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**SPECIFICITY OF INTERTEXTUALITY IN T. PRATCHETT'S BOOK  
SERIES "DISCWORLD"**

Dissertation Summary  
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This dissertation is devoted to the peculiarities of the category of intertextuality and its manifestations in Terry Pratchett's book series "Discworld", which is written in the genre of comic fantasy.

**The relevance of the study.** The specifics of intertextuality in the work of Terry Pratchett is relevant due to the fact that the fantasy genre has been steadily gaining popularity among readers in the past twenty years. This genre is actively evolving, giving rise to new subgenres. At the same time, this phenomenon remains inadequately explored in foreign and domestic literary studies, despite the ever-increasing number of articles and dissertations devoted to it.

Pratchett's novels deserve special attention from researchers, since the genre variety he created – comic fantasy – has no fewer fans among readers and literary critics, being much less studied than classic fantasy. Thanks to the comic and parodic nature, intertextuality acquires an even more significant and at the same time specific role in it, and therefore, it needs a comprehensive study and description to better understand the author's intentions and reveal patterns that are characteristic of the fantasy genre as a whole and for such a genre variety as comic fantasy in particular.

**The degree of development of the problem.** Despite the wide popularity of Terry Pratchett among readers, his work began to attract the attention of researchers, both foreign and domestic, only in the last twenty years, and rare works on Pratchett began to appear in Russia only in 2009. This initially low interest can be explained by the prevailing stereotype that fantasy, especially comic one, is considered frivolous, mass literature that does not deserve attention.

The first significant publication on Pratchett was the book "Terry Pratchett: Guilty of Literature" edited by Andrew Butler. It is a collection of essays by various authors analyzing different aspects of the Discworld (the world order, the personification of Death, images of witches, religious issues, etc.) [Butler 2004].

Foreign scholars who study the Discworld novels pay much attention to the issue of representation of gender stereotypes, multiculturalism, feminism, etc. [Held, South 2014; Rana 2018], as well as exploring links with folklore on the example of individual novels of the series [Pyykkonen, Washington 2008; Smith 2007]. Kevin

Smith, focusing on the chronotope of the novel “Witches Abroad”, highlights Pratchett's approach to “reversing” classic character images [Smith 2007]. There is also a work discussing the intertextuality of Pratchett's novels in terms of translation difficulties (into Polish) [Rzyman 2017].

Unlike English-speaking literary scholars, in Russia researchers mainly address the challenges of translating Pratchett's works, the most significant of which are usually considered questions about the translation of intertextual inclusions [Ignatovich 2011], methods of translating comic elements [Stolyarova 2009], wordplay [Moshkovich 2016], precedent names [Golikerbova, Voskresenskaya 2017]. The increased interest of researchers (mainly linguists) in translating Pratchett's novels is reasonable, since his artistic world is built on parody, playing with readers' expectations, built on recognizing and understanding various forms of intertextual inclusions, as well as a language game characteristic of British humour. All this becomes a real challenge for translators, who are required not only to transcode the text from one language to another, but also to be able to preserve the original author's ideas, the functions of certain elements of the text, which may not always be possible.

At the same time, there is a growing body of linguistic studies focusing on the author's style, the features of the British comic linguocultural code, and the representation of key concepts [Verzhinskaya 2012; Bakiyev 2015; Yudina 2019, Kryukova 2020], as well as the text-forming potential of intertextuality [Dyakonova 2012; Tananykhina, Afanasieva 2014].

Working primarily with the peculiarities of translating Pratchett's novels into Russian, a number of domestic researchers nevertheless concern the peculiarities of translating intertextual inclusions [Ignatovich 2011; Voskresenskaya 2019]. It should be noted, however, that these arguments are mainly based on individual anthroponyms, allusions, quotations and situations of the earlier Discworld novels, while other levels of intertextuality (in particular, paratextuality and architextuality of novels) remain ignored.

Additional help in studying the work of Terry Pratchett is a collection of

essays and speeches by the writer, titled “A Slip of the Keyboard”, as well as biographies “The Magic of Terry Pratchett” by Mark Burrows and Craig Cabell’s “Terry Pratchett. Spirit of Fantasy”.

There are no monographic works that identify and analyze the specifics of the intertextuality in comic fantasy and its meaning/text-generating potential in the Discworld series by T. Pratchett, which determines **the novelty of the proposed research**. In addition, for the first time novels such as “Monstrous Regiment”, “Night Watch”, “Maskerade” are subjected to close examination in terms of the manifestation of intertextual inclusions in them.

**The material of the study** is 41 novels that comprise the book series “The Discworld”. According to N.D. Tamarchenko, a cycle is “a kind of artistic unity, <...> united according to certain principles and criteria” [Tamarchenko 2008: 292]. In the case of “The Discworld”, in addition to the general title, each subsequence is characterized by cross-cutting themes, chronotope, and characters. The following novels, taken from different subsequences, are subjected to a detailed analysis with regard to the presence of intertextual inclusions, since these novels exemplify the key features of Pratchett's use of intertextuality as a focus, and the results of the study are extrapolated to the book series as a whole:

- 1) “The Colour of Magic” (1986)
- 2) “Maskerade” (1995)
- 3) “Night Watch” (2002)
- 4) “Monstrous regiment” (2003)

The study of paratextuality is carried out by analysing the titles of all the novels in the Discworld series.

**The object of the research** is the category of intertextuality and its role in the genre of comic fantasy.

**The subject of the study** is the peculiarity of intertextuality in the novels of the named book series.

**The theoretical and methodological basis** of the study are foreign and domestic works:

1) on the theory of intertextuality and postmodernism (I. V. Arnold, R. Bar, M. M. Bakhtin, G. Genette, I. P. Ilyin, Yu. Kristeva, N. A. Kuzmina, Yu. M. Lotman, N. Piegay-Gros, I. P. Smirnov, O. A. Tolstykh, V. I. Tyupa, N. A. Fateyeva and others);

2) on the theory of myth and archetypes (J. Campbell, B. Malinovsky, E. M. Meletinskiy, K. Jung);

3) on various aspects of the fantasy genre (I. D. Vinterle, A. V. Demina, J. Clute, E. N. Kovtun, O. K. Kulakova, M. V. Misnik, C. Manlove, S. N. Plotnikova, A. M. Prikhodko, A. Sapkowski, J. R. R. Tolkien and others).

**The aim of this research** is to reveal the specifics of intertextuality and its role in the construction of Terry Pratchett's book series "The Discworld".

To achieve this goal, the following **objectives** were set:

1) to generalize the currently existing concepts of intertextuality in foreign and domestic literary studies;

2) to describe the main forms of implementation of intertextual relations;

3) to identify and describe the features of intertextuality in the fantasy genre;

4) to describe the specifics of intertextuality in the genre of comic fantasy;

5) to identify and describe the types of intertextual inclusions in the novels from the Discworld and their features;

6) to identify and describe the functions of different types of intertextual inclusions in the novels of the book series, determining their artistic effect.

The research uses a complex of scientific methods: biographical, hermeneutic, comparative, receptive and cultural-historical.

**The theoretical significance** of this research is to clarify the approaches to studying intertextuality and its main forms, identify the specific function of intertextuality as the basis of the fantasy genre.

**The practical significance** of this work is determined by the possibility of using its materials in the design and reading of courses on foreign literature of the 20-21 centuries, text interpretation, special courses on intertextuality in the fantasy genre, on Pratchett's work, as well as for further scientific research on the specifics

of the fantasy genre, intertextuality, and Pratchett's legacy.

**The following propositions are to be presented at the thesis defense:**

1. Fantasy is a genre of literature based on the intertextual principle. The construction of a secondary world and the depiction of hero's journey, drawing from the mythological tradition, allows speaking of intertextuality as an immanent element of fantasy literature.

2. The novels of Terry Pratchett "Discworld" series, written in the genre of comic fantasy, contain a high level of intertextuality due to the very specifics of the genre; the parodic foundation of the author's universe determines the textual and meaning-generating functions of intertextual inclusions.

3. The comic principle in Pratchett's work is deeply rooted in the British linguocultural code, characterized by all-pervading mockery, irony and wordplay.

4. Intertextual inclusions are presented in the novels of the series at the level of paratext (titles), hypertext (parody), architext (preservation of the classic fantasy hero's journey) and intertext (allusions, direct and transformed quotations).

5. Quoted titles, representing the largest group among the titles of novels in the series, contain a multilayered semantic structure. Through them, the author starts a game with the reader, sets certain expectations before reading the literary text, sometimes intentionally deceiving them.

6. In comic fantasy, the matrix of the cultural hero's journey, originating from the mythological canon, is preserved. However, Pratchett changes the order of the stages and their interpretation from novel to novel, which allows him to play with reader expectations and avoid the clichés associated with "sword and sorcery" fantasy works, which the Discworld series was conceived to challenge.

7. The key forms of intertextuality in the series are quotations (direct and transformed), as well as allusions that perform plot and text-forming functions. While selecting intertextual inclusions, the author focuses not only on the mass, but also on the erudite reader, as a result of which the deep layers of the intertext may remain closed to some recipients.

**Conference presentations and public reports** on the findings of the

research:

1. 32nd Purishev readings. Poetics of the comic in world literature (Moscow, Russia). Talk: Terry Pratchett's "Discworld" as a parody of the fantasy genre (April 2020);

2. 33rd Purishev readings. Foreign literature in the context of culture (Moscow, Russia). Talk: Russian Pratchett: the problem of translating intertextual inclusions on the example of the novel "Monstrous Regiment" (April 2021);

3. Linguistic personality and effective communication in the modern multicultural world (Minsk, Belorussia). Talk: T. Pratchett's novel "Monstrous Regiment": its two Russian versions (October 2021);

4. Current problems of language and culture: traditions and innovations (Arzamas, Russia). Talk: Precedence in Terry Pratchett's novel "Monstrous Regiment" as a translation problem (on the example of two adaptations into Russian) (November 2021);

5. 34th Purishev readings. Literary epochs and their heroes (Moscow, Russia). Talk: The journey of a cultural fantasy hero (on the example of the novel "Night Watch" by T. Pratchett) (April 2022);

6. Comparative philological research in the era of globalization (Yekaterinburg, Russia). Talk: "The name should confuse thoughts, not discipline them" (regarding the issue of translating Pratchett's titles) (April 2022);

7. Literature in the global world: poetics, comparative studies, imagology. Comic in literature and art (Nizhny Novgorod, Russia). Talk: Translating the titles of Terry Pratchett's novels into Russian as a translation problem (May 2022);

8. Linguistic personality and effective communication in the modern multicultural world (Minsk, Belorussia). Talk: Quoted titles in Terry Pratchett's book series "The Discworld" (regarding the question of translation) (October 2022);

9. 35th Purishev readings. Foreign literature in the context of culture (Moscow, Russia). Talk: Paratextual connections at the title level in Terry Pratchett's book series "The Discworld" (April 2023).

**Publications on the topic of the dissertation in high-quality journals**

**approved by the HSE:**

1) Kulkov, A. N. Intertekstual'nost' romana T. Pratchetta "Maskarad" [Intertextuality in T. Pratchett's Novel Maskerade] // Izvestiya Uralskogo federalnogo universiteta. Seriya 2: Gumanitarnye nauki. 2021. No. 23(3). Pp. 186–198.

2) Tsvetkova, M. V., Kulkov, A. N. Russkij Pratchett (na materiale perevodov romana "Monstrous Regiment") [Russian Pratchett: the problem of translating intertextual inclusions on the example of the novel "Monstrous Regiment"] // Izvestiâ Rossijskoj akademii nauk. Seriâ literatury i âzyka. 2021. Vol. 80. No. 5. Pp. 71–80.

3) Kulkov, A. N. Put' geroya yumoristicheskogo fentezi (na primere romana "Nochnaya strazha" T. Pratchetta) [The hero's journey of comic fantasy (based on Terry Pratchett's "Night Watch")] // Novyy filologicheskij vestnik. 2023. No. 1 (64). Pp. 202–214.

4) Tsvetkova, M., Kulkov, A. Terry Pratchett in Russia // Forum for World Literature Studies. 2022. Vol. 14. No. 2. Pp.326–342.

**Other publications:**

1) Kulkov A. N. «Ploskiy mir» T. Pratchetta kak parodiya na zhanr f·entezi [Terry Pratchett's "Discworld" as a parody of the fantasy genre] // Poetika komicheskogo v mirovoy literature. Conference proceedings/ eds. E. N. Chernozemova, M. Dremov. Moscow, 2020. Pp.129–130.

2) Kulkov A. N. Russkiy Pratchett: problema perevoda intertekstual'nykh vklucheniy na primere romana «Monstrous Regiment» [Russian Pratchett: the problem of translating intertextual inclusions on the example of the novel "Monstrous Regiment"] // Zarubezhnaya literatura v kontekste kul'tury. Conference proceedings/ eds. E. N. Chernozemova, M. A. Dremov. Moscow, 2021. Pp.148–149.

3) Kulkov A. N. Put' kul'turnogo geroya f·entezi (na primere romana «Nochnaya strazha» T. Pratchetta) [The journey of a cultural fantasy hero (on the example of the novel "Night Watch" by T. Pratchett)] // Literaturnyye epokhi i ikh geroi. Conference proceedings/ eds. E. N. Chernozemova, M. A. Dremov. Moscow,



2022. Pp.167–168.

4) Kulkov A.N. Paratekstual'nyye svyazi na urovne zaglaviya v tsikle romanov T. Pratchetta «Ploskiy mir» [Paratextual connections at the title level in Terry Pratchett's book series "The Discworld"] // Zarubezhnaya literatura v kontekste kul'tury. Conference proceedings/ eds. E. N. Chernozemova, M. A. Dremov. Moscow, 2023. Pp. 68–69.

**The structure of the dissertation.** The paper consists of an introduction, two chapters, conclusion and a list of references in Russian and English, including 231 titles.

**The content of the dissertation.**

**The introduction** presents the background of the study, problem statement, research material, theoretical and practical significance, as well as the propositions submitted for defence.

**The first chapter “Category of intertextuality in a literary text”** focuses on the approaches to the study of intertextuality, clarification of the key theoretical concepts used in the research, explores fantasy as an independent genre and manifestations of intertextuality in it.

In section 1.1. the approaches of foreign (R. Barthes, J. Genette, Yu. Kristeva, M. Pfister, M. Riffater, and others) and domestic (I. V. Arnold, M. M. Bakhtin, N. A. Kuzmina, Yu. M. Lotman, N. A. Fateeva and others) researchers dealing with intertextuality are considered in detail. It is noted that despite the different understanding of intertextuality, Russian scholars focus on the author's intention to establish connections between their work and the works of their predecessors. The approach chosen for the study is based on the ideas of N. A. Fateeva, who considers intertextuality as “a way of the genesis of one’s own text and the postulation of one’s own poetic “I” through a complex system of relations of oppositions, identifications and masking with the texts of other authors” [Fateeva 2000: 20] from the author’s perspective, and as “a setting for a deeper understanding of the text or resolution of misunderstanding of the text (textual anomalies) by establishing multidimensional links with other texts” [Ibid: 16] from the reader’s perspective.

In section 1.2. the typology of intertextual relations proposed by N. A. Fateeva is considered. In accordance with her concept, at the paratextual level, the focus of research is quotation titles (paratitles), which serve as the key to understanding a work of art. Other forms of paratextuality are ignored in the research due to their absence (epigraphs, prefaces) or low frequency (chapter titles, notes) in T. Pratchett's Discworld novels.

Hypertextuality is considered as a parody of a pretext that has a certain precedent level, while architextuality is understood as a genre connection of texts, manifested in the preservation of a common storytelling structure (on the example of the journey of a fantasy hero).

Among the most common forms of proper intertextuality, this paper studies allusion and quotation (both direct and transformed) in the Discworld novels. Allusion is interpreted as a reference not only to literary texts, but also to the phenomena of reality, cinema, art, religion, etc. (following I. V. Arnold, N. Piegay-Gros). Direct quotation is seen as an exact reproduction of a “foreign” text, while a transformed (quasi-quotation) is a modified statement taken from the pretext, with a partial replacement.

Section 1.3. considers the genesis of the fantasy genre, which has evolved from a form of fiction to a meta-genre [Naumchik 2020], due to the emergence of its varieties and going beyond the usual boundaries of the genre. The key genre-defining features of fantasy are highlighted, including: 1) a fictional (secondary) world that is different from the real one; 2) irrationality (for example, the presence of magic); 3) escapism; 4) synthesis of elements from different genres, which allows considering fantasy works through intertextuality.

Fantasy authors usually rely on the mythologies of various cultures when creating their fictional worlds. For instance, the creation of the Discworld is based on the myth of Ancient India about the turtle and elephants holding the world on their backs. However, within the Disc, the pantheon of gods is much more complex, it is a mixture and reinterpretation of the ancient Greek, Roman, Egyptian and Scandinavian mythologies.

In the creation of the secondary world, fantasy writers turn to biblical texts (e.g. C. S. Lewis, P. Pullman, J. R. R. Tolkien, etc.). The novel “Good Omens” by T. Pratchett and N. Gaiman is based on stories from the Book of Revelation, presented in a comic manner. The main characters, the demon Crowley and the angel Aziraphale, strive to prevent the Apocalypse due to their fondness for life on Earth.

Additionally, fairy tales are considered one of the origins of the fantasy genre. I. D. Vinterle notes that most of the functions (outlined by V. Propp) inherent in a fairy tale are also present in fantasy literature. The works, in addition to the use of well-known fairy tale plots, also contain various fairy tale motifs and archetypes. Despite fantasy writers strive to create a new secondary world that is different from the real one, they often make allusions to the phenomena of reality and historical events. Terry Pratchett’s “Discworld” is no exception, with the city of Ankh-Morpork resembling the layouts and landmarks of London, New York and Seattle, and the current state of the Ankh River mirroring that of the Thames.

Like other works of postmodernism, fantasy novels are filled with direct and quasi-quotations, allusions that establish connections with previously known works. These are references to mythological, folklore, literary works and historical events.

**The second chapter “Intertextuality in the book series Discworld”** examines the forms of intertextuality and their features in the aforementioned T. Pratchett’s book series.

Section 2.1. reveals factors that led to the creation and originality of Discworld novels. The influence of the English national worldview, with its love for language play and pervasive mockery, is stated. Additionally, it highlights the influence on Pratchett of writers such as G. K. Chesterton, P. G. Wodehouse, R. Crompton, who formed his specific, and at the same time, deeply national sense of humour, as well as J. R. R. Tolkien, who ignited Pratchett’s passion for the fantasy genre. The paper substantiates Pratchett's appeal to comic fantasy, which grew out of the author's parodic interpretation of fantasy clichés in connection with the proliferation of this genre in Britain in the 1970s, the emergence of a large number of derivative novels, which A. Sapkowski defined as offering little novelty, low-quality, nonsense

[Sapkowski 2002].

In section 2.2. the hypertextuality of the early Discworld novels is considered, where the author resorts to parody as the primary narrative tool. It manifests itself through the world order of the Disc, characters and precedent phenomena (names, texts and situations).

Pratchett seeks to give the Discworld more scientific and logical character in contrast to traditional fantasy, which is usually based on the opposition of the real world to the unreal. For example, the magic in the Discworld is quite material (which is rare in other fantasy works), it even has its own colour known as octarine, which only cats and wizards see.

The first Discworld novels reinterpret episodes from other fantasy works. In “The Colour of Magic” the adventures of the failed wizard Rincewind and the tourist Twoflower are demonstrated. These characters get into ridiculous situations, which is best conveyed by the Russian proverb “out of the frying pan into the fire”. They are indirectly involved in the burning of Ankh-Morpork, on the way to Quirm they end up in the realm of dryads, escape from the temple of the Soul Eater, blinding the deity with an iconographer, escape from the mountain of invisible dragons, and almost fall over the Edge of the Disc (here, the author parodies episodes and characters from the novels by R. Howard, A. McCaffrey, H. Lovecraft, F. Leiber, J. Tolkien, R. Thomas, etc.).

In section 2.3. paratextual connections are analyzed at the level of the title in the Discworld book series. From the title, Pratchett begins to play with the reader, sets certain expectations (including deceiving them) through a language game (“Equal Rites”, “Sourcery”, “Snuff”, “Making Money”, “Thud!”, “Raising Steam”) and/or quotation. A complete list of quotation titles is presented in Table 1:

<i>Precedent names</i>	<i>Set expressions</i>	<i>Direct quotation</i>	<i>Quasiquotation and allusion</i>
Mort	Men at Arms	The Light Fantastic	Lords and Ladies
Faust Eric	Interesting	Wyrd Sisters	Last Continent

	Times		
Hogfather	Going Postal	Reaper man	The Fifth Elephant
	Feet of Clay	Soul Music	Unseen Academicals
	Moving Pictures	Maskerade	I shall wear midnight
		Night Watch	Carpe Jugulum
		Monstrous Regiment	Witches Abroad

Table 1. Quotation titles

The title of the novel “Maskerade” is analyzed in detail as a vivid example of a quotation title, the semantic content of which is revealed in several directions. On the one hand, the author openly indicates that A. L. Webber's musical “The Phantom of the Opera” will become the object of parody in the novel. The title refers to the musical number of the same name in the second act, during which the audience watches a masquerade ball at the opera house. On the other hand, playing on the polysemy “masquerade” as “an attempt to deceive people about the true nature or identity of something” [Masquerade], Pratchett hints at the central theme of the work – everything that happens is a theatre, a world of masks, where everyone hides their true identity. The novel contains many “werewolf” characters who work undercover (Andre), try to become an opera singer, hiding her witch origin (Agnessa Nitt), pretend to be a foreign singer, being a simple resident of the city (Enrico Basilica) and others.

In section 2.3. the architextuality of comic fantasy is studied on the example of the hero's journey. Unlike the heroes of epic and heroic fantasy, the protagonists of Pratchett's novels do not have superpowers and do not oppose the forces of universal evil; instead, they face local and everyday problems. The key features of the journey of Pratchett's hero are studied in the novel “Night Watch”, where they are presented most clearly. The conclusions obtained are extrapolated to the remaining novels of the book series. It is concluded that Pratchett, in accordance with the template of the cultural hero's journey proposed by J. Campbell [Campbell 1997], all three acts of the journey are present: Departure, Initiation, Return.

However, the sequence of stages within each act may be altered. These changes allow the writer to play with readers' expectations and deviate from the usual plot twists characteristic of post-Tolkien literature, in contrast to which Discworld was created. For instance, the "Woman as Temptress" stage is present in every featuring Samuel Vimes, but the author interprets it differently each time. It may involve not only a literal meeting with the tempter (e.g. in "Night Watch" it is Lady Meserole, one of the conspirators of the overthrow of the patrician, in "Jingo" the captain of the ship tries to persuade Vimes to stop investigation), but also the temptation to break the law and administer justice himself comes to Vimes through a sentient weapon ("Men at Arms"), or through the commander's internal monologue with his "Beast" ("Thud!" and "Snuff").

Section 2.4 analyzes the forms of proper intertextuality (allusions, direct and transformed quotations) that perform a text-forming function and create a comic effect. The objects of reminiscences include works of cinema, music, literature, historical events and phenomena of reality. Pratchett refers to the "thesaurus" as a mass reader, who is unlikely to be able to recognize all intertextual inclusions that lack a high level of precedence, and an erudite reader who will enjoy the intellectual quest presented by the author.

A comprehensive analysis of the forms of proper intertextuality in the novels of the book series reveals that intertextual inclusions, especially those related to historical events, lose their precedent potential over time and become ordinary statements. As more time passes since the creation of novels, a complete understanding of the text may require editorial commentary.

In conclusion, the results of the work done are summarized and prospects for further study of the features of comic fantasy, the traditions established by Pratchett within this genre, as well as manifestations of intertextuality in the writer's work outside the Discworld book series, are outlined.

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