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Characterisation through Dialogue in Terry Pratchett's Discworld Novels
Implicit and Explicit Dialogue Cues in the Lancre Coven Series

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Abstract (DE)

Die folgende Masterarbeit untersucht die Beziehung zwischen Dialog und Charakterisierung in Terry Pratchetts Lancre Coven-Reihe unter Anwendung eines der Primärquellen angepassten Rahmenkonzepts aus Jonathan Culpepers *Language and Characterisation* (2001). Durch die Kategorisierung von Texthinweisen in explizite, implizite und autoriale Hinweise (englisch „cues“) nach Culpeper, bietet sich ein strukturierter Überblick relevanter Dialogelemente, die in den ausgewählten Scheibenweltromanen identifiziert wurden. Explizite Hinweise, die die Aufmerksamkeit auf offensichtliche Charaktereigenschaften oder Motive lenken, werden impliziten Hinweisen gegenübergestellt, die auf zugrunde liegende Motivationen und Konflikte hindeuten, während autoriale Hinweise den Einfluss von Pratchetts Erzählstimme auf die Charakterisierung darstellen. Durch den Einsatz einer quantitativen Korpusanalyse beleuchtet diese Analyse die zentrale Rolle, die Dialoge bei der Gestaltung von Charakteridentitäten und deren Entwicklung im Verlauf der Erzählung spielen. Letztendlich wird festgestellt, dass die bewusste Gestaltung von Dialogen (durch den Buchautoren) nicht nur Charaktereigenschaften widerspiegelt, sondern auch das Verständnis des Lesers für die komplexen sozialen Dynamiken innerhalb des Scheibenwelt-Universums bereichert. Diese Untersuchung leistet einen Beitrag zu den Bereichen Literaturanalyse und Charakterstudien und bietet neue Wege für die weitere Erforschung der Wechselwirkung zwischen Dialogen und Charakterisierung sowohl in Pratchetts Werken als auch darüber hinaus.

Abstract (EN)

This thesis explores the intricate relationship between dialogue and characterisation in Terry Pratchett's Lancre Coven Series, utilizing Jonathan Culpeper's framework as presented in *Language and Characterisation* (2001) as a foundational lens. It is argued that a comprehensive analysis of the cues embedded within dialogues can yield substantial insights into character development, thereby enhancing our understanding of Pratchett's nuanced character portrayals. Through the categorisation of textual cues into explicit, implicit, and authorial as defined by Culpeper a structured overview of relevant dialogue elements identified within the selected Discworld Novels is provided. Explicit cues, drawing attention to overt character traits or motives, are contrasted with implicit cues that suggest underlying motivations and conflicts, while authorial cues represent the influence of Pratchett's narrative voice on characterisation. By employing a quantitative corpus analysis methodology, this thesis illuminates the pivotal role dialogue plays in shaping character identities and their evolution over the course of the narrative. Ultimately, it is asserted that the deliberate crafting of dialogue not only reflects character traits but also enriches the reader's comprehension of the complex social dynamics within the Discworld universe. This exploration stands to contribute to the fields of literary analysis and character studies, offering new pathways for further investigation into the interplay between dialogue and characterisation in both Pratchett's works and beyond.

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1 Introduction

Although many physicists disagree, everything does indeed have to start somewhere. Particularly in academic writing, writers and readers alike “have always been dimly aware of the problem with the start of things” (Pratchett 1996). Thus, to date most pieces of secondary literature regarding Sir Terry Pratchett’s oeuvre begin with a sentence (or two) describing the sheer scale of Terry Pratchett’s works and how future generations will be forever influenced by the stories that take place on the back of four elephants who stand on a giant turtle swimming through space. Far be it from the following analysis – dedicated to dialogue and its contribution to characterising the protagonists in Terry Pratchett’s Discworld novels – to break with this tradition: Pratchett is one of Great Britain’s literary giants of the twentieth-century fantasy genre, on whose shoulders subsequent generations stand, J.R.R. Tolkien notwithstanding.

Academic research into Terry Pratchett’s 41 Discworld novels has covered many literary and sociological subjects such as humour, satire, feminism, and what it means to be a fantasy hero. Pratchett’s extraordinary use of the English language has been analysed from the perspective of intertextuality and content, semantics, pragmatic and simple puns, and finally the extraordinary dialogue.¹

This study will examine how the characterisation of protagonists in Terry Pratchett’s Discworld series is enhanced by what they say – and how often they say it. It will focus on the novels of the so-called Witches’ Series, critically examining how dialogue contributes to the characterisation of the female protagonists Esmeralda Weatherwax, Gytha Ogg, Magrat Garlick, and Agnes-Predita Nitt in *Equal Rites* (1987), *Wyrd Sisters* (1988), *Witches Abroad* (1991), *Lords and Ladies* (1992), *Maskerade* (1995), and *Carpe Jugulum* (1989).² My examination will assist in answering the following question: Is a quantitative corpus analysis of dialogue expedient to the characterisation of the witch personas in Terry Pratchett’s Discworld novels, and will such an analysis add relevant data?

¹ It would be remiss not to mention The Pratchett Project, launched by Trinity College Dublin in 2018, “when researchers from diverse fields of study came together to showcase the range of projects that were springing from the comprehensive collection of Terry Pratchett’s work”. Their public calls for papers and their presence on such social media platforms as Facebook and X (formerly known as Twitter) remain further points of inspiration, documenting the ongoing academic interest in Pratchett’s work.

² Analysis of the dialogue in the so-called Tiffany Aching series – consisting of *Wee Free Man* (2003), *A Hat Full of Sky* (2004), *Wintersmith* (2006), *I Shall Wear Midnight* (2010), and *The Shepherd’s Crown* (2015) – will not be included in this study; unlike the original Witches’ Series, the novels are specifically written for young adults and, although clearly works of Sir Terry Pratchett, differ in style and expression.

We will start by defining the textual markers that were used to code the six-novel corpus.³ These were chosen and adapted based on Jonathan Culpeper's dialogue cues as defined in *Language and Characterisation: People in Plays and Other Texts* (2001), which focus on implicit and explicit parts of dialogue that give the reader an insight into the speaker's character. Based on these markers, I created a system of codes to be applied onto the novels in the coding software MAXQDA. These codes (and their respective memos) were created individually for each of the above-mentioned fictional witches, with some overlap in fundamental characteristics and specific codes related to their individual personality traits.

For the data thus generated, my analysis will make use of the favourite method of the classical-linguist-in-training, corpus analysis, even though "Corpus linguists have sometimes been accused of just counting what can be counted" (Lindquist 2009: 25). This study, rather than just "counting", will analyse a data set quantitatively in accordance with Zoltán Dörnyei and seeks to discover whether the findings can be analysed statistically (Dörnyei 2007: 24). For this purpose, the data sets will be summarised in tables and further visualised with bar graphs, which clearly illustrate highs and lows in these data sets.

Reconstructing the character of four of Pratchett's most famous witches through this specific form of dialogue analysis, we will thus discover the underlying quantitative structures in what Pratchett's magical heroes say to and about each other.

³ Even though the definition of corpus has changed over time with advances in technology, a corpus can still be defined as "a collection of pieces of language" (Sinclair 1996). No matter the form – e.g. books, newspaper articles, or the more contemporary computer readable versions – what turns a collection of texts into a corpus, in accordance with Sinclair (1996), is the process of selection.

2 Theoretical Background

In the literature review portions of academic publications, there is a tendency to find fault with the research of one's peers; searching for their shortcomings in order to find an unoccupied niche to fill with one's own writing. As what is tentatively being called Pratchett Studies still offers a lot of unclaimed research territory, my analysis luckily will not have uphold any time-honoured tradition,⁴ but is able to focus on how the works of the academics – who have yet to accept this author as one of their peers – have contributed to laying the foundation for this study.

Analysing Dialogue

As mentioned above, and in keeping with the spirit of Sir Terry, everything has to start somewhere. The catalyst for this study was an article on Jane Austen's *Sense and Sensibility* in which the author, E.H. Hubbard, expected to find grammatical markers in the dialogue of the two main protagonists, Marianne and Elinor Dashwood. Hubbard's hypothesis was that the difference in character could be measured *quantitatively* by comparing how many conjunctions each sister used. Although Hubbard acknowledged that the quantitative results were negligible, contributing to and confirming the character of Marianne and Elinor in its quality only, that article proposed a variation of the very research question addressed by my analysis. It also led to a refinement of my analysis – as, rather than counting grammatical markers, this study will count instances of characteristics mentioned.

To define these characteristics, I consulted Jonathan Culpeper's *Language and Characterisation* (2001) in its entirety. Culpeper created a method for looking at a variety of implicit and explicit textual cues in Shakespeare plays and applies them to Katharina from *The Taming of the Shrew*. Focusing on chapter 4 and 5 of Culpeper's work helped develop the method at the basis of this study (see point 3). It bears stating explicitly that this study will not be a psychological analysis of book characters; however, Wiebke Bleidorn and Jaap J. A. Denissen's article on character traits in *The British Journal of Psychology* (2015) was the basis of designating parts of the dialogue that conveyed relevant information (see point 3.2).

⁴ One notable exception worth mentioning here is Gideon Haberkorn, who, apparently unsatisfied with concentrating on the hero's journey of his beloved male protagonists, not only states that female characters in Terry Pratchett's novels – vaguely mentioning the witches and citing not a single novel in the Witches' Series to support his claim – are not typical heroes, he furthermore relegates an explanation of this to his footnotes (Haberkorn 2007: 336). Although analysing the witches' characters is not the primary aim of this study, doing so will demonstrate that they, especially Magrat Garlick, become heroines following Joseph Campbell's criteria to a T. (See points 4.3 and 5.3.).

Analysing Pratchett

When looking at the academic discourse surrounding the protagonists in Terry Pratchett's Discworld series and how they are characterised, two types of academic works were relevant for this study: first, works concerning the interpretation of Terry Pratchett's writing style and some of the eventual difficulties and pitfalls to avoid; and, second, works focussing specifically on Terry Pratchett's witches and their characters.

The need to distinguish between words being used for the reader's amusement or as part of character enhancement became apparent during the data analysis portion of this study. After all, "humour, even at its most whimsical, is not just at the surface, but at the core of the Discworld series" (Duvezin-Caubet 2016: 3).

On the subject of humorous innuendo in Terry Pratchett's texts, Thomas Scholz (2018) takes a closer look at Pratchett's frequent use of bisociation.⁵ Scholz raises important points with regards to the witches' dialogue in *Witches Abroad*, equally applicable to the analysis of the other five novels. According to Scholz, the idea that must be taken into consideration is what part of the intertextual reference is known to the speaker and what part is only known to the reader. For example, when Granny Weatherwax calls a creature they encounter a "horrible little bugger" (*Witches Abroad*, Pratchett 1991: 80), the reader can gather by the description that the creature is Gollum.⁶ The important consideration for my analysis is that, in this instance, Granny Weatherwax reduces one of the most notorious creatures in fantasy creation to what she perceives as a big, slimy frog in the water. In terms of characterisation, this should be interpreted as an instance of random swearing rather than an act of bravery. Scholz's detailed explanation of the underlying concept of bisociation as part of Terry Pratchett's writing style proved an excellent tool for identifying instances where meta-knowledge would have interfered with character interpretation.

Regarding instances when meta-knowledge should not be dismissed, Alexander Ryzman (2017) focusses on intertextuality and the many unmarked puns throughout Terry Pratchett's novels. Although Ryzman's interpretation is of the translating sort, the issues he points out were also relevant to my analysis. Specifically, Ryzman writes that identifying quotes from and/or references to Shakespeare is essential accurately interpreting Terry Pratchett's novels. For example, because *Wyrd Sisters* is Terry Pratchett's reinterpretation of *Macbeth* (Homolkova

⁵ Per Arthur Koestler's theory put forth in *The Act of Creation* (1966), the concept of interpreting a situation based on one or more unrelated frames of reference.

⁶ The character created by J.R.R. Tolkien.

2009, Radovanovic 2010, Awajan 2022), any form of analysis “requires from the reader familiarity with this play by Shakespeare” (Ryzman 2017: 19), lest the interpreter miss the vital intertextual nature of some of the passages. Moreover, as Kristin Noone discusses in her article on Shakespeare in the Discworld, the novel *Lords and Ladies* conveys clear signs that it is Pratchett’s reinterpretation of Shakespeare’s *A Midsummer Night’s Dream* (Noone 2010:29). In short, the most important insight to take away from Ryzman is that casual readers are allowed to miss any pun in Terry Pratchett’s novels, while analysts not only need to be aware, they should refer to the original works in case of interpretative doubt.⁷

On the subject of dialogue informing the reader about a Discworld protagonist’s character, Caroline Duvezin-Caubet (2016) focuses on humour. Excessive word or phrase repetition, for example, is often and effectively used by Pratchett for comedic purposes. Nevertheless, deeper meaning can be found even if something seems “only” funny at first glance. My analysis found one particularly interesting instance in which, upon first read, repetition of a phrase was highly amusing and could have been dismissed as a trademark of Terry Pratchett’s writing style. Bearing in mind Duvezin-Caubet’s words above, however, had already primed this analysis to not dismiss the repetition (see tables 11 to 14, Code: “May-She-Rest-in-Piece”).

When considering dialogue that contributes to the characterisation of a female protagonist, an example can be found in Marion Rana’s detailed study of the character of Angua (2018). Amid an analysis of how Angua and her effect on her surroundings is conveyed in the Discworld novels *Feet of Clay*, *Jingo*, *The Fifth Elephant*, *The Truth*, *Night Watch*, and *Thud*, Rana also cites instances in which Angua refers to her character (and her various flaws) when speaking to other people. This article clearly expresses why looking at any protagonist in the Discworld series would be incomplete without considering the information their dialogue contributes to understanding their characters. This type of textual cue (see point 3.1.1 and 3.1.4) is a significant consideration in my analysis.

Analysing Witches

Turning to literature on the witches as created by Terry Pratchett, the following works provided ample support for identifying the characteristics of the personas to be analysed on a qualitative level by the academic readership of Terry Pratchett’s novels. These characterisations established

⁷ A prominent example (also used by Ryzman) is the opening scene of *Wyrd Sisters*. Magrat Garlick asks, “When shall we three meet again?”. This is not just a question about a next appointment. With background knowledge, Pratchett formulates the question so that the reader/interpreter knows that Magrat is a witch who places great importance on rituals. This is made even more obvious by being followed up with the other witches’ casual answers, which are definitely not Shakespeare puns.

a base line of what to look for in the dialogue data set in support of this study's goal: determining whether analysing this data statistically will contradict, confirm, or contribute to the existing characterisations. Under point 4, the individual characters of the witches will be described in depth; thus, the following section will concentrate more on what academia has come to look at as the common themes of and characteristics surrounding Terry Pratchett's witches. These common themes were relevant for identifying differing attitudes, which in turn led to important textual cues regarding characterisation in dialogue (see point 3.2.2).

To Karen Sayer, "the witches' sequence is about knowledges" (Sayer 2004: 140), and how Terry Pratchett's witches draw their powers from the different knowledges they have mastered. Professor Sayer's descriptions of the knowledges that accompany each character's different experiences is extensive and almost exhaustive. These include knowledges of domestic work, womanhood, motherhood, physical desire, proper use of magic, male vs. female magic, application of psychological tricks,⁸ leadership, books, and even the importance of proper witch's attire. Sayer describes these knowledges in conjunction with the respective witches' attitudes, specifically pointing out how these differ from witch to witch. As mentioned above (and in point 3.2.2), attitudes make up a substantial amount of textual cues in Terry Pratchett's writings, and because the witches talk about a variety of subjects, their attitudes about them are then relevant to this analysis (see tables 1 to 20, Code: "Attitudes").⁹

Alice Nutall (2018) looks at Terry Pratchett's female protagonists' characters as those of feminists, those of housewives, stay-at-home mothers and universal healers, as she analysed the Discworld series and the development of its characters, particularly those of the witches, from the perspective of gender. Her essay explores the witches' attitudes towards their womanhood and magic, and the tensions arising from women trying to live up to the challenges of both. Furthermore, Nutall explores the binary nature of magic on the Discworld and the fundamental belief of all magical practitioners that women's magic is different from men's (Nutall 2018: 23). This attitude represents one of the core values of Terry Pratchett's witches and thus became one of the textual cues central to my analysis (see tables 6 to 20, Code: "Attitudes Women's magic different from Wizards").

Isabel M. Santaulària i Capdevila (2018) looks at two further core values of Terry Pratchett's witches: their belief in justice and their belief in doing one's duty – which in the witches' case

⁸ See also point 3, on the subject of Headology.

⁹ The *domestic* nature and knowledge of the witches, for example, relates to the preference of using day-to-day objects (Esmeralda Weatherwax) over magical paraphernalia (Magrat Garlick) to invoke magic (Sayer 2004: 131).

involves taking care of the helpless and making sure they are unharmed as they both come into and leave the world of the living. These beliefs are the crux of a number of explicit and implicit textual cues that were important for this analysis of the witches' dialogues (see point 3.1.1 and 3.1.2, respectively). Notably, Capdevila also points out that the disregard of these values is one of the sources (if not *the* source) of the witches' anger (Capdevila 2018: 68). As Pratchett wrote the Discworld to be an unjust and uncaring place, the witches are angry or on the brink of anger most of the time. Because anger is an important part of characterising any fictional protagonist, explicit and implicit instances of anger in the witches' spoken words represent another important textual cue for this study (see tables 6 to 21, Code: "Anger").

Finally, Rebecca-Anne Do Rozario (2016) analysed Terry Pratchett's witches by looking at how the older female characters influence a new protagonist through their example – or in other words, through the witches' teaching nature. Looking at the witches as teachers (see tables 1 to 20, Code: "Teacher") revealed another important aspect of this textual cue: In every instance of teaching, the different styles of teaching reveal another aspect of each witch's underlying nature and thus contribute to their characterisation through dialogue.

3 Methodology and Method

Beyond words

There are moments when a protagonist says something that deepens the reader's understanding of who the character is meant to be. Sometimes a well-placed bit of dialogue can provide extra insight into the character that not only describes a character trait but also confirms they have it. As an example, let us consider Pratchett's use of dialogue towards the beginning of *Wyrd Sisters*. Three witches come to talk about an inspector sent by their little kingdom's new ruler to collect taxes from them, something witches famously do not do in the universe of the Discworld. The conversation reads like this:

'A man came to see me last week to ask if I wanted to pay any taxes,' said Magrat. 'I told him no.'

'He came to see me, too,' said Nanny Ogg. 'But our Jason and our Wane went out and tole him we didn't want to join.'

'Small man, bald, black cloak?' said Granny thoughtfully.

'Yes,' said the other two.

'He was hanging about in my raspberry bushes,' said Granny. 'Only, when I went out to see what he wanted, he ran away.'

'Actually, I gave him tuppence,' said Magrat. 'He said he was going to be tortured, you see, if he didn't get witches to pay their taxes...'

Wyrd Sisters (Pratchett 1988: 70)

Were readers to think about it for a moment, this little excerpt can provide a lot of information about the three speakers. There is the one called "Granny", of whom the tax man appears to be wary, not even daring to go near her. The one called Nanny, on the other hand, sends members of her family to deal with him. What the one called Magrat says implies she knows what she wants – i.e. not to pay taxes – but underneath it all hers is a gentle nature, and she ends up paying something in order to spare another human being pain. This, of course, is pure speculation and interpretation, one of the great joys of reading fiction.

Delving deeper into how this sort of information about a character could be extracted from dialogue, I turned to the method devised by Jonathan Culpeper (and extensively described in his *Language and Characterisation: People in Plays and Other Texts*).

In order to explore the extra insight that dialogue can provide for characterisation, the following aspects of Terry Pratchett's Witches' Series will be explored:

- the description of the textual character cues selected from Culpeper's method (point 3.1),
- the basis for identifying these cues in the texts (point 3.2), and
- codes and memos (i.e. description of what the code entails) created in MAXQDA (under point 3.3).

3.1 Cues

If we take the word cue to mean a signal (in one way or another), what follows is a description of which signals were looked at and then selected as relevant in the six novels of Terry Pratchett's Witches' Series, in order to arrive at the final goal: a clearer idea about the chosen fictional characters, through the counting of those signals. Jonathan Culpeper developed his method of characterisation through dialogue analysis for persons in Shakespeare plays and differentiates between the following textual cues (Culpeper 2001: 163 ff.):

- explicit
- implicit
- authorial

In keeping with Culpeper's differentiation, we will be looking at the cues in these categories that have been chosen for this analysis of dialogue in a Fantasy novel setting, offering a brief definition and explanation of why these were deemed relevant, as well as how I identified them in the texts themselves. In the category of explicit cues, the analysis will focus on self-presentation (3.1.1) and "other presentation" (3.1.4), and with regards to implicit cues on inference (3.1.2) and lexical choices (3.1.3). Finally, a look will be taken at authorial cues (3.1.5).

3.1.1 Explicit cues: self-presentation

The first textual cue chosen was – in a way – the least complicated of textual cues to be identified in any text. It is a logical step, when looking at what dialogue in a work of fiction can yield in terms of information about a person's character, to directly consider "what a character explicitly states about themselves" (Culpeper 2001: 167). When reading a novel, for instance, these explicit cues of self-presentation can be found without the reader or analyst having to do a lot of interpretative work. All one needs to do is note the appearance of the personal pronoun singular (or, in case of royalty and split personalities, plural). The fictional person literally tells

the audience what they want them to hear – or, more accurately, what the author wants them to hear – with regards to who they are as a character.

The explicit cues to be examined in this category will concern direct descriptions of character by the characters themselves and about themselves – for instance, “I am not a lady, I’m a witch” – as well as expressions and description of attitudes like “I never liked Mondays” and “I always wanted to marry a prince”. By focusing on this specific type of statement, this study has found several textual character cues relating to qualities like anger and pride, or such attitudes concerning the use of magical powers or womanly wiles (see tables 1 to 5).

Of course, fictional characters can and will lie about themselves, or they will say one thing and do or even say something that belies their explicit statements about themselves. As an example, we could take a person that says about themselves they are very tolerant of other people’s mistakes, only to have them verbally belittle other people on numerous occasions. This is why, for a more rounded view of a person’s character, we also need to look at what the author *implies* about them in their dialogue. Thus, this analysis will also look at implicit cues in the dialogues.

3.1.2 Implicit cues: inference

As stated above, every person – whether fictional or non-fictional – tends to express thoughts about certain issues or people in more ways than just using the specific personal pronoun singular + verb construction. “What can be inferred from what the character says e.g. attitudes” (Culpeper 2001: 172) is thus the next set of textual cues this study will identify in the novels of Terry Pratchett’s Witches’ Series.

What Culpeper calls inference can be found in Pratchett’s works in the expression of generalisations such as “A wizard’s staff has a knob on the end” or, pertaining to the subject and on a more serious note, “Women should never touch the knob on the end of a wizard’s staff”. In relation to the other cues that will be examined in this study, these implicit textual cues are the most numerous in Pratchett’s dialogues of the Witches’ Series. They are also the ones that need the most interpretation, and their subsequent categorisation will thus be the most open to debate or dispute.

What, for example, invoking the saying “A wizard’s staff has a knob on the end” implies about the person saying it, needs some avid Discworld novels reader’s experience to piece together. First and foremost, it is the title of a well-known folk song, sung all around the Discworld – well-known, that is, to the inhabitants of the Discworld. The reader only ever gets to read the title, and Pratchett relies on his audience to fill in the blanks. It can be relatively safely inferred

that this is a song about the physical relationship between men and women, the staff with the knob serving as a phallic symbol. This could mean that the person saying or singing it is not frigid, or if they dare sing it in mixed company (as pertains to the moral attitudes of the Discworld), they may be characterised as bad-mannered, rude, or unbothered about social conventions. However, in the Discworld the song title is also used as shorthand for “wizards are different from witches” and subsequently “men are different from women”. Depending on whether the speaker is a wizard or a witch, this can connote either the attitude that male magical practitioners are more powerful than their female counterparts because they have a knob on the end of their staff, or that witches see more clearly and use magic a lot more sensibly because they have neither a knob nor a staff to get in the way. The interpretations of what this textual cue can denote in a particular piece of dialogue are many. Nevertheless, as an implicit cue, to quote a famous line from a film: “That still only counts as one.”¹⁰

Through identifying these implicit cues, the reader can learn about the witches’ natures – for example whether they care about other people, or whether they resort to threats, or which among them prefers to cajole. In the case of these novels, the implicit cues in dialogue can also help identify which among the witches is a good teacher, enjoys a good party, feels lonely, or does not really understand what is going on around her. This is also the set of cues that can tell readers the most about the characters’ attitudes – for example their stance on the existence of gods and how and if magical powers should be best employed (see tables 6 to 10).

3.1.3 Implicit cues: linguistic choices, lexis

There is another category of implicit cues that can yield rich results in terms of character trait inference – that is, “what can be inferred from *how* the character says it” (Culpeper 2001: 182). Lexical choices are a non-negligible textual cue to consider when looking at any dialogue written by Terry Pratchett. Each character has a unique way of speaking. On the one hand, this makes the reading experience that much more enjoyable; on the other, it can also reveal something about the characters themselves.

Jonathan Culpeper points out that “any analysis of dialogue needs to be sensitive to the social dynamics of interaction” (Culpeper 2001: 235). The words and wordings Pratchett bestows upon his fictional protagonists in their dialogue give the reader important hints about their characters. In particular, the more senior witches have a way of showing disdain through deliberate pronunciation choices, such as mispronunciation of people’s names or concepts and

¹⁰ *The Lord of the Rings: The Return of the King* – Gimli to Legolas during the battle of Pelennor fields.

contraptions. Further examples of what will be looked at closer in this category of cues are swearing or cursing, baby noises, aphorisms, and stance adverbs (see tables 11 to 15), as all these are part of the social dynamics surrounding the Terry Pratchett's Lancre witches.

3.1.4 Explicit cues: other-presentation

The next set of cues used to scrutinise the dialogues in the witches' novels, are those clues about the protagonist's characters that "can be inferred from what *others* explicitly say about the character" (Culpeper 2001: 171). In many ways these cues represent the other side of the equation of the explicit cues found regarding self-presentation (see point 3.1.1). Thus, we will find our witchy protagonists talked about by others in terms of whether e.g. they really care about people, whether they are angry or proud, whether they are good teachers or powerful witches, and whether they do not abuse their magical powers (see tables 16 to 20).

Others can confirm what the protagonists say about themselves or contradict it completely, which is an important thing to notice about a fictional character, as it means the author made a deliberate choice to convey more information about a character through dialogue. Another version of "other-presentation" is not contradicting what a character said about themselves but, rather, giving a more well-rounded view of the person by adding additional detail to their characters.

Either way, these cues are easy to identify within the text; however, just as self-presentation carries with it the risk of the protagonists (or the author) lying to the reading audience, other-presentation is not exempt from deliberate deception or misrepresentation because of antagonistic feelings. Moreover, when a person says to our protagonists "I never liked you" or "I was always a bit scared of you", that kind of cue reveals more about the person speaking than about the person on the receiving end. In short, these cues convey other people's attitudes towards the witches and will not be considered in this analysis.

However, when one of the witches under scrutiny expresses such a feeling toward another analysed witch, this kind of cue will be counted in the category of implicit cues (under attitudes).

3.1.5 Authorial cues

Originally, the aim of this study was to analyse only direct speech. The title of this study clearly refers to "dialogue in Terry Pratchett's Discworld novels", and the aim was to focus solely on what the characters say regarding their character traits, and then comparing this to information about them that could be gleaned from the text and descriptions surrounding the dialogues.

Including anything but dialogue would somehow have felt like the unlawful acquisition of information which would defeat the very purpose of the study (cheating, in other words).

However, during the coding process, which naturally entailed a rereading, and in a way re-evaluation of the novels, it became increasingly apparent that, especially with single-word sentences, what a fictional person says, and how they say it, is material. In particular with the more junior witches Magrat Garlick and Agnes Perdita Nitt, given their status and sometimes reluctance to use many words in the presence of more senior witches, this additional bit of information appears to be an important source of information about these characters, that I feel is vital to include. Fortunately, Jonathan Culpeper provides for this exact eventuality as he counts stage directions in plays as cues. He remarks upon how useful these authorial clues, as he calls them, can be for characterisation in the context of plays, if the author includes enough meaningful directions to make an impact (Culpeper 2001: 231–2).

The variety and number of Terry Pratchett’s authorial cues, luckily, make for rich pickings in this category. Included will be direct and clear descriptions of the protagonists’ state of emotion, through adjectives or adverbs such as “with an *angry* frown” or “she said *angrily*” (see table 21). These are cues the author wants the reader to see as exactly what they are. Not taken into consideration will be any authorial cue that would need additional context and leave room for reader interpretation – for example, “she said, tapping her fingers on the kitchen board” or “she screeched”, “she hissed”, etc. These are cues that invite the reader to create their own image of the protagonists’ characters, and they will thus depend on who is doing the reading.

3.2 How to find the right cues

In all works of fiction, some of the dialogue is simply dedicated to furthering the plot or providing the reader with story exposition and background information. Thus, having established which cues to look for in the dialogues of the six novels about the witches of Lancre (see points 3.1.1 to 3.1.5), the next step was to identify which parts of the dialogues should be categorised as one of those cues.

For this study I found it helpful to take a short transdisciplinary look at the *British Journal of Psychology* and the *European Journal of Philosophy* on the subject of characterisation. The following paragraphs will explain how categories originally found in the fields of psychology and philosophy were used as tools for separating plot dialogue from characterisation dialogue in this analysis.

Under point 3.2.1 we will look at the list of virtues created by Wiebke Bleidorn and Jaap Denissen (2015) and illustrate how the relevant passages of dialogue were identified, by describing the process of interpreting and categorising one part of Terry Pratchett’s dialogue in detail. Point 3.2.2 will turn to Jonathan Webber (2015) on the subject of attitudes and why, as well as how paying attention to the expression of attitudes can be relevant in finding information about a person’s character.

3.2.1 Virtues and faults

In their article “Virtues in action – the new look of character traits”, Bleidorn and Denissen (2015) developed a list of virtues – including wisdom, courage, humanity, justice, temperance, and transcendence (see figure 1) – to support the characterisation of non-literary characters. As art imitates life, identifying these virtues and their counterparts expressed or inferred in the dialogues proved a very effective reference point during the search of character trait cues.

Appendix : Bipolar adjectives used to measure virtue states in daily life

I. Wisdom	Imaginative	—	uninspired
	Interested	—	uninterested
	Inquisitive	—	indifferent
	Smart	—	unwise
II. Courage	Brave	—	coward
	Persistent	—	fickle
	Authentic	—	artificial
	Controlled	—	uncontrolled
III. Humanity	Warm-hearted	—	unapproachable
	Friendly	—	unfriendly
	Empathetic	—	callous
	Appreciative	—	depreciative
IV. Justice	Team-oriented	—	self-centred
	Fair	—	unfair
	Competent	—	incompetent
V. Temperance	Sympathetic	—	unaffected
	Respectful	—	arrogant
	Careful	—	careless
VI. Transcendence	Optimistic	—	pessimistic
	Cheerful	—	moody
	Faithful	—	faithless

Figure 1: Bipolar adjectives used to measure virtue states in daily life (Bleidorn & Dennison 2015: 723)

As an example, let us look at this part of dialogue between Mistress Weatherwax and her new apprentice Eskarina Smith in *Equal Rites*:

'Aye, cursing, my girl, and no need to look so shocked! You'll curse, when the need comes. When you're alone, and there's no help to hand, and—' She hesitated and, uncomfortably aware of Esk's questioning eyes, finished lamely: '—and people aren't showing respect. Make it loud, make it complicated, make it long, and make it up if you have to, but it'll work all right. Next day, when they hit their thumb or they fall off a ladder or their dog drops dead, they'll remember you. They'll behave better next time.'

(Equal Rites, Pratchett 1987:60)

One interpretation of this dialogue, in terms of contributing to the readers' understanding of Mistress Weatherwax's character, could be:

- It contains advice on the subject of cursing and how to effectively apply it. According to the list of virtues, this would fall into the category of wisdom/smart. It is both an example of her role as teacher and of her cunning (see table 6, Codes "Teacher" and "Headology"¹¹).
- Furthermore, Mistress Weatherwax stops mid-sentence and clearly chooses her words carefully. This could be categorised under the heading temperance/careful, and be counted as an instance of grace (see table 6, code "Grace").
- A third category that could be ascribed to this part of dialogue is transcendence/pessimistic. Mistress Weatherwax clearly expresses a pessimistic attitude towards other people, as she assumes that her apprentice, Eskarina, will also need to curse people in the future because they will continue to be disrespectful towards witches (see table 6, Code, Attitude > Importance of respect).

3.2.2 Attitudes

This further criterion for cue identification while analysing the witches' dialogues proved relevant because, in some instances, when characters express opinions and attitudes it can be difficult to place them among the virtues and their counterparts listed in figure 1. Jonathan Webber argues in his article "Character, Attitude and Disposition" that when considering what falls into the category of virtue ethics as utilised in psychology, "there are many character traits

¹¹ For more information on this particular brand of witches' use of reverse psychology coined by Terry Pratchett see point 3.3 on the subject of "Headology" or how "a story gets things done".

that cannot be understood properly in this way” (Webber 2015: 1082); in other words, if one wants to fully understand a person’s character, one needs to look at more than just virtues defined by psychology. As this analysis moves in the realm where fantasy literature meets applied linguistics, using further insight into how a character can be analysed from the field of philosophy seemed not only appropriate, it also proved useful.

Attitudes, as Jonathan Webber argues, manifest in two ways: as intentions and as beliefs (Webber 2015: 1085 ff). As our protagonists are witches, their dialogues contain the majority of expressions concerning their attitude towards witchcraft – for instance, what each of them deems the appropriate use of magical powers. The witches are also women, and some of them are mothers, thus (because Terry Pratchett is a very good author) they talk about what they think about men (or dwarfs in the case of Gytha Ogg), or what they think of their children, and about birth, and sometimes even about how they feel about the actions necessary to actually result in a birth (see point 3.2.1, “A wizard’s staff has a knob on the end”).

More about a (fictional) person’s character could also be inferred from their attitude towards other people. Terry Pratchett’s witches have one thing in common: Their attitude toward witches differs hugely from their attitude towards wizards, other non-magically-inclined people, and children. In terms of identifying further cues in dialogues that pertain to characterisation rather than plot, looking for all these above-mentioned attitudes was also helpful in extracting relevant information from the texts.

It is for this reason that attitudes have been attributed a separate “Sub-Code” section in the cue sections regarding explicit textual cues (see tables 1 to 5 and tables 16 to 20) and regarding implicit textual cues (see tables 6 to 15).

3.3 Codes and code memos

Having established under point 3.1 which textual cues will be taken into consideration for the analysis of character traits in the dialogues of Terry Pratchett’s Lancre Coven Witches series as well as which criteria were used for identifying these cues under point 3.2, we now come to the description of the practical process of going through the texts and marking instances that indicate the presence of a cue – while simultaneously sorting them into their designated category.

This study made use of the software MAXQDA. The process of marking and sorting is subsumed under the term “coding”, and the results can be extracted from MAXQDA as “codes”. The code system that was developed for this dialogue analysis consists of key words that

already contain the basic information about which character trait was marked. This code system will sort the large number of coded instances into their respective place among the cues. From these chosen cue codes, sub-codes and memos for all four cue categories were derived and applied to all six novels with and in MAXQDA. “Memo” is the term coined by MAXQDA to denote the possibility of adding a (detailed) explanation to a code and later extracting it for a convenient and comprehensive overview. In some cases, the key word used as a code already contains the information as to what character trait was identified, e.g. anger, pride, or love-of-home. In those cases where a more detailed explanation is necessary, this will be found in the memo attributed to the code.

The next part will see these codes and their memos listed in table form. Each character has their own set of codes under the specific cue section. Some of them overlap with each other, while others are unique to the witch. In accordance with the above-listed criteria, every cue identified was attributed a code, regardless of frequency. Codes with the same name carry the same information and memo; if they are listed several times for several characters in the tables below, this is just for the reader’s convenience.

It must be remarked upon here that even though the analysis only looks at the dialogues of the four witches, Esmeralda Weatherwax, Gytha Ogg, Magrat Garlick, and Agnes Perdita Nitt, the codes for Agnes Perdita are split into two separate sets of codes, just like her personality. Terry Pratchett deliberately chose to have “Perdita” living in and sometimes taking over Agnes’s body, and she will thus be counted as a separate character. Moreover, even though the dialogue between Agnes and Perdita takes place mostly in thoughts, these are clearly not instances of Agnes talking to herself, so these parts of dialogue have also been included in the coding process.¹²

Furthermore, since this analysis will be looking at dialogues, which by definition means two or more people are involved in a conversation,¹³ when a protagonist’s response to another person’s speech holds an important cue for characterisation, that part of the dialogue will be included in the code – and the response will thus be counted as a cue.¹⁴

On the subject of Headology

As stated above, most of the codes that will be listed in point 3.3.1 are self-explanatory or will

¹² It is, after all, fantasy not psychology.

¹³ From the Oxford English dictionary: “Dialogue: A conversation carried on between two or more people; a verbal exchange, a discussion”.

¹⁴ See appendices for complete list of coded instances

be more clearly defined in their memos. Terry Pratchett would not be Terry Pratchett, however, if there was not at least one exception to this rule. In this case it concerns the term Headology. This term and all it implies will be very familiar to anyone who has read all his novels concerning witches, as it is a particular brand of witches' power related to avoiding the use of magic when words are enough to achieve whatever needs to be achieved.

Headology combines reverse psychology with packaging messages into palatable stories to get people to follow rules or orders. When this is related to the witches' role of healers, for example, it could be seen as the equivalent of invoking the placebo effect. This bit of dialogue from the novel *A Hat Full of Sky* is a useful depiction of the use of telling a story to aid the process of healing a patient:

'All right,' said Tiffany reluctantly, 'but you told Mr Umbril the shoemaker that his chest pains will clear up if he walks to the waterfall at Tumble Crag every day for a month and throws three shiny pebbles into the pool for the water sprites! That's not doctorin!'

'No but he thinks it is. The man spends too much time sitting hunched up. A five-mile walk in the fresh air every day for a month will see him as right as rain,' said Mistress Weatherwax.

(Pratchett 2005: 258)

To summarise: whenever the code "Headology" is mentioned in the tables under point 3.3.1, it refers to the witches using words instead of magical powers, regardless of circumstances.

3.3.1 Codes and memos for explicit cues: self-presentation

Table 1: Codes and Memos for Explicit Cues Self-presentation: Esmeralda Weatherwax

Parent code	Category	Code	Memo
Esme Explicit			When Esmeralda Weatherwax says about herself that she
	Attitudes	Angry	is angry, or easy to anger
		Not-Dangerous	is not dangerous
		Pride	is prideful and/or proud
		Do not meddle	does not want to and/or should not interfere in other people's affairs
		Do not abuse the power	does not want to and/or should not abuse her magical powers e.g. to force someone to do something, to change something she does not like etc.
		Love-of-home	loves her home, her country, her hills etc.

Table 2: Codes and Memos for Explicit Cues Self-presentation: Gytha Ogg

Parent code	Category	Code	Memo
Gytha Explicit			When Gytha Ogg says about herself that she
	Attitudes	Caring	is caring, or cares a lot for others, is a caregiver
		Very Married / Matriarch	was married multiple times (with allusions to the opposite of virginity)
		Love-of-home	loves her home, her country, her hills etc.
		Womanly Wiles	likes to use, has used many a womanly wile to get what she wanted (and is not ashamed of it)
		Pride Re: Family	takes great pride in her family / a family member
		Pride Re: Witchdom	takes great pride in being a witch
		Pride Re: Womanhood	takes great pride in being a woman

Table 3: Codes and Memos Explicit Cues for Self-presentation: Magrat Garlick

Parent code	Category	Code	Memo
Magrat Explicit			When Magrat Garlick says about herself that she
		Anger	is angry, or easy to anger
		Caring	is caring, or cares a lot for others, is a caregiver
		Inexperienced Witch	lacks experience as a witch
		Inexperienced Woman	lacks experience as a woman

Parent code	Category	Code	Memo
		Pride	is prideful and/or proud
	Attitudes	Do not meddle	does not want to and/or should not interfere in other people's affairs
		Do not abuse the power	does not want to and/or should not abuse her magical powers e.g. to force someone to do something, to change something she does not like etc.
		Love-of-home	loves her home, her country, her hills etc.

Table 4: Codes and Memos Explicit Cues for Self-presentation: AGNES Perdita Nitt

Parent code	Category	Code	Memo
Agnes_Explicit			When Agnes Nitt says about herself that she
	Attitudes	Anger	is angry, or easy to anger
		Caring	is caring, or cares a lot for others, is a caregiver
		Inexperienced Witch	lacks experience as a witch
		Inexperienced Woman	lacks experience as a woman
		Pride	is prideful and/or proud
		Do not meddle	does not want to and/or should not interfere in other people's affairs
		Do not abuse the power	does not want to and/or should not abuse her magical powers e.g. to force someone to do something, to change something she does not like etc.

Table 5: Codes and Memos Explicit Cues for Self-presentation: Agnes PERDITA Nitt

Parent code	Category	Code	Memo
Perdita_Explicit			When Perdita Nitt says about herself that she
	Attitudes	Anger	is angry, or easy to anger
		Caring	is caring, or cares a lot for others, is a caregiver
		Experienced Witch	Knows what it means to be a witch
		Pride	is prideful and/or proud
		Meddle	wants to / should interfere in other people's affairs (for their own good)
		Use the power	Wants to/or should use magical powers e.g. to force someone to do something, to change something she does not like etc. (for their own good)

3.3.2 Codes and memos for implicit cues: inference

Table 6: Codes and Memos for Implicit Cues Inference: Esmeralda Weatherwax

Parent code	Category	Code	Memo
Esme Implicit			When Esmeralda Weatherwax says something that implies or expresses
	Attitudes	Anger	she is angry, or easy to anger
		Caring	she is caring, or cares a lot for others, is a caregiver
		Condescension	she finds someone or something beneath her (notice)
		Disapproving of Gytha	disapproval of Gytha Ogg's actions
		False_Humility	pride by using humility
		Grace	grace
		Headology	that she generally uses or is actively using Headology on other people
		Loneliness	she is lonely, feels lonely, knows she is lonely
		Not-Dangerous	she is not dangerous
		Prejudice	she is prejudiced against someone or something
		Pride	pride or no shame
		Sarcasm	frustration or disdain via sarcasm
		Teacher	she is a teacher or actually teaches a lesson
		Threats	a threat towards someone or something
		Anti-Authoritarian	a certain disdain and/or disregard for authority
		Atheism	a certain disdain and/or disregard for the gods (whom she knows to exist)
		Do not abuse the power	power should never be abused
		Do not meddle	witches should not interfere in people's lives and/or affairs
		Headology	she prefers to use Headology to manipulate people
		Importance of Respect	if a witch is not respected, she is almost powerless
		Nostalgia	a longing for the olden days, when everything seemed simpler and more straightforward
		Women's magic different from Wizards	that and/or how women wield magic differently from men

Table 7: Codes and Memos for Implicit Cues Inference: Gytha Ogg

Parent code	Category	Code	Memo
Gytha Implicit			When Gytha Ogg says something that implies or expresses
		Anger	she is angry, or easy to anger

Parent code	Category	Code	Memo
		Caring	she is caring, or cares a lot for others, is a caregiver
		Expert on Everything	she is an expert on the subject
		Gregariousness	she enjoys company, be it family, strangers, or a handsome man/dwarf
		Mother	she is a mother (and knows what physical steps were needed to get there)
		Placating Esme	an attempt at placating Esmeralda Weatherwas, or at trying to stop her from doing something rash (like abusing her power)
		Teacher	she is a teacher or actually teaches a lesson
		Threats	a threat towards someone or something
	Attitudes	Gregariousness	life is best spent in company, be it family, strangers, or a handsome man/dwarf
		Do not abuse the power	power should never be abused
		Headology	she prefers to use Headology to manipulate people
		Hedonism	life should be lived to the fullest and without regrets or shame
		Nostalgia	a longing for the olden days, when everything seemed simpler and more straightforward
		Pride Re: Family	great pride in her family / a family member
		Pride Re: Witchdom	great pride in being a witch
		Pride Re: Womanhood	great pride in being a woman
		Women's magic different from Wizards	that and/or how women wield magic differently from men

Table 8: Codes and Memos for Implicit Cues Inference: Magrat Garlick

Parent code	Category	Code	Memo
Magrat Implicit			When Magrat Garlick says something that implies or expresses
		Anger	she is angry, or easy to anger
		Apologetic	an apology
		Not world wise / missing the point	that something went completely over her head / she has missed the point
		Standing up for herself	She feels she deserves respect
	Attitudes	Headology useless	she finds Headology useless
		Headology useful	she finds Headology useful
		Witchcraft should be different	she thinks there are better uses for magic than what the other witches use it for

Table 9: Codes and Memos for Implicit Cues Inference: AGNES Perdita Nitt

Parent code	Category	Code	Memo
Agnes_implicit			When Agnes Nitt says something that implies or expresses
	Attitudes	Anger	she is angry, or easy to anger
		Apologetic	an apology
		Fighting Perdita	she is in a fight or disagreement with Perdita
		Witchcraft should be different	that there are better uses for magic than what the other witches use it for

Table 10: Codes and Memos for Implicit Cues Inference: Agnes PERDITA Nitt

Parent code	Category	Code	Memo
Perdita_implicit			When Perdita Nitt says something that implies or expresses
	Attitudes	Anger	she is angry, or easy to anger
		un-Apologetic	she does not care about what other people think of her actions or looks
		Berating Agnes	she thinks Agnes said, did something, or simply is stupid
		Witchcraft should be different	that there are better uses for magic than what the other witches use it for
		Use the power	magical power should absolutely be used for everything

3.3.3 Codes and memos for implicit cues: linguistic choices, lexis

Table 11: Codes and Memos for Implicit Cues Lexis: Esmeralda Weatherwax

Parent code	Category	Code	Memo
Esme_Lexis			When Esmeralda Weatherwax:
		Aphorism	uses a saying/an aphorism to prove a point or explain something
		Baby-Noises	makes noises associated with baby talk, e.g. “gigi gugu”, or other versions of cooing
		Derogatory-Nicknames	bestows upon someone present or not present a mean nickname
		Expletive	swears or curses, usually in single words such as “Damn!” or “Bugger!”
		May-she-rest-in-peace	says “May-she-rest-in-peace”
		Mispronunciation	mispronounces people’s names or terminology (to make her disdain about said person or thing known)

Table 12: Codes and Memos Implicit Cues Lexis: Gytha Ogg

Parent code	Category	Code	Memo
Gytha_Lexis			When Gytha Ogg:
		Baby-Noises	makes noises associated with baby talk, e.g. “gigi gugu”, or other versions of cooing
		Derogatory-Nicknames	bestows upon someone present or not present a mean nickname
		Expletive	swears or curses, usually in single words such as “Damn!” or “Bugger!”
		The Hedgehog Song	sings the Hedgehog Song (at people)
		May-she-rest-in-peace	says “May-she-rest-in-peace”
		Mispronunciation	mispronounces people’s names or terminology (to make her disdain about said person or thing known)

Table 13: Codes and Memos for Implicit Cues Lexis: Magrat Garlick

Parent code	Category	Code	Memo
Magrat_Lexis			When Magrat Garlick:
		Expletive	swears or curses, usually in single words such as „Damn!” or „Bugger!”
		May-she-rest-in-peace	says „May-she-rest-in-peace”
		Rudeness	is deliberately rude towards other people, e.g. calling them stupid, or silly

Table 14: Codes and Memos for Implicit Cues Lexis: AGNES Perdita Nitt

Parent code	Category	Code	Memo
Agnes_Lexis			When Agnes Nitt:

Parent code	Category	Code	Memo
		Almost-Expletive	wants to swear, but uses euphemisms instead, e.g. sugar (instead of shit)
		Expletive	swears or curses, usually in single words such as “Damn!” or “Bugger!”
		May-she-rest-in-peace	says “May-she-rest-in-peace”
		Mispronunciation	mispronounces people’s names or terminology (to make her disdain about said person or thing known)

Table 15: Codes and Memos for Implicit Cues Lexis: Agnes PERDITA Nitt

Parent code	Category	Code	Memo
Perdita_ Lexis			When Perdita Nitt:
		Derogatory-Nicknames	bestows upon someone present or not present a mean nickname
		Expletive	swears or curses, usually in single words such as “Damn!” or “Bugger!”
		Mispronunciation	mispronounces people’s names or terminology (to make her disdain about said person or thing known)
		Rudeness	is deliberately rude towards other people, e.g. calling them stupid or silly (or fat)

3.3.4 Codes and memos for explicit cues: other-presentation

Table 16: Codes and Memos for Explicit Cues Other Presentation: Esmeralda Weatherwax

Parent code	Category	Code	Memo
Others re: Esme			When another person says about or to Esmeralda Weatherwax, that she
		Angry	is angry, or easy to anger
		Caring	is caring, or cares a lot for others, is a caregiver
		Love-of-home	loves her home, her country, her hills, etc.
		Meddling	meddles i.e. interferes in other people’s affairs
		Not-Dangerous	is not dangerous
		Powerful-Witch	is a very powerful witch, or has a lot of power
		Pride	is prideful and/or proud
		Teacher	is a (good) teacher
		Unmarried	is unmarried (with allusions to virginity)
	Attitudes		
		Headology > Manipulative	prefers to use Headology to manipulate people
		Women’s magic different from Wizards	thinks that women wield magic differently from men

Table 17: Codes and Memos for Explicit Cues Other Presentation: Gytha Ogg

Parent code	Category	Code	Memo
Others_re: Gytha			When another person says about or to Gytha Ogg that she
	Attitudes	Angry	is angry, or easy to anger
		Caring	is caring, or cares a lot for others, is a caregiver
		Love-of-home	loves her home, her country, her hills, etc.
		Meddling	meddles i.e. interferes in other people's affairs
		Powerful-Witch	is a very powerful witch, or has a lot of power
		Pride	is prideful and/or proud
		Teacher	is a (good) teacher
		Very Married / Matriarch	was married multiple times (with allusions to the opposite of virginity)
		Headology > Manipulative	prefers to use Headology to manipulate people
		Women's magic different from Wizards	thinks that women wield magic differently from men

Table 18: Codes and Memos for Explicit Cues Other Presentation: Magrat Garlick

Parent code	Category	Code	Memo
Others_re: Magrat			When another person says about or to Magrat Garlick that she
		Anger	is angry, or easy to anger
		Inexperienced Witch	
		Inexperienced Woman	

Table 19: Codes and Memos for Explicit Cues Other Presentation: AGNES Perdita Nitt

Parent code	Category	Code	Memo
Others_re: Agnes			When another person says about or to Agnes Nitt that she
		Anger	is angry, or easy to anger
		Amazing Voice	has an amazing voice (said literally and meant literally)
		Perceptive	is perceptive and displays that ability very well
		Talented Witch	is a talented witch, has (some) magical ability, displays witchy qualities
		Wonderful Personality	has a wonderful personality (said literally but meant as code for "she is very fat")

Table 20: *Codes and Memos for Explicit Cues Other Presentation: Agnes PERDITA Nitt*

Parent code	Category	Code	Memo
Others_re: Perdita			When another person says about or to Perdita Nitt that she
		Anger	is angry, or easy to anger
		Perceptive	is perceptive and displays that ability very well
		Recklessness Talented Witch	does reckless things is a talented witch, has (some) magical ability, displays witchy qualities
		Wonderful Personality	has a wonderful personality (said literally but meant as code for “she is very fat”)

3.3.5 Authorial cues

As stated above (point 3.1.5), in order to find authorial cues in a text, the reader must look at word classes and syntax, rather than interpret eventual inferences. Authorial cues can be found by paying attention to adverbs as well as any added description referencing how something is expressed by the fictional character.

Table 21: *Codes and Memos: Authorial Cues All Characters*

Parent code	Code	Memo
Esme_AC		She said:
	Anger	angrily / with anger in her voice
	Smugness	smugly / smugness radiating off her
	Suspicion	suspiciously / her voice dripping with suspicion
	Threat – Danger	threateningly / dangerously
Gytha_AC		She said:
	Anger	angrily / with anger in her voice
	Authority / Expertly	authoritatively
	Happiness	happily
	Loyalty	loyally
	Optimism	optimistically
	Pessimism	pessimistically
	Pride	proudly
	Smugness	smugly / smugness radiating off her
	Suspicion	suspiciously / her voice dripping with suspicion

Parent code	Code	Memo
Magrat_AC	Threat – Danger	threateningly / dangerously
		She said:
	Anger	angrily / with anger in her voice
	Earnestness	earnestly / sounding earnest
	Weariness	wearily / with a weary voice
	Sadness	sadly
Agnes_AC	Sternness	sternly
	Suspicion	suspiciously / her voice dripping with suspicion
		She said:
	Anger	angrily / with anger in her voice
	Meekness	meekly
	Pride	proudly
Perdita_AC	Suspicion	suspiciously / her voice dripping with suspicion
		She said:
	Anger	angrily / with anger in her voice
	Frustration	in frustration / frustration ringing in every word
	Smugness	smugly / smugness radiating off her

3.4 Normalising the numbers

When dealing with quantitative data of any kind, and especially when engaging in corpus analysis, the numbers can tell the observer only as much as the context they are put into. This analysis will not only display the numbers in absolute number of tokens but will also sort them into types and normalise them accordingly. As this study is dealing with a relatively small data set the formula will be: number of cues in the subcategory * 100 / number of utterances.

4 The Quality of the Witches' Characters

“Characters are persons who perform actions in stories” (Kern 2011:21), and to answer the underlying question of this study – whether a quantitative data analysis can contribute to the character analysis of our chosen protagonists – a qualitative basis for comparison should be established first. This part will take a closer look at those qualities in our protagonists' personalities (qualities we may call character traits), which in their completeness constitute these fictional characters' characters.

An underlying fantasy trope Terry Pratchett uses in novels, regarding a trio of witches, is the so called three witches' paradigm, separating the witches into the maiden, the mother, and the crone. “Because, while three was a good number for witches ... it had to be the right sort of three. The right sort of ... types” (*Maskerade*, Pratchett 1995 : 14). Even if “none of the witches easily adheres to the traditional/mythical roles assigned them as either women or witches” (Sayer 2004: 3), it is an important part of world-building that contributes to the way Pratchett wrote his witches. Each of them can be clearly identified as either, and when the configuration of the coven changes (as it does for a while in *Carpe Jugulum*), the roles shift to ensure that all three stereotypes are present.

All the witches in Pratchett's Discworld function as the local midwife, medicine woman, wise woman, and occasional fortune teller, and they see it as their duty to “generally get back into the business of minding everyone's business for them because there'd be no telling of what business people get up to without a witch around” (*Lords and Ladies*, Pratchett 1993: 22).

The community the witches live in has little use for money, but lives on the exchange of natural goods. Moreover, knowledge, gossip, and – most important of all respect – are the currency of the people in the kingdom of Lancre.

4.1 Esmeralda Weatherwax

We are introduced to the persona of Esmeralda Weatherwax, also known as Granny Weatherwax, Mistress Weatherwax, Granny, or just Esme, in Terry Pratchett's novel *Equal Rites* (1987). Of the four witches to be analysed in my study, she is the only witch to appear in this book. The reader encounters Esmeralda Weatherwax in her role as midwife when she assists in the birth of the girl, Eskarina, who is later to become her apprentice. Granny Weatherwax teaches Eskarina – as a stand-in for the audience – what it means to be a witch. In Granny's own words: “‘It's just knowing the right herbs, and learning to watch the weather, and finding out the ways of animals. And the ways of people, too’” (*Equal Rites*, Pratchett 1987: 56). Later

in the novel her actions belie these very words, as she finds herself in a duel with one of the most powerful wizards of the Discworld and wins, proving to the reader and the (Disc)world in general her conviction that witches' magic is superior to wizards' magic, as well as establishing how powerful a magical practitioner she really is.

Pratchett establishes Esmeralda Weatherwax to be a maiden by choice: "'Never got around to it,' she said at last. 'Too many other things to do, you see'" (*Equal Rites*, Pratchett 1987: 52). Given her seniority, however, in terms of the three witches' paradigm she represents the crone. Both her maidenhood and her status as crone create a subtle but omnipresent aura of loneliness around her, usually perceived more by others (including the reader) than acknowledged by herself. That she chose to forgo companionship and motherhood to become everyone's "Granny" is a profound part of her character. In her recurring squabbles with her best friend Gytha Ogg, this often leads to her reproaching Gytha for her promiscuity and large family. It also provokes her to oust the youngest member of the coven, Magrat Garlick, when she announces her engagement to the King of Lancre: "'You daft old besom, Esme,' said Nanny Ogg. 'Just because she's getting wed'" (*Lords and Ladies*, Pratchett 1993: 37).

Esmeralda Weatherwax sees magic as a very powerful tool that should best not be used, especially when a simpler solution is available, such as matches for lighting a fire or herbal brew for easing a cold. From this derives another power Granny Weatherwax likes to use on people, which she calls "Headology", that involves using the power of stories people tell themselves – or she tells them – to improve their lives, usually for healing purposes. A clear exception to this rule set (and mostly obeyed) by Mistress Weatherwax is her proclivity for a skill called "Borrowing", i.e. riding the mind of animals and being thus able to experience the world through their minds. This is such a huge part of her character that she has a sign proclaiming she "ain't dead" (*Carpe Jugulum*, Pratchett 1998: 425), as she leaves her body behind in a state that would otherwise frighten those not in the know.

With people whom she perceives as in need of help, she is kind, caring, and considerate. Even with those she deems stupid or cruel, she tries not to be. She does not suffer fools gladly, but she would never refuse them help if they need it. This includes other magic users, with whom she is often brash, as she holds them to a higher standard. As a teacher, Granny Weatherwax has a sort of inbuilt distrust of the written word, and books in particular, and is in favour of education by example: "'They gets in the way of education. All them books. Books? What good are they? There's too much reading these days'" (*Lords and Ladies*, Pratchett 1993: 75).

Esmeralda Weatherwax's greatest enemy is herself. She is in a constant state of vigilance regarding her enormous magical powers, lest she abuse them. Terry Pratchett treats the reader to a few occasions of Esmeralda Weatherwax giving in to her power or just losing control, and in those cases there is only one person who can bring her back from the edge: her best friend, Gytha Ogg.

4.2 Gytha Ogg

In many ways, Gytha Ogg, also known as Nanny Ogg, Miss Ogg, Nanny, or Gytha, is the opposite of Esmeralda Weatherwax. For example, where Esmeralda lives alone in a modest and rustic cottage near the woods, Nanny lives in a modern house in between several of her family members' abodes, whom she calls on whenever she feels like it. Where Esmeralda remained virginal all her life, Gytha Ogg makes no secret of the fact that she likes men, and even though she is well into her twilight years by the time the reader encounters her in the books, she still does not pass up the opportunity for "making her own entertainment", as she calls it. Finally, where Esmeralda Weatherwax chooses to make people feel uncomfortable, to get e.g. information, Gytha Ogg uses her natural talent to make everyone feel immediately comfortable and happy to be around her. She "radiate[s] a perpetual field of It'll-be-all-rightness" (*Carpe Jugulum*, Pratchett 1998: 186).

In the three witches' paradigm, Nanny Ogg (as she is aptly called by everyone in Lancre and beyond, being everyone's nanny or, if the occasion calls for it, governess) falls into the category of mother, which leads to the heart of Nanny Ogg's world: her family.

Gytha Ogg's two very well-established character flaws are being unwilling to remember her daughters-in-law's names and believing that her cat (a vicious, neighbourhood-terrorising tomboy) is still a kitten.

Her core values, however, align with those of Esmeralda and the rest of the witches in Lancre: taking care of others, not taking kindly to injustice, and generally interfering in everyone's business.

Finally, as Esmeralda Weatherwax's best friend she is the only one who can calm her down when she is on the edge. While simultaneously being the only person allowed to criticise her friend in private, she is also the one person in Lancre who will always defend Esmeralda Weatherwax.

4.3 Magrat Garlick

Magrat Garlick is the witch in the Lancre Coven series whose situation changes most markedly over the course of the novels. The reader is introduced to her as the junior member, or (in accordance with the three witches' paradigm), the maiden of the Lancre Coven and follows her marriage to the king of Lancre and the baptism of her first child.

Magrat is described by both her closest witches' colleagues as well as most other witches as a "wet hen", even as she comes into her power increasingly and begins standing up for herself.

When she meets her not-yet-husband Verence, she slowly realises that the traditional life of a witch, including an old cottage and a village steading, is not what she wants for her future. Helped along by the rather nasty comments of Granny Weatherwax and some very indelicate ones by Gytha Ogg, Magrat splits from the coven in *Lords and Ladies* and is in time replaced by the fourth witch subject of this analysis, Agnes-Perdita Nitt.

4.4 Agnes-Perdita Nitt

Agnes Nitt, also known as Perdita Nitt, is another young witch from Lancre who gets introduced to the reader in the novel *Lords and Ladies*, albeit at the sidelines rather than as part of the coven. She replaces Magrat Garlick as maiden of the coven, after a long adventure in the opera of Ankh Morpork in the following witches' novel, *Maskerade*.

One cannot look at Agnes Nitt's character in Terry Pratchett's witches' novels without noting that she is in fact two characters in one body, the dominant one being Agnes, and the little voice always at the back of her mind who, on occasion of great danger, takes over the body, Perdita.¹⁵

Agnes is a very kind person, and her compatriots, magical and non-magical alike, often refer to her great personality. This description is rather vague, and as the reader only has two novels in which her character has time to be explored,¹⁶ it is nevertheless also rather accurate.

There are two further – in the true sense of the word – remarkable things about Agnes: One is her voice, and the other is her glorious hair.

Like her predecessor Magrat Garlick, Agnes is a witch who is still learning what being a witch means to her specifically. This is why, even over the course of only two books, the reader can see her becoming more confident, more powerful, and – with the help of her inner Perdita – a little meaner (when necessary).

¹⁵ "All right, my name is Perdita and I am taking over this body" (*Carpe Jugulum*, Pratchett 1998: 98).

¹⁶ A three-sentence appearance in Terry Pratchett's very last novel, *The Shepeard's Crown*, notwithstanding.

5 The Quantifiable Part of the Witches' Characters

In the following we shall attempt to establish whether a statistical analysis of the number of textual cues (see chapter 3.1) that were in their turn used to formulate the codes under chapter 3.3 can produce any relevant data for a character study of the witches in the Lancre Coven Witches' Series by Sir Terry Pratchett.

The data generated by coding the corpus consisting of the six Terry Pratchett novels was summarised in tables and visualised with the aid of bar and line graphs, which is the order in which they will be displayed below. It is important to note here that the data was consolidated in such a way that all cues concerning the same character trait were collected under a single heading.¹⁷ For example, Gytha Ogg's well-known and self-proclaimed love of food, while still differentiated during the coding process by marking it through implicit and explicit cues, will ultimately be visualised as simply *one* characteristic. An even better example may in fact be *anger*, as anger expressed through dialogue can be found in authorial cues, descriptions through other people, as well as implicit and explicit cues. To clarify:

- **authorial cue:** she said angrily
- explicit cue, self-presentation: I am angry
- explicit cue, other-presentation: She is always angry
- implicit cue, self-presentation: You know, I have anger issues

Are all were ultimately summarised under the character trait *anger* for the witch concerned.

As an example, remaining with the characteristic of anger, let us look at Esmeralda Weatherwax's coded and counted dialogue cues regarding anger across all the six novels by Terry Pratchett chosen as the basis for this analysis and how they were consolidated; starting with figure 2 below, showing the actual text of the dialogue and how it was coded, followed by figure 3, focussing on the next step towards a statistical analysis on the number of instances rather than their detailed content.

¹⁷ For detailed coding see APPENDIX F

Document name / Book	Code MAXQDA	Beginning	End	Segment
01_Equal-Rites	Others_re: Esme > Angry	1143	1143	'I expect Granny will come looking for me,' said Esk, 'but I don't think she will worry much. Just be angry, I expect. Anyway, I'm going to Ankh-Morpork. You can put me off the ship—'
01_Equal-Rites	Esme_Implicit > Anger	133	133	She opened two eyes like angry diamonds and said, 'I see. That's the way of it, is it?'
01_Equal-Rites	Esme_Implicit > Anger	2442	2442	'This is your idea of proper behaviour, is it? Lying around on the sea while people die? Oh, very well done!'
01_Equal-Rites	Esme_Implicit > Anger	2444	2444	So you were thrown away,' snapped Granny. 'So what? She's hardly more than a child, and children throw us all away sooner or later. Is this loyal service? Have you no shame, lying around sulking when you could be of some use at last?'
01_Equal-Rites	Esme_Explicit > Anger	1008	1008	'I'm just angry, that's all.'
02_Wyrd-Sisters	Esme_Implicit > Anger	2007	2007	'I'll bloody well show him what a witch could do!' she yelled.

Figure 2: Esmeralda Weatherwax: dialogue regarding anger, coded in dialogue cues

Figure 2 was directly generated from MAXQDA¹⁸ / Reports / Overview of coded segments and showcases the text passages from the novels that were coded as having a dialogue cue related to the characteristic of *anger* for the fictional personality of Esmeralda Weatherwax. Figure 2 showcases that this study only found dialogue cues regarding Mistress Weatherwax's anger in the novels *Equal Rites* and *Wyrd Sisters*,¹⁹ that these cues were explicit as well as implicit in nature, and that more statements of anger by Esmeralda Weatherwax were found in the novel *Equal Rites* than in the novel *Wyrd Sisters*. This leads us to figure 3:

Codes	Document Name / Book					
Codes MAQDA	01_Equal-Rites	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
Others_re: Esme > Angry	1	0	0	0	0	0
Esme_Implicit > Anger	3	1	0	0	0	0
Esme_Explicit > Anger	1	0	0	0	0	0
Codes for Graphs	01_Equal-Rites	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
Angry	5	1	0	0	0	0

Figure 3: Esmeralda Weatherwax: count of dialogue cues regarding anger, coded and consolidated

Figure 3 showcases the raw counts of coded dialogue cues regarding *anger* for Esmeralda Weatherwax in the six novels of Terry Pratchett that were the basis of this study. The numbers were generated using MAXQDA / Visual Tools / Matrix Browser, counting two instances of an explicit and three of an implicit cue in the novel *Equal Rites*, adding up to five in total, as well as one count for an implicit dialogue cue in the novel *Wyrd Sisters*. Figure 2 and figure 3 are

¹⁸ MAXQDA version 24.7.

¹⁹ The first two novels of the Witches' Series.

representative examples of the process applied to every analysed witch and all her dialogue cues.²⁰

This analysis was set to find out whether an impression of a fictional character's personality character could be gained by looking at dialogue cues. In the case of this analysis: Could a careful reader come to the same conclusions about the witches' characters as outlined above under chapter 4, if they were only to look at the results of data coded in the style of this analysis.

To reach an answer to this question, the data collected as described in chapter 3 can and should be examined on both a macro and a micro level. In the following, we will thus first treat all six novels as one book rather than six, for the sake of the experiment. In a way, we are eliminating the temporal aspect of the analysis. The character of each witch will thus be regarded as one character per witch, rather than one character per witch per book.

We will thus first study each witch's character as a single entity. In a next and separate step, we will look at the development of their character traits over time, i.e. over the course of the novels. Our final step is to compare the witches thus analysed

By once again taking inspiration from Denisons's categorisation of "bipolar adjectives and their opposites" (see figure 1), the following categories were created to sort this analysis's dialogue cues (containing character information):

- **bad temper**
 - e.g. angry, bad tempered, threatening, condescending, disapproving
- **good temper**
 - e.g. caring, happy, gregarious, placating
- **sorrowful temper**
 - e.g. melancholic, sad, lonely, insecure, gloomy, nostalgic, apologetic, worried, (unsuccessfully) mediating, pathetic
- **courageous** (coming into their power)
 - e.g. bold, assertive, courageous
- **powerful** (magically)
- **powerless**
 - e.g. accepting defeat, not being a proper witch, missing the point
- **attitudes**
- **lexical choices**
- **non-magical abilities**

These categories were chosen by presuming which association or feeling about the witch in question a particular section of dialogue would invoke in the reader. In other words, what

²⁰ For details see APPENDIX A-E

impression would a reader form, consciously and/or unconsciously, by the dialogue of the fictional characters.²¹ These categories were not only chosen for how the reader may be explicitly made to feel about the dialogue in question but also the emotions the fictional characters could be implied to be experiencing while making their statements. This ties in with the implicit and explicit dialogue cues described in chapter 3.1.

Choosing these categories, their nomenclature, and the respective attribution of the character cues is, of course, interpretive work. Explaining each choice would exceed the scope of this study.²² However, the following example is representative of the process for each data sorting choice:

Let us look at this study's decision on how to categorise Esmeralda Weatherwax's implicit dialogue cues of "accepting defeat" and being "worried".

For a first-time reader of Terry Pratchett's witches' novels, both her "accepting defeat" and being "worried" can be seen as causing the fictional witch Esmeralda Weatherwax unhappiness and sorrow. However, a repeat reader of Pratchett's novels could take the interpretation of her "accepting defeat" a step further and see it as actually signalling "powerlessness," because for Esmeralda Weatherwax power is magic. When her magic fails, or she finds herself unable to help someone, she feels and can be interpreted as being "powerless".

"Worried" on the other hand was sorted into the "sorrow" category. As someone familiar with the novels knows, as long as Esmeralda Weatherwax can still feel worried about a situation, she retains a degree of hope. Which in her case would consequently lead to feelings of wistfulness and sorrow.

The data thus generated represents what the characters *say* and *what is said about them*, rather than being representative of their actions. These figures could also be used as a guideline for how other fictional characters in the books (who spend only little time with them), as well as a reader could be made to perceive these witches of Lancre. It is important to remember that the dialogues are ultimately not a choice by the fictional characters themselves, but by the author Terry Pratchett, who aimed for the fictional characters to leave specific impressions with the reader.

²¹ As the author of the novels, Terry Pratchett, is of British origin and the author of this study is of German origin, these impressions are interpreted through a Western European cultural lens. It would be fascinating to find out how an Asian audience, for example, would categorise the same collected dialogue cues.

²² The way I categorised the cues was of course influenced by my own knowledge of Terry Pratchett's works, although I tried to be as objective as possible. I can be contacted at ispangenberg@yahoo.de and will gladly provide a detailed explanation for each.

In chapter 5, the data for the individual witches' characters will be examined. The first figure in each sub-chapter will represent the respective witch's character traits across all six books (should they appear in them), followed by delving deeper into anomalies, such as sudden increases, decreases, and notable spikes. In chapter 6, the four witches' characters will be compared within each single novel. In this case, the figures will focus on traits recorded for at least one of the characters and at least twice if only present in one character.²³

Because graphs allow for easier recognition of unusual points or changes in data, the detailed explanation of phenomena will be accompanied by graphs rather than tables.

5.1 Esmeralda Weatherwax

The only witch to appear in the first of the analysed novels to be published, *Equal Rites*, we will first examine the dialogue cues of the character of Esmeralda Weatherwax. Her dialogue cues will first be evaluated with regards to the temper clusters defined above. The individual cues constituting these temper clusters will then be studied along with the dialogue cues for attitudes, lexical choices, and non-magical abilities. The basis for these evaluations is listed in table 22.

Table 22 shows the end results of coding the six Discworld novels by Terry Pratchett, *Equal Rites*, *Wyrd Sisters*, *Witches Abroad*, *Lords and Ladies*, *Maskerade*, and *Carpe Jugulum* for dialogue cues (as defined in chapter 3), with regards to the implicit and explicit characterisation of the fictional witch Esmeralda Weatherwax. The data shown in table 22 is normalised²⁴ and consolidated as described at the beginning of chapter 5. It is also the basis for all the following graphs generated for this character.

Table 22: *Esmeralda Weatherwax: consolidated dialogue cues in six Discworld novels*

Cat	Codes	All books	01_Equal-Rites	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
	for Graphs	Summarised	Normalised ²⁵	Normalised	Normalised	Normalised	Normalised	Normalised
1	Anger	6.0	5.0	1.1	0.0	0.0	0.0	0.0
1	Bad tempered	10.9	0.0	0.0	2.4	0.0	1.9	6.6
1	Condescension	10.8	5.0	0.0	0.8	1.2	3.8	0.0
1	Disapproving of Gytha	58.2	0.0	15.2	15.4	14.1	13.5	0.0
1	Disapproving of Magrat	20.7	0.0	5.4	10.6	4.7	0.0	0.0
1	False Humility	10.2	1.0	1.1	3.3	3.5	0.0	1.3
1	Prejudice	10.1	2.0	0.0	8.1	0.0	0.0	0.0

²³ For details about which traits did not make it into the final data presentation, see APPENDIX E

²⁴ Formula used to normalise data: number of cues counted x 100 / total number of cues in each category.

²⁵ Formula used to normalise data: number of cues counted x 100 / total number of cues in the individual category

Cat	Codes	All books	01_Equal-Rites	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
1	Pride	61.1	2.0	12.0	8.1	18.8	5.8	14.5
1	Threats	23.8	5.0	2.2	0.8	3.5	5.8	6.6
2	Caring	43.4	3.0	4.3	4.1	10.6	9.6	11.8
2	Grace	7.1	3.0	2.2	0.8	1.2	0.0	0.0
2	Harmless	3.0	3.0	0.0	0.0	0.0	0.0	0.0
3	Nostalgia	4.0	1.0	2.2	0.8	0.0	0.0	0.0
3	Prude	12.5	0.0	2.2	6.5	0.0	3.8	0.0
3	Unmarried	10.7	3.0	2.2	0.8	4.7	0.0	0.0
3	Worried	5.3	0.0	0.0	0.0	0.0	0.0	5.3
3	Loneliness	1.0	1.0	0.0	0.0	0.0	0.0	0.0
4	Dangerous	26.2	0.0	0.0	6.5	3.5	9.6	6.6
4	Powerful-witch	26.8	2.0	3.3	4.1	1.2	5.8	10.5
5	Accepts defeat	2.6	0.0	0.0	0.0	0.0	0.0	2.6
6	Anti-authoritarian	2.2	0.0	2.2	0.0	0.0	0.0	0.0
6	Atheism	12.8	1.0	0.0	0.8	1.2	1.9	7.9
6	Books untrustworthy	3.1	0.0	0.0	0.0	1.2	1.9	0.0
6	Does not abuse the power	19.6	4.0	6.5	4.1	1.2	3.8	0.0
6	Does not meddle	12.7	0.0	9.8	1.6	0.0	0.0	1.3
6	Importance of respect	4.9	0.0	3.3	1.6	0.0	0.0	0.0
6	Importance of stories	3.8	0.0	1.1	0.8	0.0	1.9	0.0
6	Importance of winning	3.7	0.0	0.0	0.0	2.4	0.0	1.3
6	Payment not money	5.8	0.0	0.0	0.0	0.0	5.8	0.0
6	Traditional values	1.2	0.0	0.0	0.0	1.2	0.0	0.0
6	Women's magic is different from wizards	10.9	10.9	0.0	0.0	0.0	0.0	0.0
7	Aphorism	44.2	5.0	5.4	5.7	3.5	15.4	9.2
7	Baby-Noises	2.0	2.0	0.0	0.0	0.0	0.0	0.0
7	Catchphrase	8.7	0.0	2.2	0.8	1.2	1.9	2.6
7	Derogatory nicknames	1.0	1.0	0.0	0.0	0.0	0.0	0.0
7	Expletive	40.0	13.9	6.5	4.1	5.9	5.8	3.9
7	May-she-rest-in-peace	2.3	0.0	1.1	0.0	1.2	0.0	0.0
7	Mispronunciation	4.7	2.0	1.1	1.6	0.0	0.0	0.0
7	Sarcasm	25.2	6.9	3.3	1.6	9.4	0.0	3.9
7	Threats	23.8	5.0	2.2	0.8	3.5	5.8	6.6
8	Headology	16.9	7.9	3.3	3.3	1.2	0.0	1.3
8	Teacher	17.9	7.9	1.1	0.8	3.5	1.9	2.6
8	Meddling in other people's business	2.0	2.0	0.0	0.0	0.0	0.0	0.0

The first column of table 22 represents the categories for clustering the coded dialogue cues.

The running numbers are attributed as such and were also used to generate figures 4 to 6:

- | | |
|------------------------|---------------------------|
| 1 Bad Temper | 6 Attitudes |
| 2 Good Temper | 7 Lexical Choices |
| 3 Sorrowful Temper | 8 Abilities (non-magical) |
| 4 Powerful (re: magic) | |
| 5 Powerless | |

The second column of table 22 lists the character traits attributed to the fictional witch Esmeralda Weatherwax, through coding dialogue cues by focussing on the characterisation. The fourth to the ninth column of table 22 list the normalised count of the respective characterisation dialogue cues for the individual novels (titles in the first row), whereas the third column represents the total of these dialogue cues for all novels.²⁶

Let us now look at the first visualisation produced from this data:

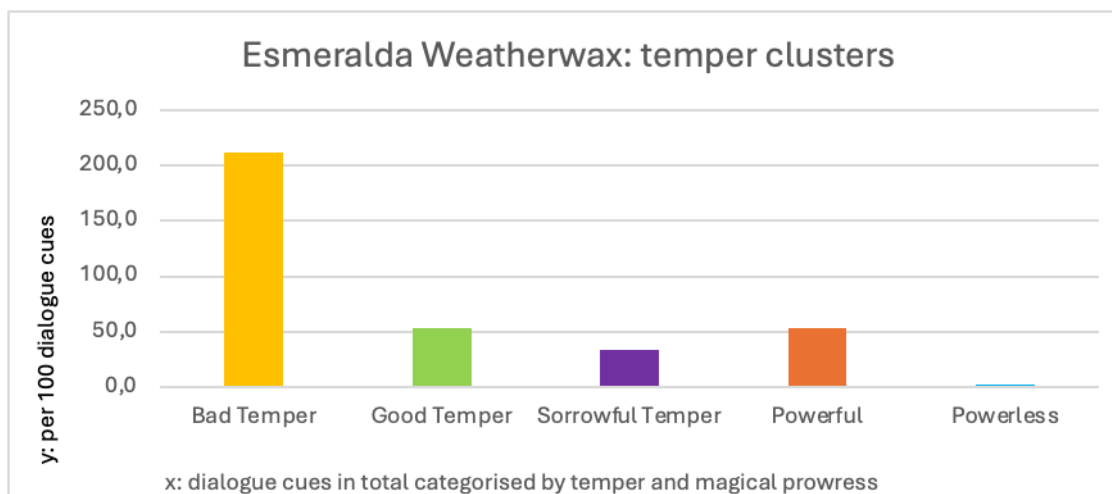


Figure 4: Esmeralda Weatherwax: temper clusters for all six novels summarised

Figure 4 shows three temper and two power clusters in Esmeralda Weatherwax's dialogue cues when the data is summarised across all six Pratchett novels of the Lancre Coven Series.²⁷

The yellow bar represents the number of *bad temper* cues, green the number of *good temper* cues, purple the number of *sorrowful* statements, orange for magical *power*, and blue for defeat and *powerlessness*. This colour code is maintained in figure 5.

Interpretation:

Figure 4 invokes a picture of a very bad-tempered person, with some magic powers and minor regrets. If the small Kingdom of Lancre were a real place and one could survey the inhabitants, this would probably be how most would describe her. Esmeralda Weatherwax is not well-liked by others and, because of her bad temper, other fictional people often fear her and have no idea

²⁶ The data from column four to nine is used further down for the figures of chapter 5.5 to 5.10.

²⁷ *Equal Rites*, *Wyrd Sisters*, *Witches Abroad*, *Lords and Ladies*, *Maskerade*, and *Carpe Jugulum*.

about how powerful she actually is in the art of magic. Even young witches Magrat and Agnes begin their witching apprenticeships thinking of Mistress Weatherwax as a grumpy, silly old woman who is stuck in her ways and never does any magic.

Figure 4 (along with the other figures below on temper clusters) is an apt representation of Terry Pratchett's excellent writing skills, as it shows the impression that readers would gain of Granny Weatherwax's character if they were only to go by what she says. Much as in real life, sometimes that is the only source for judging a person's character. In Terry Pratchett's novels, we accompany these fictional people on one adventure per book and thus also have a lot more statements than actions to judge them by, because most of their actions and interactions happen "off stage", so to speak.

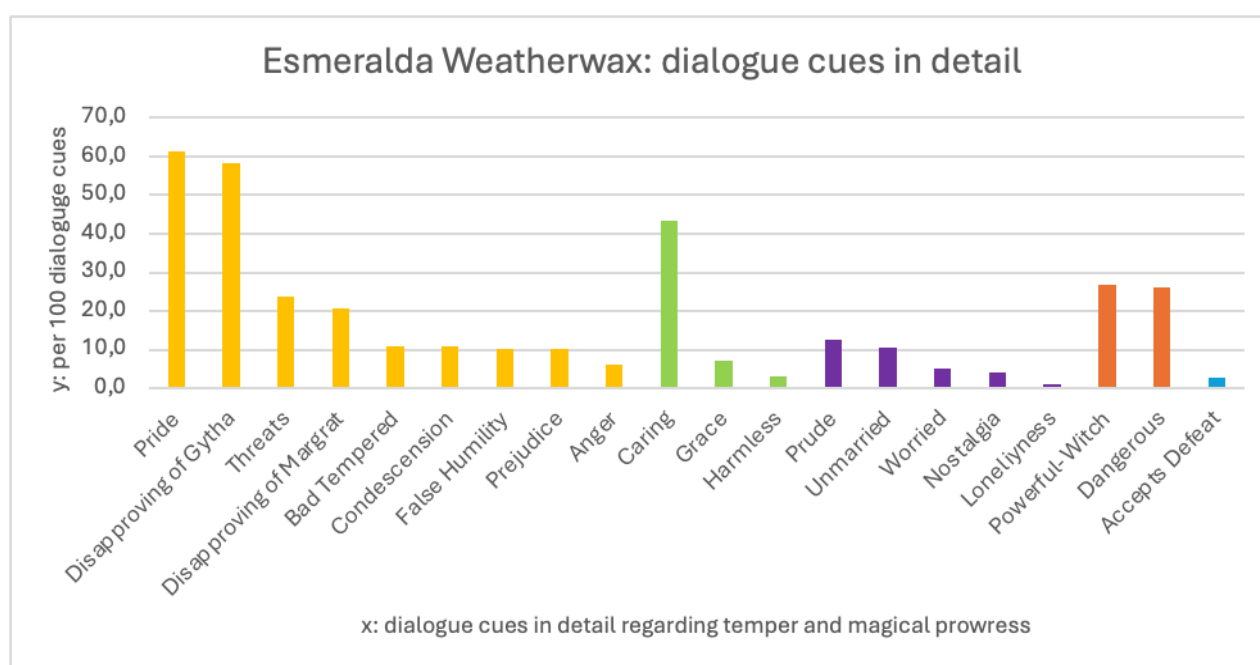


Figure 5: Esmeralda Weatherwax: dialogue cues in detail regarding temper and magical prowess

Figure 5 shows which dialogue cues contributed to the temper clusters in figure 4, using the same colour code as the respective temper clusters.

Interpretation:

Figure 5 shows that the dialogue that most contributes to the perception of Esmeralda Weatherwax as being overall *bad tempered* in the novels is her pride and very frequent verbal disapproval of her magical colleague Gytha Ogg. It also shows that her bad temper is versatile or, in other words, that Terry Pratchett knows how to craft fictional characters through their dialogues. Speaking of which, Esmeralda Weatherwax is of course not only bad-tempered, with her *good temper*, in dialogue form, coming mostly from her caring nature. Caring for others is

one of the core values of Terry Pratchett's witches (see chapter 2), thus the corresponding green bar in figure 5 is an apt representation of Esmeralda Weatherwax's character.

This nuance and detail, as shown in figure 5, is something that goes beyond the first impression a one- or first-time reader would be able to discern.

Apart from cues regarding witches' tempers and magical prowess, Terry Pratchett's witch dialogues also allow for an insight into the fictional characters attitudes, lexical choices, and non-magical abilities in general (see categories 6 to 8 of table 22).

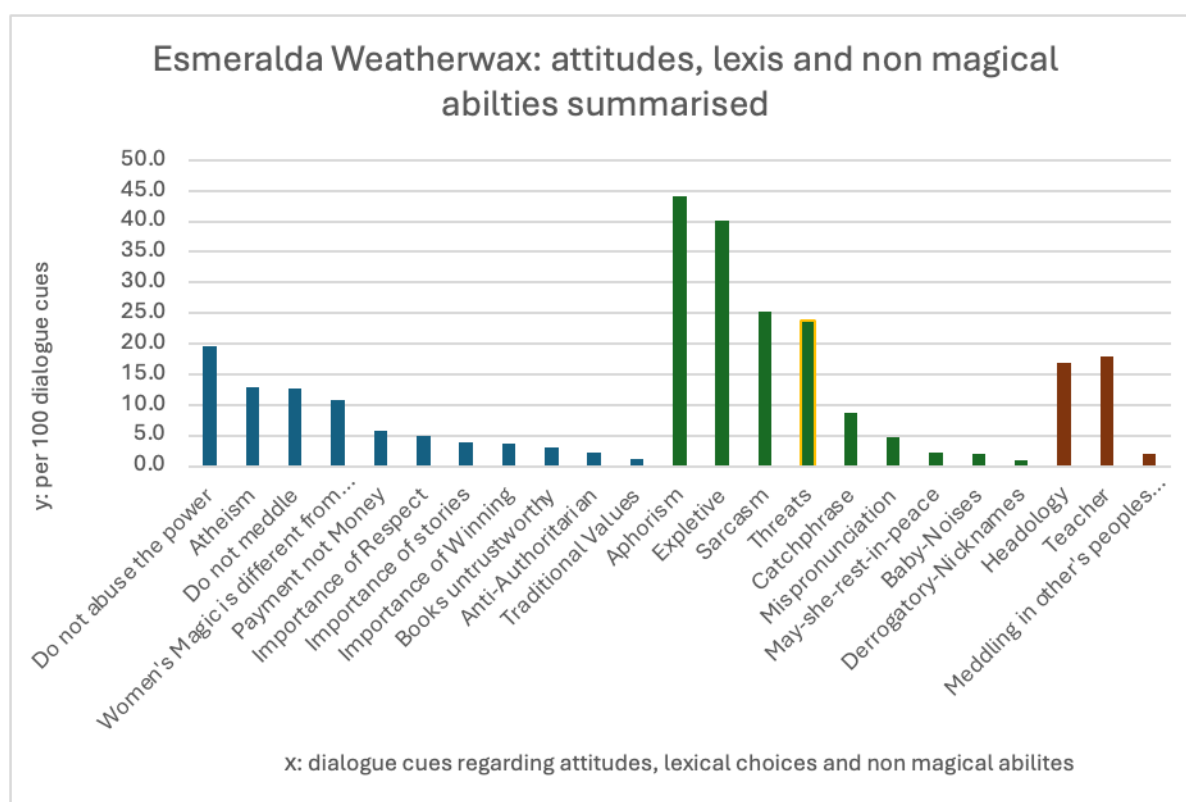


Figure 6: Esmeralda Weatherwax: attitudes, lexical choices, and non-magical abilities summarised across six novels

Figure 6 shows the collected and consolidated dialogue cues for attitudes, lexical choices, and non-magical abilities of Esmeralda Weatherwax (across the six Pratchett novels that represent the corpus of this analysis). *Attitudes* are in dark blue, *lexical choices* in dark green, and *non-magical abilities* are in dark red. These colour codes remain the same for the character analysis of the other witches.

Interpretation:

To paraphrase the question this analysis seeks to answer: What (if anything) could a bar graph such as seen in figure 6 tell the uninitiated reader about the character of Esmeralda Weatherwax; and would someone who read the novels closely several times concur?

Let us first look at the dark blue bars regarding Mistress Weatherwax's *attitudes*, found in the dialogue cues. One could interpret figure 6 as expressing that not abusing (magical) power, is her most prominent attitude, going by what she says. She has a further number of attitudes and opinions such as "wizard magic is different from witch magic" and that "one should not meddle in the affairs of other people", i.e. influence other people. Looking further at the dark red bar of the graph in figure 6, at least as far as statements are concerned, Esmeralda Weatherwax appears to go by her own rules.

If we look at the dark green bars for *lexical choices*, the two outstanding ones are those showing the frequency of her use of aphorisms and expletives. Summarised like this, they contribute to the overall characterisation of "grumpy old woman" at first glance. In chapter 6 when one looks at the distribution of these two specific lexical choices over the course of the six books, it will be shown that one would need plot knowledge to judge whether this is a correct representation of this witch's fictional character or not.

Finally, examining the dark red bars of non-magical abilities – as they can be gleaned for Esmeralda Weatherwax through what she says – figure 6 can be interpreted as showing that she is a teacher to others and sometimes prefers to use psychological tricks rather than actual magic.²⁸ Compared to her proclivity for aphorisms, swearing, sarcasm, and threats (see dark green bars), however, this is a trait that might be overlooked at a casual first read of the novels.

5.1.1 Esmeralda Weatherwax throughout the books

Above, the dialogue cues of the fictional witch Esmeralda Weatherwax were summarised for all six of the Discworld novels of the Lancre Coven series. This first step of the dialogue cue analysis deliberately left out the temporal element of the novels and treated them as one body

²⁸ For more information on this brand of witches' use of reverse psychology coined by Terry Pratchett see point 3.3 on the subject of Headology, or "how a story gets things done".

of work, rather than individual books. In this next step, the data on temper clusters and magical prowess is visualised per novel. The same colour codes as in figures 4 and 5 are used.

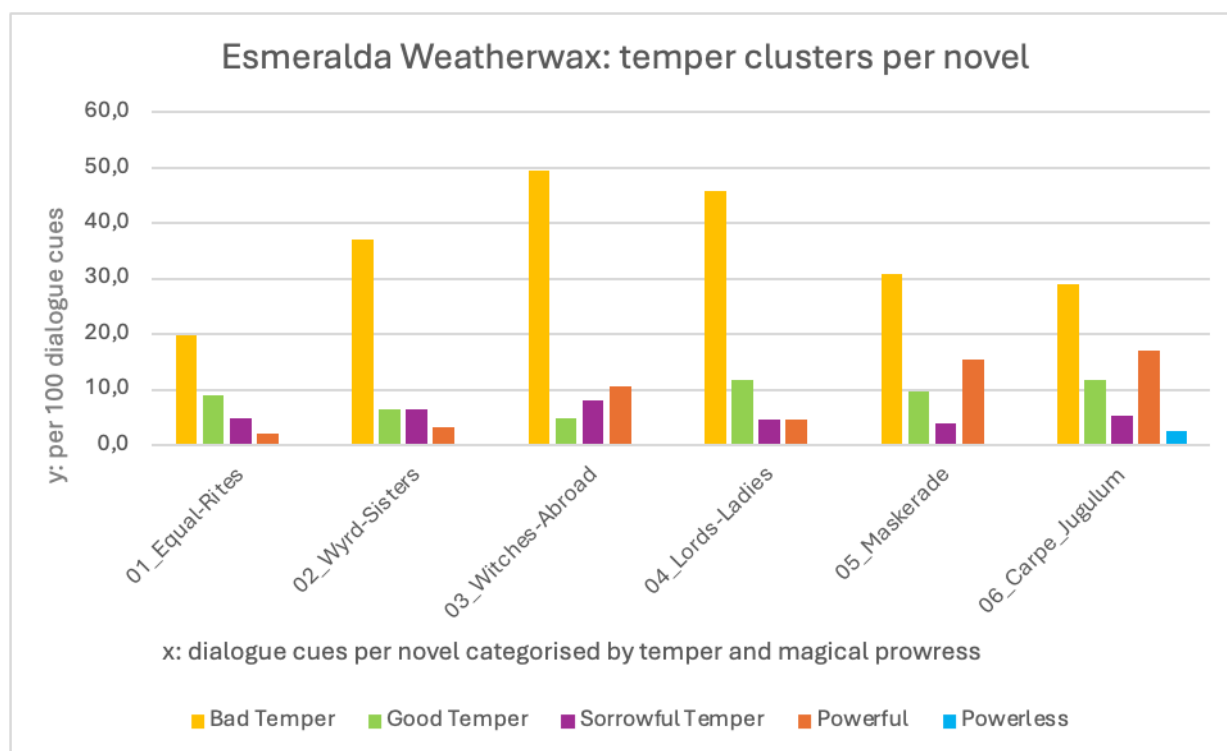


Figure 7: Esmeralda Weatherwax: consolidated dialogue cues regarding temper clusters and magical prowess for each of the six Discworld novels

Figure 7 showcases three temper and two power clusters in Esmeralda Weatherwax's dialogue cues, when the data is listed and visualised together for each of the six Pratchett novels of the Lancre Coven Series.²⁹ Maintaining the colour code from above figures, the yellow bars represent the number of *bad temper* cues, light green bars the number of *good temper* cues, purple bars the *sorrowful* statements, orange for magical *power*, and light blue for statements of defeat and *powerlessness*.

Interpretation

There are several interesting observations to be gleaned from figure 7. The most obvious data points in the bar graph are the yellow bars showing frequency of statements on Granny Weatherwax's bad temper. They reach their highest point in the novel *Witches Abroad*. Plot knowledge helps understand that this is because the witches do not leave their home country for this book's adventure, and also confront Esmeralda's greatest nemesis: her evil twin sister. It is hardly surprising that, in this novel, she appears more bad-tempered than in others. In the following novel, *Lords and Ladies*, she appears almost as bad tempered according to the data,

²⁹ Equal Rites, Wyrd Sisters, Witches Abroad, Lords and Ladies, Maskerade, Carpe Jugulum

which again is not surprising as it is the novel in which the reader meets Esmerelda Weatherwax's second great nemesis: elves.

Another development can be seen in the statements indicating magical power. As the books progress, so does Mistress Weatherwax's power. One could also say, the more powerful Granny Weatherwax appears, the less bad-tempered she becomes.

There is one more interesting bar that can only be seen when the dialogue cues are evaluated by individual book: the light blue bar for statements of powerlessness. These dialogue cues were only encountered in the final novel, *Carpe Jugulum*, even though it is also the novel with the most frequent dialogue cues regarding being powerful. Once again, plot knowledge provides an explanation, one related to another enemy encounter: the vampires who Esmeralda Weatherwax must defeat in this book use the same kind of power she often applies. Thus she sees others mastering her craft, which subsequently leads to her evaluation of her own abilities.

5.2 Gytha Ogg

The second senior fictional witch to appear in the analysed novels, Gytha Ogg is the second fictional character to undergo a closer examination. Following the precedent of chapter 5.1, the dialogue cues will first be looked at through the lens of temper clusters. Then the individual cues constituting these temper clusters will be studied along with the dialogue cues for attitudes, lexical choices, and non-magical abilities.

The basis for the following graphs can be found in table 23 below:

Table 23: *Gytha Ogg: consolidated dialogue cues in six Discworld novels*

Cat	Codes	All books	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
	for Graphs	summarised	Normalised	Normalised	Normalised	Normalised	Normalised
1	Angry	3.4	3.4	0.0	0.0	0.0	0.0
1	Annoying	1.7	1.7	0.0	0.0	0.0	0.0
1	Cheating	6.7	0.0	0.0	3.7	0.0	3.0
1	Complaining	1.5	0.0	0.0	0.0	0.0	1.5
1	Nosy	2.2	0.0	0.0	0.0	2.2	0.0
1	Pride	1.5	0.0	0.0	0.0	0.0	1.5
1	Threat	13.2	3.4	1.5	3.7	0.0	4.5
2	Good-tempered	1.5	0.0	1.5	0.0	0.0	0.0
2	Gregarious	15.1	8.6	0.0	0.0	6.5	0.0
2	Caring	34.9	3.4	0.0	12.3	13.0	6.1
2	Confident	6.1	0.0	0.0	0.0	0.0	6.1
2	Love of family	56.0	22.4	4.4	17.3	4.3	7.6
2	Love of food	30.8	0.0	13.2	8.6	4.3	4.5
2	Matriarch	11.4	1.7	4.4	3.7	0.0	1.5

Cat	Codes	All books	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
2	Optimist	3.0	0.0	0.0	0.0	0.0	3.0
2	Placating Esme	57.0	5.2	20.6	16.0	15.2	0.0
3	Nostalgia	2.5	0.0	0.0	2.5	0.0	0.0
4	Cunning	20.9	0.0	2.9	0.0	4.3	13.6
4	Dangerous	1.5	0.0	1.5	0.0	0.0	0.0
4	Powerful witch	1.5	0.0	0.0	0.0	0.0	1.5
5	Powerless	0.0	0.0	0.0	0.0	0.0	0.0
6	Cat Greebo is a softie	19.0	0.0	4.4	0.0	13.0	1.5
6	Do not meddle	0.0	0.0	0.0	0.0	0.0	0.0
6	Do-not-abuse-power	6.8	1.7	2.9	0.0	2.2	0.0
6	Importance of stories	3.2	1.7	1.5	0.0	0.0	0.0
6	It's not stealing if I do it	6.5	0.0	0.0	0.0	6.5	0.0
6	Love of family	56.0	22.4	4.4	17.3	4.3	7.6
6	Love of food	30.8	0.0	13.2	8.6	4.3	4.5
6	Money important	2.2	0.0	0.0	0.0	2.2	0.0
6	Money unimportant	2.2	0.0	0.0	0.0	2.2	0.0
6	People need witches to take care of them	3.4	3.4	0.0	0.0	0.0	0.0
6	Theism	1.5	0.0	0.0	0.0	0.0	1.5
6	Women's magic different from wizards'	1.7	1.7	0.0	0.0	0.0	0.0
7	Aphorism	23.0	1.7	11.8	1.2	2.2	6.1
7	Baby-noises	8.2	5.2	0.0	0.0	0.0	3.0
7	Derogatory nicknames	1.5	0.0	0.0	0.0	0.0	1.5
7	Expletive	48.5	15.5	8.8	9.9	2.2	12.1
7	May-she-rest-in-peace	3.0	1.7	0.0	1.2	0.0	0.0
7	Mispronunciation	18.0	8.6	4.4	1.2	2.2	1.5
7	Sarcasm	5.2	0.0	0.0	3.7	0.0	1.5
7	The Hedgehog Song	5.4	1.7	1.5	0.0	2.2	0.0
7	Threat	13.2	3.4	1.5	3.7	0.0	4.5
8	Expert on everything	19.6	3.4	10.3	0.0	4.3	1.5
8	Headology	3.0	1.7	0.0	1.2	0.0	0.0
8	Innuendo	21.8	0.0	0.0	9.9	4.3	7.6
8	Knows everyone	7.3	0.0	0.0	1.2	0.0	6.1
8	Not good with numbers	6.5	0.0	0.0	0.0	6.5	0.0
8	Teacher	10.1	1.7	4.4	2.5	0.0	1.5

Table 23 represents the end results of coding the five Discworld novels by Terry Pratchett, *Wyrd Sisters*, *Witches Abroad*, *Lords and Ladies*, *Maskerade*, *Carpe Jugulum*, for dialogue cues (as defined in chapter 3) with regards to the implicit and explicit characterisation of the fictional witch Gytha Ogg. The data shown in table 23 is normalised³⁰ and consolidated as described above at the beginning of chapter 5. It is also the basis of all the following graphs generated for the character of Gytha Ogg.

³⁰ Formula used to normalise data: number of cues counted x 100 / total number of cues in the individual category.

Column 1 represents the categories for clustering these dialogue cues (as described above). The running numbers 1 to 8 are attributed as follows and were used to generate figures 7 to 9:

- | | |
|----------------------|---------------------------|
| 1 Bad Temper | 6 Attitudes |
| 2 Good Temper | 7 Lexical Choices |
| 3 Sorrowful Temper | 8 Abilities (non-magical) |
| 4 Powerful (magical) | |
| 5 Powerless | |

Column 2 of table 23 lists the character traits gained by coding dialogue cues focussing on the characterisation of Terry Pratchett's fictional witch Gytha Ogg.

Columns 4 to 8 of table 23 list the normalised count of the respective characterisation dialogue cues for each novel (titles in the top row), whereas column 3 shows the total of these dialogue cues for all five novels analysed, in which Gytha Ogg appears.³¹

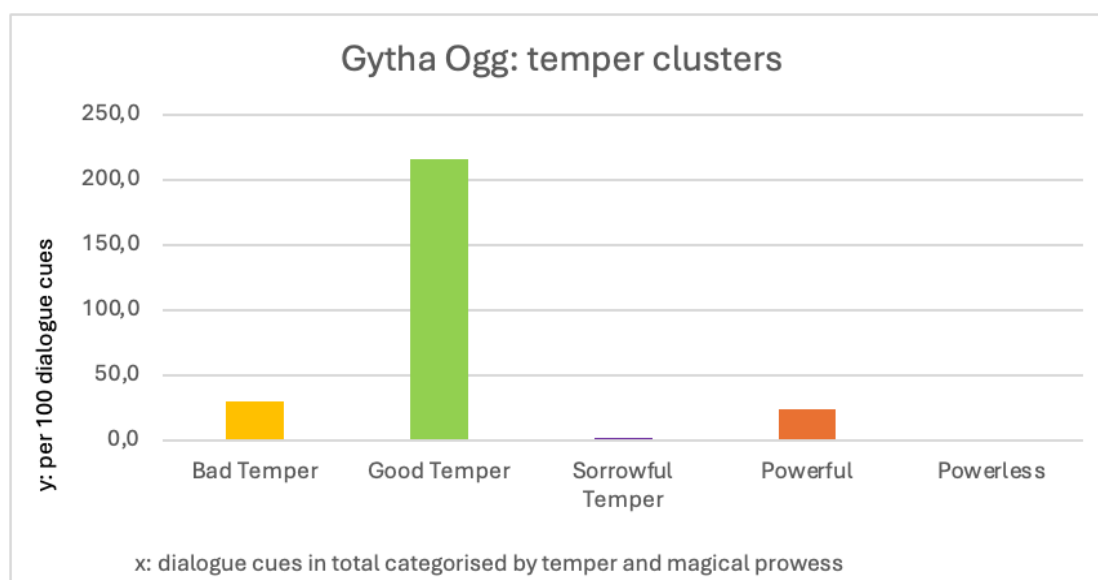


Figure 8: Gytha Ogg: summarised temper clusters for all six novels

Figure 8 illustrates the three temper and two power clusters of Gytha Ogg's dialogue cues, when data from all six Pratchett novels of the Lancre Coven Series is summarised.³²

As with the previous dialogue cue analysis and the ones to follow, the yellow bar stands for *bad temper*, light green for *good temper*, and purple for *sorrowful temper* statements. The orange bar shows the number of dialogue cues regarding magical *power* and light blue for defeat and *powerlessness*. This colour code is retained in the figure below.

³¹ The data from columns 4 to 9 is used further down for the figures in chapters 5.5 to 5.10

³² *Equal Rites*, *Wyrd Sisters*, *Witches Abroad*, *Lords and Ladies*, *Maskerade*, and *Carpe Jugulum*.

Interpretation:

This graph could be used as an example of the first impression a reader might gather of Gytha Ogg when reading Pratchett's Lancre Coven series. She is famously in a good mood all the time and, looking at the dialogue cues in this summarised form, one can see that the dialogue Terry Pratchett wrote for Gytha Ogg does indeed invoke the image of a jolly and happy woman.³³ The ratio of utterances that could infer a bad mood compared to those that invoke an image of Nanny Ogg in a good mood is less than two tenths.

Once again, the individual dialogue cues paint a much more detailed picture.

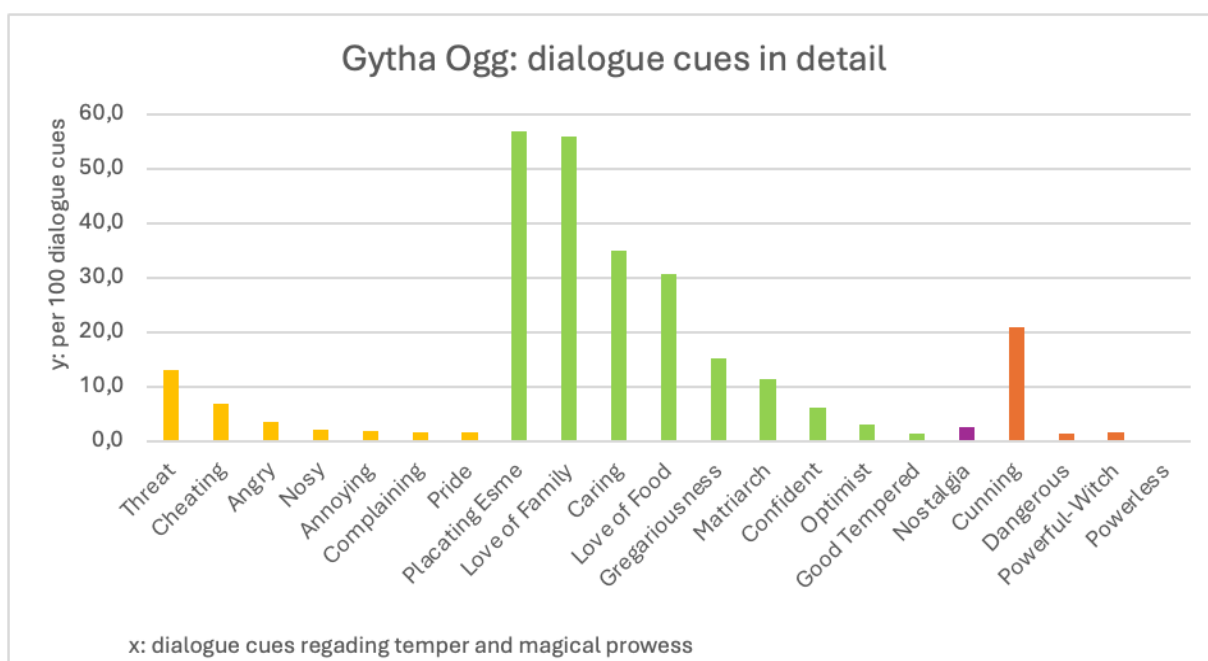


Figure 9: Gytha Ogg: dialogue cues for temper and magical prowess in detail

Figure 9 shows which dialogue cues contributed to the temper clusters in figure 8, using the same colour codes as for the temper clusters for Gytha Ogg's dialogue cues.

Interpretation:

Through her words, Nanny Ogg placates Granny Weatherwax more than anything else, almost as much as she talks about how much she loves her family.

The detailed dialogue cues regarding Gytha Ogg's magical prowess show that the source of her power lies in her cunningness (one might call it wisdom but that would ignore the shrewdness), as she knows very well which words – magical or otherwise – to use. This can also be seen in

³³ As this is what not only the reader but also the fictional characters have to go on, it is unsurprising that "Sharpness from Nanny Ogg [...] was like being bitten by a big friendly dog. It was all the worse for being unexpected," (*Maskerade* 170).

the complete absence of allusions to defeating or lacking power in her dialogues. Gytha Ogg knows to keep these thoughts to herself. It may be why even Esmeralda Weatherwax sometimes concedes that Nanny may be the more powerful witch of the two.

The noticeably low frequency of sorrowful statements in Nanny Ogg's case are all related to nostalgia; one could thus argue that Nanny Ogg has no sorrow (especially compared to the other three witches), as she is wistful at best.

Like all well-established characters on Terry Pratchett's Discworld, Gytha Ogg has moments of *bad temper*, but these are minuscule in comparison to her statements about happier things. When she does say something bad-tempered, we can see in figure 8 that these cues are for the most part related to threats or to her cheating somehow (both of which are aligned with her type of magical power).

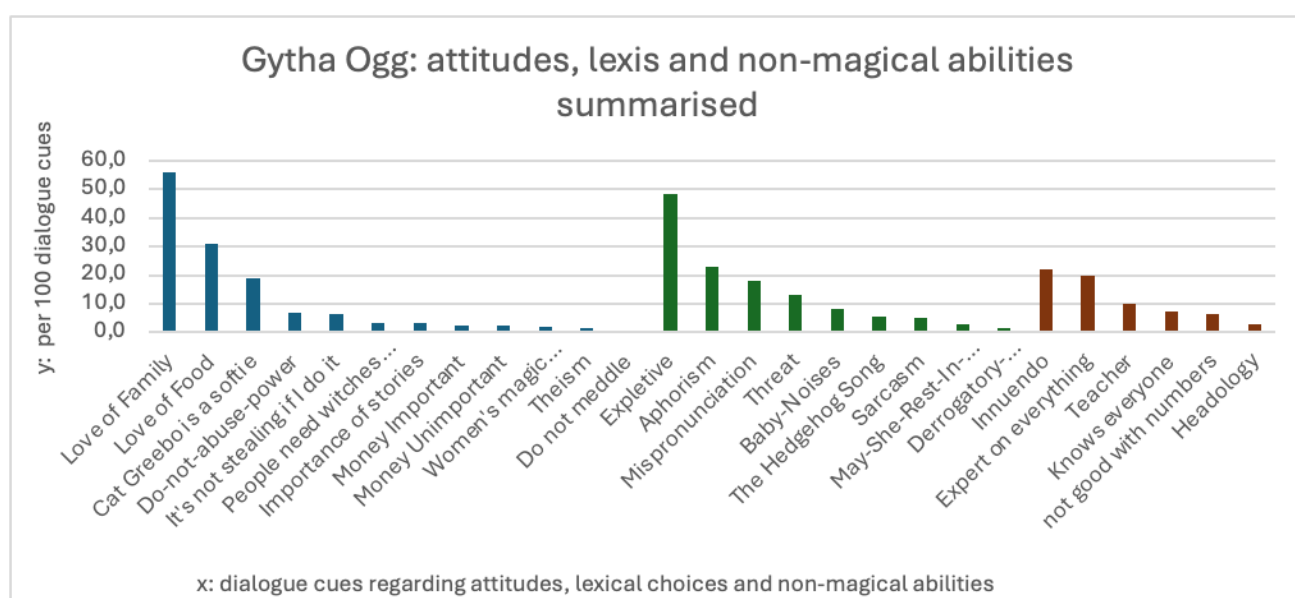


Figure 10: Gytha Ogg: attitudes, lexical choices and non-magical abilities summarised across six novels

Figure 10 shows the collected and consolidated dialogue cues regarding attitudes, lexical choices and non-magical abilities of Gytha Ogg (for all six Pratchett novels that make up the corpus of this analysis). As with the other graphs, the colour codes are: *attitudes* in dark blue, *lexical choices* in dark green and *non-magical abilities* in dark red.

Interpretation

As mentioned in the three witches' paradigm, Nanny Ogg represents the "mother" archetype. Accordingly – and in another testament to Terry Pratchett's character writing skills – Nanny Ogg's by far most frequently expressed trait is love of her family.

There are two very good examples of how Terry Pratchett expresses humour through his characters' statements in Gytha Ogg's dialogues. In one we find a recurring joke and in the other a subversion of expectations. Specifically, having Nanny Ogg insist that her cat³⁴ is not at all dangerous. She does this so frequently that it can be clearly recognised as one of her top three traits in dialogue. On the other hand, we find the famous "Hedgehog Song", which despite being Nanny Ogg's signature song, is not actually sung very often. However, allusions to it are so frequent that every reader would be under the impression that she sings it at least once a day (which she might very well do, but the reader almost never actually "hears" her).

If we turn our attention to the most frequent lexical choices, we see that Nanny Ogg enjoys swearing almost twice as much as she enjoys a good aphorism.

By looking at the dark red bars showing non-magical abilities in figure 9, we see that her dialogue cues refer to two of her most endearing character traits: the ability to find a double entendre of a sexual nature in anything she likes and simultaneously (pro)claiming to be an expert in everything. However, as devout readers of Terry Pratchett's Lancre Coven series know, there is absolutely nothing that could outweigh Nanny Ogg's devotion to and love of her family. The dialogue cues represented in figure 10 support this impression of Gytha Ogg.

³⁴ Greebo, or "a fat, cunning, evil smelling multiple rapist" (*Wyrd Sisters*, Pratchett:121), does have some dialogue when he is briefly turned into a human during *Witches Abroad*, confirming that he is a male cat.

5.2.1 Gytha Ogg across the novels

Having looked at Gytha Ogg's dialogue cues summarised for all novels, we will now visualise them for each of the books (as per the data in columns 4 to 8 in table 23).

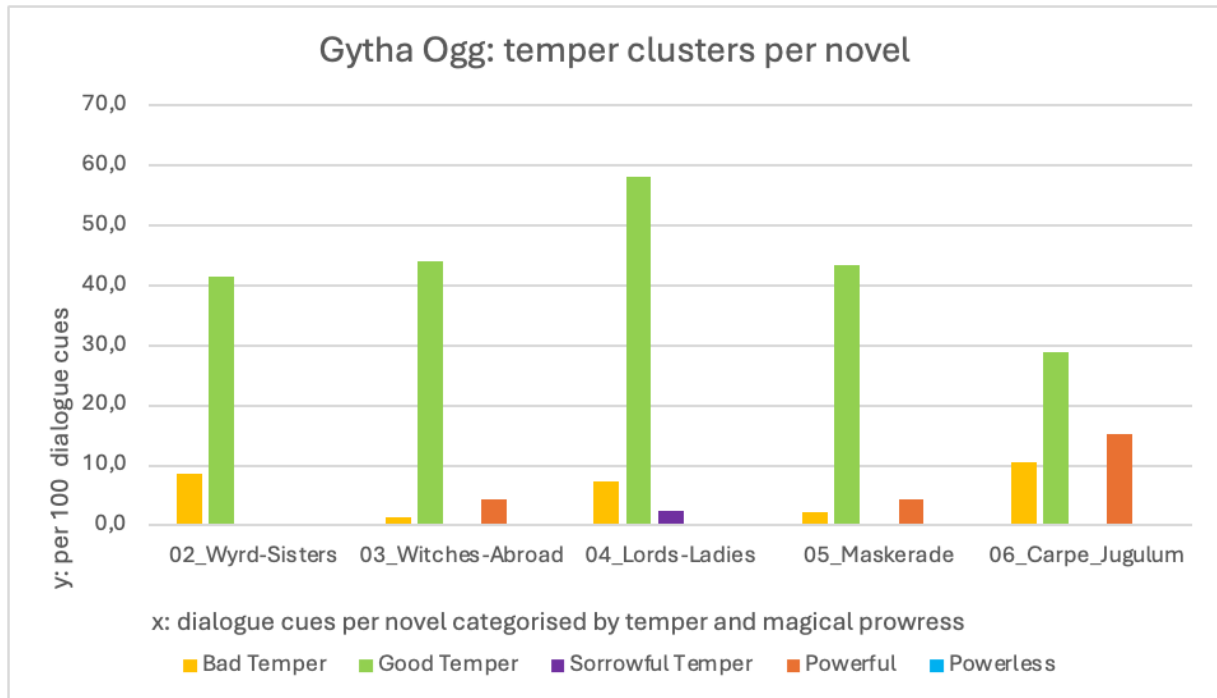


Figure 11: Gytha Ogg: consolidated dialogue cues regarding temper clusters and magical prowess for each of the six Discworld novels

Figure 11 shows the temper and power dialogue cue clusters as defined for Nanny Ogg in the above figures, for each analysed novel rather than summarised as a single body of work. As the legend in this figure depicts, in accordance with the already established colour code, yellow bars show the frequency of *bad tempered* statements, light green those regarding *good temper*, purple bars the frequency of *sorrowful* statements and orange for feelings or being perceived as *powerful* through means of dialogue. The light blue bars that would represent statements of defeat are non-existent, as seen above.

Interpretation

When looking at the clusters of temper dialogue cues for each novel, like her best friend Esmeralda Weatherwax, Nanny Ogg appears to be written as most powerful in the novel *Carpe Jugulum*. Furthermore, through these dialogue cues, we see her famously good mood take quite a hit in that novel and her bad mood, as far as possible for her character, is even greater than when she must deal with an evil king and queen in *Wyrd Sisters*. Nevertheless, when looking at the dialogue cues per novel rather than summarised as a single body of work, the outstanding dialogue characteristic of Terry Pratchett's Lancre witch Gytha Ogg is her sunny disposition.

5.3 Magrat Garlick

The third and youngest member of Lancre Coven in the analysed novels, Magrat Garlick is the third fictional character whose dialogue cues we will now examine closer. Following the precedent of chapters 5.1 and 5.2, the dialogue cues will first be looked at through the lens of temper clusters. Then the individual cues constituting these temper clusters will be studied, and lastly Magrat Garlick's dialogue cues for attitudes, lexical choices and non-magical abilities.

The basis for the following graphs is presented here in table 24:

Table 24: *Magrat Garlick: consolidated dialogue cues in six Discworld novels*

Cat	Codes for Graphs	All books	02_Wyrd-Sisters	03_Witches-Abroad	04_Lords-Ladies	06_Carpe_Jugulum
		Summarised	Normalised	Normalised	Normalised	Normalised
1	Anger	9.6	1.9	0.0	7.7	0.0
1	Threat	7.4	0.0	1.6	5.8	0.0
2	Caring	14.7	3.8	3.2	7.7	0.0
2	Earnest	1.9	1.9	0.0	0.0	0.0
3	Insecure	22.6	3.8	3.2	1.9	13.6
3	Mediator	6.7	1.9	4.8	0.0	0.0
3	Apologetic	5.1	1.9	3.2	0.0	0.0
4a	Assertive	106.4	15.4	31.7	36.5	22.7
4a	Courageous	11.5	0.0	0.0	11.5	0.0
4b	Powerful	0.0	0.0	0.0	0.0	0.0
5	Not world wise / missing the point	27.2	13.5	7.9	5.8	0.0
5	not a proper witch yet	14.7	7.7	3.2	3.8	0.0
6	Traditional values	26.6	25.0	1.6	0.0	0.0
6	Magic should be different	10.2	3.8	6.3	0.0	0.0
6	Do not meddle	5.8	5.8	0.0	0.0	0.0
6	Do-not-abuse-power	3.2	0.0	3.2	0.0	0.0
7	Insecure (stance adverb)	36.0	0.0	23.8	7.7	4.5
7	Expletive	12.2	3.8	0.0	3.8	4.5
7	Sarcasm	10.9	5.8	3.2	1.9	0.0
7	Threat	7.4	0.0	1.6	5.8	0.0
7	Rudeness	5.8	1.9	0.0	3.8	0.0
7	Aphorism	3.2	0.0	3.2	0.0	0.0
7	Euphemism	1.9	0.0	0.0	1.9	0.0
7	May-she-rest-in-peace	1.9	1.9	0.0	0.0	0.0
8	Mother	54.5	0.0	0.0	0.0	54.5

Table 24 displays the end results of coding the five Discworld novels by Terry Pratchett, *Wyrd Sisters*, *Witches Abroad*, *Lords and Ladies*, *Maskerade*, and *Carpe Jugulum*, for dialogue cues (as defined in chapter 3), with regards to the implicit and explicit characterisation of the fictional

witch Magrat Garlick. The data shown in table 24 is normalised³⁵ and consolidated as described at the beginning of chapter 5. It is also the basis for all following graphs generated for her character. The first column represents the categories for clustering these dialogue cues (as described above). The running numbers are attributed as follows and were also used to generate the following figures below.

- | | |
|----------------------------------|---------------------------|
| 1 Bad Temper | 6 Attitudes |
| 2 Good Temper | 7 Lexical Choices |
| 3 Sorrowful Temper | 8 Abilities (non-magical) |
| 4a Courageous, coming into power | |
| 4b Powerful (magical) | |
| 5 Powerless | |

Column 2 of table 24 lists the character traits gained through coding dialogue cues focussing on the characterisation of Magrat Garlick. Columns 4 to 8 of table 24 list the normalised count of the respective characterisation dialogue cues for each novel (titles in top row), and column 3 show dialogue cue totals for the analysis of all five novels in which Magrat Garlick appears.

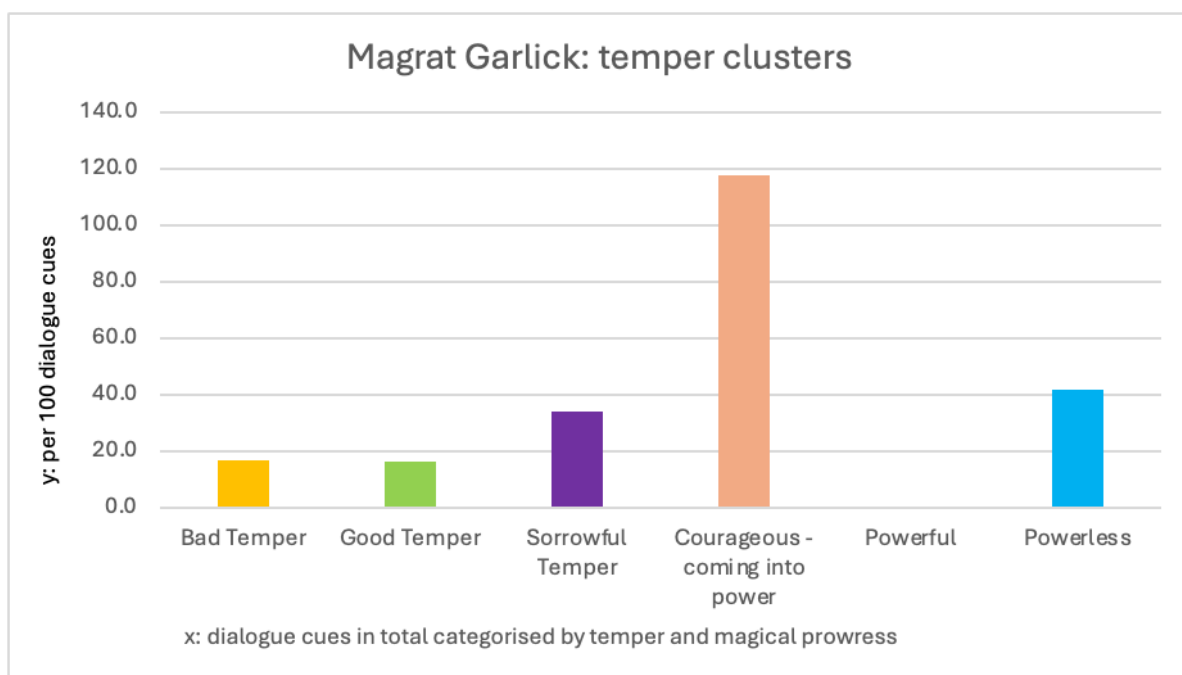


Figure 12: Magrat Garlick: summarised temper clusters for all six novels

The bars in figure 12 illustrate the three dialogue cue clusters for temper and the three for power, when data regarding Magrat Garlick is summarised across all six novels in Pratchett's Lancre Coven series (the fact that she does not appear in the first novel *Equal Rites* notwithstanding).³⁶

³⁵ Formula used to normalise data: number of cues counted x 100 / total number of cues in each category.

³⁶ *Wyrd Sisters, Witches Abroad, Lords and Ladies, Maskerade, and Carpe Jugulum.*

Same as for the previous dialogue cue analyses, the yellow bar represents the frequency of cues relating to *bad temper*, light green for *good temper* and purple for *sorrowful* statements. The orange bar representing magical *power* is joined by a salmon-coloured bar showing *courage* and *coming into* (magical) *power*. Once again, the light blue bar indicates statements of defeat and *powerlessness*. This colour code is maintained in the figures below.

Interpretation:

Figure 12 shows the dialogue cues of a comparatively young witch, the most junior and unexperienced in the trio of witches. In terms of good and bad temper, Magrat Garlick is not often expressive, however, she does express feelings of powerlessness and sorrow. The outstanding bar showing a high frequency of certain dialogue cues can be associated with her growth and development as a witch and person.

It is also worth noting that unlike the other witches whose dialogues were analysed, Magrat Garlick has no dialogue cues written for or directed at her that characterise her as a powerful witch. If we take a closer look at the specific cues constituting the clusters above, we arrive at figure 13:

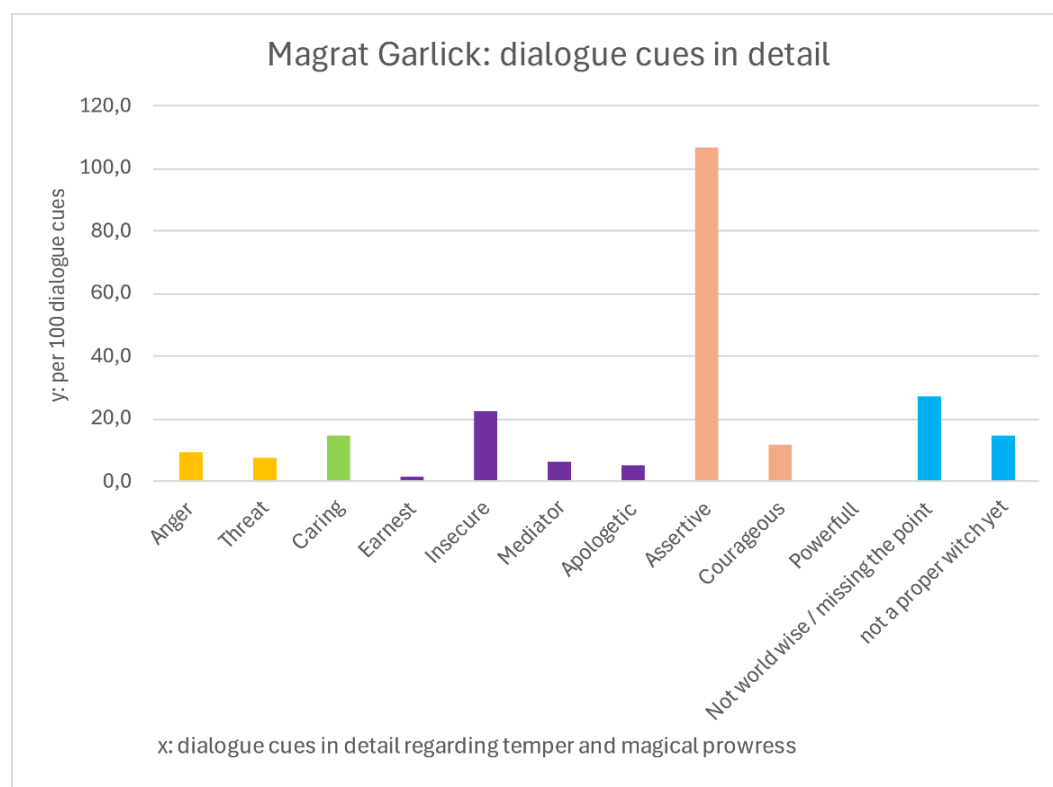


Figure 13: Magrat Garlick: detailed dialogue cues for temper and magical prowess

Figure 13 shows which dialogue cues in particular contributed to the temper and power clusters, as collected for the fictional witch Magrat Garlick. As mentioned, the colour code for the different temper and power clusters from figure 12 also apply for this figure.

Interpretation:

It takes a certain kind of courage to stand up to one's teachers. Especially if those teachers are two of the most powerful witches in a fictional world. Figure 13 leaves room for the interpretation that junior Discworld witch Magrat Garlick has precisely that kind of courage.

When her dialogue cues are spread out over several books, it could be easy to miss that, even combined, her statements of *sorrow* (purple) and *powerlessness* (light blue) are still surpassed by statements showing *assertiveness* and *courage* (salmon).

Another interesting observation made in figure 13, is that Magrat is still learning to be a proper witch. Her statements regarding one of the Discworld witches' core values, caring about and for other people, appear less frequently than those regarding her insecurities and those that show her lack of understanding for the world in general. It could be said that, at least outwardly, Magrat Garlick cannot yet concentrate on working as a witch, because she is still working on being accepted as one.

Further insights into Magrat Garlick's character and her situation can be seen in the figure below:

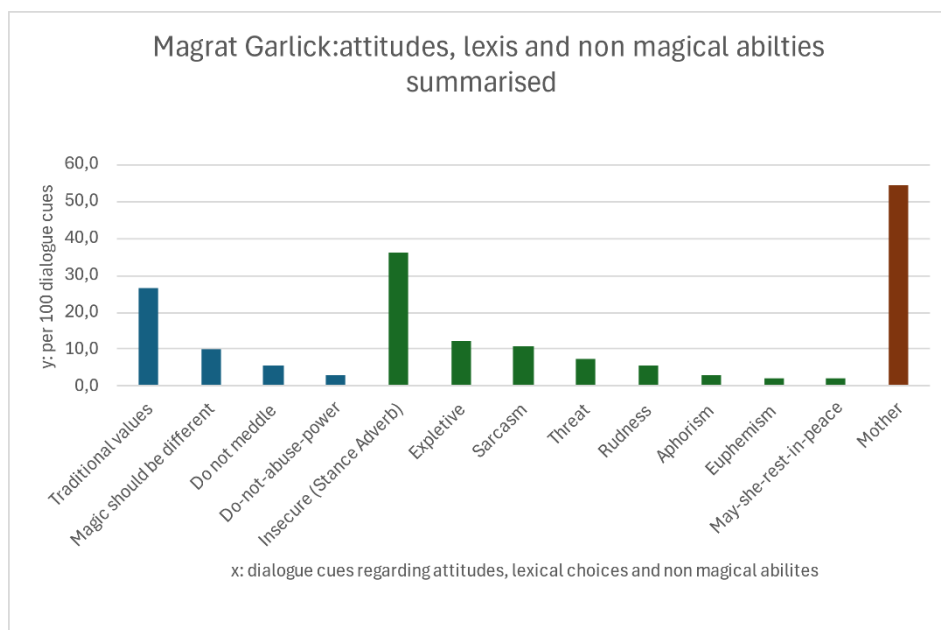


Figure 14: Magrat Garlick: attitudes, lexical choices and non-magical abilities summarised across six novels

Figure 14 shows the collected and consolidated dialogue cues concerning the attitudes, lexical choices and non-magical abilities of Magrat Garlick, across five of the Discworld Lancre Coven novels written by Sir Terry Pratchett. As seen in the other character analyses above, the colour codes for the bars are: *attitudes* in dark blue, *lexical choices* in dark green and *non-magical abilities* in dark green.

Interpretation:

Figure 14 shows dialogue cues for the implicit and explicit characterisations of a character who is trying to become a proper witch. Compared to the senior witches, there are fewer cues and they are consequently less diverse. Magrat Garlick says “ehm” and “uh” a lot (stance adverbs indicating insecurity), she does not swear much, is somewhat sarcastic and holds onto traditional magical values while simultaneously talking about how magic should be different. The truly outstanding dark red bar in figure 14 points at the fact that Magrat is much more interested in non-magic and witchcraft subjects. This figure showing the collected dialogue cues of Magrat Garlick, a junior witch of Discworld, is a very good representation of what she undergoes in the novels: she stops being part of a coven and becomes a mother.

5.3.1 Magrat Garlick across the novels

Having looked at Magrat Garlick’s dialogue cues when summarised, we will now visualise them for each of the novels individually, as per the data in columns 4 to 7 in table 24.

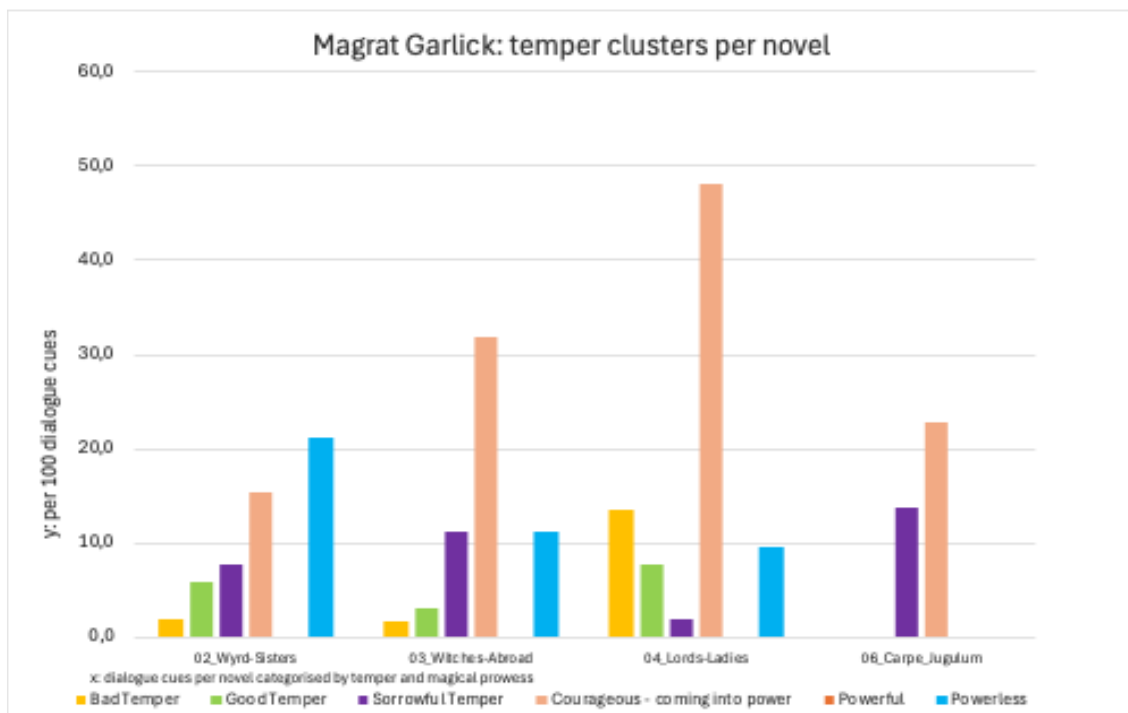


Figure 15: Magrat Garlick: consolidated dialogue cues for temper clusters and magical prowess for each of the six Discworld novels

Figure 15 shows the temper and power dialogue cue clusters as defined for Magrat Garlick for each Discworld novel by Terry Pratchett analysed here. In accordance with the established colour code, the yellow bars show the frequency of her *bad-tempered* statements, light green those related to *good temper* and purple the frequency of *sorrowful* statements. The orange bars representing statements perceived as *powerful* are non-existent for Magrat Garlick and have

been replaced by the colour salmon indicating *courageous* dialogue cues. The light blue bars represent statements of defeat and *powerlessness*.

Interpretation:

With the figure of Magrat Garlick, Terry Pratchett created a person with ample room for development of character. As mentioned, she is the original maiden of Lancre coven, only to marry the King of Lancre in later novels and become a mother in the true sense of the word, rather than as part of the Three Witches' Paradigm.

When we look at how Pratchett wrote Magrat Garlick's dialogue through the lens of clustered dialogue cues, we can trace a development of character in certain areas. The most obvious one is the dialogue cues related to "standing up for herself" and becoming increasingly courageous, as Terry Pratchett increased their frequency in each successive novel (as long as Magrat Garlick is the junior witch in Granny's and Nanny's coven). Simultaneously, Magrat's and other people's statements regarding her powerlessness become less frequent and disappear entirely by the last novel. In keeping with a witch and later queen in training, the reader sees Magrat coming into her power and becoming her own person, both in the story line and through her dialogue.

5.4 Agnes Nitt

The final member to join the Lancre Coven (replacing Magrat Garlick in her role as "Maiden" in the Three Witches' Paradigm), Agnes Nitt is the fourth fictional witch whose dialogue cues we will now examine closely. Following the precedent of the previous chapters, we will first look at the dialogue cues through the lens of temper clusters. Then, we will examine the individual cues constituting these temper clusters, followed by her dialogue cues for attitudes, lexical choices and non-magical abilities. The basis for the graphs to follow can be found in table 25 below:

Table 25: *Agnes: consolidated dialogue cues for six Discworld novels*

Cat	Code	All books	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
	for Graphs	Summarised	Normalised	Normalised	Normalised
1	Anger	11.8	0.0	6.3	5.6
1	Threat	2.8	0.0	0.0	2.8
2	Caring	20.8	0.0	12.5	8.3
3	Gloomy	5.6	0.0	0.0	5.6
3	Insecure	11.4	6.7	4.7	0.0
3	Apologetic	4.7	0.0	4.7	0.0
3	Naïve	14.9	13.3	1.6	0.0

Cat	Code	All books	04_Lords-Ladies	05_Maskerade	06_Carpe_Jugulum
3	Wonderful personality	9.0	0.0	6.3	2.8
4a	Bold	9.9	0.0	1.6	8.3
4a	Perceptive	20.1	0.0	6.3	13.9
4b	Talented witch	11.4	6.7	4.7	0.0
5	Powerless	0.0	0.0	0.0	0.0
6	Old witches silly	3.1	0.0	3.1	0.0
7	Insecure (Stance Adverb)	133.9	66.7	42.2	25.0
7	Expletive	14.2	0.0	3.1	11.1
7	Threat	2.8	0.0	0.0	2.8
8	Amazing voice	5.9	0.0	3.1	2.8

Table 25 represents the results of coding the Discworld novels *Lords and Ladies*, *Maskerade* and *Carpe Jugulum* for dialogue cues (see chapter 3 for details) related to the implicit and explicit characterisation of the fictional witch Agnes Nitt.

The data in table 25 was normalised³⁷ and consolidated as previously described and is the basis for all the graphs to follow. The first column represents the categories for clustering these dialogue cues (as described above). The running numbers are attributed as follows and were used to generate the figures below.

- | | |
|----------------------------------|---------------------------|
| 1 Bad Temper | 6 Attitudes |
| 2 Good Temper | 7 Lexical Choices |
| 3 Sorrowful Temper | 8 Abilities (non-magical) |
| 4a Courageous, coming into power | |
| 4b Powerful (magical) | |
| 5 Powerless | |

Column 2 of table 25 lists the character traits assembled by coding dialogue cues focussing on the characterisation of Agnes Nitt. Columns 4 to 6 list the normalised count of the respective characterisation dialogue cues for each novels (titles in the top row), while column 3 represents the total of Agnes Nitt's dialogue cues for all three novels in which her character appears. When entered into a bar graph, these data points create the following figure:

³⁷ Formula used to normalise data: number of cues counted x 100 / total number of cues in each category.

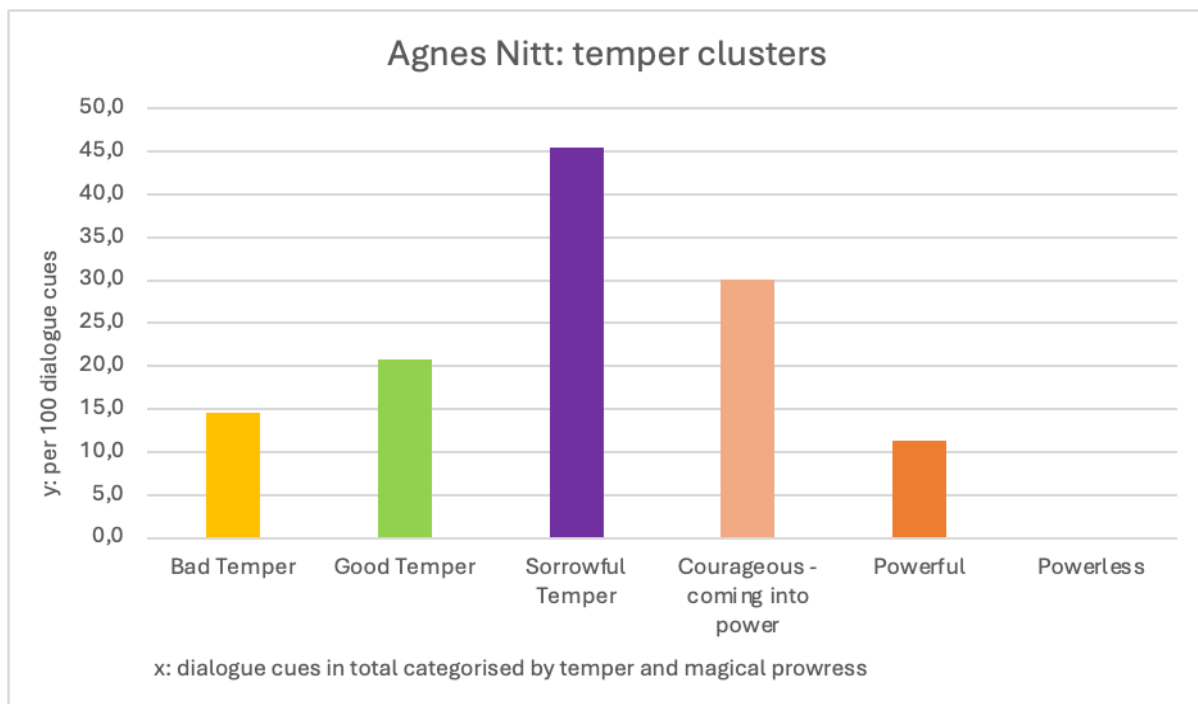


Figure 16: Agnes Nitt: temper clusters for novels in which she appears summarised

Figure 16 shows the six dialogue cue clusters for the second junior witch of the Lancre Coven, Agness Nitt, in terms of temper and power, when data is summarised for all three of the Pratchett novels she appears in.³⁸

The yellow bar shows the frequency of cues relating to Agnes Nitt's statements of *bad temper*, light green for *good temper* and purple for *sorrowful*. As for the previous junior witch, there are two bars for magical *power*: salmon for *courage* and *coming into* (magical) *power* and, for Agnes, an orange bar relating to *power* itself. Light blue would be for statements of defeat and *powerlessness* but, as for the character of Gytha Ogg, no statements of this kind were found by this analysis. The colour code is maintained in the figures below.

Interpretation:

Terry Pratchett wrote Agnes Nitt's dialogues to make her appear more good-tempered than bad. Agnes Nitt already has some natural power, but she is also still in training and just coming into her power. Her outstanding character trait, going by the frequency of dialogue cues represented by the purple bar, is *sorrow*. This should come as no surprise to the avid reader, as her (enourmous) physical proportions and her tendency to be overly helpful, even by witchy standards, lead most characters around her to underestimate her. If we look at the specific cues making up each cluster, we get a more nuanced picture:

³⁸ *Lords and Ladies, Maskerade and Carpe Jugulum.*

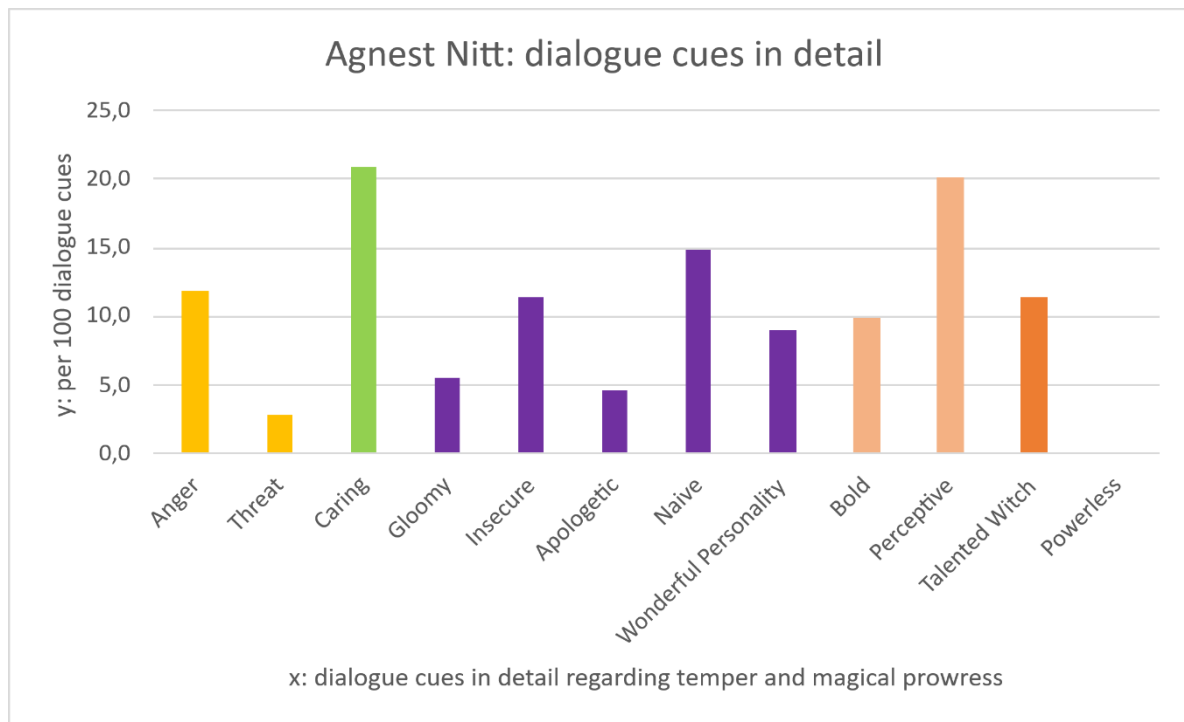


Figure 17: Agnes Nitt: detailed dialogue cues for temper and magical prowess

Figure 17 shows which dialogue cues in particular contributed to the temper and power clusters, as collected for the fictional witch Agnes Nitt, sometimes known as Perdita. The colour code for the temper and power clusters shown in figure 16 was also applied here, again omitting the light blue bar due to lack of mention of *powerlessness*.

Interpretation:

Figure 17 allows us to see that Pratchett has written the character of Agnes Nitt as expressing her bad temper primarily through angry statements and threats. Her good temper, on the other hand, is represented solely by dialogue cues expressing her caring for other people, which is one of the Discworld witches' core values.

Contributing factors to the melancholic or sorrowful impression created for the character of Agnes Nitt, which we see in the previous figure, are a mixture of gloomy, apologetic, insecure and naïve dialogue cues. Moreover, whenever her “wonderful personality” is mentioned as a roundabout way of not calling attention to her enormous bodily proportions (and thus promptly doing just that), the dialogue leaves the reader with a sorrowful impression of Agnes Nitt.

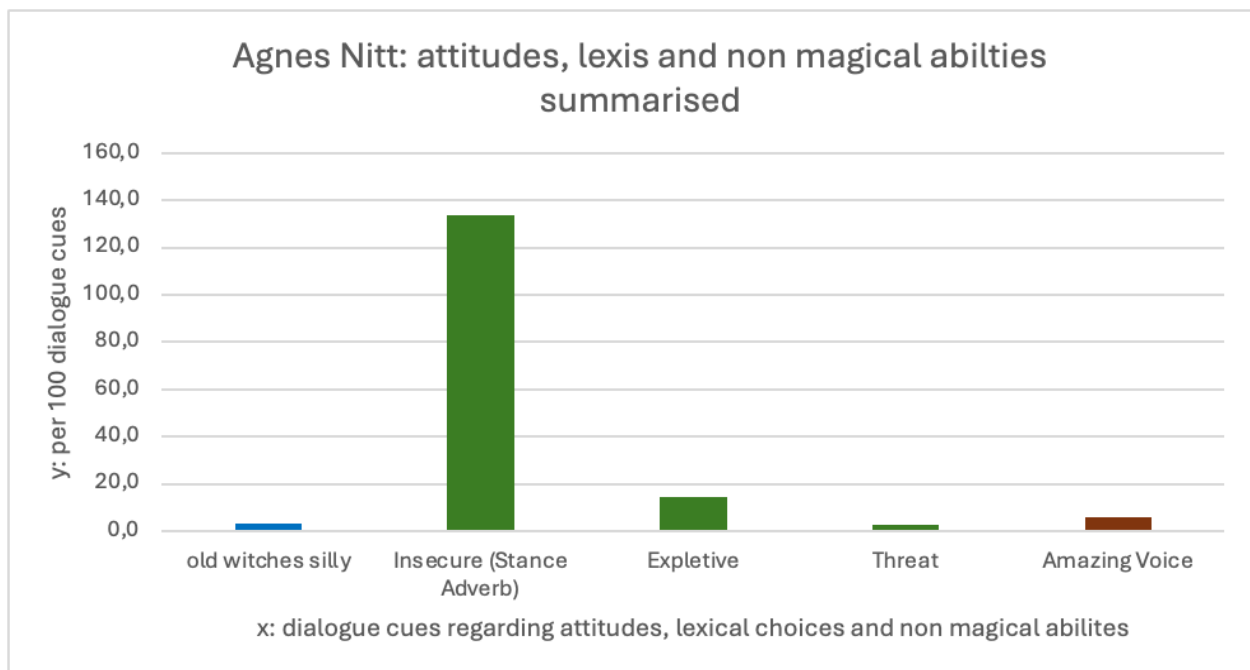


Figure 18: Agnes Nitt: attitudes, lexical choices and non-magical abilities summarised for three novels

Figure 18 showcases the collected and consolidated dialogue cues as related to the fictional witch Agnes Nitt’s attitudes, lexical choices and non-magical abilities (across three Terry Pratchett novels). In accordance with the other graphs, the colour code is: dark blue for *attitudes*, *lexical choices* in dark green and *non-magical abilities* in dark greens.

Interpretation:

Agnes Nitt is the fictional witch created by Terry Pratchett who has the shortest “runtime”, which shows the most if one takes a detailed look at what her dialogue cues represent in terms of attitudes, lexical choices and non-magical abilities. However, what the reader can learn about the Agnes character through the few dialogue cues on these subject should not be overlooked. For example, the only trait Pratchett deems important enough for her to express in words is that she finds the older witches (Granny Weatherwax and Nanny Ogg) a bit silly. On the other hand, the only ability of Agnes Nitt noticed by the other characters is her amazing voice.³⁹ However, in terms of the frequency of dialogue cues written for her, both her attitude and ability pale in comparison to her excessive use of stance adverbs signalling insecurity. A first-time reader would most certainly concur with this impression.

³⁹ In fact, one of the most important plot points of *Maskerade* is that amazing voice of hers.

5.4.1 Agnes Nitt throughout the novels

Although Agnes Nitt only appears in three of the analysed novels, her dialogue cue frequency development can still be visualised using the data from table 25 above.

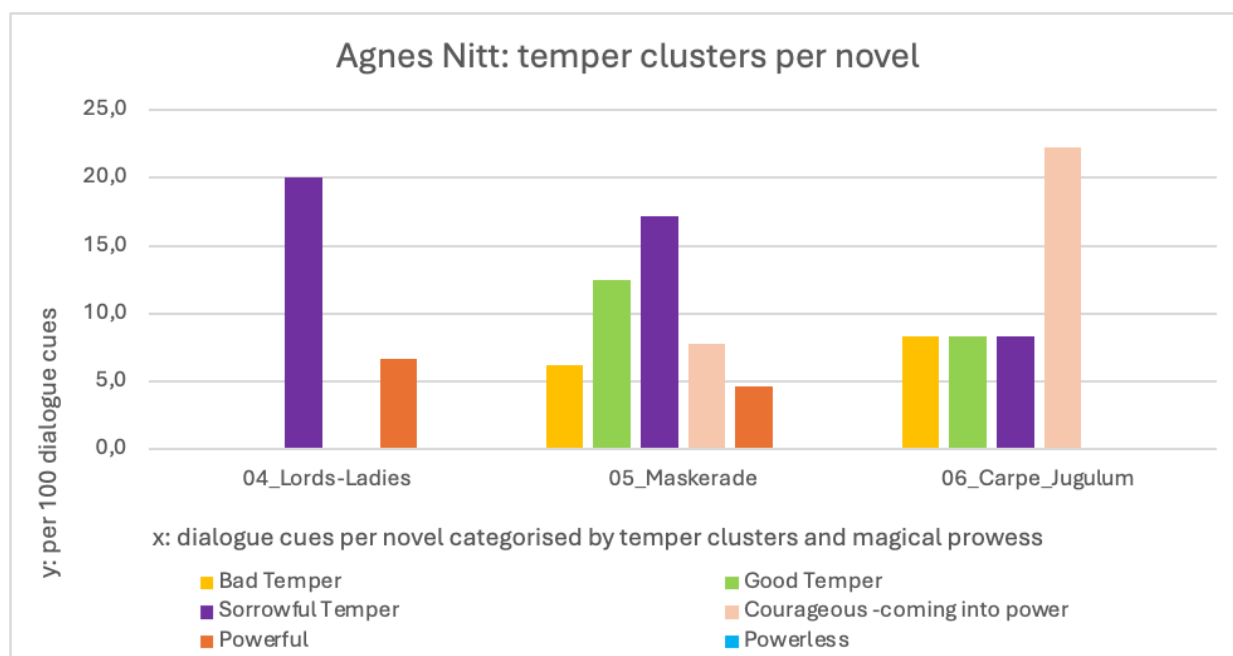


Figure 19: Agnes Nitt: consolidated dialogue cues regarding temper clusters and magical prowess in the novels in which she appears

Figure 19 shows the temper and power dialogue cue clusters written for Agnes Nitt individually in each of the three Discworld novels in which she appears. The yellow bars show the frequency of her *bad-tempered* statements, light green statements of *good temper* and purple for the frequency of *sorrowful*. The orange bars represent dialogue cues of *power* and salmon stands for *courageous* dialogue cues. Light blue bars representing statements of feeling or being perceived as *powerless* are non-existent in Agnes Nitt's dialogues.

Interpretation

Even with only three novels to draw from, Agnes Nitt's dialogue cues show that Terry Pratchett wrote a developing fictional character. Through the dialogue cues, the reader can see that she says and hears fewer sorrowful things as she grows into her power and becomes more bad-tempered—or in her case, angry with the Discworld.

An interesting observation can be made by comparing figures 19 and 15. We see that in the novel *Lords and Ladies*, Agnes has only two primary dialogue cues – power and sorrow – as she is not yet part of the coven, whereas in *Carpe Jugulum*, Magrat's dialogue is reduced to courage and sorrow once she is no longer part of the witches' trio. For more comparisons, see chapter 6.

5.5 The curious case of Perdita Nitt

As mentioned in chapter 3, Perdita Nitt, the split or second personality of Agnes Nitt, can be analysed in the same manner as the other four witches in the series. Even though Agnes calls herself Perdita during the novel *Maskerade*,⁴⁰ in her human form, she has the character traits of Agnes Nitt throughout the entire novel. This does not mean that Perdita says nothing. In fact, she is a character who exists through dialogue alone; studying her dialogue – internal or external – should reveal something about her character traits.

The basis for the graphs to follow can be found in table 26 below:

Table 26: *Perdita Nitt: consolidated dialogue cues in six Discworld novels*

Codes for Graphs	05_Maskerade	06_Carpe_Jugulum
	Normalised	Normalised
Perdita > Disapproving of others	0	43
Perdita > Disapproving of Agnes	100	57

However, table 26 shows that this is not the case. The closer analysis of her dialogue cues reveals that she only exists in opposition to Agnes Nitt, whose body she must share. In the novel *Maskerade*, where Agnes is not in her home country of Lancre and is trying to be an opera singer, the inner Perdita criticises only Agnes. Back in Lancre, fighting Vampires in *Maskerade*, Perdita finds plenty to criticise in others as well as Agnes.

⁴⁰ The title of the book is one of Pratchett's classic puns on the story and characters, as in the novel *Maskerade*, where everyone wears some kind of mask. This includes not only Agnes, who calls herself Perdita, but Nanny and Granny as well, who must disguise themselves as harmless old ladies to succeed in their rescue mission.

6 Comparing the Witches

Having looked at Terry Pratchett's witches of the Lancre Coven series individually, we will now explore what the quantitative data can reveal when the witches' dialogue cues are visualised in relation to one another. As a reminder, this analysis is focused on finding out whether an analysis in this form can contribute to the exploration and description of the characters as they were written – in other words, can this way of visualising data reveal the underlying structure in Terry Pratchett's construction of the witches' dialogues in relation to their characterisation, if indeed there is any.

If we compare figures 4, 8, 12 and 16, an interesting pattern emerges. Whereas Esmeralda Weatherwax and Gytha Ogg are an inversion of each other with regards to bad and good temper, the same can be observed for Magrat Garlick and Agnes Nitt in terms of sorrowful temper and coming into power.

6.1 Witches in *Equal Rites*

Equal Rites is the first novel in the Lancre Coven series by Terry Pratchett and it is here that the reader encounters Esmeralda Weatherwax. She takes on an apprentice and travels with her to the famous Discworld City of Ankh-Morpok in order to enrol in the Unseen University, famously reserved for male wizards only. Granny Weatherwax's apprentice, however, is the only female wizard on the Discworld and must thus be trained by wizards as well as witches.

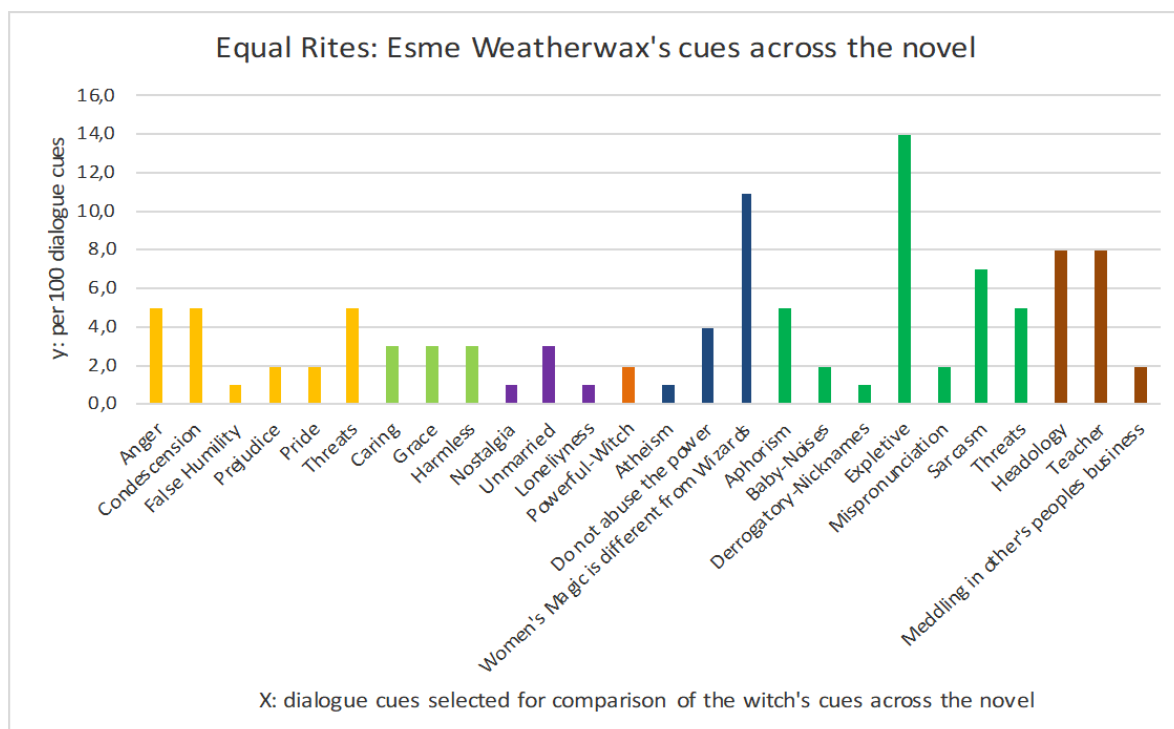


Figure 20: *Equal Rites*: witch's dialogue cues throughout the novel

Figure 20 shows the frequency of dialogue cues regarding the characterisation of the fictional witch Esmeralda Weatherwax in *Equal Rites*. While only one character's dialogue is visualised in this bar graph, the colour codes established in the previous figures were maintained for easier comprehension: yellow for *bad temper*, light green for *good temper*, purple for *sorrowful*, orange for *powerful*, dark blue for *attitudes*, dark green for *lexical choices* (by the author for the character) and dark red for all dialogues related to *non-magical talents* and/or abilities.

Interpretation:

In this first novel of the series, Terry Pratchett really only introduces one witch to the reader. As we see in figure 20, this means that this witch's dialogue cues for characterisation are diverse but also quite balanced. However, Pratchett allows the reader to infer some important things about Esmeralda Weatherwax through the dialogue. We see one of her outstanding (and most frequently) expressed opinions and attitudes: that women's magic is different from wizards' magic. Esmeralda Weatherwax also swears more than anything else she says and thus firmly establishes herself as a grumpy old woman in the first book she is encountered in. The fact that she is training an apprentice can also be inferred from her dialogue cues, specifically in those cues for the non-magical abilities coded *Headology* and *Teacher*.

6.2 Witches in Wyrd Sisters

Wyrd Sisters is Terry Pratchett's satirical homage to Shakespeare's *Hamlet*. Evil Queens, murders, lost heirs and three witches included. It is the first novel of the Lancre Coven series in which our witchy protagonists meet and come into relation with one another. This leads to much more dialogue to analyse for characterisation cues.

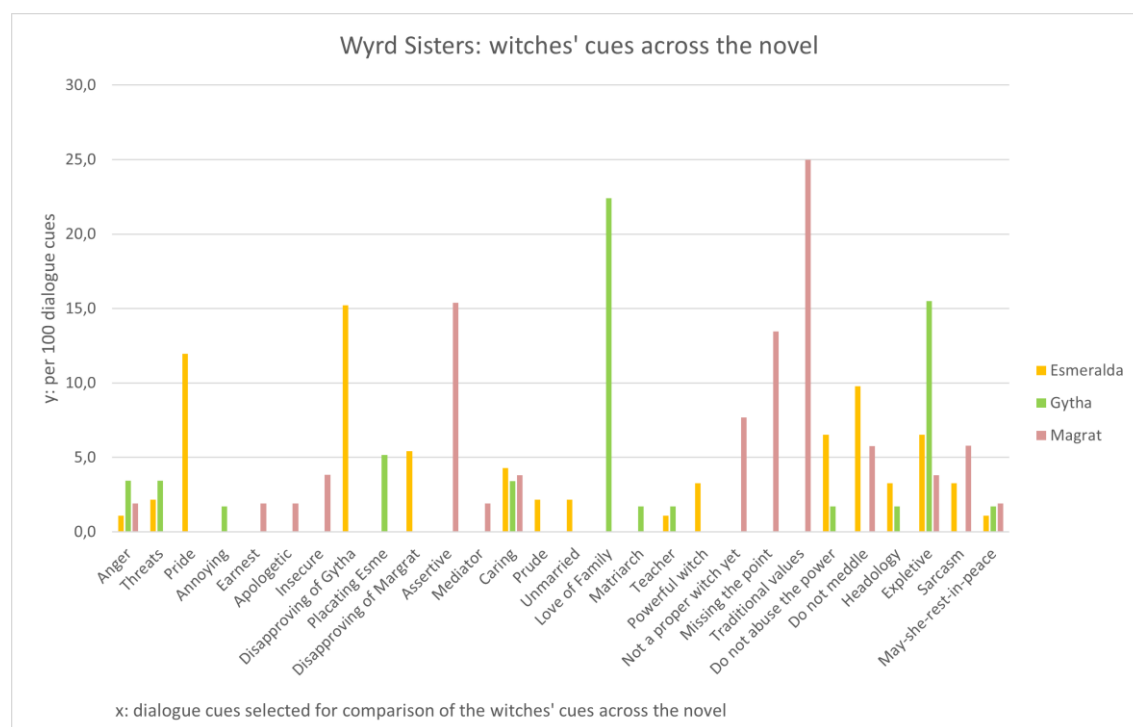


Figure 21: *Wyrd Sisters*: the Lancre witches' dialogue cues throughout the novel

Figure 21 shows the frequency of selected dialogue cues from the Discworld novel *Wyrd Sisters*, for the characters of three of the analysed fictional witches: cues for Esmeralda Weatherwax are represented by yellow bars, those of Gytha Ogg are light green and Magrat Garlick's dialogue cues are salmon-coloured (this colour code is maintained below).

Interpretation:

When the three witches' dialogue cues are thus put in relation to each other, interesting observations on how Pratchett built these characters and has them interact with each other can be made.

Esmeralda Weatherwax's three most prominent characteristics which can be inferred from the frequency of the dialogue cues in Pratchett's writing are: the attitude of not meddling in other people's affairs, her pride and her (verbal) disapproval of Gytha Ogg. In contrast, Gytha Ogg placates her friend only a third of the times that she receives disapproval from her. This is still one of her most frequent dialogue cues in the novel. Even more often, Gytha Ogg can be found

expressing herself through swearwords (more than double her counterparts). However, the sentiment she expresses the most is the love she has for her family; if we go by the dialogue Terry Pratchett wrote for her. This brings us to Magrat Garlick, the youngest of the trio. Terry Pratchett masterfully invokes the image of a bewildered young(ish) woman up against the two most powerful women in the country (and arguably in Discworld itself). If we consult Magrat Garlick's three most frequent dialogue cues, we can see part of how this is achieved through her dialogue, as she is on the one hand very assertive and on the other misses the point almost as equally often. The fact that she is favourably inclined towards traditional (magical and non-magical) values, if one goes solely by what she says, is also very much in tune with someone still seen as a beginner in their field, as one tends to obey the rules before figuring out which ones can be ignored.

It bears pointing out that, as diverse as these characters are portrayed through their dialogue, in terms of one of the witches' core values – “taking care of other people” – all three have almost equally large parts of dialogue devoted to it.

6.3 Witches in Witches Abroad

In *Witches Abroad*, the Lancre Coven⁴¹ travels to a distant count(r)y to stop a well-known fairytale⁴² from happening. Terry Pratchett takes his witchy protagonists beyond their familiar grounds and hedges, to let the reader experience how they might fare in a far-away land.

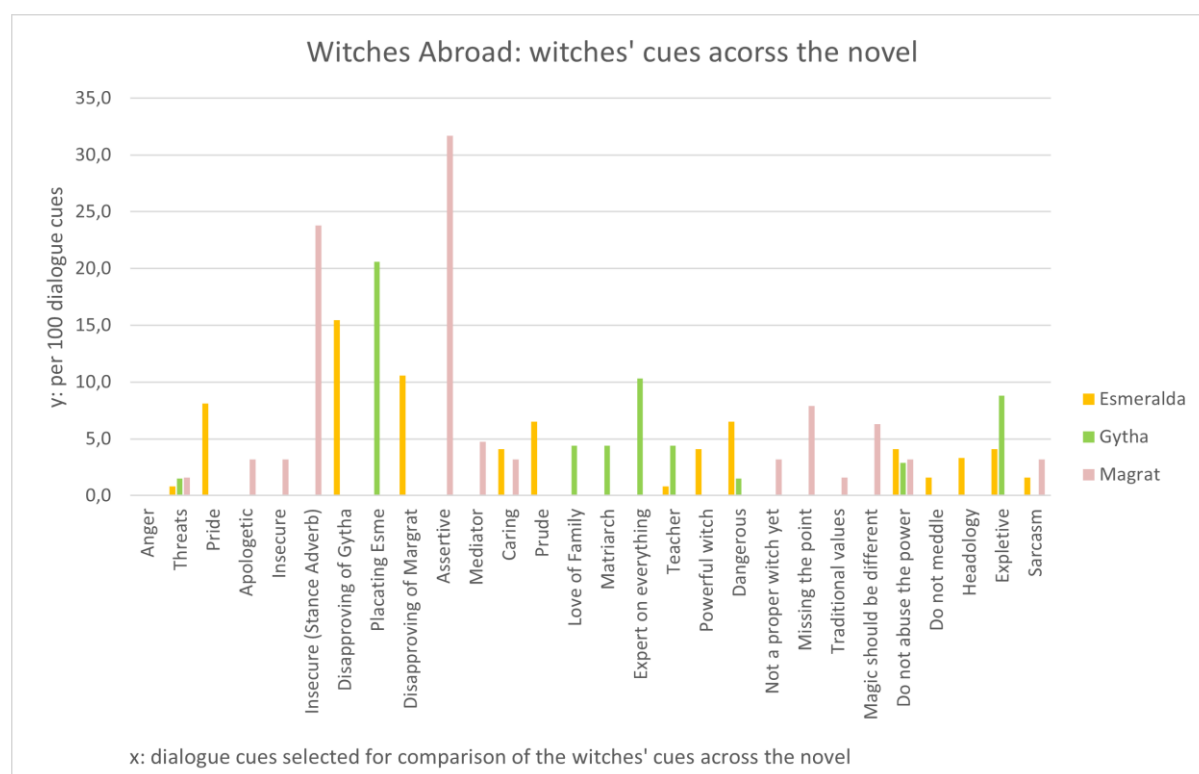


Figure 22: *Witches Abroad*: the Lancre witches' dialogue cues throughout the novel

Figure 22 shows the frequency of a selected number of dialogue cues from *Witches Abroad*, for the characters of three of the analysed fictional witches. In accordance with the colour code from figure 21, cues for Esmeralda Weatherwax are represented by yellow bars, cues for Gytha Ogg are light green and Magrat Garlick's dialogue cues are salmon.

Interpretation

A closer analysis of the dialogue in *Witches Abroad*, as seen in figure 22, reveals how Terry Pratchett adjusts what his characters say according to the situation, circumstances and, in this case, location. The oldest and (to the faithful reader) most-established witch, Esmeralda Weatherwax still verbally disapproves of her colleagues, is still considered prideful and a prude and – going by the dialogue cues – is still seen and sees herself as a powerful witch. However, the dialogue uncovers a new aspect of her power and danger (to others). Apparently, the rule

⁴¹ Esmeralda "Granny" Weatherwax, Gytha "Nanny" Ogg and Magrat Garlick.

⁴² Known as Cinderella.

for not abusing one's power and not interfering in other people's lives stops being as important once Granny Weatherwax leaves her home turf; at least going by the dialogue Pratchett wrote for her.

If we look at the "taking care of other people" aspect as represented by dialogue cues, Pratchett apparently does not attribute any of these to Gytha Ogg's spoken words. Whereas Granny Weatherwax and Magrat Garlick maintain their caring dialogue bits, Nanny Ogg's caring nature – in terms of dialogue – appears to stop at the borders of her home country Lancre. Instead, Pratchett integrates a new aspect into her words, with Gytha Ogg appearing to become "an expert on everything" as soon as she crosses the border. Pratchett still has her take her role of placating her best friend Esme seriously and – going by the frequency of dialogue cues – she must do it four times as often, as she needs to at home.

On the other hand, the youngest member of the witchy conglomerate, Magrat Garlick, insists on traditional values a lot less often than in the previous novel. Her dialogue becomes more assertive (almost double that of the previous book) and in keeping with the contrary nature Pratchett presents the reader through her spoken words, she simultaneously seems to develop a penchant for seeming rather insecure.

6.4 Witches in Lords and Ladies

In *Lords and Ladies*, the kingdom of Lancre is invaded by elves, while its small population prepares for the wedding of Magrat Garlick to the new King of Lancre. Those readers familiar with Shakespeare's *A Midsummer Night's Dream* will find some very familiar plotlines in this novel. Terry Pratchett once again puts his witches into a Shakespeare play, with a twist.

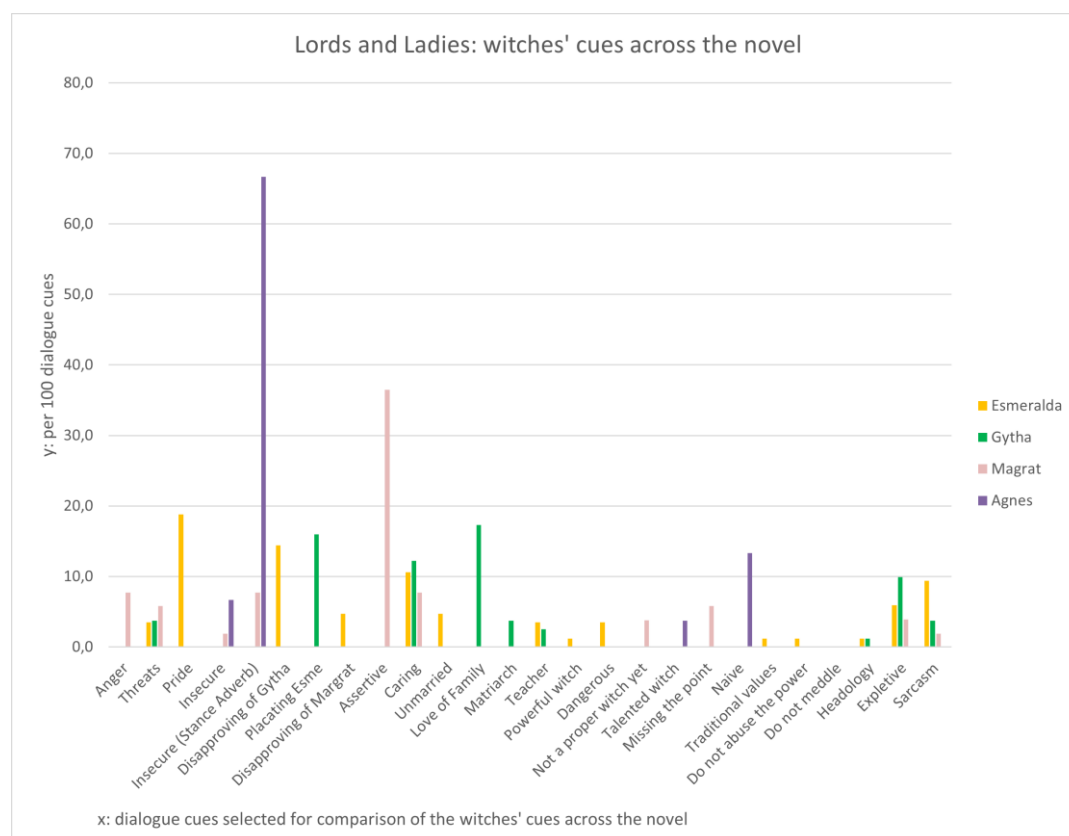


Figure 23: *Lords and Ladies*: the Lancre witches' dialogue cues across the novel

Figure 23 shows the frequency of a selected number of dialogue cues from *Lords and Ladies* for the characters of all four fictional witches. In keeping with the established colour code, cues for Esmeralda Weatherwax are represented by yellow bars, cues for Gytha Ogg are light green and Magrat Garlick's are salmon. The newly appearing character Agnes Nitt has the frequency of her dialogue cues shown in purple.

Interpretation:

The dialogue cues in figure 23 are selected to show how Pratchett wrote his characters' dialogues in relation to each other in terms of character. From the visualisation of dialogue cue frequency, it is possible to extrapolated that the newly introduced character of Agnes Nitt appears above all very insecure. Pratchett crafts this impression by writing a great number of stance adverbs (e.g. "uhh" and "ehm") into her dialogue, as confirmed in figure 23. The next

spike in frequency cues comes from the maiden of the trio, Magrat Garlick, who continues to be assertive with her words (in keeping with the plot and her character arc). When confronted with real danger, the dialogue Terry Pratchett wrote for his witchy protagonists suggests that Granny Weatherwax defaults to pride, whereas (almost as a perfect foil) her friend Nanny Ogg defaults to expressing love for her family above all.

As a final interesting observation from figure 22: not abusing magical power and not interfering is almost no longer discussed as soon as the witches face real danger (in this case, an outside enemy with the power to kill their fellow Lancastrians).

6.5 Witches in *Maskerade*

Maskerade is the penultimate novel in the Lancre Coven series and, as Magrat Garlick became Queen of Lancre and thus left the coven in the preceding novel, it features only Esmeralda Weatherwax, Gytha Ogg and Ages Nitt. The two senior witches travel to the city of Ankh-Morpork to rescue and ultimately fetch back Agnes, who has started an apprenticeship as a singer in an opera house.⁴³

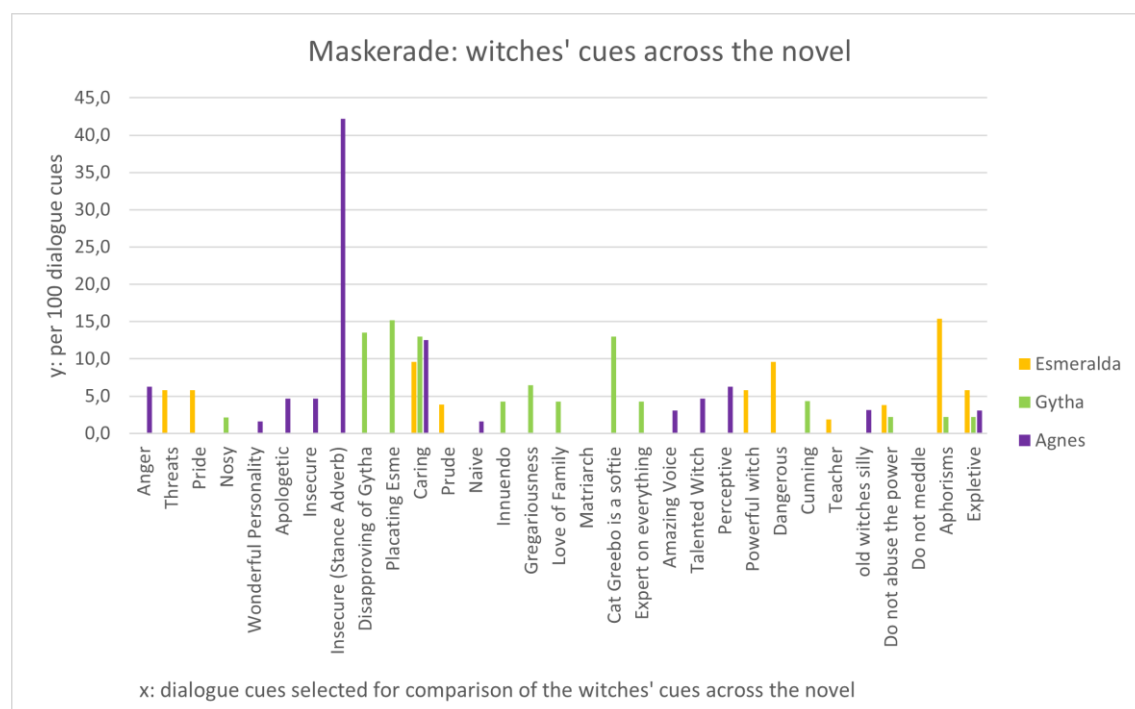


Figure 24: *Maskerade*: The Lancre witches' dialogue cues across the novel

⁴³ The avid reader may recognise a very clever satire of the *Phantom of the Opera* (1910) by Gaston Leroux.

Figure 24 shows the frequency of a selected number of dialogue cues from *Maskerade* for the characters of three of the analysed fictional witches: cues for Esmeralda Weatherwax are represented by yellow bars, those of Gytha Ogg are light green and Agnes Nitt's cues are purple.

Interpretation:

Figure 24 showcases several interesting data points for dialogues in *Maskerade* regarding the witches' characters analysed so far. The most notable is, of course, Agnes Nitt's high level of insecurity, expressed through the very frequent use of stance adverbs of insecurity.

Remaining on the subject of Agnes Nitt, compared to the other two witches' dialogues, figure 24 also clearly shows what could be called "a lack of personal character". If one were to look at only this graph for character information, she would come across as highly insecure, angry and apologetic. This may have been Pratchett's intention, as Agnes Nitt is a new character for the reader and a new witch in the making. Whereas Gytha Ogg likes talking about her cat and is, as in the other books, always there to placate her friend Esmeralda, who in return verbally disapproves of her friend in almost equal measure.

Finally, the level of care expressed for their fellow human beings, aligning with one of the core values of Pratchett's witches, again appears on almost the same level.

6.6 Witches in Carpe Jugulum

In the last of the analysed novels, *Carpe Jugulum*, Queen Magrat (Garlick) and King Verence of Lancre invite numerous guests to the christening of their daughter. Unfortunately, they appear to have forgotten the rule that Vampires can only enter a house when invited, and by inviting the Magpyr Family of Vampyres to the christening, they invite them into the entire kingdom. Consequently, the witches set out to save their little kingdom, each armed with their very own individual strengths (and weaknesses).

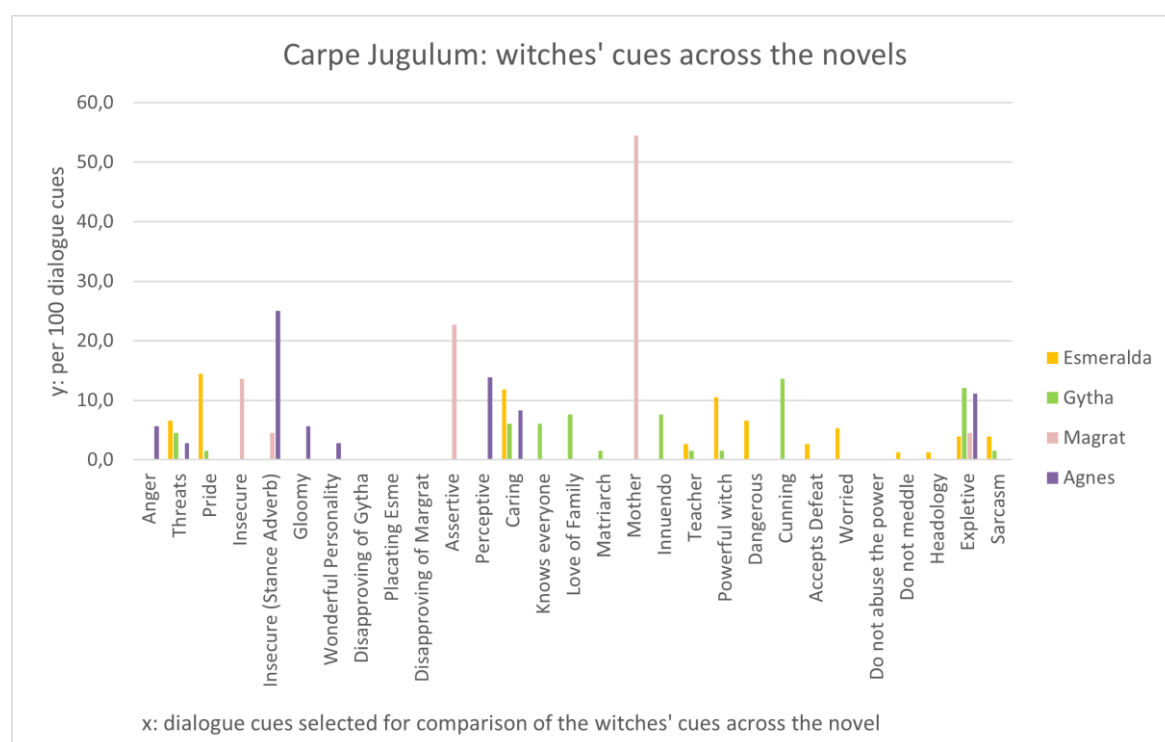


Figure 25: *Carpe Jugulum*: the Lancre witches' dialogue cues across the novel

Figure 25 represents the frequency of a selected number of dialogue cues from *Carpe Jugulum*, for the characters of all four analysed fictional witches. The cues for Esmeralda Weatherwax are represented in yellow, those for Gytha Ogg in light green, Magrat Garlick in salmon and Agnes Nitt in purple.

Interpretation:

In terms of characterisation, we can see the outstanding theme of relevant dialogue Magrat's motherhood (see also figure 16). This is in keeping with the plot of Pratchett's novel, as Magrat has recently given birth and the beginning of the novel is about the christening of her daughter.

If we turn our attention to the frequency of dialogue cues for the Pratchett witches' fundamental characteristic of "caring for others", we see that the three witches' paradigm has now completed

the transfer of maiden status in the coven to Agnes, as she has been attributed dialogue to that effect, whereas her official predecessor now has none.⁴⁴

When the dialogue cues are visualised in this manner, another interesting observation can be made: When Pratchett's fictional witches face a real and existential threat (as are the Vampyres in this novel), they waste no words on disapproving or placating one another.

⁴⁴ See also figure 23, where Agnes is not yet an official part of the coven in contrast to Magrat.

7 Summary: Quantitative vs. Qualitative

7.1 What the quantitative data tells us

As the data presented in the two preceding chapters shows, analysing dialogue with the aid of statistics can give valuable insights, depending on the parameters chosen.

This study focussed on dialogue cues related to the implicit and explicit characterisation of fictional personas. It is important to reiterate that these are purposefully created characters and what the dialogue reveals about their personalities also shows how well (or poorly) an author has constructed the words of their heroes and heroines.

Well established characters who are already fully developed by the time Sir Terry Pratchett introduces them to the reader, in this case Mistress Weatherwax and Granny Ogg, appear to “know themselves” quite well, and what they say and how often they say it is in keeping with their personalities.

The dialogue of the two younger members of the Lancre Coven, Magrat Garlick and Agnes-Perdita Nitt are written in a different manner. In the first five novels, more can be inferred about Magrat Garlick’s character from the authorial cues than from the things she says directly to other people. It is not until *Carpe Jugulum* that there is a shift from how she says words to what words she says. By analysing the recurring number of textual cues per novel, the quantitative analysis can thus provide statistical proof for a character arc and character development.

This data can work per character, but even more results can be gained by comparing the frequency of dialogue cues between the different ensemble players. Conclusions as to whether this is only the case for specific authors would be beyond the scope of this analysis.

Analysing the difference in word choice as means of gathering information about character personality proved to be very useful for these six Discworld novels. Agnes Nitt’s penchant for stance adverbs of insecurity – often “uhm” and “ehm” – becomes even more apparent through the quantitative analytical lens applied above.

However, an important aspect of this quantitative analysis is that in some points it confirms what E. H. Hubbard found when looking at the dialogue of Jane Austen’s *Pride and Prejudice*: some writing is so persuasive that the reader is convinced that there must be a pattern to detect (in harmony with the basic human tendency to apophenia). When properly coded and counted, however, no such pattern emerges.

The interpretation of the data, when all books are treated as a single body of work, can contribute to the characterisation of the witches. When that same data is visualised for the individual novels, plot knowledge in addition to character knowledge is necessary for interpretation.

7.2 What the quantitative data does not tell us (on its own)

Looking at Pratchett's dialogue purely through the lens of frequency provides interesting insights into characters and character development. Pratchett's unique writing style, which includes the repetition of certain jokes or "running gags" almost to the point of absurdity, can distort the numbers. These instances can be revealed through quantitative data analysis, however, analysing the data by statistical means alone will not reveal anything useful for characterisation, as this will take further interpretation.

As mentioned under point 2.2, we have the curious incidence of the interjection "may-she-rest-in-peace" (see the respective codes under point 3.), which is said whenever any of the witches refers to a dead colleague. As the occurrences are so numerous, I at first mistakenly took this for a cue regarding characterisation though lexis. However, as all the witches always say it, it can be interpreted as being one of Pratchett's aforementioned running gags. However, the point could be made that despite the fact that this interjection hinders any reasonable conversation, the rite of "may-she-rest-in-piece" is so important to the witches that even the ones most disinclined to formalities still respect it. In the grand scheme of things, "may-she-rest-in-peace" could statistically be disregarded, however, as a qualitative insight into the attitudes of Terry Pratchett's witches towards their predecessors, it is indeed quite remarkable and valuable.

Furthermore, the impact of single sentences in their context, cannot be measured statistically. As an example, Mistress Weatherwax is unmarried as well as a virgin by choice: "'Never got around to it,' she said at last. 'Too many other things to do, you see'" (*Equal Rites*, Pratchett 1987: 52). This single explanation, which is not repeated, is an essential part of who Esmeralda Weatherwax is as a person, yet she says it only once. In this case, a merely quantitative analysis could lead to disregarding one of the most important dialogue cues contributing to characterisation.

Another difficulty in retrieving useful statistical data from dialogue cues arises if the real impact of a dialogue is achieved through juxtaposition or contrast with other sentences. In *Carpe Jugulum*, Agnes and Magrat have a conversation about Granny Weatherwax. This conversation adds to the instances of "other-presentation" for Esmeralda Weatherwax. However, Agnes and

Magrat have disagreeing viewpoints and, if one were only to count the instances, the fact that they were deliberately juxtaposed is lost. Moreover, only in relation to the context in which these views about Granny Weatherwax are put forth and only because Pratchett makes a point of contrasting them, do these cues qualify for the category of attitudes through implicit cues, for Agnes and Magrat. Apart from adding to a description of Granny through the words of others, this part of the dialogue shows how much Magrat has already grown as a character by contrasting her views on Granny to the ones of the newer witch Agnes.

8 Conclusion

The aim of this study was to determine whether a quantitative approach to dialogue analysis would yield useful data regarding the characterisation of the protagonists in Terry Pratchett's six Discworld novels on the witches of the Lancre Coven. The short and unscientific answer is yes, while the longer and scientifically more sound answer is that it depends.

What turns a mere collection of fantasy novels into a corpus is, after all, the questions posed by the researcher. A question about a novel's use of language is ultimately a question about the author's writing style and skill. After this quantitative analysis, I would say that Terry Pratchett writes dialogues for and about his fictional protagonists that are in keeping with their characters in a way that would allow the reader to get a very good idea of their personalities by only looking at said dialogue cues. However, the nuance of the characters is lost if their dialogue is the only source of information and if they are only analysed statistically.

However, a statistical analysis of dialogue cues in the Discworld Novels also contributes by highlighting unexpected occurrences. The witches are famously often angry, especially Esmeralda Weatherwax. If we were to look only at the statistical data provided by dialogue analysis, because the younger witches express their anger verbally much more often, it would appear that the younger witches are angrier than the older ones. However, an argument could in fact be made for them not yet having achieved enough self-control to prevent blurting their anger out in words.

In terms of character development, the quantitative analysis of dialogue cues yielded useful insights. For example, looking at Magrat Garlick's dialogue cues, the reader can see how her character develops through her dialogue, seeing how she finally speaks up for herself more and more, or a change in her opinion occurs through being expressed less and less.

For the elder witches on the other hand, by counting tokens of certain opinions or the use of certain turns of phrase, the quantitative data shows them to be well-established characters with a balanced distribution of opinions over the course of all the books analysed. Granny Weatherwax's continued use of aphorisms or Nanny Ogg's unrelenting passion for singing the Hedgehog Song are good examples of this. Nanny believes her cat is a helpless soul and will say so quite often. She loves her family and (free) food, and her words match her character. The statistics in this case could be used to prove that Nanny Ogg is the one who knows herself the best.

All this ultimately proves that Sir Terry Pratchett's has excellent writing skills, a statement that is supported by a closer analysis.

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Appendix

A	Esme Codes ALL	https://phaidra.univie.ac.at/o:2253451
B	Gytha Codes ALL	https://phaidra.univie.ac.at/o:2253461
C	Magrat Codes ALL	https://phaidra.univie.ac.at/o:2253471
D	Agnes Codes ALL	https://phaidra.univie.ac.at/o:2253485
E	Witches Compared Codes ALL	https://phaidra.univie.ac.at/o:2253494
F	Coded Segments Examples	https://phaidra.univie.ac.at/o:2253569