are numerous. Sometimes humour is defined as the opposite of tragedy or seriousness. A broader view is suggested by many linguists, anthropologists and psychologists who consider humour an all-encompassing category that cover everything that amuses, evokes laughter or is felt to be funny (Attardo 2009: 4). In literary criticism, it has been important to distinguish between different categories of humour, and this has led to the identification of such genres as parody, farce and satire. Attardo (2009: 6) claims that the root of the problem of finding a definition is that the term humour itself is outdated, since there is great variation in what people actually find funny. At broadest the definition of humour is anything that a social group sees as humour (Attardo 2009: 9). Such a definition, however, is not very useful for research purposes.

The relation of laughter and humour have also been studied and debated over time. Some theorists have proposed that the concept of humour could be defined with laughter. Behind this lies the assumption that what makes people laugh is humorous. For example Freud (1983: 18-19) considered laughter and humour interchangeable. However, Olbrechts-Tyteca (1974, as cited in Attardo 2009: 11-12) has presented several reasons why this definition is not applicable. Firstly, laughter largely exceeds humour, as it can also be elicited physiologically, for example by tickling. Secondly, laughter does not always have the same reason. He mentions that in some parts of

Africa laughter can also signal embarrassment or bewilderment, for example. Laughter is also not proportionate to the intensity of humour, as for example age and education teaches people to hold back impulses. Also, humour does not always elicit laughter, as it may sometimes only elicit smile for instance. Lastly Olbrechts-Tyteca (1974, cited in Attardo 2009: 11-12) points out that laughter cannot always be directly observed, and its social meaning should also be assessed.

Attardo finally presents Raskin's point of view, expanding Chomsky's grammatical competence postulating a humour competence, and it's up to linguists to formulate the grammar for it (Attardo 2009: 12). According to Raskin (1985, as cited in Attardo 2009: 196) a speaker can tell if a text is funny in the same way he or she can tell if a sentence is grammatically correct. Attardo (2009: 196) argues that linguistically the theory is valid, but on more practical grounds it does not apply so well. He points out that, whereas there clearly is uniformity in what people consider grammatically correct, there are generally differences in what people find amusing.

Humour is a multidisciplinary field of research and has been studied for example in psychology, linguistics, philosophy, sociology and literature. Conventionally, in literature on humour theories there is a division into three basic theories: superiority theory, incongruity theory and relief theory (Mulder et al. 2002).

Next I will present some of the theories on humour that are most commonly presented in and utilised in humour studies. In chapter 4, I will analyse the data using the categories discussed in this section as tools to investigate the ways in which Pratchett creates humour in his novels.

2.2.1.1 Superiority theory

The basic assumption in the superiority theory is that people laugh at the misfortune of others. Cook (2000: 71) remarks that the kind of pessimistic viewpoint highlighted in the superiority theory that sees humour as part of aggression has had a long history. Some scholars claim that inevitably, while laughing with somebody one is always laughing at somebody else (Rapp 1951; Morreal 1983, as cited in Cook 2000: 71), also suggesting that verbal humour thus originates from and will always be inseparable from feelings of superiority. Theories built on this assumption may not be complete, but they

should not be discarded. Smuts (2009) points out that the idea of superiority as fuel for humour is a fairly well supported empirical claim that can be easily confirmed by observation. However, Mulder et al. (2002: 3) state that the theory has been seen outdated, and it cannot explain all humorous situations. Martin (2007: 64) states that generally some kind of incongruity has been seen as a condition for humour. Therefore it is not relevant in my study and I will not take it into account in the analysis.

2.2.1.2 Relief theory

Relief theory claims that humour is physiological or psycho-physiological in nature (Mulder et al. 2002: 4). Its basis lies in Freud's (1983) remark that laughter releases tension and what he calls psychic energy which builds up in human body and has to be released spontaneously. This is then expressed as laughter. Freud (1983) explains that the psychic energy in human bodies is helping to suppress feelings in taboo areas. When the energy is released people laugh because they manage to go around their inner obstacles (Freud 1983: 107-108).

The relief theory can be seen more conventionally as experiencing a pleasant feeling when negative feelings like sadness or pain are replaced by humour. However, as Mulder et al. (2004: 4) point out, relief theory does not explain why humour is funny. Instead, it can be seen as a theory of laughter. As such, it is not so relevant for the purposes of my analysis that seeks to investigate humour, not laughter.

2.2.1.3 Incongruity theory

Mulder et al. state (2002: 4) that incongruity theory is the most influential approach in humour and laughter research. As explained by Martin (2007: 63), according to incongruity theory, a concurrent simulation of two contradictory impressions is the essence of humour. He notes that incongruity theorists see humorous things as incongruent, surprising and unusual. When examined through incongruity theory, two objects are presented in a single conceptual frame and thus become similar. However, as the humorous situation progresses, it becomes obvious that the concept only applies to one of the objects and the difference between the objects becomes apparent.

Martin (2007: 64) points out that some form of incongruity is generally seen as a necessary element for humour, but that most researchers agree that incongruity alone is not sufficient. Different theorists have, in fact, proposed different additional conditions, such as suddenness of an element that invalidates the perceiver's expectations. Martin (2007: 64) states that the most commonly accepted additional condition for incongruity to be funny is some form of resolution, in other words, that the incongruity has to make sense. To explain this, Martin refers to Shultz (1972, cited in Martin 2007: 64) who developed an incongruity-resolution theory. According to Shultz, the punch line of a humorous situation creates incongruity by presenting intelligence that is not consistent with one's expectations. The receiver has to look back at the beginning and look for an ambiguity in order to for the incongruity to make sense. Martin (2007: 64) points out that the said ambiguity can have several different forms. The set-up of the joke makes the receiver to develop expectations of the likely outcome, and when the continuation does not fulfil them the receiver has to solve the situation. Martin concludes that humour rises from the removal or resolution of incongruity rather than from the incongruity itself.

According to Norrick (1989: 118), another representative of the incongruity theory, the most common structure of a joke consists of a build-up which introduces the setting and the punch line which undermines the expectations set by introducing a conflicting point of view and a new scene entirely. Norrick (1989: 119) argues that this incongruity characteristic to jokes is responsible for people's laughter. One quickly transfers mental attention from the initial frame of reference to the new, conflicting one and back, and dual processing results simultaneous double association or bisociation which allows laughter. The punchline must surprise the audience and catch them off guard to force the dual processing.

Mulder et al (2002: 4) argue that incongruity-resolution theory is a linguistic theory which focuses purely on the structure of the joke and ignores other factors, such as culture and social context. Furthermore, they point out that it cannot explain why the same joke can be funny when it is heard again. Martin (2007: 72-73) also states that whereas incongruity-resolution is viewed as an essential element in humour it does not take the social aspect into account. The receivers do not usually seek to understand

humour the same way they would seek to understand serious text or speech (Martin 2007: 73). Therefore the same rules do not apply to humour and serious situations.

Since incongruity is generally considered to be a condition for humour, it is reasonable to examine my data through this theory. It is justified to investigate whether incongruity has an equally important role in Pratchett's humour. Also, as previously stated, it has been considered by some researchers to be the most influential theory (Mulder et al. 2002: 4).

2.2.2 Concluding remarks on humour

What is common to several of these theories is the element of surprise and the concept of incongruence, which arises from the fact that the hearer or the reader is expecting something completely different from what actually happens. The humour is thus created from the sudden shift or change in the situation. Since incongruence is a major part of many humour theories, I will mainly focus on analysing my data with the help of incongruity theory. As previously mentioned, other theories do not provide sufficient explanation for the humorous elements. There seems to be consensus among majority of researchers that some form of incongruity is necessary for humour. Therefore it is reasonable to attempt to analyse Pratchett's humour on this basis.

2.3 Intertextual humour

According to Norrick (1989), intertextual humour challenges the audience to recognise the source text it draws on. It is thus more aggressive towards the audience than parody, which often announces its sources and allies with the audience against some third party. Norrick (1989: 118) states that humour depends on the funny stimulus, audience, situation and the cultural context. He argues that humour, verbal humour, in particular, requires that the audience is familiar with the genre and linguistic conventions. Intertextual humour depends on the audience's recognition of the reference, which Norrick refers to as quizzes in literary history. Such quizzes do not primarily aim, however, to embarrass the audience, but seek for relevant social data about them, such as attitudes, beliefs and group membership. A failure to understand intertextual humour

shows non-membership in cultural groups and lack of certain knowledge, rather than deficiency in intelligence (Norricks 1989: 118).

2.3.1 Parody

Parody is an essential part of both humour and intertextuality (Pesonen 1991). In this section I will define the concept of parody and examine the difference between parody and intertextual humour and explain why this is an important concept in my study. Parody is an essential part of intertextuality: it is a clear example of the use of a source text to create humour and to cause laughter. As such it is very relevant to my study in which intertextuality is a key focus. However, parody cannot be regarded only as an expanded allusive joke (Norricks 1989: 117).

According to Montgomery et al. (2007: 163), parody relies on intertextual relations with other genres to create a humorous effect. Norricks (1989: 131) explains that whereas intertextual jokes have a punch line and an element of surprise, parodies duplicate or highlight certain characteristics, such as characters or plot events of the source texts while other elements of the text are varied. Parody thus varies the content of the source text. The humour extends throughout the parody instead of a single punch line. It generates an extended play frame which encourages laughter, but unlike jokes, it does not necessarily require it. Also from allusions - a particular type of intertextuality - parody differs in some fundamental ways. The main difference between them is that while parody almost always aims at humour, allusions are not characteristically funny. Parody also relies on longer intertextual elements than allusion, but parodies may begin with implicit quotation. Furthermore, unlike some other forms of intertextual humour, parody does not challenge the audience. Rather, it rather allies the audience with the performer against some third party, an author or a genre, for example. Parody also lacks the surprising suddenness of jokes. (Norricks 1989: 131-132)

According to Pesonen (1991: 51), parody as an aspect of intertextuality is particularly visible in modern and postmodern literature, and it is a basic feature of self-aware literature. Pesonen (1991: 51) argues that the choice of narration and viewpoint has a crucial role in intertextual texts. He continues that the text created by quoting is testing

precisely the same text that was quoted, and by using parodied intertextuality all texts can be put to test in regard of their boundaries and values.

2.4 Previous studies

To complete the background section for this study, in this section I will introduce and briefly discuss previous studies that are relevant to my study and the field of research it belongs to. I will first introduce studies on intertextuality and humour in general and then move on present some studies conducted on Terry Pratchett's works in general.

2.4.1 Previous studies on intertextuality and humour

Intertextuality in humour has not been studied extremely little. Norrick (1989) is a notable exception: he has studied intertextuality in humour using jokes as his data. He noticed that parody and allusion are not used in the same way when creating humour. Norrick examined the role the intertextual references have in jokes and noticed that a wide range of intertextual functions and forms can be detected (Norrick 1989: 138). He concluded that the references cannot be outlined only to allusions and parody. Norrick also stated that when intertextual references are used in jokes, they can either occur in the build-up or in the punch line but not in both. He notes that intertextuality can be used to create bisociation in the punch line, and this notion is in accordance with incongruity theory.

2.4.2 Previous studies on Pratchett

Terry Pratchett is one of the most famed contemporary authors of humorous fantasy fiction in Great Britain and therefore his work has been examined from different perspectives. Butler (2001) has written a collection of analysis of each of Pratchett's novels published until 2001, giving a slightly deeper insight into each novel than book reviews. Butler (2001: 12) points out that much of humour in Pratchett's novels depends on having two ideas in mind at the same time. This is a clear signal that incongruity is an important part of Pratchett's humour.

Butler (1996) has also examined Pratchett's *Mort* through Bakhtin's idea of carnival elements. In the article he argues that Pratchett's *Discworld* novels are subjective only to the laws of carnival and humour (Butler 1996).

Hogan (2005) took a glance on Pratchett's works as part of his study on humour in young adult literature. He stated that Pratchett's works are full of wordplay and sharp social satire, but also rich in parodies and ironic allusions (Hogan 2005: 170-171). Hogan (2005: 171) describes Pratchett primarily as a humourist and a satirist, who just happens to write fantasy fiction novels, rather than as a fantasy fiction novelist.

As mentioned, intertextuality is a common feature in Pratchett's writing and has been studied to some extent previously. For example Andersen (2006) has studied the form and function of intertextuality in the witch-sequence of Terry Pratchett's *Discworld* novels, focusing especially on *Maskerade*. She examined intertextuality and the forms it can take in the novels, and then analysed the novels in terms of these forms. She focused especially on interaction between intertextuality and fantasy genre. She considered also Pratchett's motives to use intertextual references. (Andersen 2006)

Andersen (2006) discovered that Pratchett uses intertextuality in several different ways. She detected intertextual references in names, metaphors and in use of register and wordplay, for example. According to her study Pratchett also commented on for example identity and femininity through intertextuality.

In her study, she found that allusion and parody were the most used forms of intertextuality (2006: 61), which Andersen considered an argument for Pratchett's motive's for using intertextuality. Since Pratchett did not use pastiche, which aims at flattery, Andersen concluded that Pratchett's goal was to have fun with the clichés. She argues that Pratchett used allusions and parody in order to draw attention to preconceived ideas and challenge them through humour and wit (Andersen 2006: 61). Andersen (2006: 61) also argues that allusions have two functions in Pratchett's novels. According to her, Pratchett creates double codes through references in order to create humour or to comment on aspects outside his own text.

Andersen (2006: 77) concluded that Pratchett's use of intertextuality is very complex and the reader has to be well-read and have knowledge on many areas in order to detect

all the references. She stated that Pratchett has imported a variety of source texts, but rather than recycling them he uses them to create differences (Andersen 2006: 77).

2.5 Conclusion

In chapter 2 I have examined the concepts of humour and intertextuality and aimed to achieve a definition and a thorough perception of both terms. I have also presented intertextual humour and previous studies on the subject. An exhaustive understanding will be essential in analysing the data through these concepts and theories. Although the concepts are to some extent ambiguous since they both greatly depend on interpretation it is possible to draw conclusions and develop methods based on the information presented.

3 METHODOLOGY AND DATA

As previously mentioned, the purpose of this study is to examine how intertextuality is used as a resource for humour in Terry Pratchett's novels. I will also examine what has been achieved or what the purpose of the reference has been.

3.1 Key aims and research questions

My more specific research questions in this study are the following:

- 1) What kind of intertextual references Pratchett uses in his novels *Wyrd Sisters* and *Witches abroad*?
- 2) How does Pratchett use intertextual references to create humour?

By finding an answer to these questions I aim to achieve a clear picture of the utilisation of intertextuality as a means to create humour, and to enlighten how rewriting can be used to create original text.

Intertextuality itself is an important subject of study. Allen (2000: 5) argues that intertextuality reflects society and human relations. As a concept it can be used to comment or criticise parts of society or even a period of history. In addition, in cultural production of today, such as movies, literature and music, intertextuality is a crucial resource: they, too, rely on it to generate new meanings.

An important part of intertextuality studies is the question of originality and the meaning of influence, in other words what counts as plagiarism. Many authors borrow from other texts and, as pointed out by Makkonen (1991), the important thing for research is to show what the author does with intertextuality. Intertextuality is therefore a quintessential subject for literary studies. As pointed out in chapter 2, every text is on some level influenced by previous texts. It is practically impossible to write a text without any influence or references. However, in fiction the aim also is to write original texts and excessive copying and imitating is seen as an offense. But what is the limit of plagiarism? Makkonen (1991) suggests that the key here is the way the source text has been used. The idea is that the author borrows the source text and then transforms it into

something new. Thus rewriting of the source text and using it in a creative way would therefore not be plagiarism but an original way of using material originating in previous texts. It is therefore relevant to study how intertextuality can be used and in what ways source texts can be used to create something original.

Since intertextuality in humour has been studied remarkably little, this study will also enlighten how humour can be created in fiction. The study should provide more detailed information on both intertextuality in fiction and humour in fiction.

The study is also relevant in relation to popular culture. Different phenomena in popular culture should be studied, since they reveal a great deal of our society. Entertainment and popular culture are an important part of everyday life for everyone. Even though films, social media and other forms of entertainment have gained popularity, literature is still a very common and meaningful way to spend time and educate oneself. Literature has a strong role in popular culture and culture in general all over the world.

3.2 Data

As my data I have used Terry Pratchett's two novels, *Wyrd Sisters* (1988) and *Witches Abroad* (1991). I decided to focus on these two novels, because they offer a great deal of material for an analysis of intertextuality and humour. Both of them include a large number of intertextual references and parodic features. As Pratchett is also well known for the rich use of humour in his novels, it could be assumed that intertextuality also has a role to play as a resource for humour. The plot in both novels relies on other source texts to some extent. In the preliminary stage of the study, I scanned both of the novels, and collected the examples from both in which intertextuality is used as an element for joke or in other humorous context.

As Norrick (1989: 118) points out, intertextual humour depends on the audience's ability to recognise it. Therefore it is possible that some relevant cases of intertextual humour go unnoticed. However, as my study is qualitative, so loss of few relevant cases should not have a significant influence on the overall results of the study. As Makkonen (1997: 18) argues, any reading is always selective and dependence on interpretation is part of the nature of intertextuality studies.

3.2.1 Terry Pratchett

Pratchett was born in England in 1948 and his first novel, *The Carpet People*, was published in 1971 (Butler 2001: 8). Already his first novels showed a talent for parody. After three novels Pratchett switched from science fiction to fantasy novels and increased the amount of parody. (Butler 2001: 8-9).

Pratchett published his first *Discworld* novel in 1983, and since then he has written about 40 novels that take place in Discworld. Discworld is a flat world carried by four elephants, which in turn are carried by a giant turtle swimming in space. This world is inhabited by many objects and creatures familiar from literature, especially fairy tales and fantasy fiction. When Pratchett started writing the *Discworld* novels, he broadened the literary material which he used in his parodies, utilising for example Shakespeare and many conventions of fantasy literature (Butler 2001: 11). He criticised many traditional conventions of literature, such as the all-male wizard world and one-sided picture of the character of death or trolls, to name a few (Butler 2001: 11). Discworld has variable environments, such as the remote and tiny kingdom of Lancre, chaotic and vast city of Ankh-Morpork and the rich Counterweight Continent. Discworld is a fantasy world where magic is real, but at the same time it can be a very brutal world. It is inhabited by humans and trolls, dwarves and other fairy tale creatures. (Pratchett 1988, 1991).

In the first *Discworld* novels Pratchett kept introducing new characters and protagonists but eventually he began to recycle the same characters (Butler 2001: 13). This led to the beginning of sequences. Butler (2001: 13) names for example the wizard sequences, witch sequences, Death sequences and the city guard sequences. Butler (2001: 13) points out that the sequences should be regarded more as an exploration to individual themes, since the divide into sequences is not that straightforward.

3.2.2 Wyrld Sisters

Wyrld Sisters was published in 1988 and it is part of Pratchett's *Discworld* series. The main characters of the novel, as mentioned in the title, are three witches, who are not however the typical witches from fairytales.

Wyrd Sisters is full of intertextual references, especially to Shakespeare. The novel can be seen as a parody mixing plot features mainly from *Macbeth* and *Hamlet*. The story begins in the same way as *Macbeth* with three witches on a moor and a relative to the king, encouraged by his wife, assassinating the king in his own castle. Features borrowed from *Hamlet* include the ghost of the old king and the attempt to bring forth the truth through a play, although in this case it is the new king who tries to convince his subjects of his version of the truth. Butler (2001: 31) points out that a character of a playwright in the novel writes speeches that could well fit into *Henry V*, *Henry IV Part Two* and *As You Like It*.

The reader can observe references to Shakespeare already from the title. This already creates a link between the characters of witches from *Macbeth* and *Wyrd Sisters*. However, there are few other resemblances between the characters. This is also part of the comical elements of the novel, as Pratchett's plays with the stereotypes and conventions of fantasy genre and contradicts them with his own characters of witches.

3.2.3 Witches Abroad

Witches Abroad succeeded *Wyrd Sisters*, and it was published in 1991. The main characters are the same witches and the events take place in the same magical world. In the novel the witches receive a task to prevent a servant girl from marrying the prince, which already is a clear reference to children's stories, since a poor girl marrying a prince is a very common theme in fairytales. The witches set on their journey and on their way encounter several interesting events and people. The novel is full of references to different fairy tales but also for example Tolkien's novels and other popular culture.

3.3 Methods of analysis

In my analysis I have used theories on intertextuality and humour to analyse the data qualitatively. I have employed the strategy suggested by Montgomery et al. (2007) to detect the intertextual references. After recognising the references I defined which instances of intertextuality count as humour using the information on humour introduced in chapter 2.

The first step in my study was to detect and recognise the references in the novels. I employed the strategy suggested by Montgomery et al. (2007: 160-161). First the intertextual reference had to be noticed. After that source texts needed to be identified, then the references should be analysed in regard to the source text. I read through my data several times in order to detect intertextual references. There were instances of references I recognised due to my previous knowledge of their source text, but I also looked for elements that seemed to be out of place or in some other way stand out from their context. These included, for example, names, phrases, concepts or events in plot. Often the failure to recognise the reference caused the text to seem strange, which was also a clue of intertextual elements. In this process I conducted several Google searches on different elements in order to see if they matched other sources. I also took into account that the word order of verbal allusions, for example, may have been altered in order to have the intertextual reference fit the new context and thus I tried several searches with different word orders or phrasings for one entry. Where there were no matches I assumed that the expression is not an intertextual reference after all, as it is highly unlikely that the source text would not be available on the Internet but also near impossible to trace the source and prove that the expression is borrowed from another text in other means. As Montgomery et al. (2007: 161) point out, before the Internet tracing the original texts was often a matter of educated guesswork. To improve my possibilities of recognising the references I also acquainted myself with the identified source texts, since Pratchett has referred to same texts several times in the same novel. Therefore the knowledge of the source text helped to recognise another reference.

Heikkinen et al. (2012: 256) point out that one of the few methodological instructions in analysing intertextuality is the interpreter's own evaluation and experience, which means that recognising and analysing intertextuality is dependent on the reader and the researcher. As this is a qualitative study, the loss of a few intertextual references does not matter much, as they would comprise only a minimal part of the data.

After the intertextual references were detected, I defined the relevant ones regarding this study on basis of the information given in chapter 2.

The final analysis of the data was done using the incongruity theory presented in chapter 2. I chose this particular theory since it provides most comprehensive conditions

for humour to occur and based on Butler's (2001) and Andersen's (2006) notions, which were presented in 2.4.2, it seemed relevant regarding Pratchett's humour. I categorised the data into different groups based on the type of the intertextual reference they included, since this gave an idea whether the humour is created differently with different types of intertextual references. Thus the potentially different ways to create humour between for example explicit and implicit reference have been clearly indicated.

Since both of the novels can be regarded as parodies, and parody is such a large category, I will examine how Pratchett has created parody and parodic elements through different references. Firstly I divided the references to explicit and implicit references. Since there were only a few explicit references in the novels, they form one category. I then divided the implicit references into verbal allusions, intertextual references to an identifiable source text and intertextual references to genre or literary conventions.

4 RESULTS

In this chapter I will examine examples in which intertextuality has been used by Pratchett to create humour. I will divide the data into categories based on the type of intertextual reference they highlight. I will then present examples of each category and indicate how humour has been created in them, by using the incongruity theory as a guide in my analysis.

Both novels can be considered to be parodies of Shakespeare's plays or fairy stories. However, Pratchett has used different ways to build up the parody and parodic features and add to the humorous content of the novels.

I will examine in detail how Pratchett creates humour and parodic elements through different types of intertextual references and incongruity theory. The first category comprises all the explicit intertextual references in the novels. The other categories will cover the implicit intertextual references. Thus the second category will comprise of implicit verbal allusion, third category will comprise implicit intertextual references to identifiable source texts and the final category comprises implicit intertextual references to genres or literary conventions.

A vast majority of the intertextual references in the novels refer to other works of literature. There are, however, some references to music, movies and visual arts, for example.

4.1 Parody

Parody is one of the basic elements of the plots of both novels. The novels include parody and parodic elements referring to different source texts. For example in *Witches Abroad* Pratchett refers to several children's stories and other literary works and rewrites them in a humorous way. *Wyrd Sisters*, on the other hand, can be seen as a parody of Shakespeare's *Macbeth*.

In *Wyrd Sisters* parodic elements are less dominant and to some extent less obvious. However, the reference to *Macbeth* is apparent already from the verbal allusion on the

first paragraph. The plot includes features from Shakespeare's plays, but there are no shorter parodies like in *Witches Abroad*, which includes rewritten versions of several well-known stories. Also the incongruence between the source text and Pratchett's version are more subtle in *Wyrd Sisters*.

Pratchett creates parody and humour through different kind of intertextual references. Next I will analyse the different categories in detail.

4.1.1 Explicit intertextual references

In explicit intertextual references the source is mentioned. In the novels, this strategy was quite rare, but there are a few cases in *Wyrd Sisters* in which the source has been mentioned by name, either by the name of the creator or the name or part of the name of the work's title. *Witches Abroad*, on the other hand, did not include this type of references at all.

The following example illustrates an explicit reference from *Wyrd Sisters*.

- (1) 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. (*Wyrd Sisters* 1988: 27)

In this example the reference to Mervyn Peake's *Gormenghast* series is obvious, as the Gormenghast castle is mentioned by name. The series rely greatly on gothic horror fiction, which in turn is known for using medieval gothic buildings as settings. Pratchett paints an image of the castle from the famous gothic fantasy series. Even though he hints already in the beginning of the excerpt that the two castles are not completely similar, he compares them by listing numerous features that combine them. The reader gets a clear picture of the Gormenghast castle in his or her mind and thus certain expectations. Pratchett introduces Lancre castle in the same concept frame as the Gormenghast castle, and the humour of the situation comes from the sudden change in this image, as it becomes obvious that the architect neglected the most important part of building while focusing on these outward features, which is in conflict with all of the principles of building. Pratchett introduces these features that do not fit the same frame

as the Gormenghast castle, and this incongruence between these two images creates the humour. One quickly pictures the difference between these two castles.

The humorous effect in this excerpt is the idea of an impressive gothic castle that is slowly crumbling away without proper foundations and the architect's absurd point of view. The incongruence comes from the sudden difference between the two castles, and if this example is investigated through incongruity-resolution theory, the reader quickly looks back to seek for the explanation for this change. Resolution can be found in the explanation before the similarities were presented, that is the lack of budget. Also the absurdity of the scene is humorous, since the architect has ignored the most important things of construction and focused on the external, trivial matters. This does not fit the concept of the source text.

If the reader is not familiar with Peake's work, the mental image of a gothic horror story castle will not be as strong as with those who are. However, Pratchett introduces the features that are typical to gothic novels, so the humorous effect might not be completely lost, even though one would not recognise the reference. In this case the reference strengthens the mental image a great deal and thus emphasises the humorous effect.

In *Wyrd Sisters*, there is also another example where the creator and the title of the source referred to have been named.

- (2) A month went past. The early damp-earth odours of autumn drifted over velvety-dark moors, where the watery starlight was echoed by one spark of fire. (...) The witches sat in careful silence. This was not going to rate among the hundred most exciting coven meetings of all time. If Mussorgsky had seen them, the night on the bare mountain would have been over by teatime. (*Wyrd Sisters* 1988: 319)

Modest Mussorgsky was a Russian composer, whose symphonic poem *Night on Bald Mountain* is based on a theme of a witch Sabbath. The composition was made famous in Walt Disney's film *Fantasia* (1940). In the film, the music is used in a scene where a devil and spirits dance on a mountain.

In this excerpt the composer and the title of the piece are both mentioned, so the reference is very explicit and does not pose any interpretative challenge, even though the name of the composition has been slightly altered. However, to understand the

humour of the situation, one should be acquainted with the composition and its content. The composition gives the hearer a mental image of the witch coven, and those who are familiar with Mussorgsky's composition and or *Fantasia* have a clear picture in their mind of what a coven should be like. Pratchett begins by describing a very different scene of a witch coven. He then compares this to Mussorgsky's composition, and suddenly the reader will have an image of Mussorgky's version in mind. The reader quickly realises the incongruence between these two scenes. There are similarities, such as the presence of the witches and the top of the mountain, but otherwise the two scenes do not fit in the same concept frame.

The difference between these two concepts is built in the opposite way than in the previous example. Instead of first picturing these two scenes in the same conceptual frame, Pratchett describes an image of a witch coven, which is opposite to the stereotypical image people usually have from popular culture. This incongruence between the stereotype and Pratchett's scene would perhaps not come to the reader's mind if Pratchett would not introduce it himself. Pratchett introduces his version of a witch coven and then reminds the reader of Mussorgsky's version, and the version seen in *Fantasia*. The reader quickly transfers his mind into this image from the film and back to Pratchett's version again, and the incongruity comes from the shift between these two scenes. The resolution to the incongruity of these different scenes comes from the awareness of Pratchett's perception of the witches.

As mentioned, the reader should be acquainted with Mussorgsky's composition, as the shift between these frames requires previous knowledge. If the composition is unfamiliar, the reader will not have another image, another frame to switch to, and there will be no shift between frames and thus no incongruence. Therefore the humorous effect in this excerpt is entirely dependent on recognition of the reference.

The following example does not indicate an author or creator, but it can still be counted as an explicit intertextual reference.

- (3) Witches never bothered with elementary road safety. (...) Granny Weatherwax had grown up knowing this for a fact; the only reason she didn't die knowing that it wasn't was that Magrat, with rather better reflexes, dragged her into the ditch. (...)

She struggled up through the weed, incoherent with rage, and rose from the ditch like Venus Anadyomene, only older and with more duckweed. (*Wyrd Sisters* 1988: 168)

In this example Pratchett mentions a mythical character by name. Venus Anadyomene is a representation of Aphrodite, and there are several representations of her (Newberry 2001: 7). Even though Pratchett does not refer to any particular representation by name, most of the best known representations picture the birth of Venus. According to the mythology, Aphrodite was born from the sea as an adult woman. For example one of the most best known representations of Venus Anadyomene is Sandro Botticelli's painting *Birth of Venus* (1486), which portrays her rising from the sea (Newberry 2011: 14). The painting is well known in the Western world, so it is fair to expect that the reader will know it. Other versions of Venus and her birth have very similar theme, so even though some readers would have a different painting in mind, the effect would be fairly alike. (Newberry 2011)

In this example the witches are shoved into a ditch by a passing cart. As Granny, one of the older witches, is rising from the ditch, Pratchett introduces a scene by using the image of Venus rising from the sea. He draws to parallel pictures of women rising from water and presents them in the same conceptual frame. The reader who is familiar with the character of Venus Anadyomene and one of the presentations now has a clear image in mind of the situation. However, Pratchett quickly advises the reader that the same frame does not entirely fit the other scene after all, and describes the differences between the two scenes. Instead of a young and beautiful lady the creature rising from the water is an old raging hag covered in weed. The image in Pratchett's version is almost an opposite of the one portrayed in Botticelli's painting, and by comparing these Pratchett emphasises the differences. This shift between the two frames once again creates incongruity, which causes the humorous effect. The mental image of Botticelli's painting and an old witch rising from the ditch covered in duckweed contradict each other, and eventually the reader will realise that there is not much in common between these two images and that the comparison is altogether ridiculous.

If the reader should not be familiar with Venus Anadyomene's character or any of the paintings, the shift between two frames and the incongruence would once again be lost, and a large part of the humour of the situation would also be missed. However, there are

comical features in the scene that are independent of the reference, such as the ditch and the duckweed.

4.1.2 Implicit intertextual references

Next I will examine all the implicit references in the novels. I have divided the references into three categories: verbal allusions, intertextual references to an identifiable source text and intertextual references to genre or literary conventions.

4.1.2.1 Implicit verbal allusions

As a type of intertextuality, verbal allusion is defined as an explicit or implicit quotation. In explicit verbal allusions the source is mentioned and the verbal allusions have been pointed out by quotation marks. In implicit verbal allusions, however, there are no quotation marks or recognition of a reference. The original wording may also have been changed to fit the context. Pratchett uses a great deal of implicit verbal allusions in his novels, and they play an important role in the creation of humour in his novels. In the two novels under investigation here, there were numerous verbal allusions from several different source texts. Some of them were similar to the original from word to word, whereas others have been modified by, for example, means of a different word order or in some other way. When the reference has not been clear already before the verbal allusion, it is naturally more difficult to detect. All the verbal allusions in the novels were implicit, i.e. the source texts were never mentioned by name.

Verbal allusions are used in the novels in different ways in order to create humour. In some examples the verbal allusion is more surprising than in others, due to the context. If there have not been references to the same source previously, the reference is more sudden. In other cases there are plenty of references to the same source text, and the verbal allusion is only part of the reference.

Example 4 illustrates an implicit verbal allusion.

- (4) The wind howled. Lightning 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 madness in the 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’
 (Wyrđ Sisters 1988: 5)

This opening paragraph from the *Wyrđ Sisters* is implicit verbal allusion to Shakespeare’s *Macbeth* (1905: 846). The first act of *Macbeth* begins as follows:

Thunder and lightning.
 Enter three WITCHES.

First Witch
 When shall we three meet again?

Second Witch
 When the hurlyburly’s done,
 When the battle’s lost and won.

Third Witch
 That will be ere the set of sun. (Shakespeare 1905: 846)

The beginning of the paragraph is already part of the intertextual reference, parallel to the scene setting in Shakespeare’s play. However, the reference becomes apparent only through the verbal allusion, ‘*When shall we three meet again?*’. The reader who is familiar with Shakespeare’s plays will probably recognise the reference at this point.

Intertextuality has an important role in the humour of this situation. When we look at this excerpt through the incongruity theory, we notice that the author sets two objects into a single conceptual frame. In this case the objects are the opening paragraphs of *Macbeth* and *Wyrđ Sisters*. The author creates a scene similar to the opening of *Macbeth*. When the reader notices this similarity between the two objects through the verbal allusion, he or she then has certain expectations on how the story continues. The language of the text reasserts this image. However, then the incongruence of the situation becomes apparent. Suddenly the story takes an unexpected turn and the atmosphere changes from mysterious and malicious to completely mundane, as one of the witches answers the question casually using an ordinary concept of time, instead of a mysterious riddle, as was done in the original text. The shift in tone is notable and the reader realises that Pratchett has intentionally led the reader astray with the mystical atmosphere that was strengthened by the reference. The incongruity between Shakespeare’s scene and his witches and Pratchett’s depictions of the witches is notable.

This unexpected shift between two concept frames creates the humorous effect of the situation. Especially a reader who is familiar with the source text notices the incongruence, as he or she has a clear image of how the scene continues in the original text. On the other hand, the incongruence is present even to a reader who does not recognise the reference, as the change in atmosphere is noticeable. The change between frames in this scene would not be very remarkable, and the effect would be weak.

The shared knowledge that is required to recognise the reference increases the reader's feeling of membership with the author. Especially in the beginning of the novel, this might help the author to have the reader on his side.

Wyrd Sisters continues with a reference to *Macbeth*, when the witches are still gathered in the moor.

- (5) Granny Weatherwax paused with a second scone halfway to her mouth.
 'Something comes,' she said.
 'Can you tell it 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. Old Goodie Whemper had been an excellent witch in her way, but far too *fanciful*. Too many flowers and romantic notions and such. (*Wyrd Sisters* 1988: 17)

This excerpt includes an almost word to word verbal allusion to *Macbeth's* fourth scene, where Macbeth visits the weird sisters again.

Second witch: By the pricking of my thumbs, something wicked this way comes.
 (Shakespeare 1905: 861)

The similarities between the scenes are the witch coven and the upcoming intruder. Also the notification of this visit is common. However, the incongruity comes from the way this notification is made. In Shakespeare's version the witch notices the visitor in a somewhat unusual way and also announces this. However, Granny's observation happens in a more normal way, and she does not see it necessary to notify how she knows about the upcoming people. Magrat has her own ideas of witchcraft, and the other two witches scold at these views. Magrat's idea of witchcraft reminds the idea Shakespeare had, for example. Pratchett's idea of witchcraft is more practical and down to earth, and therefore the older witches regard Magrat's ideas fanciful.

The incongruity between these perceptions creates humour in this excerpt. It was already made clear in the previous scene that this witch coven does not resemble

Shakespeare's version of a witch coven and therefore this scene only highlights these differences and adds to the humour that was already created earlier. Magrat's question emphasises the similarities between the scenes, whereas Granny's answer and scolding highlights the incongruity and creates humour.

In *Wyrd Sisters*, there are also other less obvious verbal allusions to Shakespeare.

- (6) To his horror he realized the duke was weeping.
 The Fool fumbled in his sleeve and produced a rather soiled red and yellow handkerchief embroidered with bells. The duke took it with an expression of pathetic gratitude and blew his nose. Then he held it away from him and gazed at it with demented suspicion.
 'Is this a dagger I see before me?' he mumbled.
 'Um. No, my lord. It's my handkerchief, you see. You can sort of tell the difference if you look closely. It doesn't have as many sharp edges.' (*Wyrd Sisters* 1988: 85)

This scene again includes a verbal allusion to Shakespeare's *Macbeth* (1905: 851-852). The verbal allusion "Is this a dagger I see before me?" is a reference to a soliloquy in act 2 and scene 1 of *Macbeth*, and it is almost word to word identical with the original. The soliloquy begins with this question:

Is this a dagger which I see before me,
 The handle toward my hand? Come, let me clutch thee.
 I have thee not, and yet I see thee still. (Shakespeare 1905: 851-852)

This scene takes place before Macbeth murders his cousin, the king. His mental health is already beginning to fade, and he is having hallucinations of the knife. He then kills the king with a real knife. (Shakespeare 1905: 851-852)

In Pratchett's novel the Duke is the equivalent of Macbeth. Earlier in the novel he has murdered his cousin, the king, in order to take his place as the ruler. After the murder he loses his mind, in the same way as Macbeth did.

The character of Macbeth or duke, therefore, is the connection between the two scenes. The similarity between these two characters has already been pointed out quite clearly in the novel and there have not been any references in this scene, so the reader would not be expecting anything in particular due to this connection. The reader may not know how the situation continues, but the sudden verbal allusion is clearly out of place. The verbal allusion suddenly makes the reader aware of the scene from *Macbeth* and the reader compares the situation to the scene in the original text. If examined through the

incongruity theory, the author suddenly and unexpectedly presents two objects in the same concept frame and then reveals that the concept does not apply to both of them. In this scene the author presents the character of Macbeth/duke in the same concept and then at the same time emphasises this similarity but also the difference of the situation with the verbal allusion. He brings out the verbal allusion only to point out that the same concept definitely does not apply here. The Fool's answer to him again creates incongruence, as the two scenes that were surprisingly brought to comparison quickly remote from one another. The answer makes it clear that the same concept does not apply, even though there was a direct loan from the original text.

The duke has hallucinations of the knife, as Macbeth did, but the duke actually has a handkerchief in his hands, as the readers know. The duke's madness is ridiculous, while Macbeth's madness is tragic.

The way in which the scene continues emphasises the differences between the texts. Macbeth continues his soliloquy and in the end kills his cousin. The duke, however, gets an answer from the Fool, who corrects duke's mistake and points out the differences between a knife and a handkerchief. This creates a second contrast. In the original text the question is not meant to be answered. In a way the situation has two shifts in frames, two incongruent situations. The first one is the verbal allusion that does not fit the situation and the second one comes immediately afterwards, when the response to the verbal allusion is completely different from the way the original text continues.

In this example the humour is not necessarily dependant on the recognition of the reference. The verbal allusion itself stands out as odd, but since the duke is mad, the reader might not suspect anything and might only see it as an amusing expression of madness, followed by the Fool's awkward answer. However, as the verbal allusion does stand out, it is easy to recognise by anyone who is in any way familiar with Shakespeare, especially since the soliloquy is a famous one.

The following example also refers to Shakespeare.

- (7) He hesitated, picking at the lichened stonework with his fingers. Before he'd left the city he'd asked Hwel for a few suitable words to say to a young lady, and he had been memorizing them on the way home. It was now or never.
'I'd like to know if I could compare you to a summer's day. Because – well, June 12th was quite nice, and... Oh. You've gone...' (*Wyrd Sisters* 1988: 281)

This example has a verbal allusion to Shakespeare's well known 18th sonnet, also known as *Shall I compare thee to a summer's day?* In the original sonnet the poet compares his loved one to summer, and obviously the beloved wins the comparison.

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate.
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date.
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st,
 Nor shall death brag thou wand'rest in his shade,
 When in eternal lines to Time thou grow'st.
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee. (Shakespeare 1905:
 1108)

The Fool, in love with the youngest witch, consults a playwright on courtship. Through this verbal allusion Pratchett parallels the two objects, the poet in Shakespeare's sonnet and the Fool. Shakespeare's sonnet represents a traditional love poem and coins the stereotypical romantic courtship. The Fool, however, has a more practical and literal approach. He asks the same question as Shakespeare's poet, which presents the two texts in the same concept. The Fool, however, proceeds differently, and literally chooses a day from summer months and begins to compare his loved one to that particular summer's day. We do not know how he would have continued, since the object of his admiration leaves.

In this example the verbal allusion is once again the element that makes the source text present and thus introduces these two texts as parallel. If the reader is familiar with the sonnet, he or she will have certain expectations of how the scene continues based on that knowledge. The Fool's literal approach poses a very unglamorous extension for the scene and for the courtship. This casual remark creates incongruence between the realisation and the reader's expectation. This incongruence between these two texts, two scenes create the humorous effect. The verbal allusions sets the reader's mind into the frame of the sonnet, but he then quickly shifts back to Pratchett's version, which is completely different.

This change in frame may leave the reader puzzled, and if the example is scrutinised through incongruity-resolution theory, the reader, who is surprised by the Fool's answer, thinks about the outcome and realises that the Fool has understood Hwel's suggestions literally. Since the Fool has been quite clumsy in his romantic gestures throughout the novel, this misapprehension is reasonable. This realisation and resolution increases the humour of the situation.

The humorous effect in the previous example is quite dependent on previous knowledge and recognition of the verbal allusion. The verbal allusion is the only reference to Shakespeare's sonnet and thus the only reference to the other frame. If the reader fails to recognise the verbal allusion, he or she will not have any expectations of the continuation and there will be no incongruity in the text. The situation might seem slightly comical with the Fool's awkward attempt to compliment, but no more than that.

The next example is similar to the previous examples in this category, but Pratchett has referred to a different kind of source text.

- (8) 'What kind of kingdom will he have to come back to? I hear what the kingdom is becoming, even now. Will you watch it change, over the years, become shoddy and mean?'
 The king's ghost faded.
 'Remember, good sisters,' he said, 'the land and the king are one.'
 And he vanished.
 The embarrassed silence was broken by Magrat blowing her nose.
 'One what?' said Nanny Ogg. (*Wyrd Sisters* 1988: 167)

In this excerpt Pratchett refers to a film, *Excalibur* (Boorman 1981). The film is based on Thomas Malory's version of traditional tales of King Arthur, *Le Morte d'Arthur*, which was published in 1485. In the film Merlin tells Arthur that he is the rightful king of the land and that the king and the land are one. This secret later in the film grants Arthur's knight access to the Holy Grail and saves the land. (Boorman 1981)

In this version of King Arthur's story the land and the rightful king are tied together, and the king also affects the whole kingdom's wellbeing. Pratchett suggests the same in his novel. The witches note that assassination is a natural cause of death for a king and traditional in that particular kingdom, and therefore he should also be the rightful king. However, the Duke who claims power is from abroad and only after power. He hates

the land and the forests, and the land feels this. As the witches encounter the ghost of the previous king, he expresses his worry over the kingdom.

Pratchett is comparing two situations, Merlin revealing a secret that eventually saves the kingdom and the ghost of the king giving away the same secret as his last words before he fades away. Pratchett strives to create the same mysterious atmosphere that was present in the film. The excerpt is short but the intent for mysterious is obvious. The significance of the secret in the film leads the reader to believe that the significance of this reminder is equally important.

This leads to the incongruity of the situation. As the ghost has vanished and left the witches in silence to ponder on the meaning of his final words, the mysterious atmosphere is broken by Nanny's words that indicate she did not understand the meaning at all. In the film the same words have a huge impact and their significance is intensified, but Nanny completely misunderstands it. In the film the same words settle the whole kingdom's faith, but in Pratchett's novel they are dismissed casually as an unfinished remark. Nanny's uneducated words completely contradict the atmosphere that was created through the comparison to *Excalibur*. The mystery of the film and the mundane ignorance of Nanny are extremely opposite to each other. The contradiction creates incongruity which in turn causes humour in this situation.

If the reader is familiar with the film, the reference is easy to notice. This increases the amount of humour in the situation, as the exact amount of significance of the ghost's words is not completely understood without the context of the source. That affects the level of incongruity. However, the mysterious atmosphere and the ambiguous message are clearly in contradiction with Nanny's question, so the humorous elements are present, if not very intense, even though the reference is not recognised.

In the next example the witches hear of a big bad wolf and decide to investigate the matter by making one of the witches dress up as the old grandmother.

- (9) The door creaked open slowly.
 There was an overwhelming smell of musk and wet fur.
 Uncertain footsteps tottered across the floor and toward the figure huddling under bedclothes.
 Nanny raised the mob-cap's floppy frill just enough to see out.

“Wotcha”, she said, and then, “Oh, blimey, I never realized you had teeth *that* big-” (*Witches abroad* 1991: 149).

In this excerpt the reference to the well-known children’s story *Little Red Riding Hood* is already apparent from the very beginning. The previous events in the novel have already indicated the presence of the story. In Pratchett’s novel the plot takes a different turn, however, when the witches meddle.

The verbal allusion is evident, even though the word order has been changed. There are many versions of the story, but in many of the most common versions the wolf eats the grandmother and then dresses up as her. When her granddaughter arrives, she asks the wolf, who is pretending to be the grandmother, why her teeth are so big. Pratchett has twisted this phrase a little, which creates the humorous effect.

The reader is aware of the comparison between the two texts, but Pratchett is not trying to describe the two in the same concept frame. On the contrary, as one of the witches has disguised as the grandmother in order to catch the wolf, the reader is expecting the scene in the novel to take a very different path than the original. The scene itself is rewriting of the old story. The scene does not follow the plot of the source text as the purpose of the witches is to stop the story from happening. Therefore the verbal allusion is unexpected. The verbal allusion brings forth the dual conception of these two stories. Nanny’s exclamation indicates that she is familiar with the original story, and she has heard that the wolf has big teeth. The roles have been switched and the phrase is used in different context.

There is a certain comparison between the scene and the original story, but the events are taking a different turn. They are described in different frames, although the original is strongly present. The reader does not, however, have too many expectations due to this similarity, apart from the arrival of the wolf. When the wolf enters, the reader does not process the events in the same frame as the source text, until the verbal allusion reminds the reader of that. The reader then quickly switches to the source text frame and back to Pratchett’s novel. The verbal allusion emphasises the differences of the stories but at the same time positions them into a same frame with many similarities. The witches are on the top of the situation and have advantage over the wolf unlike in the source text, where the wolf was on the higher ground. The witches are strong characters

and have not shown fear until this moment, when Nanny suddenly is reminded that the wolf is a predator and not just a character in a children's story.

Also Nanny's conception of the original story creates incongruence. Pratchett is rewriting the story so that the characters are aware of this and aware of the source text. In this light Nanny's exclamation increases the humorous effect, as she points out that she was aware of the wolf having big teeth but had not quite comprehended the fact. But this also offers resolution for the incongruence of the situation.

There is a similar example referring to another source text.

- (10) Despite Mr. Vernissage's millinery masterpiece, despite the worm-eaten floor, and despite even the legendary thick skull of the Oggs, she was definitely feeling several twinkles short of a glitter and suffering a slight homesicktinged dip in her usual sunny nature. People didn't hit you over the head with farmhouses back home.
 "You know, Greebo," she said, "I don't think we're in Lancre." (*Witches abroad* 1991: 167)

This example has a verbal allusion to L. Frank Baum's novel *The Wonderful Wizard of Oz* and especially its famous film adaptation *The Wizard of Oz* from 1939 "Toto, I've a feeling we're not in Kansas anymore" is a popular line from the movie *The Wizard of Oz* (LeRoy 1939). It has since turned into an idiom, with the meaning that you are not in familiar grounds anymore. Toto has been replaced with a cat's name and Kansas with Lancre, but essentially the line is the same. Even though it is quite an ordinary sentence and not identical to the original one, due to the idiomatic use the reference is clear from the context.

Like in example 9, the previous events in the story have been referring to the same source text. The witches have been walking on a yellow brick lane, when suddenly a farmhouse drops on Nanny. Thanks to her reinforced hat she survives the blow.

In the film *The Wizard of Oz*, the protagonist Dorothy and her dog are flown away in her house by a tornado. The house drifts into a magical land and then lands on an evil witch. The inhabitants of the place rejoice over her death. When Dorothy realises that she is in a completely different land, she utters the famous quotation to Toto. (LeRoy 1939).

Pratchett has rewritten the original story, with some elements included and some left out. The roles have been switched, since Nanny, a witch, is one of the protagonists of the novel. Although she is a witch, she is not evil.

Despite the references, the source text and Pratchett's text are not presented in the same concept frame. On the contrary, the differences are so notable that they rather create contradiction between the two. The situation in which the phrase is uttered is completely different. In the source text Dorothy realises she is not in Kansas anymore, as there are strange things happening around her. Nanny, however, is very well aware that she is not in Lancre, since it was her own choice to travel abroad. Therefore the statement would be unnecessary. Then again, Nanny is using the phrase in an idiomatic way, although it is fair to assume that this would not in reality be an idiom known or used in the Discworld, since real-life entertainment is not known in Discworld. This contradiction in the way the phrase is used creates incongruence between the two texts and creates the humour in the situation. The incongruence of the scene thus comes from the two meanings this phrase carries and from the way it has been used in this context.

4.1.2.2 Implicit intertextual references to identifiable source texts

In this category I will present cases with implicit intertextual references that do not include verbal allusions, but they still have elements that clearly refer to one identifiable source text. These elements might be incidents in the plot, words, characters, objects or register, for example. In some cases the reference is made more apparent than in others, but the reference is always clear and unquestionable. Such references can be present in Pratchett's text in many different ways.

The following excerpt is a clear example of this kind of intertextuality.

- (11)She reached a flat wall of ice-covered rock, no different in Magrat's eyes from the rock available in a range of easy-to-die-on sizes everywhere in the mountains, and paused as if listening.
Then she stood back, hit the rock sharply with her broomstick, and spake thusly:
"Open up, you little sods!" (*Witches Abroad* 1991: 52-53)

In this scene the witches are flying over mountains, when they get in the middle of a snow storm and decide to land on the cliffs. They notice traces of dwarves, so one of the witches, Granny, decides to knock on the door.

The scene described includes an intertextual reference to J.R.R. Tolkien's *The Lord of the Rings*. In Tolkien's novel the protagonists are crossing over mountains on foot when a snow storm hits and they have to take an alternative route through dwarf mines. The door to the mine, however, is not easy to find.

“Dwarf-doors are not made to be seen when shut,” said Gimli. “They are invisible and their own makers cannot find them or open them, if their secret is forgotten.”
 “But this door was not made to be a secret known only to dwarves,” said Gandalf, coming suddenly to life and turning round. “Unless things are altogether changed, eyes that know what to look for may discover the signs.”

(...)

He stepped up to the rock again, and lightly touched with his staff the silver star in the middle beneath the sign of the anvil.

Annom edhellen, edro hi ammen!

Fennas nogothirim, lasto beth lammen!

he said in a commanding voice. (Tolkien 2004: 304-307)

The similarities of the two scenes are very obvious. Mountains, sudden snow storm and hidden door to a mine under the mountain are present in both. The reference is subtle but obvious to all the readers who are familiar with the source text. Once again the author is painting a picture into the reader's mind based on the source text. The register Pratchett uses is meant to confirm that image, since it is clearly different from Pratchett's register or use of language otherwise. He has clearly chosen his words on purpose. The reader is supposed to have a frame in his or her mind based on Tolkien's novel. The shift to another frame then occurs, when the witch speaks a little less eloquently than in the original text.

In this particular example the language itself has an important role regarding the reference and the humour. “Spake thusly” is clearly in a different register and stands out from the context. This also helps the reader to recognise the reference, because it is a clear hint that something is being borrowed from another text, even though the words are not directly borrowed from Tolkien's text. This change of register and back to extremely mundane register also creates incongruence in the situation, as the reader is expecting the story to continue in a similar manner as the original story. The mundane exclamation contradicts the language used before and also the language used in Tolkien's novel. It thus contradicts the reader's expectations of what is going to happen.

Once again, recognising the reference increases the degree of the incongruence, which in turns makes it more amusing. Reader's expectations in the scene are built on

language Pratchett uses but also on the source text. However, Granny's comment as such is already amusing, so even though the reader would not recognise the intertextual reference, he or she might still find it amusing.

The next example includes a reference to the same source text.

(12)The dwarf bread was brought out for inspection. But it was miraculous, the dwarf bread. No one ever went hungry when they had some dwarf bread to avoid. You only had to look at it for a moment, and instantly you could think of dozens of things you'd rather eat. Your boots, for example. Mountains. Raw sheep. Your own foot. (*Witches Abroad* 1991: 139)

The dwarf bread is a gift from the dwarves to the witches to help them on their journey, and according to the witches, it is expensive and difficult to make. It was thus regarded as a valuable gift, if not exactly pleasing or useful. In Tolkien's novel the protagonists receive elven breads or *lembras* from the elves when they embark on a dangerous mission.

Eat little at a time, and only at need. For these things are given to serve you when all else fails. The cakes will keep sweet for many many days, if they are unbroken and left in their leaf-wrappings, as we have brought them. One will keep a traveler on his feet for a day of long labour, even if he be one of the tall men of Minas Tirith. (Tolkien 2004: 370)

The reference is obvious, since the dwarf bread and *lembras* keep hunger away with very little. However, they work on slightly different principles. The *lembras* are edible, delicious, and extremely nutritious and they keep for a very long time. The dwarf bread, on the other hand, is not really meant to be eaten but looked at as a reminder that one is not that hungry after all. Even though there is a big difference between the breads, the context gives the reference away. Therefore the reader might already be expecting something similar to elven bread, and at first Pratchett describes the dwarf bread in a way that suggests to this direction. This is again obvious from Pratchett's use of language in the phrase "but it was miraculous, the dwarf bread", since it once again differs from his usual register. The first clue that the breads are not exactly the same is the word 'avoid'. At this stage it becomes obvious that they do not work in the same way, albeit they both keep hunger away.

This is also the point of incongruence. Prior to this the reader has regarded the dwarf bread as something similar to the *lembras*, but it becomes more and more obvious that this is not the case. The incongruence between these two concept frames grows

gradually and increases the amount of humour. The humour of the scene comes from the incongruence between the two concept frames. The elven bread was extremely useful on a long journey, whereas the dwarf bread does not really make any sense, which increases incongruence even more. It does not fit to the reader's concept of bread or food in general. This puzzles the reader, and forces him or her to think again. The resolution is the difference between Tolkien's depiction of the elves and Pratchett's depiction of the dwarves. Tolkien's elves are graceful and intelligent, whereas Pratchett's dwarves, a caricature of Tolkien's dwarves, are in general blunt, unemotional and entirely mine-oriented and altogether comical characters. Therefore the dwarf bread fits this context. As the dwarves in the novel are caricatures of the dwarves in Tolkien's novel, the ridiculous version of the elven breads in this context make sense.

The dwarf bread is a comical concept in itself, so even though the reader would not recognise the reference, the excerpt might be considered humorous. However, the incongruence comes from the apparent false similarity. Therefore knowledge of the source text amplifies the humour of the situation. Also, even in Pratchett's novel the dwarf bread might seem too nonsensical and too out of place without prior knowledge of Tolkien's novels.

The next example also refers to Tolkien's work.

- (13) Above the noise of the river and the occasional drip of water from the ceiling they could all hear now, the steady slosh-slosh of another craft heading toward them.
 "Someone's following us!" hissed Magrat.
 Two pale glows appeared at the edge of the lamplight. Eventually they turned out to be the eyes of a small gray creature, vaguely froglike, paddling toward them on a log.
 It reached the boat. Long clammy fingers grabbed the side, and a lugubrious face rose level with Nanny Ogg's.
 "'ullo," it said. "It'sss my birthday."
 All three of them stared at it for a while. Then Granny Weatherwax picked up an oar and hit it firmly over the head. There was a splash, and a distant cursing.
 "Horrible little bugger," said Granny, as they rowed on. "Looked like a troublemaker to me."
 "Yeah," said Nanny Ogg. "It's the slimy ones you have to watch out for."
 "I wonder what he wanted?" said Magrat. (*Witches abroad* 1991: 65-66)

One of the most important characters in Tolkien's *The Lord of the Rings* and *Hobbit* is Gollum, who is described as a small, slimy creature, with lamp-like eyes that glowed in the dark (Tolkien 2004). According to the novels, Gollum goes fishing with his friend,

who then finds a ring of power. Blinded by greed, Gollum demands to have the ring because it is his birthday. When the friend refuses, Gollum kills him and escapes with the ring deep under mountains, where the ring gradually corrupts his mind. He later causes a great deal of trouble in the novels.

In this reference the location and the description of the creature already give a hint of the reference. The story begins in Tolkien's *Hobbit*, when the main character wanders around caves under mountains and runs into Gollum (Tolkien 2011). "It'sss my birthday" does not particularly fit the scene or the reference, so it can only be explained as making the reference clearer and easier to recognise. Even for a reader who is familiar with the novels it might be challenging to detect the reference until Gollum speaks. Therefore readers might be puzzled at first. Gollum's utterance is important as it is very strange and thus clearly out of place, and a strong clue of a reference. It is also fairly easy to identify as Gollum's utterance, if the reader is familiar with Tolkien's novels.

Once the reader has recognised the reference to Gollum, the story gets an unexpected turn. In Tolkien's novels the main character's encounter with Gollum led to a series of events, and *The Lord of the Rings* is entirely based on that. Pratchett describes a version of the encounter that caused death and destruction in Tolkien's novels, and thus the reader would assume that Gollum causes trouble to the witches too. The witches, however, deal with him in another way, which creates incongruence between the two scenes, the two encounters. Pratchett emphasises the incongruence even more with Magrat's final question "I wonder what he wanted?". This statement reminds the reader of what happened in Tolkien's novels and highlights the incongruence between how the witches handled the situation and how everything went in the source text. Thus the incongruence of the scene is enormous, which makes the situation extremely humorous and unexpected.

To a reader who is familiar with the source text the conclusion of the scene could be unexpected and also slightly shocking, since Pratchett ends the story very short, whereas Tolkien wrote altogether four novels of the events. Then again this fits Pratchett's description of the reader's perception of the witches. They have a very practical approach to everything and they do not really fear anything. Thus when the reader

considers the events in this context, their solution to the situation is logical and appropriate for them.

In this excerpt the humour relies almost entirely on the intertextual reference. If the reader does not recognise it, the scene will be very strange and out of place. A weird creature and the witches hitting it in the head with an oar might be slightly comical and amusing, but since the scene is very short and it does not relate to the plot in any way, it would probably seem strange and leave readers puzzled.

The following example refers to two children's stories.

- (14) "One of the woodcutters told *me*," said Magrat, "that there's been other odd things happening in this forest. Animals acting human, he said. There used to be a family of bears living not far away."
 "Nothing unusual about a family of bears living together," said Nanny. "They're very convivial animals."
 "In a cottage?"
 "That's unusual."
 "That's what I mean," said Magrat.
 "You'd definitely feel a bit awkward going around to borrow a cup of sugar," said Nanny. "I expect the neighbors had something to say about it."
 "Yes," said Magrat. "They said 'oink'."
 "What'd they say 'oink' for?"
 "Because they couldn't say anything else. They were pigs."
 "We had people like that next door when we lived at—" Nanny began.
 "I mean *pigs*. You know. Four legs? Curly tail? What pork is before it's pork? Pigs."
 "Can't see anyone letting pigs live in a cottage," said Granny.
 "He said they didn't. The pigs built their own. There were three of them. Little pigs."
 "What happened to them?"
 "The wolf ate them. They were the only animals stupid enough to let him get near them, apparently. Nothing was found of them except for their spirit level."
 "That's a shame."
 "The woodcutter says they didn't build very good houses, mind you."
 "Well, it's only to be expected. What with the trotters and all," said Nanny. (*Witches abroad* 1991: 158)

In this excerpt the witches consider unusual events that have been taking place in the forest. The events, however, are familiar to almost every reader from well-known fairy tales. The excerpt includes references to *Goldilocks and the Three Bears* and *The three Little Pigs*.

In this example humour has been built in a slightly different way. Magrat mentions that strange things have been happening, so it is fair to assume something odd. Nanny understands the family of bears as if they were bears in real the world. This introduces a

concept frame to the readers, which Magrat contradicts by explaining that the animals lived in a cottage. Thus Pratchett introduces two concept frames, and the shift between the two causes incongruence. The other one is that of bears in real world and the other one is the fairy tale one, now compared to reality. People do not usually question fairytales and whether it makes sense that bears live in a cottage. However, Pratchett mingles elements from fairytales into a fictional world, where bears are wild animals, like in the real world. The same happens again when the conversation continues.

Magrat tells the others that the neighbours to the bears were pigs, which Nanny again misunderstands. Magrat summarises the story of *The Three Little Pigs*, which sounds ridiculous and impossible, but also has certain logic to it. There are two concept frames present again, the fairytale frame where pigs are able to build their own house, and the reality that pigs are animals and they should not be capable of that. In the original story each pig built a house, but two of them built so weak houses that the wolf easily knocked them down and, in many version of the story, ate the pigs. In Pratchett's version the part of building flimsy house is explained by them being pigs and thus not being good builders, which in that context is only logical.

The incongruence between these concept frames creates the humour. On the one hand, there are fairy tale animals that act like humans and do not really compare to real animals. On the other hand, there are animals who should be acting like real life animals. When these two frames and two realities mingle, the incongruence of the situation creates humour. In this case the story elements do not only get blended into Pratchett's text but the reality frame also explains the story tale frame.

Also Nanny's misinterpretation of the sort of pigs the neighbours were creates humour. Also in real world, and supposedly in Pratchett's Discworld, one can describe people who have no manners as pigs. Disputes between neighbours are very common, so therefore Nanny's misunderstanding makes sense. This presents third concept frame. The scene quickly shifts between three frames, which causes even more incongruity.

The next example also refers to a well-known fairy tale, *Cinderella*.

- (15)Nanny grabbed the slipper out of the Prince's hands and, before anyone else could move, slid it onto her foot.
Then she waggled the foot in the air.

It was a perfect fit.
 “There!” she said. “See? You could have wasted the whole day.” (*Witches Abroad* 1991: 298)

In *Cinderella* the glass slipper has an important role. The protagonist attends a ball, the prince falls in love with her, but because of magic she has to rush out at midnight, leaving only a glass slipper behind. In the fairy tale the magical glass slipper only fits one woman, Cinderella, so the prince travels around to try it on all the young ladies. He finally finds Cinderella, and knows her to be the same woman because the shoe fits.

In *Witches Abroad* the witches’ antagonist is recreating stories, because stories give her power. Therefore she arranges a show where a poor girl attends a masked ball, so that she could eventually marry the prince. The witches try to prevent this, as the girl is not keen on marrying the prince. They send the youngest witch disguised as her, even though the shoes are too big for her. Later in the evening the prince tries the shoe on her and realises the girl is not the right girl. The antagonist suggests that he searches for the right girl with the help of the shoe, when Nanny makes an announcement and tries the slipper on. She has tried it on before, so she knows it will fit her perfectly.

Incongruity in this example comes from several things. On the first hand there is the idea from the source text that the shoe will only fit the right girl and therefore trying on the shoe on is a reasonable way to find her. Pratchett contradicts this idea and demonstrates how ridiculous it is when the shoe fits a complete opposite of the young and attractive girl. These events contradict each other and create incongruity, which in turn causes humour.

On the other hand there is Nanny’s remark. In the fairy tale the prince travels around the whole neighbourhood before finally arriving to Cinderella’s home. In Pratchett’s version the shoe fits the second woman who tries it on, so the idea of trying the shoe on every young girl’s foot is made pointless. As the shoe already fits one foot, there is no sense to try to look for the right girl that way as the shoe could in fact fit anyone.

These differences between the texts create contradiction and incongruity. The story is very well-known around the world, so the reference is easy to recognise. Even though the reader does not expect the story to continue in the same way, the events are

surprising compared to the original story. The amount of contradiction is big, even though it is not surprising.

The following example contains a reference to Bram Stoker's novel *Dracula*.

- (16) In fact there *were* only two rooms, up a long, winding and creaky stairway. And Magrat got one to herself. Even the landlord seemed to want it that way. He'd been very attentive.
 She wished he hadn't been so keen to bar the shutters, though.
 (...)
 The air in the room was getting hotter and stuffier by the minute. Magrat got out of bed, unbolted the shutters and flung them back dramatically.
 There was a grunt, and a distant thud of something hitting the ground.
 The full moon streamed in. She felt a lot better for that, and got back into bed.
 It seemed no time at all before the voice from next door woke her again.
 "Gytha Ogg, what are you *doing*?"
 "I'm 'aving a snack."
 "Can't you sleep?"
 "Just can't seem to be able to get off, Esme," said Nanny Ogg. "Can't imagine why."
 "Here, that's garlic sausage you're eating! I'm actually sharing a bed with someone eating garlic sausage."
 "Hey, that's mine! Give it back!"
 Magrat was aware of booted footsteps in the pit of the night, and the sound of a shutter being swung back in the next room.
 She thought she heard a faint "oof" and another muted thud.
 Somewhere on the chilly ground, a very large bat was trying to get airborne again. It had already been stunned twice, once by a carelessly opened shutter and once by a ballistic garlic sausage, and wasn't feeling very well at all. One more setback, it was thinking, and it's back off to the castle. Besides, it'd be sunrise soon.
 Its red eyes glinted as it looked up at Magrat's open window. It tensed-
 A paw landed on it.
 The bat looked around.
 Greebo had not had a very good night. He had investigated the whole place with regard to female cats, and found none. He had prowled among the middens, and drawn a blank. People in this town didn't throw the garbage away. They ate it.
 He'd trotted into the wood and found some wolves and had sat and grinned at them until they got uncomfortable and went away.
 Yes, it had been a very uneventful night. Until now.
 The bat squirmed under his claw. It seemed to Greebo's small cat brain that it was trying to change its shape, and he wasn't having any of that from a mouse with wings on.
 Especially now, when he had someone to play with. (*Witches abroad* 1991: 81-84)

Already when the witches arrive there are signs indicating towards vampires, but they become more obvious as the story proceeds. The villagers are extremely keen on garlic, which already is a strong hint for the reader. It is therefore relatively easy to recognize the reference from the beginning. The readers who are familiar with *Dracula* thus have a certain concept frame in their mind, and they are expecting the events to follow that

concept frame. However, it soon becomes apparent that things do not happen the same way that one might expect. Pratchett presents a different concept frame, when the witches continue to remain ignorant and by chance happen to knock down the enemy. These concept frames strongly contradict one another, which creates incongruity in the scene. The shift between the frames is continuous, which is characteristic to parody. Instead of building up the first concept frame and then suddenly introducing a completely new one, Pratchett presents them both relatively early and then shifts from one to another and then back again. The incongruence in the situation is therefore no longer unexpected, which decreases the effect to some extent, but the scene still remains humorous due to incongruity, since the way Pratchett continues the story is still unpredictable.

Pratchett eventually turns the original story completely upside down into a type of farce. The feared enemy of the *Dracula* is turned into a laughing stock. Instead of sneaking into a young maidens room in the middle of the night and drinking her blood he gets eaten by a cat. This immensely strengthens the incongruity between the frames.

It is essential to recognise the source text in order to find this excerpt humorous. The humour depends on the incongruity between the frames, and it is therefore necessary to recognise the first hints. The earlier the reader formulates the concept frame dependant on *Dracula* the stronger the incongruence. If the reader is not familiar with *Dracula* and vampires, the events of the scene might not be understood at first. Pratchett does not mention vampires, and therefore previous knowledge is needed to understand what the bat represents and especially what the thuds prior to that signify. Without the knowledge the scene would be very confusing and the humorous elements would be lost. Recognition of the reference offers resolution, as the absurd events make sense only through the original text. Then again *Dracula* is a very famous story and vampire as a phenomenon very popular that one might expect the vast majority to recognise the reference easily.

The following example once again includes a reference to Frank L. Baum's *The Wonderful Wizard of Oz*.

(17) They set along the brick road toward the distant city, in single file with Nanny Ogg as a kind of mobile buffer state in the middle.

“What some people need,” said Magrat, to the world in general, “is a bit more heart.”

“What some people need,” said Granny Weatherwax, to the stormy sky, “is a lot more brain.”

Then she clutched at her hat to stop the wind from blowing it off.

What *I* need, thought Nanny Ogg fervently, is a drink.

Three minutes later a farmhouse dropped on her head.

(...)

It was a very simple design of house, with two downstairs rooms separated by a front-to-back passageway. In the middle of the passageway, surrounded by shattered and termite-ridden floorboards, under the pointy hat that had been rammed down to her chin, was Nanny Ogg. There was no sign of Greebo.

“Wha’ happened?” she said. “Wha’ happened?”

“A farmhouse dropped on your head,” said Magrat.

“Oh. One o’ them things,” said Nanny vaguely.

(...)

“It just dropped out of the sky!” she said.

“Could have been a big tornado or something somewhere,” said Nanny Ogg.

“Picked it up, see, then the wind drops and down it comes. You get funny things happening in high winds. Remember that big gale we had last year? One of my hens laid the same egg four times.” (*Witches abroad* 1991: 164-166)

The reference to *The Wonderful Wizard of Oz* begins subtly, as is the case with *Dracula*. Due to high wind the witches land and start walking on a yellow brick road, which is an element from the novel. In the original story Dorothy’s house is flown away by a tornado, after which it lands on top of an evil witch. Therefore the road and the witches are the first clue of the reference. However, Pratchett’s version alters a little, as the witches are the protagonists. The first hints are subtle, but then suddenly Pratchett introduces elements from the original story very aggressively, when the house drops on Nanny’s head. This sudden event creates change in shifts and incongruity. Despite the early hints most of the readers probably do not expect this drastic event. They might have some expectations regarding *The Wonderful Wizard of Oz*, but a house landing on one of the protagonists is extremely unusual. There is a conflict going on between the witches, and Pratchett is setting up a frame around the argument. Then he parallels it with *The Wonderful Wizard of Oz*. This creates strong incongruence between two frames, which creates humour.

Pratchett then returns to the original frame, which creates even more incongruence. *The Wonderful Wizard of Oz* is a children’s story, where everything is possible. Pratchett’s Discworld is a fantasy world, but in many cases same rules apply as in the real world. This also applies to flying houses. Therefore Nanny’s casual answer and explanation increases the incongruity. Nanny reasons that the house must have been blown away by

a tornado, which was the case in the original story, but in reality it is impossible and thus sounds completely ridiculous.

As the parodic version of *Dracula*, this version of *The Wonderful Wizard of Oz* also continues for several pages. Pratchett continues to use the original story in the same way to create humour by contradicting the frame of the original story with Pratchett's own story. As the humour is very dependent on the intertextual references, it is necessary for the reader to recognise the references in order to find the parody humorous. Some elements are humorous as they are ridiculous or comical, but the shifts between two stories increase the incongruence in the text.

In *Witches Abroad* the story begins when one of the witches receive a wand, a godmother's post and instructions to prevent a servant girl from marrying the prince. Against them is the other godmother, who also thinks that she is the good godmother. These elements remind the reader of the source texts and the differences highlight the incongruence between the texts. The parodic elements are embedded in the story and they occur every now and then. For example, the witches' way of preventing the girl from going to the ball reminds the reader of the source text.

(18) The coach lit up like a glitter ball.

It was excessively ornate, as if someone had taken a perfectly ordinary coach and then gone insane with fretwork and gold paint.

Granny Weatherwax walked around it.

'A bit showy,' she said.

'Seems a real shame to smash it up,' said Nanny sadly. She rolled up her sleeves and then, as an afterthought, tucked the hem of her skirt into her drawers.

'Bound to be a hammer around here,' she said, turning to the benches along the wall.

'Don't! That'd make too much noise!' hissed Magrat. 'Hang on a moment...'
She pulled the despised wand out of her belt, gripped it tightly, and waved it toward the coach.

There was a brief inrush of air.

"Blow me down," said Nanny Ogg. "I never would have thought of that."

On the floor was a large orange pumpkin. (*Witches Abroad* 1991: 241-242)

This example describes the destroying of the coach. In *Cinderella* the fairy godmother turns a pumpkin into a coach so that Cinderella can attend the ball and have a chance to meet the prince and fall in love. In Pratchett's story the plot takes the opposite direction. As the reader has a clear frame of the events of the original story, Pratchett's version creates strong incongruity. Even though it is already obvious that the witches have an opposite aim than the fairy godmother in the original story, the individual events can be

surprising and cause a strong shift between frames. The humorous effect only increases when the story continues. As they ponder whether the measures they took were sufficient, Nanny poses the following question:

(19) “You think she’s going to be sent to the ball in a *pumpkin*, eh? Get a few mice to pull it, eh? Heheh!” (*Witches Abroad* 1991: 244)

This question creates further incongruence, as this was exactly what happened in the original story. The humorous effect is emphasised, as it turns out that the witches’ actions in fact enable the events of the source text. The other godmother eventually does exactly what Nanny considered impossible and ridiculous, as they happened in *Cinderella*. This creates a new twist to the parody version of *Cinderella* and increases incongruity. The parodic elements of *Cinderella* continue all the way to the end of the novel, as they are an important part of the plot and thus significant to the ending. These different events in the plot continue to create incongruity and humour by opposing the source text.

4.1.2.3 *Implicit intertextual references to genres or literary conventions*

There are also several intertextual references to particular genres, established literary conventions or several source texts in the novels. In these cases it is obvious that there are elements that exceed Pratchett’s text, which indicates that the contents should not be concerned only within the present context. However, in some cases it is not possible to identify one particular source text. The reference might instead point towards a set of texts. These intertextual elements can be for example plot events, objects, characters or words.

The following example illustrates this type of intertextual reference.

(20) It had seemed such a lovely idea. She’d had great hopes of the coven. She was sure it wasn’t right to be a witch alone, you could get funny ideas. She’d dreamed of wise discussions of natural energies while a huge moon hung in the sky, and then possibly they’d try a few of the old dances described in some of Goodie Whimper’s books. Not actually *naked*, or skyclad as it was rather delightfully called, because Magrat had no illusions of the shape of her own body and the older witches seemed solid across the hems, and anyway that wasn’t absolutely necessary. The books said that the old-time witches had sometimes danced in their shifts. Magrat had wondered about how you danced in

shifts. Perhaps there wasn't room for them all to dance at once, she'd thought.
(*Wyrd Sisters* 1988: 128)

This excerpt refers to a traditional view of the witch coven and witches in general. Witchcraft is a very old concept, which varies between cultures. Witches are a very common element in literature, and especially in children's stories witches are often regarded as evil. At the height the witch-hunts in Europe almost everything unordinary or frightening was interpreted as witchcraft (Hoyt 1989). Especially independent and non-conservative women were suspected (Hoyt 1989).

There have been plenty of fictional and non-fictional literature of witchcraft written and they have presented a variety of images of witchcraft and witches. The modern impression of witches greatly relies on all the previous literature. The idea of a coven or a witch gathering is one of the ideas literature has created. Since it is not a real concept, there is no particular description for it. Many artists have presented their own view on the subject. However, many people have some sort of understanding or mental image of a witch coven. In the western world this image is fairly homogeneous and has been strengthened by numerous works of art. Illustrative examples of this are, for instance, Mussorgsky's tone poem *Night on a Bald Mountain*, which was described in section 4.1. Other examples are numerous children's stories that depict witches as evil, such as *The Sleeping Beauty* and *Hanzel and Gretel*. Shakespeare's (1905: 846) weird sisters are also a good example of a traditional depiction of witches and witch coven. In the 15th century witches were considered to be indecent and godless women who went to sabbath to fornicate and hatch evil ideas (Gaskill 2010: 24-25).

In this scene Pratchett takes advantage of this image. He does not refer to a certain novel or text here but to literary conventions on the subject. Magrat, who is the youngest of the witches, also has a clear picture of a coven in her mind, although she has romanticised this picture. She has also read about the subject from books. Pratchett paints the image Magrat has to the reader, and therefore the reader also has a clear picture, which is a mixture of the reader's own previous image and Pratchett's description. This picture of a witch coven creates the first concept frame. As Magrat's idea of a witch coven is presented, dancing in shifts is mentioned. The humour of this situation is built on wordplay and the double meaning of the word 'shift'. It can refer to a dress or a chemise, an undergarment, or taking turns. Magrat has read that the old-time

witches danced in their shifts. In many texts the witches were described as indecent women who for example danced around naked or, perhaps wearing only a slip, which was also considered improper (Gaskill 2010: 25). So far the reader still has only one concept frame in their mind. Then it turns out that Magrat has misunderstood that part. She has come to the conclusion that the witches took turn to dance, since they did not have enough room for everyone to dance at once. This sudden shift to a different frame creates incongruity in the scene. Pratchett introduces an image of the witches dancing in turns, which is completely unexpected by the reader. The reader is expecting the situation to continue in the first frame describing the traditional coven. This sudden change causes incongruity and creates humour.

The realisation of the double meaning of the word causes resolution in the situation. It explains the change between frames and Magrat's misunderstanding of the idea of dancing in shifts.

Although this situation relies a great deal on literary tradition, the humorous element does not necessarily require any previous knowledge. Since the incongruity of the situation is built on the double meaning of the word 'shift' it is only required to know that the word has these two meanings. However, the level of incongruity is greatly affected by the mental image of the witch coven.

The next example relies widely to the same literary tradition as the previous example but the humorous effect is created in a different way.

- (21) 'I expect she said some magic words, did she? I've heard about witches,' said the duke, who had spent the night before reading, until his bandaged hands shook too much, some of the more excitable works on the subject.
 'I imagine she offered you visions of unearthly delight? Did she show you- the duke shuddered - 'dark fascinations and forbidden raptures, the like of which mortal men should not even think of, and demonic secrets that took you to the depths of man's desires?'
 The duke sat down and fanned himself with his handkerchief.
 'Are you alright, sir?' said the sergeant.
 'What? Oh, perfectly, perfectly.'
 'Only you've gone all red.'
 'Don't change the subject, man,' snapped the duke, pulling himself together a bit. 'Admit it - she offered you hedonistic and licentious pleasures known only to those who dabble in the carnal arts, didn't she?'
 The sergeant stood to attention and stared straight ahead.
 'No, sir,' he said, in the manner of one speaking the truth come what may. 'She offered me a bun.' (*Wyrd Sisters* 1988: 57)

This example also refers to literary traditions of witches, but this time to the sexual approach. Often loose women were blamed for witchcraft and men blamed women for seducing them with witchcraft if they had strayed (Gaskill 2010). This idea has lately been illustrated and popularised for example in Disney's 1996 animated version of Victor Hugo's gothic novel *The Hunchback of Notre-Dame*, which was originally published in 1831.

In Pratchett's novel the witches are practical people with some magical powers. People fear and respect them. The Duke wants the witches to acknowledge him as the king. Not being local he does not really know what the witches are like, and his image of witches is very traditional and conservative and relies on the same traditions as was described earlier.

In the beginning of the scene Pratchett presents this image to the readers. The sergeant has failed in his mission to collect taxes from one of the witches, and the Duke is trying to find out the reason for this. From what he thinks he knows about the witches he conjectures that she appealed to the sergeant's sexual desires. He describes these suspicions very vividly, which creates a strong concept frame. This frame is familiar from literature, for example from the work of mythologist Margaret Murray, whose writings of witch sabbaths gained popularity in the 1920s (Gaskill 2010: 25). This increases the effect of the frame. The reader, however, is aware that this does not apply to Pratchett's witches, which already causes incongruity. So far the reader has a relatively clear picture of the witches and Duke's image contradicts it. The lively description, however, is a very strong frame, and it is quite abruptly contradicted by the reality of the novel. The witch offering a bun instead of unearthly pleasures creates a very swift shift to another concept frame which creates incongruity. This incongruence between the two frames establishes the humour in this situation. The contradiction between frames in this example is twofold. The first one is the contradiction between the reader's conception of the witches and that of the Duke's, which already causes incongruity and humour. The second one is the sergeant's explanation of the reality, which very strongly contradicts Duke's image and therefore causes a rapid and significant shift in frames. Thus it is these two shifts that together create the humour in this situation.

Unlike in the previous example, the humour depends on the reference. However, the reader does not necessarily have to be familiar with these literary conventions, since the Duke describes them so vividly. Therefore that particular concept frame is not dependant on previous knowledge. But knowledge of the history of witchcraft and of the accusations against women may to some extent strengthen the concept frame. It also offers resolution to this scene. If the reader should not be familiar with history and literary tradition of witches, he or she might be slightly puzzled by the Duke's notion of witches, especially since it entirely contradicts Pratchett's description of them. The literary conventions explain the Duke's prejudices, and since he is described as ignorant man, it is logical for him to adopt the conservative view.

The following example refers to both history and desire for power and also numerous novels and plays.

(22) 'He said Verence died of natural causes.'
 'Well, being assassinated *is* natural causes for a king,' said Granny. 'I don't know why he's so sheepish about it. When old Thargum was killed they stuck his head on a pole, had a big bonfire and everyone in the palace got drunk for a week.' (Wyrd Sisters 1988: 69)

In this excerpt the humour comes from the different perceptions people have had on murdering the ruler and on the ways of achieving power. On the one hand, through human history people have gained power by killing their counterpart, as was done in early European tribes, cultures and kingdoms (Heikkilä et al. 2004). At times this has been considered a normal way to gain power whereas more recently it has been considered a crime that needs to be covered, which is also visible in Shakespeare's novels, such as *Macbeth* and *Hamlet*.

The humour comes from the change between these two conceptions. In the novel the actions lead to believe that murdering the king is wrong, which is also the current way to perceive things. This is also the case in Shakespeare's novels. However, the frames abruptly changes into another one, when Granny points out the reality, namely that throughout the history murdering a king has been extremely common, and that it has also been considered legitimate.

Also the definition of dying of natural causes adds to the humour of this excerpt. Dying of natural causes is usually understood as dying because of old age or illnesses, so that

no man has impacted on the cause of death. However, Granny defines dying of natural causes as what is common and therefore a natural cause of death for a king. Thus being murdered counts as a natural cause of death in her opinion. This contradicts the reader's perception, which increases the change between frames and causes humour.

The next example relies on theatre traditions.

(23) 'It's a banquet, see,' said Nanny Ogg, authoritatively. 'Because of the dead king, him in the boots, as was, only now if you look, you'll see he's pretending to be a soldier, and everyone's making speeches about how good he was and wondering who killed him.'
 'Are they?' said Granny, grimly. She cast her eyes along the cast, looking for the murderer.
 She was making up her mind.
 Then she stood up.
 Her black shawl pillowed around her like the wings of an avenging angel, come to rid the worlds of all that was foolishness and pretence and artifice and sham. She seemed somehow a lot bigger than normal. She pointed an angry finger at the guilty party.
 'He done it!' she shouted triumphantly. 'We all *seed* 'im! He done it with a dagger!' (*Wyrd Sisters* 1988: 40)

In this example the humour relies heavily on theatre traditions, such as recycling the actors in one play. The witches have gone to see a travelling theatre, and it is a completely new concept for them. Therefore the experience is somewhat challenging for them.

There are several concept frames present in the scene. The first one is the play itself. It is somewhat stereotypic Shakespearean play with the murder of the king and the murderer being someone close to the deceased, since he is attending the banquet. This is present in for example *Hamlet* and *Macbeth* (Shakespeare 1905). Also theatrical traditions, such as one person playing several characters in one play, are mentioned. Then there is the classical concept frame of older people watching something unfamiliar or new, be it plays or television, which is probably familiar to anyone who has ever watched television with older people. They have difficulties to follow what is going on and they do not understand the events, since everything is new and strange to them. Therefore they keep talking throughout the play, asking and explaining. Nanny and Granny represent the annoying seniors very stereotypically, which creates another concept frame.

These frames are introduced in the beginning of the scene. Already the contradiction and incongruity between them cause humour. Then the a concept frame is introduced, as Granny makes her own conclusions and decides to take the lead in the situation, which is very typical to her character. This is in a way the reality concept frame, although in this particular case the reality is located in the Discworld. Even though the seniors may annoy other people in the audience, they do not usually get so lost that they would act like Granny does. However, Granny is not your average silly old woman, but a woman of action and cold head. Therefore it is logical that should she totally misunderstand the concept of theatre she would do something completely unexpected and be perfectly pleased with herself.

The incongruence between these three concept frames creates the humour in this scene. As mentioned, the first two frames concerning theatre traditions and seniors watching the play already cause humour but the humour of the scene culminates when the third concept frame causes incongruity compared to both of the previously presented frames. There are shifts between the two frames already, but then a sudden shift occurs to an entirely new concept frame. This increases the incongruity and thus the amount of humour.

The following example includes a reference to literary conventions relating to demons and wizardry.

- (24)The demon's face remained passive.
 'You're allowed three questions,' it said.
 'Is there something strange at large in the kingdom?' said Granny.
 It appeared to think about it.
 'And no lying,' said Magrat earnestly. 'Otherwise it'll be the scrubbing brush for you.'
 'You mean stranger than usual?'
 'Get on with it,' said Nanny. 'My feet are freezing out here.'
 'No. There is nothing strange.'
 'But we felt it-' Magrat began.
 'Hold on, hold on,' said Granny. Her lips moved soundlessly. Demons were like genies or philosophy professors - if you didn't word things *exactly* right, they delighted in giving you absolutely accurate and completely misleading answers.
 'Is there something in the kingdom that wasn't there before?' she hazarded.
 'No.'
 Tradition said there could only be three questions. Granny tried to formulate one that couldn't be deliberately misunderstood. Then she decided that this was playing the wrong kind of game.
 'What the hell's going on?' she said carefully. 'And no mucking about trying to wiggle out of it, otherwise I'll boil you.' (*Wyrd Sisters* 1988: 96)

Summoning demons and dealing with them is a common theme in stories of witchcraft and wizardry that has been used for example in Goethe's *Faust* (1981), Asimov's *Gimmick's Three* (1990) and Pratchett's *Eric* (2008). It is often connected to mysteriousness and specific rites. The rites of conjuring demons are described in numerous grimoires, which are spell books or texts books of magic. The three wishes is a recurring theme in stories related to mythical beings, such as spirits and demons. Dealings with demons are also connected with deceit as demons are often seen as deceptive (Pratchett 2008, Asimov 1990). Therefore careless words might turn out to be fatal.

Pratchett is also creating an atmosphere of mystery, even though the witches' enchantment was a little original and slightly less mysterious than one might expect. Their approach toward the demon is not as mysterious but even they are aware of how to deal with demons. Granny recognises how important it is to choose the right words, and her actions create the incongruity in the situation. Since outwitting the demon is a traditional way to defeat the demon, as was done in Asimov's *Gimmick Three* (1990), the reader would expect Granny to do so as well, especially as she is known to be intelligent. However, she decides to dismiss the tradition and chooses a completely different approach. Instead of trying to outwit the demon she threatens it with boiling, which is a really blunt way to deal with a demon.

This approach is in great contradiction with the tradition described in grimoires and it is very surprising. The sudden incongruity causes humour in this situation. The shift from the traditional way of dealing with demons to Granny's less mysterious way is sudden and creates incongruity.

5 DISCUSSION AND CONCLUSIONS

The aim of this study was to investigate the intertextual references in Terry Pratchett's novels and to find out how intertextuality has been used to create humour. Intertextuality is an important topic to investigate: it reflects society and culture and it can also be actively used as a form of social, cultural and historical critique (Allen 2000: 5). Modern popular culture relies on previous cultural products, including classics, and therefore the influence of other literary works is an important part of literature (Allen 2000: 5).

However, in literature and entertainment the question of originality is also important. Makkonen (1991) notes that the important part of influence and borrowing text from other authors is the way the source texts have been used in the new text. If the author refers to or alludes to text from other literary works and transforms it into something new and original it does not count as plagiarism (Makkonen 1991).

Humour is a complex and broad social phenomenon and it has a role in a large variety of social actions. It has a very important social impact on people's everyday life (Mulder et al. 2002). Therefore it is a relevant object of study, since it affects everyone. Humour can function as a social glue, and therefore humour in literature and entertainment has an important role in people's everyday life. Pratchett's novels are exceptionally good for this type of study since they are known for ample use of humour and they include plenty of versatile intertextual references to a variety of source texts. Intertextuality has an important role in many of his novels, and thus it is worthwhile to scrutinise how he has utilised intertextuality to create humour, which is also one of his trademarks.

I chose Pratchett's novels as my data since they contain a great deal of intertextuality and they are also known for their rich humour. I decided to include two novels as they would provide a sufficient amount of data. I selected *Wyrd Sisters* and *Witches Abroad*, since both of them rely heavily on intertextuality. Thus they seemed to be suitable considering the research questions. I collected the data by scanning the novels and looking for intertextual elements that I recognised or elements that seemed out of place,

such as changes in register, and searched for phrases, concepts or words on Google and compared the search results with Pratchett's texts.

However, intertextual references can be presented in many different forms, and there is no completely accurate way to recognise them. Therefore, there is a possibility that despite careful background research some references go unnoticed. Most cases of intertextuality, however, stand out from the surrounding elements and are thus detectable. For the purpose of investigating types of intertextual humour in Pratchett's novels, the loss of a few intertextual references did not have a notable significance considering the results as they would have comprised only a minimal part of the data.

In addition, it is worth remembering that intertextual humour depends on the audience's ability to recognise it (Norrick 1989: 118). The interpretation of intertextuality is always tightly connected to the receiver's or, in this case, the analyst's notion. One of the few methodological instructions in analysing intertextuality has indeed been the interpreter's own evaluation and experiences (Heikkinen, Lauerma ja Tiililä 2012: 256). Also Makkonen (1997:18) notes that reading is always selective.

After I had identified the intertextual references I selected the relevant cases based on the definition of humour. Since both novels are parodic, I used parody as a superordinate category and examined how parody is created through intertextual references. I divided the relevant data into categories based on the type of the intertextual reference: implicit reference, explicit verbal allusion, explicit reference to one identifiable source and explicit reference to genre or literary convention. In the analysis some categories had more examples than others. I selected a number of typical examples from each category, depending on how many examples the categories had in total. I then analysed the examples by using the incongruity theory, which is an influential theory on humour.

The variety of intertextual references in the novels was extensive, as I had expected. Based on the previous readings of Pratchett's novels I was expecting most of the references to be implicit, which turned out to be true. I identified only three cases of explicit intertextual references that were used to create humour in my data. Two of them referred to other sources than literature, i.e. music and visual arts. In those cases explicit

reference greatly eases both recognising the intertextuality but also making the reference, which may be one reason for the explicitness in these cases.

Pratchett refers to a variety of source texts, but both novels tend to have more intertextual references to certain kind of source texts. *Wyrd Sisters* relies heavily on Shakespeare's *Macbeth* and *Hamlet*, and references to Shakespeare outside the plotline are also common. The plot of *Witches Abroad*, on the other hand, relies on fairy stories and especially *Cinderella*, and there are plenty of references to different children's stories. Both novels, however, have a variety of references to other kind of literature and culture as well. There is no connecting link between these different source texts, except that they are all relatively well-known in the western world. Some of them, such as the children's stories are known all around the world, whereas some, such as Tolkien, are known among a slightly smaller group of people.

Norricks (1989: 118) points out that intertextual humour can be seen as a literary quiz that reveals if the receiver is familiar with the source text. It does not seek to embarrass the reader or to point out his or her poor intellectual capacities. It rather seeks for some shared knowledge. Recognition of the reference gives the reader a feeling of membership with the author. However, intertextuality may also be a way to challenge the reader. (Norricks 1989).

Pratchett's choice of source texts may reveal something of his intentions. For example, the choice of children's stories indicates that he probably does not seek to challenge the reader but rather to entertain through rewriting beloved stories. Then again, some of the references are more difficult to notice and the source can be known among a smaller group of people, as was the case with Tolkien's novels at the time when the novels were written. In the end, however, it is often impossible to be certain of the author's intent, but one can speculate it. In these cases it is again worth remembering that the reading experience is individual and subjective. But the choice of source text might also influence the amount of feeling of membership with the author and with others who read his novels. Recognising the references to the extremely well known children's stories hardly creates a feeling of membership, as most people would expect everyone else to be acquainted with them as well. Then again, source texts such as Tolkien's or Peake's novels are not generally that well known. In this case culture also plays a part.

For example, Shakespeare's plays are very familiar to people of certain culture, society or education. Tolkien's and Peake's novels, on the other hand, are familiar to certain subgroups. Therefore recognising these references might create a very strong feeling of membership and identifying oneself to be similar to the author and members of the particular group.

As I suspected, Pratchett had used intertextuality as a source for humour a great deal in the novel. Pratchett is well known for his rich humour and in these novels the humorous effect often depended on intertextual references. Furthermore, incongruity proved to be an essential part of his intertextual humour.

According to Martin (2007: 63), simultaneous stimulation of two contradicting approaches is essential in humour. Pratchett utilises intertextuality to create situations where two perceptions contradict each other. In many examples he describes a scene and uses the intertextual reference to create a more vivid scene and to give the readers expectations on what is about to come. He then introduces completely unexpected elements that contradict the previous scene. This is illustrated explicitly, for example, in example 4, where Pratchett describes a scene similar to Shakespeare's opening scene and draws a clear parallel to that scene with a verbal allusion. However, he then contradicts the scene completely with mundane conversation, which is not what the readers were expecting based on the beginning of the scene and the intertextual reference.

As Mulder et al. (2002: 7) point out, humour can be presented via displaying two objects in the same concept frame. As the situation proceeds it becomes obvious that the frame only applies to one of the objects. Intertextual references work very well in this way, as Pratchett presents his text in the same concept frame as the source text and it is then revealed that Pratchett's own text does not fit in the same concept frame after all.

In most of the cases where intertextuality has been used as a source for humour, recognising the reference is essential in order to understand the humorous effect. The incongruity in the scene in these cases is dependent on the reference. As Pratchett often uses the intertextual reference to parallel two scenes and then contradicts them, it is necessary to understand both scenes in order for the contradiction to work. This means

that the reader should be familiar with the source text, otherwise the meaning of the other scene is lost. Thus the reader does not have two contradictory perceptions in mind when reading the whole scene.

However, many of the examples had comical elements, so even though the reader would not have recognised the reference and therefore there would not have been incongruity causing humour in the situation, the reader might have regarded the scene as amusing. For example in example 11 with the dwarf door the incongruity clearly comes from the contradiction of the scene in the source text and the unexpected way the scene continues in Pratchett's version. However, Granny's exclamation in that particular example is comical and it might to some extent amuse even a reader who did not recognise the reference. The humour in the situation would, however, be decreased, since the proper humorous effect comes from incongruity between the two texts.

In some examples the failure to recognise the reference have a strong effect on the humour in the situation and the overall reading experience. For example, the events in example 13 the encounter with Gollum would seem very out of place and strange if the reader does not recognise the reference. That example had some comical elements that were not dependent on recognising the reference, but it would have probably affected the reading experience, since the reader might have wondered the meaning of the scene. Despite the comical elements the scene would have probably seemed more odd than funny.

In several examples the humorous effect was dependent on the intertextual reference, but the scene itself was described so vividly, or the atmosphere created was so evident that even though the reader would not have recognised the reference, the continuation of the scene created a clear contradiction. In example 21 the duke describes very clearly what his impression of the witches is like, and the soldier's answer clearly contradicts it. Therefore the scene might be experienced somewhat humorous even though the reader was not familiar with the literary conventions concerning witches.

However, example 21 also describes a case where resolution strengthens the humorous effect. Martin (2007: 64) points out that the majority of humour theorists agree that incongruity itself does not always sufficiently explain the humorous effect. Thomas

Shultz's (1974, as cited in Martin 2007: 64) incongruity-resolution theory offers an additional explanation. In example 21 recognition of the reference delivers resolution, since the duke's impression of the witches might seem strange if the reader is not familiar with the literary conventions on witchcraft, especially since it differs so greatly from Pratchett's depiction. Even though the incongruity is present without previous knowledge, the resolution strengthens the humorous effect. Previous knowledge explains the duke's behaviour and expectations, which offers resolution. The humorous situation has to make sense in some way in order to be funny (Martin 2007: 64), and in many cases the recognition of the reference is the key to resolution.

All in all, intertextual humour often relied on the mental image that was created through the reference, and the incongruity was usually created by contradicting the original text's concept frame with entirely different frame. Therefore it was essential to recognise the reference, or otherwise the effect of incongruity was decreased.

Makkonen (1991: 24) notes that reading texts through intertextuality accustoms the reader to relate texts to other texts and sources instead of merely mirroring it to the surrounding world. An unaccustomed reader might only read Pratchett's novels relating them to the setting described in the novels, which would probably lead to loss of several references. If the reader is aware of the rich use of intertextuality, he or she might notice more subtle references as well. Makkonen (1991: 24) points out that some texts might have more relevance in relation to the subtext and in Pratchett's case this definitely applies to several instances where the intertextual reference is used to create humour.

As already suggested, the aim of this study was to find out how intertextuality was used to create humour in Pratchett's novels. The analysis answered this question quite adequately and revealed different patterns that recurred. Intertextuality often had similar role in the humorous effect of the situation. Recognition of the reference was usually substantive in order for the humorous situation to have the effect the author had intended.

Another aim of the study was to investigate what kind of intertextual references Pratchett had used in his novels. The findings of this study answer these questions reasonably well. I discovered that intertextuality was essential for the humorous effect

in several cases and that Pratchett has used intertextual references to create humour variedly. I investigated the references which had been used to create humour and noticed that the selected novels had some thematic tendencies. However, both novels included references to variety of genres, and had intertextual references to several different sources, mostly literary sources. Overall I think the analysis answered adequately the research questions I had set. The study reveals that intertextual humour is an essential part of Pratchett's humour.

The findings of this study confirm the findings of previous studies on similar subjects. Hogan (2005) found that Pratchett's novels for young adults were full of parodies and ironic allusions. Also Butler's (2001: 12) notion that Pratchett's humour often depends on having two ideas in mind at the same time was confirmed and defined further. The novels I investigated, *Wyrd Sisters* and *Witches Abroad* were also rich in parody and intertextual humour. Andersen (2006) studied the use of intertextuality in Pratchett's witch-sequence, which also includes the novels of my study. She concluded that since allusions and parody were the most common transtextual functions Pratchett had used in the novels, his aim was to be either humorous or comment on something. My study reasserts these conclusions since intertextuality was used a great deal in order to create humour in my data.

Norrick (1989) pointed out that parodies are not expanded jokes, and the difference between parodies and intertextual jokes was evident. Norrick (1989) pointed out that parody allies with the audience, whereas short intertextual humour challenges the audience to recognise the intertextual reference. Although in my data it was not always completely necessary to understand the reference in order to find the situation amusing, it was an essential part of the development of the humorous effect. Norrick (1989: 137) stated that jokes use brief intertextual references to create a frame or to trigger the shift. Although Norrick's study had different data than this study, the findings parallel with the findings of this study. The same applies to shorter elements of intertextual humour in Pratchett's novels.

This study reveals further in detail how intertextuality can be used to create humour in fiction and how Pratchett has utilised the intertextual references. Humour and intertextuality in general have been studied a great deal but the detailed studies on this

particular function intertextual references can have are sparse. However, it is interesting to notice that the results from fiction novels simulate the results of studies conducted on different type of data. This is evident when comparing Norrick's (1989) results on intertextuality in jokes and results of this study. Therefore this study as such does not provide completely new results, but it indicates that similar theories apply to this kind of data as well.

The functions intertextuality can have in fiction have also been studied, and it has been pointed out that intertextuality can also be used to create humour. It is interesting to notice that this can be done in several different ways, but at least in Pratchett's case incongruity and in sometimes resolution were an essential part of the humorous effect in most of the cases. This study is relevant in that it points out that humour theories apply to fictional literature as well. This study also reveals details of how intertextual references are used to create humour. This is relevant when investigating the question of originality and also the significance of rewriting other sources.

The biggest challenge in this study was the complicated definition of both intertextuality and humour, which complicated outlining the data. However, it was possible to determine a working definition for both concepts. It is still necessary to remember that intertextuality is always to some extent subjective and it depends on the receiver's previous knowledge, even with careful searching. Therefore it is necessary to conduct additional studies on the same subject and possibly even on the same data to see if there are relevant differences in the results. Also the concept of humour is to some extent dependent on the interpreter since people may have different perception on humour. This is also part of the nature of qualitative study in general, since researchers might interpret same data slightly differently. Since this is an inevitable part of intertextuality studies, the only way to receive as reliable results as possible is to conduct as many studies as possible and by different researchers. However, as my studies did validate the previous studies, it is fair to assume that the course is right.

I believe I managed satisfactorily to define the key terms in a way that allowed me to outline the data and the research questions. It is impossible for me to evaluate how well I succeeded in collecting the data, since I have no means of confirming if I failed to recognise some references. Since this is an unavoidable part of studies on

intertextuality, I have to settle for the performance I conducted. The data I collected, however, was sufficient to carry out the analysis and to answer my research questions. I strived to remain as objective as possible, but my own previous knowledge on the source texts and on Pratchett's style of writing may have influenced the analysis to some extent. Even though I was familiar with Pratchett's novels and aware that he sometimes used intertextuality as a source for humour, I had no prior conceptions on the way he used it.

I would suggest further studies on the same subject were carried, both on similar or even the same data and on different type of data in order to minimise the effect of the individual researcher's interpretation and conception. It would also be interesting to compare different authors and genres to see if there are differences in the way intertextuality is used to create humour. I think it could be worthwhile to investigate how considerable role intertextual humour has is in Pratchett's novels compared to other kind of humour.

I believe that my methodology worked decently and suited this study. I feel that the incongruity theory was suitable for this data, as incongruity seemed to be the key element in the majority of the cases. However, it would be interesting to see what kind of results other theories would provide. For example, superiority theory would hardly provide a sufficient explanation for the way humour is created in all of the cases, but it would be enlightening to find out whether other theories reveal additional information on Pratchett's humour. It is also worthwhile to remember that humour as a concept is not entirely without contradiction and therefore there might be different interpretation on that subject as well.

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