

RECONTRIVING CULTURE/NATURE DUALISM: AN
ECOFEMINIST READING OF SELECTED TERRY
PRATCHETT'S WITCHES SERIES

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DECLARATION

I hereby declare that the dissertation is based on my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted for any other degree at UTAR or other institutions.

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**RECONTRIVING CULTURE/NATURE DUALISM: AN
ECOFEMINIST READING OF SELECTED TERRY PRATCHETT'S
WITCHES SERIES**

By

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ABSTRACT

RECONTRIVING CULTURE/NATURE DUALISM: AN ECOFEMINIST READING OF SELECTED TERRY PRATCHETT'S WITCHES SERIES

Soon Cai En

This study uses Warren's (2000) Oppressive Conceptual Framework in Terry Pratchett's *Equal Rites*, *Wyrd Sisters* and *Witches Abroad* to debunk the age-old notion that man is to culture as woman is to nature. In these fantasy novels where magic is brought to life, the witches do not conform to stereotypes of villainous witches which questions the binary oppositions of culture and nature as they do not fit into one disjunct only. All five concepts from Warren's framework – value dualism, value hierarchy, power over power, conception and practice of privilege and logic of domination – are used to analyse the witches' role in Pratchett's Discworld. The concept of value dualism and value hierarchy are similar because one element is valued over the other, with difference only in that value dualism is between two disjuncts with one valued over the other while value hierarchy is when greater value is placed on higher rank. Power over power and conception and practice of privileges denotes one disjunct having more power and privilege over another disjunct which is seen in the power and privilege exercise by the witches. These concepts contribute to the logic of domination – a justification to dominate. In all three books, the depiction of witches and witchcraft and their association with nature while maintaining a relationship with culture shows that culture and nature are neither truly separated nor truly together because the witches are both culture and nature. They embody nature and maintain the balance between culture and nature to ensure that Discworld does not fall into chaos. The logic of domination crumble in Discworld because culture's existence relies on nature and vice versa similarly neither can men exist without women and vice versa. Therefore, it is neither culture over nature nor nature over culture, it is a balance between culture and nature on the same plane of existence and reliance.

Keywords: culture/nature, oppressive conceptual framework, ecofeminism, witches, disjunct

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APPROVAL SHEET

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Chapter 1

Introduction

Background of Study

Ecofeminism's association with witches and witchcraft is tied intricately to the historical persecution of women who were accused of practicing witchcraft. These women were often healers, herbalists, and midwives, and their knowledge of natural remedies and practices was seen as a threat to the patriarchal power structures of their societies, especially in the eyes of Christianity that has taken hold (Castle, 2000). As a result, they were often subjected to persecution, torture, and execution. Some feminist and ecofeminist scholars have drawn parallels between the persecution of witches and the contemporary struggle for environmental justice and the empowerment of women. Thus, the present study aims to use an ecofeminist perspective to reconceive culture and nature dualism through the representation of witches in Terry Pratchett's *Discworld* Witches series.

Ecofeminism is a social movement that recognises the interconnectedness of the oppression of women and the exploitation of the natural world (Warren, 2000). In this worldview, patriarchal societies have contributed to the degradation of both women and the environment (Warren, 2000). The witches' association with ecofeminism relates to the historical persecution of women who were accused of practicing witchcraft. Witchcraft's use of the natural world has women connected to nature in intricate ways. For example, between the 15th to 18th centuries, the witch trials that lasted three centuries saw mostly women being persecuted as witches; this treatment is so

because women were often seen as witches due to the gendered roles that they had been assigned to throughout history.

Additionally, Natrella (2014) estimated that the execution of witches consists of mostly women with a percentage of up to 90%, leading to speculation that the witch hunts were intentional women hunt (p. 1). Among those who were convicted were women of certain trades such as midwives and healers who used herbs to cure. Castle (2005) stated that in the early Middle Ages, magic was naturally associated with nature, and this was often demonstrated through the use of herbs as a means of healing. In addition, this was a power commonly affiliated with women. These women from the early medieval era were important in the society as they had “hidden” or “occult” knowledge of ancient herbal remedies and ancient pagan rites, with this knowledge, they were neither outcast nor punished (Castle, 2005). In other words, prior to the witch hunts, these women who plied the trade were respected members of the society. Therefore, it is their association with the natural world that led them to be suspected as witches.

As witches are often associated with nature and the natural world, women whose roles were associated with fertility, birth, and nurturing were seen as closer to nature and its cycles. At the same time, women were also seen as more susceptible to the temptations of the devil or evil spirits and were believed to have more potential for moral corruption than men. All these beliefs have woven women into the likes of witchcraft and the practice of it mainly to be women. These beliefs led to the widespread persecution of women accused of witchcraft, as well as the portrayal of women as dangerous and subversive figures in literature and popular culture. Hence, witches

embody the interconnectedness of women's oppression and the exploitation of the natural world as patriarchy represented by the persecutors of witchcraft seek to control and manipulate it to their liking.

Just as Federici (2018) argued, the persecution of witches in early modern Europe was not simply a matter of religious or superstitious belief only but was also deeply connected to the rise of capitalism and the need to control and discipline women's bodies and labour. Therefore, the patriarchy-driven capitalism in early modern Europe was one of the factors that drove the persecution of witches as a way to control women's bodies and labour, making ecofeminism a good approach in the study of witchcraft because it recognises patriarchy as the source of oppression of both women and environment.

Additionally, owing to historical and cultural associations of witches with herbalism, nature-based spirituality, and the natural world, witches were often regarded as "healers, midwives, and herbalists who lived in harmony with the natural world" (Duriez & Porter, 2004, p. 150), and their practices often involved the use of plants and natural remedies. Thus, witches were believed to have a special connection to the natural world, with the ability to communicate with animals, control the elements, and harness the power of the earth. As a result, witches were often seen as a symbol of the power and mystery of nature, a manifestation of the wild and untamed forces of nature as well as a threat to the established order of human society.

This association between witches and nature can also be seen as a reaction against the increasingly scientific and rational worldview of the time, which saw the natural world to be governed by laws and principles that could

be studied and understood. In this context, witches and their supernatural powers were seen as a reminder of the mysterious and unpredictable forces of nature that lay beyond human control.

Since witches threatened the stability and order of human society and all things beyond the control of humans, it can be understood that these elements are opposite to those of witches. The concept of oppositional value dualism in ecofeminism in which nature is seen as lesser than culture referred to as a dualism of culture and nature highlights this relationship witches have with the rest of the orderly world created by patriarchy which is represented by culture while witches are represented by nature.

Culture/nature dualism is a philosophical concept that describes the separation of the natural world from the cultural or societal world. The distinction between culture and nature in this dualism is based on the idea that nature is seen as raw, unchanging, and determined by biological and physical laws, while culture is seen as constructed, dynamic, and shaped by human actions and beliefs (Plumwood, 2002). In other words, nature is often considered to be a fixed and passive realm, while culture is seen as an active and creative realm, shaped by human art, technology, institutions, and beliefs.

The dualism suggests that these two realms are separate and distinct and that human beings can shape their cultural world through their own choices and actions but cannot change the natural world in the same way. Hence, culture is seen above nature due to its ability to transcend natural boundaries, create from nature, tangible products, and contribute intellectually to the development of mankind (Ortner, 1974, p. 73). This can be interpreted

as culture being a creation of mankind is seen as superior because not only can it derive and create from nature, products that are efficient, effective, and useful which allows mankind to improve their way of life, but it can also develop mankind intellectually through the study of the world around them. All of these cannot be done by nature because nature is a fixed and passive existence in which its laws of nature cannot be influenced or changed. Thus, culture is seen above nature.

Consequently, men are seen to be culture while women are seen to be nature. The woman's physique, psyche, and social roles are seen to be closer to nature than men (Ortner, 1974, p. 73-74) because of women's role of domesticity. Bearing children and caring for them are seen to be similar to nature as opposed to men who free from child-bearing implications, are able to pursue endeavours that advance humanity (Ortner, 1974). The dualism of culture and nature is also known as oppositional value dualism or disjunctive pairs; disjuncts are seen as exclusive, oppositional, and with one disjunct of a higher value than the other (Warren, 2000, p. 46).

Brown (1988) also highlighted that in the culture and nature dualism, men are seen as culture with the need to be unconstrained by and have domination over the processes of nature while women are seen as nature because they are seen as more "natural". Men embody characteristics of order, freedom, light, and reason as opposed to women who embody disorder, physical necessity, darkness, and passion (Brown, 1988). Hence, culture is of order, freedom, light, and reason while nature is of chaos, darkness, disorder, and passion. As culture is to men and nature is to women, the representation of

men and women are respectively attributed to the characteristics embodied by both culture and nature.

If women are nature, then witches would also fall into the same category as witches are assumed to be women, although the persecuted were not exclusively women, it was more likely for a woman to be accused and convicted rather than a man as history had proven (Kramer & Sprenger, 1486/1971; Natrella, 2014). Ecofeminists such as Federici (2004) noted that the witch hunts were a way of controlling women's bodies and knowledge and that the figure of the witch represents a resistance to patriarchal power. She writes, "The witch is a symbol of insubordination, of rebellion, of the refusal of patriarchy and its laws" (p. 103) and Warren and Erkal (1991) reiterated the same sentiment that although the association between women and nature has been used to justify the exploitation of both, it can also be a way of reclaiming women's power and knowledge.

The researcher is of the opinion that witches are a way to show how nature and culture can and should live in balance with each other and that witches prove the importance of women in culture as well as the role of culture in the preservation of the environment. The association of women with nature although seemingly controlling, is evidence of how powerful women can be if they are a force of nature as nature provides raw materials that culture uses to be creative. Following this train of thought would mean that women provide men with the means to be creative; thus, being associated with nature allows women to reclaim their power and knowledge.

Witches being women and often associated with nature become the most suitable subject to be examined and used as a means to reconceive culture/nature dualism. The word 'conceive' is defined as "to invent, devise, excogitate with ingenuity and cleverness (any plan or purpose)" while the affix 're-' indicates "occasionally doubled or trebled (usually with hyphens inserted) to express further repetition of an action" (Oxford English Dictionary, 2023). Combining the prefix re- with the word conceive, the study intends to invent, devise, or excogitate again the meaning of culture/nature dualism; thus, the study will reconceive the meaning of culture/nature dualism. The reconceiving of culture/nature dualism seeks to provide a new meaning to culture/nature dualism as its dichotomy of culture and nature sees culture as superior to nature. The study intends to discover within the novels the dualism of culture and nature and the means to debunk that culture is above nature.

Witches appear in a number of literary works as both good and bad characters with most being negative. A witch is usually depicted to be associated with forces of evil and with nature. Literary works such as Frank L. Baum's *The Wonderful Wizard of Oz* (1900), Brothers Grimm's *Hansel and Gretel* (1812), and C. S. Lewis's *The Lion, the Witch and the Wardrobe* (1950), etc have witches depicted to be associated with the forces of evil. Not to mention, in Shakespeare's *Macbeth*, the witches are described as living in a "desolate heath" (Act 1, Scene 1), and using natural elements such as "fillet of a fenny snake" and "eye of newt" in their spells.

Three books from Terry Pratchett's Witches series are chosen as the focus of the study which intends to reconceive culture/nature dualism through the representation of witches. The selected books consist of three Discworld

novels featuring three witches: *Equal Rites* (1987), *Wyrd Sisters* (1988), and *Witches Abroad* (1989). The analysis of the culture/nature dualism's association with witches will be explored using Karen J. Warren's Oppressive Conceptual Framework (OCF). Warren's (2000) OCF consists of five concepts: value hierarchical thinking (those with stronger authority are higher in rank), value dualism (one dichotomy is better than the other), power-over power (those with more power are better than the others), privilege (those with better privileges are above the others), and logic of domination (whether there is a justification available for one to be dominated). Of these five concepts which will be used to achieve the research objectives, value dualism will be used to analyse the representation of witches per their association with culture and nature in Discworld.

Karen J. Warren's OCF is used as her work, especially as a philosophical perspective, has been important in the development of ecofeminism. Warren's work also covers a wide variety of topics that concern the ethics of ecology, the basics of gender and race, and the crossroads between the ecological and the social (Cuomo, 2002). Warren's concepts allow this study to investigate different aspects of oppression and identify whether her concept of the logic of domination is present.

Therefore, the selected books will be analysed using all five concepts from Warren's OCF. The analysis will focus on the witches' identification with culture and nature and how that identification affects their representation in Discworld. Afterward, their representation is examined to identify how it challenges the dualism of culture/nature. This will in turn reconstrue the dualism of culture/nature in Pratchett's Witches series.

Statement of Problem

“Woman is to nature as man is to culture” as alleged by Ortner (1974) and this allegation is applied to witches in various literary works as given above. Moreover, witches are, again and again, depicted to be associated with nature and the forces of evil. This association places nature and evil to be on the same spectrum. Although witches are depicted and represented negatively in various literary works, there are a few studies on Terry Pratchett’s witches series that clearly noted how the featured witches are working for the force of good. Croft (2008) discussed the terms, “nice”, “good” and “right” which is used extensively throughout the series essentially noting that these witches act on what is right; thereby, putting them in a positive light.

According to Andersson’s (2006) analysis of Terry Pratchett’s witches series and Tiffany Aching’s series asserted that Pratchett modelled his witches to perpetuate patriarchy. Andersson (2006) also claimed that Pratchett’s witches actually reinforce patriarchal constructs and discourses although on the surface they displayed positive female roles. Even though Pratchett’s witches have a sense of patriarchal authority, it is important to note that the witches are female and carry themselves with pride even if the society around them tends to regard women as lesser which is evident in the first novel, *Equal Rites*. Hence, following the logic in accordance with Andersson’s (2006) conclusion, witches modelled to perpetuate patriarchy would hardly be oppressed leading to a debate towards the “logic” that seemingly oppresses witches.

In the studies above, the featured witches are righteous, and as can be inferred from Andersson (2006), the witches seem to, not only embody the attributes of culture but also perpetuate the attributes of nature. As mentioned, culture embodies order, light, reason, etc because the witches are seen as those who do what is right, they are culture, but their magic connects them to nature (Pratchett & Briggs, 2013) which can be chaotic should they not control their use of it. Therefore, it can be assumed that witches exercise control of their powers which is a cultural trait as nature is uncontrollable while also practicing their magic in a way that benefits those around them just as nature provides raw materials for creative creation.

Thus, the study intends to explore if there is a difference in the witches of the selected Terry Pratchett novels that are being used in this study. The study argues that although Pratchett's witches are associated with nature, they are not forces of evil as depicted in many literary works. Instead, the witches in the selected Terry Pratchett novels, *Equal Rites* (1987), *Wyrd Sisters* (1988), and *Witches Abroad* (1989) are a balance between nature and culture leading to a "shattering" in the logic of domination (Warren, 2000).

Research Objectives

Upon completion of the study, the researcher hopes:

1. To examine the identification of witches with culture and nature in the selected Discworld Witches series by Terry Pratchett.
2. To determine the influence of such identification on the representation of witches in the selected Discworld Witches series by Terry Pratchett.
3. To examine the challenges of the representation of witches on the culture/nature dualism in the selected Discworld Witches series by Terry Pratchett.

Research Questions

1. How do the witches identify with culture and nature in *Equal Rites* (1987), *Wyrd Sisters* (1988) and *Witches Abroad* (1989)?
2. In what way does the identification influence the representation of witches in *Equal Rites* (1987), *Wyrd Sisters* (1988) and *Witches Abroad* (1989)?
3. How does the representation of witches challenge culture/nature dualism in *Equal Rites* (1987), *Wyrd Sisters* (1988) and *Witches Abroad* (1989)?

Significance of Study

The feminist theory has been used in analysing literature and focusses only on the experience of women in literature. In this study, the ecofeminist theory is used to investigate the dualism of nature and culture by analysing the

witches in the selected novels. Therefore, this study intends to shift the perception of witches from one that is negative to one that is positive by reconstruing the meaning of culture/nature. Since witches in Pratchett's witches' series do not conform to pressure from society or authority on how a woman should behave, and they do what is right by them and by others, they are suitable candidates for giving new meaning to the dualism of culture and nature from one where culture is above nature to one where culture and nature co-exist symbiotically.

Other than investigating the dualism of culture and nature, the use of Warren's (2000) oppressive conceptual framework opens up a plethora of opportunities in the research of literature which is not limited only to contemporary novels but also ancient texts, classical texts, audio-visual literature as well as video game literature. Warren's (2000) concepts can be explored to determine how it fits into the literature of yesteryears and today and how it dismantles and provides a better understanding of how the world has changed in its depiction of the relationship between nature and culture.

These opportunities are made possible because Warren's (2000) concepts cover extensive grounds that can be applied not only to humans but also to fictional beings who are usually represented as a certain part of society in real life, for example, the dwarves in J.R.R. Tolkien's *The Lord of the Rings* represent the working class. They are depicted as hardworking and industrious, but also stubborn and resistant to change (Tolkien, 1954).

Definition of Key Terms

Ecofeminism. A philosophical and political movement that links the oppression of women to the degradation of the environment (Warren, 2000).

Hierarchy. The order in which people, beings, or non-beings are ranked in a society or situation (Warren, 2000).

Dualism. A concept that posits that disjunctive pairs are exclusive and separate from each other (Warren, 2000).

Power. A concept that one holds a certain amount of power over another (Warren, 2000).

Privilege. A concept that posits that certain people, beings, or non-beings have more privileges and advantages over others (Warren, 2000).

Logic of domination. A logical structure of argumentation that 'justifies' domination and subordination (Warren, 2000).

Patriarchy. A methodical domination of women by men through institutions such as policies, practices or offices, behaviours, and ways of thinking, which assign greater value, privilege, and power to men than to that of women (Warren, 2000).

Disjuncts. Refers to elements that are disjoined, disconnected, or separated from each other (Warren, 2000).

Scope and Limitations

There are eleven books in Terry Pratchett's Witches series from 1987 to 2015; the first six focus on the witch Granny Weatherwax while the latter five focus on the witch Tiffany Aching. The study only selected the first three books because the first book introduces the witch and witchcraft while the latter two feature the same three witches namely Esmerelda "Granny" Weatherwax, Gytha "Nanny" Ogg, and Magrat Garlick. The selected books from Terry Pratchett's Witches series for study are *Equal Rites* (1987), *Wyrd Sisters* (1988), and *Witches Abroad* (1989).

The full witches' series consists of eleven books; *Equal Rites* (1987), *Wyrd Sisters* (1988), *Witches Abroad* (1991), *Lords and Ladies* (1992), *Maskerade* (1995), *Carpe Jugulum* (1998), with *The Wee Free Men* (2003), *A Hat Full of Sky* (2004), *Wintersmith* (2006), *I Shall Wear Midnight* (2010) and *The Shepherd's Crown* (2015) featuring the witch Tiffany Aching. This study selects the first three books of the series which feature Granny Weatherwax, Nanny Ogg, and Magrat Garlick.

Equal Rites (1987)

In this book, Granny Weatherwax deals with a little girl, Eskarina Smith known as Esk was chosen at birth to be a wizard. Granny teaches the girl to be a witch but as Esk was chosen she is interested in wizard magic and is able to learn witch magic. In the end, she joined the Unseen University which is solely for wizards.

Wyrd Sisters (1988)

The king of of Lancre kingdom was murdered. His heir missing and his throne was taken over by his ambitious cousin. It was up to Granny Weatherwax, Nanny Ogg, and Magrat to set things right in their kingdom.

Witches Abroad (1991)

The three witches have travelled out of Lancre and into Granny Weatherwax's sister, Lily Weatherwax's territory whereby Lily is using her power to create fairy tales with dreadful consequences. In order to set things straight, the coven stepped in.

The books were not written in succession to each other; nevertheless, the selected three books feature the same witches throughout as protagonists. The choice to limit to only the first three books is not only because the same three witches are featured, but also because the latter three books feature a different witch. From book four onwards, one of the witches begins deviating from the path of a witch to that of a queen and becomes unsuitable for analysis as the focus of the study is on witches only.

Subsequent novels also feature content that does not match the objective of the study as magic is almost non-existent in *Maskerade* (1995) while in *Lord and Ladies* (1992) and *Carpe Jugulum* (1998), the antagonist featured – elves and vampires – can be considered as “others” according to Warren's theory, and this will challenge the focus of the study which is on witches. In addition, the study is only limited to Western representations of witches and lastly, another limitation of this study is that it does not compare

the selected books that were written prior to the 21st century with Pratchett's Tiffany Aching Witches series that was written after the 21st century.

The novels are also selected mainly due to Pratchett's writing style, which is unique as he uses allusions in his writings because allusion is a "figure of speech that makes brief reference to a historical or literary figure, event, or object" (Harmon & Holman, 2005). Moreover, Pratchett's creation of the term "white knowledge" to describe the concept of myth and white noise – 'a continuously delivered mass of information, facts, etc., in which detail is obscured' (Oxford English Dictionary, 2023) creates a crucial reference base for authors, one that Pratchett utilised successfully (Abbott, 2002, p. 6). According to Abbott (2002), white knowledge is defined as building blocks of knowledge that weave and bind a culture together.

The present study adopts Karen J. Warren's (2000) oppressive conceptual framework. In Warren's (2000) framework, there are five concepts namely value hierarchical thinking, value dualism, power over power, conception and practice of privileges, and logic of domination, that will be adopted in the analysis of the selected books. Karen J. Warren's (2000) Oppressive Conceptual Framework covers a broad variety of topics. Warren's emphasis on the interaction of women and others whereby "others" being a broad definition made it difficult to ascertain whether others refer to men, women, nature, or non-human beings. Since Warren was not specific, this study inferred that Warren's concept could be applied to the different elements of nature such as landscapes, animals, and plants, or even abstract elements such as freedom, raw power, innocence, and change.

Although Warren's framework is flexible in terms of research subjects, it is only limited to ecological and women perspectives; therefore, other perspectives regarding witches are not explored such as their psychological interactions with nature and culture or how their magic affects their psychology which in turn affects all those around them.

Organisation of Dissertation

The study will first begin with the literature review to explore the various literature available regarding witches and witchcraft, witches in literature, the fantasy genre, brief development of ecofeminism, and the different ecofeminists who contributed to the development of the philosophy and past studies on Pratchett's Witches series. After that, the study will enter the methodology chapter where the theoretical and conceptual framework is explained. Subsequently, the analysis of the three novels will be presented, and ending with the last part where the study enters its conclusion.

Chapter 2

Literature Review

This chapter will cover the relationships between witches, witchcraft, and religion. In addition, it will also cover a brief historical account of witches and witchcraft, followed by witches in literature and fantasy fiction. This chapter will then cover the different ecofeminist scholars and witches' relationship with ecofeminism. At the end of this chapter, one would be able to gain an understanding of witches, witchcraft, religion, fantasy fiction, etc.

Witches, Witchcraft, and Religion

It is undeniable that whenever one speaks of witches, one would speak of magic, magical women, and paganism. Witches' connection with paganism stems from their which has roots in paganism. Magic in ancient paganism was associated with the natural world such as the usage of herbs for healing and this was a power commonly associated with women (Castle, 2005, Levack, 2016, p. 133).

Historically, witches were implicated and executed in the Middle Ages at a time where Christianity had an iron hold on the public (Rider, 2013). Before the introduction of Christianity, the witch or otherwise known as magical women had a positive representation. Magical women were important members of society; they were depended upon as they have healing abilities and ancient pagan knowledge (Castle, 2005). After the introduction of Christianity during the early Middle Ages which began sometime around c.

500 (Harmon & Holman, 2005), the representation of witches steadily grew darker (Castle, 2005).

It was at the height of the Church's power that the knowledge of magical women had roused suspicions, leading to them being accused and ultimately persecuted as witches. This is due to the change in the definition of magic, from being a naturalistic endeavour to being evil and unnatural (Castle, 2005; Rider, 2013). For Christianity to maintain its power over the public, it was necessary for the removal of pagan rites and rituals. The Church realized that it was hard to eliminate all pagan rites and rituals; hence, it assimilated certain pagan rites and rituals that fit into the Church doctrine (Castle, 2005; Rider, 2013). Therefore, pagan rites and rituals that do not fit were presented as demonic (Rider, 2013). Thus, the practitioners of magic such as magical women were considered demonic.

The publication of the *Malleus Maleficarum* in 1486 further intensified the witch-hunts as it was used as a guide by inquisitors to judge and sentence witches (Kramer & Sprenger, 1486/1971). In most of Europe, women made up of more 75% of those who were executed with some places being more than 90% (Levack, 2016). Other than the *Malleus Maleficarum*, the publication of the book *Daemonologie* in 1597 by King James I too had contributed to the increase in witch hunting.

The persecution of witches has led to a change in the judicial systems especially after how the witch hunts went out of control and needed intervention from higher judicial authorities (Levack, 2016, p. 231). From

them, new laws were passed in which torture was restricted and prohibited and new standards of evidence were required (Levack, 2016).

In the context of the study, the most important change that came from the witch hunts were the literature that came after it. The literature of the early medieval era presented a sympathetic portrayal of the pagan world while in later medieval literature; magic was separated from its pagan origins and made an anomaly of society and unbecoming (Castle, 2005). According to Levack (2016), the early modern stereotype of a female witch was a product of witchcraft accusation and prosecution as women were more easily accused as compared to men leading to this image of a witch being predominantly female to be passed down to modern times.

Hence, what and how a witch is was decided centuries ago when magical women were thrust upon a platform and tied to a stake. The witch trials mapped how a witch is to be depicted in the centuries that follow and it is this depiction that the study seeks to explore and challenge.

Witches in Notable Literature

When one talks about witches, one would go back to the most iconic trio, the Weird Sisters in Shakespeare's *Macbeth* (1606). The trio was introduced in the very first scene of the play by Shakespeare; they were not described until later by Banquo and Macbeth. The trio met both of them who were on the way to meet their King and prophesized that Macbeth shall be thane of Glamis, thane of Cawdor, and the King from then on. Their appearance as described by Banquo was that of an unearthly creature, he could

not decide whether the witches were male or female as they were sporting beards. They reappeared when Macbeth desired to know more about the prophecy.

The three witches of Shakespeare's *Macbeth* (1606) were described as "the instruments of darkness" out to deceive and manipulate a person to perform wicked deeds while Macbeth called them "secret, black, and midnight hags". In addition, the witches are described as the users of horrid items of nature such as poison toads, snakes, newts, bats, lizards and et cetera to boil a concoction to tell the future (Shakespeare, 1606). Witches' representation in fairy tales are also similar, for example the illustration of the *Snow Queen*, *Snow White* and *Sleeping Beauty* in the *Children's Treasury* published in 1999 with stories largely unchanged from the original. They are usually affiliated with the colour black as it is constantly associated with darkness and chaos.

Witches are mostly the embodiment of evil and poison; however, over the years, with the recent development of fantasy fiction, the image and representation of a witch have changed. With the development of fantasy fiction, there are increasingly more and more different versions of a witch. The witch in fantasy fiction has evolved from an old grumpy lady who is hell-bent on wreaking havoc to the world, i.e., the Wicked Witch of the West from *The Wonderful Wizard of Oz* (1900) to a young girl being educated in a magical institution, i.e., Hermione Granger from the *Harry Potter* (1997 - 2007) series.

The change that took part in a century could probably be related to the literary movements that occurred in both American and British literature in the century between 1900 to 1999.

American Literature

Naturalistic and Symbolistic Period (1900-1930). During the period between 1900 and 1930, the first world war divided the period into the first part before the war to the second part after the war. Before the war, naturalism dominated the stage while the part after the war was dominated by an increase in international awareness, a compassion towards European literary models, and a progressive development of symbolism in literature (Harmon & Holman, 2005).

Period of Conformity and Criticism (1930-1960). The characteristic of this period was a powerful response against the conformist culture of the time, and a focus on social and political critique. According to Zirakzadeh (2004), authors of this period were highly concerned about the issues of consumerism, conformity and the suppression of dissent in American society. At the same time, this period was also a period in which there is a deep sense of anxiety and alienation of whether one should conform or face isolation.

Period of the Confessional Self (1960 – early 1990s). In this period, authors began to focus their writing on personal experience and used it as a form of confession. It was a form of autobiography which dealt with hidden or deeply private matters. The confession was usually theoretical or intellectual in manner whereby the emphasis was on religion, politics, art or anything of ideological interest. This period then gave way to the postmodernist period.

British Literature

Modernist Period (1914 – 1965). The period began with the first world war in 1914. During this period, a new fiction, which focussed on the

experimental examination of the self, emerged (Harmon & Holman, 2005). This was a period whereby traditional forms and conventions were rejected and the emphasis on experimentation and fragmentation were preferred (Abrams, 1999).

Postmodernist Period (1965 – end of 20th century). This period was a time of continuance and completion in which it was characterized by a rejection of traditional narrative structures, an emphasis on irony and self-reflexivity, and a focus on language and its limitations (Harmon & Holman, 2005; Hutcheon, 2002).

In a century, the literary scene in both American literature and British literature has seen several shifts in literary movement from the embracement of the self to the rejection of traditional narrative structures. The *Wonderful Wizard of Oz* written in 1900 reflected the period's literary movement where focus was on naturalism; the witch in the story reflected what they know of a witch to be. The latter example the *Harry Potter* series too reflected the period in which it was published whereby the plot of the series sees a rejection of traditional labels that are given to a witch and place witches and wizards on the same plane of existence.

Other than literature in the American and British literary scene, magical women were also featured in other European tales from the past such as Grimm Brothers' *Kinder-und hausmärchen* or known as in English; *Children's and Household Tales* (Grimm & Grimm, 1812) and Hans Christian Andersen's *Thumbelina* (1835) and *The Little Mermaid* (1837). Even though, these magical women featured in the stories are magical, they are not referred

to as witches because in these tales, a good magical woman is not a witch but a fairy who is beautiful, kind, helpful, and many things that a witch in these tales is not. All these tales and stories were known to be fantasy fiction and it is fantastical because the tales and stories have in existence elements which do not exist in real life.

The three novels written during the postmodernist period sees the certain characteristics of the period within the novels themselves. The narrative taken on by Pratchett is one that do not conform to traditional narrative structure, shifting from one structure to another with emphasis on irony which leads to readers reflecting on themselves. Not only that, Pratchett's use of allusion in his novels have challenged readers' language and their ability to relate to different literary works. The shifting of structure, irony and self-reflexivity allows the study to look at witches in different aspects.

Between fancy and Fantasy

Fantasy begins from fancy. "Fancy" and "imagination" in English literature until the 19th century were similar in meaning whereby afterward John Dryden assigned a comprehensive role to the imagination (Harmon & Holman, 2005). Imagination or fancy is a reaction to or memories of object or art which in other words it is a reflection of the external world (Wolfe, 2012).

From fancy, it gradually transitioned into fantasy whereby although sometimes it is seen as equivalent to fancy and imagination, fantasy is about disappearing into a world of imaginings (Harmon & Holman, 2005) with basis in realities as it new incarnations of old truths (Wolfe, 2012).

Fantasy was not a recognized genre or discussed as a genre until the late 18th century when Joseph Addison on 1 July 1712, introduced a discussion that relates to the fantasy genre in his magazine *The Spectator* (Wolfe, 2012). Although Addison did not specify words such as “fantasy” or “fantastic”, he did mention the imagination of the reader or the fancy of a poet (Wolfe, 2012). With the beginning of this discussion, over the next century, fantastic imagination became the topic of discussion (Wolfe, 2012).

As the discussion continues, many discussed the terms that were used to refer to imagination and fancy (Wolfe, 2012). The distinction between these two terms which was set by Samuel Taylor Coleridge in 1817 created a stage for a critical debate that occupied most of the nineteenth century and was argued as the beginning of the birth of modern fantasy fiction (Wolfe, 2012). Coleridge's distinction contributed terms to how fantastic literature would be discussed for the rest of the century and legitimised the notion of fantastic vocabulary (Wolfe, 2012).

This brought in a few decades of high status for the fantastic work with Romantic narrative authors such as Edgar Allan Poe and Sir Walter Scott beginning to "construct theoretical examinations" on the nature of their works (Wolfe, 2012). After that, fantasy was devalued once more with doubts about the elements that were used which are considered superstitious (Wolfe, 2012). In England, fantasy remained doubtful. As fantasy was argued by an anonymous author of an essay titled “The Progress of Fiction as an Art” in *Westminster Review* in 1853 that the fantastic, in an age of science and morality, was unsuitable (Wolfe, 2012).

However, it did not stop the emergence of writing that resembled modern fantasy fiction; such writing was disguised as children's literature such as with Lewis Carroll or Charles Kingsley, pseudo-historical fiction, hermetic, or occult fiction or pseudo-medievalia (Wolfe, 2012). Often, early novels presented themselves as histories and were argued that such novels were actual journals discovered by the editor. Contrary to these, were the existence of narratives that identified themselves as 'romances', and two forms have been debated in numerous essays (Wolfe, 2012). The outgrowth of this debate is the modern fantasy novel.

Fantasy Fiction

An important feature of fantasy is the existence of magic along with the existence of imagined creatures such as elves, goblins, dragons, trolls, and more (Long, 2011). In addition, Long (2011) mentioned in his article, *Defining Fantasy*, that there are three crucial elements; magic, alternate world, and low technology. An exemplary example of fantasy fiction is the epic novel *The Lord of the Rings* (1954-1955) created a detailed imaginary world complete with its own languages and mythology (Tolkien, 1954). Tolkien's work, along with other notable authors such as C.S. Lewis and Ursula K. Le Guin, helped establish the modern fantasy genre.

What defines fantasy is the existence of magic, what does not exist in reality, exists in the world of fantasy. This leads to the next element, the alternate world. Nearly all fantasy literature depicts a character in an alternate world or a character from the real world stepping into an alternate world (Long, 2011). A few examples of such depictions are Trudi Canavan's *Black*

Magician Trilogy (2001-2003), J.K Rowling's *Harry Potter* (1997 - 2007) series, or Neil Gaiman's *Coraline* (2002) and *Neverwhere* (1996). In most fantasies, the alternate world operates with low technology whereby technologies such as mobile phones, televisions, vehicles, and guns do not exist (Long, 2011).

Subgenres of Fantasy Fiction

In fantasy alone, there are numerous subgenres, with each subgenre mixing with another to create a new subgenre (Fitzgerald, 2008). There are a few basic subgenres that have developed over the years. This list is not exhaustive as new subgenres emerge from time to time as most of these basic subgenres further developed into different subgenres.

Children's Fantasy. This subgenre of fantasy which is also known as fairy tales is specifically aimed at children. The protagonist is usually a child, animal, toy, or miniature person along with the other characters either being all children, animals, toys, or miniature people (Nikolajeva). This subgenre is usually associated with fairy tales (Nikolajeva, 2012).

Historical Fantasy. This genre of fantasy deals with an alternate version of history as the world knows it or builds a new history for the characters concerned even one that had yet to exist (Schanoes, 2012).

Gothic and Horror Fantasy. The portrayal in a gothic or horror fantasy novel is one of ghosts, vampires, monsters, and werewolves. It is about the haunted castle and heroines being preyed on by appalling terrors (As cited by Roberts, 2012 of Punter, 1980).

Portal Fantasy. A subgenre that is also known as cross-world fantasy (Long, 2011). Portal fantasy involves the transportation of the characters from the real world to an alternate world where magic exists (Butler, 2012). The story ranges from characters being able to move through worlds at will to being unable to return to the real world unless a certain procedure or steps have been completed (Butler, 2012).

Quest/ Adventure Fantasy. The basic structure of a quest fantasy novel involves a hero or heroine along with his or her companions embarking on a journey that grows increasingly harder as they come to the end of their journey (Senior, 2012). The protagonist is usually a person of average qualities with hidden abilities that are pulled from their everyday routine to reluctantly set out on a journey (Senior, 2012).

Urban Fantasy. In Urban fantasy, there are a few common elements. It occurs in a city whereby supernatural events take place (Irvine, 2012). There will be a set of prominent characters of certain talents such as scholars or artists and use of previous fantastic or folkloric 'topoi' in unfamiliar contexts, in other words, a standardised method of constructing previous fantastic or folklores in unfamiliar contexts (Irvine, 2012).

As can be observed in all the above examples of fantasy fiction, the existence of magic and witches traverse across many stories, tales and folklores making them suitable elements to look into regarding the relationship between witches and ecofeminism. The possibilities presented by fantasy fiction allows characters to be impersonated by various elements from animals or plant to other beings no in existence in the real world.

Current realities can sometimes be best examined through the lens of another race or being as it is less personalised and allow people to see the struggles of others through the third person point of view. Fantasy fiction's multitude facets of society provides this platform for the examination of different realities such as ecological realities within its written worlds. In the words of Bal (2021), 'fantasy fiction offers alternative, non-anthropocentric visions of the world'.

Examples of such ecological realities can be found in worlds of J.R.R Tolkien (the world of Middle Earth), Ursula K. Le Guin (the world of Earthsea) and George R. Martin (*A Song of Ice and Fire*). According to van der Stelt (2019), the worlds created by Tolkien, Le Guin, and Martin plays an important role in the development of ecocriticism as they inadvertently highlight ecological crisis and contributes to environmental consciousness. This is further supported by Bal (2021), Tolkien and Le Guin's worlds are unique as it inspires and creates a more environmental way of life as the worlds brought about the importance of non-humans.

Past Studies on Feminism in Pratchett's Witches Series

The study argues that the witches in Pratchett's Witches series do not conform to patriarchal conventions and challenge patriarchal control. The witches in Pratchett's witches series do not conform to patriarchal conventions as seen in several studies regarding them. According to Croft (2008), Pratchett's use of the words or terms: Nice, Good and Right acts as a guideline for how a witch should act. Simply as Croft (2008) puts it, when one is Nice, one just tries to get along with life rather than making difficult moral choices

while being Good, means one would tend to adhere to a set of moral rules imposed on them from the outside and base their choices on outside authority which means that being good or bad is an intentional choice. Being Right; however, constitutes making decisions that are fair and just, but not “necessarily merciful”, although “morally correct”, not “necessarily pleasant” (Croft, 2008).

Martin (1997) mentioned being “Nice” means shrinking away from taking up the mantle of responsibility and making hard decisions because they would like to avoid hurting others; hence, known as “weak” characters. Niceness is akin to wishful thinking whereby one refuses to face facts (Martin, 1997). Niceness has its dark side in which one could use the false mask of Niceness to conceal their envy and ambition (Martin, 1997).

As for Goodness, it is a concept that is quite ambiguous in Discworld because of how idealistic good characters are, and that these same characters tend to be sacrificial of their own individuality to ideals that are non-subjective. Although goodness is a neat characteristic for a character to possess, a good person that is in a position of power can become disillusioned with the temptation of imposing onto others one’s idealism (Martin, 1997).

Lastly, being Right is a dangerous decision because it means making choices that are neither good nor nice and that meant giving people what they need instead of what they want. Being Right also meant making decisions that others need not have to thereby allowing them to deceive themselves into believing that there were no decisions to make and this, in turn, allows them to continue to remain Nice and be void of any responsibility. This quality could

easily create an individual who is harsh and restrained, and the individual could even be seen as selfish and conniving had it not been for their “compassion for human frailty” (Croft, 2008, p.159) which makes the individual who chooses to be Right to be merciful because of one’s willingness to embrace the burdens of others.

Therefore, the terms Nice, Good and Right can be used as ways of responding to one’s moral right and responsibility in making choices in Discworld. Witchcraft’s philosophy and ethics in Discworld strive heavily for Rightness (Croft, 2008). Magic in Discworld is neither black nor white, it is a neutral power in which the user is the one who chooses to use it however one wants to, ‘There is simply magic, in whatever form, which may be used in whatever way the user decides’ (Pratchett & Briggs, 2012, p. 247), therefore, striving for Rightness becomes the ultimate goal of a witch.

This mission to achieve Rightness by a witch determines their association with magic. As mentioned by Croft (2008), based on the witches’ principle the usage of magic on people disregards their right to choose; hence, using magic contradicts the very basic level of being Right. Even if magic is used on things, it will bring about a habit of using magic which eventually leads to using it on people (Croft, 2008). Thus, the crucial thing about using magic is not about using it well but knowing when to use it and when to do real things (Croft, 2008).

From Croft’s study, one sees that witches hold themselves up to certain principles whereby they acknowledge the power they hold over the fate of others and that by using magic they may start a butterfly effect which they

have to continuously control should they not make the right decision. The fact that they are extremely careful in the way they use magic demonstrates that witches do not use their magic or authority in situations that do not require them to make decisions.

Similar in the study by Noone (2010), the witches were described to be familiar to the ones in Shakespeare play *Macbeth* and *A Midsummer Night's Dream* which are respectively written into *Wyrd Sisters* and *Lords and Ladies*. Both books present the witches – the weird sisters – as the main characters and protagonists who are the voice of reason and the decision-makers determined to be correct (Noone, 2010). This determination to be correct reflects the earlier study of witches' desire to be Right.

Noone's (2010) discussion on the weird sisters from *Macbeth* and *Wyrd Sisters* highlights that in *Macbeth*, the weird sisters possess "otherworldly prophetic powers" and Shamas (as cited in Noone, 2010) described *Macbeth's* weird sisters are "manifestations of an otherworldly and inhuman presence" (Noone, 2010, p. 31). However, in Pratchett's adaptation of *Macbeth's* weird sisters in his *Wyrd Sisters*, he not only made them the central characters in the book, but he also punctuated the supernatural with ordinariness, a balance that suggests that "all-powerful and fantastic magic is not essential to a happy ending" (Noone, 2010, p. 31).

In addition, the ending to *Macbeth* is altered in *Wyrd Sisters* whereby peace is restored in the kingdom. Although the witches believe that the heir should take the crown, the heir's lack of desire to ascend the throne and choice to abdicate, he had made a choice. This choice reflects the real power that

Pratchett's fantasy world emphasises; "real power is entirely a function of human belief and human choice" (Noone, 2010, p. 33). The realm of desires and fantasies is suggested in the setting of the supernatural; however, with emphasis on the element of choice, Pratchett contends that humans have the ability to control these desires and shape their destinies (Noone, 2010).

Similarly, in *Lords and Ladies* where *A Midsummer Night's Dream* is adapted, desire can be observed in the elves, which are Pratchett's substitutes for fairies in *A Midsummer Night's Dream*, who use it to control the wants and needs of humans, and turn it into a weapon, proving that desire is both perilous and potent (Noone, 2010). These invading elves invade as they are the object of human desire due to their attractiveness, for they are "enchanted, enticing and glamorous" (Noone, 2010, p. 35), and because humans desire them to appear. Hence, because of this desire, the kingdom spirals into chaos with elves threatening the existence of humans.

Again, in *Lords and Ladies*, the witches play a pivotal role in leading the story to a resolution. Contrary to Shakespeare's *A Midsummer Night's Dream*, Pratchett's *Lords and Ladies* ends happily. Through the understanding of the role desire plays, characters in Pratchett's Discworld make crucial choices that save their lives in the end, once again suggesting Pratchett's argument of the power of human choice. It is this power of choice that Pratchett suggests trumps desire, although it is an "unavoidable, powerful and ambivalent part of life" (Noone, 2010, p. 38)

Noone's study enables one to realise the importance of human choice. Magic can be used to push events into place, but it can never affect human

choice. Before witches are witches, they are humans and the choices they make in face of adversity make all the difference in how events are to take place; therefore, it is their choice whether they are being oppressed or are oppressing others.

Besides that, the witches in Pratchett's witches series also challenges patriarchal control. Sinclair (2015) described Pratchett's witches as pioneers who shatter the traditional role of women as homemakers, servants, and seamstresses. Hence, the witches intervene in the "patriarchal consensus fantasy universe" – "a mash-up of canonical fantasy worlds" (Sinclair, 2015, p. 8) – as well as human's "gendered historical imagination" of their world (Sinclair, 2015, p. 10).

In *Equal Rites*, Sinclair (2015) discusses that Pratchett set a juxtaposition that challenges the "patriarchal consensus fantasy universe" and human's "gendered historical imagination" of their world (p. 10). This juxtaposition is of the "urban wizards who are inherently culture, civilized, cosmopolitan, the site of Architecture, intellect, and theory with rural witches" village, which is communal, natural, earthy, their subjects practical, their buildings vernacular, embedded and ordinary' (as cited by Sinclair, 2015 of Sayer, 2004).

The witches of Pratchett are central in their struggle against their enemies in order to save the day without having to lay down their lives or "lay down" with the enemy (Sinclair, 2015, p. 11). In the witches' struggle, one can observe that their power comes not from "masculine bravado" or "feminine

submission” but from their “psychological ingenuity” and “a stubborn Kantian ethic of not treating people as things” (Sinclair, 2015, p. 11).

In the same novel, Sinclair (2015) discusses that Esk – the baby girl chosen to be a wizard at birth – has no place in a “universe more patriarchal than our own”; however, the story progresses into challenging the “essentialists view of gender” (p. 11). In addition, Sinclair (2015) posits that Esk should be able to use both witch magic and wizard magic. He further supports this position by highlighting that a witch by the name of Granny is able to use wizard magic in a duel with a wizard (Sinclair, 2015).

In Sinclair’s (2015) discussion, through queer reading, Granny is interpreted as “subverting or even ignoring the binary notions on gender” because of her ability to bestride masculine and feminine magic which then makes her one of the most crucial and impressive characters in Discworld. As Sayer (as cited in Sinclair, 2015) concludes that Pratchett’s witches do not obey traditional or mythic roles that are assigned to them as either women or witches because of their determination to live their own lives and thus, are seldom bounded. Sinclair (2015) discussed that the important message that can be gleaned from Pratchett’s *Witches* series is that “hegemonic discourses about gender roles only get in the way of our potential” (p. 13).

Next, Sinclair (2015) ventures into narrative causality – a result of repeated recital of stories – which is often used in Discworld novels. In his discussion on narrative causality, Sinclair (2015) mentioned the allusion of the Cinderella story which occurs in *Witches Abroad*, whereby the witches find themselves intervening with the story in order to save the purported

Cinderella. The witches' intervention allows a deeper understanding of a witch's power which "comes both from being able to know when to adhere to narrative causality and when to subvert it, and the points where intervention is possible" (Sinclair, 2015, p. 15). Through this, Sinclair (2015) argues that the historical imagination is made up entirely of stories that include the history of gender, therefore people are subjected to narrative causality just as the witches and the other characters in Discworld do.

Lastly, Sinclair (2015) discusses subversive performances in a character that broke down archetypal roles. The character, Tiffany Aching refused to conform to hierarchical roles imposed upon her by an authoritative figure and as part of a plan, she performs subversive performances which subvert the control of the authoritative figure over other characters, this performance led to a transcendence of archetypal roles (Sinclair, 2015). Despite being oppressed by characters who conform to gender and class-based authorities, the witches are portrayed as 'overwhelmingly respected, successful, and happy characters, as opposed to the foes whom they overcame who are hated, failures, and ultimately dissatisfied' (Sinclair, 2015, p. 18).

Sinclair's study was one that has given an understanding of how the witches are in views of feminism which allows the study to gain an insight into witches' roles in the gender to which they do not conform. Witches' non-conformity with gender roles demonstrates that the study can observe how their non-conformity affects the dualism of culture and nature as women are to nature as men are to culture.

Although past studies have highlighted how the witches do not conform to and challenges patriarchal conventions and control, Andersson (2006) argues that Pratchett's witches are a male fantasy coven in which being sexually inactive is a crucial aspect of the witch roles as written by Pratchett through his novels. She posits that Pratchett's feminism is not congruent with itself as Pratchett did not create a female witch 'who is sexually mature and sexually active' (Andersson, 2006, p. 40).

In addition, she claims that Pratchett reinforces patriarchal stereotypes and more, through his use of names whereby Pratchett uses names like Granny and Nanny to refer to two of his witches while using only surnames for wizards (Andersson, 2006). This difference in names suggests that Pratchett lessens the status of his witches (Andersson, 2006). Moreover, Andersson (2006) discusses that although Pratchett makes a parody out of the stereotypical views of a man's status as being higher than that of a woman, he also reinforces it.

Lastly, she contends that Pratchett's created the most powerful witch who was like a "man in women's clothing" and that he belittles certain witches who engage in New Age paraphernalia which renders a masculine take on witches (Andersson, 2006). Andersson (2006) too argues that Pratchett's form of satire seems to support an authentic feminist witch interpretation of witchcraft but only masculine and sexless females in his books are truly powerful in witchcraft.

Andersson (2006) concludes that Pratchett's witches although appear to present positive female roles, reinforce 'patriarchal constructs and

discourses' whereby powerful women are 'regendered as male and/or denied sexuality' (p. 43). She further added by citing Purkiss (1996) that Pratchett presents a 'reverse' discourse whereby women appeared to be empowered whilst patriarchal constructs are simultaneously reinforced (Andersson, 2006, p. 43).

Although Andersson states that the witches in Pratchett's novels are masculine and not feminine, it can be observed that Andersson is fixated on society's take on masculinity and femininity. This study focusses on the witches themselves as they are without being affected by what is masculine and what is feminine, but instead by how they identify themselves to nature and culture, not how society identifies them to be.

In conclusion, the study finds that Croft (2008), Noone (2010) and Sinclair (2015) have provided substantial evidence that the witches Pratchett has created a force that challenges patriarchy without changing a thing about witches. It is because of how Pratchett had written his witches, they are good materials to be used to recontrive the dualism of culture and nature.

Chapter 3

Methodology

This chapter discusses the methodology applied in the study. The chapter will first cover the core theory of the study which is ecofeminism, its relationship with witches as well as the relationship of culture/nature dualism with witches. The chapter will then cover textual analysis that is employed throughout the study to analyse the selected novels. Once textual analysis is covered, this chapter continues with the study's theoretical framework and how it is applied in the study.

Ecofeminism

In 1974, Françoise d'Eaubonne, a French feminist and social theorist, uses the term "ecofeminism" in her book "Le Féminisme ou la Mort," arguing that the patriarchal domination of women and nature are interconnected and need to be addressed together (d'Eaubonne, 2022). Then in the 1980s, ecofeminism gained momentum as an intellectual and political movement, with feminist scholars and activists publishing numerous books and articles exploring the intersections of gender, race, class, and environmental degradation (Merchant, 1980). By 1985, the first international ecofeminist conference was held in Amherst, Massachusetts, bringing together scholars and activists from around the world to discuss ecofeminist theory and practice (Gaard, 1993). When the 1990s came around, ecofeminism becomes more diverse and inclusive, with scholars and activists incorporating perspectives from indigenous, Third World, and queer feminism into their work (Plumwood, 1993).

In the current 2000s, ecofeminism continues to evolve and adapt to changing social and environmental contexts, with scholars and activists exploring new ways to integrate feminist and ecological principles into policy and practice (Cuomo, 1998). One example of the integration of ecofeminism is from Che Man and Muhammad (2011) whose analysis of the novel by Azizi Haji Abdullah of her portrayal of women and nature through her use of ‘elements of nature elements of nature and its natural heritage of the northern setting in relation to woman’s subjectivity and experiences’. Other than that, Faurholt (2021) too integrated feminism and a biocultural approach in studying the *Handmaiden’s Tale*. Although the author did not called it ecofeminism; however, the analysis included feminism and the environment context in which the story occurs.

Ecofeminism or ecological feminism stresses the depth of human realities being embedded in ecological realities (Cuomo, 2002). Karen J. Warren’s work had been influential in the development of ecofeminism specifically from the philosophical perspective (Cuomo, 2002). Warren covers a wide ground of topics such as race and gender. In addition, Warren’s main discussion is on oppressive conceptual frameworks which function to “explain, maintain and justify relationships of unjustified domination and subordination” (Warren, 2000, p. 46). Warren’s oppressive conceptual framework allows the study to look into different aspects of the representation of the witches to determine whether they are oppressed and provides proof of their association with culture and nature.

Gaard; however, emphasizes the liberation of nature whereby such liberation would also mean liberation for women or any other oppressed

groups (Gaard, 1993). Although Gaard considers the liberation of nature is equivalent to the liberation of women, her philosophy is unable to reconceive the meaning of culture/nature dualism as it assumes that nature is below culture; therefore, the need to liberate it.

For Ortner who is considered an ecofeminist due to her work exploring the connections between gender, culture, and nature. Ortner's seminal article, "Is Female to Male as Nature is to Culture?" (1974), is a foundational text in the field of feminist anthropology and ecofeminism and argues that women have historically been associated with nature and men with culture in many societies. She justifies why women are considered nature while men are considered culture (Ortner, 1974). Ortner's study sets the tone for how women and men are viewed which brought about the value dualism of culture over nature, men over women. This study intends to reconceive the meaning she has given to the dualism of culture over nature and push forward the notion that culture is not over nature and neither is nature over culture; they are, in fact, on par with one another, neither can live without the other and vice versa.

Merchant (2006) on the other hand focusses on nature and science. She discusses the implication of scientific development on the crisis of ecology, domination of nature, and devaluation of women (Merchant, 2006). Although Merchant's ecofeminist philosophy is realistically challenging the current scientific development on the encroachment of nature and devaluation of women, it is unsuitable for the use of the study because the study focusses on the magical aspects of the witches and not the scientific development in Discworld. However, this philosophy is suitable to be used to analyse Pratchett's Science of Discworld series.

Ecofeminism and Witches

Since ecofeminism is a theoretical framework that links feminist and ecological concerns, arguing that both women and nature have been historically oppressed by patriarchal systems of power (Mellor, 1997), some ecofeminist scholars have also drawn connections between witches and ecofeminism, arguing that the persecution of witches in early modern Europe can be understood as a form of patriarchal violence against women and the natural world (Eaton, 2005). For instance, Eaton (2005) argues that witches were often accused of engaging in practices that were seen as threatening to patriarchal authority, such as using herbal remedies and communing with nature spirits. She suggests that the witch hunts were a way for patriarchal authorities to maintain control over women's bodies and knowledge, as well as to assert their dominance over the natural world.

Similarly, ecofeminist scholar Carolyn Merchant argues that the persecution of witches can be seen as part of a larger historical pattern of the domination and exploitation of nature by human beings (Merchant, 1990). According to Merchant, the witch hunts were part of a larger cultural shift in which nature was increasingly viewed as a resource to be exploited for human gain, rather than as a sacred and interconnected web of life.

Overall, while the connections between ecofeminism and witchcraft are complex and contested, many ecofeminist scholars have argued that the historical persecution of witches can be understood as a manifestation of patriarchal violence against both women and the natural world.

Culture/Nature and Witches

Culture and nature are two distinct concepts in the culture/nature dualism. Nature refers to the physical world and its processes, while culture refers to the social constructions and practices of human society. According to this dualism, culture is often seen as separate from and sometimes even opposed to nature. This dualism has been used to distinguish between the realm of human society and the realm of non-human nature, and to suggest that culture is a product of human creativity and agency, while nature is governed by natural laws and processes.

However, some critics of the culture/nature dualism argue that this distinction is not always clear-cut. For example, environmental philosopher Val Plumwood has argued that the binary of culture/nature is a deceptive and deluding dichotomy (Plumwood, 2002). Plumwood suggests that humans are not separate from nature, but are rather part of it, and that humans' actions and practices have significant impacts on the natural world.

In literature, culture and nature are often used as symbols to represent different aspects of human experience and the world. Nature is often associated with the natural world, the environment, and the forces of the natural world, while culture is associated with human-made systems, beliefs, and social constructs (Harmon & Holman, 2005, p. 138).

The symbolisms used to represent nature and culture vary from abstract to physical symbols. Abstract symbols of nature include freedom, spirit, power, innocence, change while abstract symbol of culture includes civilization, order, humanity, progress, constraint. As for physical symbols of

nature that would be mountains, trees, rivers, flowers, birds and the weather, and buildings, artifacts and clothing signify culture (Harmon & Holman, 2005). Indeed, the examples provided are non-exhaustive, but it can be understood that elements that are not in control of humans are considered to be nature.

The symbolisms of nature are elements that witches have commonly been associated with; their use of herbs and nature in healing and rituals have linked them to nature while symbolisms that are not categorise under these are considered to be culture. If one is to look deeply into the symbolisms, one can easily tell that the symbols for nature are raw and natural and for culture it is made up of manmade items, materials or of concepts that indicate the uniqueness of humanity. Thus, this association has placed them against culture and all that represents it. However, whether it is true that witches are against culture if they are associated with nature will be determined in the study.

Textual Analysis

Textual analysis is a method used by researchers to interpret and describe information on how people construe the world around them (McKee, 2003; Frey, Botan & Kreps, 1999). In order to apply textual analysis, Warren's framework is turned into a conceptual framework to better analyse the research questions in accordance with each concept.

Theoretical Framework

Karen J. Warren (2000) highlighted five key features of an oppressive conceptual framework. These five key features are value-hierarchical thinking, oppositional value dualism, “power-over” power, conception and practice of privileges, and logic of domination.

Oppressive Conceptual Framework

Value Hierarchical Thinking. This concept refers to “Up-Down” thinking, attributing greater value to which is higher such as placing men ‘Up’ and women ‘Down’ or whites ‘Up’ and blacks ‘Down’ (Warren, 2000). Simply, it refers to the ranking or position of a person within a country, a society, an organisation, or a family. This research is used to determine the position of the witches in the societal system of *Discworld*. Through their position, the extent of the privileges and power given to the witches in that society can be ascertained to comprehend the concept of “power-over” power and the conception and practice of privileges.

“Power-Over” Power. This concept refers to the power exercised by ‘Ups’ over ‘Downs’ such as parents’ power over their children or tyrants’ power over citizens. By using this concept, this study determines if the power is held by the witches, or the power is held over the witches in the societal system of *Discworld*.

Conception and Practice of Privileges. This concept refers to the privileges held by ‘Ups’ and not by ‘Downs’ such as the privileges of driving a car or taking out a home equity loan; however, to stop the ‘Downs’ from challenging the privileges of the ‘Ups’, small privileges are given to the

‘Downs’ at times (Warren, 2000). This concept is used to determine the privileges that are given to the witches whether they belong to the ‘Ups’ or the ‘Downs’ in the *Discworld*.

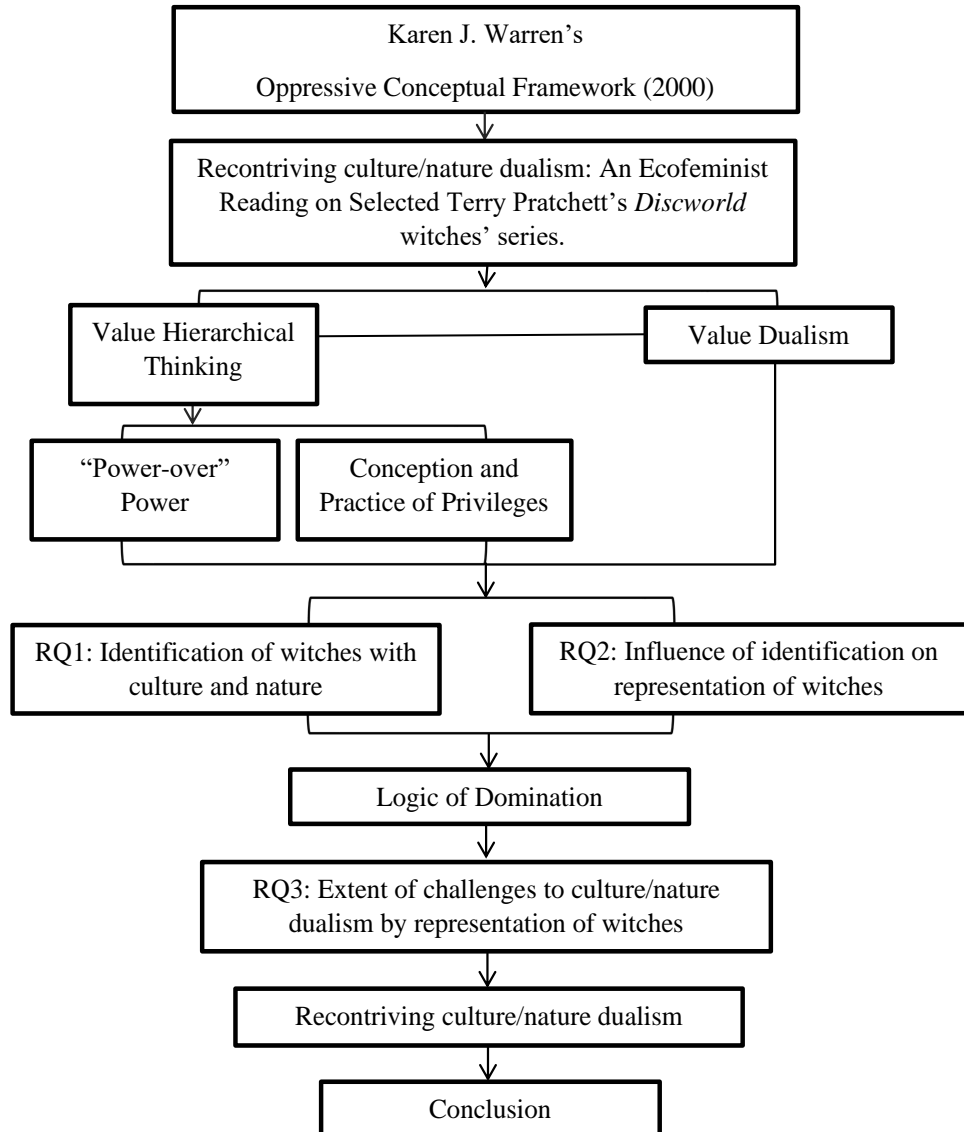
Oppositional Value Dualism. In this concept, disjunctive pairs are seen as exclusive and oppositional with one ‘disjunct’s’ value placed higher than the other (Warren, 2000). In this study, culture/nature dualism is examined. Traditionally, culture is placed higher than nature such as being “male” is better than being “female” or being “white” is better than being “black”. Whether the witches are inclusive to or exclusive to the culture/nature dualism requires the position, power, and privileges that are given to the witches in the societal system of *Discworld* to be determined. Are these witches culture? Are they nature? Or are they both? This will in turn challenge and reweave the culture/nature dualism.

Logic of Domination. The last and most important concept in the framework denotes that a justification must be provided to assume that superiority justifies subordination such as “Ups” characteristics are lacking in Downs thereby justifying the logic of domination (Warren, 2000). This concept is used once the representation and exclusiveness of the position of the witches are determined; the logic of domination can be ascertained. Where does the domination come from, who is dominating, how is the domination executed and why is there domination becomes the focus into determining the logic of domination. By discovering the logic of domination, this study will be able to reconstrue the culture/nature dualism whereby the disjuncts could not be applied to the witches in *Discworld*.

Conceptual Framework

Figure 3.1

Conceptual Framework using Warren's Oppressive Conceptual Framework



As mentioned above, all five concepts will be used to assist in the analysis of the selected books. The first four concepts which are value hierarchical thinking, oppositional value dualism, “power-over” power, and conception and practice of privileges will ultimately lead to the logic of domination. As this study aims to recontrive culture/nature dualism, value hierarchical thinking, “power-over” power, and conception and practice of

privileges will be applied to the analysis of the plot of each book. This analysis will justify the subordination of witches using the logic of domination.

The three concepts, value hierarchical thinking, “power-over” power, and conception and practice of privileges, used in the analysis will help in answering research question one and two which will then provide an answer for research question three. This answer which is substantiated by the first two questions determines the logic of domination and this logic of domination will decide whether culture is over nature, nature is over culture or culture is equal to nature and vice versa.

Therefore, to achieve the recontriving of culture and nature will then require the absence or opposition to the logic of domination. Should the logic of domination be deemed missing or non-existent, culture over nature will not hold thereby this will present a new or reconstructed meaning of culture and nature.

Conclusion

The study’s application of the Oppressive Conceptual Framework will be applied specifically to look into culture/nature dualism in order to determine the logic of domination and determine if the dualism of culture and nature can be recontrived. The application of the concepts will be done in each book and then concluded at the end of the analysis.

Chapter 4

Findings and Analysis

Introduction

In reference to the previous chapter which detailed the method of analysis using the concepts put forth by Warren (2000), this chapter will first analyse culture and nature in Discworld, and their relationship with witches which determines witches' identification with culture and nature in Discworld. Second, the study will use the determined identification to discover the influence the determined identification has on the representation of witches in Discworld. Third, with the representation of witches ascertained, it is used to challenge culture and nature dualism in order to discover whether there is a shift in meaning. Lastly, this study will then attempt to uncover if the shift in the meaning of culture and nature will provide new concepts and studies.

Before going into each book, it is necessary to provide background information on the important elements that would be discussed. These elements include the magic used by both wizards and witches, the protagonists and the culture and nature in Discworld. Each book has the witches opposing different antagonists. The antagonist(s) in *Equal Rites* (1987) are wizards, in *Wyrd Sisters* (1988) are the royalty of Lancre while in *Witches Abroad* (1991) is another witch.

Discworld

The Discworld is a flat planet that exists on the edge of reality according to Pratchett and Briggs (2013, p. 116). The existence of Discworld in accordance to reality should not exist and since it exists and challenges the limits of reality that it results in a tension that created a permanent flux of magic (Pratchett & Briggs, 2013, p. 118). The effects of this brought about 'things that might nearly exists in a real world' to exist in the Discworld universe; thus, in Discworld there will be dragons, unicorns, sea serpents and so on (Pratchett & Briggs, 2013, p. 118). According to Pratchett and Briggs (2013), the Discworld 'physics' is made up of three things: life force, the power of metaphor and belief, and narrative causality.

Life exists just as the universe designs and on Discworld, anything could be given life as the obstacles for existence of life is much weaker; hence, allowing anything to be alive and develop such as rocks, thunderstorms and even an entire building (Pratchett & Briggs, 2013, p. 119).

As for metaphor, in Discworld, this tends to take itself very seriously in which it is being taken literally. For example, Death is not just a metaphor but a real-life robed skeleton (Pratchett & Briggs, 2013). While belief is a powerful force in Discworld because if a belief is strong enough then what is believed becomes real. For example, according to Pratchett and Briggs (2013), Discworld gods exist because of belief and their powers waxes and wanes in accordance to the strength of their beliefs while half of the powers of witches and wizards comes from the fact they advertise who they are for if one

believes they can do magic they are halfway there already (Pratchett & Briggs, 2013, p. 119).

Lastly, narrative causality is the power of stories. This is the strongest force of all, and it indicates that history repeats which history has patterns or clichés of time (Pratchett & Briggs, 2013). This meant that history will repeat one way or another in another time in which the same is trodden again and again. According to Pratchett and Briggs (2013, p. 119), ‘the sense of predestination permeates Discworld’ which meant that history needs to happen according to the book and in Discworld the future is written, and the role of humans is to choose which book.

Throughout the three novels, one will be able to observe how the Discworld ‘physics’ affect the witches in various ways as well as the decisions they make that lead to the ending that is preferred.

Magic, witches, and wizards in Discworld

In Discworld, magic is categorised into three types: intrinsic, residual, and induced (Pratchett & Briggs, 2013). Derived from the universe of Discworld itself, intrinsic magic is similar to some matters discussed in quantum physics, for example, the slowing down of light which at the same time allows one to see light coming – “intrinsic magic is equivalent to God’s thinking”. This is the magic that both the witches and the wizards harness (Pratchett & Briggs, 2013).

While residual magic is a powerful force that can be stored or accumulated into objects such as staffs, carpets, spells, and broomsticks.

Residual magic is similar to that of a gradually renewing resource such as geothermal energy (Pratchett & Briggs, 2013).

Lastly induced magic is a kind of magic that is often neglected but powerful as it can be used by non-practitioners. It is the magical potential that is created in an object through the power of belief and usage (Pratchett & Briggs, 2013).

From the above classification of magic in Discworld, one is able to assume that the magic used by both witches and wizards is one and the same, intrinsic magic. Since intrinsic magic are used by both witches and wizards, it can be understood that the magic they wield in the novel comes from the same source; however, through the reading of the first novel in which witches and wizards were pit against each other, both parties believe that the magic that they each wield are different from each other. Wizards, even believe that their magic is superior to that of witches. Their stance towards magic is similar to the dichotomy of the culture and nature where culture is seen above nature. This similarity will be further discussed in the subsequent sections.

Protagonists in the selected witches' series

In the selected books, there are mainly three witches with another witch being added later in the fifth book. These four witches contribute to the development of the coven in Discworld, they are by no means the only witches in Discworld but are the ones focussed on in the story. These three include Esmerelda Weatherwax also known as Granny, Gytha Ogg also known as Nanny Ogg, and Magrat Garlick.

Esmerelda ‘Granny’ Weatherwax. Esmerelda Weatherwax or Granny Weatherwax appears in all three selected books. She is the main protagonist in the six books. She is a powerful witch who lives out in the woods in her cottage in the kingdom of Lancre. She regards the kingdom as her rightful domain. She is a practical witch but with a quick temper and a competitive, selfish and ambitious nature.

Gytha ‘Nanny’ Ogg. Gytha Ogg who is known as Nanny Ogg is a grandmotherly figure. She appears in the latter two selected books. She has a large family whereby she is the head of the family. She is a good friend of Granny Weatherwax and although she rarely uses her powers, she is by no means a weak witch.

Magrat Garlick. She is the youngest of the three (at the start of the coven) compared to Nanny Ogg and Granny Weatherwax, she is a witch that focusses on herbs and healing. She is a more modern witch, believing in the use of occult symbols and candles. She later married the King of Lancre and became Queen.

Nature, Culture, and Witches

How nature is represented in Discworld can be seen in several manners. In all three books, nature is shown in the plants and animals while nature’s power is perpetuated by witches. Granny Weatherwax asserted that witches are ‘the handmaidens of nature’ (Pratchett, 1987, p. 99) and perform tasks required of them by nature such as being a midwife, a healer, or the go-to problem solver because this is what a witch job is in Discworld. When a

midwife is needed, a witch is summoned (Pratchett, 1987, p. 20); when a healer is needed, a witch would deliver (Pratchett, 1987, p. 45), and when a problem occurs, a witch (willingly or not) would step in (Pratchett, 1988, p. 20). In addition, in *Equal Rites*, wizards describe witches and witchcraft to be part of nature, claiming witchcraft is ‘Nature’s way of allowing women access to magical fluxes’ (Pratchett, 1987, p. 152) and this shows that witches’ magic and role are linked to nature.

If nature is of plants and animals and witchcraft, then culture in Discworld is of wizardry, power, privilege, society, and intellect. Just as woman is to nature as man is to culture, witches are to nature as wizards are to culture making it a wizards/witches dualism. In *Equal Rites*, witchcraft is pitted against wizardry in a show of power and wizards are shown to be determined in putting witchcraft back in its “supposed” state. Although seemingly respecting women, wizards are seen to look down on women for they believe themselves to be higher than women in terms of the power they wield. To quote from the book, the wizard, Treatle explained that he had nothing but respect for women, but they are “unsettling”, “a little too excitable”, and lacking clarity in thought making them unsuitable for the “high magic” that wizards wield, and that witchcraft was not high magic as it is only suitable in rural districts for purposes of having babies and others (Pratchett, 1987, p. 152).

The association of a wizard is to culture as a witch is to nature is explored in a more in-depth manner through the analysis of the first novel, *Equal Rites* which will provide more insight into nature and culture.

Equal Rites

The representation of nature and culture is established in the first novel, *Equal Rites* where nature and culture are clearly stated, and its elements highlighted. The character, Esmeralda “Granny” Weatherwax is introduced in the first book while the other two witches, Gytha “Nanny” Ogg and Magrat Garlick are introduced in the subsequent books. From the first book, *Equal Rites*, a lot can be gained from Granny’s stance as a woman and as a witch. Consequently, the novel, *Equal Rites* is being used to introduce the witch, witchcraft, and their stance in Discworld allowing the study a clear understanding of their association with culture and nature.

In *Equal Rites*, one learns that Granny’s perspective gradually changes as the book nears its end. At the start of the book, one is introduced to a wizard looking for someone to pass his staff to, for he is dying. Here, one observes that the wizard found his heir in the eighth son of an eighth son who he transferred the staff and died soon after. The midwife who turned out to be Granny reprimands the father because the child is a girl. Granny being a witch also acts as a midwife for the village of Ramtops in the Kingdom of Lancre; this is the first evidence of Granny’s association with a part of culture where she provides services to those who required it.

Although the transferring of power cannot be undone, Granny insists that there are no female wizards and that the power possessed by a wizard is unfit for a female, ‘Female wizards aren’t right either! It’s the wrong kind of magic for women, is wizard magic, it’s all books and stars and jommetry’ (Pratchett, 1987, p. 21). Additionally, from this excerpt, one also learns that

wizard magic seems to be an embodiment of culture as it is magic that relies on books, stars, and geometry that are rigid, orderly, and unchanging which in itself is patriarchal in nature as only men can learn wizard magic. One also learns from Granny that magic for women or witches is different from wizard magic whereby it comes from the ground and that men were unable to grasp it, 'Witches is a different thing altogether...It's magic out of the ground, not out of the sky, and men never could get the hang of it...' (Pratchett, 1987, p. 21). From this excerpt, it can be inferred that witch magic is an embodiment of nature since a witch's magic is given to them by nature itself, and wizard magic an embodiment of culture as it is based on order and rigidity, these two dichotomies are the disjuncts in the concept of value dualism whereby wizardry is to culture as witchcraft is to nature.

Although Granny advises the family to ignore that their child is chosen, her powers manifested when she is seven. Granny brought Eskarina under her wing and intend to teach her how to control her powers. It is through her that Granny's perception of the possibility of a female wizard begins to shake. While trying to convince Eskarina to learn witchcraft, Eskarina's curiosity about Granny led to her discovery that Granny is a witch. Eskarina provided a description of witches which demonstrates a witch's position in society:

In the Ramtops witches were accorded a status similar to that which other cultures gave to nuns, or tax collectors, or cesspit cleaners. That is to say, they were respected, sometimes admired, generally applauded for doing a job which logically had to be done, but people never felt quite comfortable in the same room with them. (Pratchett, 1987, p. 54)

From the description above, it is safe to infer that a witch has a certain privilege in their society where they are respected and depended on even if people felt awkward around them. The concept conception and practice of privilege indicates that certain people enjoy better privileges than others and in the case of value dualism where culture is over nature indicates that culture would enjoy better privileges, but from the above example, the study discovers that although a witch is associated with an apparently lower disjunct, they enjoy privileges not given to normal people regardless of their gender and association. With certain privileges being given to witches, to a certain extent this treatment debunks the stereotype that witches are of a lower disjunct; however, whether this is true, would need to be further studied through the analysis of the subsequent novels.

As Granny teaches Eskarina to be a witch, one can observe witchcraft. The focus of the magic is to utilise nature to aid one in achieving one's purpose which can be observed in how Granny taught Eskarina to use herbs, to observe nature, and to borrow from nature in terms of knowledge, experience and mind. Granny made an emphasis to Eskarina that they can only borrow, and never take over as nature is powerful. At this point in the novel, whether nature itself overpowers culture or complements culture is not distinctly clear, but from an ecofeminist perspective, Granny's impartment of witching knowledge is similar to providing Eskarina with ecological literacy. However, Eskarina gradually realises that Granny hardly ever does magic. Granny explains that the more powerful you are the less you will use magic but provided no explanation as to why. Granny's advice could be related how

magic can spiral out of control if one uses it too much which indicates that the more one uses magic, the more one would need magic.

Through Eskarina's constant badgering, Granny demonstrates a Borrowing – magic which allows you to borrow the body of any animal or insect. Although the demonstration of a Borrowing allows an inkling of understanding towards the relationship of a witch with nature, its display also allows one to see the power of nature when Eskarina tried to entirely take over the body of an eagle when Granny is not around. Eskarina gradually lost her sense of self entirely and is unable to remember who she is. Eskarina's loss of self in the body of an eagle denotes how powerful the laws of nature are. Eskarina's loss was that she did not have enough ecological literacy of the world of Discworld which resulted in a consequence in which her actions triggered through her interaction with nature.

Granny found her, her mind - mere faint strands - tangled with those of the eagle made it difficult for Granny to save her as untangling minds is a difficult feat. It is this incident that permits one to observe the magic which flows through Discworld because Granny borrows the residual magic in the wizard staff to extract Eskarina's tangled mind from that of the eagle's mind, and it is understood that magic in Discworld is fluid which meant that it is how magic is harnessed and used that separates witch magic and wizard magic. Once succeeded, one can see the power of nature when Granny explains to Eskarina what happens when she says she could not recall who she is,

You thought that Borrowing wasn't enough. You thought it would be fine to steal another's body. But you must know that a body is like – like a jelly mould. It sets a shape on its contents, d'you see? You can't have a girl's mind in an eagle's body. Not for long at any rate.

(Pratchett, 1987, p. 81)

From this exchange, one can observe that although witches can borrow their power from nature, they are unable to defy it. This fact is further confirmed when Granny refers to witches as 'the handmaidens of nature' (Pratchett, 1987, p. 99); this meant that witches are the enforcer, guardian, and keeper of the will of nature. In the above example, the study found that witches being associated with nature are given power and the concept of power over power signifies that a certain disjunct has power over another disjunct, and as culture is seen to be above nature, culture holds more power over nature. Although the study learns that witches have power, it remains to be seen whether their power is power over culture or their power is under culture. Nevertheless, at this point of the study, the power of the witches seems to be that above culture as it is not easy to gain control over another creation of nature.

After this experience, Granny realises that Eskarina's destiny may be that of a wizard. She then brings Eskarina out of Ramtops in search of the wizard university, the Unseen University. At this point, it can be observed that witches are intricately connected to nature; however, it remains to be seen whether witches are also intertwined with culture although Eskarina's description of witches provided insight into the privileges of witches.

In *Equal Rites*, wizards are seemingly the embodiment of culture because their magic relies on knowledge from books and stars placing them among the intellectuals (this is inferred as wizards are educated in a university); therefore, when comparing witches with wizards, it can be observed that witches do not have formal education; they are unable to spell and they lack knowledge of the universe (Pratchett, 1987, pp. 87-89; p. 93). At this point, the study found that wizards and witches are binary opposites because it is understood that witches and wizards are vastly different disciplines where one relies on practical knowledge while the other relies on theoretical knowledge. Since wizards and witches are binary opposites, the study observes that wizards are the intellectuals while the witches are not; thereby, implying that they are of the lower disjunct in the dualism of culture over nature in accordance to value hierarchical thinking in which those higher in rank are more intelligent while those lower are less so.

However, in the face of practical knowledge, there was no need to know how to spell or to know how the universe works as long as you know how and why something works the way it does. This meant that witches have no need to rely on books to gain knowledge as their knowledge lies in hands-on experiences in the world. Of course, a witch has an easier time understanding the way things work because the one type of magic that witches do is mind magic or 'Headology' as it is called. It is what allowed witches to perform the Borrowing, allow witches to communicate with animals and insects alike, allow witches to understand the minds of people, and discern one mind from another. In other words, it is magic that allows them to understand the natural order of things. This form of power allows witches to blend into nature and it

can be seen as a form of liberation whereby they are given power that is beyond any normal humans and wizards for that matter as it is a power special to that of witches. This power places them on par or maybe even above that of wizards.

Other than the demonstration of the Borrowing earlier in the book, Granny also uses it to locate Esk when she is lost while heading to the Unseen University (Pratchett, 1987, p. 111). This is a type of magic exclusive to witches as wizards are unable to do the same, especially when Granny found that the university building has a mind of its own (Pratchett, 1987, p. 190) and that the wizards have no idea about it (Pratchett, 1987, p. 266-267). These examples further reiterate that the Borrowing magic is exclusive to witches and that witches and witchcraft belong to and associate with nature.

As a matter of fact, wizards have a basic grasp of witchcraft but very little understanding of how it works. This can be observed when Eskarina meets a wizard while she is lost and she understood from the wizard, a wizard's perception of witches:

Oh yes. [Witches are] very useful in rural districts for, for people who are – having babies, and so forth. However, witches are not wizards. Witchcraft is Nature's way of allowing women access to magical fluxes, but you must remember it is not *high* magic. (Pratchett, 1987, p. 152).

Not only that, from the same wizard, one is also able to understand their perception of women to be “unsettling” and “excitable” without “great clarity of thought” and that women are unable to perform high magic because their

brains are unable to handle the work required for it (Pratchett, 1987, p. 152). This examples itself shows that the disjunct culture is clearly perceived to be higher than that of nature because wizards and wizardry as depicted in accordance with the viewpoint of the wizards are above witches and witchcraft that have several times been notably associated with nature. The wizard's words and attitude imply that they are biased and maybe misogynistic when it comes to witchcraft and witches.

From these two exchanges, wizards do not believe that women are capable of wizardry and claim that women are unable to perform 'high' magic. Not only that, although wizards believe that "witchcraft is Nature's way of allowing women access to magical fluxes", they have little idea of the power Nature has given witches. This cluelessness is more apparent nearing the end of the book when Granny duelled the Archchancellor of the Unseen University and matches him in power and prowess and shows the possibility that she would have won (Pratchett, 1987, pp. 226-228; pp. 242-243). The Archchancellor has no knowledge of the extent of power a witch is able to wield as he has always assumed witchcraft to be lower than that of wizardry.

After the exchange between Eskarina and the wizard, Eskarina is overwhelmed with anger and her anger strengthen her resolved to be both a witch and a wizard. Eskarina's emotions manifest into realistic dreams and lead to effects in the real world, and this is because of the side-effect of magic which makes dreams realistic and disturbing, "One side-effect of using magic is that one tends to have realistic and disturbing dreams." (Pratchett, 1987, p. 154). It is here that the book informs the researcher more of what makes a witch a witch and a wizard, "The fact is that the minds of wizards can give

thoughts a shape. Witches normally work with what actually exists in the world, but a wizard can, if he is good enough, put flesh on his imagination.” (Pratchett, 1987, p. 154). This excerpt tells the researcher that witches work with what already exists and it can be inferred that witches work with whatever nature has given to them making them “the handmaidens of nature” (Pratchett, 1987, p. 99). Thus, following this train of thought, it can be safely inferred that witches and wizards create a balance in magic in which both possess magic prowess in areas that neither does not have,

In Eskarina’s dream, she tries to burn down the doors to the university and this has led to real-life consequences whereby she scorches the grounds where she sleeps, and it is due to this outburst that Granny is able to locate her. Eskarina tells Granny that wizards do not allow women into the university, and it is here, Granny’s perception and opinion show a change when she tells Eskarina that the wizards are wrong and that she does deserve a place in the University (Pratchett, 1987, p. 159).

From this exchange, Granny has displayed a change of heart and the evidence that made her change her mind is the manifestation of both witch and wizard magic in Esk, “‘It’s the magic, said Granny. ‘It’s trying to find a way out. The witch and wizard magic are, I don’t know, sort of feeding off each other. I think’ (Pratchett, 1987, p. 159-160). When Granny made this explanation, the study is able to identify how supposedly two different types of magic interact with one another in the same person. This interaction determines that wizard magic and witch magic are interconnected and interdependent. Their interconnectedness and interdependence shows that witches and wizards may not be so different or exclusive after all.

Eskarina ultimately made it into the university as a hired help after failing to enter through official means because none of the wizards believe she could perform magic and due to pressure; she did not manage to do it. It is her time in the university that eventually shows how Granny's ability as a witch is on par with that of the wizards. When one of the wizard apprentices is trapped in another dimension, Granny barges into their hall and her actions demonstrated the privileges given to wizards and witches are different in the Unseen University. The wizards asserted that Granny and Esk should not enter the hall as it is against their lore, against tradition because they are women; therefore, from this, the study identified that the concept of privileges is evidently shown here in which witches are not given the privilege to enter the university and that wizards believe themselves to be above women and thereby above witches (Pratchett, 1987, pp. 224-226). The Archchancellor is indignant that a woman entered the hall to only be met with Granny's piercing gaze. Granny realises that she is being disrespected which started the duel between her and the Archchancellor who sent a stream of fire towards Granny in an effort to deflect Granny's gaze. This duel between the Archchancellor is the mark of the beginning of the understanding between witches and wizards. Wizards who have limited knowledge on witches gain an understanding in this duel that has begin the balancing of powers between witches and wizards, creating a plane in which both exists together.

In the duel between Granny and the Archchancellor (Pratchett, 1987, pp. 226-228; pp. 242-243), the concept of power over power and the notion that culture above nature are debunked because of how Granny displayed the use of witchcraft against wizardry. The first is the concept of power over

power. Earlier in the novel, the power of witchcraft is demonstrated, but it is not known whether witchcraft is above or below wizardry; however, through the duel, the study learns that witchcraft and wizardry are on par with each other with neither lower nor higher than the other indicating a co-existing relationship because magic differs in the way it is harnessed and used, and conclusively proven that magic used by witches and wizards are from nature yet applied differently; one with nature, another with culture. Second, the view that culture is above nature as a wizard is above a witch as wizardry is above witchcraft is discredited because Granny displayed her use of witchcraft to be on par with that of wizardry. This balance indicates that neither witchcraft nor wizardry is above one another.

Eskarina managed to prove herself worthy of being a wizard as well as a witch by being able to use both types of magic to save an apprentice from being possessed by Things that feed off magic. And finally, due to the University making an exception and admitting Eskarina as a wizard, Archchancellor Cutangle decided to change the lore of the wizards, accept women into the university and begin teaching witchcraft in the university. He invites Granny to join them in the university and teach witchcraft because he realises how incompetent they are at herbs and how ignorant they are about witchcraft until Eskarina tells them about “Headology” (Pratchett, 1987, p. 283). The decision to change the lore denotes that it is important to acknowledge that nature and culture could not exist without the other, for witchcraft uses whatever that exists in the world indicating that as long as it exists it is part of the domain of nature and for certain things to exist culture

would need to create them and wizardry is the ability to put flesh to their thoughts; thereby, creating.

Through this novel and *Granny*, much is learnt about witches and witchcraft. It is understood that witchcraft is harnessing what is and uses whatever nature has provided. Although it is harnessed differently from wizardry, their magic is not lesser than that of wizards, effectively placing them on par with wizards; it is not a situation in which culture is seen to be above nature, but nature stands on the same plane as culture. This perception is not only prevalent in this novel but can also be seen in the subsequent three novels when other witches display their ability to work with nature while maintaining a standing in culture.

Wyrd Sisters

The novel *Wyrd Sisters* alludes to Shakespeare's *Macbeth* and the study reads a seemingly similar plot; however, due to how the witches are in Discworld, the plot does not follow Shakespeare's play at all. In this novel, three witches are introduced, one of which already appeared in *Equal Rites*. The novel reintroduced Esmeralda 'Granny' Weatherwax and introduced Gytha 'Nanny' Ogg and Magrat Garlick.

Esmeralda 'Granny' Weatherwax. It is understood from the previous novel that Granny is a fairly powerful witch, and exactly how powerful is revealed in *Wyrd Sisters*.

When the power struggle between the royals of the Kingdom of Lancre, which the village of Bad Ass situated in Ramtops is a part of, forces

Granny and her newly formed coven of only three witches including Granny the responsibility of the baby prince after the murder of King Verence at the hands of his cousin, Duke Felmet, one sees how she goes about to keep the child safe and to have the kingdom handed to the rightful heir.

Previously, the study found that witches practices 'Headology' and is adept at looking into the minds of all beings; however, the people are unaware of this particular power of the witches and tend to underestimate them which the leader of the soldiers has done although his subordinate warns him to not cross a witch, he refused to listen, 'Your peasant magic is for fools, mother of the night. I can strike you down where you stand' (Pratchett, 1988, p. 19).

From this excerpt, a blatant display of disrespect for witches is shown and this disrespect is soon silenced by Granny who looks over the leader's shoulder and encourages him to strike if his heart tells him to. The leader strikes down to only realise he is struck by his own soldier whom Granny is actually talking to. Granny is successful in convincing the soldier to raise his sword against his own superior because he has respect for the witches, he knew that it is wrong and disrespectful, and it is proven by the leader of the soldiers that disrespecting the witches has its consequences. This example is an assertion of power in witches whereby they displayed power over certain parts of society and enjoy certain privileges given by the society in the form of respect and fear. Once the soldier left to save himself, the other soldier run away and left the witches to find on their own the identity of the prince and the crown itself.

With the wisdom of a witch that has seen much, Granny decides that the prince needs to go somewhere where no one knows who he is and where he will be safe. As for the crown, it will be difficult because according to

Granny (seconded by Nanny Ogg) as an object of power it calls out to people's minds when Magrat suggests that it is easier to hide than babies and to just hide it under a stone or something. However, Granny disagreed and said that unlike a baby who can easily blend in with other babies, there are not many crowns readily available. She also emphasises that an object of power 'kind of call out to people's mind' (Pratchett, 1988, p. 32)

Granny mentions to Eskarina in *Equal Rites* that with great power comes great responsibility and that power attracts. The crown calls towards Granny who eventually put it on only to be flooded with a series of bloody memories of how the crown changes hands since its creation. The crown itself is similar to the Unseen University building as Magrat, likewise is attracted to the crown and feels it calling to her which she concludes that the crown is magical, but Granny says that the crown is being what it is by calling out to people (Pratchett, 1988)

From the above example, one learns from Granny that objects made for certain purposes act in a certain manner. In the previous book, it is established that witchcraft works with what there is; therefore, it can be inferred that the creating of an object is an intellectual matter as established in the previous novel that culture is of creation, but once an object is created, it enters the domain of nature because the object becomes something already in existence. Culture is the creation of objects from raw materials found in nature and thereby seen to be higher than nature in the concept of oppositional value dualism; however, in Discworld when an object is created it enters the domain of nature. This happens because witchcraft uses objects, tools or items in existence to help them perform nature's will. Thus, the crown has become part

of nature and has accumulated memories akin to that of the Unseen University although it is unsure if the crown has a mind of its own.

In this novel, the study learns that Granny has 'views', and these views can be inferred from when Magrat explained to Granny about a play in which a man played a woman in which she has to explain that 'all women are played by men' and that 'they don't allow no women on the stage' (Pratchett, 1988, p. 39). Thus, it can be inferred that Granny's views are that women are no less than men and should be allowed to do what men are allowed to do just the same. Granny's view may be because, in *Equal Rites*, she was proven wrong when a female wizard came into existence and may have from then on firmly believes that anything is possible.

Granny and her fellow witches are respected in Ramtops. Although they are feared, they are also the pride of their village. This is proven when Duke Felmet tried to send people to catch the witches. The previous king, King Verence respected the witches and gave them privileges not given to ordinary folk (exemption from taxes); he does not bother them either and left them to do what they do as witches (Pratchett, 1988, p. 68), but Duke Felmet and his wife, Lady Felmet look upon witches as charlatans or tricksters; thus, they are surprised when their guards did not manage to catch a single witch,

Not like a magic spell. They seem to be respected. They do medicine and so on. It's rather strange. The mountain people seem to be afraid of them and proud of them at the same time. It might be difficult to move against them. (Pratchett, 1988, p. 62)

This excerpt indicates the privileges enjoyed by the witches in Discworld, they are not in any way disrespected, in fact, they are given the opposite: respect and pride.

A lot of changes occur after Duke Felmet took over the kingdom which resulted in a lot of unrest especially in the kingdom and Granny noticed the fluctuations in magic because of it. In winter when Granny is about to lay to rest, she felt magic. What she felt could be better explained through this excerpt, ““There was something out there, something drinking in magic, something growing, something that seemed so alive it was all around the house, and she couldn’t find it.”” (Pratchett, 1988, p. 82). Granny lies down on the floor in an attempt to search for it using headology only to find that it is an enormous magical being who is unhappy, lost, and angry which is causing tremors across Lancre.

It was a landscape never intended for human being – not hostile, any more than a brick or cloud is hostile, but terribly, terribly uncaring. Except that, this time, it [a magical being] was watching her. A mind quite unlike any other she had ever encountered was giving her a great deal of its attention. She glared up at the icy slopes, half-expecting to see a mountainous shadow move against the stars. (Pratchett, 1988, p. 88)

From the excerpt above, one may have to assume that the mountains are the being in question, but Granny is unsure. This led to them performing an invocation as suggested by Nanny. Here, the study is able to get a glimpse into the workings of the witch because Granny left the decision to Nanny on

what to do because it is her territory, ‘What are you going to try?’ said Granny. Since they were on Nanny’s territory, the choice was entirely up to her.’ (Pratchett, 1988, p. 93). Therefore, it can be observed that witches are respectful of the territories that they have established and decided on which shows that value hierarchical thinking does not apply to witches because there are no hierarchies among them although hierarchies are applicable to wizards.

Due to how witchcraft utilises whatever that exists in the world, the study sees the usage of everyday items as substitutes such as ‘sharp and terrible copper stick’, ‘rather old washing and some extremely hard soap flakes in thy honour’ and ‘balding scrubbing brush of Art and the washboard of Protection’ (Pratchett, 1988, pp. 93-94). From these examples, there are three things about witchcraft that can be inferred from it. Firstly, it does not matter which objects are used for spells what matters is what the witch thinks it is; secondly, everyday items are also considered to be part of the dominion of nature even though their existence relies on culture, and lastly, considering how witchcraft operates, demons then are natural beings that are part of nature. Therefore, as part of nature, witches treat demons like another “colleague” as they showed no fear or reverence, they even threaten it to get information out of it, and from the demon, they learn that the kingdom is unhappy because the king does not care for it (Pratchett, 1988, p. 97). The being’s identity is revealed by the demon, and it is the land itself protesting against the new king. After learning of this new information, the dawn of a new day sees Granny trying to sort her thoughts and finds thoughts being thought through her, for she realised that she is using words unfamiliar to her. This part of the novel really shows how connected the witch is with nature

because it seems as though the entire forest has come to see her and to get her to do something,

She hadn't notice before, but every tree around her garden was so heavy with birds that it looked as though a strange brown and black spring had come early. Occupying the patch where the herbs grew in summer were the wolves, sitting or lolling with their tongues hanging out. A contingent of bears was crouched behind them, with a platoon of deer beside them. Occupying the metaphorical stalls was a rabble of rabbits, weasels, vermine, badgers, foxes and miscellaneous creatures who, despite the fact that they live their entire lives in a bloody atmosphere of hunter and hunted, killing or being killed by claw, talon and tooth, are generally referred to as woodland folk. They rested together on the snow, their normal culinary relationships entirely forgotten, trying to outstare her. (Pratchett, 1988, p. 102)

The fact that all animals from predator to prey surrounded Granny the study observes the witches' association with nature and how they are the go-to people to solve this natural problem. It also illustrates how close a witch is to nature.

Although nearly the entire forest has come to see her, she insisted that she is unable to do anything because the fundamental rule of magic is that she cannot meddle because once you rule people with magic you will need to use more and more spells (Pratchett, 1988, p. 103). Granny's action to not meddle displays her reluctance to use power given to her by nature to change the rules and events of culture as it could upend the balance which is difficult to

maintain in and of itself. The example quoted is important because in *Witches Abroad*, the exact scenario described by Granny happened with another witch and in that novel, one observes the damage one does when one uses magic to rule. Although Granny refused to meddle, King Verence who was now a ghost has different ideas as he seeks to lure the witches into the castle in order to talk to them seeing that he is unable to leave his place of haunting, for he died in the castle.

During the night of a full moon, the three witches gather, and Granny explained to Nanny that the kingdom itself is unhappy. Nanny does not understand why the kingdom has taken to heart about the new king and this is when Granny provided an answer which best explains induced magic in Discworld,

‘That’s just about land,’ said Granny. ‘It’s not the same as a kingdom.

A kingdom is made up of all sorts of things. Ideas. Loyalties.

Memories. It all sort of exists together. And then all these things create some kind of life. Not a body kind of life, more like a living idea.

Made up of everything that’s alive and what they’re thinking. And what the people *before* them thought.’ (Pratchett, 1988, p. 120)

From here, one is able to deduce that the kingdom itself has developed a sense of self and become a living thing, and it is unhappy that the King does not care about it.

Although Granny and Nanny ended up arguing, once Duke Felmet captured Nanny and she was informed by Shawn that Duke Felmet has been spreading lies about the witches, Granny realised that Duke Felmet has no

respect for the witches. Granny “armoured up” her pointed hat, her witch’s cloak, and her silver brooch. They managed to get Nanny out of the dungeons, but they also witnessed that the people are losing respect for the witches, and this is something Granny is unable to tolerate. This is where in the novel that the witches decided to against hierarchy and take matters into their own hands.

Gytha ‘Nanny’ Ogg. Nanny Ogg first appears in *Wyrd Sisters* and is part of a newly formed coven of three witches. She is the local witch of Lance town, and she was married three times and has fifteen children who in turn have children of their own, ‘Nanny Ogg had been married three times and ruled a tribe of children and grandchildren all over the kingdom’ (Pratchett, 1988, p. 32).

Between Granny and Magrat, Nanny Ogg is the only one who is capable of taking care of the prince. Nanny Ogg at the start is a passive character, but she acts as a mediator between Granny and Magrat whose views and manner of doing things are far apart. Nanny is familiar in dealing with the familial part of society whereby she knows that the couple they asked to take care of the prince in *Wyrd Sisters* are suspicious of who they are, she assured them that they (Granny and Nanny) are the prince’s godmothers.

As Nanny was surrounded by her family because it is a night of celebration, she did not feel the being’s presence when the being finally made its presence known. When Nanny is briefed on the severity of the situation, she brings the witches to a private area and since it is her territory, she suggested an Invocation. Although the invocation brought new information,

Nanny does not fully understand what the demon had said; however, she too is visited by the people who are unhappy with the new King, and the only person they could think of to be able to solve the problem is a witch. Nanny is then briefed by Granny that not only are the people of the kingdom unhappy, but the kingdom itself is also unhappy. This discussion soon turned sour after Magrat questioned Nanny about the Fool and cause an argument between Nanny and Granny who then left without reconciling.

Nanny in an effort to look for her cat, Greebo enters the castle while using a bit of elementary magic to track its trail. She is not stopped by any of the guards, apparently 'It didn't occur to either of them to stop her because witches, like beekeepers and big gorillas, went where they liked' (Pratchett, 1988, p. 126). This excerpt denotes that nobody questions it when witches go wherever they want and they certainly will not be questioned when they enter the castle, this shows that witches are given a certain amount of respect and given certain privileges than an average person do not as they are able to enter the castle as they wish.

However, due to Nanny's appearance in the castle, she is captured by Duke Felmet and was threatened with torture, but Nanny is neither fearful nor frightened, in fact, she encouraged Duke Felmet and Lady Felmet to torture her, yet they did not do so. It is only revealed here that the very reason Nanny ended up in the dungeons is because of King Verence who had used Greebo to get her into the castle.

Although Duke Felmet and Lady Felmet intend to torture Nanny to force her to admit to false claims, Nanny shows them what it is like to cross a witch:

‘There had been knives swooping through the air and exploding doors,’ (Pratchett, 1988, p. 153). She managed to get out of the dungeon with the help of Granny and Magrat.

Magrat Garlick. Magrat Garlick first appears in *Wyrd Sisters* and is part of a newly formed coven of three witches which she has suggested to form. She is a fairly new witch who had only just assumed her role as a witch in the village of Mad Stoa. Magrat was previously an apprentice to a witch and from her, one can understand how career progression works for witches,

Unlike wizards, who like nothing better than a complicated hierarchy, witches don’t go in much for the structured approach to career progression. It’s up to each individual witch to take on a girl to hand the area over to when she dies. Witches are not by nature gregarious, at least with other witches, and they certainly don’t have leaders.

(Pratchett, 1988, p. 8)

From the above example, the concept of value hierarchical thinking does not exist within the witches for there is no witch that is in a higher position than the other indicating that all witches are respected in the same manner with no one lording over the other. Magrat being the youngest and newest witch is in awe of the other two witches especially Granny who she believes, if witches have hierarchies, to be the leader of the witches. It can be inferred here that hierarchies in Discworld are a cultural matter and has little to do with nature. This inference came about from how the wizards emphasises rankings in their University and who is higher up than the other

while Duke Felmet obsesses with the fact that his ranking may not be higher than the witches in the eyes of the people in contrary to witches who has no division of hierarchy in their circle and how the animals of the forest have decided to seek out Granny and ask her to go against the highest authority in the kingdom of Lancre.

Magrat is a more modern witch than the two as described by the two witches of her cottage that are decorated with sigils, robes, grimoires, and wands which in their time do not exist. Modern though she is, Magrat is woefully lacking in knowledge of what occurs between a man and woman in union and can be considered naïve in *Wyrd Sisters*. However, Magrat gradually matured and become more confident when she becomes the soon-to-be Queen of the Kingdom of Lance in *Lords and Ladies*.

Although she is young, her powers are well-developed, and she tries her best to be attuned to nature and its workings. She felt the power of the crown calling to her and resisted. She also feels the magical being that Granny felt and rushes out to find Granny already addressing the unknown being.

When Nanny suggests doing an Invocation, Magrat believes that they are unable to do that because they are lacking in many things a witch is supposed to have to perform an Invocation such as a cauldron, a magic sword, an octogram, spices, and all sorts of stuff which Granny and Nanny dismiss with Granny saying that she learnt all those from grimoires (magical books),

‘It’s not her fault,’ said Granny. ‘It’s all them grimmers she was bought.’ She turned to Magrat.

‘You don’t need none of that,’ she said. ‘You need headology.’

She looked around the ancient washroom.

‘You just use whatever you’ve got,’ she said.

She picked up the bleached copper stick, and weighed it thoughtfully in her hand. (Pratchett, 1988, p. 93)

This excerpt matches the explanation of what witchcraft is in the first novel *Equal Rites*, ‘Witches normally work with what actually exists in the world, but a wizard can, if he is good enough, put flesh on his imagination.’ (Pratchett, 1987, p. 154). It goes to show that witches work on what exists in the world which includes items or objects that have been created by culture. Additionally, the fact that the witches performed their invocation of a demon using whatever tools they are able to lay their hands on indicate how far broad the realm of nature is in which object created because of culture can be used as tools to channel the powers of nature and summon a demon.

After the invocation, nothing much is known of Magrat’s reaction towards the information given; however, she meets the Fool who had worked for King Verence and is now working for Duke Felmet. From their meeting, one learns of a fundamental rule of witchcraft is that a witch must look like a witch,

Magrat shunned the traditional pointed hat, as worn by the other witches, but she still held to one of the most fundamental rules of witchcraft. It’s not much use being a witch unless you look like one. In her case this meant lots of silver jewellery with octograms, bats, spiders, dragons and other symbols of everyday mysticism; Magrat would have painted her fingernails black, except that she didn’t think

she would be able to face Granny's withering scorn. (Pratchett, 1988, p. 116)

From this example, the study learns that the witches in Discworld still maintain what is known as the common portrayal of a witch which is consistent with the representation that is presented in other literature although it does not in any way affect them negatively in treatment.

At this point in the novel, one is able to observe that Magrat has a different idea of what a coven is and does which leads to her being severely disappointed and angry with the older witches, but disappointed and angry as she may be, when Shawn (Nanny's son) appeared and informed her that Nanny was captured, she did not abandon Nanny and seek to help Nanny. Magrat got into her witchery gear and headed off to the castle. They managed to get Nanny out of the castle.

A New King. From here onwards, the three witches are working together to let destiny take its course sooner rather than later because they realised that with another ten years under the rule of the current King, the kingdom will go to waste. Therefore, in order to let destiny takes its course which meant having the rightful heir ascend the throne, Granny suggested transporting the entire Kingdom fifteen years into the future, allowing the current heir to grow up and take over the throne. This drastic decision to utilise her powers to bring the kingdom fifteen years into the future displays the extent of power that is available to a witch to harness and this is a blatant display of rebellion towards the rigidity and order.

To achieve this, Granny borrows power from Nanny and Magrat and she did a kingdom-wide spell and propelled the kingdom fifteen years and two months into the future. Although the heir apparent did make it to Lancre, he is part of a play that Duke Felmet has employed to defame the previous king and the witches. During the play, the witches found a gap in which they are able to sneak in and replace the actors who played the witches. Through that, Granny calls upon a spell that allows the truth to be spoken and acted through the actors on stage.

‘Ghosts of the mind and all device away, I bid the Truth to have-’ she hesitated – ‘it’s tummy-tummy day.’

Tomjon felt the chill engulf him. The others, too, jolted into life.

Up from out of the depths of their blank minds new words rushed, words red with blood and revenge, words stored in silicon, words that would have themselves heard, words that gripped their mouths so tightly that an attempt not to say them would result in a broken jaw.

(Pratchett, 1988, pp. 295-296)

Then, with the help of the Fool who points out who actually murdered the previous King because he had witnessed the deed. Although they had overthrown Duke Felmet and Lady Felmet, Tomjon, the rightful heir to the throne refused to ascend. Tomjon feels no love nor care for the kingdom and in the end, the Fool ascends the throne and resumes the use of his name, Verence. The people are led to believe that Verence is Tomjon’s elder brother, and that the throne is his rightful place.

Conclusively, from these novel, the study realises that there are no hierarchies among witches, witches wield great power over the society, they are also given certain privileges and are respected, and they are irrevocably linked to nature, but are irreplaceable entities in culture. Their existence maintains the balance between nature and culture through sustainability and hybridity by mediating the interconnectedness and interdependence between culture and nature.

Witches Abroad

As established in the previous novel, one has already understood that the three witches are of separate personality but identifies themselves as part of nature while being a link to culture. The study has seen how such identification influenced their representation whereby witches are to be respected, revered, and feared.

In *Witches Abroad*, all three witches are lured to a new place, Genua when one of the witches governing a certain territory dies and left behind her wand to Magrat effectively turning her into a fairy godmother specifically mentioning that the other two witches are not to go. The witch that died, Desiderata needed Granny to prevent whatever that is going on in the city of Genua, but she knows that Granny will not go if she is asked to, yet she will go if she is told not to go.

In this novel, the witches are up against another witch who uses the power of stories to shape and control the course of nature. The witches find out when they witness a wolf acting like a human being stuck between a wolf

and a human, it is unable to escape, and it asks Granny for an end. It is here that the witches find out that ‘someone made this wolf think it was person’ (Pratchett, 1991, p. 129) and this is where the study learns that Headology could be used to alter or trick another being’s mind into thinking themselves to be something else. After giving the wolf an end, they questioned who may have been responsible for the wolf’s predicament, Granny seems to know who it is. Nanny would like to know what the people really think is going on, but they would not say; however, she knew that Granny looked into the wolf’s mind and knows more or less what is going on. She questions Granny who tells them that someone is using the animals as practice for their story magic (Pratchett, 1991, p. 135) and intends to use this type of magic to control people and animals on a larger scale.

After this exchange, Magrat demands to know what is going on leading to an altercation between her and Granny. This altercation also shows why Granny avoids using magic unless necessary because once one begins to use a little bit of magic it never stops making it difficult to control (Pratchett, 1991, p. 137) which is similar to nature because scholars have indicated that nature is also difficult to control.

Although there had been an argument, this did not stop the witches from reaching the city of Genua even if they met up with more stories on their way. While in the city, they are surprised by how clean and proper everything looks to the point it felt unnatural and did not recognize a witch at all. Granny discovers why when a thief was about to be beheaded for stealing because there is only one witch in Genua and she is the one who is ruling (Pratchett, 1991, p. 165)

While that is going on, Magrat has managed to locate the house of the person that she is supposed to be a godmother to, and Nanny finds a fellow witch who specialises in voodoo. Nanny is talking to a Mrs Gogol when Granny finds her. It is from this witch that more is learnt about Genua. The official ruler of the city, a Baron is killed and is replaced by a conveniently placed Duc who is protected by someone so powerful that Mrs Gogol is unable to break. Mrs Gogol knows that the witches are here to help someone, and she asks Granny specifically to stop the person who killed the old ruler and changed the city who turns out to be Granny's sister (Pratchett, 1991, p. 187). One is now able to understand why Granny has an idea who is the witch that is meddling and controlling the natural course of nature; it is her sister, Lily who is using mirror magic to amplify her powers allowing her to control humans and animals alike.

Magrat who found her goddaughter, Ella, understood that she did not want to marry anyone she did not want to and that her other godmother told her that it was her destiny to do so. Lily's purpose is to have Ella marry the Prince and the closest person to a prince in Genua would be Duc. Magrat promised that she does not need to marry anyone she does not want to, only to be questioned whether she is good at it because her dress for the ball has arrived.

Magrat is determined to not allow Ella to marry whoever it is she does not want to marry only to be glared at by Ella 'sisters' who are actually her guards. Luckily Granny and Nanny appeared and save her from them as it turns out the guards are snakes who have been bewitched into thinking that they are humans. They run from the house and have a proper discussion on

how to stop the story. Even though they destroyed the coach, the dress and released the horses, Lily did what the godmother in Cinderella did; she turn a pumpkin into a coach, rats into horses, and mice into horsemen. This series of events shows the power of headology and how it can alter the minds of animals and people should the power of nature is abused and amplified to a degree that it becomes chaotic.

In order to prevent Ella from going to the ball, they turned Greebo into a human which is one of the hardest magic there is as it involved changing the mind of the living thing making it believe it to be of another shape. They managed to stop Ella and send Magrat as a substitute instead. Upon entering the castle, they found out that the Duc is actually a frog and tried to stop the story from happening; therefore, they realised that the most important thing in the story is to break the story at its turning point, in this case, it was the glass slipper which Granny then smash to smithereens. Although this was done, it was not enough, and the witches were captured. As always, they are rescued this time by Mrs Gogol's helper, Saturday who turned out to be the old Baron.

At this point in the novel is when a voodoo witch is pitted against Granny who is determined to deal with Lily herself rather than leaving it up to Mrs Gogol who threatens Granny to curse her with a voodoo doll if she does not give in. After two jabs from Mrs Gogol, Granny looks at her and thrusts her own hand up to the elbows into a burning torch, and the doll in Mrs Gogol's hands burst into flames while her own hands remain untouched (Pratchett, 1991, p. 264). This is when they realise how powerful Granny actually is and is surprised that Granny is actually the good one when she has such powers.

Once Granny reaches her sister Lily, she offers Lily a chance to come back with her, to stop everything, but Lily refuses and tries to kill Granny who tricks her into her believing that she manages to kill Granny only to appear in Lily's room of mirrors. Granny breaks one of the mirrors and causes an imbalance in images which leads to Lily Weatherwax being taken into the mirror by her own image.

In *Witches Abroad*, it is learnt that it is terrible to go against the course of nature, and the attempt to control it will have its consequences. From this novel, the study learnt that witchcraft when goes unchecked could be detrimental to both nature and culture; thus, it is important to achieve a balance between nature and culture. Witches who limit their use of magic and only uses it when necessary to prevent the rampage of magic that could happen should it be used carelessly and to only use it for the benefit of others helps them to maintain a balance between culture and nature. Additionally, one learns that no matter where a witch goes, they are to be accorded certain privileges that are not given normally to other people indicating that a witch conceives and maintains the privileges that they enjoy. Lastly, scholars have argued that culture has power over nature; however, in this novel, one witnesses nature or witchcraft gaining the power of culture as represented by the city and people itself.

Value Hierarchical Thinking

Throughout the three novels, the position of witches within the society are not explicitly discussed but are implied through certain interactions and

examples given by the author. In *Equal Rites* it has been observed that the witches are viewed by the wizards to be beneath them specifically in the magic they wield. As discussed in the previous section, wizards see their magic to be higher than that of witchcraft and that it is a blessing from nature that they are able to wield magic at all. From this, witches are considered beneath to wizards from the wizards' perspective; however, this is not true if one is to perceive this from the eyes of witches.

Witches do not in any way see themselves to be beneath that of witches, and only reiterated that their magic is different from that of wizards and that a witch is unable to use wizard magic and vice versa. Additionally, the perception that they are not beneath wizards do not change throughout the whole novel. The only viewpoint that changed is that magic used by wizards are no different from witches; this change is seen in both witches and wizards. Consequently, this change also matches the lore set by the author that magic used by both wizards and witches come from the same source.

From this novel, it can be clearly seen that there is a shift in the hierarchical thinking in both witches and wizards. It can be implied from this shift that the author intends to place witches and wizards in equal ranks. Thus, value hierarchical thinking in this novel shifted from witches beneath wizards to witches beside wizards.

Furthermore, the change from this shift is observed in the subsequent books, *Wyrd Sisters* and *Witches Abroad*. In *Wyrd Sisters*, the novel introduced two more witches and make up a coven. In this novel, the hierarchy

within witches are explored briefly where it is observed that they address each other as equals.

Although seemingly one of the witches acts as a leader, each held their own position in the coven and has equal rights towards the actions that will be taken by the coven. This equal right in decision making can be seen in the various events that led up to the end of the novel in which each witch contributed to the ending equally with Nanny Ogg deciding for the coven to ask a demon for information to Magrat's lone decision to save Nanny Ogg in the castle to Granny Weatherwax's decision to transport the whole kingdom 10 years in advance. The equal rights in making decisions indicate that the position of each witch is unique to their own and equal to each other; thus, negating value hierarchical thinking.

While in *Witches Abroad*, the hierarchy within witches were not explored explicitly, but through inferencing one is able to deduce that from the actions of each witch that were present in the novel, each held their own position and stand on equal grounds with each other. Whether it was Nanny Ogg, Magrat, Granny Weatherwax, Lily Weatherwax or Mrs Gogol, each held their own role and position and acted based on their own decision. None of them were oppressed by the other through their positions.

Although value hierarchical thinking, on the surface level is not present among witches, it is not only one's rank that determine a person's position in society. This could be reflected in real world settings in which an employee is able to make decisions outside of the control of their higher ups;

however, this can only be applied to certain companies and institutions as many establishments still adhere to hierarchical practices.

Power-Over Power

One's power is also one of the elements that determine whether a person's position is above or below another person. In these three novels, the power of one witch is clearly shown to be much stronger than the other two witches and also the one witch from *Witches Abroad* who enhanced her power through the use of mirrors. However, even though throughout the novels, the author has reiterated the power held by Granny Weatherwax, she has never been placed in a position above that of the other witches. Even if her actions and speech can come off as arrogant and condescending to the other witches, she uses the same way of speaking to everyone regardless of who they are.

Nanny Ogg and Magrat's power although was never truly displayed as clearly or as abundantly as Granny Weatherwax's, they too have shown their abilities to be similar to that of Granny Weatherwax. As witches are reluctant to use their powers in order to prevent the use of magic influencing the larger part of society, they do not use it unless necessary. Hence, when Nanny Ogg and Magrat are shown to display their powers, it influences or affects the events in the novels.

Additionally, witches' powers are displayed through their use of witchcraft, but witches are not only ranked among themselves but are also put up against other forces. In *Equal Rites*, they are put up against another form of magic. The wizards in the novel assumed that their magic is more powerful to

that of witches; this assumption is later debunked when the duel between Granny Weatherwax and the Archchancellor ended in a tie. This tie in the duel indicated that the powers witches and wizards display are in fact on par or equal to one another.

Other than that, in *Wyrd Sisters*, royal power also came into play. In this novel, the author place witches against the royal powers of the kingdom and have the witches challenge the authority of the king. Although the king did not ascend the throne legitimately, he nevertheless held absolute power over the kingdom. The witches do not fear the king nor his powers, but his ascension to the throne has affected the kingdom negatively.

The negative effect has led to nature itself approaching the witches for help. This event has acknowledged the fact that the witches' power is on par with the power wielded by the royals which also indicates that the power of the witches is not under the control of the royals. Thus, the witches' power stand on equal grounds with that of the royals.

Lastly, in *Witches Abroad*, the author pitted the witches against another witch. As discussed earlier under Value Hierarchical Thinking, witches do not hold rank against each other; thus, in this novel, it is a pure display of power between witches. All the five witches that are mentioned in this novel displayed their powers differently; each with their own roles and responsibility to try and prevent the antagonist witch from controlling the lives of others. It is the showdown between Granny Weatherwax and Lily Weatherwax that ultimately displayed the concept of power.

In the showdown, one witnessed the power Granny has over Lily. It can be acknowledged that Granny has the power to outrank another witch; however, the rules which the witches adhere to prevents such a thing from happening. In the previous section, the witches adhere to the ‘use as little magic as possible’ rule in which they believe the use of magic to solve a problem will result in more problems that will require more magic to solve. Thus, they do not simply use their power to oppress others as the consequences of misusing one’s powers can be seen in Lily Weatherwax when her mirror magic backfires.

The author used this novel to display the consequences of misusing power and the importance of for power to be controlled. If one is to compare the abuse of power in the real world, one can see the consequences in World War I and World War II in which the abuse of power has had dire consequences that is felt throughout the globe. In a smaller scale, the abuse of power in companies and establishments not only affect employees but also clients who work with these establishments.

Conception and Practice of Privileges

In all three novels, privileges given to the witches were never really discussed or shown. The privileges can only be found in snippets of metaphors and allusions provided by the author in the novels. In previous sections, the study discussed several of these snippets and allusions which are used as examples of privilege given to the witches.

In *Equal Rites*, witches are needed in the society as they act as healers and midwives; however, this does not mean they are always respected. This disrespect occur every time a wizard appears. The author showed that even when one is important in a society, there are always certain factors that causes the loss of respect or disregard. In Granny's case, it is because the father taught that he has a child that could become a wizard and wants the glory that comes with it. As it turned out, the child is girl and not a boy as everyone thought to be, and it is this accidental transfer of powers that levelled out the disregard wizards have towards witches. Granny as the witch of the village, is feared and respected for her knowledge as many seek her help with various problems and ailments.

Among wizards, however, a witch does not have any kind of privileges as they believe a witch to be beneath them. An example from this novel is when they do not allow a witch into the university and to actively remove the witch from the university when Granny barges into their hall. Wizards in this novel do enjoy quite a few privileges, from being educated in a university to having access to various knowledge to enjoying respect from the society.

Nevertheless, Granny's action to barge into the hall showed how she disregard whatever rule or privileges these wizards have over her as she challenges the wizards so called lore. From her actions, this resulted in wizards acknowledging their mistake and giving witches the same privileges as they have.

As for *Wyrd Sisters*, witches are shown to have more privileges than most ordinary citizens because of how ordinary citizens treat them. They are

considered a special existence in which their abilities as healer, midwives and problem-solvers gave them a certain position in the minds of the citizens. Due to this perception, witches get away with certain things such as entering and exiting the castle freely. In addition to that, their image is so special that each witch is approached by different people to help them when the new king turned out to be a tyrant. Furthermore, this perception also placed them on the same level as royalty whereby they became the only ones who can go against royalty.

Finally, in *Witches Abroad*, privilege is non-existent as this novel focussed entirely on the power between witches. Besides that, in this novel, the story occurred in a foreign country whereby the kingdom is controlled by a witch who changed everything in accordance to her ideals. Her ideals being that she is a fairy godmother who grants wishes and that there are no witches in her kingdom; thus, no one in the kingdom recognize a witch or acknowledges them.

Privilege in the real world is seen in luxuries or benefits enjoyed by people of varying classes such as the rich has access to more privileges and benefits as accorded to them by their financial wealth and the poor has lesser or none. Thus, if privileges are to be given equally to all, the poor and the rich may start the race of life on the same starting line.

Value Dualism

The value dualism examined in these three novels focusses on the culture and nature dualism. As mentioned in earlier chapters, culture/nature dualism posits that culture is seen above nature. In this novel, culture is seen in

patriarchal system perpetuated by wizards, royalty and power of another witch while nature is seen in the witches.

From what is gathered above, it is clear that witches are the embodiment of nature and serve as a channel for the interrelation and interdependency between culture and nature. Witches may seem as though they submit to patriarchy, but their power to take leverage and make it an even ground disallows them from being oppressed by culture. It has been observed that witches identify themselves as the keeper of the will of nature and this identification has influenced how they are represented and treated in Discworld. In Discworld, they are respected and feared, but they are the go-to people when something happens.

The witches challenge the culture and nature dualism because of how they are represented. Using Warren's (2000) concepts from her Oppressive Conceptual Framework, several things can be clearly seen. Firstly, witches are not governed by hierarchy and no witch is above the other; however, they are ranked by the society around them depending on who they are; thus, they can either be well-respected (by the citizens of Lancre) or treated as secondary (wizards). Although they are treated at secondary, they soon rectify this by challenging the hierarchy that the wizards have place them in and succeeded to change the minds of the wizards and stand on par with them.

Secondly, witches are given special privileges not given to most people in Discworld, for example, they are allowed to enter the castle as they wish or they are allowed to be where they want to be and nobody questions it, and lastly, they hold power over many things in Discworld whether it'd be nature

or culture, this power stems from their role in Discworld as healers or midwives or problem-solvers giving them power to do what it right and to override decisions from other people.

Hence, the concept of oppositional value dualism cannot be applied to the witches in Discworld, there exists no disjunct that is above the other, only one on the same level as the other because witches are privileged and powerful people in Discworld with the ability to affect culture in many ways.

Logic of Domination

The depiction of culture in these novels is similar to the patriarchal systems that prevalent in today's society with them treating women or witches as beneath them or lesser than them. The logic of domination dictates that there has to be a justification to dominate for the logic of domination to be valid. For one to justify domination, the justification has to be valid such as a parent dominating over a child in order to protect the child; thus, in these novels, the study gathers the justification for domination through the 4 concepts.

As been analysed in the previous sections, the witches overthrow any justifications to dominate them, be it wizards, royalty or even another witch. The witches themselves too had no reason to dominate others. Even though, they have the power and the privilege to do so, they live by the rules of a witch in which they are not to abuse their powers for their own gains, but instead they mediate the relationships between nature and culture.

Thus, the logic of domination is non-existent because for domination to occur there has to be justification that one disjunct should be above the

other and since the witches are not governed by anyone but themselves, there is no logic of domination. Other than that, with how witches have challenged the embodiment of patriarchy as seen in culture time and time again to bring themselves up on the same level of argument, there is no justification for others to dominate the witches either. Therefore, witches although identify themselves as part of nature stand on the same plane and level as culture.

Conclusion

In conclusion, the study manages to identify that the witches being the embodiment of nature have displayed how they stay on the same level as culture without overpowering culture and without allowing culture to overpower them. The witches knew when to use nature to their advantage and when not to. They become the glue which hold culture and nature together on a balanced scale because they mediate relationships that culture does not understand how to as this is especially seen in wizards who are unable to understand the influence magic has on the environment around them (the building of the university). This balance allows the dualism of culture and nature be recontrived.

Chapter 5

Conclusion

From Chapter 4, the study has highlighted several important details in the three novels namely the identification of witches with nature, their roles in culture, and their representation in Discworld. It is important to note that even though witches identify themselves with nature, they still play an important role in maintaining the balance in culture. As can be observed in all three books, witches seek to restore the world to its natural balance; what *is* should remain what it should be. Similarly, when compared with women, it can be understood that women can be identified as part of nature, but it does not deny the role they play in culture. Patriarchy is rampant in Discworld as can be observed in how the witches are constantly exposed to the possibility of being oppressed and how nature can be oppressed by nature; however, the witches in Discworld mediate this delicate balance in order to ensure neither culture nor nature is above the other.

From *Equal Rites*, it is seen that a witch is able to match a wizard in prowess while a wizard has none to little idea of how witchcraft works which requires them to ask a witch for lessons and explanation. It is important to note that both men and women have their roles to play, and these roles are interchangeable. For example, a woman is able to become a wizard while a man is also able to become a witch which is known as a warlock (Pratchett, 1987). No man can live without a woman and no woman can live without a man making men and women dependent on each other in order for society to function like cogs in a well-oiled machine.

Additionally, from *Wyrđ Sisters*, one has seen how nature and culture are connected inextricably whereby the change of rulers affected the kingdom itself where the animals of the forest had appeared in front of Granny Weatherwax to show their dissatisfaction. Through this, the study is able to observe the importance of considering nature when humans try to form culture because it is important to achieve a balance in order to maintain harmony and prevent unfortunate consequences. Certainly, these are reflected in how humans have built their cities and neglected to consider the nature aspect in their formation leading to natural disasters that can be prevented if humans have considered balance instead of putting culture above nature.

Lastly, in *Witches Abroad*, one observes how when one disjunct's power is skewed, consequences are dire. In this novel, Lily Weatherwax played with nature's natural course – changing animal minds into humans and vice versa – which has led to the magic granted to witches by nature backfiring. Moreover, this novel proved that using magic to rule will lead to the use of more magic causing an imbalance of power, in this case, between nature and culture.

From all three novels, the study has found how witches identify with culture and nature, in what ways these identifications influence their representation, and how the representation challenges culture/nature dualism. Witches identify themselves with nature through the magic they use, and they identify themselves with culture through the roles they play in the society they are in. These identifications have influenced their representation as they are presented to be respected and feared while they are also given special privileges as well as depended on by the society in which they reside, for they

are called upon when things happen. Their representation challenges culture/nature dualism as they showed that culture is not above nature and neither is nature above culture, but they are on the same plane as each other and are equally important. Thus, the logic of domination that denotes that there is a justifiable reason for one disjunct to dominate another does not exist in the selected Pratchett's witches' novels because both culture and nature cannot exist without the other and neither is superior to the other.

Taking from these novels, it is important to project it into real-life societies. In accordance with Ortner (1974) who posited that men are to culture as women are to nature, the acknowledgement that neither culture nor nature is seen above the other sees also that neither men nor women are above each other. Therefore, by taking a leaf out of Gaard's (1993) and Merchant's (2006) arguments on the liberation of nature and the implications of development on nature, one can liberate women if nature is understood to be of the same importance as culture while understanding that the development of culture is detrimental to both men and women.

As proven by how culture and nature are unable to exist without the other, neither can men exist without women and vice versa so, it is important to acknowledge men's role in ecological realities and their ties to nature as well as women's tie to culture for ecofeminism to take root. Therefore, ecofeminism should be advocated by both men and women because it allows examination of how patriarchy forces both women and men into a particular mould or with certain expectations that actually oppress men and women alike. The liberation of nature, women, and men fall on both men and women as they will become hammer that breaks the chains of patriarchy.

The study also found that its analysis of the three books have come to the same conclusion as Croft (2008), Noone (2010) and Sinclair (2015) who have all found that the witches in Discworld are not only the forces of good, but also the sign of confrontation against patriarchal oppression and the exploitation of nature.

The study's examination on the identification of witches with culture and nature has provided insight into how everything in the world is interrelated to one another and how one can change from one disjunct to another or to be both. This identification can be reflected in the current reality in which gender is becoming more fluid and flexible whereby even if one is born male, they could identify as female and vice versa as well as to identify oneself as gender fluid or non-binary. Additionally, the influence of these identification affects how the world is perceived through the eyes of every person and how their actions affect the world around them. All these challenges the balance between culture and nature and how neither one should overpower the other in order to create sustainable systems that are in balance with the natural world. It is important to emphasize the need to live in harmony with nature and to create systems that are not based on the exploitation and degradation of the environment.

Recommendations for Future Studies

Future studies should be done using the ecofeminism in Pratchett's Wizard series as well as other novels that feature witches to see their connection with nature and culture. Additionally, studies could be conducted

using the recontrived meaning of culture and nature dualism in order to determine how culture and nature are intertwined with each other and how this relationship affects society as a whole.

The study's findings can be further explored and used in terms of researching more on the various connotations of women with magic and their roles in ecological realities as portrayed in fantasy fiction such as whether fairy godmothers can be considered as witches or whether females from other beings are considered witches such as elves who use magic or whether priestesses who wield magic can considered witches. The findings of this study could help in the study of novels such as *The Wizard of Oz* by studying the Wicked Witch and the Good Witch or the different witches that appeared in the *Tales of Brothers Grimm* whose portrayal of witches have association with nature.

Other than using ecofeminism in other Pratchett novels, studies should also be done on Asian or Eastern Literature to see if the Asian or Eastern world has changed in terms of patriarchy as these literatures reflect the society in which they are written. Literature of such societies can influence readers to be less patriarchal and more balanced in their judgement of the worth of a man and the worth of a woman. This is because in an Asian society, it is often seen that males are given precedence over females creating a patriarchal society in which females are oppressed and seen as a lower class than men. Some Asian or Eastern literature worth exploration would be *Joss and Gold* by Shirley Lim Geok-Lin or *The Ghost Bride* by Choo Yangsze. Both of these books feature the female protagonists in a cultural society in which men are seen as more important than women.

In addition, the research on witches could also be explored using different theories and concepts. For example, cultural studies where one can look at the cultural impact of witches or the cultural representation of witches in literature, film, or other forms of media such as Disney films *Frozen*, *Moana* or *Encanto*.

One can also use the psychoanalytic theory whereby one can look into trauma and stigma to explore traumatic experiences and stigmatization that witches have historically confronted as well as power and control that are at play in witchcraft accusations and beliefs.

In conclusion, this chapter has highlighted how the representation of witches challenged the dualism of culture and nature. Their representation reconstrued the exclusivity of culture and nature to include one another in a loop that is interconnected and interdependent for survival and balance. One cannot survive without the other.

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