

Terry Pratchett's Rewriting of Shakespeare's Witches in *Wyrd Sisters*

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Abstract—Many scholars have written about how Terry Pratchett has represented the witches in his novel, *Wyrd Sisters* (1989), that were originally used in Shakespeare's tragedy, *Macbeth* (1623). However, in their studies of the two works, many of these scholars illustrate how both Shakespeare and Pratchett present the witches' personalities and outward appearances. Additionally, there has also been some literature on the representation of Pratchett's witches and some compared them with *Macbeth*'s three weird witches in relation to their appearance, personalities and external characteristics in general. At the same time, there is shortage in the studies that focus on the intention of the witches and the way they use their authority in both works. The study depicts the good and moral intentions of Pratchett's three witches in *Wyrd Sisters*. This can be seen in the way they use their authority and influence to give back the throne to King Verence's son and save the kingdom. It could also be seen in the way the three *Wyrd Witches* deal with Felmet and his Lady, despite what they do to them. There has not been much literature written about Pratchett's representation of the witches' intentions and influence in their plot to help King Verence, who represents Shakespeare's King Duncan, regain his throne rather than fight against his reign as the three witches did in Shakespeare's tragedy, *Macbeth* (1623).

Index Terms—adaptation, *Macbeth*, witches, rewriting, weird sisters, Terry Pratchett

I. INTRODUCTION

Many works have been adapted and rewritten by other authors. As a result, there has been continuous debate on the meaning of adaptation, its synonyms and whether the new work could be called an original source. Julie Sanders (2006) dictates that many authors and researchers use the terms "rewriting" and "intertextuality" as synonyms for adaptation (p. 3). Ronald Barthes (1981) declares that the act of "rewriting" has been used with different theoretical terms such as intertextuality. He declares that "any text is an intertext" (p. 39). Edward Said (1983) discusses the way the writer thinks when rewriting a text; he declares that the writer thinks more in rewriting than in writing. Said explains that the author no longer thinks of the source while rewriting. This means that when the source goes in a process of rewriting, it no longer has its own identity, but instead, it becomes a new product (Said, 1983). At the same time, Jacques Derrida (1985) looks at it from a different point of view. He links rewriting to flashbacks and memories and the "desire to launch things that come back to you as much as possible" (p. 157) as if the source or the original text is already stored in the author's memory which he revisits while rewriting. Other words are also used as synonyms for adaptation. For example, Adrian Poole (2004) mentions some of these words as "borrowing, stealing, appropriating, inheriting, assimilating, being influenced, inspired, allusion, and intertextuality" (p. 2).

As an adaptation theorist, Julie Sanders (2006) differentiates between adaptations and appropriations. She asserts that they both vary according to the purpose of intertextuality. She adds that, though they both include engagement with the text, appropriation "adopts a posture of critique, even assault" (p. 4). Sanders continues by defining each word. For instance, she defines adaptations of canonical works of literature as declaring "themselves as an interpretation or re-reading of a canonical precursor" which may sometimes include "the movement into a new generic mode or context" (p. 2). At the same time, she defines appropriations as "a political or ethical commitment [which] shapes a writer's, director's or performer's decision to re-interpret a source text." Furthermore, she claims that such theories would add "multiple and sometimes conflicting production of meaning" (p. 2).

Conversely, Linda Hutcheon (2006), another adaptation theorist, presents a new approach in evaluating adaptations that take into consideration the narrative strategies and the mediums in which they are presented. Hutcheon argues that any adaptation should be based on the theory of adaptation. She states that "[The reasons behind adaptation] should be considered seriously by adaptation theory, even if this means thinking the role of intentionality in our critical thinking about art in general" (p. 95). She considers adaptations as "deliberate, announced, and extended re-visitations of prior works," and discusses them in two ways: as a product and as a "process of creation and reception" (p. XIV).

In the case of adaptation as a product, Hutcheon (2006) argues that the original text will not remain the same as the adaptation, but it will still have the original sources' main ideas. For her, a process starts with determining the "adaptor", to determine the reason why the work would be adapted, taking into consideration that the new work, the adaptation, may be taken and viewed as a secondary or inferior source to the adapted work source (p. XV). At the same time, in the case of adaptation as a process, she states that it becomes a sort of process of appropriation (p. 95). Adaptation is seen as a "formal entity or product". This means that the adaptation could be transposed from one work or works. This may

include a “shift” to a new medium, genre or even to a new frame or style and context, without any change in the plot, maybe just told from a different point of view. This may also include a shift from real to fictional, historical, or biographical to fiction or drama. Adaptation also starts with “interpretation and their recreation”. It could be seen as the “process of reception” and a “form of intertextuality” (p. 8).

Hutcheon (2006) continues to state that adaptation is used by everyone. She also discusses the importance of both the original text, which is the adapted text, and the adaptation - the new text (XI). She states that any adaptation cannot be as good as the “original”, yet the adaptation is not considered inferior nor secondary to the adapted text either. Even if the literary work is adapted, this does not mean that the adapted text is the “original” or “authoritative”. Adaptations can also be important as the original where the adapted text is called the “source” or “original”. A “dialogue relation among texts” happens through adaptation, which is called “Intertextuality”, which “was only a formal issue” (p. XI- XII).

William Shakespeare (1564-1616)’s work has continuously been the “source” and “the original text” of many adaptations. Many authors consider Shakespeare’s work as their source and inspiration in creating new work that would present current and updated issues and express their cultural, psychological, and personal outlooks and traditions. According to Behir Ahlam and Lemmouchi Hakima (2018), Shakespeare’s literary works are still revisited and still provide insights into contemporary world literature. Since the time he was alive and started producing plays, Shakespeare has managed to gain a universal status in world literature, which immortalizes him. His work is still popularly well-known and has reached every corner of the world (Ahlam and Hakima, 2018). The two add that Shakespeare’s popularity and his continuous existence in contemporary literature have been studied by many scholars. Radmila Radovanovic (2010) declares that many writers either adopt Shakespeare’s work or refer to it. Some are also being performed and changed to scripts.

Peena Thanky (2017) states that the reason for the popularity of Shakespeare’s works is his understanding of the human character, his weaknesses and perfections. This is shown and expressed in his work. His plays are related to real life and teach moral lessons. Shakespeare’s literary works has been adapted in different ways with different changes, not just the changes in the plot. Jose Manuel Gonzalez (2012) declares that “...appropriating and rewriting Shakespeare is not a passive phenomenon” (35). For Gonzalez, passiveness is to present the same work without any changes. Another reason which makes Shakespeare’s plays important sources for adaptation is that they contain “political dimensions devised to idealize and/or demystify specific forms of power” (Camati, 2005, p.341). This makes them applicable and able to be applied in any context.

Shakespearean literature is adapted by many authors and found in all languages all over the world. Ahlam and Hakima (2018) mention some examples of Shakespeare’s adaptations; one example is the Chinese adaptation of Shakespeare’s *Hamlet* - a mix of Hamlet’s plot and the Chinese culture, creating a Kung Fu *Hamlet*. They add that it was the first time for the Kung Fu genre to be integrated to a Shakespearean play where the themes, such as that of the mask, range from Shakespearean to Japanese *Macbeth* (c. 1623). Another adaptation of Shakespeare can be seen in Sulayman al-Bassam’s (2007) work *Richard III: an Arab Tragedy* (Ahlam and Hakima, 2018). Charles Marowitz (1991) comments that Shakespeare’s works as source texts have usually been taken “as ‘material’ to be refashioned” (Marowitz, 1991, p. 5). Radovanovic (2010) discusses other adaptations of *Macbeth*, such as *Macbeth in Urban Slang*.

Indeed, *Macbeth* is one of Shakespeare’s plays that has been widely and is continuously adapted. According to Anna Stegh Camati (1995), *Macbeth* as a play is a tragedy considered as a “dramatization of the successful overthrow of the usurper or tyrant”, and in turn, this has made it “one of the best examples of a tragedy with topical references and political implications” (p. 341). Camati adds that in Eastern Europe, the tragedy is adapted as “a potent, politically subversive weapon” aiming at “denouncing corrupt and decedent tyrannies” (p. 341). The author mentions some adaptations of *Macbeth* such as Barbara Garson’s *MacBird* (1965) and Charles Marowitz’s *A Macbeth* (1971) (p. 341).

Many elements in the play have been adapted, such as the figures of the three witches. The role of the witches in *Macbeth* has been in continuous debate throughout literature. Some think that the role of the witches in *Macbeth* is not significant, and others try to find the significance of their role and make sense of it in the play (Albright, 2005, p. 227). For instance, Harry Levin (1982) calls their role mystifying: “Their outlandish imminence seems elusive and amoral because of their mysterious connection with the machinery of fate” (p. 57). Janet Adelman (2010) calls the witches “an odd mixture of the terrifying and the near comic” and finds that the ingredients for their cauldron “pass over toward grotesque comedy even while they create a (partly pleasurable) shiver of horror” (p. 57). Edward H. Thompson (1994) acknowledges at the very end of his article that the witches in *Macbeth* provide “the comedy!” (p. 3) Stephen Orgel (1999) of Stanford states that the music, singing and dancing is an entertainment for the audience. He also considers it a “move toward the court masque” (p. 148).

On the other hand, Maria Marino-Faza’s (2012) contradicts the previous opinions saying that the role of the witches is significant in *Macbeth*. She states that the image of the witches in *Macbeth* is powerful and this image could still be seen in the contemporary world. They still, as presented in *Macbeth*, present the “embodiment of evil” (p. 4). Marino-Faza (2012) continues that the witches in *Macbeth* are presented as they are in the Middle East ages or the Early Modern period as “ghost-like figures” or shadows. Such representations of the witches, along with their voices, have created an “oppressive atmosphere” (p. 5). Even when going back to the time when *Macbeth* was written, it was written to celebrate the accession of King James VI of Scotland to the throne of England. He was known for his knowledge and his belief in witchcraft, which he wrote in his *Daemonologie* in 1597 (Albright, 2005, p. 227). He even accepted the

witches in the performance of *Macbeth* as real witches. The representation of the witches in *Macbeth* is similar to what is commonly known about the witches as representing chaos and death (Albright, 2005, p. 227). People of the 21st century no longer believe of the witches and their power but they still link them to death, chaos and illnesses (Marino-Faza, 2012, p. 6).

This debate on the representation of the witches has created the reasons for adapting and rewriting the witches in a way to suit the perspectives of the authors. Since the 1970s, Rebecca Anne Forbes Robinsons (2016) states that witches have started to be presented as “innocent”, “sensual”, “sexually-liberated healer-midwi[ves]” and “the ‘goddess’”. Even today, various authors of fairy tales and fantasies are still rewriting the image of witches (Robinson, 2016, p. 2).

One such contemporary author is Terry Pratchett (1948-2015) who rewrote the figures of the witches in his *Discworld* fantasy series (Robinson, 2016). Pratchett in *Equal Rites* (1987) shows that witches are cleverer than wizards and that their magic is of higher quality than the magic of wizards (p. 113). Robinson (2016) adds that this is the opposite of what has been known about witches and wizards. Eva Homolkova (2009) says that nearly all of Pratchett’s novels are parodies, meaning that they are drawn from other resources. In truth, Pratchett usually does borrow plots, characters, themes and motifs from other sources. With that in mind, Homolkova adds that this maybe the reason why his works attract the attention of the readers (Homolkova, 2019).

Pratchett also rewrites them as “heroic”, “powerful” and “moral” characters which are seemingly new ideas about how witches are perceived. Furthermore, they are recognized as doing “good deeds” (Robinson, 2016, p. 3; Chowdhury, 2016, p. 5). Both Stuart Maxwell (2001) and Rebecca Robinson (2016) state that Pratchett rejects all previous stereotypical images of the witches. Instead, the word “witch” today conjures up the “image of a nature-loving, hippy-esque young woman” (Maxwell, 2001, p. 142). Thus, Maxwell’s (2001) description of the witch resembles that description which Pratchett’s presents when writing of his three witches.

II. ANALYSIS

Pratchett’s *Discworld*, as described in *Wyrd Witches*, is a large planet located on the back of the Giant Star Turtle known as the Great *A’Tuin*, which travels through the universe carrying four giant elephants which, in turn, carry *Discworld* on their backs (1989). The planet is inhabited with witches, wizards, fairy godmothers, elves, pixies, vampires, and zombies and is a world of magic in the literal sense (Pratchett, Stewart & Cohen, 1999). Pratchett’s *Discworld Series* are divided into four subseries: *The Rincewind*, *Death*, *City Watch* and *The Witches’ Novels*. *Wyrd Sisters* (1989) is one of the eleven novels from *The Witches’ Novels*. Ana Rita Martins (2016) posits that magic is an essential element in the *Discworld* especially in the novels that contain witches, such as *Wyrd Sisters*. Magic and witchcraft is what creates the plot and interferes in the characters’ adventures in a direct and indirect way throughout the novel (Pratchett 1989, p. 103). Magic could be found everywhere in *Discworld*; it is part of reality (Pratchett, 1989, p. 6). Martins (2016) adds that, because of the “induced magic”, words have real and significant power on the *Discworld* which would cause the transformation of someone or something psychologically and not physically (Pratchett, 1989, p. 106). The type of magic that is used in the *Discworld* is *Headology*, where witches can manipulate the stories and their power could have an influence over reality. Their magic is considered “white magic” and used in a “positive manner” (Pratchett, 1989, p. 110-116). The witches in *Wyrd Sisters* use *headology* in the novel, and in fact, even think in *headology* (Pratchett, 1989). John Timmerman (2009) argues that there are two elements which dominate fantasy literature, “magic and supernatural”, which are so vital for Pratchett stories’ development and have their main roles in the plot (p. 10). Despite all this, Timmerman (2009) also states that Pratchett’s heroes are close to real life and are also easily perceived by the readers (p. 11). This can be seen in *Wyrd Sisters*, where magic dominates the plot. Magic is used by the witches to move the whole kingdom ahead 15 years so that Tomjon could be 18 and rule the country instead of Felmet (Pratchett, 1989). This will be further developed later in the paper.

Based on the theory of adaptation, Pratchett’s *Wyrd Sisters* is considered an adaptation of Shakespeare’s tragedy *Macbeth* (Radovanovic, 2010; Homolkova, 2009). This adaptation contains the plot, the representations of some characters, the representation of Shakespeare himself as a bard, the existence of the three weird sisters, and the name of the witches. There has recently been some literature which tackles these adaptations in *Wyrd Sisters*. Additionally, there has also been some literature on the representation of Pratchett’s witches and some compared them with *Macbeth*’s three weird witches in relation to their appearance, personalities and external characteristics in general such as, Radmila Radovanovic (2010), Eva Homolkova (2009), Anna Martins (2016) and others. At the same time, there is shortage in the studies that focus on the intentions of the witches and the way they use their authority in both works. However, this study shows how Pratchett rewrites *Macbeth*’s witches in his novel, *Wyrd Sisters*, in a way to show how their intentions are different from those in *Macbeth*. The study depicts Pratchett’s three witches’ good and moral intentions. This can be seen in the way they use their authority and influence to give back the throne to King Verence’s son and save the kingdom. It could also be seen in the way the three *Wyrd Witches* deal with Felmet and his Lady, despite what they do to them.

Terry Pratchett’s novel opens with the death of King Verence, assassinated by his own cousin, Duke Felmet (Pratchett, 1989). King Verence is told by Death that he is destined to live as a ghost and haunt the castle (Pratchett, 1989). The difference here is that the ghost in Shakespeare’s play is the ghost of Banquo, instead of King Duncan (Shakespeare, 1995). Radovanovic (2010) declares that in *Wyrd Sisters*, Verence represents both Duncan as well as

Macbeth's Banquo. This is for two reasons: the first reason is that he has two sons, and the other reason is that Banquo's ghost appears in front of Macbeth, the same as the ghost Verence. The other difference is that Pratchett introduced the fact that King Verence has only one son, but in Shakespeare's work, the reader does not find out he has another son, the Fool, until the end of the play (Shakespeare, 1995). The two sons of King Duncan run away after they learn about the death of their father (Shakespeare, 1995). While, Verence's son and the crown are found in a coach after the witches have it crash (Pratchett, 1989). Again, in the current work, we can see a representation of Lady Felmet, who plots evil and harm for the advantage of her husband, Felmet. The plot of the king's murder is, in fact, planned by Felmet and Lady Felmet (Pratchett, 1989, p. 24 & 25), unlike the plot of *Macbeth*, where the witches have used their authority to plot and plan against the king and the peace of the kingdom (p. 236). Radovanovic (2010) discusses the plots of *Macbeth* and *Wyrd Sisters*, saying that Felmet represents Macbeth and is the reincarnation of him. He continues by saying that Felmet is like Macbeth in his "ambitions" and "thirst of power" (p. 12). It is only when Lady Macbeth hears of the prophecies that she plans on killing the king. The researcher argues here that Terry Pratchett's witches are represented to show good and moral intentions, unlike the intentions of Macbeth's witches, which manipulate Macbeth and take advantage of his ambitions against the king. Radovanovic (2010) argues that the role of Shakespeare's witches in *Macbeth* is to manipulate Macbeth and take advantage of him. On the other hand, the good and moral intentions of Pratchett's witches appear, first, in the way in which they try to give the throne back to the murdered king's son by protecting the boy and the crown, putting a spell on the kingdom and showing the truth of King Verence's murder to the public. Second, their good and moral intentions appear when they do not think of plotting to kill Felmet and his Lady, although they harm the witches in different ways. Good and moral intentions come from being moral figures as described by Robinson (2016). Their moral and good intentions, which make them different from *Macbeth's* witches, could be embedded in the change that Pratchett made in the name of the witches from "weird" to "Wyrd". In old English, they both have the meaning of "fate" or "destiny" (Homolkova, 2009, p. 12), but the difference is that *Macbeth's* witches are weird in an evil and dark way when motivating Macbeth's blind ambitions and fate. On the other hand, Pratchett's "wyrd" sisters are weird in being witches with good intentions that make them manipulate the life of the king's child for his own and his kingdom's sake.

In Pratchett's novel, the witches plot against Felmet and his lady to give back the throne to Verence's son. They have used their authority to save the murdered king's son rather than to help in killing him, such as depicted in *Macbeth*. This goes with what Robinson (2016) and Radovanovic (2010) state about Pratchett's witches when they call them "heroic". Radovanovic (2010) also adds that the witches in the later work are represented in a more developed way in their role in the novel and in having names. Their names are Granny Weatherwax, Nanny Ogg and Magrat Garlick (Pratchett, 1989). The first thing the witches do, is to find a safe place for the child where the new king and his lady cannot reach until he reaches the age to rule the kingdom. So, they decide to name him, Tomjon, and give him to a troupe of actors outside the country managed by Olwyn Vitoller (Pratchett, 1989). They also hide the crown in the troupe's prop box (Pratchett, 1989). The witches decide to give Tomjon three gifts to help him protect himself. Here, Pratchett's witches secure Tomjon with true safety and security because they wanted to protect him from whatever he may be exposed to. He was always watched by them through the crystal ball. This proves what Martins states, which is that the witches are represented as healers. They help other people and have the characteristics of motherhood (Pratchett, 1989).

Another point is that the child has been given to strangers so these gifts will help him in his life. These gifts are the ability to make friends easily, to have a very good memory and to be able to "be whoever he thinks he is" (Pratchett, 1989). These gifts, which are given from the Wyrd Sisters, could be compared with the prophecies that Macbeth was given by the weird sisters in *Macbeth*, which caused his destruction. Richard F. Whalen (2013) states that the witches' manipulation of Macbeth to fulfil his ambition to be the King of Scotland leads him to his downfall and end. First, he becomes happy for what he hears from the witches, which leads him to imagine himself ruling the kingdom. His imagination guides him to remove anyone from his path in being a king. This could be interpreted in a way that the witches represent Macbeth's own desire in being a king. Whalen (2013) adds to this, that the witches are depicted as Macbeth's own evilness and inner dark side. This is proved by Marino-Faza (2012), where he states that the witches' evil vanishes after Macbeth is destroyed. They no longer do any spells. The following lines show the prophecies of the witches after hearing them from the king's messenger.

"All hail, Macbeth! Hail to thee, Thane of Glamis!

All hail, Macbeth Hail to thee, Thane of Cawdor!

All hail, Macbeth, that shalt be king hereafter!" (Shakespeare, 1995, p. 15)

Marino-Faza (2012) states that *Macbeth's* witches are representations of death, illness and chaos (p. 6). They knew Macbeth's fate and controlled it (Whalen, 2014, p. 60). Abhishek Chowdhury (2016) declares that it is the seduction of the witches that causes Macbeth to be deprived of his manhood (p. 5). Despite their role in the play in manipulating the scenes, they are not presented as heroines (p. 5). Radovanovic (2010) states that Pratchett intends to show his witches as heroines and Felmet as the antagonist. He continues by claiming that Pratchett is trying to answer the question, "What would have possibly happened in *Macbeth* if the witches were the protagonists?", but only from his own perspectives towards the word "witch" and what it means to him (Pratchett, 1989, p. 11). He continues by saying that Pratchett adapted the same external characteristics of *Macbeth's* witches while adding new ones such as being kind to people and being educated (Radovanovic, 2010).

In the following rhyme, it could be noticed how much trouble and harm the witches want for Macbeth and the kingdom:

“Double, double, toil and trouble
Fire burn and cauldron bubble” (Shakespeare, 1995, p. 10-19)

According to Marino-Faza (2012), the cauldron here symbolizes the mind of Macbeth filled with confusion by the witches. It also represents Scotland itself. If we try to compare between what the witches do in *Macbeth* to what Pratchett's are doing to help the Kingdom of Lancre, the difference lies in the intentions of both groups of witches. The witches are worried about the Kingdom of Lancre and its inhabitants, especially after Felmet starts to harm and haunt them, cut down trees and take taxes. This makes them think of a spell which will make the kingdom pass 15 years, so that Tomjon will grow in age to take the throne back, ““I reckon fifteen'd be a nice around number,” said Granny. “That means the lad will be eighteen at the finish. We just do the spell, go and fetch him, he can manifest his destiny, and everything will be nice and neat”” (Pratchett, 1989, p. 198). Here, the witches' intentions of saving the kingdom appear to be the opposite of that of the witches in *Macbeth*, where their attention was the corruption of the kingdom. As known from the play, a series of murders start after the witches talk to Macbeth in the forest, starting with King Duncan, Banquo and on to Macduff's family. The witches' speech has enhanced his greed and blinded his humanity to only follow his ambition to be a king. Whalen (2013) argues that the witches are an adaptation of Ancient Greece's *Moirae*, also known as the Fates, which are the three goddesses who control one's destiny. The three Fates could also prophesy in English, and this is where the origin of “weird” in Old English comes into play, as back then, it meant “fate” or “destiny” (p. 61).

It can be noticed that the witches hail both Banquo and Macbeth, and have worked their deception on both, as well. Yet, they only have an effect on Macbeth which leads him to be blindly ambitious, while, on the other hand, Banquo is represented as rational in his doubts. In fact, he believes the witches to be “[t]he instruments of darkness” (Shakespeare, 1995, p. 121-122).

Part of trying to give back the throne to Verence's son, is to change the words and the lines that the actors and the witches say in the play. Hwel, the playwright, is asked by Felmet and his lady to write the play to show that they have nothing to do with the death of Verence and to show how bad and evil the witches are. They first ask the Fool, and he suggests asking someone to write a play since “words have power” (Pratchett, 1989, p. 188). The witches are integrated into the play and decide to show the audience, which includes the Duke and the Duchess, what really happened and how Duke Felmet killed the king. “Why don't we just change the words?” said Magrat. “When they come back on stage we could just put the 'fluence on them so they forget what they're saying, and give them some new words” (Pratchett, 1989, p. 314). Tomjon was part of the play and he was wearing the crown that the witches hid in the prop box. Tomjon refuses to be the King of Lancre and his half-brother, the Fool, whose real name is Verence, becomes the king.

Second, the Wyrd witches' good and moral intentions appear when they do not think of plotting for killing Felmet and his Lady, although he harmed the witches in different ways. Although Pratchett (1989) represents the Wyrd witches with beards, much like Shakespeare's witches, they differ in their intentions and their ways in dealing with others from Shakespeare's version. Abhishek Chowdhury (2016) states that Pratchett keeps Shakespeare's witches' appearance the same with beards, as a male feature and a masculine form, to show how powerful and “prophetic” they are even if they have such appearance as that of females with beards. First, the tax collectors are sent by King Felmet and his lady to arrest the witches, but instead, the kindness of the witches and their good hospitality make them feed the collectors instead of harming them.

““She did *what*?” said the Duke.
“She give me a cup of tea, Sir,” he said.
“And what about your men?”
“She give them one too, Sir”” (Pratchett, 1989, p. 57)

Another scene is when people start rumors about the murder, and Felmet asks the Fool to think of a way to get rid of the witches because he thought that they were behind the rumors. Radovanovic (2010) discusses how Felmet is really obsessed with the witches, which increases until the end of the play. The Fool suggests using rumor and propaganda, so this is why Hwel was asked to write the play to be performed in front of an audience. “Witches, I suspect,” said Lord Felmet. The Duke shrugged. “How should I fight magic?” he said.” “With words,” said the Fool, (p. 90). He continues “we learned that words can be more powerful even than magic.” “We must tell the world about the witches. They're evil. They make it come back, the blood. Even sandpaper doesn't work” (p. 91). According to Radovanovic (2010), Felmet is presented as an antagonist, who tries to rewrite the past and change facts, by asking for a play to be written. He wants to show himself as a righteous champion, while the old king, Verence and the witches are shown as evil characters (p. 11). Radovanovic (2010) adds that Pratchett tries to show that Felmet and his Lady had a destructive ending such as Macbeth and his Lady, in which greed and blind ambitions was the reason in both cases (p. 13).

The witches were invited and saw the play and were shocked of the performance. The witches are aware of the fact that Felmet is the murderer of the king and they are clever and educated enough to recognize that Felmet is cruel and evil and is not good to rule the country. They try to use their intelligence and wisdom in changing the words that were altered by them, since they were forced to act instead being the real actors who were mistaken by them and taken by the soldiers. They did not want a scandal; rather, though they were able to create it, their intentions were to show the truth

of what really happened. Radovanovic (2010) states that the intelligence of Pratchett's witches appears in their use of "headology", which is "a combination of psychology and pure logic" (p. 7). Radovanovic (2010) states that Magrat is presented as an herbologist to show how intelligence the witches are.

Another way in which Felmet and his Lady bring harm to the witches is when Nanny Ogg, who entered the castle looking for her cat, is locked in the dungeons and Felmet intends to burn her. He does this thinking that she came for him.

"Shawn (talking to Magrat): ""It's mam!"

Magrat: "What happened to her?"

Shawn: "He's locked her up! Said she was coming to poison him!

"She's been put in chains!" (Pratchett, 1989, p. 137).

"You are to be tortured," the Duchess declared, "and then you will be burned." (Pratchett, 1989, p. 139). Granny Weatherwax and Magrat sneak in the castle and, are helped by the Fool to reach the dungeon. Magrat breaks in the dungeon using her magic. This scene shows how Felmet is manipulated by his evil and blind ambitions, such as Macbeth in Shakespeare's *Macbeth*. Radovanovic (2010) discusses the insanity and evilness of Felmet which increase throughout the novel until the end.

III. CONCLUSION

From what has been discussed in the paper, the difference in the intentions of both groups of witches is noticed. The reader could also follow the evidence that was presented to show how Pratchett intended to show this difference in his novel. Pratchett adapts the same three witches from Shakespeare's *Macbeth* and rewrites them to follow the conventions of the new image of the witches, which he presents in his work. The paper highlights the good and moral intentions of Pratchett's witches with giving examples and evidence from the novel and from previous literature. It also depicts the difference between Pratchett's witches and Shakespeare's witches in their use of authority and the way they plot. Further research could be done on the other adapted elements in the same novel, *Wyrd Sisters*, since there is shortage of literature regarding these adaptations.

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