БАКАЛАВРСКАЯ РАБОТА

Тема   Лингвостилистические особенности жанра «фэнтези» на примере
произведений Терри Пратчетта
Linguo-stylistic peculiarities of the fantasy genre in Terry Pratchett's
novels

ФИО студента Балаян Анастасия Михайловна
Группа 4041 Направление 45.03.02 «Лингвистика»
Выпускающая кафедра лингвистики

Руководитель работы   Волкова С.Б.   /_____/

Консультант (ы)   _____   /_____/

                          _____   /_____/

                          _____   /_____/

Рецензент   Морозов В.В.   /_____/

Бакалаврская работа допущена к защите " 15 " июня 2021 г.

Зам. заведующего кафедрой   Позднякова Н.А. /_____/

г. Дубна, 2021

Государственное бюджетное образовательное учреждение
высшего образования Московской области
«Университет «Дубна»

УТВЕРЖДАЮ
Заведующий кафедрой лингвистики

Морозов В.В. _____

" _12_ " _10_ _____2021_г.

З а д а н и е

на бакалаврскую работу

Тема   Лингвостилистические особенности жанра «фэнтези» на примере

произведений Терри Пратчетта

Утверждена приказом № _2978к_ **от** _30. 12. 2020_

ФИО студента Балаян Анастасия Михайловна

Группа 4041 Направление 45.03.02. «Лингвистика»

Выпускающая кафедра лингвистики

Дата выдачи задания _03.10.2020_

Дата завершения бакалаврской работы _15. 06. 2021_

Исходные данные к работе

Цель работы: лингвостилистический анализ романов жанра фэнтези английского писателя Терри Пратчетта. Для достижения цели были поставлены следующие задачи:

- изучить литературу, посвященную жанру фэнтези, и выделить характерные черты этого жанра;

- выделить стилистические приемы, которые подчеркивают индивидуальный стиль автора;

- проанализировать образ смерти, созданный автором, с точки зрения использованных стилистических приёмов.
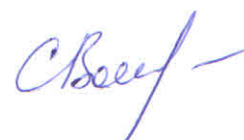
Результаты работы:

1. В теоретической части работы даётся обзор работ, посвященных исследованию жанра фэнтези; особое внимание уделяется характерным чертам этого жанра. Представлены результаты работ, в которых романы Терри Пратчетта являются объектом лингвистического исследования. В практической части дан стилистический анализ романов английского писателя, в центре которых – вымышленный мир. Также подробно рассматривается образ смерти, как один из центральных в серии романов писателя; выделяются наиболее яркие стилистические приемы, характерные для индивидуального стиля автора.

2. Перечень демонстрационных листов
- презентация Power Point.

    Руководитель работы   Волкова С.Б.

    Задание принял к исполнению 03.10.2020 г.

_____

(подпись студента)

Abstract

The present research is devoted to the analysis of the stylistic devices utilized by Terry Pratchett most frequently.

The aim of the present paper is to analyse the specificity of the employed stylistic devices. The main tasks are to study the works devoted to the fantasy genre and its distinctive language peculiarities, as well as critical and literature reviews of the author's novels; to highlight the aspects that still need to be described; to carry out a linguo-stylistic analysis of the selected novels; to find stylistic devices that are characteristic of Terry's individual style; to analyse how they help create the Discworld and the character of Death in particular.

In the theoretical part we give the general characteristic of the fantasy genre, then we analyse the existing works on Terry Pratchett's novels. Having done the analysis of his several novels, in the analytical part we describe the employment of most frequent stylistic devices.

In the final analysis it is concluded that allusions, wordplay and the stylistic devices that presuppose comparison are central for Terry Pratchett's individual style.

Contents

Introduction

Works of literature have always been a matter of interest for linguists, philosophers, psychologists, sociologists. They possess a great potential to influence our emotions, to change lives, to grow a belief. Authors use this power for different purposes: to amuse, educate, touch, make the readers think about the world we live in. It does seem fascinating how powerful the words can be if utilized correctly. That is exactly the reason why studying different aspects connected with the text is of such immense importance. Indeed, the text has been studied from different points of view (for example, the principles of its composition, the presence of vertical context, the image of the epoch in the text, the division into types, genres, styles, etc.). The aspect that is of particular interest for the present work is how stylistic devices function within the framework of the fantasy genre.

Numerous studies have been devoted to such fantasy "giants" as "Harry Potter" (I.M. Kungurova; M.U. Kovaleva; R. Bonifacio; C. Fenske), "The Lord of the Rings" (R. Reid; E. Dayi; D. Babrova), etc. However, with never-diminishing interest for fantasy genre and authors developing new fantasy worlds, there still remains a large field for studying.

This paper is devoted to the study of the linguo-stylistic peculiarities of several Discworld novels by Terry Pratchett, one of the most famous British fantasy writers of today. It predetermines **the aim** of the present work – to analyse the stylistic devices employed by Terry Pratchett for the creation of his fantasy world.

The aim of the research presupposes setting and accomplishing the following **tasks**:

1. To study the literature on the genre of fantasy, as well as on its language peculiarities that make it different from others.
2. To analyse research works on Terry Pratchett's novels.
3. To highlight the aspects that need to be further described.
4. To carry out a lingua-stylistic analysis of the novels "The Colour of Magic", "The Light Fantastic", "Mort", "Wyrd Sisters" and "Reaper Man" by Terry Pratchett, also employing elements of lingua-poetic analysis.
5. To find and analyse examples of the stylistic devices that are characteristic of Terry Pratchett.
6. To analyse the image of Death created with the help of stylistic devices.

Thus, **the object** of the present research is the linguo-stylistic peculiarities of the fantasy genre.

The subject of this work is the study of how peculiarities of stylistic devices help Terry Pratchett create his own fantasy world.

Even though all stylistic devices make significant contribution to the image of the Discworld universe, in which the narrative takes place, **the hypothesis** is that the central role is played by allusions, wordplay and the stylistic devices that presuppose comparison (for example, similes, metaphors). It is exactly with their help that Terry Pratchett makes his novels different from other fantasy works.

The topicality of the present work is based on the fact that fantasy genre, being relatively new, plays a very important role in our life, so that the research into its nature continues finding new aspects that worth describing and analysing.

The theoretical basis of this research is represented by the works of notable Russian and English scholars (such as I.R. Galperin, D.S. Likhachov, U.M. Skrebnev, G. Lakoff and M. Johnson, J. Lyons), as well as by various scientific articles and Master's Theses.

The linguistic data that served as a source of examples is the novels "The Colour of Magic", "The Light Fantastic", "Mort", "Wyrd Sisters" and "Reaper Man" by Terry Pratchett.

In the present work, the following **methods** have been employed: continuous sampling method, descriptive method, methods of linguo-poetic and linguo-stylistic analysis.

This paper is divided into four main parts: introduction, theoretical part, analytical part and conclusion. The theoretical part is devoted to the description of the fantasy genre and Terry Pratchett's novels as its representative. It is the summary of the research that has been carried out into the subject matter of the present work: the definition of the genre, approaches to classification of fantasy works, their language peculiarities and aspects of Terry Pratchett's novels that have been already studied. The analytical part is concerned with the linguo-stylistic analysis of the examples, singled out in the novels under discussion. The examples are divided into subcategories: scenery, characters (and Death in particular), sounds.

This work may find its **application** in the research connected with a linguo-stylistic analysis of texts on the whole, as well as of different fantasy novels. It may also serve as a basis for the further research into the nature of Terry Pratchett's works.

1. Terry Pratchett's novels as an indispensable part of the fantasy genre

1.1.Fantasy as a genre of fiction in its own right

One of the most famous American authors of books for children said: "Fantasy is a necessary ingredient in living" [Rossbridge, 2020: 23]. It was Theodor Seuss, whom we know as Dr. Seuss, the author of "How the Grinch Stole Christmas", "The Cat in the Hat" and many other fascinating stories. He was right in his statement, as, indeed, fantasy genre is something that goes along with us throughout our life: stories about great warriors and cunning witches that our parents told us when we were children; the universe of "Harry Potter"; tall, courageous elves or wise and powerful wizards from "The Lord of the Rings". Some people like video-games and almost all of them know the game "World of Warcraft". Some people adore "The Witcher", some love "The Game of Thrones". As S.V. Shamyakina points out in her work devoted to fantasy literature, fantasy started out as a genre of fiction in the XX century and soon developed a number of subcategories, forms of existence. The choice is vast and almost unlimited, which serves as a proof to how indispensable this genre has become in our life: books, songs, TV-series, films, video-games, art. Fantasy is everywhere and that makes this genre a large field for exploration. The theme of this work will be devoted solely to fantasy as the genre of literature, which is determined by the object of research.

Definition and classifications

It is difficult to give a definition of this genre, since it is so diverse and includes many subcategories. "The Concise Oxford Dictionary of Literary Terms" gives the following definition: "Fantasy, a general term for any kind of fictional work that is not primarily devoted to realistic representation of the known world …, describing imagined worlds in which magical powers and other impossibilities are accepted" [The Concise Oxford Dictionary of Literary Terms, 2001: 95]. Judging by this definition, the main characteristic of this genre is the fact that authors create new worlds, with their own laws, characters, creatures, legends. The researchers also pay attention to other features, basing their conclusions on a number of fantasy works. The following points have been singled out by S.V. Shamyakina:

1. Creation of a new world, with its own mythology, history, culture, geography.
2. Usage of characters from myths and fables of our world (gods, demons, gnomes, trolls, etc.).
3. The four major types of the main hero: wizard, warrior, wizard-warrior, human (who either wants to become a warrior or a wizard, or stands against them).
4. Idealism and aestheticism of characters, setting.

5. Absence of universal good or evil.

6. Usage of special tools to immerse the reader into the plot: language tools (fictional language, a special system of names and terms) and visual tools (maps, alphabets, etc.).

7. Organization of the stories focused on common figures into one literary cycle.

8. Usage of elements of other literary genres.

9. Imagination and fantasy being the main source of inspiration.

10. Prose being the main form of representation (because drama cannot embody the author's fantasy to the full and fantasy poetry exists mainly as inclusions into prose).

11. Usage of the national culture, values, mentality as the base.

These eleven essential features comprise the core of the fantasy genre. But it exists in many different forms. Depending on which aspect is taken for consideration, there are several approaches to the classification of fantasy works. They may be classified by theme (the approach adopted by S.V. Shamyakina, E. James), thus we can single out such subgenres as quest fantasies, urban fantasies, dark fantasy, modern children's fantasy, historical fantasy, fantasies of history and religion, detective fantasy, etc. The main difficulty here is represented by the works themselves, as sometimes they can fall into several categories at the same time. Such division also leads to numerous categories, which makes this classification rather complicated. Another approach, mainly used by Western researchers (for example, K. Buss, P. Perry), consists in diving fantasy works into two big categories: high fantasy (the plot is set in a whole new world, which is remarkably different from our reality; the examples are "The Lord of the Rings", "The Witcher", "The Chronicles of Narnia", "A Song of Ice and Fire") and low fantasy (the plot is set in our real world, where the main heroes do not believe in the fantastic, but have to experience it themselves; the examples are "Good Omens", "Supernatural", "Dracula"). However, there exist a huge number of fantasy works that cannot be classified into either category, possessing attributes of both of them.

The approach that seems to be more applicable for the present research concentrates on the role of the fantasy world in the plot. It was adopted by F. Mendelson in the work "Rhetorics of Fantasy":

1. "The Portal-Quest Fantasy". In portal fantasies characters from the real world get into a fantasy world by means of a portal. The two worlds do not interact with each other. Most celebrated examples are: "The Lion, the Witch and the

Wardrobe", "The Wonderful Wizard of Oz". In quest fantasies authors create a whole new world and the main characters are a part of it, thus the story takes place solely in the fantasy world (as it is in "The Lord of the Rings"). Sometimes, though, there are fusions of portal and quest fantasies, which makes it possible to categorize them in one group. The readers follow the characters through their adventurous journey, "through beginning, middle, and end", and the end often presupposes moral growth [Mendelson, 2008: 29]. The story is structured by means of "layering the detail and making that detail comprehensible" [ibid.: 36].

2. "The Immersive Fantasy". The most common (but not the only) representative of this category is science fiction, where the fantasy world is easy to believe in, as it is logical and there is a possibility of it to exist. Writers does not have to explain what is happening, as the reader is able to accept fantastical things as normal [ibid.: 136]. The main characters assume the fantastic as a reality of their existence, which might even lead to the negation of "the sense of wonder [as it is in portal-quest fantasies] in favour of an atmosphere of ennui" [ibid.: 20]. The researcher takes Laurell K. Hamilton's vampire novels as an example: equipped with all essential vampire attributes, this novel presents these frightening elements as normal for the described world, which inevitably leads to the change in perception. Just like the main characters, the reader does not feel amazed or horrified. The immersion presupposes that the reader takes the fantastic for granted, as if he or she were themselves a part of that world.

One of the means for the writer to achieve it is to use "legacy texts … to create endoskeletons" [ibid.: 137]. For example, such technique was used by Terry Pratchett in his novel "Wyred Sisters". Those familiar with "Macbeth" by W. Shakespeare will immediately recognize it in the core structure of the plot, which, as result, makes the world more comprehensible, more "normal". It is important to make a remark here that "Wyred Sisters" is not fully an immersive fantasy, but rather a very illustrative example of the technique in question.

3. "Intrusion Fantasy", in which a fantasy world intrudes into reality, and the main characters are interacting with it. Authors of intrusion fantasies patiently draw the whole picture, giving the reader small hints that there is something lurking in the shadows of that normal world, which makes escalation in its different forms a very important feature of these fantasies. The fantastic here is seen as "the bringer of chaos", which in fact is "not necessarily unpleasant" [ibid.: 21]. There is always a clear-cut boundary between the normal and the fantastic, which

helps to maintain a sense of amazement. Another means to achieve it is to introduce new fantastic elements throughout the plot, so that the reader and the main characters cannot get accustomed to it [ibid.: 22].

This "chaos" must be dealt with by the main characters, who might challenge and defeat it, learn to control it or just get rid of it by sending it back from where it came. By the end of the story, the main characters usually convince themselves that the fantastic has its own right to exist in their world.

A very illustrative example is a famous novel "Dracula" by Abraham Stoker, which tells the story of Count Dracula, his tragic love and his curse. Dracula intrudes into the real world, making the main characters interact with him. At first, they do not know who they are dealing with, but, having understood Dracula's nature, they take different paths. Johnathan is frightened to death and wants to kill this creature, while Mina, his bride, falls in love with Dracula, feeling desperate to be with him.

4. "The Liminal Fantasy", in which a fantasy world intrudes into our reality, but the main characters find it common and ordinary; this type of fantasy "casualizes the fantastic within the experience of the protagonist" [ibid.: 24]. A vivid example of a liminal fantasy is John Aiken's "Armitage family stories". The story "Yes, but today is Tuesday" tells the readers about an ordinary family, who happen to find a unicorn in their own garden. Neither the presence of a unicorn, nor the following adventures can surprise the family members. The only thing taken as something out-of-the-ordinary is the fact that everything happens on Tuesday, but not on Monday (the day, when they expect to see all the unusual things). It is this "normalization" of the fantastic that is being exploited in order to produce an effect. However, as the researcher remarks, this type of fantasy is rather rare. F. Mendelson points out that to create a liminal fantasy authors can turn to a number of different techniques, out of which she can differentiate three central ones: "... (1) irony and equipoise, (2) the twisting of the metonymic/metaphorical structures of fantasy, and (3) a construction of a point of balance right at the edge of belief" [ibid.: 24].

5. "The Irregulars", which are "folding, twisting, and reweaving the material of the fantastic in order to produce texts that depend on our understanding" of the four above-mentioned types [ibid.: 25]. The Irregulars are not something between the described types, they are completely different. The researcher describes this type

as a new field for research, as something that proves her arguments by "undermining" them [ibid.: 298].

Having logically divided fantasies into these five categories, F. Mendelson still makes a very important remark that there cannot be clear-cut boundaries. Thus, "Harry Potter", a seemingly "archetypal portal fantasy", contains elements of intrusion (when owls appear in Privet Drive, causing disturbance) [ibid.: 28]. Another case of integrity is when the intrusion fantasy is set within the frameworks of the immersive fantasy: new unknown fantastic elements intrude into the world, which is normal for the characters, but not normal as we understand this notion. F. Mendelson also argues that elements of intrusion can be found even in quest fantasies: every Dark Lord, not being native to the described world of quest fantasies, can be considered as an intruder.

It is important to underline at this stage that giving definitions to the genre, classifying works of literature into one subcategory or another is not enough for a work of fiction to be studied. Its real value lies deeper in how this work reflects the world, how the author constructs the universe of the book. This inner fictional world of a novel or a story is, as D.S. Likhachov describes it, the reflection of the real world, which we see through the prism of the author's genius. Even though this reflection cannot be a full copy of the real world with all its complexity and versatility, it still possesses a great inner potential. It is indeed a whole system of characters, surroundings, events, relations, moral values, which characterizes its author, the genre on the whole and even the world we live in.

It is hard to imagine that a fantasy world can reflect a real world, yet, it does. A.V. Brushlinskiy, a Russian psychologist whose main field of research was the problems of personality psychology and thinking, underlined that sense cognition of the real outer world comprises our sensations, perception, insights into things and imagination. It is with the help of imagination that our mind creates new sensory images, which are used by fantasy writers in shaping and building new worlds. That brings us to a conclusion that imagination is the driving force, which transforms the real world into something completely new, using reality as the base. A very interesting example can be mentioned here from the writing experience of Terry Pratchett. Once he saw a woman, whose luggage was so big and so heavy that she did not seem to be its master. The luggage was leading a private life of its own. This scene created a strong sensory image, which he used later to embody one of the characters of his fantasy novels – the Luggage. It proves the point that the fictional world of a fantasy novel is interesting in its nature, as it reconstructs the reality into a new universe, produced entirely by the author's imagination

with the help of language means. That brings us to a question of how language means operate in this creation.

Language peculiarities of the fantasy genre

As John Lyons highlights in his book "Linguistic Semantics: An Introduction", "every natural language … provides those who are competent in it with the means of identifying the world, …entities… and substances … in whatever world has been identified" [Lyons, 2002: 227]. Indeed, fantasy writers deal with the worlds produced entirely by their imagination, but even these new fascinating worlds can be described with the help of language means. The specificity of a fantasy work, to a large extent, lies exactly in the means, which makes this genre so special and different. This has become the topic of research of different linguistic works, ranging from the specificity of the fantasy genre itself to the language means employed in a particular novel. The subject matter of the present work determines the necessity of studying language peculiarities of the genre itself.

M. Misnik in her dissertation, devoted to the language means employed to create an anomalous world, concentrates on the following techniques, essential to create a fantasy world. Firstly, fantasy writers can broaden the dictionary meaning of a mythological sign ("мифознак" in the original work), thus the writer can convey their personal perception of this or that notion [Мисник, 2006: 10]. M. Misnik gives the following example: a unicorn, being by all means a good omen in our mentality, is depicted as possessing an evil nature in "Lords and Ladies" by Terry Pratchett. This creates a clash in the mind of a reader, thus influencing his or her feelings and perception.

The notion of a mythological sign is used to refer to all words that have anomalous denotation; there are three groups of such words: presentive ("предметные", e.g. dwarf, spirit, wand, elf, dragon), spacial ("пространственные", e.g. Middle-earth and The Shire in "The Lord of the Rings", Ankh-Morpork in the Discworld novels) and eventive ("событийные", e.g. Quidditch in "Harry Potter", The Rite of AshkEnte in the Discworld novels) [ibid.: 10-12]). Such mythological signs are the output of the writer's genius.

Fantasy writers can also broaden the list of such notions, creating new special ones particularly for their imaginary world (e.g., Rememberball, Time Turner, Dementor, etc. in "Harry Potter" by J. K. Rowling). The researcher adds here that the process of nomination in that case is accompanied by the description of newly introduced fantastic elements with the help of epithets, metaphors, similes, certain syntactic and graphic means.

In this respect, there can be found numerous research works devoted to the creation of nonce words by fantasy writers (including but not limited to V.M. Berenkova, E.S. Diakonova, L.U. Dondik, A.V. Skrilnik), especially in the aspect of translation. It is a well-known truth that due to the differences between the systems of languages translators always come across an obstacle of rendering nonce words. Possessing a great stylistic potential, they play a huge role in the realization of the author's genius. Translators are free to choose from a variety of possible ways to render nonce words: transcription and transliteration, calque or loan translation, descriptive approach, compensation. This choice depends heavily on the context and, of course, on the writing style of a particular translator. The researchers, although studying the question from different points of view (translation, creation, functions), are unanimous that it is impossible to overestimate the role of nonce words, of which language is an unlimited resource, in the genre of fantasy. With their help, writers introduce their readers to a completely new world, building it brick by brick.

Another powerful means that M. Misnik has described is the inclusion of quotations, song lyrics, poems, spells written in a fictional language into the original text. J. R. R. Tolkien's works are especially interesting in this respect, since he created several languages, which can actually be used and learned. Such language means creates the sense of wonder, of something mystic, beyond our ken, thus intriguing the readers. Languages created by fantasy writers are described and analysed from a linguistic point of view.

M. Misnik also pays special attention to the category of linguistic modality and especially to subjective modality (referring to professor I. R. Galperin). It allows the readers to feel how the author perceives the described world. Here M. Misnik remarks that the modalities of oddity ("странности"), unexpectedness ("неожиданности") and appearance ("кажимости") play an essential role in the process of identifying a new world. [Мисник, 2006: 14]. These types of modality can be realized by different means: it can be an epithet (e.g. "queer", "strange" express oddity), it can be expressed with the help of the defeated expectancy (e.g. a sudden change in the state of an object can be a marker of unexpectedness) or it can even be revealed with help of graphic means (italics can hint that the real nature of things is different, thus expressing appearance of things and giving the readers a chance to think deeper).

All the examined works show the variety of approaches to the genre of fantasy. It is a vast field for studies from the point of view of semantics, stylistics, linguistics, philosophy, translation. The following part is devoted to the range of approaches to the book series about the Discworld, created by Terry Pratchett.

1.2. Terry Pratchett's Discworld series as an object of research in modern linguistics

A lot has been said about the popularity of the fantasy genre in the modern world. A huge number of different books have been written for the readers to immerse themselves into new fantastic universes. Lots of categories, forms, styles make it possible to find a perfect story, a perfect match. A particular interest for the present work lies in the Discworld book series, written by Terry Pratchett.

One of the most famous British authors of today, Terry Pratchett has managed to conquer the hearts of fantasy lovers all around the world. He wrote and published his first serious novel "The Carpet People" when he was seventeen, while being apprenticed to the editor of a local newspaper. This event inspired him greatly and gave him hope to become a fantasy writer. Indeed, he managed to become a legend of the genre and can be ranked alongside with such important authors of today as J.R.R. Tolkien, J.K. Rowling (who herself admits that she was greatly influenced by his works) and George R.R. Martin.

Terry Pratchett started out as a person who fights against fantasy books of poor quality, which invaded the market at the end of 1970s. These works did not develop the genre, but, vice versa, they were simply repeating old clichés over and over again. It made Terry Pratchett write his first Discworld novel, "The Colour of Magic", which in fact was a satirical parody of badly written fantasies. As E.S. Gunareva remarks in her work devoted to Terry Pratchett, this book did not become a great success, but it was a starting point for the stories to come and for his unique individual style to develop. On the whole, the beginning of Terry's writing career was overshadowed by critics, who attacked his novels severely, stating that they were not serious and they were not even divided into chapters. Terry managed to prove them wrong with a riot of fans who supported him. In the end, he left his job to become a full-time writer.

With more than 87 million books sold, Terry told in one of the interviews: "Fantasy isn't just about wizards and silly wands. It's about seeing the world from new directions" [BBC news: 12.07.2002]. Indeed, the universe of the Discworld in many respects, reminds us of the reality, where there are no perfect people, no ideal heroes and the magic is hidden in most ordinary things. Terry's gift is seeing the fantastic in reality, that is why his stories are so close to the readers. Even the concept of the flat Earth, which is the basis of the Discworld, is known to every person. However, he managed to extend this model with new fantastic elements (e.g. the Disc, which rests upon the backs of giant Elephants, who in their turn are standing on the shell

of the enormous star Turtle, has its own Sun that circles around it, and sometimes the Elephants need to raise one leg so that the Sun can continue its circle).

The success among people proves that Terry is a true word-painter, which makes his novels an object of research for many linguists. Although the amount of works devoted to this series is smaller than of those devoted to other giants of the genre, it does not diminish its value. This part is devoted to the study of the aspects that have already undergone research and the aspects that are yet to be paid attention to.

Working on the resources there have been found several main linguistic questions that are of interest for the researchers: nonce words (T.V. Pyrikova), the stylistic device of wordplay (I.A. Abakumova, D.A. Rasuk; M. Mustonen), allusions (W. T. Abbott) and figurative language (C. Brucker).

The first question concerns the usage of **nonce words**. As it was mentioned in the previous part of the present work, nonce words are an essential linguistic trait of the fantasy genre. They serve as building bricks for the new world, describing its realities and creating images in the readers' minds. Nonce words are often defined as a type of neologisms, which is "invented and used for a particular purpose, expressly; one used for a specific occasion" [The Concise Oxford Dictionary of Literary Terms, 2001: 474]. However, this definition seems to have little correlation with the author's creativity and stylistic value. Another approach is used in the dictionary of linguistic terms by T.V. Zherebilo, where she defines nonce words as neologisms, introduced individually by the writer for a specific stylistic purpose, so that the text is rich in images. The researcher underlines here that nonce words do not usually become a part of language as a system, being only a part of the writer's individual style.

As T.V. Pyrikova highlights in her work, the nonce words used by Terry Pratchett are of immense importance for his individual style. The researcher classifies them into several categories: anthroponyms, toponyms and their subcategories (names of cities and intracity objects, names of highways and roads), names of animals and different plants, names of specific objects, which belong to a particular culture. She also gives a summary of different works that are devoted to this topic. Thus, she shows that there exist a number of approaches to this problem: from the point of view of translation, semantic categorization, means of formation, role in the context. Having analysed the works by different authors, T.V. Pyrikova concludes that there still remains much more to study, especially in terms of translation of nonce words. As they play a great role in the creation of the Discworld, the researcher puts special emphasis

on the delicate approach to them; translators must take into account their world-building function.

The researcher also makes a remark that the most frequent way to translate nonce words in Terry Pratchett's novels is the semantic translation (or its combination with transcription and transliteration), when the most important semantic elements are singled out and rendered by means of a target-language. Here T.V. Pyrikova points out that translators' creativity plays a significant role here, as only through it they can communicate the writer's message to the full.

Another linguistic aspect of Terry Pratchett's works that has become the subject of research is the stylistic device of **word play**. Indeed, his novels have one special quality – they are sparkling with humour; and a great deal of it is based on the stylistic potential of the English language. In order to proceed with the analysis of how this stylistic device is utilized in his novels it seems reasonable to talk about its nature first.

There exist several approaches to the word play. Some researchers treat this notion as a synonym of pun, others distinguish between pun and word play. But the approach that seems to be of more use for the present work consists in treating word play as a general term and pun as its subcategory. It was adopted by I.A. Abakumova and D.A. Rasuk in their work devoted to wordplay in Terry Pratchett's novels. Wordplay is viewed as a "technique which intentionally uses a word for amusement or humour" and that it can be based on "homonymy or polysemy of words and [it] also includes such stylistic devices as puns, spoonerisms, chiasmus, wellerisms, story puns and telling characters names" [Абакумова, Расюк, 2015: 63]. The researchers treat wordplay as a means particularly characteristic of the English language. In this respect, works by Terry Pratchett are abundant in illustrative examples, the fact that once again proves the importance of the present research for the study of the English language as well as of the culture and traditions of the English people.

Having analysed Terry Pratchett's novels, the researchers worked out a list of types of most frequently used wordplays [ibid.: 63-64]:

- "play on words based on homonymy";
- "play on words based on polysemy";
- ""wrecking" or rethinking of the phrasal verbs, set expression or idiom";
- "telling character name";
- "pun-allusion";
- "story pun".

Not only does the wordplay disclose the cultural value, but it also conveys different shades of meaning, serving as a powerful tool in the hands of an author. Wordplay can be the basis for numerous jokes, it can help the readers understand the characters better. The importance of this technique cannot be overestimated, thus presenting a significant challenge for the translators.

Indeed, due to the differences in the grammatical structure, in the vocabulary of different languages sometimes it is quite hard to render all the shades of meaning in the translation, especially when it comes to the author's creative genius. A translator can stick to different strategies, depending on the given context and on the means that the target language possesses: rendering (exact or, more often, partial), compensation, using translator's note in the footnotes or, in some cases, omission, as highlighted in Master's Thesis by Marjo Mustonen. The choice of this or that strategy to translate a wordplay should proceed first and furthermost from the function it performs in the context: that of creating a humorous effect and that of characterization.

As it has been mentioned above, pun-allusions can be found in Terry's novels. Being characteristic of his works, allusions of different kinds are worth describing in the present work.

Speaking about **allusions**, the notion of intertextuality is unavoidable. In the present work intertextuality will be regarded as a phenomenon of which allusion is a subcategory (along with such stylistic devices as quotation (in the narrow sense of the word) and reminiscence). In its origins, the theory of intertextuality requires that "we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures" [Alfaro, 1996: 268]. The way how researches perceive this concept may vary greatly: from the idea that all texts, which have ever been written, are echoes of our culture, traditions, life, epoch; to a more pragmatic view that the links between texts can be used for practical analysis. The latter approach seems to be most relevant for the present work. Adopted by Gérard Genette, it concentrates on the study of "everything, be it implicit or latent, that relates one text to others" [ibid.: 280]. Thus, writers can use other texts to convey something between the lines.

Allusion is "… an indirect reference, by word or phrase, to a historical literary, mythological, biblical fact or to a fact of everyday life…" [Гальперин, 2018: 187]. Looking at the structure of this stylistic device, it is evident that the author uses a word or a phrase as a hint to a certain fact, and, talking in stylistic terms, as a form, a vessel for a new meaning. Thus, to illustrate this stylistic device the following example can be used: "Don't carry the world upon

your shoulders" (a line from the song "Hey Jude" by the Beatles). It is a reference to Atlas, a titan from Greek mythology, who had to carry the weight of the world on his shoulders. It became a widely used English idiom. Allusion can also be considered a certain kind of metaphor, because it presupposes an implicit comparison (the example provided shows that a person is compared to Atlas, who has to overstrain his strengths) and this comparison is realized through an additional, non-literal meaning of the phrase. Allusion is a very powerful means to express the idea with the minimum of words. Moreover, the usage of this device evokes associations in certain areas of the reader's mind, which puts him or her in a mood, desired by the author. Not only does it help to convey the message, but it also creates an image and the atmosphere.

In "White Knowledge and the Cauldron of Story: The Use of Allusion in Terry Pratchett's Discworld", W. Abbott pays special attention to how indispensable allusions are for different Pratchett's novels. Having divided them into three categories ("Folk Tales", "Fantasy literature and movies", "Rock and Roll"), the researcher analyses the examples of allusions and reflects on their role in the novel [Abbot, 2002: 4]. He underlines the idea that references are written in a universal language, due to which the majority of the readers can easily find their source. It creates "a stronger initial interest for the reader" [ibid.: 37]. The researcher makes a remark here that they are not supposed to know all the sources of references, since allusions are put in such context that the main core of the implied meaning can be perceived intuitively. These allusions, more often than not, stand out in the text, so that the readers can easily search them out if they want to. Thus, they broaden their horizons in various fields, since Terry expands the source of allusions from mythology (which is most widespread) to other spheres: folk, music, movies, popular culture. That is exactly why the "readers, looking for quality literary entertainment that also challenges their thinking, rarely find disappointment in the Discworld" [ibid.: 45].

The main idea put forward by W. Abbot is that by employment of this stylistic device Terry connects the readers with "the white knowledge of Western society" [ibid.: 19]. White knowledge, a term created by Terry himself, presupposes blending of two notions: white noise and back knowledge.

It cannot be forgotten also that Terry Pratchett's style of writing can be characterized by employment of a large variety of metaphors and related stylistic devices.

Metaphor has been subjected to research from the ancient times and since then numerous approaches have been worked out, from the point of view of philology, linguistics,

psychology, philosophy, sociology. Metaphors are indeed of great importance both in oral and written forms of language: they are utilized to give something a name (e.g. "a leg of a table", "a wing of a clock"), to express how we feel about something or simply to create a beautiful sentence that is pleasant to hear or read. In the XX century, with the development of cognitive linguistics, new interpretations of metaphor arose. One of the most prominent works is "Metaphors We Live By" by G. Lakoff and M. Johnson. Metaphor here is viewed as possessing not only stylistic value, but also a power to influence the way we perceive the outer world. That is why here we talk about conceptual metaphor, which "… plays a central role in defining our everyday realities" [Lakoff, Johnson, 1980: 3]. For instance, the conceptual metaphor "LOVE IS A PATIENT", which is realized in particular examples, shows one of the aspects of how we perceive the concept of "love": love sometimes makes a person endure pain, fever, agony.

Among stylistic devices that are close to metaphor, it pays to look at personification and metaphorical epithets, as they also play a significant role in Terry Pratchett's novels.

The most widely used device is, probably, a **metaphorical epithet**, which was defined by B.V. Tomashevskiy as the epithet that has an element of comparison in its nature. In the example "she has rosy cheeks" the readers perceive a comparison: her cheeks are pink like the colour of rose petals. It is not a pure metaphor and it cannot have its full figurative power. Nevertheless, it creates a certain vivid image, helping to draw a particular picture in the reader's imagination.

Personification, as a stylistic device closest to metaphor, also makes the description more figurative and dynamic. Professor Y.M. Skrebnev suggests the following definition of the term: "Personification is attributing human properties to lifeless objects – mostly to abstract notions, such as thoughts, actions, emotions, seasons of the year, etc." [Скребнев, 2003: 116]. This stylistic device helps the reader understand better the universe of the novel, the intentions of personified characters, since they perceive it through the prism of themselves, of human beings.

Terry Pratchett's **figurative language** is of interest for linguists. Thus, in the work "Humorous Functions of Figurative Language in the Works of Sir Terry Pratchett" C. Brucker pays special attention to metaphors, similes and conceptual blends found in his novels. The researcher states that Terry "did not so much imagine new worlds – or words, for that matter – as rather re-imagined them" [Brucker: 13]. Figurative language here serves to be one of the main sources of humour, essential for his novels. Playing with connotations, resorting to defeated expectancy, he tries to break our perception of the old concepts, to look at them from

a completely different angle, which can hardly be called boring. The author also underlines that linguistic research into the peculiarities of Terry's language has been quite scarce and many things are to be discovered.

Terry's novels are a true fount of wisdom, which is communicated with the help of the only tool – the English language. The study of different research works devoted to Terry Pratchett's novels proves the topicality of the present work. Almost all of them underline the lack of extended research into the nature of his novels. Also, they are mostly concerned with the expressive function of the stylistic devices in question, paying less attention to the world-building function.

The following part will be devoted to the analysis of several novels from the Discworld series and the description of particular examples. We will single out most prominent stylistic devices, discuss their peculiarities and see their contribution to the image of the Discworld and the character of Death in particular.

2. Linguo-stylistic analysis of Terry Pratchett's novels

2.1. The images of the Discworld created with the help of stylistic devices

J.K. Rowling once said: "If you don't like to read, you haven't found the right book" [Pino, 2014]. Terry Pratchett wrote more than 70 of them, allowing his readers to choose one most dear to their heart. Indeed, he managed to tell a great many stories for children, teenagers, and adults. His characters are imperfect, they make mistakes, learn to take responsibility for them. Their infectious vitality is something that comes home to the readers.

Terry Pratchett is most famous for his Discworld novels. As it has been mentioned before, the core of this world is the concept of the flat Earth. All stories take place on this huge flat planet, which rides across the Universe on four elephants that stand on one giant star turtle, named Great A'Tuin. This planet has several continents and its own centre – the Hub, where its tallest mountain with a pantheon of Discworld gods is situated. The edge of the Disc is the Rim with the Rimfall (a great waterfall, from where the Disc's oceans are "falling" into space). The most well-known city of all continents is Ankh-Morpork, famous for corruption and the dominance of various guilds (there are guilds for every profession, from clowns to assassins and thieves). To guard the rights of every guild and maintain order Terry introduced the City Watch. Ankh-Morpork is also a city, where wizards established their university of wizardry – the Unseen University.

Magic is a remarkable feature of this world, which permeates everything and carries as much importance as the force of gravity. It quite often becomes the bone of contention between witches and wizards: the former take magic as a natural force that needs to be felt and the latter treat it like a purely physical force that needs calculations and scientific approach. This fact spawns nothing but hostility and constant arguments, not to mention the obvious discrimination, as to become a witch one needs to be a female and to become a wizard one needs to be a male.

The Disc is populated by human beings, living almost next door to various fantasy and mythological races: dragons, trolls, elves, gods, undead to name a few. For every living being there is Death, an anthropomorphic personification. Death of the Discworld is only one form of Azrael, whom we know as the Angel of Death.

The described essence of the Discworld determines the main storylines, onto which all the books can be divided:

- Wizards and heroes.

- Witches.
- Death.
- City Watch and Ankh-Morpork stories.
- Gods.
- Some parallel stories.

The novels under analysis belong to two cycles: Witches ("Wyrd Sisters") and Death "Mort" and "Reaper Man"). The choice of the novels was predetermined by the aim of the present work: that of finding most illustrative examples of Terry's individual style.

The first novel, "Wyrd Sisters" is a brilliant example of Terry's love for playing with reality. It features the events happening after the murder of the King of Lancre. An evil duke and his malicious wife have committed this crime to become the rulers of the kingdom. As a result, everyone in the kingdom, even nature, is very unhappy about it. To make things right again, three witches set off to find a real heir to the throne, whom they have hidden in a troop of artists as an orphan. The next two novels feature the life and adventures of Death. "Mort" tells the readers the story of Mort, a young farmer boy who is chosen as an apprentice by Death himself. He is to take care of the dead, while Death is having a little vacation, fishing, drinking alcohol, working as a cook. However, Mort's being a human with heart and soul makes him contravene the rules: he saves a young princess Kelly from death and kills her assassin instead, thus breaking up the march of time and having to deal with the consequences. "Reaper Man" is more centred on the character of Death. Having developed a rich personality, which might seem unacceptable for a trade like that, Death starts to bother the Auditors of Reality, who decide to oust him from performing his duties in the Discworld. As a result, he finds work as a farmhand and starts investigating human life, the intricate sides of which still remain vague to him. Meanwhile, living beings have to find a new guide into the afterlife. As new Death has not yet appeared, the life force starts to build up and causes disturbance in reality, since the souls cannot reach "the next stage".

Description of the scenery

Terry Pratchett has a wonderful gift for painting with words. That is why the Universe of the Discworld is set before our eyes almost "in the flesh". The following quotation describes the Disc itself. Metaphors in combination with high-flown, elevated epithets "*streamers of flame hung from the roof of the world*", "*curtains of octarine glow danced*" are meant to evoke a brighter and more colourful image in the readers' minds.

- *"Great silent streamers of blue and green flame hung from the roof of the world. Curtains of octarine glow danced slowly and majestically over the Disc as the fire of the Aurora Coriolis, the vast discharge of magic from the Disc's standing field, earthed itself in the green ice mountains of the Hub"* [Pratchett, 1988: 99].

In order to make magic of the Discworld different from any of those described by other fantasy writers, Terry invents a word, denoting the colour of magic – "*octarine*", which is also the eighth colour of rainbow, visible only to wizards and cats. Looking at the derivation pattern of this word, it becomes evident that one part of the root is derived from the Latin word "*octo*" (other examples with similar derivation pattern are "*octopus*", "*octane*", "*octosyllable*"), meaning "eight". The other part of the word "*octarine*" is similar to that of many names of colours, such as "carmine", "aquamarine", "citrine", etc. It is also interesting to mention here that almost every time talking about wizards Terry turns to the number "eight", here it becomes a symbol of magic.

Terry's vivid imagination also spawned another nonce word combination from the above-mentioned example – "*Aurora Coriolis*", meaning great cyclones of magic. The first word was taken from the name of a natural phenomenon "Aurora Borealis", or "The Northern Lights", because the colour of magic to a certain degree resembles the colours of the Northern Lights (fluorescent greenish yellow-purple). The second part, "Coriolis", is a reference to the Coriolis force, which in our world makes every moving object in the rotating direction deflect. Because of this force, we have cyclones, which are in fact huge rotating masses of air. In the Discworld it is magic which creates cyclones near the Hub. It evokes a marvellous, fascinating scene, if we take the trouble to imagine it.

The following example demonstrates another type of figurative language, that is simile. Terry is famous for finding quite interesting objects and phenomena for comparison, which makes the text vivid and bright: night is compared with the inside of a cat, people with chess figures and fireplace with a gleam in a weasel's eye. If the second simile is becoming rather trite, the first and last ones are entirely genuine. The effect can also be attributed to the principle of defeated expectancy, as the readers are sure not to expect such parallels.

- *"The night was as black as the inside of a cat. It was the kind of night, you could believe, on which gods moved men as though they were pawns on the chessboard of fate. In the middle of this elemental storm a fire gleamed among the dripping furze bushes like the madness in a weasel's eye"* [Pratchett, 1989: 5].

However, the description of the scenery does not necessarily need to be elevated and pleasant. Ankh-Morpok, as it has been mentioned above, is a very infamous city and the following example tells the readers why:

- *"Poets have tried to describe Ankh-Morpork. They have failed. Perhaps it's the sheer zestful vitality of the place, or maybe it's just that a city with a million inhabitants and no sewers is rather robust for poets, who prefer daffodils and no wonder. So let's just say that Ankh-Morpork is <u>as full of life as an old cheese on a hot day</u>, <u>as loud as a curse in a cathedral</u>, <u>as bright as an oil slick</u>, <u>as colourful as a bruise</u> and <u>as full of activity, industry, bustle and sheer exuberant busyness, as a dead dog on a termite mound</u>"* [Pratchett, 1988: 30].

The utilized similes not only draw a vivid picture of this place, but also convey Terry's attitude to it. Ankh-Morpork is a huge bustling city, where people are hurriedly doing their business. The readers perceive an ironic attitude through all these comparisons, as if the author turned the sins of this city into ridicule. He might also be drawing parallels with many big cities of today.

Apart from a world-building function, the scenery, especially the interior, can also be a powerful means to convey some characters' traits. The following example of the description of a girl's room demonstrates it brightly. Ysabell is the daughter of Death, whom he adopted after her parents had passed away. But unfortunately, there is no such phenomenon as time at Death's domain. That is why Ysabell has been sixteen for more than thirty years. Almost all the time she is alone and she has nobody to bewail her fate. The only salvation is biographies of people, kept in the library. But reading about how people live, love and hate cannot fill the hole in her heart, so she desperately wants to be a part of the world she no longer belongs to. Death's Domain, though big and spacious, is hollow for her. That is why Ysabell knits and puts laces on every possible surface in her room to fill this emptiness.

- *"Mort looked around him. Ysabell was heavily into frills. Even the dressing table seemed to be wearing a petticoat. The whole room wasn't so much furnished as lingeried"* [Pratchett T, 1988: 201].

Metaphor *"the room was lingeried"* is interesting because of its meaning, as well as due to how language is employed here, as *"to lingerie"* is a nonce word, formed by means of conversion of the noun "lingerie".

However, the description of the interior can also be inserted for the sake of liveliness. In such cases Terry quite often turns to personification, so that the description is more dynamic and vibrant.

- *"He'd never plucked up the courage to try Albert's porridge, which led a private life of its own in the depths of its saucepan and ate spoons"* [Pratchett, 1988: 115].
- *"A stuffed alligator is absolutely standard equipment in any properly-run magical establishment. This one looked as though it hadn't enjoyed it much"* [ibid.: 85].
- *"… the books slept. But Mort felt that they slept like cats, with one eye open. They were aware … Mort could feel the books watching them … They didn't exactly resent him, they were just wondering about why he was here"* [ibid.: 204-205].

Porridge eats spoons, books are sleeping like cats, and an alligator has his own opinion about his role as a piece of equipment. It feels as if they are living their own personal life, each speck of dust and each fish in the pond has an opinion and feelings. This feature is characteristic of Terry's individual style – to breathe a new life into ordinary objects.

Description of characters

Apart from creating the surroundings, Terry also pays special attention to his characters. A vivid example is the changes that happen to Mort. He is put in the circumstances that demand his making a stark choice: to follow his heart or to follow the rules. This constant pressure and the weight of responsibility for the deceased make Mort's character alter. Below are the examples of these changes:

- *"He [Mort] was tall, red-haired and freckled, with the sort of body that seems to be only marginally under its owner's control; it appeared to have been built out of knees"* [Pratchett, 1988: 12].
- *"In short, Mort no longer looks like something the cat brought in and then brought up."* [ibid.: 155].
- *"Mort's eyes glowed like crucibles, his expression was a furnace, his voice held enough heat to melt iron"* [ibid.: 168].
- *"She stared into the blue, pupil-less pools of his [Mort's] eyes. It was like looking down a rushing tunnel"* [ibid.: 272].

At first, he is nothing but a simple, clumsy boy, with his head constantly in the clouds. His body is *"built out of knees"* – a metaphor, which is strengthened by a hyperbole. A knee is a joint that helps one's leg to bend and, in the case of Mort, there are too many of them, so that

his movements are awkward and ungainly. It gives an ironic tone to the description of his appearance. But, as he continues working as an apprentice of Death, the readers notice the changes in his personality, which still have a touch of irony. Terry resorts to the stylistic device of zeugma here: *"to bring in"* is a verb with a preposition, used in the literal meaning, whereas *"to bring up"* is a phrasal verb, which means "to vomit". Such play upon words adds to the ironic attitude of the author towards Mort. Having worked as Death for a considerable period of time, Mort becomes a strong man, whom even Terry begins to treat with a certain respect and awe. The simile (*"eyes glowed like crucibles"*) and metaphors (*"his expression was a furnace"*; *"his voice held enough heat to melt iron"*) show the power, growing inside of him. These changes reach their peak, when his eyes become depthless *"pools", "a rushing tunnel"*. Metaphors here obviously lack any irony and the readers realize that Mort has become a true Death.

Another vivid example is the image of wizards. They appear to be clumsy, awkward – they really do live in the ivory tower. For example, they believe that they owe nothing to the society but saving it when it comes to the apocalypse.

- *"The wizards said that the University stood on magical ground and was therefore exempt from taxation and anyway you couldn't put a tax on knowledge.*
  The Patrician said you could. It was two hundred dollars per capita; if per capita was a problem, de-capita could be arranged" [Pratchett, 1998: 71].

It is interesting how skilfully Terry plays with the English language. In the above-mentioned example, he introduces a nonce word *"de-capita"*, so that together with *"per capita"* it comprises a play upon words. The meaning of this newly introduced word is perceived almost intuitively: the first part of it is a prefix "de", denoting 'removal, separation', and the second part is taken from the Latin "per capita", denoting 'head'. This play upon words tells the readers about the position of wizards: however superior they might feel, the severe Law of Ankh-Morpork will make sure they perform their duties.

Speaking about wordplay, Terry quite often turns to it when describing wizards. It is aimed at a humorous effect, which in its turn conveys how people see wizards: they are funny, preoccupied with their magic tricks, awkward.

- *[Ridicully] ""It [the rite of AshkEnte] doesn't just send him [Death] an invitation, it puts a bloody RSVP on it!"*
  [Bursar] "Oh, good. I like sherry,"

[Ridicully] "Shut up, Bursar"" [Pratchett, 1998: 100].

- *[The Dean] ""No, it's definitely got to be <u>bonsai</u>," he said. He considered it some more and then brightened up. "On account of it all being part of <u>bushido</u>. Like…small trees. Bush-i-do. Yeah. Makes sense, when you think about it."* [ibid.: 246].

In the first example, a typical dialogue between two wizards is demonstrated: they are arguing about how to implement their practices. To show how ridiculous this situation is, Terry introduces a play upon words. The rite of AshkEnte is used in order to summon Death, so that there is no chance that he will not come, that is why Ridicully is speaking about *"RSVP"* – *répondez s'il vous plait* ("please respond"). At the same time, RSVP is a name of a British sherry produced by Vine Products ltd.

In the second example, the action takes place before a battle in a shop, when the wizards are to save one of them. The Dean suggests using a war cry *"Bonsai!"*, but he is told that it is an art of growing small trees. And that is right: it actually should have been "Banzai", a battle cry of Japanese kamikaze in World War II. But the wizards do not like it when somebody points at their mistakes, so the pun is extended further: Japanese culture is well known for Samurai, military nobility and great warriors, who had their own moral code – Bushido (literally "the way of the warrior"). For the Dean, however, it sounds like *"bush-i-do"*. Being put in such a context, the war cry "Bonsai" indeed makes sense and justifies his suggestion.

Wizards on the whole seem to know so many things about the world, that they confuse them quite often. The following example also demonstrates it quite vividly:

- *[Albert] "… and the princesses were beautiful as the day is long and so noble they, they could pee through a dozen mattresses"* [Pratchett, 1988: 116].

Albert is the servant of Death, living in his domain and thus escaping the end of his world life. He used to be Alberto Malich, a very powerful wizard and the founder of the Unseen University. In the example provided, it is obvious that Albert mixed up the words "to pee" and "pea", as they are homophones (a stylistic device of homophonic pun). Terry here alludes to a fairy-tale "The Princess and the Pea", where a princess is to pass a test to prove her nobility: she does not manage to fall asleep because one single pea has been put under a dozen of mattresses. Apparently, Albert has forgotten some details about this tale, which creates a humorous effect.

Another means to describe a character is to give this character a telling name. Indeed, it is quite rare that Terry's characters are given their names by chance:

- Mort means "death" in French. So, when Death learns the name of his new apprentice, he says *"WHAT A COINCIDENCE"* [Pratchett, 1988: 21]. Later Mort is to become a new Death and fulfil his duties to the full.

- The surname of Renata Flitworth is composed of two words: "flit" and "worth". She has been living a humble and sad life all by herself. Her fiancé got lost on the eve of their marriage, but she refused to believe that it was on purpose. She is the woman to employ Death, give him a shelter, and sacrifice her life time for him. At the end of her life, Death really thinks that she deserves more than that, flying her over the dimensions in the spiritual world to her love, who died the very day he got lost.

- Count Notfaroutoe, a vampire, got his surname after the word "Nosferatu", which is a synonym to "vampire". This word was also used in the famous "Dracula" by Bram Stoker.

- Granny Weatherwax is a witch, known for her strong and tough personality. She lives in accordance with her own code of conduct and does not stand anyone breaking it. She is a woman of fascinating magical abilities, living in peace with nature. "Weatherwax" is rather a nickname, which is a compound of two words: "weather", metaphorically denoting something, which can be changed quickly and unpredictably, and "wax", denoting something that can melt, when it is heated. She might be strict, severe, stern, but she is not unfamiliar with kindness and care, if one "melts her heart". However, the vice versa situation is also quite possible.

To describe his characters, Terry also turns to the stylistic device of allusion. In this respect it pays to study the examples from the novel "Wyrd Sisters", the whole plot of which is one big allusion to Shakespeare's "Macbeth", with a murder, pangs of conscience and retribution. Such technique, to use other famous works as a skeleton for a new novel, has been used by authors in different genres. The difficulty here is to find a boundary between exploiting the predecessor's success and creating something new and surprising, weaving a well-known story into a new plot, so that they are harmonized with each other. That is exactly what Terry Pratchett managed to achieve. All the utilized allusions are a powerful means to immerse the readers into the plot, making them believe in the possibility of this fantasy world. This is the dubious effect of Terry's allusion. On the one hand, we see something very familiar, we believe in it, we trust the author. It seems like the plot is set in our Middle Ages. But, on the other hand,

it is put in such a context that the sense of wonder, of the fantastic overflows everything. It is a direct proof to an immense stylistic potential of an allusion.

Apart from building the plot, allusions here also help to understand the characters better, since they recall specific images in our mind, connected to the works by Shakespeare. The very first allusion is the title of the novel – "Wyrd Sisters". In "Macbeth" the image of three witches, the three goddesses of fate, is very important. It is the witches, who predict the coronation of Macbeth and his death. In the first folio of "Macbeth" Shakespeare uses two different spellings at the same time: *"wayward"* and *"weyard"*. Such variation can be attributed to the lack of standardized spelling at the time. In the XV and XVI centuries Scots started to employ *"weird"* in relation to witches, as a doublet of the Old English *"wyrd"*. In later editions of "Macbeth" Shakespeare's witches are referred to as *"weird sisters"*. After such interpretation, *"weird"* acquired the meanings 'odd, strange, abnormal'. Terry also introduces three witches to the plot, describing them as *"wyrd sisters"*, which might have added antiquity to the witches, underlining their primordial roots. The witches of Terry, very much like the witches of Shakespeare, play a very important role in the fate of the main heroes, sending them down this or that life path.

In the following examples Terry shows specific character traits of these witches:

- *"As the cauldron bubbled an eldritch [Magrat's] voice shrieked: 'When shall we three meet again?'*
  There was a pause.
  Finally another voice said, in far more ordinary tones: 'Well, I can do next Tuesday.'"
  [Pratchett, 1989: 5].
- *"Granny Weatherwax paused with a second scone halfway to her mouth.*
  'Something comes,' she said.
  'Can you tell by the pricking of your thumbs?' said Magrat earnestly. Magrat had learned a lot about witchcraft from books." [ibid.: 17].

The first example is an allusion to Shakespeare's line *"When shall we meet again? / In thunder, lightning, or in rain?"* [Shakespeare, 1784: 9]. The second example sends us to another line: *"By the pricking of my thumbs, / Something wicked this way comes"* [ibid.: 66]. In both examples we see Magrat trying to be a genuine witch: she wants to possess all the attributes connected with witchcraft, introduce more "witchy" elements, follow all the clichés of a witch. She is trying to be enigmatic and cryptic. Whereas the other two witches feel rather sceptical

about it. Due to their age and experience, they treat all these attributes as superstitions and excessive details. Thus, Terry underlines specific character traits by means of allusion.

Description of sounds

When Terry creates his novels, he tries to fully immerse the readers into the plot. As sound is an essential component of any scene, he does not neglect it. In the following examples combinations of similes and metaphors help create the atmosphere, as if the readers were watching a film:

- *"It was a sound <u>as soft as the first drop of rain on a century of dust</u>"* [Pratchett, 1998: 33].
- *"Now the silence in the bar took on a whole new intensity in which the sound of a stool being slowly pushed back was <u>like the creak of doom</u>"* [Pratchett, 1989: 219].
- *"Tomjon tried to get an early night, but sleep was <u>murdered by the sound of creativity</u> from the next room. There were mutterings about balconies, and whether the world really needed wave machines. The rest was silence, except for the insistent scratching of quills"* [ibid.: 240].

Sounds also help the author develop the characters, bring out this or that trait, create an impression. The sound of the character's voice is of particular importance here, since Terry resorts to graphical means to bring out or highlight a particular feature.

Graphical means are described by V.A. Kuharenko as a powerful tool for "recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act" [Кухаренко, 2011: 16]. There can be found different types of it: the usage of graphons ("…intentional violation of the graphical shape of a word … used to reflect the authentic pronunciation…"), italics, capitalization, spacing of graphemes and of lines [ibid.: 14].

Terry quite often turns to graphical means to add some details to the character. In the following examples, the readers see vampires talking. The author highlights this fact by specific graphons, characteristic of a vampire speech:

- *""Hah! You should not tvalk like zat," said Doreen haughtily. "You should be prout of your noble lineage""* [Pratchett, 1998: 109].
- *""I got this letter, see? With a posh blob of wax on it and everything. Blahblahblah… great-great-uncle… blahblahblah… only surviving relative… blahblahblah… may we be the first to offer our heartiest…blahblahblah""* [ibid.: 110].

The stereotypical vampire's speech includes lots of "blah-blah-blah", they also devoice final plosive consonants [b], [d], [g], change dental fricatives [θ] and [ð] into alveolar fricatives [s] and [z]. It is a mass media stereotype that whenever a vampire is speaking, he or she is doing it with an Easter European or Slavic accent. However, nowadays, this stereotype is gradually going into past and is used mainly for the creation of a humorous effect. That is exactly the case of the above-mentioned examples: the characters have not yet got used to their vampire life, but they still want to be considered a part of this group. So, their vampire accent sometimes disappears, when they forget to use it, creating a humorous effect.

A very illustrative example can also be found in the novel "Reaper Man". When Death of the Discworld has to answer for his deeds before the Universal Death, Azrael, he asks for his mercy and for a little bit of time for his friend, so that he can pay her a debt of gratitude. Azrael answers *"yes"*, but it is far more important how this word is written (the example is provided in the picture below). Such capitalization coupled with huge font size points at the position this supreme being occupies: Azrael is *"the Great Attractor, the Death of Universes, the beginning and the end of time"* [Pratchett, 1998: 264]. He is one of the supreme beings that believed the multiverse into existence.
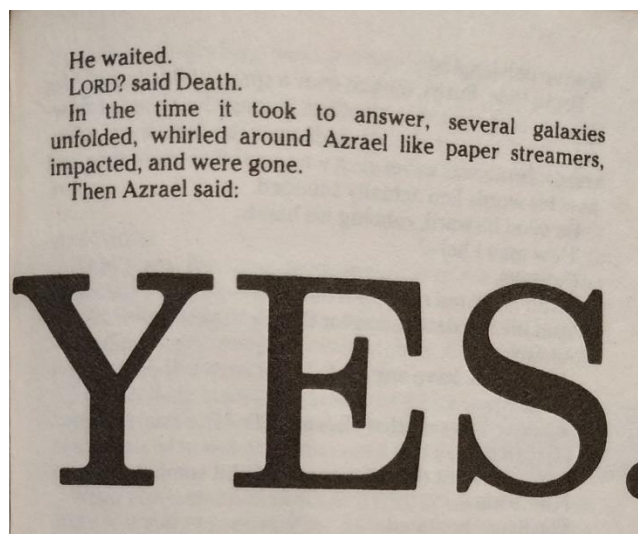
Picture of the page in the novel "Reaper Man"
[Pratchett, 1998: 265]

As a conclusion of this part, it is important to summarize the results of the analysis, bringing out the most typical features of Terry Pratchett's individual style. Having chosen the genre of fantasy literature, Terry wanted to create something, which would be completely different from everything written before. He used this genre to talk about the real world and real problems. His works abound in various stylistic devices. Metaphors play a very important role in depicting characters, the settings. They are used in combination with various stylistic

devices (simile, epithets, allusions, nonce-words, telling names), which emphasize a certain tone: triumphant, ironic, humorous, and sympathetic. They evoke a whole range of emotions and convey important ideas.

One of the ideas, which runs through almost all of the novels is connected with the concept of death, the way people perceive this phenomenon. Terry has his own point of view on the question, which he describes through the nature of one of the most beloved characters of the whole series of books – Death. Notwithstanding the fact that he has his own series of story, concentrated solely on his adventures, Death appears on the pages of almost every novel. The following part is devoted to the analysis of Death as a character in Terry' s novels in contrast with his representations in the works by different authors.

2.2. The image of Death in the novels by Terry Pratchett

Our world is changing at a fast pace, almost every day humanity makes new important discoveries. The only thing which we might never be able to know is what happens to us at the end. What will it be like? Will it be hell or heaven or an eternal darkness? That is why the question of death as a phenomenon, and especially what happens after, has always been a subject of prolonged discussions. Since we cannot make an experiment, we can only guess. Nevertheless, it does not stop people from imagining what the so-called "afterlife" will be like. The following examples of proverbs and sayings demonstrate how British people tend to perceive this concept:

- *Three things come into the house uninvited: debts, age, and death.*
- *Death is a shadow that always follows the body.*
- *Death closes all doors.*
- *Grey hairs are death's blossoms.*

Death comes uninvited, it chases us like a shadow, it closes all doors. All these metaphors create an image of death being omnipresent and cruel, death knows no sorrow or grief and takes everyone. One day a black-robed skeleton with a scythe will come and mark the end of the journey. It is a dreadful and full of grief moment.

The topic of the present work is devoted to the image of Death as a character in the Discworld series of novels by Terry Pratchett. In order to be more accurate in the conclusions, two more books have been used in this part: "The Colour of Magic" and "The Light Fantastic". These are the very first books of the Discworld universe, featuring the adventures of an unsuccessful wizard Rincewind and Twoflower, the first tourist of the Discworld. Death

34

appears in these books as a character that chases Rincewind, waiting for him to cease his existence.

General remarks about the character of Death

Death first appears in the Discworld series of novels as a character in "The Colour of Magic". He seems to be rather malicious and sinister:

- *"... He hummed a little tune, cheery as a plague pit, and pausing only to extract the life from a passing mayfly, and one-ninth of the lives from a cat cowering under the fish stall..."* [Pratchett, 1983].

Terry proves to be creative choosing objects for comparison, thus we can observe the oxymoron here: tune that is cheery as a plague pit. Such grim humour permeates all the appearances of Death in the first two books. However, the author decides to look closer at the inner world and the personality of this character in "Mort", when the readers meet the other side of Death's life, which will be subjected to further analysis in this part.

According to Terry, Death exists in the Discworld because people imagine that there must be someone who will help them when they die: *"He evolved, as it were, along with life. [People] added the shape and all the scythe and robe business to a personality that was already millions of years old"* [Pratchett, 1998: 104]. Thus, to be able to perform this duty, Death is created to be an *"anthropomorphic personification"* [Pratchett, 1988: 216]. However, ordinary people do not notice him strolling right past them until they are ready to go with him, for *"the human brain is clever enough to edit sights too horrible for it to cope with"* [Pratchett, 1989: 298]. Only wizards, witches, children and cats can see him in the flesh.

As for the gender, Death is a male creature and Terry shows it by using the pronouns "he", "his", "him" when referring to this character. Talking about his voice, the author once again turns to graphical means. Since we cannot talk about vocal cords in the case of a skeleton, Death cannot produce any audible sound but for the clatter of bones. However, people's imagination does conjure up a kind of sound in their heads, inspired by Death's occupation. His words get into *"head without bothering to pass through ... ears"* [Pratchett, 1988: 21]. Thus, to show their unique quality, all the lines of Death are written in small capital letters and they are devoid of quotation marks.

- *"WHAT? he whispered, in a voice <u>like an anvil being hit with a small lead hammer</u>"* [Pratchett, 1989: 299].

- *"Death said, in tones as deep and heavy <u>as the slamming of leaden doors, far underground</u>. ... BUT WHY ARE YOU HERE? (Boom, boom went <u>crypt lids</u>, in the worm-haunted fastnesses under old mountains...)"* [Pratchett, 1983].
- *"I'LL GET YOU YET, CULLY, said Death, in the voice <u>like the slamming of leaden coffin lids</u>"* [ibid.].
- *"WELL? said Death, in a voice <u>with all the warmth and colour of an iceberg</u>"* [Pratchett, 1986].
- *"It was a <u>heavy, hollow</u> voice, <u>like two large lumps of lead smashing together</u>"* [ibid.].
- *"Now, in a voice <u>like lead slabs being dropped on granite</u>..."* [Pratchett, 1988: 11].

As shown by the above-mentioned examples, Terry also describes Death's voice by means of comparison to cold lead, a really heavy metal, which is known to us from ancient times: in Ancient Rome people made use of it for water pipes, it is still utilized now for the production of bullets, rechargeable batteries etc. It might be a hint to his long-standing trade, associated in our minds with something cold, cryptic and unpleasant.

Another point to mention is Death's personality, which is unique and certainly charming, notwithstanding an off-putting appearance. No wonder he is one of the most beloved characters of the Discworld universe. Death of the Discworld is the first personification of death in literature, which would be so charismatic and so detailed. Terry's attitude towards Death as a character and death as a phenomenon of life fully unfold in the language he uses, which in turn has a powerful influence on the readers.

Appearance

When analysing a character, it is better to start with the appearance. Death is a black-robed skeleton of a big height, riding a white steed and wearing a scythe (for ordinary people) and a sword (for the nobility). Such attributes fully coincide with how we tend to imagine a personification of such phenomenon. In our mind it should be something cryptic, dark, scare, terrifying. The image of this character is contrasted to his inner world, his personality, which in its turn is revealed with the help of various stylistic devices the analysis of which will be provided in this part.

As Terry underlines himself in example №4 below, the first remarkable and distinctive feature of Death of the Discworld is the glow in his eye sockets. It is also interesting to mention

here that the colour of this glow varies depending on his mood, with blue denoting inner calm (examples №1-4) and red denoting anger (examples №5-6).

Composure	Anger
1. *"... <u>a small blue supernova</u> flared for a moment in the <u>depths</u> of his eyesockets"* [Pratchett, 1988: 49]. 2. *"Deep within them, <u>as though they were windows looking across the gulfs of space</u>, were two tiny blue <u>stars</u>"* [ibid.: 21]. 3. *"Death gave him another of his <u>supernova winks</u>"* [ibid.: 140]. 4. *"... Death resembled a polished skeleton in every way but one. His eye sockets glowed <u>sky blue</u>"* [Pratchett, 1989: 12].	5. *"Death's face became a little stiffer, if that were possible. The blue glow in his eye sockets <u>flickered red</u> for an instant"* [Pratchett, 1989: 14]. 6. *"Keli stared hypnotised at the red pinpoints <u>miles deep</u> in those dark sockets"* [Pratchett, 1988: 297].

Terry compares Death's hollow eye sockets with endless space, where stars are the only sources of light. According to Macmillan Dictionary, *"supernova – an exploding star that produces an extremely bright light"* [Macmillan: 1503]. The light in Death's eye sockets is compared with that of an exploding star in space. It might be a hint to the endless and timeless world, into which souls get after death. Death himself serves to be a guiding light, an escort, who is responsible for taking care of the deceased, providing them with what they imagined to get. This is conveyed with the help of an extended metaphor, which creates a picturesque image. Quite often authors turn to the description of eyes, when they want to express something implicitly. The above-mentioned examples carry within themselves only a small hint to the real nature of Death.

Character traits

Developing the idea of Death being a psychopomp rather than a murderer, Terry reveals that Death knows compassion. In the following example the author uses the metaphor "compassion is a sharp edge" to open up this trait:

- *"[Death] BUT YOU MUST LEARN THE COMPASSION PROPER TO YOUR TRADE.*
  [Mort] "What's that?"
  [Death] A SHARP EDGE" [Pratchett, 1988: 65].

It is obvious that the finer the blade is, the clearer the cut will be. That is why Terry pays special attention to this aspect, as shown in the examples below. With the help of hyperboles, the author intensifies that attribute, showing that, although Death has to do his job, he wishes to do it in the most merciful way, causing no pain to the deceased when their souls are separated from the body.

- *"[the scythe was] so thin that Mort could see through it, a pale blue shimmer in the air that <u>could slice flame and chop sound</u>"* [Pratchett, 1988: 52].
- *"[the scythe was] so sharp that <u>it began to possess</u>, not just a sharp edge, but <u>the very essence of sharpness itself, a field of absolute sharpness</u> that actually <u>extended beyond the last atoms of metal</u>"*. [Pratchett, 1998: 174].
- *"His words drifted across death's scythe and split tidily into two ribbons of consonants and vowels"* [Pratchett, 1983].

Terry reveals an even more surprising characteristic of Death with the help of a quotation, which has an allusive character. Strolling along the shelves with lifetimers (hourglasses – one for every person on the Disc – which show how much time left for everyone), Death notices that young princess Kelly will soon have to die, as the sand in her lifetimer has almost moved to the bottom part. All of a sudden, Death says:

- *"TIME LIKE AN EVER-ROLLING STREAM BEARS ALL ITS…"* [Pratchett, 1988: 76].

Here Death quotes a poem "Our God, Our Help" by Isaac Watts, an English hymn writer and theologian. This poem tells the readers that everything in the world is mortal and everything will eventually die forgotten. The only immortal power is God, who is our guard and saviour. Death of the Discworld quotes a line from this poem as if feeling sorry for this young princess. With the help of this quote, Terry opens up another trait of Death – his ability to be sorry, to sympathize with the bereavement of the deceased. He understands how sorrowful this moment is, how desperately people do not want to end their life. Death almost wishes he could help and save her, but her time has come. The readers will later see that in the final duel between Mort and Death, when the future life of Kelly is at stake, Death lets Mort win, thus saving Kelly.

It is a rather revolutionary idea, as in most works of fiction death, if personified, lacks any compassion at all. Quite the opposite, he is represented as a pure evil. Though he does not kill, he reaps the souls and has no mercy. A very demonstrative example can be found in an old proverb: *"Death devours lambs as well as sheep"*. Metaphor here is obvious, as *"lamb – a young sheep"* [Macmillan: 841], meaning children. Death appears here as a grim creature, for

whom there is no reason not to perform his duties and who does not seem to be much bothered by that.

Another interesting aspect of Death's personality is his own unique sense of humour. In the "Reaper Man", when he has to "reap" the soul of his friend, the elderly Miss Flitworth, he decides to make it special for her. He buys her flowers, chocolates, gets a huge diamond and makes her a gift of the last holiday in her life. There she invites him for a dance:

- *"[Miss Flitworth] 'I take it you do dance, Mr Bill Door?'*
  [Death] FAMED FOR IT, MISS FLITWORTH" [Pratchett, 1998: 275].

This comment seems rather ironical, if the reader recognises the allusion to the Danse Macabre, or the Dance of Death. In the Middle Ages in western Europe it was a popular genre of art, which actually was an allegory on the inevitability of death: a personification of death or skeletons of the dead are leading a parade of dancing people to the grave. Among them we can see popes, emperors, kings, children, laborers. This motive is repeated in numerous paintings, frescoes, woodcuts, pieces of music and was especially popularized by religious people, since it reminds people of how fragile their life is. In the afterlife everyone is equal before the eyes of Death. That concept is what Death alludes to in the above-mentioned example, which is, in fact, also a good instance of grim humour of Grim Reaper. The irony of this example lies in the way Death feels: on the one hand, he understands that everything is mortal, but, on the other, it is difficult for him to reap the soul of his friend, who invited him for her last dance.

Another example can be found in "Mort". Here the joke is realised within a metaphorical usage of the verb "to murder", meaning "to cease someone's existence, to kill". Death perceives all objects as if they had souls, even inanimate ones, thus eating food is compared to killing someone:

- *"I DON'T KNOW ABOUT YOU, he said, BUT I COULD MURDER A CURRY"* [Pratchett, 1988: 29].

Terry describes Death as a sympathetic creature, capable of showing care, worry, sadness, compassion. His personality attracts the readers, thus making them think about the other side of death, which is devoid of fear. In the end we will be met by Death, who will support and help us continue our journey.

Death's duty

As it has been mentioned, Death's job is to help people when they die, for the souls either continue their existence as ghosts in the material world or they have to be transferred to

another dimension, depending on whether they have some unfinished business. It leaves Death a really sorrowful fate, which is revealed in the following example:

- *"... Death of the Disc was a traditionalist who prided himself on his personal service and spent most of the time being depressed because this was not appreciated"* [Pratchett, 1983].

Death is shown to us as a very lonely creature. One can hardly imagine any author treating a personification of death that way. The following examples illustrate Terry's sympathy towards this character.

- *"[when the last living creature died] it would then be his job, figuratively speaking, to put the chairs on the tables and turn all the lights off"* [Pratchett, 1988: 279].
- *"In the great party of Creation, he was always in the kitchen"* [ibid.: 223].

Terry compares life with a party and Death is the one who makes sure it goes on (*"he is in the kitchen"*). He takes care of the dead, so that the balance of life and death is kept. This very duty involves being lonely, since nobody wants to die. There is hardly anyone willing to have a cup of tea with him, tell him a story or invite him to his or her place one more time. Death exists there for every living being to help them end their journey, and when the very last one dies, he will mark the end of the "party", *"put the chairs on the tables and turn all the lights off"*. No author before Terry has ever looked at death from that point of view. This metaphor shows Death as *"the loneliest creature in the universe"* [ibid.: 223].

Death's Domain

The loneliness can also be read between the lines when it comes to the description of the house, where he lives, the so-called Death's Domain. With the help of different stylistic devices, the author creates a vivid image:

- *"...it was large, larger than the entire house back home ... The carpet under his feet was deep enough to hide a tribe of pygmies ... And everything had been designed in shades of purple and black"* [Pratchett, 1988: 37].
- *"...bare wooden corridor outside, with big yellow candles"* [ibid.: 37].
- *"There was a kitchen on the other side of the door — long ... with ... a vast black iron stove occupying the whole of one long wall"* [ibid.: 39].
- *"... a vast leather book almost bigger than the desk itself"* [ibid.: 42].
- *"In the hall outside, the great clock ticked on, killing time"* [Pratchett, 1998: 261].

- *"Death selected a scythe from the rack in the <u>huge hall</u>"* [ibid.: p 285].

Death lives somewhere between dimensions, which is not a real material world made by the Creator. Death tried to make his domain look like those of humans of the Disc, but he cannot create anything new, only a copy of something that he has seen. Describing Death's Domain, Terry uses numerous epithets, which have a semantic component "big in size" (*"large", "long", "big", "vast", "great"*). It creates an image of an enormous old mansion, where Death, as if belonging to the aristocracy, passes his free time. It is important, however, to look deeper into the issue, since many authors use the description of their characters' houses to bring out some important details (a psychological function of the interior). Death's Domain, although impressive and gorgeous, lacks any cosiness, warmth, completion. It might be a hint to the endlessness and infinity of the afterlife. But it might also be a reflection of Death's emotional state: he, though being tall, important, impressive, feels empty and hollow inside. That is why he decides to fill this hollowness by acting like a human (he goes to the human world and occupies himself with going to parties, drinking alcohol, cooking, finding a job, etc.).

Another important characteristic of Death's Domain is the fact that almost everything here is black. It has been mentioned in the remarks that people themselves create the image of Death, thus Death of the Discworld lives in a mansion, under pale, *"gloomy"* Sun and *"sullen"* sky, surrounded by black colour and numerous drapes. It is the people of the Discworld who predetermine the way he and his house look like.

- *"Death's garden was big, neat and well-tended. It was also very, very <u>black</u>. The grass was <u>black</u>. The flowers were <u>black</u>. <u>Black</u> apples gleamed among the <u>black</u> leaves of a <u>black</u> apple tree. Even the air looked <u>inky</u>.
  … That's to say, not simply very dark tones of red and green and whatever, but real shades of <u>black</u>. A whole spectrum of colours, all different and all—well, black"* [Pratchett, 1988: 46].

The repetition of the word "black" in the given example makes the image more vivid. It is obvious that the colour has not been chosen by chance. The afterlife, death, funerals are strongly associated in our mind with black colour, and people living on the Disc are not unlike us. Death seems to lack any choice, as it has been predetermined by the people themselves that his imagination cannot produce any colour but black.

The following example of Death talking about himself proves the point that he does not have his personal opinion. He is merely the summary of the way people have always described him:

- *"I USHERED SOULS INTO THE NEXT WORLD. I WAS THE GRAVE OF ALL HOPE. I WAS THE ULTIMATE REALITY. I WAS THE ASSASSIN AGAINST WHOM NO LOCK WOULD HOLD"* [Pratchett, 1988: 214].

Metaphors in this example are worth analysing, as they contain the collective image of death being omnipresent, sinister, dreadful and inevitable. *"Death is the grave of all hope"*, meaning that death marks the end, there will be no feelings, no thoughts, no hope. One day everyone's time will come and the souls will be reaped. *"Death is the ultimate reality"* is a more complicated metaphor, as it requires some background knowledge. According to the Merriam-Webster Dictionary, *"Ultimate reality – something that is the supreme, final, and fundamental power in all reality"* [Merriam-Webster Dictionary]. It is the nature of everything in reality, the purpose and the reason, the principle that governs the universe. Paradoxically enough, death is the nature of life, as life would not be meaningful if it lasted forever. The last metaphor here is that *"Death is the assassin against whom no lock would hold"*. Death here is represented as something inevitable, for we cannot hide from it, cannot protect anyone from it.

These metaphors once again display the way people imagine death, making the picture much brighter with the help of stylistic devices, thus contributing to the inner conflict of his character: on the one hand, he knows how desperate people are to live, how much they are afraid of him, the fact that he is not able to change, but on the other, he is fascinated by people's lives, problems, discoveries and wants to feel life the way they feel it. That is the reason why he keeps trying to interact with ordinary people, and puts himself in their shoes. Death is a real personality, which makes his character so unique.

Summarizing the analysis of Death as a character in the novels devoted to the Discworld universe by Terry Pratchett, it is important to underline first that he is not devoid of the prejudices of people. Death is a black-robed skeleton with a scythe, who reaps the souls of the deceased. He lives in a black mansion, where everything is gloomy and dark. He is someone who will eventually end everybody's life and there is no escape. But along with that Death of the Discworld knows compassion, he cares about the dead and tries to do everything possible to help them cope with their tragedy. He is awkward, as he is not a real human, and some sides of life remain vague to him. Still, he is doing his best to understand people. Unfortunately, nobody seems to be trying to understand him. Only feeling the pressure of the duties he has,

does Mort understand how hard it is to be Death, how lonely and how remarkably important Death is. Only seeing his determination to help and save, does Miss Flitworth trust him and help him back. Death is a guide in the afterlife, who shows people who they really are and what choices are left for them. This image is created with the help of numerous stylistic devices, which in their turn are parts of one huge puzzle. All of them were utilized by the author to make Death more real, dynamic, touching, and this purport was achieved. Terry makes the readers look on the fact of dying from a completely different point of view, which lacks any fear. Instead of living in the constant dread of death, we should value our life, be kinder to people surrounding us and then, at the end of the journey, meet death as a friend and not as an assassin.

Conclusion

Fantasy genre has been a fount of inspiration from the very beginning. Fantasy writers create different worlds, where the readers can escape from the dull reality of their mundane life. Being presented in different forms, from novels to music compositions, fantasy is subjected to research by almost all fields of science. However, the research of the present work is limited to the field of stylistics. Language means are the ace up a writer's sleeve. With their help they can describe new intricate realities, create a language of an unknown tribe, introduce the readers to the hidden secrets of the characters. In this respect, the fantasy genre gives full reign to the author's imagination, providing them with the space within which they can make the most of their abilities. It is with the help of language that the author can set the reader in a desired mood, create a necessary atmosphere, bring out a particular trait of character or a detail of the interior.

Having worked with theoretical material, we came to the conclusion that fantasy as a genre of literature still has a vast field for exploration, especially when it comes to the individual characteristics of a particular author. On the whole, the core principle of the genre remains the same: the authors deal with something anomalous (be it a whole new world, fantastic elements intruding into our reality from a different world or even our reality enriched with something fantastic), which is quite often twisted with real mythology, history, culture, geography. Fantasy writers immerse their readers into the plot by creating the senses of oddity, unexpectedness. However, the way the authors describe new worlds, use language means varies greatly from one author to another.

Terry Pratchett, being a true master of word, has created the universe of the Discworld, the distinctive feature of which is that the realities of our life are put in a fantastic context. His characters are imperfect, they get into trouble, make mistakes and find solutions. The readers get acquainted with the new world as the author weave all the details into the plot with the help of various stylistic devices.

However praised his creativity might be, the majority of researches devoted to his works pay more attention to the expressive function of the employed stylistic devices and the difficulties of translation connected with them. For the present research, it is of greater importance to look at the world-building function of these stylistic devices, on their role in the creation of images.

As shown by the linguo-stylistic analysis, the most significant role is played by allusions, wordplays and the stylistic devices implying comparison. Allusions serve several purposes: on the one hand, they help to describe the characters or create a joke; but on the other,

these allusions immerse the readers into the plot. Coming across familiar realities, they perceive the featured events as something real, something that can quite possibly take place in our world. Wordplays, a device especially loved by Terry, create a humorous effect, as well as disclose particular traits of characters. Such stylistic devices as metaphors and similes also abound in Terry's novels. Thanks to their genuine nature, the expectancy of drawn parallels is defeated, which also contributes to creating the sense of wonder. Having a fascinating sensibility to the stylistic potential of the English language, Terry employed numerous metaphors, epithets, allusions, wordplays, similes, which justify the author's creativeness and novelty when working with language. Every stylistic device implicitly draws a picture in the reader's subconscious. Thus, the study of his works shows the modern state of the English language, its beauty and grace.

All the above-mentioned stylistic devices proved to be of great importance for the image of Death, one of the main characters of Discworld novels. Death starts out as a rather malicious character and the language employed tells the readers about all the superstitions that we have about death. However, as Terry gradually tells us more about his existence, duties, preferences, we start to sympathise with his character. We learn how lonely he is, how desperately he wants to understand people's nature, how much he wishes he could help us. Terry uses stylistic devices to tell Death's story implicitly, so that we do not just read the lines, but rather think and analyse, imagine. Such a philosophical approach to this concept is what makes this character so attractive and touching for the readers.

Reference list

Bibliography

1. Абакумова И.А., Расюк Д.А. Wordplay as characteristic feature of Terry Pratchett's novels // Международный научный журнал «Инновационная наука»: Филологические науки. – Уфа: ООО Аэтерна, 2015. – №5. – С. 63-64.

2. Брушлинский А.В. Воображение и познание / А. В. Брушлинский // Субъект: мышление, учение, воображение. – М.: Издательство «Институт практической психологии», 1996. – Часть V. – С. 365-387.

3. Гальперин И.Р. Стилистика английского языка. Учебник (на английском языке). Изд. стереотип. – М.: Книжный дом «ЛИБРОКОМ», 2018. – 336 с.

4. Кухаренко В.А. Практикум по стилистике английского языка. Seminars in Stylistics: учеб. пособие / В.А. Кухаренко. – 5-е изд. – М.: Флинта: Наука, 2011. – 184 с.

5. Лихачев Д.С. Внутренний мир художественного произведения // Введение в литературоведение. Хрестоматия: Учеб. пособие / Сост.: П.А. Николаев, Е.Г. Руднева и другие. – 4-е изд., перераб. И доп. – М.: Высш. шк., 2006. – С. 222-226.

6. Мисник М. Ф. Лингвистические особенности аномального художественного мира произведений жанра фэнтези англоязычных авторов: Автореферат дис. … канд. филологических наук. – Иркутск, 2006. – 18 с.

7. Пырикова Т.В. Окказиональная лексика Терри Пратчетта в русских переводах: магистерская дис. – Екатеринбург, 2018. – 103 с.

8. Сергеева А. А. Реализация переводческих стратегий при передаче авторских окказионализмов (на материале переводов романа Дж. К. Роулинг «Harry Potter»): магистерская дис. – Саранск, 2017. – 105 с.

9. Скребнев Ю.М. Основы стилистики английского языка: учебник для институтов и факультетов иностранных языков. – М.: Астрель, 2003. – 221 с.

10. Томашевский Б.В. Теория литературы. Поэтика: Учеб. пособие. – М.: Аспект Пресс, 1996. – 334 с.

11. Abbot William. White Knowledge and the Cauldron of Story: The Use of Allusion in Terry Pratchett's Discworld: MA Thesis. – Johnson City, 2002. – 67 p.

12. Alfaro Maria. Intertextuality: Origins and development of the concept // Atlantis. – Seville: AEDEAN, 1996. – vol. 18. – №1/2. – 268-285 pp.

13. Aristotle. The poetics of Aristotle: edited with critical notes and translation by S.H. Butcher. – Fourth edition. – London: Macmillan, 1922. – 118 p.

14. Buss Kathleen, Karnowski Lee. Reading and Writing: Literary Genres. – Newmark: International Reading Association, Inc., 2000. – 200 p.

15. Dayi Erhan. A stylistic analysis of J.R.R. Tolkien's "The Lord of the Rings": MA Thesis. – Konya, 2007. – 107 p.

16. Fenske Claudia. Muggles, Monsters and Magicians: A Literary Analysis of the Harry Potter Series. – Frankfurt: Peter Lang GmbH, 2008. – 471 p.

17. James Edward, Mendelson Farah. The Cambridge companion to Fantasy Literature. – Cambridge: Cambridge University Press, 2012. – 268 p.

18. Lakoff George, Johnson Mark. Metaphors we live by. – Chicago: University of Chicago Press, 1980. – 276 p.

19. Lyons John. Linguistic Semantics: An Introduction. – Cambridge: Cambridge University Press, 2002. – 396 p.

20. Mendelson Farah. Rhetorics of Fantasy. – Middletown: Wesleyan University Press, 2008. – 375 p.

21. Mustonen Marjo. Translating wordplay: A case study on the translation of wordplay in Terry Pratchett's "Soul Music": MA Thesis. – Turku, 2016. – 90 p.

22. Oosterwijk Sophie, Knöll Stefanie et al. Mixed Metaphors: The Danse Macabre in Medieval and Early Modern Europe. – Newcastle upon Tyne: Cambridge Scholars Publishing, 2011. – 473 p.

23. Perry Phyllis. Teaching Fantasy Novels: From the Hobbit to Harry Potter and the Goblet of Fire. – Portsmouth: Teacher Ideas Press, 2003. – 193 p.

24. Reid Robin. Mythology and History: A Stylistic Analysis of The Lord of the Rings. // Style. – Penn State University Park: Penn State University Press, 2009. – vol. 43. – №4. –517-538 pp.

25. Rossbridge Joanne. Peering through the fantasy portal: The fantasy genre for understanding and composing texts // Scan: Journal For Educators. – New South Wales: NSW Department of Education and Communities, 2020. – vol. 39. – №4. – 23–34 pp.

Literary sources

26. Pratchett Terry. Mort. – London: Corgi Books, 1988. – 320 p.

27. Pratchett Terry. Reaper Man. – London: Corgi Books, 1998. – 288 p.

28. Pratchett Terry. Wyrd Sisters. – London: Corgi Books, 1989. – 334 p.

29. Pratchett Terry. The Colour of Magic [Электронный ресурс]. – Электронная библиотека RoyalLib.com. – URL:

https://royallib.com/read/Pratchett_Terry/the_colour_of_magic.html#0 (дата обращения: 05.06.2021).

30. Pratchett Terry. The Light Fantastic [Электронный ресурс]. – Электронная библиотека RoyalLib.com. – URL: https://royallib.com/read/Pratchett_Terry/The_Light_Fantastic.html#0 (дата обращения: 05.06.2021).

31. Shakespeare William. Macbeth. – London: British Library, Strand. – 104 p.

32. Watts Isaac. Our God, Our Help [Электронный ресурс]. – Poetry Foundation. – URL: https://www.poetryfoundation.org/poems/50583/our-god-our-help (access date: 05.06.2021).

Internet sources

33. Беренкова В.М. Жанр фэнтези как объект лингвистического исследования [Электронный ресурс]. – URL: https://cyberleninka.ru/article/n/zhanr-fentezi-kak-obekt-lingvisticheskogo-issledovaniya/viewer (дата обращения 05.06.2021).

34. Гунарёва Е.С. Творчество Терри Пратчетта в современной фэнтези-литературе [Электронный ресурс]: Современные научные исследования и инновации. – 2016. – № 12. – URL: http://web.snauka.ru/issues/2016/12/76392 (дата обращения 14.02.2021).

35. Дондик Л.Ю. Сопоставительное исследование стратегий перевода авторских неологизмов в романе фэнтези [Электронный ресурс]. – URL: https://cyberleninka.ru/article/n/sopostavitelnoe-issledovanie-strategiy-perevoda-avtorskih-neologizmov-v-romane-fentezi/viewer (дата обращения 04.02.2021).

36. Дьяконова Е.С. Функционирование окказионализмов в фэнтези К.С. Льюиса [Электронный ресурс]. – URL: https://cyberleninka.ru/article/n/funktsionirovanie-okkazionalizmov-v-fentezi-k-s-lyuisa/viewer (дата обращения 04.02.2021).

37. Кунгурова И.М., Котнева Е.А. Стилистические особенности романов Дж. К. Роулинг о Гарри Поттере [Электронный ресурс]. – URL: https://cyberleninka.ru/article/n/stilisticheskie-osobennosti-romanov-dzh-k-rouling-o-garri-pottere/viewer (дата обращения 20.05.2021).

38. Ковалева М.Ю. Символизм романа Дж. К. Роулинг «Гарри Поттер» // Humanities scientific researches. 2013. № 5 [Electronic journal]. – URL: https://human.snauka.ru/en/2013/05/3074 (дата обращения 20.05.2021).

39. Скрыльник А. В. Способы образования авторских неологизмов в английском языке на материале книг Дж.К. Роулинг [Электронный ресурс]. – URL:

https://www.gramota.net/articles/issn_1997-2911_2017_7-1_41.pdf (дата обращения 04.02.2021).

40. Шамякина С.В. Литература фэнтези: дифференциация понятия и жанровая характеристика [Электронный ресурс]. – URL: https://www.bsu.by/upload/pdf/209023.pdf (дата обращения 02.02.2021).

41. Babrova Darya, Soroko Svetlana. Compositional and stylistic analysis of the literary genre of «fantasy» (based on the novel, «The Lord of the Rings» J.R.R. Tolkien) [Electronic resource] // Electronic collected materials of IX Junior Researchers' Conference: Linguistics, literature, philology. – 2018. – URL: http://elib.psu.by:8080/bitstream/123456789/22070/1/HUMANITIES-2018.pdf#page=8 (access date 20.05.2021).

42. Brucker Clemens. Humorous Functions of Figurative Language in the Works of Sir Terry Pratchett [Electronic resource]: Academia.edu. – URL: http://www.academia.edu/17467193 (access date 21.11.2018)

43. Bonifacio Rene. Stylistic Analysis of J.K. Rowling's Harry Potter [Electronic resource] – URL: https://www.researchgate.net/profile/Rene-Bonifacio/publication/334596013_Stylistic_Analysis_of_JK_Rowling%27s_Harry_Potter/links/5d33c92992851cd04678ae1a/Stylistic-Analysis-of-JK-Rowlings-Harry-Potter.pdf (access date 20.05.2021).

44. Death and Dying Proverbs: [Electronic resource] // The Library of Proverbial Wisdom Proverbicals.com. – URL: https://proverbicals.com/death-and-dying-proverbs (access date: 05.06.2021).

45. Pino Kristina. 11 author quotations to help reluctant readers find their way [Electronic resource]: "Book Riot" independent editorial book site. – 2014. – URL: https://bookriot.com/11-author-quotations-to-help-reluctant-readers-find-their-way/ (access date 20.05.2021).

46. Pratchett wins first major award [Electronic resource]: BBC news. – 12.07.2002. – URL: http://news.bbc.co.uk/2/hi/entertainment/2124520.stm (access date 04.02.2021).

Dictionaries

47. Жеребило Т.В. Словарь лингвистических терминов. Изд. 5-еб испр. и доп. – Назрань: ООО «Пилигримм», 2010. – 486 с.

48. Macmillan English Dictionary: For advanced Learners. – Second Edition. – Oxford: Macmillan Education, 2011. – 1748 p.

49.   The Concise Oxford Dictionary of Literary Terms. – New York: Oxford University Press Inc., 2001. – 304 p.

50.   The online dictionary by Merriam-Webster [Electronic resource]. – URL: https://www.merriam-webster.com (access date: 05.06.2021).

Антиплагиат:

| Оригинальность | 92.83% | Заимствования | 7.17% | Цитирования | 0% | Самоцитирования | 0% |

ПОЛНЫЙ ОТЧЕТ   КРАТКИЙ ОТЧЕТ   ИСТОРИЯ ОТЧЕТОВ   РАСПЕЧАТАТЬ   ВЫГРУЗИТЬ   СОЗДАТЬ ССЫЛКУ

📄 Свойства документа   Имя исходного файла   финальник для антиплагиата.pdf

Краткий отчет   ПОЛУЧИТЬ ПОЛНЫЙ ОТЧЕТ

ⓘ ПАРАМЕТРЫ ПРОВЕРКИ   ПАСПОРТ   ⓘ ИСТОРИЯ ОТЧЕТОВ   ⏎ ВЫЙТИ В КАБИНЕТ   ЕЩЁ...

финальник для антиплагиата

ПРОВЕРЕНО: 10.06.2021 01:09:57

№	Доля в отчете	Доля в тексте	Источник	Актуальна на	Модуль поиска	Блоков в отчете	Блоков в тексте
[01]	3.51%	3.51%	Скачать все книги Терри Пратч...	09 Янв 2021	Интернет	41	41
[02]	2.4%	2.4%	Государственная итоговая атте...	19 Сен 2018	Интернет	15	15
[03]	1.25%	1.25%	Скачать Pratchett - Reaper Man.f...	01 Янв 2021	Интернет	17	17

15.06.2021   *[подпись]*

Балаян А. М.

52