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**FUNCTION OF PUN AND PARADOX IN ‘PYRAMIDS’
BY T. PRATCHETT**

**KALAMBŪRU UN PARADOKSU FUNKCIJAS T. PRATČETA
ROMĀNĀ “PIRAMĪDAS”**

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Anotācija

Britu autora Terija Pratčeta darbi ir pildīti ar humoru un satīru, un lai to panāktu Pratčets bieži ir paļāvies uz dažādiem mākslinieciskajiem un izteiksmes līdzekļiem. Šī darba mērķis ir analizēt kalambūru un paradoksu pielietojumu un to funkcijas Terija Pratčeta romānā “Piramīdas” . Pielietotās pētījuma metodes bija: pieejamā teorētiskā materiāla analīze un izvēlēta teksta satura analīze. Pētījuma rezultāti rādīja, ka Pratčets pārsvarā izmantoja vārdu spēles, kā atsauces uz vēsturi un populāro kultūru kā arī lai panāktu komisku elementu; savukārt paradoksus, lai raksturotu tēlus un to darbības, kritizētu un piedāvātu satīrisku skatu uz tādām jomām kā politika un reliģija, kā daļu no stāsta attīstības kā arī lai radītu komisku efektu.

Atslēgas vārdi: humors, kalambūrs, paradokss, analīze.

Abstract

The works of British author Terry Pratchett are filled with humour and satire and, in order to achieve that, Pratchett has frequently relied on using various stylistic devices . The goal of this research was to analyse the use of puns and paradoxes and their functions in Terry Pratchett's novel 'Pyramids'. The applied research methods were: analysis of the available theoretical material and content analysis of the selected texts. The results demonstrated that Pratchett's use of puns was mainly to serve as references to history and popular culture and to create a comic effect, whereas he used paradoxes to describe the nature and actions of his characters, to provide a critical and satirical look on such themes as government and religion, as a part of the story's development as well as to create a comical effect.

Key words: humour, pun, paradox, analysis.

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Introduction

The works of English author Terry Pratchett is filled with humour and satire which has been achieved by using various kinds of stylistic and literary devices. Perhaps the most notable is Pratchett's use of puns and paradoxes, which are used not only to provide a comical effect but also provide a subtle satire and express authors own views on the subject.

The goal of this paper was to collect and summarize the theoretical material available on puns and paradoxes and apply the use the obtained knowledge in analyzing puns and paradoxes in Terry Pratchett's novel 'Pyramids'.

The hypothesis of the research is 'Puns in Terry Pratchett's novel 'Pyramids' are used mainly to provide a comic effect and serve as references ; whereas paradoxes are used to provide a contrasting and sometimes satirical look on themes such as religion, politics, time and life in general'.

The research questions where:

1. What are the types and functions of paradox in literature?
2. What are types, functions and methods of coining puns?
3. How paradoxes are used in 'Pyramids' by Terry Pratchett and what are their types and functions?
4. How puns are used 'Pyramids' by Terry Pratchett and what are their types and functions?

The Enabling objectives were:

- The selection of relevant theoretical material;
- Summarizing the theoretical material;
- Collecting examples of puns and paradoxes from the source material;
- Arranging the puns according to their type and paradoxes according to their theme;
- Determining the meaning and functions of puns and paradoxes;
- Processing the collected data;
- Drawing relevant conclusions.

The methods of research were: the analysis of theoretical material and content analysis of the novel 'Pyramids' by Terry Pratchett.

The authors that were considered when gathering theoretical material concerning paradoxes were: Greek philosopher Eubulides and his classification of

classical paradoxes, British author Patrick Hughes and his classification of paradoxes included in his book 'Vicious Circles and Infinity – A Panoply of Paradoxes', American author Willard Van Orman Quine and his classification of paradoxes from his book 'The Ways of Paradox and Other Essays', Danish philosopher Søren Kierkegaard and his approach to paradoxes in philosophy and Cleanth Brooks and New Criticism approach to paradoxes in modern literature. The author used

The authors included in the theoretical material concerning puns were: American author Ronald Carter and his approach at defining puns and their role, American author Salvatore Attardo and his classification of puns and British authors T. Desmond Alexander and Dirk Delabastia and their approach at determining the role of puns in literature.

The paper consists of two parts: literature review and practical part.

Literature review consists of two main chapters: theory on puns and theory on paradoxes.

The subchapters included in the theoretical material on puns are:

- Definition - provides a brief insight into the history and notion of puns;
- Classification - includes the six main types of puns and provides a brief explanation of each of these types;
- Functions of puns - describes how puns function in literature;
- Puns in Literature – describes the role of puns in modern literature.

The subchapters included in the theoretical material on paradoxes are:

- Definition – describes the notion of paradox as well as provides a brief insight into the history of the term;
- Classification – provides three authors' approaches at classifying paradoxes;
- Paradox in Philosophy – describes how paradoxes are used in the field of philosophy;
- Paradox in Literature – describes how paradoxes are used in literature.

The practical part of this paper consists of four chapters:

- Research Method – describes the methodology used in the research process;
- The Author and the Source material – includes two subchapters briefly describing the author and work that were chosen for the research;
- Puns – includes examples, together with brief explanations and analysis, of puns found in the source material.

- Paradoxes - includes examples, together with brief explanations and analysis, of paradoxes found in the source material.

The paper is concluded with 'Conclusions' which sums up the main findings of the research.

Literature Review

Pun

Definition

‘A pun is not bound by the laws which limit nicer wit. It is a pistol let off at the ear; not a feather to tickle the intellect.’ (Lamb, 2009:69)

- Charles Lamb

According to Webster Dictionary, a pun (also called paronomasia) is ‘the humorous use of a word, or of words which are formed or sounded alike but have different meanings, in such a way as to play on two or more of the possible applications; a play on words’ (Online 1).

The notion of pun relies in the fact that it has two or more senses which have to be in a constant conflict and can either discard each other or continue to coexist simultaneously. According to professor and author Salvatore Attardo if they do continue to coexist, there are four possible types of relationships between them: puns where there is no relation between the senses – these types of puns are not considered to be successful as they ‘lack justification’ (Attardo, 1994:47) and, therefore, have a weak logic; puns where both senses coexist – both senses are easily understandable by the audience; puns where the second sense forces connotation on the first - in order to understand the first sense, the audience must be familiar with the meaning of the second sense; puns where the first sense forces connotation on the second - in order to understand the first second sense, the audience must be familiar with the meaning of the first sense.

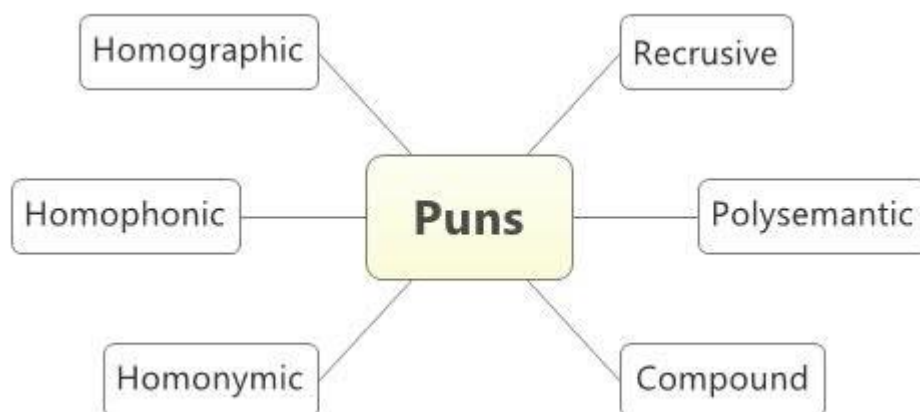
As a stylistic device, pun has often been criticized. Author Ronal Carter explains that puns ‘are simultaneously reputable and disreputable.’ In written texts puns are often seen as of the lower forms of humor and quite often are associated with less reputable genres such as tabloid headlines, graffiti or advertising’. (Carter, 2004:33-34) Carter, however, argues that puns are ‘ubiquitous’ and ‘occur in a range of different types of texts, and are multilayered in so far as some puns involve simple ambiguities of sound, sight-sound relations (homonymy) or grammatical pattern, while other puns can have semantically dense resonances.’ (Carter, 2004:33-34)

In majority of cases the purpose of puns is not to present a serious argument rather to demonstrate the cleverness and linguistic abilities of the person. Usually the success of a pun will be determined by the versatility of its possible meanings and the linguistic competence and overall knowledge of the target audience.

Classification of Puns

The types of puns can be classified as: homophonic puns, homographic puns, homonymic puns, polysemantic puns, compound puns and recursive puns.

Types of Puns



The homophonic pun

Homophonic pun is created by replacing one word with a similar sounding word; however, it should be noted that some puns only become homophonic when pronounced using a particular accent.

Example:

‘I bet the butcher the other day that he couldn’t reach the meat that was on the top shelf. He refused to take the bet, saying that the steaks were too high.’ (Chandra Raj, 2012:136)

The homographic pun

Homographic puns (also called heteronymic puns) involve the use of word/words that have the same spelling, but have different meanings.

Example:

‘You can tune a guitar, but you can’t *tuna* fish. Unless of course, you play *bass*.’ (Douglas Adams)

The homonymic pun

Homonymic puns include the exploitation of words that are both homographs and homophones. In homonymic puns “the connection between expressions that are brought into play is often obtrusive and generally light-hearted because it appears accidental, a matter of sheer chance’. (Leech, 1969:209)

Example:

‘Did you hear about the little moron who strained himself while running into the screen door?’ (Asimov, 1991:175) In this example the word play is on the word ‘strained’ which might mean both ‘to give much effort’ and ‘to filter’.

The polysemantic pun

In contrast to homonymic puns, polysemantic puns (also called telescopic puns) produce a “more subtle and subdued effect’ (Leech, 1969:210), which is caused by the applicability of polysemous meanings.

The compound pun

Compound puns are expressions that include two or more puns.

Example:

‘Why can a man never starve in the Great Desert? Because he can eat the sand which is there. But what brought the sandwiches there? Why, Noah sent Ham, and his descendants mustered and bred.’ This is a great example of a compound pun as it in total includes four puns (‘sand which is there/sandwiches there’, ‘Ham/ham’, ‘mustered/mustard’, and ‘bred/bread’). (Tartakovsky, 2009:23)

The recursive pun

Recursive puns are puns where the understanding of the second element of the pun relies on the understanding of the first aspect.

Example: ‘Immanuel doesn’t pun, he Kant.’ (Oscar Wilde)

The Functions of Pun

In literature puns and other forms of word play mainly function on three levels:

They demand attentiveness

A high frequency of puns in a text can raise the anticipation of more puns which, can create ambiguity and make the reading more difficult and, therefore, slow down the reading process.

They can change reader's perception

This can happen in two ways; the homonymic pun make the reader 'aware of new connections between new ideas that were not previously recognized as connected' and polysemantic pun makes the reader aware of the 'multivalence and complexity of ideas that had previously been thought to be simple and/or one-dimensional'. (Alexander, 2003:38)

They have the ability to amuse, surprise and raise interest and curiosity

Puns and other forms of word play have the ability to encourage the reader to view things from different more imaginative perspectives namely by producing humorous connotations, providing allusions and referencing to fields outside the particular literary work (historical events, popular culture etc.).

Other less frequent functions of puns and word play might include 'adding to the thematic coherence of the text, forcing the reader/listener into greater attention, adding persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes, and so forth'. (Delabastia, 1996:5)

Puns in Literature

While today puns get bad reputation for their use in cheap comedy, throughout the times they have been used in virtually every literary genre. Puns and other forms of wordplay have been frequently used in the writings of many famous authors. Such as Lewis Carroll, Vladimir Nabokov, John Donne, Alexander Pope and, perhaps, most notably by William Shakespeare who is said to have used thousands of puns throughout his writings. In literature it is important not to confuse puns with other forms of literary devices, such as double entendre.

Puns are usually used as a simple form of word play to create a comedic or rhetorical effect; double entendre is a statement where the similar meaning alludes from a source not contained within the statement itself.

Paradox

Definition

‘A paradox is not a conflict within reality. It is a conflict between reality and your feeling of what reality should be like.’ (Feynman, 1970:18)

- Richard Feynman

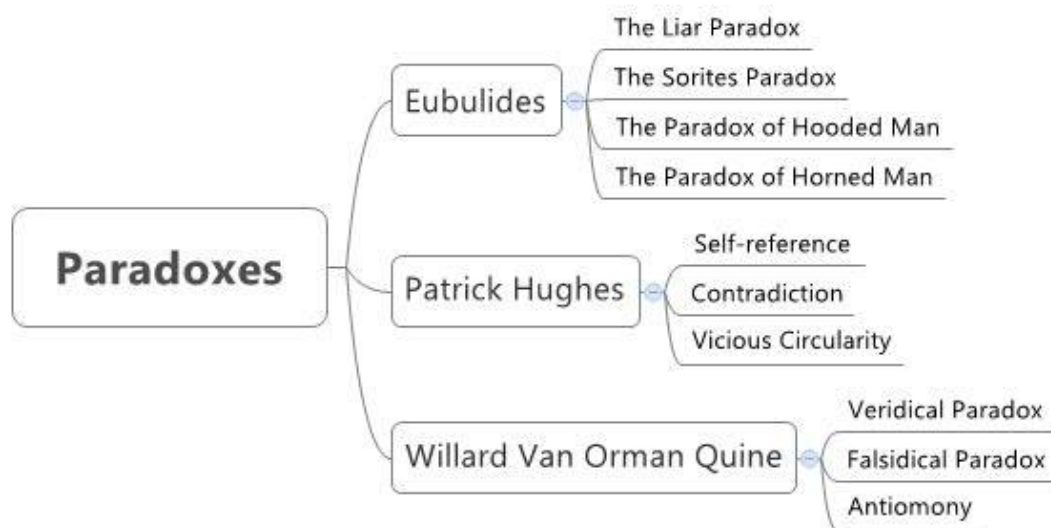
The American Heritage Dictionary of the English Language defines paradox as ‘an argument that produces an inconsistency, typically within logic or common sense’. The role of paradox in fiction is to ‘arrest attention and provoke fresh thought’ (Encyclopedia Britannica). According to Aristotle (384-322 BC) a statement is paradoxical when ‘it is contrary to the belief of a group of people’ (Lukowski, 2011:3); this statement, while true, however, it might raise some problems, as what might seem paradoxical for one group of people might be completely understandable for another. For example, in everyday use the word ‘infinity’ means something that has no end, something inexhaustible, and for a common man without any mathematical knowledge the notion of the word and its properties might be a surprise and something unbelievable; however, it would be perfectly understandable for a mathematician or a person with a mathematical education.

While in most cases paradoxes are presented as invalid arguments, ‘they still are valuable in developing problem-solving and critical thinking skills’. (Hughes, 1979:6)

Classification of Paradoxes

There is no united classification of paradoxes, as the criteria, according to which is done, often differ for each author.

Types of Paradoxes



Eubulides' classification

The first notable attempt at classifying paradoxes was done by ancient Greek philosopher Eubulides (fourth century BC). Eubulides distinguished four main types of paradoxes: The Liar Paradox, The Sorites Paradox, The Paradox of Hooded Man and The Paradox of Horned Man.

The Liar Paradox

The Liar Paradox, is, perhaps, the most famous out of Eubulides' paradoxes.

An example would be a sentence 'What I am now saying is a lie'. If the person is saying the true, he is a liar; if the person is lying, he, in reality, would be telling the true.

The Sorites Paradox (also known as Paradox of the Heap)

The Sorites paradoxes are paradoxes that 'arise as a result of the indeterminacy surrounding limits of application of the predicates involved'. (Sorensen, 2005:96)

An example would be a man who is slowly balding his hair: at what time does he become completely bald? To solve this paradox the main premise (that the man is bald) has to be rejected.

The Paradox of Hooded Man

This paradox exploits the different notions of the word ‘know’.

For example, you know that Superman is a great man and your colleague is Clark Kent; however, you fail to recognize Clark Kent as a great man. The main aspect of this paradox is the verb ‘to know’ which is ambiguous and can be translated differently in different languages. For example, in French there is ‘*connaitre*’ (being acquainted with) and “*savoir*” (knowing a fact about something) both of these words are inner-related; however, distinguishing the difference between them can provide a solution to The Hooded Man Paradox.

The Paradox of Horned Man

‘What you have not yet lost, you still have. You have not lost your horns. Therefore you still have your horns.’ (Sorensen, 2005:95)

Modern authors consider this paradox to be a form of the liar paradox. The paradox here arises from the fact that a statement with a false premise cannot be either true or false.

Nowadays the notion of paradox has moved from philosophy to other fields of sciences, such as mathematics and linguistics. Among the modern authors that have attempted to classify the paradox, notable are Patrick Hughes and Willard Van Orman Quine.

Hughes’ Classification

In his book ‘Vicious Circles and Infinity – A Panoply of Paradoxes’ British artist Patrick Hughes states that paradoxes can either be self-reference, contradiction or vicious circle (Hughes, 2011:8).

Self-reference paradox

When a statement contradicts itself. An example of self-reflective paradox would be “Is the answer to this question ‘No’?” where, replying “No” would be stating

that the answer *is not* “No”. If the reply is “Yes”, it would be stating that it *is* “No”, as the reply was “Yes”.

Contradiction (also called “liar paradox”)

When a statement cannot be true and false at the same time. For example, when saying “This statement is false”.

Vicious circularity

An example would be a sign that says “Please ignore this sign”. To follow this sign would mean not follow it and, therefore, create a vicious circle.

Quine’s classification

American philosopher and logician Willard Van Orman Quine gives another approach at classifying the paradoxes. In his book ‘The Ways of Paradox and Other Essays’ he distinguishes three main classes of paradox: veridical, falsidical and neither of these two (antinomy). (Quine, 1976:12)

Veridical paradox

A veridical paradox is a valid argument with a seemingly absurd conclusion. Famous examples would be Hilbert’s paradox of the Grand Hotel (a hotel has a infinite but countable number of rooms all of which are occupied; however, one would think that the hotel still would be able to accommodate all newly arriving guests as there is an infinite number of rooms) and Schrödinger’s cat experiment where a living cat is put in a steel chamber together with a radioactive substance. If during the observation period the substance starts decaying, a mechanism will make a hammer fall, which will break the vial containing the radioactive substance and thus kill the cat. The observer cannot possibly know if the substance has started decaying, thus starting the mechanism that kills the cat. According to quantum law, the cat is ‘both dead and alive’. (Schrödinger, 1935)

Falsidical paradox

A falsidical paradox is a seemingly valid demonstration of an actual contradiction. In a falsidical paradox a closer inspection proves that the whole premise of the situation is flawed. An example would be The Horse Paradox, where an observer observes five

horses of the same color and then based on induction claims that all horses are the same color.

Antinomy

An antinomy is a 'statement, question or problem that seems to have no answer according to common sense or a pre-defined set of rules'. (Quine, 1976:3) According to Quine an antimony 'brings a crisis in thought' as it 'produces a self-contradiction by accepted ways of reasoning' as well as 'establishes that some tacit and trusted pattern of reasoning must be made explicit and henceforward be avoided or revised.' (Quine, 1976:3) An example of this would be The Barber Paradox. This paradox assumes that the town's only barber shaves only those men who do not shave themselves. If this premise is true, then who shaves the barber? If he does it himself, he would be shaving a man who shaves himself, therefore, violating the premise.

Paradox in Literature

In literature paradox can be defined as ‘an anomalous juxtaposition of incongruous ideas for the sake of striking exposition or unexpected insight. It functions as a method of literary composition - and analysis - which involves examining apparently contradictory statements and drawing conclusions either to reconcile them or to explain their presence.’ (Rescher, 2011:24)

In other words, paradox in literature creates a sort of tension in the mind of the reading, by putting together words and phrases that does not seem to follow the conventional rules of thought and logic, thus, if used correctly, forcing the audience to look deeper and search for other meanings.

In modern literature first to notice the literary value of paradoxes were the members of New Criticism, especially author Cleanth Brooks, who considered it to be a tool of reaching defamiliarization – a theory or technique where ‘an artistic or literary work presents familiar objects or situations in an unfamiliar way, prolonging the perceptive process and allowing for a fresh perspective.’ (Online 3) In this sense paradoxes serve as a departure from the conventional language norms as well as compensate for its limitations. According to New Criticism, paradox is not only merely useful but necessary. In his essay ‘The Language of Paradox’ Brooks claims paradox is ‘inevitable to poetry’ as it is ‘it is the language of sophistry, hard, bright, witty; it is hardly the language of the soul.’(Brooks, 1951:730) Furthermore, in his essay Brooks maintains that paradox should be at the core of all poetry as they are certain ideas that are impossible to express without using paradox.

Brooks and other members of the New Criticism also believed that in prose and poetry paradox is closely connected with irony. This is due to the belief that both of these literary devices can be used to express unconventional ideas as well as express ‘the sorts of linguistic rebellion, innovation, deviation, and play’. (Online 3). It should be noted, however, that this connection was based on the extended definitions of paradox and irony, as before New Criticism the notions and the connection between paradox and irony were based from those from Classical Rhetoric, where they were considered to be simple figures of speech and were not considered to be of a great importance. Brooks later partially rejected his own theory claiming that paradox is ‘a special kind of qualification which involves the resolution of opposites’ while irony is merely ‘the obvious warping of a statement by the context’.

Authors that have used paradox as a stylistic device in their writings include Oscar Wilde, G. K. Chesterson, Friedrich Wilhelm Nietzsche and George Orwell in his book “Animal Farm”, especially with the famous statement that ‘all animals are equal, but some are more equal than others’. (Orwell, 2005:32)

Paradoxes in Other Fields of Sciences

Paradox in Philosophy

The notion of paradox has appeared as a central theme in the works of many famous philosophers (e.g. Friedrich Nietzsche, Søren Kierkegaard, etc) and philosophy schools. In his book, ‘Philosophical Fragments’ Danish philosopher Søren Kierkegaard wrote: “But one must not think ill of the paradox, for the paradox is the passion of thought, and the thinker without the paradox is like the lover without passion: a mediocre fellow. But the ultimate potentiation of every passion is always to will its own downfall, and so it is also the ultimate passion of the understanding to will the collision, although in one way or another the collision must become its downfall. This, then, is the ultimate paradox of thought: to want to discover something that thought itself cannot think’. (Kierkegaard 1985:117)

Paradox in Mathematics and Contemporary Logic

In the fields of mathematics and logic, the term paradox is used to describe a mathematical problem which in theory should not be problematic and be easily solvable by applying basic methods. These paradoxes usually require establishing of new theorems; however they usually lead to fruitless results, as in most cases they proven to be either unprovable or undecidable. Though in most cases invalid or improbable, these paradoxes are a great way of teaching critical thinking.

Research Method

The applied research method for the practical part was content analysis (also called textual analysis).

The American Heritage Dictionary of English Language defines content analysis as

a systematic analysis of the content rather than the structure of a communication, such as a written work, speech, or film, including the study of thematic and symbolic elements to determine the objective or meaning of the communication.

In his book 'Power and Personality', author and professor Harold Lasswell defined the core questions of content analysis as: 'Who says what, to whom, why, to what extent and with what effect?'. (Dwight, 1948:171)

The method was applied in analysing examples of puns and paradoxes and their functions in the novel 'Pyramids' by Terry Pratchett.

The classification system used for determining the types of puns is by T. Desmond Alexander and Dirk Delabastia and the classification system used for determining the types of paradoxes is by Willard Van Orman Quine.

The Author and the Source Material

Terry Pratchett

Sir Terence David John ‘Terry’ Pratchett (born 28 April 1948) is an English fantasy writer best known for his ‘Discworld’ series which include more forty volumes. Pratchett’s first novel ‘The Carpet People’ was published in 1973 and his first ‘Discworld’ novel ‘The Colour of Magic’ was published in 1983, since then he has on average written two books a year. His best-selling ‘Discworld’ book ‘Snuff’ was at the time third-fastest-selling hardback adult novel in the United Kingdom, in the first three days selling more than 55, 000 copies. Pratchett was named the UK’s best-selling author of the 1990s, and has sold more than 85 million copies worldwide in 37 languages. He is currently the second most read author in the United Kingdom and seventh most read non-US author in the United States. For his literary services, Pratchett was appointed Officer of the Order of the British Empire (OBE) in 1998 and was knighted by the Queen in 2009.

Although, in the past Pratchett has written in horror and science fiction genres, he currently works almost solely in comic fantasy genre, as, according to him, ‘it is easier to bend the universe around the story’. As his influences he uses themes and characters imported from both classical and contemporary culture.

In 2007 Pratchett announced that he was suffering from early-onset Alzheimer’s disease and since then has become a prominent activist supporting the research of this disease. Pratchett’s works have been adapted into radio plays, theatre plays, television series, feature films and video games and graphic novels. Because of his current condition, Pratchett writes his books either by dictating or using voice-recognition software.

Pyramids

‘Pyramids’ is the seventh book in the ‘Discworld’ series written by Terry Pratchett. It was first published in 1989 and has received British Science Fiction Association Award for the best science-fiction book of 1989.

The plot takes place in the fictional kingdom of Djelibeybi and tells the story of Tepic, a recent graduate of the Assassin’s Guild who is forced to become a pharaoh

after his father's mysterious death. Because of the fact that Teppic is a king that has been raised outside the kingdom, he faces numerous problems and misadventures which includes dealing with Dios, the high priest, who is against any kind of change and considers himself to be the de facto ruler of the kingdom, falling for his father's former handmaiden Ptarci, who turns out to be his half-sister and organizing the construction of his father's pyramid which would be the biggest pyramid ever built in the entire kingdom.

In 'Pyramids' Pratchett mocks the idea of 'pyramid power' which utilizes the idea that, if built properly, a pyramid has the supernatural power of preserving objects as they are at the time of insertion in the pyramid. Another major theme is the existence of gods solely from the belief of their followers; the citizens of Djelibeybi believe the pharaoh to be god-like, so Teppic soon finds himself with these god-like qualities.

Puns

In 'Pyramids' Pratchett mainly employed three types of puns: recursive puns, homographic puns and homophonic puns.

Recursive puns

The Book of the New Sun

Meaning in the book

'Pyramids' is divided into four parts (books). 'The Book of the New Sun' is the third book.

Original meaning

The name is a reference to another book titled 'The Book of the New Sun' by Gene Wolf, which also includes a protagonist who has recently graduated from a guild (in this case torturers' guild) and gains somewhat God-like powers. The book also includes the power of faith and time loops.

Function in the book: using pun as a reference to popular culture.

Djelibeybi

Meaning in the book

In 'Pyramids' Djelibeybi (also called the Old Kingdom and the Kingdom of Son) is a fictional kingdom whose culture is heavily based on that of the Ancient Egypt. It also can be understood as 'The Child of the Djel' (Djelibeybi's main river), and, therefore, is a parody of Herodotus's statement that Egypt is the 'gift of the Nile'.

Original meaning

The name is a play on 'Jelly baby' a candy popular in UK and Australia. Pratchett feared that American audiences would not understand the joke which led him to create the nearby country of Hersheba (a pun on 'Hershey Bar', not mentioned in 'Pyramids').

Function in the book: using pun as a reference to popular culture.

Tsort

Meaning in the book

Tsort is one of the two countries neighboring Djelibeybi (other being Ephebe, which is a reference to Ancient Greece). Tsort and Ephebe traditionally are enemies.

Original meaning

Tsort is a clear reference to ancient Troy, which in its heyday was a part of Persian Empire. It should be noted that historically Persian Empire were enemies with Ancient Greece.

Function in the book: using pun as a reference to a historical character.

Ephebe

Meaning in the book

The other country neighboring Djelibeybi. Based on the culture of Ancient Greece, especially classical Athens.

Original meaning

The word Ephebe is the English version of the Greek Ephebos. In Athens Ephebos were young adolescent boys who were taken in by older mentors on the basis of purely platonic relationships.

Function in the book: using pun as a reference to a historical character.

130 Days of Pseudopolis

Meaning in the book

A book on sexual positions mentioned in 'Pyramids'. In its content similar to 'The Shattered Palace' with the difference that it includes positions which would be physically impossible.

Original meaning

Refers to '120 Days of Sodom' by Marquis de Sade, which included positions which while not entirely impossible would require a great physical strength and would often cause excruciating pain.

Function in the book: using pun as a reference to popular culture.

Copolymer

Meaning in the book

In 'Pyramids' Copolymer is a philosopher who is described as 'the greatest storyteller in the world' (which he is not).

Original meaning

In chemistry Copolymer ‘chemical compound of high molecular weight formed by uniting the molecules of two or more different compounds (monomers)’ (Rounhouse Dictionary). However, in the book the name is most likely a play on Homer, who is considered to be one of the greatest storytellers of all time.

Function in the book: using pun as a reference to a historical character.

Ibid

Meaning in the book

One of Ephebian philosophers. His most notable quote is: ‘Thesis plus antithesis equals hysteresis’ which is a play on the Hegelian philosophy which has stated that: ‘Thesis plus antithesis yields synthesis’.

Original meaning

Ibid. (short for ‘ibidem’) means ‘In the same place’ and is used in footnotes, endnotes and bibliographies to refer to information that has been cited before. This correlates with the description of Ibid who ‘thinks he's the biggest bloody authority on everything’.

Function in the book: using pun to draw similarities between a concept and a character.

Xeno

Meaning in the book

An Ephebian philosopher who is convinced that an arrow would never hit a moving tortoise.

Original meaning

Xeno is based on the Ancient Greek philosopher Zeno, which is also demonstrated by his use of one of the most famous Zeno’s paradoxes (‘The Arrow Paradox’).

Function in the book: using pun as a reference to a historical character.

Pthagonal

Meaning in the book

An Ephebian philosopher and geometrician, known for his contribution in determining the exact value of *Pi*.

Original meaning

Pthagonal refers to Pythagoras, a famous Ancient Greek philosopher, mathematician and founder of the religious movement Pythagoreanism, best known as the author of the Pythagorean theory.

Function in the book: using pun as a reference to a historical character.

Antiphon

Meaning in the book

In 'Pyramids' Antiphon is described as 'greatest comic play writer in the world'

Original meaning

Based on the Ancient Greek dramatist Aristophanes, known as the founder of comic genre known as Old Comedy and has been called Father of Comedy and the Prince of Ancient Comedy.

Function in the book: using pun as a reference to a historical character.

Iesope

In 'Pyramids' Iesope is described as 'greatest fable teller in the world'.

Original meaning

Refers to Aesop, famous Greek fabulist and storyteller, who is best known for his number of fables collectively known as 'Aesop's Fables'.

Function in the book: using pun as a reference to a historical character.

Glwenda

Meaning in the book

Glwenda is a big-boned homely girl who comes from a garlic farmer's family. She is romantically involved with Gern, the embalmer's apprentice.

Original meaning

Glwenda is a spiritual counterpart to Glenda Sugarbean, another big sized but homely female character from the Discworld Universe.

Function in the book: using pun as a reference and to draw similarities between two fictional characters.

Flimoe

Flimoe is one of the bullies at the Assassin's Guild.

Original meaning

Flimoe is most likely a reference to 'Schooldays' by Tom Brown, where one of the bullies is called Speedicut. 'Fly-mo' and 'Speedicut' are both famous brands of lawnmowers.

Function in the book: using pun as a reference to popular culture.

Queen Khat-leon-ra-pta

Meaning in the book

Queen Khat-leon-ra-pta was one of the former female pharaohs of the Djelibeybi.

The original meaning

A reference to Cleopatra, the last active pharaoh of Ancient Egypt.

Function in the book: using pun as a reference to a historical character.

.303 Bookworm

Meaning in the book

.303 Bookworm is a small creature that can be found at the Unseen University. It has evolved to consume magical books at an incredibly fast speeds. It works with such force and speed that sometimes it can be seen 'shooting out of books, ricocheting off the opposite wall.' The fact that it ricochets instead of dying proves that it is extremely resistant. .303 Bookworm is considered to be the second fastest animal in Discworld (first being Ambiguous Puzumas).

Original meaning

Refers to .303, a rifle caliber that had been a standard at the British army for more than sixty years. Further similarities can be drawn from the fact that .303 Bookworm ricochets when hitting a hard surface (something that bullets usually do) and has an extremely tough shell.

Function in the book: using pun to draw similarities between an object and an animal.

Camels-r-Us

Meaning in the book

A camel stable in Ephebe.

Original meaning

Refers to Toys-R-Us, a famous American toy and juvenile-products retailer.

Function in the book: using pun as a reference to popular culture.

Homographic puns

Dios

In 'Pyramids' Dios is the high priest and the creator of Djelibeybi's gods. His name is derived from Spanish 'dios' meaning 'god'.

Function in the book: using pun to draw similarities between a concept and a character.

Dil

In 'Pyramids' Dil is the main embalmer at the Palace of Djelibeybi who is charge of embalming the late king. His name refers to 'dill pickle' which in British slang simply means 'to embalm'.

Function in the book: using pun to draw similarities between a character and his profession.

'A very acute man with an angle' (Pratchett, 2013:237)

This is the description given by Xeno when talking about Pthagonal. To say that someone is 'acute' and with an 'angle' means that they are ingenious or facetious; however, in this case the man who is being described is a mathematician and in geometry 'acute angles' are angles that are less than 90°.

Function in the book: using pun to draw similarities between the nature of a character and his profession.

'Get a grip on yourself, it's up to you to pull yourself' (Pratchett, 2013:239)

This example comes from an inner monologue that the king is having with himself after waking up as a mummy. 'To get a grip of oneself' and 'to pull oneself together' mean to gain control over ones emotions; however, in this case, where king's kings inner organs have been removed and placed in jars it denote his efforts to recover them.

Function in the book: using pun to draw similarities between the physical and mental state of a character.

'It must be brains (...) I've collected my own thoughts' (Pratchett, 2013:239)

This example also comes from the king's inner monologue. To collect one's thoughts means 'to take time to think through a problem'; however, in this case king has simply found a jar containing his brain.

Function in the book: using pun to draw similarities between the physical and mental state of a character.

“To think at right angles to everyone else” (Pratchett, 2013:349)

In this example the speaker implies that after being completely flat and two-dimensional he is able to recognize the nature of humans. The other meaning of the term ‘right angle’ comes from mathematics, where it is used to describe a 90° angle; while being flat the speaker had his arms and legs at this angle.

Function in the book: using pun to draw similarities between the nature of a character and his recent physical state.

Homophonic puns

Doppelgangs

In ‘Pyramids’ the word ‘doppelgangs’ is used when referring to the clones of pyramid builders that have been created by using time loops. ‘Doppelgang’ is a pun of the German ‘doppelgänger’ which roughly translates as ‘body double’. Thanks to the popular culture, the term is mostly used to describe an evil being that has taken the form of a particular person.

Function in the book: using pun to draw similarities between two fictional concepts.

Howondaland

Howondaland is a country in the Discworld universe. It can be read as ‘How on the land’ which means the same as the question ‘How on the Earth?’

Function in the book: using pun to simply create a comical effect.

A closer analysis of puns found in the novel ‘Pyramids’ by Terry Pratchett demonstrated that Pratchett mainly used recursive puns as proper nouns referencing to history and popular culture, homographic puns to draw and emphasize similarities between two concepts and homophonic puns to draw similarities between two concepts and to provide a comic effect.

Paradoxes

The following chapter provides the examples and a brief analysis of the type and meaning of paradoxes found in Terry Pratchett's novel 'Pyramids'. Each example is followed by the type of paradox it represents, a brief explanation of the meaning and its overall function in the book.

The approach chosen for determining the type is the 'Classification of Paradoxes' by Willard Van Orman Quine which was taken from his book 'The Ways of Paradox and Other Essays'.

The paradoxes in 'Pyramids' are mostly concerned with five fields: classical paradoxes, paradoxes concerning religion, paradoxes concerning government and paradoxes concerning the human nature and paradoxes of time.

Classical paradoxes

In 'Pyramids' Pratchett uses four examples of classical paradoxes; three which are versions of Zeno's (Arrow paradox, Achilles and the Tortoise paradox and Dichotomy Paradox) and appear in the actions and dialogues of Ephebian philosopher Xeno (a parody of Zeno). It is most likely that Pratchett included these paradoxes simply to emphasize the similarities between the fictional land of Ephebe and ancient Greece. The fourth example of classical paradox (Heisenberg's Uncertainty Principle) is most likely included to simply provide a comical effect. The following chapter will look closer and provide an explanation to all four of these paradoxes.

Arrow paradox and Achilles and the Tortoise paradox

The philosophers shooting arrows at tortoises

In this example Pratchett refers to one of Zeno's (a famous Greek philosopher from whom Pratchett had also derived one of the character's in the book - Xeno) answer to Plato's Arrow paradox, which states that ' (Hope, 1961:30) to which was later abolished by Zeno who claimed that: 'What is in motion moves neither in the place it is nor in one in which it is not' (Laertius, 1925:72) It should be noted that Zeno (unlike his book equivalent - Xeno) did not claim a notion of motion to be impossible, he was just pointing out a logical fallacy in Aristotle's statement. Furthermore, by using tortoises Pratchett tackles another famous Zeno's paradox,

Achilles and the Tortoise paradox. According to Zeno, Achilles (in this example, the arrow) should not be able to outrun the tortoise, as every time Achilles reaches the position of tortoise, the animal will have advanced a little bit further.

Function in the book: using paradoxes to draw similarities with character's famous historical counterpart.

Dichotomy Paradox

'On the way to the tavern Xeno had explained to him, for example, why it was logically impossible to fall out of a tree.' (Pratchett, 2013:134)

This is example is Pratchett's take on Dichotomy Paradox, another of Zeno's paradoxes, which states: "That which is in locomotion must arrive at the half-way stage before it arrives at the goal'. In other words, in order for you to fall off a tree, you first must travel half of the distance, but in order to fall halfway, you first must travel quarter of the distance, in order to travel quarter, you first must travel an eighth and so on. This implies, that there always is a small distance one has to travel, before he could travel any distance at all, hence one cannot travel at all. Again, this example does not state that Zeno did not believe in motion, he is again pointing out a philosophical problem.

Function in the book: using paradoxes to draw similarities with character's famous historical counterpart.

Achilles and the Tortoise paradox and Heisenberg's Uncertainty Principle

'Most male puzumas die young of acute ankle failure caused by running very fast after females which aren't there (...) the rest of them die of Heisenberg's Uncertainty Principle, since it is impossible for them to know who they are and where they are at the same time.' (Pratchett, 2013:25)

In this fragment Pratchett has included two examples of paradox. The first paradox arises from the idea male puzumas are not able to outrun female puzumas, as they are equally fast and, so by the time a male will have reached female's position, she will no longer be there, which might be another take on the aforementioned Achilles and the Tortoise paradox. The second paradox is implied with mentioning of Heisenberg's Uncertainty Principle, which states that in quantum physics one can determine the

location and the direction of a particle; however, it is impossible to determine both at the same time. By mentioning this problem, Pratchett implies that male puzumas are so fast, that they “lose themselves”.

Function in the book: using paradoxes to provide an insight into the unusual nature of an animal.

Paradoxes concerning religion and faith

In ‘Pyramids’ religion is one of the central themes. This is due to the fact that the fictional land of Djelibeybi which is at the center of the story is noticeably based on ancient Egypt whose whole culture heavily relied on religion. Here Pratchett mostly uses paradoxes to emphasize the idea that no god can exist without belief. It should be noted that Pratchett himself considered himself to be an atheist. The following chapter will look closer at these paradoxes.

‘People needed to believe in gods, if only because it was so hard to believe in people. The gods were necessary. He just required that they stayed out of the way and let him get on with things.’ (Pratchett, 2013:34)

In this example of a veridical it is stated, that in a society religion is necessary as people need something higher to believe; however, all gods need to do is simply to exist and do not take any part in society’s internal businesses. This statement is paradoxical as the belief in God (gods in Pratchett’s books) also implies, that he is the all-powerful, all-knowing and all-good being and the ultimate creator who has the ultimate power over everything, thus, it would be absurd to expect that he stays “out of the way” and lets his creations govern themselves.

Function in the book: emphasizing the absurd notion that the existence of a deity requires belief.

‘Throughout the history of the Disc most high priests have been serious, pious and conscientious men who have done their best to interpret the wishes of the gods, sometimes disemboweling or flaying alive hundreds of people in a day in order to make sure they’re getting it absolutely right.’ (Pratchett, 2013:160)

In this example of a veridical paradox, the paradox arises from the belief that, in order to prove faith in God (gods), a human sacrifice must be made; however, in Discworld universe those who are responsible for making these sacrifices are not always sure who to sacrifice, which results in an absurd situation where hundreds of people are sacrificed just to be perfectly sure. This, at least, theoretically should anger the gods, instead of pleasing them.

Function in the book: providing an unexpected insight into the often absurd and archaic religious customs.

‘I mean, we think we believe that the gods are wise and just and powerful, but what we really believe is that they are like our father after a long day. And we think we believe the netherworld is a sort of paradise, but we really believe it's right here and you go to it in your body and I'm in it and I'm never going to get away.’ (Pratchett, 2013:244)

In this example of veridical paradox, the paradox appears in the idea of God and faith; these concepts exist solely because we believe in them or think that we believe in them.

Function in the book: emphasizing the absurd notion that the existence of a deity requires belief.

‘The Sphinx is an unreal creature. It exists solely because it has been imagined. It is wellknown that in an infinite universe everything that can be imagined must exist somewhere, and since many of them are not things that ought to exist in a well-ordered space-time frame they get shoved into a side dimension.’ (Pratchett, 2013:292)

This is another example of veridical paradox based on the notion of belief. The Sphinx exists only because it has been imagined and according to multiple universe theory everything that has been imagined must exist in at least one of these infinite universes.

Function in the book: emphasizing the absurd notion that the existence of a deity requires belief.

‘They staggered and lurched across the fields and reed beds, heading for the pyramid. Near-brainless though they were, they understood what it was.’ (Pratchett, 2013:329)

In this example of antimony, the paradox appears in the notion that gods, while imagined and, therefore, created by the high priest, have been given animalistic attributes not only in their appearances but also in their characters, which is something that at least in theory any kind of would not have.

Function in the book: again emphasizing the absurd notion that the existence of a deity requires belief as well as providing an insight into what a deity would be like if it was designed completely after its animal counterpart.

‘The trouble with gods is that after enough people start believing in them, they begin to exist. And what begins to exist isn’t what was originally intended.’ (Pratchett, 2013:329)

In this example the author again uses a veridical paradox to tackle the importance of belief in religion. The gods have been invented as a tool of controlling people; however, the belief in these gods have made them manifest themselves in reality and now being real beings they turn out to be nothing like the ones that had been imagined, which makes them problematic for their “creators”.

Function in the book: emphasizing the absurd notion that the existence of a deity requires belief.

‘But at least the gods had gone back to not existing again, which made it a lot of easier to believe in them.’ (Pratchett, 2013:341)

This is another example of veridical paradox including the notion of belief. After having manifested themselves in real life and turning out to be nothing like they should have been, the gods have gone back to the imaginations of those that believe in them.

Function in the book: emphasizing the absurd notion that the existence of a deity requires belief.

Paradoxes concerning government

In 'Pyramids' Pratchett uses paradoxes to provide a satirical look at all major types of government structures – democracy, monarchy and dictatorship. It is clear that Pratchett does not favor any of these. The following chapter will look at these paradoxes according to the government structure with which they are connected.

Monarchy

Pratchett used his paradoxes to target monarchy for its sometimes seemingly absurd practices when dealing with kings, queens and other royalties. Here he again has drawn parallels between ancient Egypt and Djelibeybi.

'But my aunt is my aunt!' (...) 'Of course. And she is also your uncle, your cousin and your father.' (Pratchett, 2013:45)

In this example of veridical paradox, the paradox arises from a fact that sometime in the past a ruler has used her ultimate power to declare herself and her descendants to be in a particular status, and, therefore creating an absurd situation where theoretically her relative is someone's aunt, uncle, cousin and father at the same time.

Function in the book: to mocking sometimes seemingly absurd and archaic customs practiced by royal families.

'The carvers had to use quite a lot of imagination. The late king had had many fine attributes, but doing mighty deeds wasn't among them. The score was: Number of enemies ground as dust under his chariot wheels = 0. Number of thrones crushed beneath his sandalled feet = 0. Number of times world bestrode like colossus = 0. On the other hand: Reigns of terror = 0 Number of times own throne crushed beneath enemy sandals = 0. Faces of poor ground = 0. Expensive crusades embarked upon = 0. His life had, basically, been a no-score win.' (Pratchett, 2013:163)

In this example of veridical paradox, the absurdity is in the idea of what should be considered a 'mighty deed' for a king. In this case, despite having 'many fine attributes', not having gone on expensive wars or done reigns of terror makes this particular king's life unremarkable and not worthy of cravings on a pyramid.

Function in the book: mocking the idea of what makes a noble and worthy ruler.

'Here, it just means you slow down a bit and get given all the best food. It's ridiculous, how can you run a kingdom like this? They seem to think that being dead is like being deaf, you just have to speak up a bit.' (Pratchett, 2013:47)

This is another example of veridical paradox, where the paradox is demonstrated by the use of a comparison (being dead like being deaf), where the speaker is unable to comprehend the idea that a prominent dead person is being treated better than a living one following the notion that death is just a beginning of something greater.

Function in the book: using incompatible comparison to customs that were practiced in ancient monarchies.

Dictatorship

Considering the fact that Pratchett drew his influence from ancient Egypt, it is not surprising that some of the policies employed in Djelibeybi strongly resembles those that could be found in authoritarian regimes. For example, taking away citizen's free will.

'She has refused to take the potion, sire.' (...) 'Yes, sire. It is not, sire. It is entirely voluntary. It is an act of free will. And she has refused it, sire.' (Pratchett, 2013:73)

In this example of veridical paradox, the paradox arises from the contradiction in the notion of free will. The person in question is seemingly given the choice to drink the poison; however, she is supposed to drink it and therefore follow some kind of common practice.

Function in the book: criticizing the notion of freedom in an authoritarian regime.

Democracy

In 'Pyramids' it is emphasized several times that the lands neighboring Djelibeybi are 'democratic' republics; however, these are not typical democracies, as their leader is considered to be a tyrant and only small portion of the population has the right to elect him.

'They have a new Tyrant every five years and they'd do something to him first. I think they ee-lect him.' (Pratchett, 2013:213)

In this example of falsidical paradox, the paradox appears in the notion of tyranny. By definition, a tyrant would not be chosen through honest elections; that would be democracy – the opposite of tyranny.

Function in the book: using paradox to compare two incompatible concepts – democracy and tyranny.

'The point is, though, that everyone can do it. They're very proud of it. Everyone has the vet. Except for women, of course. And children. And criminals. And slaves. And stupid people. And people of foreign extraction. And people disapproved of for, er, various reasons. And lots of other people. But everyone apart from them. It's a very enlightened civilisation.' (Pratchett, 2013:215)

This is another example of falsidical paradox which is connected with government. The speaker establishes the idea that the particular society is developed and 'enlightened' as they are holding elections where everyone can participate; however, later it is revealed that 'everyone' does not include women, children, criminals, slaves and mentally handicapped.

Function in the book: using paradox to bring out and emphasize the flaws in a concept (democracy).

Paradoxes considering the nature of humans and other sensible beings

In 'Pyramids', Pratchett has employed several paradoxes in order to demonstrate the absurd actions and flaws of his characters. Such as, a mathematician having his lunch for his supper, soldiers considering the opposite sides stupid enough to fall for equally stupid traps, criminals going on a strike and thereby reducing the crime level. He also uses paradoxes to tackle the notions of memory and mental health, thus drawing parallels between old age and sanity. However, in 'Pyramids' humans are not the only sensible living beings, others being camels, who in, contrast to humans, are portrayed to be extremely intelligent (they are, in fact, the most intelligent beings), but also not particularly sensible.

Human actions

‘It is interesting to note that, owing to this mathematician's particular species, what he was eating for his supper was his lunch.’ (Pratchett, 2013:7)

This example of contradictory paradox states that mathematicians are special species with special customs, in this case having lunch for supper. The contradiction arises from the fact that no matter what one is having at the time of supper it will always remain supper.

Function in the book: using paradox to describe the nature and absurd actions of a character.

‘When the Thieves' Guild declared a General Strike in the Year of the Engaging Sloth, the actual level of crime doubled.’ (Pratchett, 2013:32)

In this example of antimony the paradox arises from the notion, that criminals by going on a general strike, which implies not working, actually somehow caused the level of crimes to rise. This statement reaches self-contradictory by itself by being obviously absurd.

Function in the book: using paradox to demonstrate a contradiction between the expectations and the result of an action.

'The trouble with you, sibling, is that you know the cost of everything and the value of nothing!' (Pratchett, 2013:49)

This statement is a play on Oscar Wilde's famous quote which states that “a cynic is a man who knows the price of everything and the value of nothing”, in Pratchett's example this means that the person in question understands the material cost of something, but fails to see the importance of it. This is an example of veridical paradox, where the statement contradicts itself by including two synonyms meaning the same thing.

Function in the book: using paradox to demonstrate flaws in character's way of thinking.

“Look soldier,’ he said, ‘anyone bloody stupid enough to think we’re going to drag a lot of horses full of soldiers back to our city is certainly daft enough to drag ours all the way back to theirs. QED.’” (Pratchett, 2013:339)

In this example of veridical paradox, the paradox appears in the idea that both fighting sides have done the same thing at the same time believing that the other side would be stupid enough to fall into their trap.

Function in the book: using paradox to demonstrate flaws in characters’ way of thinking.

Sanity and memory

‘It was the rare kind of madness caused by being yourself for so long that habits of sanity have etched themselves into the brain.’ (Pratchett, 2013:185)

In this example of veridical paradox, the paradox demonstrates itself in the idea of sanity. In this case, having tried to stay sane for all your life has manifested into a special kind of madness.

Function in the book: using paradox to create a contradiction in the idea of what makes a person mentally unsound.

Camels

‘Camels have a very democratic approach to the human race. They hate every member of it, without making any distinctions for rank or creed.’ (Pratchett, 2013:183)

In this example of veridical paradox the paradox comes from the notion of democracy which essentially means equality for all members of society including an equal respect for everyone. In this case, camels equally hate everyone.

Function in the book: using paradox to describe the nature of a character.

‘They are so much brighter that they soon realised that the most prudent thing any intelligent animal can do, if it would prefer its descendants not to spend a lot of time on a slab with electrodes clamped to their brains or sticking mines on the bottom of

ships or being patronised rigid by zoologists, is to make bloody certain humans don't find out about it. So they long ago plumped for a lifestyle that, in return for a certain amount of portage and being prodded with sticks, allowed them adequate food and grooming and the chance to spit in a human's eye and get away with it.' (Pratchett, 2013:190)

In example of veridical paradox, the paradox is in the fact that camels, being the smartest animals in the Universe, are forced to hide their intelligence from people, so that they would not exploit them as they have done with other less sensible animals.

Function in the book: using paradox to demonstrate and criticize the often ill-advised practices that are humans perform on other 'sensible' beings.

'As far as camels were concerned, the way to mighty intellectual development was to have nothing much to do and nothing to do it with.' (Pratchett, 2013:195)

In this example of veridical paradox, the paradox is in the notion that, according to camels, the only way make an intellectual development is to have a lot of time which then can be spent doing nothing.

Function in the book: using paradox to mock the idea of an intellectual growth.

Time paradoxes

Time paradoxes (also called temporal paradoxes) are quite often employed in works of fantasy and science fiction and usually involves time travelling, using time loops and multiple universes. In 'Pyramids', manipulations with time is one of the main themes and they play a major role in the culmination of the story as well as are used simply provide absurd and comical situations.

Time travel

'It had been the hangunder. His friend had bought four bottles of otherwise quite ordinary white wine. The reason it was so expensive was that the grapes it was made from hadn't actually been planted yet.' (Pratchett, 2013:30)

In colloquial speech, 'hangunder' refers to sort of a placebo effect, which includes an unpleasant feeling (similar to hangover) that one has before consuming alcohol. Pratchett uses this term as a part of a veridical paradox, where the unpleasant feeling is caused by consuming a wine that somehow had been produced from grapes that had not yet been planted, therefore, creating an impossible premise possibly involving time travel where the maker or the wine has been able to travel in time and brought back the grapes.

Function in the book: using paradox to demonstrate other unusual methods of how a concept (time traveling) could be used.

The fate of Dios

The fate of the high priest Dios at the end of the book is an example of antimony time paradox. After the destruction of the great pyramid, Dios wakes up seven thousand years earlier and realizes that he has been trapped in some sort of time-warp and now has to relive his entire life; however, because it has been implied earlier that Dios is against any kind of change, he will most likely make the same decisions and mistakes all over again, which then lead to the same result most likely once again throwing Dios back in time to relive the same lives for eternity.

Function in the book: using paradox to demonstrate the seemingly improbable consequences that would arise from manipulating with an unknown force (manipulating with time).

Manipulations with time

'Light moves slowly, lazily on the Disc. It's in no hurry to get anywhere. Why bother? At lightspeed, everywhere is the same place.' (Pratchett, 2013:30)

This example implies that the speed of light is so fast that the light is able to be everywhere at the same time; however, if it is everywhere, it has no need to travel at all. This is an example of falsidical paradox in which a premise (speed of light travels everywhere at the same time) is presented as seemingly true, but the conclusion (the speed of light does not need to travel at all) proves that the premise has been false and self-contradictory from the beginning.

Function in the text: using paradox to demonstrate the improbable and absurd result of a flawed premise.

Time loops

Using time loops to build the pyramid.

In the book the main pyramid engineer decides to use time-loops to build a pyramid faster and cheaper. This results in every worker traveling in time and having several temporal doubles who can then work in parallel. This creates in a situation where the redublication becomes uncontrollable and it becomes impossible to determine which version of the person was the initial one. This time traveling paradox is an example of antimony.

Function in the book: using paradox to demonstrate the seemingly improbable consequences that would arise from manipulating with an unknown force (manipulating with time)

'How many men have stopped drinking themselves stupid at the age of twenty to save a stranger dying of liver failure at forty?' (Pratchett, 2013:170)

This is an example of antimony as well as a time paradox. As a result of uncontrolled use of time loops every worker now has several doubles from different points of their lives. By seeing their future selves with all the consequences their lifestyles had had on their appearance, health and life in general, they now can make changes to avoid them.

Function in the book: using paradox to demonstrate the seemingly improbable consequences that would arise from manipulating with an unknown force (manipulating with time).

'He was fighting with himself over his wife. Now he's going mad because he doesn't know whether it's an earlier version of him or someone he hasn't been yet. (Pratchett, 2013:170)

This is another example of antimony/time paradox, where the uncontrolled reduplication of workers have resulted in workers themselves not knowing whether their doubles are from past, present or future.

Function in the book: using paradox to demonstrate the seemingly improbable consequences that would arise from manipulating with an unknown force (manipulating with time).

A closer analysis of paradoxes found in the novel 'Pyramids' by Terry Pratchett demonstrated that Pratchett mostly used veridical paradoxes. The classical paradoxes and paradoxes concerning human nature were used to describe the nature and actions of characters, while paradoxes concerning religion and government were used to criticize and emphasize absurdities that are sometimes characteristic to these fields. The last type of paradoxes, the time paradoxes, were used as a part of the story's development and simply to provide a comical effect.

Conclusions

The goal of this paper was to collect and summarize the theoretical material available on puns and paradoxes and use it to analyze puns and paradoxes in Terry Pratchett's novel 'Pyramids'. The hypothesis of the research was 'Puns in Terry Pratchett's novel 'Pyramids' are used mainly to provide a comic effect and serve as references ; whereas paradoxes are used to provide a contrasting and sometimes satirical look on themes such as religion, politics, time and life in general'.

The summary of the available theoretical material on paradoxes demonstrated that the definition and notion of paradox differs greatly for each author and there has only been a few successful attempts at classifying paradoxes in literature and determine their functions.

Collecting and summarizing the theoretical material on puns proved to be less complicated as there is a generally accepted classification of puns, their types and functions in a text.

The collected material was then applied in analyzing examples of puns and paradoxes in Terry Pratchett's novel 'Pyramids'.

A closer analysis of the selected examples demonstrated that Pratchett mainly used puns in proper names as references to historical events and people as well as popular culture, thereby raising curiosity and demanding attentiveness from the audience. The puns that were not used as references, were used as a humorous way to describe the actions and nature of the characters, thus proving the hypothesis.

The analysis of paradoxes demonstrated that the author used paradoxes mainly concerning five fields: classical paradoxes, paradoxes concerning religion, paradoxes concerning government and paradoxes concerning the human nature and paradoxes of time; the paradoxes mainly function on three levels: as a critique aimed towards such themes as government and religion, as means of describing the nature and actions of characters and time paradoxes as a significant part of the plot development, thus partially proving the hypothesis.

There is a possibility of a further future research on the subject, as there are thirty-nine other books in the 'Discworld' book series by Terry Pratchett, and all of them have been written in a similar way – filled with humor and including a wide range of stylistic and literary devices.

Theses

1. A pun is a form of word play, where the word that is being played on has two or more contradictory meanings.
2. In most cases the main purpose of pun is not to provide a serious thought or argument, rather to create a humorous effect.
3. There are six generally accepted types of puns: homophonic, homonymic, homographic, recursive, polysemantic and compound puns.
4. The notion of paradox is not recent, as it can be traced back ancient Greek literature and philosophy.
5. In literature the purpose of a paradox is to create a contradiction within a statement, thus providing a new point of view.
6. There is no united system of classifying the paradoxes and their functions; it might differ for each author.
7. A closer analysis of puns found in the novel 'Pyramids' by Terry Pratchett demonstrated that Pratchett mostly used recursive, homophonic and homographic puns.
8. The puns were mainly to serve as references to history and popular culture, to draw similarities between different concepts and to create a comic effect.
9. A closer analysis of paradoxes found in the novel 'Pyramids' by Terry Pratchett demonstrated that Pratchett mostly used veridical paradoxes.
10. The paradoxes are mostly concerned with five fields: classical paradoxes, paradoxes concerning religion, paradoxes concerning government and paradoxes concerning the human nature and paradoxes of time.
11. The classical paradoxes and paradoxes concerning human nature were used to describe the nature and actions of characters, the paradoxes concerning religion and government were used as a critique and the time paradoxes, were used as a part of the story's development as well as to provide a comical effect.

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