The Building of the Turtle:

A genre-based analysis of the placenames of Terry Pratchett's *Discworld*

"A man's not dead while his name's still spoken"

Going Postal – Terry Pratchett

Hi Reddit! I've put together this cute google doc of my dissertation for y'all to read!

Here's what you need to know:

1) I've hopefully removed all the references to who I am in this dissertation. Please don't stalk me, cheers.
2) All sources are, as they should be, in the bibliography. Please appreciate my APA formatting, that shit took forever.
3) I'll be including TL:DRs at the start of each chapter/sub-chapter, because this thing is mega fucking long (LIKE 13,000 WORDS LONG).
4) The juicy stuff (if you want to skip to it) is in Chapter 4: Analysis, but the structure and the categories of analysis kinda require background knowledge (i.e. reading Chapter 3) to work out wtf is going on - hence the TL:DRs.
5) Please feel free to message me and talk about if you reckon I missed something or got something wrong!
6) I have ACADEMIC PRECEDENT to use the L-Space Wiki ok DON'T COME FOR ME (source: chapter 2)
7) Thank you so much for being so enthusiastic about this! I can't tell you how much it brightened the final few weeks of the semester to have SO MANY PEOPLE commenting and being lovely!
8) Easter egg for people who have the patience to slog through Chapter 2: fuck Markey (1982)
9) There ARE pie charts after the bibliography. Yes they're ugly, no I'm not fixing them <3

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(Hi! None of the original page numbers were accurate anymore because of all the notes I've added, but I couldn't be bothered to change them sorry y'all)

Abstract

The large and detailed onomasticon of Terry Pratchett's *Discworld* has not been thoroughly researched in a literary onomastics context. Previous Pratchett research has discussed worldbuilding, satire, and the functions of anthroponyms, leaving a gap regarding toponyms in relation to these topics. This dissertation applies the genre-based methodology by Butler (2013) to the placenames in the Lipwig arc, analysing how they contribute to secondary worldbuilding, the blending of fantasy and science-fiction elements, and satire. The results demonstrate that all placenames contribute to worldbuilding through geographical and historical context, topographical diversity, and society population, while some indicate fantasy elements, science and technology, and satire; this is done in a variety of ways. These findings expand academic knowledge about Discworld and apply Butler's methodology to new genres.

Acknowledgements

To my lovely family, my wonderful friends and flatmates, my delightful partner, the inventor of coffee, the Discworld community, and most importantly my ever-reassuring and incredible supervisor. Thank you all so much.

And finally to Terry – GNU. May your ripples never fade.

Chapter 1: Introduction

So, unusually enough, this introduction introduces. It functions as a mini-overview of the whole paper, really, so it's the ultimate TL:DR if you want to look at it that way. Most useful bits: probably the reminder of the plots of *Going Postal*, *Making Money*, and *Raising Steam*, if you've not read them in a while. The research questions are also hanging around near the end of this chapter too, I reckon they'll be useful. Otherwise, you can probably skip this one.

Sir Terry Pratchett (28 April 1948 – 12 March 2015) was an author and satirist, best known for the 41-book *Discworld* series (1983-2015). He was the best-selling living fictional author of the 1990s in Britain, and by 2015 had sold over 90 million copies of his books (Smythe, 2019). As Gibka (n.d.) states, he was 'one of the most highly onomastically aware authors of our time'. The setting of the series, the titular Discworld, is a flat disc carried on the shoulders of four elephants, on the back of the great turtle A'Tuin. The settings, which range from Ankh-Morpork, the largest city, to the Klatchian continent at one rim and the Agatean Empire at the other, create a large and complex onomasticon which is perfect for onomastic research, but whose full potential is, as yet, unexplored. The Discworld story arc that is the focus of this dissertation is the Moist von Lipwig arc (hereafter the Lipwig arc), a trilogy made up of *Going Postal* (the 33rd Discworld novel; Pratchett, 2004), *Making Money* (the 36th Discworld novel; Pratchett, 2007), and *Raising Steam* (the 40th and penultimate Discworld novel; Pratchett, 2013). These novels follow the conman Moist von Lipwig, as he is blackmailed by the benevolent dictator of Ankh-Morpork, Lord Vetinari, into working for the government.

In *Going Postal* (hereafter *GP*), Lipwig is saved from hanging by Vetinari and given charge of the derelict Ankh-Morpork Central Post Office. Lipwig meets and falls for Adora Belle Dearheart, the daughter of the original founder of the clacks network, an innovative semaphore messaging system that functions across the continent. The clacks are now run by the unscrupulous and profit-focused Grand Trunk Company, who have severely decreased the quality of the service. In the process of restoring the Post Office, Lipwig begins competing with the clacks, leading to a wager on whether the Post Office or the clacks can deliver a message to Genua, a country on the far side of the continent, first. With the help of a group of

clacks-hackers, Lipwig intercepts and changes the message, exposing the Grand Trunk's various financial crimes.

In *Making Money* (hereafter *MM*), Lipwig takes over the Royal Bank and the Royal Mint after inheriting the previous chairwoman's dog, who owns most of the bank shares. Lipwig takes charge and introduces sweeping changes, angering the traditional chief clerk Mr Bent and the Lavish family, who try to dispose of him. While Dearheart tries to find the fabled Umnian golems, Lipwig is arrested for embezzlement when the Glooper (a machine that was built to predict economics in Ankh-Morpork but is so effective it instead affects economics) causes the gold in the vaults to disappear. However, the Lavish family unthinkingly reveal that they sold off the gold years before, and Lipwig decides instead to base the currency off the discovered Umnian golems (of which there are four thousand), which bury themselves in the ground so they are not seen as a militaristic threat by other countries.

In *Raising Steam* (hereafter *RS*), the inventor Dick Simnel brings his locomotive and idea for the railway to Harry King, a famous Ankh-Morporkian merchant. Vetinari realises the impact this technological revolution could have on the city and appoints Lipwig to oversee the expansion on behalf of Ankh-Morpork. The railway evolves from a locomotive on a test track to having regular trips to local cities such as Sto Lat and Quirm, following Lipwig's struggles to overcome various obstacles. Throughout the novel, a dwarf fundamentalist group, angered at the perceived eradication of dwarfish tradition, commits acts of terrorism on the clacks and the railway, as well as a massacre at a dwarf-human marriage. This culminates in a coup in the dwarf city of Schmaltzberg in the distant country of Uberwald, while the Low King of the Dwarfs is at a summit in Quirm. Vetinari orders Lipwig to use the incomplete railway to take the King back to Uberwald. Despite dwarf attacks, the King is delivered safely and achieves political stability. These three novels, in their scope across the Disc, provide many placenames for literary onomastic research.

Literary placename research has, despite its young age as a field, undergone evolution in terms of its focus as an area of study. The initial focus of the field was on the function of names in specific subsets of literature, such as Gerus-Tarnawecky's (1968) expansion of the functions of names in poetry, originally identified by Rudnyckyj (1959). The field then expanded to look at the etymological and symbolic meanings of names in literature, mostly focusing on singular texts or multiple texts by the same author, in order to discuss possible further meanings in these little-studied components. Intertextuality, following the trend set by research in literary criticism, was the next topic to become significant in the field, with scholars such as Nicolaisen (1986b) returning to and expanding academic knowledge about the function of names. Literary onomastic research also came under academic fire by other scholars, such as Markey (1982), around this time in its evolution. Criticisms of its unscientific nature were often levelled towards the field, due to the subjectivity of symbolic name interpretation and the subsequent perceived invalidity. This led to practitioners discussing the shortcomings of the methodologies of the field and advocating for various ways to increase the objectivity of these methodologies, including the use of computerised corpora to ensure the full namescape of a work is analysed (van Dalen-Oskam, 2016), and the basing of methodologies on broader literary features (Gerus-Tarnawecky, 1968).

The methodological issues within the field of literary onomastics were often viewed in light of their impact on validity. This includes the practice of cherry-picking, seen in studies such as Algeo (1982), where the full namescape is not analysed, but instead interesting names are selected by the author for analysis, while ignoring other names that may impact the results. This in turn was due to a lack of rigorous scientific methodologies developed specifically for onomastic research. Recently, however, such methodologies have been developed, with notable contributions made by Butler (2013) and Gibka (2019a). Butler (2013) developed an innovative methodology based on genre, a broad feature of literature, as recommended by Gerus-Tarnawecky (1968). This methodology involves selecting archetypes of the genre of a work, then analysing how the names in a work contribute to these archetypes, exemplified by

Butler's own work on names in dystopian novels (2013). Gibka's (2019a) theory returns to the beginnings of the field by exploring the functions of names, but is based on a rigorous model. This model defines a name's permanent and momentary functions, moderated by its relationship with other elements of the text, such as the character, the fictional context, and the author.

Gibka's work on anthroponyms constitutes the majority of onomastic research done so far on Pratchett's works, as they have analysed the function of personal names in English and Polish versions of *Discworld*'s City Watch arc. While other works on Pratchett discuss the worldbuilding of Discworld, satire in the novels, and its violation of fantasy traditions (examples of which will be discussed in Chapter 2), onomastic research is limited to Gibka's work or discussions of only one aspect of the names in his novels, such as Farkas' (2019) analysis of the context of a handful of Discworld names. Gibka's ongoing project on personal names in the City Watch arc (2018a, 2018b, 2018c, 2019b, 2020, 2022) follows a rigorous methodology to create detailed research, but the focus on anthroponyms leaves a gap for toponymic research, both inside and outside the City Watch arc. Farkas' (2019) paper, which discusses place and personal names from across the series, connects the names to the wider multicultural and linguistic context, thereby expanding the knowledge of the field. However, it lacks the specificity and detail of Gibka's work, as it operates across the whole series and does not follow a specific methodology. This leaves a gap for a study concerning itself with the placenames of a specific arc of the *Discworld* series, with the use of a systematic methodology designed for literary onomastic use.

As a methodology developed specifically for literary onomastics, used for both personal and placenames, this dissertation uses Butler (2013) as its methodology. The Lipwig arc is ideal for this methodology because of the interesting interplay between the genres of fantasy, science-fiction, and satire, which affects the archetypes chosen (see Chapter 3.2). Additionally, the expanding scope of the narrative in the Lipwig arc (as places inside and outside

Ankh-Morpork are explored in detail) creates a larger onomasticon for analysis. The research questions of this dissertation are as follows:

> How do the placenames of Terry Pratchett's *Discworld* series contribute to the worldbuilding?
> How do the placenames blend elements of the science-fiction and fantasy genres?
> How do the placenames contribute to the satirical nature of the series?

These research questions cover the myriad of roles played by this namescape, due to the interplay of genres present in the Lipwig arc. They also contribute to academic knowledge, as the Lipwig arc has not yet been studied onomastically, nor have the placenames of Discworld in this specific way. This dissertation expands on Gibka's research by studying placenames, as well as expanding on Butler's research by applying their methodology to new genres: namely, fantasy, science-fiction, and satire. Consequently, the contribution of names to worldbuilding is also studied, which has not been discussed in relation to Pratchett in this level of detail before. This adaptation of Butler's methodology resolves some previously-mentioned issues with the field, namely cherry-picking and the lack of rigorous methodologies.

The analysis reveals that every placename in the Lipwig arc serves a worldbuilding purpose, either by indicating geographical context, historical context, by populating Ankh-Morporkian society, or by illustrating the Disc's topographical diversity. Names also indicate magic and supernatural elements, through reference to the existence of magic and its practitioners or to non-human species. Names indicating science and technology mainly reference the railway, but also allude to other technologies. Satirical names parody real-world places in a way that contributes to the satire in the narrative. Some names contribute to the archetypes just through the name itself, whereas others require context, from other *Discworld* novels, or from the *Discworld & Terry Pratchett Wiki* (hereafter DTPW; https://wiki.lspace.org/Main_Page; n.d.).

The literature review (Chapter 2) considers the history and main theories of various relevant fields, including worldbuilding, satire, and literary onomastics. The latter is discussed with a focus on the methodologies employed within it, before the methodology used within this dissertation is described and evaluated. Previous relevant research on Pratchett is also discussed and evaluated. The methodology (Chapter 3) describes my adaptation of Butler's methodology as well as the collection and organisation of data in preparation for analysis. The analysis (Chapter 4) examines how the placenames contribute to the archetypes set out in the previous chapter, following Butler's (2013) methodology. The discussion (Chapter 5) investigates the extent to which I answered my research questions, discuss the advantages and limitations present in my research, and highlight directions for future research. The conclusion (Chapter 6) summarises the findings regarding the research questions.

Chapter 2: Literature Review

Hey! Did you know this chapter took five months to write, leaving me five weeks to write everything else? Ofc you don't, you don't know me (it better stay that way). Anyway, here's your delightful little TL:DR for the lit review, affectionately known as the hell chapter:

This chapter reviews the literature on worldbuilding, satire, and literary onomastics, providing overviews of these fields' evolution, and highlighting and evaluating the various methods used. Several newly-developed methodologies are then evaluated and one is selected to analyse the placenames of the selected Pratchett novels. Additionally, I describe and evaluate several key papers that have studied Pratchett, identifying subsequent research gaps, and proceeding to justify my research questions. Well, wasn't that succinct and lovely.

Chapter 2.1: Worldbuilding

OK so this section is reliant entirely on Mark Wolf's excellent book on the theory of worldbuilding (thank you Wolf). The most important bits: the primary world is the real world, the secondary world is the fictional world. There are four core worldbuilding principles (they're highlighted) and several *realms of difference* (categories of difference between the real world and the fictional world; also highlighted). The other paragraphs link worldbuilding and names so I can justify why I've spent two pages talking about it.

Wolf's (2012) succinct and thorough overview of the evolution of worldbuilding literature firstly chronicles the initial practitioner-centred discussions: authors recounting their experiences creating fictional worlds. Tolkien's (1964) essay identifies the primary world (the real world) and the secondary world (a fictional world), with the process of creating a fictional world defined as subcreation: referencing God as the ultimate creator, and therefore subsequent human creations as subcreation. This concept of secondary worlds, which are in turn defined by remoteness from the primary world, provides the fundamental basis of worldbuilding theory.

Wolf (2012) then identifies the field as shifting towards an abstract point of view, to discuss the relationship of secondary worlds to the primary world. While philosophers conducted such abstract research, the arguably most critical paper from this stage of literature is the more concrete work by Ryan (2001), incorporating elements of Media Studies to analyse virtuality, immersion, and interactivity in secondary worlds. Considering the role of

newly-developing technology in subcreation, this interdisciplinary approach was timely. Ryan (2001) specifies that believability was key to immersion, with linguistic features – names and descriptions – and extralinguistic features – characters, objects, events, and facts – contributing. These elements construct a *textual window* into the world, but the world itself stretches beyond that window (Ryan, 2001: 91).

Wolf (2012) details the core worldbuilding principles, which measure the success of the subcreation. These are *invention*, the differing nature of the storyworld and the degree to which it differs from the actual world (ibid., p.34); *completeness*, the idea that the world represented in the text is broader than described, (ibid., p.38; this relates to Ryan's *textual window*); and *consistency*, the degree of plausibility and feasibility, with no contradictory details present (ibid., p.43). Additionally, Wolf (2012; 35-6) identifies *realms of difference* between the primary and secondary worlds: the *nominal* (in which names of real-world concepts are changed); the *cultural* (in which new objects, technologies, and ideas are modelled after real cultures); the *natural* (in which flora, fauna, and geography are different); and the *ontological* (in which the world's parameters of existence are different). These classifications are broad enough terms to apply to the wide range of secondary worlds existing in various forms of media, are defined clearly, and quantify several facets of worldbuilding.

Names are described by Ryan (2001: 137) as 'efficient way[s] to create a sense of place'. They locate the reader in the world, thereby supporting the narrative, which Hiillos (2020) gives as one of the key elements of worldbuilding. Studies exploring this link between namescapes and worldbuilding have therefore been produced, such as Kennedy's (2016) paper. Kennedy analyses the effect of names on worldbuilding in Frank Herbert's science-fiction novel *Dune*, arguing that Herbert utilises existing or slightly-altered toponyms and anthroponyms to evoke recognisable real-world time periods, cultures and environments, anchoring the differences between primary and secondary worlds in the *nominal realm of difference* (Wolf, 2012). Kennedy's methodology demonstrates how the symbolism, etymology, and phonology of a

section of the namescape relate to a quotation by a scholar such as Ryan (2001). Kennedy also links the analysis of names to the narrative, cultures, environments, and religions inside and outside the novel, showcasing intertextuality. However, the paper lacks nuance that may have come from separating different roles of each name type in worldbuilding.

Chapter 2.2: Satire

The relevant bit (about the types of satire), which is mentioned later, is highlighted.

Satire is defined as 'a poem… novel, film, or other work of art which uses humour, irony, exaggeration, or ridicule to expose and criticise prevailing immorality or foolishness, especially as a form of social or political commentary' (Oxford English Dictionary, hereafter OED; 2023). Greenberg (2018) comprehensively traces the history and changing use of satire: poems were the traditional mode of the genre, in Ancient Greece and Rome, which was then transferred to the 18th century English satirical tradition of Swift and contemporaries. In the 1950s and 60s, the canonical model of satire was developed, being 'purposeful… exercise[ing] moral judgement… [and] condemn[ing] human failings… [by highlighting] individual or collective evil' (Greenberg, 2018: 13). However, this prototypical definition, promoting moral norms, was debated by scholars: Kenneth Burke (as cited in Greenberg, 2018) stated that satire reveals the temptations and weaknesses in the satirist themselves, despite their mocking of its existence in others. Changes in literary criticism also contributed to the downfall of the canonical model: for example, Greenberg (2018: 17) describes feminism and cultural studies as revealing writings that did not fit the canonical authors' formulas of satire.

Greenberg sets forth the concept that satire is not a genre, but inhabits or co-exists in other genres, being itself a mode of writing or a sensibility. Its various forms are then discussed, beginning with parody: 'work that imitates another work in a humorous or playful way' (Greenberg, 2018: 33). Irony is also analysed, subdivided into two forms: mock epic (ibid., p.39), where the trivial is treated heroically, and burlesque (ibid., p.40), where the grand is laughably degraded to puncture the aura around it. These techniques, along with others such as distortion

and caricature, push representations beyond realism. Satire can represent 'the hard truths about society's corruption' (Greenberg, 2018: 19), but it can also employ exaggeration and wit to be playful. These faceted functions and uses mirror the varying functions of names in literature, creating a link between the two.

Chapter 2.3: Literary onomastics

HI IT'S THE WHOLE REASON I'M DOING THIS! Onyms are names. Onomastics is the study of names. Literary onomastics is names in books (although I'm sure that has now extended to just mean 'names in all fictional media'). You've probably worked that out already, sorry for insulting your intelligence. Alright basically the field is super interesting but there are Questionable Scientific Methods (e.g. picking whatever names you think are interesting - do I hear Unrepresentative and Arguably Invalid Sample?) and issues with people only looking at one book at once (what about the Combinations). We came under friendly fire from Markey (1982) who roasted literary onomastics despite being into onomastics (the Pure Version, I guess). I have to find the quote from the paper because it is legitimately quite insulting: '[the philosophy of the literary onomastician] is reminiscent of the 12th and 13th century mystics' (pg. 135). THE NERVE!

Although the field of literary onomastics is relatively young (Raszewska-Klimas, 2002: 7), Nicolaisen (2008) provides a succinct overview of its evolution, identifying the initial focus of the field as analysing functions of names. Gerus-Tarnawecky (1968) analyses names' functions from English, Ukrainian, and Russian canonical poetry and prose, extending the list of functions set out by Rudnyckyj (1959). This illustrates the cherry-picking practices of early literary onomastics, in which only a portion of the namescape is analysed; the impact of this on methodological rigour is discussed later in the chapter.

Another early trend identified by Nicolaisen (2008) was establishing names' symbolic meanings via their etymologies. An example is Algeo's (1982) study of names in two fantasy works by Ursula Le Guin, analysing how they reflect characters' personalities through etymology and allusions to other literary works. Algeo discusses how some names are chosen instead for phonological or unknown reasons, demonstrating a limitation of this approach: there is an endpoint to decoding why a name has been bestowed. This practice was also demonstrated by Herrscher (1986), who listed several names of interest from Donald Barthelme's *Sixty Short Stories*. They argue that these names subverted regular naming practices to reflect the

disjointed and fragmented world of the stories – demonstrating the link between worldbuilding and onomastics. These two papers have similar methodologies, as both analyse a selection of names and generalise the conclusions drawn to the whole work, reflecting the contemporary casual intratextual focus of the field. This approach was later critiqued as methodologically invalid, due to these generalisations, and as being 'unlikely to reflect the reader's experience of the text… [and failing] to be central to a study of the major aspects of a literary text – i.e. those which, as critics, we ought to concentrate on first' (Grimaud, 1993: 5).

A shifting focus towards intertextuality in literature and names' subsequent role in this prompted a move away from the analysis of singular works. This is exemplified by Nicolaisen's (1986b) paper on the intertextuality in Scott's *Waverley* novels, which discusses the allusions to other literary texts created by the choice of names, and their potential connotations to the reader. Nicolaisen concludes that names can function inter-contextually, evoking various cultural connotative non-verbalised contexts. This identifies an interesting potential route for future research, analysing how and to what extent names transform texts into intertexts.

At this time, the field began to see criticism regarding literary onomastics' usefulness. Markey (1982: 129) argues that onomastics is 'quite peripheral to the mainstream [aim] of general linguistics' because the common topics of research (symbolism and etymology) make no contributions to this aim; the field is also unscientific because it does not link to other areas of linguistics. In response, Nicolaisen (1984) argues that the notion of an "aim of general linguistics" is misleading, citing various dominant topics in linguistic research over time, and decreasing claims of the universal applicability of findings in these dominant areas. They also argued that the interdisciplinary nature of literary onomastics leads it to have different aims than less peripheral linguistic areas. While I agree broadly with Nicolaisen, Markey does make some valid points about the field's methodological issues.

One is the practice of cherry-picking or the 'analysis of isolates' (Nicolaisen, 2008: 90), demonstrated above by Algeo (1982) and Herrscher (1986). Selecting names for analysis rather

than analysing the full namescape introduces subjectivity and authorial bias, decreasing credibility. Cherry-picking leads to incomplete data, incomplete analysis, and incomplete conclusions. Both names that reject and names that confirm a researcher's hypothesis add to the knowledge of the field, therefore should be analysed. Scholars have subsequently pushed for analyses of full namescapes, as more data creates a 'firmer basis for interpretation by the scholar' (van Dalem-Oskam, 2016: 346). This is supported by Nicolaisen's (1986a: 139) reflective paper on the overall impact of a full namescape, where the names 'work together, intertwine, bounce off each other to produce… a textured verbal tapestry'; therefore, analysis of the verbal tapestry while excluding some constituent onomastic data will be incomplete. Van Dalem-Oskam's (2016) comprehensive discussion regards computerised corpora as key to analysing more onomastic data, which increases objectivity and reliability, and therefore the scientific credibility of the field. However, it is noted that computers may commit errors, such as categorising an onymic unit as the wrong type of name, which would require extensive manual cross-checking; Butler (2013) acknowledges this as the reason that manual collection of onomastic data may be easier.

The field's current subjectivity would be improved, suggests Nicolaisen (1986a: 151), by the development of new rigorous methodologies specifically for literary onomastics. However, the field's scope complicates this: Butler (2013: 16) notes that 'no single blanket technique of onomastic interpretation can be applied throughout all forms of literature'. Therefore, scholars have looked to base methodologies on broader features of literature, as suggested by Gerus-Tarnawecky (1968: 313): 'little consideration has been given to fundamental aspects of the subject in order to lay a theoretical foundation for research in literary onomastics'.

Chapter 2.4: New methodologies

So what are we going to DO about the fact that we have Questionably Scientific Methodologies? We need to analyse more names at once, basically, so read more books and make sure you note down EVERY SINGLE NAME so no-one gets left out. We also need to be less subjective, so people need to base their analysis on fundamental underlying aspects that can be found in all types of

literature, i.e. genre (this is a surprise tool that will help us later). This is our first introduction to Butler (2013), excellent lad, basis of this whole dissertation.

One such fundamental aspect is genre, which provides the analytic basis in Butler's (2013) innovative literary onomastics methodology. Butler identifies key archetypes of the genre of the work(s) in question and then analyses how the names therein contribute to these archetypes; this marries intratextual semantic and symbolic interpretation to a wider context, and allows for intertextual comparison between works of different genres. This is exemplified by an analysis of how the names in dystopian literature contribute to the archetypes of propaganda, classification, and regulation (Butler, 2013).

Using genre as the methodological basis is justified by a number of reasons: its presence in all literary works, bringing the field closer to a general methodology; the subsequent ability to break the field down into smaller, more manageable portions; and the opportunities for intertextual comparison, which reduce the analysis of isolates criticised by Nicolaisen (2008: 90). This is also mitigated by Butler's recommendation to analyse the full namescape. Use of this methodology allows for etymological, symbolic, and connotative analysis set in a wider context, which enhances these approaches' usefulness rather than disavowing them.

Research using Butler's methodology is limited to the aforementioned study of dystopian literature, leaving a gap regarding other genres. On this basis, I have decided to utilise this methodology to analyse names in Pratchett's *Discworld* series, which is complicated by the lack of archetypes for the genres therein. Butler (2013) discusses the use of prototypical genre books and other scholars' definitions to create archetypes, but without clear elaboration; this reduces the replicability of the methodology, particularly for a series characterised by an interplay of genres.

Chapter 2.5: Previous research on Pratchett

The great people who have come before - I would definitely recommend Lüthi (2014) if you fancy some bedtime reading. Gibka (2019) is a POWERHOUSE of research and came up with an entire methodology and theory by herself so that she could do a project on the Discworld series

- absolute hero, imo. And for any pedants, Farkas set the academic precedent for using the L-Space Terry Pratchett Wiki, so suck my dick <3

Lüthi (2014) discusses how Pratchett's *Discworld* series violates fantasy traditions as set out by Tolkien (1964): namely fourth-wall-breaking and satirising magic. Pratchett primes the reader to expect fourth-wall-breaking by using satire that, through its core of seriousness, references the real world; therefore, immersion is not broken. Magic is satirised but through its science-fiction-esque logical treatment. Lüthi also charts the changing focus of Discworld's satire from the fantasy genre to real-world issues, and discusses Pratchett's rearranging and retelling of fairy tales, myths, popular culture, and high culture, thereby linking Pratchett to wider contexts (genre, worldbuilding, narratology, and intertextuality). Additionally, Lüthi sets a precedent for the use of companion *Discworld* books during analysis. However, this paper's discussion-based nature and its wide-ranging topics result in a lack of specific textual examples to illustrate its ideas, leaving a gap in the literature for more focused analysis with textual examples.

Much of the Pratchett-centred onomastic work thus far is done by Gibka, whose ongoing project (2018a, 2018b, 2018c, 2019b, 2020, 2022) analyses the functions of personal names in the English and Polish versions of Discworld's City Watch arc, using Gibka's (2019a) methodology. This innovative methodology posits that every name has a primary function – identification of the character – and a secondary function, divided into permanent or momentary functions. Permanent functions refer to the function of a name given when a character is initially named or receives a new name, whereas momentary functions refer to the function of a name when a character thinks or speaks another character's proper name (Gibka, 2019a: 49). Each of these acts involves several elements, such as the name itself, the character, and the fictional situational context. The name's relationship to each of these elements can be labelled by one of several functions. Farkas (2019) notes that this methodology is a comprehensive theoretical model utilising corpus analysis, which results in transparency,

reliability, and the opportunity for comparison. However, it was designed for use with personal names, and the specificity of the listed functions may prove difficult to adapt to placenames.

Farkas (2019) examines in detail the multicultural and linguistic contexts and the embeddedness of Discworld's names, using series-wide examples. Names are linked to the wider context of the real-world cultural background in which they were produced, as well as the in-text cultural backgrounds, moving away from solely symbolic analysis. Farkas, like Lüthi (2014), uses companion books, but also sets a precedent for the use of supplementary fan-created online material, recognising the thorough and passionate nature of this work as useful to onomasticians. Examples that both exemplify and contradict Farkas' points are included, increasing transparency; additionally, the 41-book range of the paper is admirable. This paper opens avenues for future, more specific research; for example, regarding a singular Discworld story arc.

Özbay (2020) discusses Pratchett's satire of politics and society in six *Discworld* novels, identifying his use of irony in making fantastical elements mundane parts of society, as well as other methods (including exaggeration, contrast, and unexpected humour) that create a mirror of the real world and its issues. The six novels chosen are representative of the series, as they cover a wide publication span, a large cast of characters and locations, and several story arcs. Özbay's study pivots around lexical analysis of dialogue or description to reveal relevant themes, which leaves a gap for research regarding the roles of specific textual elements in regard to satire.

Finally, Hiillos (2020) provides an overview of the worldbuilding in four *Discworld* novels, discussing the roles of various subcategories relating to descriptions, narrative, and genre, therefore linking a detailed analysis to wider contexts of genre and narratology. Hiillos expands on Lüthi (2014) by specifying that Pratchett's references to the real world – fairy tales, high culture, pop culture, and myths – prime readers to compare Discworld with the real world, resulting in satire not breaking the fourth wall. Hiillos' choice of novels to analyse – two

stand-alone novels and two belonging to separate arcs – have a range of settings and are therefore representative of worldbuilding across the series.

Chapter 2.6: Research questions

This section tells you what I'm gonna do in the next chapters and how I'm attempting to fix everything wrong with the field of literary onomastics in the process - I'm basing my analysis on genre so it's less subjective, and I'm analysing every name so I have a Non-Questionable Sample Size and No Name Is Left Behind. This first paragraph is justifying why I've chosen the Lipwig arc (basically, he travels a lot, so there's a lot of names for me to analyse. Also, it starts to get a lot more sci-fi/fantasy combo rather than just fantasy, which affects my analysis).

This dissertation will analyse the placenames of the Lipwig arc (*GP*, *MM*, and *RS*), filling the gaps created by Gibka's anthroponym-focused analysis of the City Watch arc (see Chapter 2.4). The Lipwig arc has an expanded narrative scope in terms of setting. In *GP*, Ankh-Morpork is the main location, but a range of other places are mentioned; the narrative of *MM* provides further detail to Ankh-Morpork, introducing many streets and businesses; and *RS* contains the most expansion due to the map of the railway provided, which details its route from Ankh-Morpork to Uberwald, via Sto Lat, Quirm, and Zemphis, all of which (with other locations) are subsequently visited in the narrative. This not only increases the amount of onomastic data available to analyse, improving the validity of the results, but adds to the worldbuilding of the series. This leads to the research question '**How do the placenames of Terry Pratchett's *Discworld* series contribute to the worldbuilding?**', as this has not yet been explored in detail by previous work. Additionally, the Lipwig arc, while remaining fantasy, explores the introduction of technology and therefore introduces science-fiction elements, as well as incorporating satire – this will impact the adaptation of Butler's methodology (see Chapters 3.1 and 3.2). This has led to the formation of another two research questions: '**How do the placenames blend elements of the science-fiction and fantasy genres?**' and '**How do the placenames contribute to the satirical nature of the series?**', as the use of Butler's (2013) methodology will explore these three genres.

Chapter 3: Methodology

This section justifies the choice of the Lipwig arc, discusses its use of fantasy, science-fiction, and satire, describes the worldbuilding of the Disc as a whole, and sets out the archetypes used in analysis. It also describes my data collection, several issues I had during the process and their solutions, and my handling of the data before analysis.

Chapter 3.1: The Lipwig arc: genres and worldbuilding

Basically, I'm defining fantasy and science-fiction as genres and describing how Discworld (specifically, the Lipwig arc) fits into them. Also, Wolf's principles of worldbuilding and his realms of difference turn up again here, so I can demonstrate that Discworld is a good example of worldbuilding. Lastly, I (attempt to) describe the satirical bits of the Lipwig novels. Honestly, I'm really proud of this section, it's one of my favourite sections, because it brings together everything I've talked about so far to justify why the fuck I'm writing this whole paper.

The definition of fantasy as a narrative genre is "imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings) [...] fantasy is set in an imaginary world and features the magic of mythical beings" (Britannica, 2022). These novels fulfil all conditions: Discworld is an imaginary secondary world that is strange and unfamiliar, there are varying supernatural species, and magic exists, practiced by wizards and witches.

The Disc fulfils secondary worldbuilding principles set out by Wolf (2012): it is *inventive*, being a disc-shaped world populated by various races, balanced on the backs of four elephants, atop a giant flying turtle. It is *complete*, containing references throughout the series to characters met in previous books, and consistent mentions of distant locations, which implies the breadth of the world is more than perceived through the *textual window* (Ryan, 2001: 91). The Disc is *plausible* and *feasible*, due to Pratchett's own ideal that 'fantasy works best when you take it seriously… [which] means there must be rules' (Pratchett, 2014: 84). Whilst contradictory details appear across the series, this can be attributed to the 32-year publication timespan and Pratchett's Alzheimer's Disease diagnosis in December 2007 (although his cognitive abilities were not badly affected; Smythe, 2019): for example, the placename High

Overhang appears in *A Hat Full Of Sky* (published 2005; DTPW), but is changed to Higher Overhang in *RS* (2013). There are varied *realms of difference* (Wolf, 2012) between the Disc and the real world: kimchi, or fermented cabbage, is 'grimchi' (*nominal*), the crocodile-headed Offler is the god of a popular religion (*cultural*), the world is a flat disc populated by humans, dwarfs, trolls, and vampires (*natural*), and magic exists (*ontological*).

The definition of science-fiction as a narrative genre (Sterling, 2023) is 'fiction dealing principally with the impact of real or imagined science on society or individuals, or… literary fantasy including a scientific factor as an essential orienteering component'. The Lipwig arc introduces technology such as the clacks and the railway, and *RS* in particular explores the impact of this scientific revolution on society. These science-fiction elements blend with the fantasy elements through their perception as fantastical within the narrative, as exemplified when Knut, a shepherd boy living on the outskirts of Uberwald, sees a locomotive for the first time (*RS*, p.418):

> 'He hurried to see what was making the wonderful noise and saw a shining streak snaking its way over the landscape in the early morning light; […] and now he wanted to know more about this singing beast coming over the tundra, occasionally spitting fire.'

The description focuses on the creature more than the machine aspects of the train (see underlines), conceptualising the technology in a fantastical way. The Glooper also blends fantasy and science-fiction elements (*MM*, p.80): it is a scientific machine resembling a computer, using water in a glass matrix to predict financial scenarios in Ankh-Morpork, although its accuracy influences the economy instead. The inventor likens this to owning a witch's voodoo doll and a lot of pins, demonstrating the novel's blend of magical and scientific elements. This is mirrored in how Lüthi (2014: 132) describes Pratchett's logical and formulaic representation of magic as 'more akin in style to science fiction than fantasy', exemplified by the scientific measurement of the Disc's standing magical field using *thaums* (Pratchett and Briggs, 2013: 350).

As Farkas (2019: 965) states, there are many 'rich cultural allusions and references' within the series, as well as 'deep, idiosyncratic, often language-based humour', that contribute to Pratchett's characteristic satire. While the early *Discworld* novels parodied and satirised fantasy as a genre, they developed in complexity to focus on character-driven plots and satire of the real world, while still 'staying true to its roots in parody' (Lüthi, 2014: 130). This is exemplified by Lipwig, the protagonist of *GP*, *MM*, and *RS*: as a scoundrel and a conman, he is not the traditional heroic protagonist. His motivation stays consistent throughout the novels: he wants to avoid monotony by chasing the thrill of a new idea, which is why Vetinari forcibly promotes him to the leadership of government institutions throughout the arc. The often parodic humour evolves alongside the plots, developing a core of seriousness and a satirical function. The satire in *GP* revolves around corrupt institutions, namely the corrupt and profit-driven Grand Trunk Company, run by the caricature of evil, Reacher Gilt, and the comically stupid board executives, who abandoned all pretence of caring for their workers in order to make a profit. This is burlesque satire (Greenberg, 2018), with the powerful company being destroyed by stupidity: one executive made notes of every purchase, including the illegal ones, such as fraudulently buying out the original founders of the clacks. In *MM*, the banking industry is satirised: the bank is shown as working to make the rich richer and the poor poorer. The powerful Lavish family are brought down by the stupidity of Pucci Lavish (again, burlesque satire), who unthinkingly reveals that the family stole the gold in the bank's vault, considering it theirs rather than the city's. The satire in *RS* concerns opposition to progress: the grags, the fundamentalist dwarf faction, commit murder and arson, and stage a coup against the Low King of the Dwarfs. They oppose the progress represented by the clacks, the railway, the acceptance of human-dwarf relations, and the emergence of female dwarfs, as their species is traditionally gender neutral. There are also other characters who oppose the railway, for reasons mirrored by initial opposition to the real-world railway. Despite these dark themes, the satire retains the characteristic humour of the series, which can be emphasised through names.

Chapter 3.2: Archetypes

This is where it gets a bit nitty gritty, so an actual TL:DR instead of the daft little notes I've been doing might be helpful. Butler (2013) was like 'you need to create archetypes about the genre of the book you're analysing so you can structure the name analysis around that', but he wasn't clear about how you actually DO that? So I have taken the Britannica definitions of fantasy and science-fiction and made my own archetypes (they're in bold) to structure my analysis on in the next chapter. **Indicating a secondary world** is because fantasy takes place in secondary worlds - **indicating magic or supernatural elements** is because they're common features of fantasy novels - **indicating science and technology** is because that sci-fi, babey - and **indicating satire** is to justify the godawful satire section in the literature review. Hope that made sense for people who are just wanting to skip to the analysis <3

My methodology is based on Butler's (2013) genre-focused methodology. Adapting this methodology involves listing the placenames mentioned within the books, deciding on thematic archetypes of the genres of fantasy, science-fiction, and satire, and showing how the semantic and symbolic meaning of the listed names contribute to these archetypes.

After an unsuccessful initial search for pre-existing fantasy archetypes, I followed Butler's instructions on creating my own. However, Butler partly uses definitions from other scholars and partly studies the themes of prototypical genre books to create the archetypes: owing to time constraints, I turned to the definitions of fantasy and science-fiction, as stated above. Britannica (2022) lists two key elements of fantasy: strangeness of setting and strangeness of characters. From this, I created the archetype of **indicating a secondary world**, as the strangeness of Discworld comes from its secondariness. As I am focusing on placenames, the latter element of the definition was not specifically relevant; however, I used the given examples of strange character traits (magic or supernatural) to create a second archetype - **indicating magic or supernatural elements**. For the science-fiction definition, Sterling (2023) specifies 'the impact of science' as the key to the genre; therefore, the third archetype I created was **indicating science and technology**, as new technologies develop from scientific progress. Finally, I hypothesised that the presence of satire throughout the Lipwig arc may be supported by the namescape, therefore I created a fourth archetype of **indicating satire**. While Butler used three archetypes, I am using four to adequately cover Pratchett's interplay of genres. Additionally, as

names may fit multiple categories, this enabled more detailed analysis of the blending of science-fiction and fantasy elements. These archetypes are therefore designed to answer the research questions.

Chapter 3.3: Data collection and methodology

I read the books. I used excel to note down AND count the frequency of the names. I categorised the names using Rennick's (2005) mostly very helpful labels and another set I found on the internet (there are a lot of named buildings in Ankh-Morpork and I didn't want to lump em all in as 'building').

In order to create a list of names, I read the Lipwig arc and, using Microsoft Excel (2022), listed every non-personal name, adding information in separate columns about the type of place, its location, and any additional context from the book that I thought might be pertinent to the analysis. I did not include placenames that were part of a company, title, or another name, because they did not contribute new names to the namescape; however, if the name had a nickname that did not violate this, it was included (Pseudopolis Yard is also known as the Yard, so was included). I reread the books as a control measure, while also noting the frequency of appearances for each name.

Subsequently, I created the labels for the types of places; my aim was to balance broadness and specificity, so for different businesses I searched 'types of commercial buildings' on the Internet, and used these as labels (e.g. 'commercial: retail' or 'commercial: leisure'; Best, 2019). Other labels varied in scope from continent to trading route. In many cases, the accompanying descriptions given by Pratchett were used as an identifying term, for example '[the] passengers were unusual even for a city like Zemphis' (*RS*, p.386). When the identity of the place in question was unclear, I made frequent use of DTPW to supplement my understanding. For example, streets and neighbourhoods in Ankh-Morpork are often referred to using the preposition 'in'; this is true of Welcome Soap ('at her lodgings in Welcome Soap': *MM*,

p.322) and Dolly Sisters ('we live with my aunt in Dolly Sisters': *GP*, p.297). There is textual evidence for Dolly Sisters being a neighbourhood (*GP*, p.420): 'Dolly Sisters had once been a village […] He pushed his way through the narrow lanes'. This shows Dolly Sisters to have several streets contained within it, defining it as a neighbourhood. Welcome Soap is not specified to be a street, and the lack of generic elements seen in other odonyms (Treacle Mine Road, Scoone Avenue, Market Street) make it more ambiguous. I used DTPW to clarify whether Welcome Soap was classed as a street, which is based on information from a map of Ankh-Morporkian streets.

Recognising that my own labels were too specific and not standardised across the database, I followed the recommendations of Rennick's *How To Study Placenames* (2005) which, while not specific to literary placenames, was nevertheless helpful for categorising names for easier analysis. I categorised each name as a place or feature, and assigned each name a designator term (populated place, miscellaneous man-made feature, natural terrain, or waterway). I made pie charts, they're at the end.

I then followed Butler's methodology by researching symbolic, etymological, and connotative meanings for the compiled list of names, enabling identification of the archetype the name contributes to. This was done using the OED, the Collins French-English and German-English Dictionaries, DTPW (also utilised by Farkas, 2019), and the Key to English Place Names (hereafter KEPN; University of Nottingham, 2023).

Chapter 4: Analysis

LET'S FUCKING GOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO
I've highlighted the most succinct statements in yellow for ease of sight

Quick onomastic glossary:

- Names often have two elements, the generic (e.g. street) and the specific (e.g. Weavers)
- Odonyms = street names
- Oronyms = hill names

There are 165 placenames mentioned in the Lipwig arc and on the map found in *RS*, which are boldened for identification in the analysis. Here, the etymological, connotative, and symbolic meanings of the names, in relation to their contribution to the archetypes presented in Chapter 3.2, will be discussed. Following the precedent set by Farkas (2019), I have made extensive use of DTPW, where information from across the series has been collated by fans, as researching without it would have taken far longer (see Chapter 5). Unless cited otherwise, information is from the DTPW article of the placename in question. I also used *The Compleat Discworld Atlas*' map (Pratchett, 2015). Every placename in the Lipwig arc indicates a secondary world, through geographical or historical context, or by populating society; some also indicate magic, science and technology, or satire.

Table 1

Most-frequently mentioned placenames

Placename	Frequency
Ankh-Morpork	222
Ankh-Morpork Central Post Office/Post Office	159
Quirm	79
Uberwald	74
Sto Lat	58
Genua	41
Sto Plains	34
The Royal Mint/The Mint	28

Unseen University	25
Zemphis	23
Schmaltzberg	22
The Golem Trust/The Trust	21
The Royal Bank of Ankh-Morpork/The Royal Bank	21

The above placenames, which are enriched with in-text detail, create a densely populated secondary world. This is reinforced by all other placenames, which are infrequently-mentioned but expand the world beyond the *textual window* (Ryan, 2001), thereby helping to fulfil Wolf's (2012) notion of *completeness*; the world appears broader than is implied. Even names that only appear on the *RS* map contribute: **Para Mount** appears in an earlier novel (DTPW, *Annotations: Moving Pictures*) and references Paramount Studios; **Chirm** is a faded city (DTPW), contrasting with its OED definition of 'noise, din'. Other names that only appear on the map include Bad Schüschein, Bugs, the Circle Sea, Dontgonearthe Castle, Escrow, Klotz, Koom River, Octarine Grass Country, River Quire, Splintz, Sto Helit, and The Chalk: these are analysed below, due to their contributions to various archetypes. Despite their narrative absence, they still create the secondary world.

Chapter 4.1: Indicating the geographical context of the secondary world

Discworld placenames often reference real-world places, through Pratchett's borrowing of real-world naming patterns. The main setting, Ankh-Morpork, and its surrounding locales on the unnamed Main Continent, often use English naming patterns (see Chapters 4.1.3 and 4.1.4), due to Pratchett's own British cultural context (Farkas, 2019: 967). The further a Discworld location is from Ankh-Morpork, the further away the reference country or language tends to be from England. Pratchett's use of assorted source languages in this way also illustrates the Discworld's diversity.

Chapter 4.1.1: The Counterweight and Klatchian continents

The most distant places are part of the Far-East-inspired Agatean Empire (DTPW); the capital city **Hunghung** and the island nation of **BhangBhangduc**. These create geographical distance by utilising reduplication, a name pattern common in the multinational island nations of Southeast Asia, the non-English consonant cluster 'bh', and the unusual orthographical convention of mid-name capitalisation. The Klatchian continent lies across the Circle Sea from Ankh-Morpork, so its source languages are closer to English than the Agatean Empire. **Klatch** (fully the Seriphate of Klatch; DTPW) is removed from English due to its use of the unusual consonant cluster 'kl' and resemblance to Middle Eastern countries: *seriphate* is similar to *caliphate*, denoting territory of a Muslim ruler, from the Arabic *khalifah* (OED), and *seriph* is a historic variation of *shereef*, an Arabian prince's title (OED). **Tsort**, located beside Klatch, utilises the unusual initial consonant cluster 'ts', and replaces Rome in the saying 'Tsort was not built in a day' (*RS*, p.304; a *nominal realm difference*; Wolf, 2012), creating geographical distance. **Ephebe**, also on the Circle Sea, is Ancient Greek for 'a young man' (OED) and phonologically resembles Thebes of Ancient Greece. The differing source languages of the countries on the Circle Sea, with Indo-European and Afro-Asiatic influences, reflects the same diversity found surrounding the Mediterranean Sea.

The following names are not taken from non-English languages, but their use of English indicates Ankh-Morpork's far-reaching influence and a colonial perspective. **Fourecks**, a large island nation, comes from the pre-exploration cartographical designation XXXX (four x's; DTPW), creating a sense of distance, which is emphasised by its resemblance to Australia (DTPW); its own inhabitants likely do not consider it unexplored. The **Counterweight Continent** (location of the Agatean Empire) creates distance, as places on other continents are considered distant. It also constitutes a *natural realm difference* (Wolf, 2012) as its large gold reserves act as a counterbalancing weight for the other larger landmasses, ensuring the Disc does not fall off the elephants (DTPW); however, its inhabitants likely consider the Main Continent the

counterbalancing weight instead. This adds to worldbuilding as it implies Ankh-Morporkian colonial power.

Chapter 4.1.2: The Main Continent

Places on the Main Continent, which is based on Europe (Farkas, 2019: 967), borrow from various European languages, again with proximity to Ankh-Morpork affecting how close to English they are. The **Circle Sea**, based on the Mediterranean (DTPW), is named for its circular shape – the use of English words suggests its proximity to Ankh-Morpork, as the city lies close to it. **Llamedos**, a neighbouring country, references Wales through its characteristic double 'l' spelling. The capital city, **Pantygirdl**, is alternatively spelt Pant-y-girdl (DTPW), following Welsh names such as Pen-y-bont. **Koom River**, the river flowing through Koom Valley, is phonologically similar to Welsh *cwm* ('glacial valley'). Quirm (Ankh-Morpork's city-state neighbour; fully the Duchy of Quirm) is based on France, with the Quirmian language being French (DTPW). The **River Quire**'s specific element is a borrowing from the French *quair* (OED); **Quirm** is orthographically similar. **Aix-en-Pains** references Aix-en-Provence but is also a verbal pun (DTPW): the region's bandit goblin inhabitants cause Lipwig aches and pains when he has to clear land for the railway.

Some names are anomalies: despite England being closer to Wales than France, Quirm is closer to Ankh-Morpork than Llamedos. **Genua**, often colloquially described as a far-off country, is orthographically similar to Italy's Genoa, but is on the same coast as **Nothingfjord**, which uses the Norwegian *fjord*. Norway and Italy are not on the same European coast; however, they could be described as being approximately equidistant from England.

Uberwald (or Überwald) is a direct German translation of Transylvania ('beyond the woods'; Mészaros, 2016; Collins Dictionary), so Uberwaldian names are German. **Schmaltzberg**, built on fat mines, means 'fat mountain' (*Schmalz* + *Berg*; Collins Dictionary). **Lipwig** uses the German pronunciation of /v/ for /w/ (*GP*, p.33). **Bad Schüschein** uses the German prefix for spa

towns (Heindenreich, 2013), and a Germanised version of *shoeshine*, using 'sch' and the umlaut. **Splintz** and **Klotz** are based on German nouns (*Splint*, 'pin' + *Klotz*, 'block'; Collins Dictionary), ending in typically-German '-z'. **Bugs** parodies the German city Worms (DTPW). The **Wilinus Pass**'s alternative spelling (Vilinus Pass; *MM*, p.241) again demonstrates the German pronunciation of /w/ as /v/. The **Großzügig Stein**, the name of a pub, means 'generous beer-mug' (*Großzügig* + *Stein*; Collins Dictionary), following the English pub-naming system of ADJECTIVE + NOUN but with a different linguistic context. **Escrow**, while it is a borrowing from French *escrowe*, has Germanic origins (OED), although this is tenuous.

Names in the Ramtop Mountains are more German near the Uberwaldian border and more English near Lancre. **Schmarm**, on the border, uses the German consonant cluster 'sch'. **Slake**, meaning 'to be less energetic', is appropriate for a stop on the coach road (OED). While Slake is geographically closer to Uberwald than Lancre, it begins the use of English words as placenames across the region: **Slice**, a tiny hamlet; **Twoshirts**; **Sheepridge**, not only two English words but an existing placename in Huddersfield, West Yorkshire; and **The Chalk**, named for its chalk-heavy geology (DTPW).

I was really proud of this next paragraph lads

However, two settlement names do not fit this pattern. **Ohulan Cutash** uses the rare consonant cluster of 'oh', although *cut* and *ash* are both English words; its tavern, the **Fiddler's Riddle**, also follows English naming practices, with an occupation as an element. **Zemphis**, however, is phonologically and orthographically similar to the ancient Egyptian city of Memphis, both being centres of economic trade (DTPW; OED). This is reinforced by the use of the Arabic words 'souk' and 'medina' and the Persian 'bazaar', to describe its marketplace, and references to caravans of camels, evoking Egypt and the Middle East (*RS*, p.378-9). However, **Downsized Abbey**, the bazaar in question, is familiar to readers as a parody of Downton Abbey, the estate of the fictional genteel Crawley family: this is comically subverted by the 'semi-lawless landscape'

(*RS*, p.379). The unfamiliarity of Ohulan Cutash and Zemphis may be due to their introduction in *Equal Rites* (the 3rd Discworld novel; Pratchett, 1987), as settlements the protagonist visits on her journey from Lancre to Ankh-Morpork. As gateways to the rest of the Disc, they may be unfamiliar to signal their difference from Lancre, an association carried into *RS*.

Chapter 4.1.3: The Sto Plains

The **Sto Plains** surround Ankh-Morpork and are named after the city-states of **Sto Lat**, **Sto Helit**, and **Sto Kerrig**; this name cluster (as identified by Farkas, 2019) demonstrates the cultural importance of these city-states in the region. While they are not English, **Sto Lat** is the Polish 'happy birthday' song, and this Polish reference extends to the thriving Sto Plains cabbage industry (DTPW); cabbage is a staple of Polish cuisine (Makała, 2015: 109). Sto Plains names therefore often refer to cabbage: **Big Cabbage** parodies the Big Apple and is so-called because it is 'the home to the Biggest Cabbage in the World' (*MM*, p.87). One of its attractions is **Brassica World**, named for the cabbage plant's genus, which parodies Disney World (ibid.); another is **The Cabbage Research Institute**, demonstrating cabbage's academic and scientific importance. **The Cabbage Growers' Co-Operative**, a bank in Sto Lat, demonstrates cabbage's economic importance.

Other names do follow English naming practices, indicating proximity to Ankh-Morpork. The mention of many small villages in the region also creates the illusion of a tangible, dense landscape (Nicolaisen, 1986a: 147). **Little Swelling**, **Upper Feltwhistle** and **High Mouldering** (not a decaying settlement but a spa town, comedically subverting expectations; DTPW) all use common placename elements: *little* has 110 occurrences, *upper* has 31, and *high* has 22 (KEPN). Both elements of **Cranbury** appear separately in English placenames (ibid.); **Hapley** is phonologically similar to real-world Hanley, Hagley, and Haughley (ibid.); **Monks Deveril** is similar to Monks Kirby (ibid.); **Much Come Lately** shares its initial element with 6 English placenames (ibid.); and **Upunder** is a combination of two prepositions, which, when separate,

are common in English placenames. **Higher Overhang** is familiar due to the use of *higher* (8 occurrences; KEPN) and, with **Overhang Minor**, creates a cluster known as 'the Overhangs' (*RS*, p.274), named for the twisted mountainous landscape. The rural **Shires** region mirrors the rural English counties ending in '-shire'. **Effing Forest**, a parody of London's Epping Forest, acts as a euphemistic joke: Harry King threatens to throw Dick Simnel 'down the Effing stairs', which are made from wood of the Forest (*RS*, p.38). **Apsly's Commercial Bank** in Sto Lat is attributive, following English naming practices for commercial banks to be named after a founder. However, **Scrote** is unclear: it may suggest *scrotum*, evoking the perceived sexual nature of some British placenames such as Twatt, although this is unlikely without a cluster of similar names.

Several Sto Plains names do not indicate cabbage or borrow English naming patterns. **Pseudopolis**, a rival city-state to Ankh-Morpork, uses the Greek and Latin *-opolis* (used to create a city's nickname; OED) and *pseudo-* ('false, pretended, counterfeit'; OED), which implies it tries and fails to be Ankh-Morpork. **The Netherglades** are phonologically and topographically similar to Florida's coastal and swampy Everglades. **Shankydoodle** is suggested by DTPW contributors to reference the song 'The Galway Races'; however, I believe the more plausible reference is the phonologically-similar American song 'Yankee Doodle', especially considering the close proximity these two places have to one another. While the USA is removed from Pratchett's cultural context, these places are situated close to Ankh-Morpork; however, this is mitigated by the Americanisation of modern society, increasing the names' familiarity.

Chapter 4.1.4: Ankh-Morpork

Ankh-Morporkian names reference London and New York, as these cities are listed as inspirations for the overcrowded, corrupt, and polluted Ankh-Morpork (Pratchett & Kidby, 2006). **Dolly Sisters** shares its generic element with London's Seven Sisters; **Hide Park** parodies Hyde Park; **Cable Street** exists in both cities; **Nap Hill** shares a generic element with Notting Hill. **Pseudopolis Yard**, headquarters of the Ankh-Morpork City Watch (DTPW), shares the structure

of PLACENAME + GENERIC with Scotland Yard, headquarters of the Metropolitan Police. **The Maul** (meaning 'mutilate'; OED) phonologically parodies The Mall, evoking Ankh-Morpork's violent reputation (DTPW). The **River Ankh** parodies the River Thames, as they follow similar routes, but is so polluted that it only just moves faster than its banks (DTPW); this humorously contrasts with the etymology of *ankh*, as the hieroglyphic for 'life'. This ancient etymology also mirrors the fact that real-world river names are often the oldest type of placename. **Broadway** parodies its New York equivalent; New York's Broadway is the focal point of the theatre district (Britannica, 2023), but in Ankh-Morpork, where art is secondary to survival, there are only three high-brow entertainment venues (DTPW). One is the **Opera House**, a name found in several real-world cities. **Ankh-Morpork** itself is phonologically similar to New York, denoting the joining of twin cities Ankh and Morpork. **New Ankh**, referring to new settlements outside the original city, is similar in origin to New York; taking a new settlement name from an old one.

Other names follow familiar English naming practices. The old city **Ankh** is named for the River Ankh, mirroring English placenames such as Dartmouth ('mouth of the River Dart'; Mills, 2011). **The Shades**, the oldest and most dangerous part of the city, evokes the dark and perilous nature of the area through *shade* ('darkness'; OED). The many taverns also follow English practices: the **Butcher's Eagle** and the **Treacle Miner** feature occupations as elements; the structure ADJECTIVE + NOUN is demonstrated by the **Sticky Head** (the Treacle Miner's alternative name; *RS*, footnote, p.41) and the **Happy Liver**, the translation of **Le Foie Heureux**, which also parodies the English practice of denoting sophistication using French (here, a Morporkian practice of denoting sophistication using Quirmian). The **Goat and Spirit Level** parodies the British pub name The Goat and Compasses (DTPW), with the humorous contrast between modern and traditional tools.

Ankh-Morporkian odonyms follow English street-naming practices by using familiar generics. *Street* is paired with specifics such as occupations (**Weaver Street**), flora and fauna (**Attic Bee Street**, **Cockbill Street**, **Elm Street** and **Monkey Street**), food (**Peach Pie Street** and

Tenth Egg Street), and descriptors: **Dimwell Street**, the origin area of Dimwell Arrhytmic Rhyming Slang (*GP*, footnote, p.42); and **Losing Street**, location of several gambling businesses (DTPW). **Scoone Avenue**, as in the real world, uses the familiar generic to denote wide boulevards. **Sator Square** (a wide public space) and **Short Alley**, having one house, are examples of descriptive odonyms using familiar generics. **Pigsty Hill** and **Hen and Chickens Court** are examples of generics matched with livestock-centred specifics. **The Shambles** also exist in Preston and York. Other odonyms, while lacking a recognisable generic, retain the two-word system: **Lobbin Clout**, **Loose Chippings**, **Pellicool Steps**, and **Welcome Soap**. While outside Ankh-Morpork, **Aglet Road**'s generic is also familiar, identifying it as a trading route.

Some placenames do not indicate geographical context but populate society. Businesses indicate Ankh-Morporkian habitation: **Boffo Joke and Novelty Shop**; **Bolters** (clothing store); **Boulte and Locke** (clothing store); **Dave's Pin Exchange** (later **Dave's Stamp and Pin Exchange**); **Hobson's Livery Stable**; **Mrs Eucrasia Arcanum's Lodging House for Respectable Men**; **Pipeworth's Bank**; and **Teemer and Spools** (printers). Entertainment venues include **Little Theatre** and **The Pink PussyCat Club**, while public institutions include **Chittling Street Watch House**, the **Lady Sybil Free Hospital**, the **Siblings of Offler Charity Home** (referencing religion and constituting a *cultural realm difference*; DTPW, *Offler*; Wolf, 2012), the **Tanty** prison, and the **Assassin's Guild School** (demonstrating the cultural importance of assassination as a viable career). These names expand the world beyond the *textual window*, as they imply the existence of commerce norms, cultural norms, policing, healthcare, and religions.

Names of geographical features indicate topographical diversity. **River Smarl**, Ankh-Morpork's **River Gate**, the **Zemphis Falls**, and **Lake Overshot** indicate various water forms; **Everwind Glacier** demonstrates climate diversity; and the **Ramtop Mountains**, **Carrack Mountains**, **Copperhead Mount**, and the **Paps of Scilla**, indicate varying elevation levels throughout the Disc, together with **The Gruffies**, **The Tump**, and **Cori Celesti**, which require DTPW context to indicate elevation. Ankh Morpork's **Hubwards Gate**, named for the cardinal

direction it points in, demonstrates a *natural realm difference* (Wolf, 2012), as the shape of the Disc results in the cardinal directions hubwards, rimwards, turnwise, and widdershins.

Chapter 4.2: Indicating the historical context of the secondary world

There are also placenames that indicate historical in-world context. **Old Wizarding Tower** indicates a history of wizardry in the tower, despite its distance from Unseen University. The use of *central* in **Ankh-Morpork Central Post Office**, derelict at the beginning of *GP*, implies its past as the headquarters of a network of branch post offices, confirmed in-text: 'in the old days there was dozens of smaller offices' (*GP*, p.186). The **Mended Drum** tavern, originally the Broken Drum, refers to the repair of the tavern following a fire (DTPW). **Market Street**, a street in Dolly Sisters, indicates its possible original village market function before the village was absorbed into the metropolis. The **Royal Bank of Ankh-Morpork** and the **Royal Mint** imply the previous existence of a monarchy in Ankh-Morpork (confirmed by DTPW, *Lorenzo the Kind*). The **Patrician's Palace** also implies this through its generic, and was originally the Royal Winter Palace of the kings of Ankh (DTPW). The **Barbican**, meaning 'outer fortification or defence to a city or castle' (OED), was formerly a castle or stronghold (DTPW). Although these events are not relevant to the narrative, they expand the world beyond the *textual window* (Ryan, 2001).

Other names chronicle older historical context, although this is often only transparent due to surrounding in-text context. **Mount Shiputu**, a volcano, destroyed the ancient city of Upsa 19,000 years before *GP* (*GP*, p.206-7). **Upsa**, as a duo-syllabic name, is similar in length to Thut and Um, creating an ancient name cluster. My supervisor did say this one might be a bit of a push, tbh. **Thut** 'Slid Under The Sea Nine Thousand Years Ago' (*GP*, p.206); its king, Het of Thut, is phonologically similar to the pharaoh Hatshepsut. **Um**, which existed 60,000 years ago (*MM*, p.264), is a reference to the Sumerian city Ur (DTPW). These references to Sumer and Egypt, in conjunction with the in-text context specifying the elapsed time, reinforce the sense of archaism.

Chapter 4.3: Indicating magic or supernatural elements

Placenames indicating the existence of magic contribute to an *ontological realm difference* and therefore also to worldbuilding (Wolf, 2012), done by referencing magic or its practitioners (wizards and witches). The high background magic levels in **Octarine Grass Country** turn the fauna the colour of magic: octarine, a greenish-purple (DTPW). **Old Wizarding Tower** indicates wizards as practitioners of magic. Other names do not directly indicate magic, but are linked to it through context. **Unseen University**'s specific element implies magically-created invisibility; context confirms its link to magic ('the wizards from Unseen University had been jolly interested'; *GP*, p.193). Additionally, the in-text context of 'the university's **Tower of Art**' (*GP*, p.267) indirectly indicates its ownership by, and therefore the existence of, wizards. The country of **Skund** and the **Forest of Skund** are places 'where the magic hadn't been cleaned out yet' (*RS*, p.370); this level of magic causes the country to be not only sentient but physically mobile, due to its furtive personality (DTPW). This is evoked by the phonaesthesia of the consonant cluster 'sk', as in *skulk*. **Loko** is the region from which the 'magically constructed' alloy stygium is mined (*MM*, p.236), having high background magic levels, and also produces creatures such as centaurs and orcs (DTPW). **Lancre**, phonologically similar to Lancashire, the location of the Pendle Witch Trials (DTPW), is confirmed to have 'witches up there' (*RS*, p.169).

Some placenames instead indicate supernatural elements, through the existence of non-human species; these contribute to *natural realm differences* and therefore also to worldbuilding (Wolf, 2012). **The Golem Trust** is the only name to directly indicate the existence of a fantastical species mid-name. Others, again, require context: the battle of **Koom Valley** 'had almost happened, out of which the dwarfs and trolls had managed to achieve not exactly peace, but an understanding' (*RS*, p.21); **Llamedos** 'prided itself on being sensibly dwarfish' (*RS*, p.61); in **Overhang Minor** 'there was a flourishing colony of goblins' (*RS*, p.275); and 'Ankh-Morpork was full of dwarf bars [...] the gloom of the **Dirty Rat** was particularly popular' (*RS*, p.188).

Additionally, **Quarry Lane** is a traditionally troll-inhabited area of Ankh-Morpork (DTPW), and **Dontgonearthe Castle** houses a clan of vampires (DTPW).

Uberwald indicates both supernatural elements and magic. Its Transylvanian etymology belies its vampiric population (the Governess of Uberwald sleeps in a casket and can fly; *RS*, p.313-4), but it is also inhabited by werewolves, zombies ('You got the occasional werewolf or zombie in Ankh-Morpork, of course, but in Uberwald they were commonplace'; *RS*, p.436), and dwarfs ('it wasn't so long ago that dwarfs were very scarce outside of Uberwald'; *RS*, p.132). The existence of magic is indicated by the country's sentience, as its Transylvanian etymology also results in the country narratively adhering to horror tropes, as described by Otto Chriek (as cited in Hiillos, 2020):

> ''Vell, you see, if I vas to say something portentous like "zer dark eyes of zer mind" back home in Uberwald, zer would be a sudden crash of thunder,' said Otto. 'And if I vas to point at a castle on a towering crag and say "Yonder is… zer castle" a volf would be bound to howl mournfully.' He sighed. 'In zer old country, zer scenery is psychotropic and knows vot is expected of it.''

Chapter 4.4: Indicating science and technology

Some names indicate various technologies, the most common being the railway. Railway stations can be identified by the structure of PLACENAME + GENERIC. **Quirm Central** shares its generic element with several British stations, particularly large ones (such as Glasgow Central). **Sto Lat Junction** shares its generic element with smaller stations such as Watford Junction. The sizes are implied by the details of the railway lines: Sto Lat Junction is the second stop on the Sto Plains Line, a regular stopping train, whereas Quirm Central is the terminus for the Fierté de Quirm line, a daily express train (DTPW, *Ankh-Morpork and Sto Plains Hygienic Railway*). **Swine Town** became the nexus of locomotive manufacturing ('And in Swine Town the workshops were turning out more and more engines'; *RS*, p.279), referencing Swindon. The two places share etymology (reference to pigs) and history (Swindon Works became the principle location for

locomotive maintenance and repair on the Great Western Railway). There is also **Quarry Lane**, whose connection to manufacturing is contextual: 'the big drop forges that used to thud behind Quarry Lane had been moved' (*RS*, p.128).

Placenames that indicate technology that is similar to real-world technology, but with a different name, contribute to *nominal realm differences* (Wolf, 2012) and therefore to worldbuilding. These include the clacks (a semaphore-based communication network), grimchi (fermented cabbage similar to real-world kimchi), and artificers (inventors). The 'artificers…[on the **Street of Cunning Artificers**] design some terrible things for the sheer love of doing so' (*RS*, p.56); this aligns them with inventors and engineers, inherently scientific careers. **Tump Tower** references the clacks: 'the whole [tower] shook to the movement of the semaphore' (*GP*, p.387). **Seven Bangs** is named after a technological disaster in which seven fermenting pots of cabbage exploded, the owners of which were trying to make grimchi (DTPW, *Grimchi*).

Chapter 4.5: Indicating satire

If I had gone through all the names that were a parody of something else, we'd be here for a decade.

There are many parodic or otherwise humorous placenames featured above, which contribute to the characteristic Discworld humour. However, there are some placenames that are not only parodic but also contribute to the characteristic Discworld satire in the narrative (see Chapter 3.1). **Tump Tower** in *GP* is the headquarters of the Grand Trunk Company, and a parody of Trump Tower. It can be argued that Reacher Gilt and Donald Trump (owner of Trump Tower) are similar, as clacksmen died under Gilt's ownership, and a construction worker died following a pavement collapse during excavation of Trump Tower (Rubin & Mandell, 1984: 136). Coincidentally, Gilt was punished for his crimes by Vetinari; at the time of writing, Trump has been indicted on criminal charges (Geoghegan, 2023). HELL YEAH BABEYYYYYYY **Sunflower Gardens** and **Nightingale Valley**, new suburbs being built in *RS*, satirise the cynical,

opportunistic, characteristically Ankh-Morporkian perspective on progress: a chance to make money. The use of nature-based specific elements (see underlines) evokes tranquillity and beauty to entice buyers, as seen in real-world marketing, but the properties, being built by notorious fraudster C.M.O.T. Dibbler, are low-quality and shoddily-built. They are further satirised by being compared to **Oi Dong** ('not dissimilar to Shangri-La'; *RS*, footnote, p.65); the people are desperate to 'line… up with borrowed money to purchase, by instalments, their own little Oi Dong' (*RS*, p.65), contrasting the serenity of paradise with the looming threat of repayments, repossession, and bankruptcy.

There are also satirical placenames that do not directly contribute to the narrative's satire, but create intertextual satire. **Chimeria**, a region mentioned first in *The Colour of Magic* (published 1983; DTPW), is the homeland of Hrun the Barbarian and parodies Cimmeria, the homeland of Conan the Barbarian (created by Robert E. Howard; DTPW); therefore, is characteristic of Pratchett's early intertextual satire of fantasy novels. **Uberwald**, as a sentient country whose inhabitants are aware of its narrative expectations in terms of horror-trope adherence (see Chapter 4.3), intertextually satirises Tolkien's (1964) notion that authors should not break the fourth wall.

Chapter 5: Discussion

If you understood the meanings and shit for the placenames but got a bit lost in the structure, this first paragraph is a good overview. The rest of this section talks about why the diss is good but also why the diss is baaaaad (yes I mention the wiki and the fact that I read the books instead of scanning them digitally lmao)

The research questions of this dissertation were as follows:

> How do the placenames of Terry Pratchett's *Discworld* series contribute to the worldbuilding?
> How do the placenames blend elements of the science-fiction and fantasy genres?
> How do the placenames contribute to the satirical nature of the series?

The placenames contributing to the archetype of **indicating the secondary world** contribute to worldbuilding. This was done by all 165 placenames, in a variety of ways. Some indicated geographical context, through the borrowing of name patterns and languages. As Farkas (2019) noted, Pratchett's cultural context is applied to Ankh-Morpork; therefore, as the geographical distance from Ankh-Morpork increases, borrowings occur from nations increasingly far from England. Historical context was shown by names indicating an implied history, although outside context was often needed to fully realise this. Additionally, some placenames populate society, and the names of geographical features indicate Discworld's topographical diversity. These names expand the world beyond the *textual window* (Ryan, 2001), therefore adding to worldbuilding by adhering to Wolf's (2012) notion of *completeness*. Additionally, placenames also indicated secondary worldbuilding by contributing to various *realms of difference* (Wolf, 2012): indicating religion or the clacks contributed to *cultural realm differences*, indicating magic contributed to *ontological realm differences*, indicating non-human species contributed to *natural realm differences*, and indicating artificers or grimchi contributed to *nominal realm differences*.

However, there were some anomalies: Escrow does not fully match the German language as expected of an Uberwaldian settlement; Sto Lat, Sto Helit and Sto Kerrig do not fulfil the

expected Englishness of the Sto Plains; and Quirm and Llamedos' geographical distances from Ankh-Morpork do not match their respective inspirations' geographical distances from England. These are nevertheless interesting, because while they demonstrate a creator's ultimate freedom in subcreation, they also reflect inconsistencies in real-world placename creation.

The placenames contributing to the archetype of **indicating magic or supernatural elements**, as shown in sixteen placenames, or **indicating science and technology**, as shown in seven placenames, blend elements of the science-fiction and fantasy genres. Only a few names indicate these by themselves: most require in-text or extraneous context to uncover the link. Magic was indicated by reference to the existence of magic (e.g. its colour) or practitioners thereof (e.g. wizards). Supernatural elements were indicated by reference to non-human species (e.g. dwarfs). Science and technology were alluded to in references to the railway, manufacturing, the clacks, artificers, and grimchi. While no placename indicated both archetypes simultaneously, the blending of genres is still created through the co-existence of names that contribute to both separately.

The third research question was answered by names contributing to the archetype of **indicating satire**, done by six placenames. I found that names do not fully indicate satire by themselves, but sometimes contribute to the narrative's burlesque satire; this is often done by placenames that parody real-world places or naming patterns. Satirical placenames therefore reside inside a broader context of parody and humour characteristic of Discworld.

Some names appeared more than once: Uberwald indicated secondary worldbuilding (specifically geographical context), magic, supernatural elements, and satire; Tump Tower indicated technology and satire; and Llamedos and Overhang Minor indicated secondary worldbuilding (again, geographical context) and supernatural elements. This demonstrates Pratchett's skill in blending genres and creating rich detail.

Chapter 5.1: Contribution to the field

As described in Chapter 2, there were several gaps in this field that this dissertation aimed to fill. The genre-based analysis of placenames in the Lipwig arc extends the field's knowledge, moving beyond the function-based analysis of personal names in the City Watch arc conducted by Gibka (2018a, 2018b, 2018c, 2019b, 2020, 2022). The analysis of three new genres using four new archetypes builds on previous usage of Butler's (2013) methodology, as previous analysis consisted of one genre using three archetypes. While worldbuilding has been studied in relation to Pratchett before (Lüthi, 2014; Hiillos, 2020), this dissertation's focus on placenames enables more thorough analysis of a single component. In answer to Nicolaisen's (2008) criticisms, this dissertation aimed to incorporate the full namescape of the novels, although word constraints hampered full analysis of every name. In response to Nicolaisen's (1986a) suggestions, it also made use of a rigorous methodology created for literary onomastics (Butler, 2013). The subsequent links to genre in this methodology therefore also refute Markey's (1982) condemnation of literary onomastics' lack of links to wider fields of study.

Chapter 5.2: Limitations

Some topics fell outside the scope and scale of this dissertation. Although the main strength of Butler's (2013) methodology is its allowance for comparison between different novels, of the same or different genres, this dissertation utilised three novels of the same story to analyse the large namescape provided, rather than for comparison. Additionally, I did not follow the recommendations of Butler (2013) and van Dalen-Oskam (2016) to utilise computer programmes in the search for the Lipwig arc's names; firstly, electronic copies were not available to me until the analysis stage of my research, and secondly, the programming skills required to collect names was beyond my ability. The efforts of a single reader, while the most efficient approach for this project's scale, is prone to human error, which may skew results slightly.

Analysis often relied on contextualising the names in question, which sometimes was difficult: one such name was Para Mount, which only existed on the *RS* map but not in-text, nor on the Discworld map (Pratchett, 2015). A similar name with similar co-ordinates,

Paramountain, existed in the *Atlas'* index (ibid.); searching for this in DTPW led me to the *Annotations* article for the 10th Discworld novel, *Moving Pictures*. The *Annotations* section for a given topic in DTPW provides possible suggestions of etymology or real-world reference.

Following the precedent set by Farkas (2019) and as outlined above, I used DTPW to contextualise and occasionally analyse the names. This relied on the anonymous suggestions of Internet citizens; while no doubt passionate about Pratchett, their uncited suggestions are open to interpretation (see Chapter 4.1.3 and Shankydoodle for an example of my doubts). Butler (2013) does not use similar online fan-sourced material, which potentially impacts the analysis' validity. Additionally, while Butler's (2013: 110-1) analysis often demonstrates how meaning can be 'built solely by the onymic form', my analysis found that names often require in-text context to indicate the elements in question. Butler (2013: 57) also specifies that the archetypes are created partly from definitions of the genre by other scholars, and partly from analysis of prototypical examples of a genre: Discworld's blending of genres results in its lack of prototypicality of any genre. The time constraints and this lack of prototypicality led me to instead use encyclopaedic definitions, which may affect the results.

Chapter 5.3: Future research

The natural extension of this research is further use of Butler's methodology to other texts in other genres. Since this dissertation analysed Discworld novels, which characteristically blend genres, it would be interesting to note differences and similarities with other purely fantasy or purely science-fiction novels. Future research, however, would need to ensure that archetype formation was compatible with Butler's approach in order to build a consistent analytical framework.

Pratchett-focused future research could analyse other novels that are set on the Klatchian or Counterweight Continents, in order to further analyse the idea of geographical context, investigating whether source language diversity for the borrowing of name patterns, as

used to signal distance from Ankh-Morpork in the Lipwig arc, is still present in the larger name clusters likely to be found when the narrative is based in these far-away places. Future research could also expand on the idea introduced in Chapter 4.1.2, with the discussion of the early appearance of Ohulan Cutash and Zemphis in *Equal Rites* (Pratchett, 1987). This could be investigated by comparing names between early and later books, and may result in interesting results for satire especially, which changed in focus from fantasy novels to real-world issues (Lüthi, 2014). One approach could be to consider the Witches arc of Discworld, which has not been analysed in its entirety: it spans from *Equal Rites* (1987) to *Carpe Jugulum* (1998) for the main arc, and could be expanded to include the spin-off young adult novels of the Tiffany Aching arc (from *The Wee Free Men*, 2003, to *The Shepherd's Crown*, 2015). Analysis could compare the names of the Witches arc to the Tiffany Aching arc, considering the ongoing expansion of Discworld. Research could also analyse the role of names in contributing to the introduction of technology to the Disc across the whole series, for example analysing the changing proportion of names indicative of fantasy and science-fiction.

Moving away from Butler's methodology, there have been many ideas put forth by Pratchett scholars that could be explored in literary onomastics research, thereby providing textual examples in the form of onyms: the satire discussed by Özbay (2020), the cultural references analysed by Lüthi (2014), or adding specificity to Farkas' (2019) study of context in names by investigating a singular story arc.

This research expands literary onomastic knowledge, although it has some limitations such as the potential effect of not fully complying with Butler's (2013) archetype formation approach. However, this research illustrates several routes for future research regarding the *Discworld* series, such as comparison of earlier and later novels regarding the satire's changing focus, or the introduction of science-fiction elements.

Chapter 6: Conclusion

YOU MADE IT I MADE IT WE ALL MADE IT!

This dissertation aimed to discover the roles of placenames in worldbuilding and genre, specifically fantasy, science-fiction and satire. Secondary worldbuilding is contributed to by placenames that indicate geographical context, historical context, topographical diversity, or by populating society. Geographical context is indicated through various borrowings from languages, with the sources differing depending on the distance from Ankh-Morpork (on the Disc) and England (in the real world), whereas historical context is shown by referring to implied Discworld history. Topographical diversity is shown through the varying use of generics in names of geographical features, while names of businesses, entertainment venues, and public institutions populate society. Additionally, placenames contributing to Wolf's (2012) *realms of difference* also contribute to secondary worldbuilding. The blending of fantasy and science-fiction elements is demonstrated by the co-existence of placenames that indicate magic and supernatural elements, with placenames that indicate science and technology: magic is referenced via its colour, effects, or practitioners, and supernatural elements are shown through the existence of non-human species, while references to the railway, manufacturing, clacks, artificers, and grimchi indicate science and technology. The satire in the narrative is supported by some placenames that satirise real-world places or naming practices, and some that function intertextually. This dissertation adds to literary onomastic knowledge by expanding the use of Butler's (2013) methodology to an understudied section of Pratchett's onomasticon. The building of the turtle is, therefore, supported by placenames.

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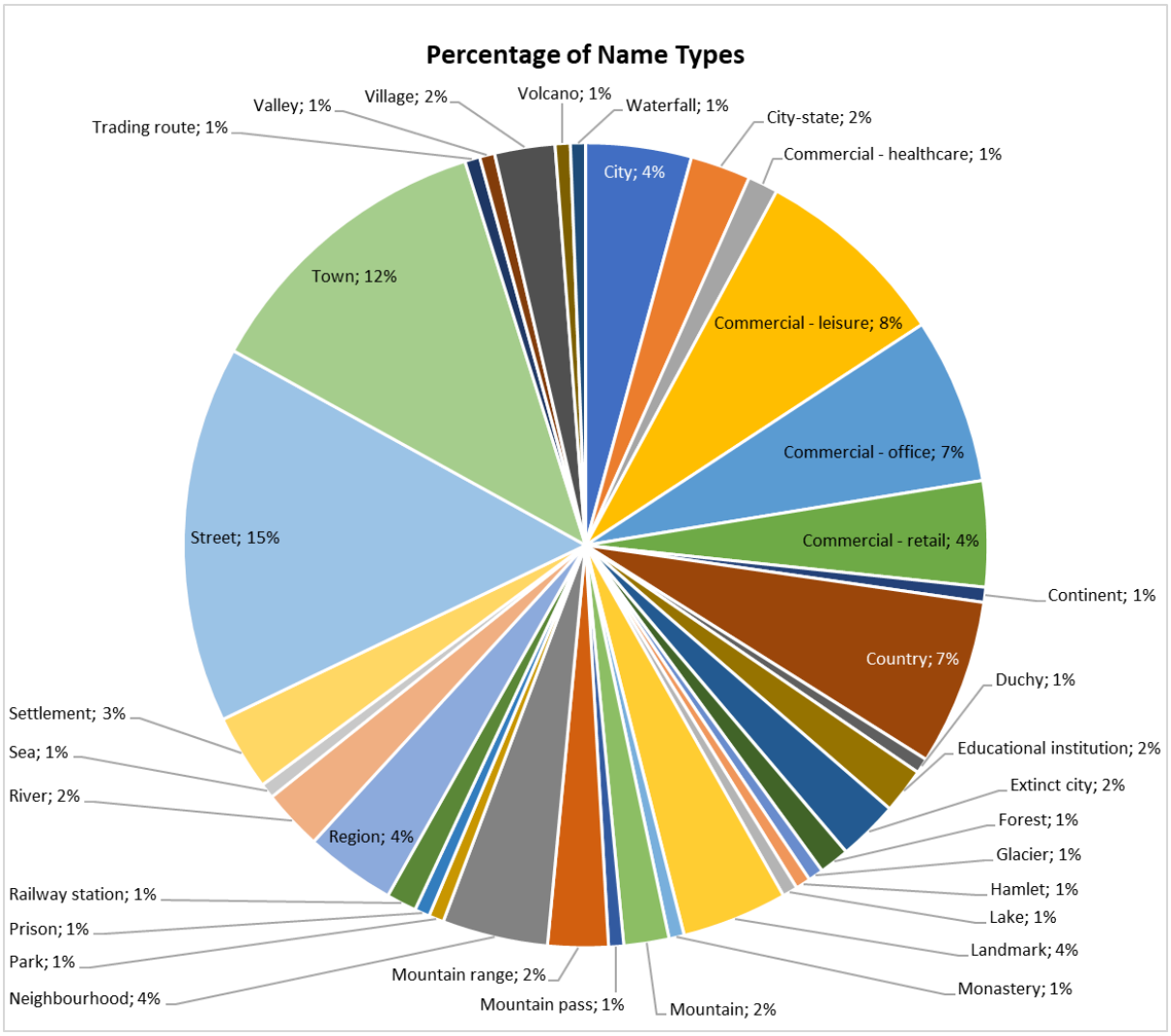
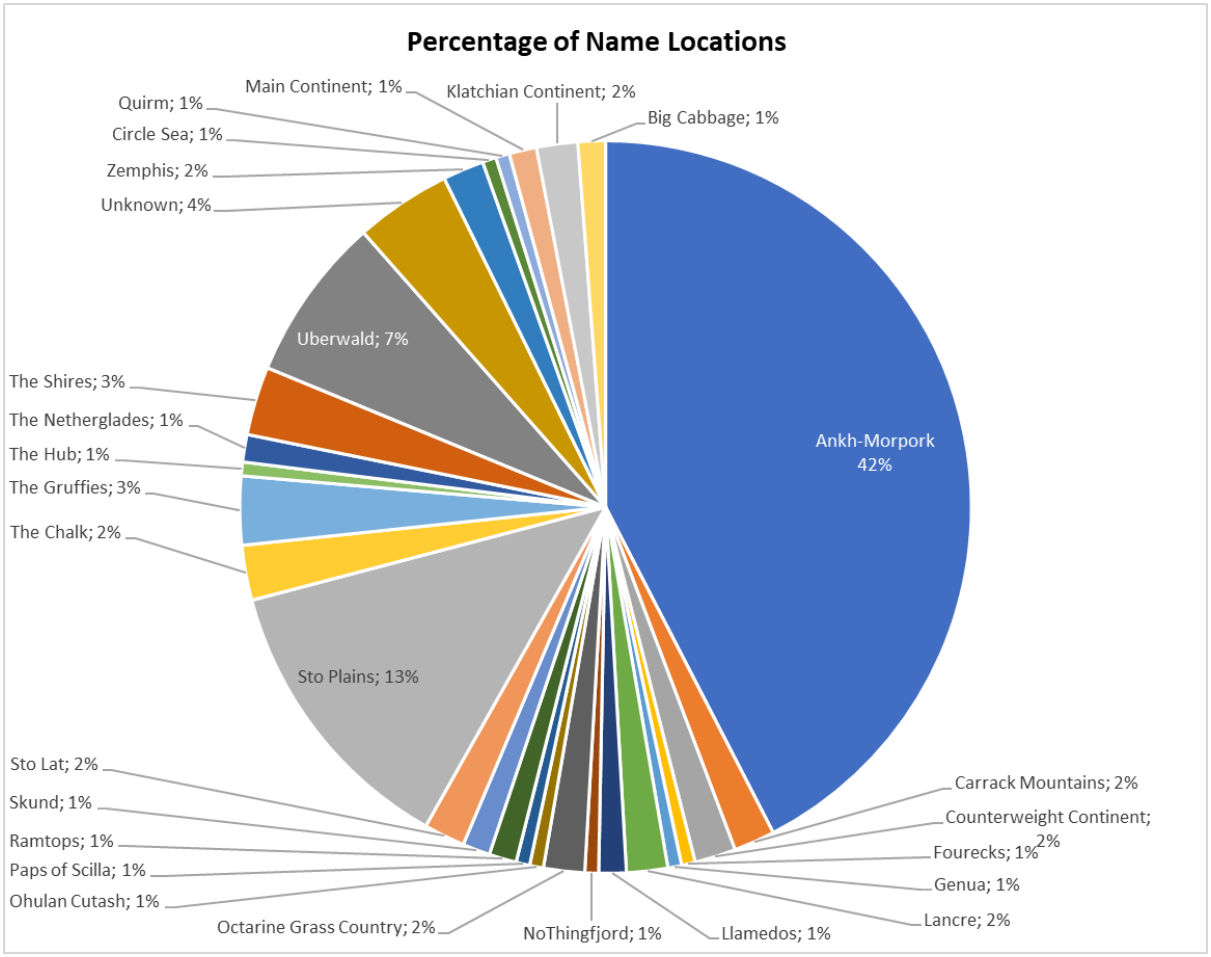
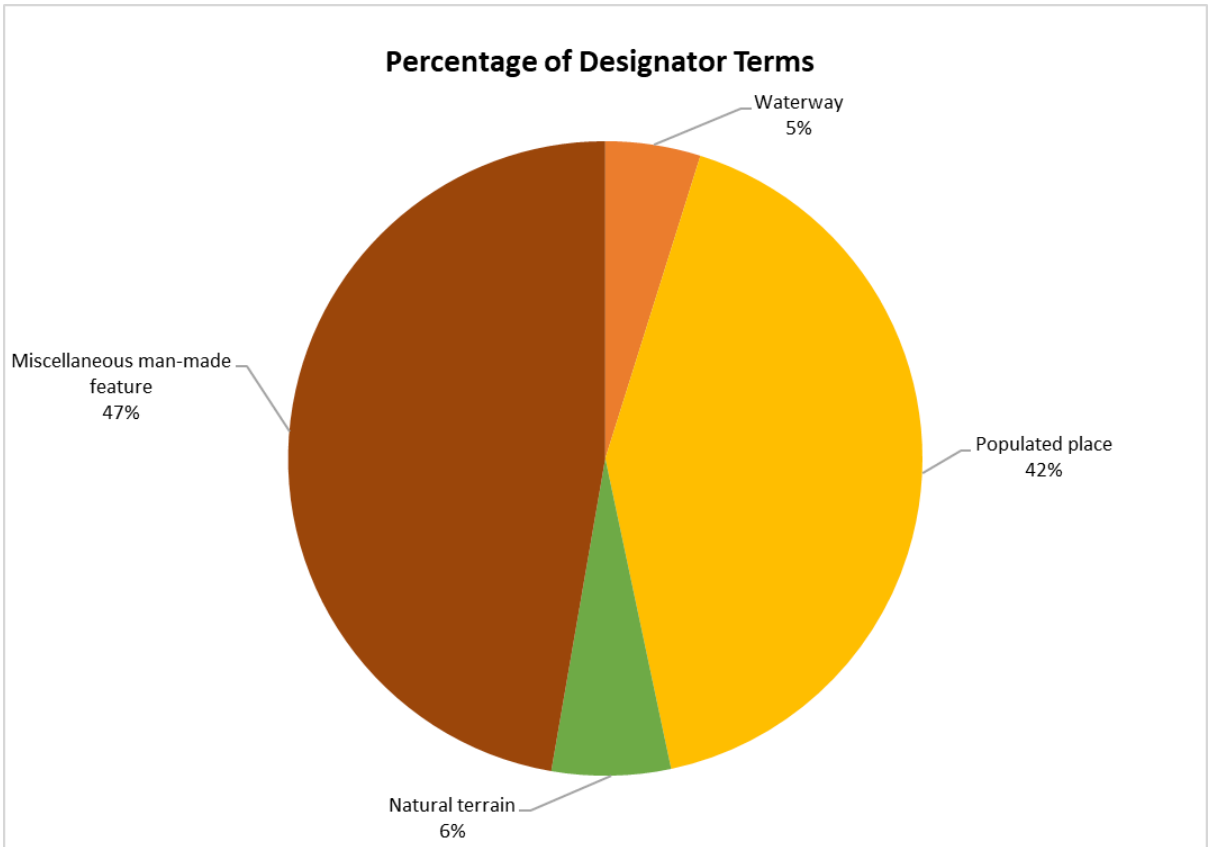
Come get ya pie chaaarts (there are 3)


Percentage of Name Types
Valley; 1%
Village; 2%
Volcano; 1%
Waterfall; 1%
City-state; 2%
Commercial - healthcare; 1%
Trading route; 1%
City; 4%
Town; 12%
Commercial - leisure; 8%
Commercial - office; 7%
Street; 15%
Commercial - retail; 4%
Continent; 1%
Country; 7%
Duchy; 1%
Settlement; 3%
Educational institution; 2%
Sea; 1%
Extinct city; 2%
River; 2%
Forest; 1%
Region; 4%
Glacier; 1%
Hamlet; 1%
Railway station; 1%
Lake; 1%
Prison; 1%
Landmark; 4%
Park; 1%
Monastery; 1%
Neighbourhood; 4%
Mountain range; 2%
Mountain pass; 1%
Mountain; 2%


Percentage of Name Locations
Main Continent; 1%
Klatchian Continent; 2%
Quirm; 1%
Big Cabbage; 1%
Circle Sea; 1%
Zemphis; 2%
Unknown; 4%
Uberwald; 7%
The Shires; 3%
The Netherglades; 1%
The Hub; 1%
The Gruffies; 3%
The Chalk; 2%
Ankh-Morpork 42%
Sto Plains; 13%
Sto Lat; 2%
Skund; 1%
Ramtops; 1%
Paps of Scilla; 1%
Ohulan Cutash; 1%
Octarine Grass Country; 2%
NoThingfjord; 1%
Llamedos; 1%
Lancre; 2%
Genua; 1%
Fourecks; 1%
Counterweight Continent; 2%
Carrack Mountains; 2%


Percentage of Designator Terms
Waterway 5%
Miscellaneous man-made feature 47%
Populated place 42%
Natural terrain 6%