Paratexts in Fantasy

Paratextuality, intertextuality, and rhetoric

in Robin Hobb's *Fool's Quest*

Anna Ojalahti

University of Tampere

Faculty of Communication Sciences

English Language and Literature

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Tutkielmani tavoitteena on osoittaa, että fantasiakirjallisuuden genrellä on omanlaisiaan keinoja
käyttää paratekstejä. Esitän, että lukujen alkuun sijoitetuilla tekstikatkelmilla eli epigrafeilla on
Robin Hobbin fantasiaromaanissa *Fool's Questissa* sellaisia funktioita, jotka kytkeytyvät
nimenomaan fantasian genreen. Epigrafeja tarkastelen analysoimalla niiden funktioita, joista
tärkeimmiksi nousevat tiedon välittäminen ja intertekstuaalisuus. Tutkielmassani
paratekstuaalisuuden ja interteksuaalisuuden tutkimus yhdistyy myös epigrafien retoriseen
analyysiin, jonka avulla pyrin osoittamaan, miten epigrafit ja niiden funktiot toimivat teoksen
kommunikaation osana. Tutkielman taustalla toimii siis kolme eri teoreettista lähestymistapaa –
paratekstuaalinen, intertekstuaalinen ja retorinen – jotka kaikki kytkeytyvät olennaisella tavalla
analyysissa kohdeteoksen genreen, fantasiaan, jolloin yhtenä tutkielman teoreettisena taustana
toimii myös fantasiakirjallisuuden tutkimus. Tutkimuskysymykseni on, millä tavoin paratekstien
ja erityisesti epigrafien funktiot toimivat fantasian genressä.

Tutkielmassa teoria- ja analyysiosiot vuorottelevat kussakin luvussa. Toisessa luvussa käsittelen
paratekstuaalisuuden teoriaa, jossa lähtökohtana on Gérard Genetten teoria parateksteistä ja
erityisesti niiden funktioista. Tämän jälkeen seuraa analyysi epigrafien funktioiden analyysi
Fool's Questissa. Kolmannessa luvussa yhdistän *Fool's Questin* retorisen analyysin
interteksuaalisuuden analyysiin, joista ensimmäisessä keskityn James Phelanin teoriaan
kirjallisuuden retoriikasta ja jälkimmäisessä jälleen Genetten määritelmään
intertekstuaalisuudesta.

Tutkielmani keskeinen tulos on, että Genetten muotoilemat epigrafien funktiot ovat sekä
riittämättömät fantasiatekstiä tarkasteltaessa että toimivat osittain eri tavalla. *Fool's Questin*
epigrafien funktioista tärkeimmiksi nousevat informaation välittämisen ja intertekstuaalisuuden
funktiot. Teoksen epigrafit ovat muodollisesti narratiivista erillään kuten paratekstien
määritelmään kuuluu, mutta vastoin Genetten teoriaa ne toimivat läheisessä yhteistyössä
narratiivin kanssa sekä selittäen teoksen taustalla olevaa fantasiamaailmaa, henkilöitä ja ilmiöitä
että ennakoiden juonen tapahtumia. *Fool's Questin* epigrafien analyysin kautta tuleekin esille se,
miten parateksteillä voi olla omanlaisiaan funktioita nimenomaan fantasian genreen kuuluvassa
tekstissä ja täten paratekstuaalisuuden teoriassa tulisi kiinnittää huomiota myös genrespesifiin
lähestymistapaan.

Avainsanat: paratekstuaalisuus, parateksti, intertekstuaalisuus, retorinen kirjallisuudentutkimus

Contents

1. Introduction

Fantasy as a literary genre shows us worlds different from ours, worlds somehow impossible and unreachable, to which the book itself is the only window. These impossible places that sometimes have no connection to the reader's world can nevertheless be enticing and gripping, immersive and interesting. How does fantasy do this? How does it communicate an impossible place or a story to the reader? These are questions that form the backbone of my thesis in which I will examine those textual features in a book that play part in creating the fantasy world.

In this thesis I will analyze Robin Hobb's 2015 fantasy novel *Fool's Quest* (henceforth *FQ*), which is the second book of *The Fitz and the Fool* trilogy (2014–2017). *Fool's Quest* takes place in a fictional fantasy world which is also a setting for numerous other books: *The Farseer* (1995–1997) and *The Tawny Man* (2001–2003) trilogies preceding the *The Fitz and the Fool* trilogy in addition to the *The Liveship Traders* trilogy (1998–2000), a four-volume series called *The Rain Wild Chronicles* (2009–2013), a novella called *The Willful Princess and the Piebald Prince* (2013) and six short stories.[1] The first three trilogies mentioned follow the story of FitzChivalry Farseer (later Fitz), an illegitimate son of the crown prince of the kingdom of pseudomedieval Six Duchies. As a bastard, Fitz is excluded from the line of succession but not from the court and thus he is trained to be an assassin to do the dirty work of the royal family, the Farseers. At the same time he is a Catalyst, a person seen in the ancient prophecies of the White Prophet and who is able to change the course of time for better or worse. Subsequently, I will refer to these three trilogies (*The Farseers, The Tawny Man, The Fitz and the Fool Trilogy*) that

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[1] "The Inheritance" (2000), "Homecoming" (2003), "Blue Boots" (2010), "Cat's Meat" (2011), "Words Like Coins" (2012), and "His Father's Sword" (2017)

form a continuous story line as the *Farseer* series. I have chosen to analyze *Fool's Quest* because it is both the latest book in the series and also because it includes some key features that are not that apparent in the previous books.

My primary interest is in how Hobb creates the fantasy world presented in the books with the help of short texts or text fragments present at the beginning of each chapter in *Fool's Quest*, which I will henceforth refer to as *epigraphs*. Hobb employs this same technique throughout the whole *Farseer* series and it is a device which is used to create a mass of secondary texts to the story, writings set in and written by characters in the fantasy world. I will analyze the epigraphs and how they are used to create the fictional world they refer to, that is to say, what kind of functions epigraphs have in a single literary work. These functions are tied to intertextuality, a text's connection to other texts, and, therefore, this is also one of the main themes and areas of analysis in my work. I am specifically interested in a fantasy book's rhetoric and a specific kind of rhetoric tied to observable, textual features in a book.

My analysis is centered on epigraphs, which French structuralist Gérard Genette (1997b, 144, 150) defines as quotations in the form of text at the beginning of a book or a part of a book. Epigraphs are one example of *paratexts* which Genette defines as auxiliary texts accompanying the main body of a text. Paratexts – for example, titles, prefaces, covers and the name of the author – guide the reading and reception of the text and provide a frame that helps to interpret it. (ibid. 1). They are additional texts surrounding and extending the text "precisely in order to *present* it" (ibid. 1, italics in original). My method is, therefore, a narratologically orientated textual analysis and while I will make comments on the theme and overall plot of the novel and the series, my analysis is primarily concentrated on the epigraphs. To be clear, from now on, the words "text" or the "main body of the text" are used to refer mainly to the story of the book, the

narrative, while other additional texts like epigraphs, chapter titles or publication details are separate and referred to as paratexts.

Paratext has "enjoyed a tremendously successful career in literary studies over the past two decades" and the concept's versatility has led it to be applied to different kind of phenomena in addition to literary texts, for example audiovisual media (Birke & Christ 2013, 65; see also Bushell 2016, 182). In this thesis I will analyze paratexts of a literary work which is also the main area of Genette's analysis and in this sense the approach is traditional. To deviate from this traditionality, however, I will apply the concept of paratext to the genre of fantasy. Even though paratextuality is a popular concept, it has not yet been applied almost at all to fantasy literature and my thesis is an attempt to make a contribution to fill this gap in paratextuality studies. Sally Bushell (2016) and Stefan Ekman (2013) have applied the term paratext to a feature that is often found in a fantasy book – the fictional map. The study of maps is useful reference for my analysis as well, even though I analyse textual and not pictorial paratexts. Bushell (2016, 182) argues that precisely the role and definition of fictional maps as paratexts may have been one reason to treat them as marginal phenomenon and thus they are overlooked and undervalued. I would argue that the same goes for other kinds of paratexts as well and especially in fantasy, which as a genre has gained significant academic attention only in the last twenty years. Therefore, the studies done in the field of fantasy literature are still lacking in some areas in the case of paratext. I intend to bring new viewpoints to the analysis of paratexts in fantasy by examining texual paratexts and their connection to fantasy's world building.

One of the fantasy genre's defining features – impossibility – which I mentioned at the beginning of this chapter and will elaborate on in the next, imposes some special demands on paratextuality. Paratexts, which occupy a liminal space between the book and the reader, in

Genette's terms "a threshold", help the reader to access the fictional world "without too much respiratory difficulty" (Genette 1997b, 408). By these difficulties Genette points to the transition from the reader's world to the fictional world; the metaphor here being that the reader is somehow diving or submerging into the world presented by a text and the difference between the worlds may cause some difficulty for the reader. But what if the world is not just fictional but also fantastic? My argument is that entering a fantasy world which is impossible and fundamentally different from the reader's actual world might cause more of these "respiratory difficulties" and thus demand more from the paratexts that surround a fantasy book. My aim is to consider fantasy genre's role when analyzing the functions of epigraphs or how they help to create the fictional world precisely in the context of *fantasy*.

In addition to Genette's notion of paratextuality one other central concept in my analysis is intertextuality, which Genette (1997a, 2) defines as "copresence between two texts or among several texts; that is to say, eidetically and typically as the actual presence of one text within another". There are other, broader definitions of intertextuality for example by Julia Kristeva, who coined the term, and by Michael Riffaterre (see Genette, 1997a, 2). However, in this thesis I will use Genette's more restricted definition of actual copresence between texts compared to, for example, Riffaterre's broader idea that intertextuality is a mechanics of reading or literariness itself (ibid. 2). I consider Genette's model to be more of use to me since the connections between different books in the *Farseers* series and the books set in the same fantasy world can be very clearly demonstrated. The books do not hide the fact that they are a part of a series or a fantasy world presented in numerous other books as well. The more narrow definition of intertextuality as an actual copresence of one text within another is thus more useful in this case. I will point out

how intertextual connections are one of the key features of epigraphs in *Fool's Quest* and how they are closely related to and a basis of epigraphs' other functions.

In addition to the study of paratextuality, central in this thesis is the study of fantasy literature. The definition of fantasy has proven elusive but according to Farah Mendlesohn and Edward James (2012, 1) all major theorists in the field "agree that fantasy is about the construction of the impossible" (see also Attebery 1992, 6). Brian Attebery has proposed to the definition of the genre the concept of *fuzzy set*, meaning that fantasy is not defined "by boundaries but by a center" (ibid. 12). In this regard the genre of fantasy is a group of texts that share some features to a different degree and so some of the books might be more prototypical instances of fantasy than others (Attebery 1992, 12, Mendlesohn&James 2012, 1). Further, Mendlesohn (2008, xiv, xvii). has argued that fantasy itself can be divided into different modes or categories based on their rhetorical structure, each of these modes also being "fuzzy sets", that overlap with other modes All in all, one of fantasy's key features is impossibility, "a violation of expectations" that "occur at the level of reference", as Attebery has put it (1992, 54). What I am proposing is that for this reason fantasy as a genre has distinctive kinds of literary devices or it uses them in a different way to ensure reader's immersion and interest in a fictional world. The fantasy world as an impossible and inherently foreign place needs more explaining and to this end the genre uses different kinds of devices to bring that information to the reader. These devices can be embedded in the narrative itself, for example, the cliché of an over-explaining character usually portrayed as a wise old man, mage or a wizard who then usually requires another cliché, a dumb or otherwise clueless protagonist that needs everything explained to him (and, at the same time, to the reader). Fantasy may also use devices external to the narrative such as pictures, maps, character lists, epigraphs and other kinds of paratexts which are my main

interest. These devices mentioned are not of course limited to fantasy or even speculative fiction and in many cases having not even originated in fantasy. However, fantasy has its own kinds of ways of using these devices to make its foreign and impossible world known and interesting for the reader and it is these ways that I will concentrate on my analysis of epigraphs.

The third theoretical framework behind the thesis is a rhetorical approach to literature that sees a literary work as a communicative act. James Phelan, a rhetorical theorist, defines narrative as "somebody telling somebody else on some occasion and for some purpose(s) that something happened "(2007, 203). The interest lies in the relationships between narrator, text and audience and how the narrator strives to affect the audience through text (ibid. 203–208). By narrator Phelan means the teller of the story inside the narrative and so his definition does not include the author (2005, 217). Rhetoric comes from the analysis of speech, the analysis of how the listener is affected by the speech. Applied to literature by theorists such as Wayne C. Booth and James Phelan it maps those literary devices that are used to affect the reader and how a book communicates. I am especially interested in the how – how specific textual features are used to create an effect on the reader. In this thesis, epigraphs and their functions are seen as part of a larger structure of a book's rhetoric, of how it presents itself and the fictional world to the reader and what kind of methods it uses to this end. My interest is in how a convincing effect of characters, fictional world and plot is created through text.

Next in Chapter 2 I will define the terms paratext and epigraph more extensively and present a basis and justification for my analysis of the epigraphs of *Fool's Quest*. I will show some of their key features and offer a study of their overall functions, concentrating on the functions concerning information and intertextuality. I argue that these functions are central to *Fool's Quest's* epigraphs as paratexts in the genre of fantasy. In Chapter 3 I will tie my analysis

to the rhetorical approach of literary text and show how epigraphs and their functions are key elements in the whole of the book when considering them a part of the communicative act that is the novel.

2. Paratexts and Epigraphs

2.1. Paratextual theory

The concept of paratext, coined by Genette, has been applied to various media in addition to literary text such as e-books, movies, and DVDs and their bonus materials (see Malone 2015; Birke & Christ 2013; Mahlknecht 2016). As Sally Bushell (2016, 188) argues, "paratextuality is both popular and capable of wide application across a range of media – such as film and digital cultures as well as literary texts – because of the delimited material aspect of the concept that makes it easy to grasp and apply." Paratext is thus clearly still a very useful and applicable methodological tool for different kind of phenomena, literary or otherwise. In Genette's theory, paratextuality is a part of a wider category called *transtextuality*, which encompasses all kinds of relations between texts. Other areas of transtextuality include previously mentioned intertextuality and also *metatextuality*, *architextuality* and *hypertextuality*. (Genette 1997a, 1–5)

The paratext Genette divides further into *peritext* and *epitext* according to the paratext's location inside or outside a written work. Peritext is inside the work, such as title and preface, while epitext refers to more "distanced elements" that are "at least originally, located outside the book", such as interviews and conversations. (Genette 1997b, 5) I will only concentrate on the peritext since epigraphs are clearly inside a book and thus part of the physical body of a book. Being part of a book does not mean, however, that peritexts do not refer outside the book but the point of Genette's differentiation seems to lie in the location of concrete and material manifestations of paratexts – peritexts are physically *in* the book and epitexts *outside* of it. This division and Genette's categories might seem distinct and easy to use at first, but the concept of

paratext has not been without criticism and commentary. Pirjo Lyytikäinen (2006, 148) has argued that Genette does not justify or problematize the concept itself which brings together maybe too many kinds of phenomena. The boundaries of the paratext and its distinction from the "actual text" are also quite vague (Birke & Christ 2013, 69–70; Lyytikäinen 2006, 148). Even though the basis of my research is the notion of paratext as formulated by Genette, I will take into account these later revisions, criticisms and comments. The boundary between paratext and text is also an important part of my analysis of epigraph; one of my goals is to discern epigraphs' relationship to the text, the fantasy world and other books set in that same world.

However, paratext is a useful analytical tool here because epigraphs are in many ways separate from the narrative. Epigraphs in *Fool's Quest* are texts at the beginning of each chapter, separated from the main body of the text by typographical solutions; they are always in italics, separated from the chapter itself by a blank space and they are almost always signed by the person who has written the text presented in the epigraph. They are almost never connected to the chapter itself content-wise but might be connected to some topic mentioned earlier in the book or in the series, or to some topic that has not yet been mentioned in the narrative. For example, the epigraph of chapter 9, "The Crown" (151–152), is a report telling about a city called Kelsingra by a character called Jek. The character is originally known from *The Liveship Traders* but also briefly introduced as a side character in *The Tawny Man* series. As to the city of Kelsingra, it is a place described earlier only in another connected series, *The Rain Wild Chronicles*. The addressee of the report is not mentioned but it can be deduced that it is someone from the Buckkeep castle, the main setting of *Fool's Quest*. The probable addressee is Chade, Fitz's great uncle and royal advisor who is an old spy and an assassin still managing a large spy network for the benefit of the royal family. The content of the epigraph – a description of

Kelsingra, its inhabitants and dragons residing there – has no connection to the chapter it precedes which does not mention Kelsingra, Jek, or anything related to it. However, the epigraph is connected to the events at the end of the book where Fitz actually visits Kelsingra. It is also a synopsis about the city for those readers that have not read *The Rain Wild Chronicles* and at the same time an intertextual wink for those readers that have, and a reference that the two storylines built in different series will coalesce. I will analyze this example more fully in Chapter 3.2. from the point of view of intertextuality.

This seeming arbitrariness of the location of an epigraph is in the *Farseer* series a rule, not an exception. In *Fool's Quest* and in the *Farseer* series, the epigraphs form a considerable mass of texts concerning different phenomena in the fantasy world like history, magic, events, persons and traditions. They offer a wide range of different text types such as reports, stories, letters, journal entries, songs and fragments from larger texts such as books. This mass of secondary texts is separated from the main text typographically and stylistically. Therefore, it is justifiable to analyze the epigraphs separately and not as something belonging to the main text, even though they are of course connected by way of describing the same fantasy world. The next example highlights some essential core features of the epigraphs in *Fool's Quest*:

> *Given that dragons have speech, as men have, and trade their thoughts with us, how can we even consider commerce in their body parts?* [--] *It is the considered decision of the Bingtown's Trader's Council that to traffic in the parts of dragons is an immoral trade, and one that we as Traders cannot countenance.* [--] *To slay a dragon for its body parts would be to invite the full wrath of all dragons upon any Trader so reckless as to do it. And doubtless that wrath would include any who indulged in secondhand commerce of such parts. In the course of defending Bingtown from the Chalcedean invaders, our fair*

city took extreme damage from a single dragon defender. This body refuses to consider what the concerted wrath of the Kelsingra dragons might do to our city.

   Hence it is decided and declared that no Bingtown Trader may legally engage in any aspect of trade or commerce that involves the harvesting or marketing of goods sourced from dragons.

   – RESOLUTION 7431, BINGTOWN TRADER'S COUNCIL (*FQ*, 329 –330)

As is evident from the signature, the epigraph is a resolution of a council. Its style is quite formal, since it is a legal text, separating it from the narrative of the novel. However, it deals with events and phenomena that are possible to interpret only in the context of the fantasy world. The topic is, after all, prohibition of the illegal trade in dragon parts. Epigraphs in Hobb's works are always quotations but it is essential to note here that they are not quotations from actual texts, that is, texts that are situated and existing in the reader's world. As in the above example, all epigraphs in *Fool's Quest* and *Farseer* series are quotations from texts that exist in the fictive fantasy world of the books and so their writer is also always fictional. One important feature that highlights this fictionality is the signature that is almost always attached to the end of an epigraph, thus placing the epigraph unerringly to the fantasy world. If there is no signature, it is apparent from the style or content of the epigraph that it is produced by a subject in the fantasy world. Such are, for example, texts apparently written by the protagonist Fitz in which he contemplates his life and relationships to other characters.

   Genette's examples of epigraphs include almost only quotations that are from actual texts and written by someone in the actual world, although, Genette notes, these texts can also be quoted inaccurately whether it is deliberate or not. He does mention in *Paratexts* that epigraphs can be fictional but dwells on this aspect of them very little (Genette 1997b, 151). In the *Farseer* series there is no access to the original text –the text that the epigraphs are quotations from –

because its ontology is fictional and the only thing the reader sees is the text's representation in

an epigraph. Therefore, there is no way to check if the quotation is correct; whether it is, in

Genette's terms, *authentic* (Genette 1997b, 151). The question of authenticity as Genette

proposes it is not particularly relevant in the analysis of fictive and fantastic epigraphs. Instead,

what is more interesting, are the questions regarding epigraphs' functions, mechanisms and

information they convey inside a fantasy novel.

2.2. Functions of epigraphs

As quotations, epigraphs in *Fool's Quest* can be quite long, often up to or over one page. It

seems then, that one of their main functions is not simply to set the mood or, as Genette puts it,

"heighten the reader's feeling, his emotion", a function which Genette calls "romantic" (ibid.

158). In addition to this Genette lists three other functions present specifically in epigraphs: to

comment on the title of the text or to be "a justificatory appendage". Epigraph can also comment

on the text itself to emphasize or specify its meaning indirectly and to convey information not

through the epigraph itself but through its signature, introducing meaning via the person who

wrote the epigraph (ibid. 157–158). The list of functions is quite short, which Genette admits

himself (ibid. 158). These functions listed apply to epigraphs in *Fool's Quest* but with a different

emphasis. There are other functions as well, central to the construction of fictional worlds in

fantasy specifically.

The reason the length of epigraphs in *Fool's Quest* is of special concern here is that they

seem to convey quite a lot of information. In this they differ from the examples Genette analyzes,

which are usually quite short. This way, it is the epigraphs themselves that convey the most

important information and not the signature, which is not to say the signature is not important as I have noted above. This conveying of information is one of the main functions of epigraphs in *Fool's Quest* and *Farseer* series and it is directly linked to other functions, as well as to the genre of fantasy. This point is illustrated by the epigraph to Chapter 6 in *Fool's Quest* signed "*A BRIEF HISTORY OF THE MONARCHS OF THE SIX DUCHIES*":

> *When Regal the Pretender retreated to the inland duchies, the coastal duchies were left rudderless. Strong as the dukes of Bearns, Shoaks, and Rippon were, they were each too engrossed in defending their own coasts to mount any meaningful unified response to the Red Ships. The titular Duke of Buck, a cousin to the Pretender Regal, was little more than a placeholding puppet who could do nothing to rally the nobles.* [--] (*FQ*, 97)

The epigraph then continues to offer what its signature promises, a brief history of the Six Duchies. This is the fictional country that is the setting of *Fool's Quest* and recounts events that happened around thirty years prior to the events of the book. At the same time they are events that have been described more fully in *The Farseer* trilogy which takes place in that period of the fantasy world's history. Therefore, this is information that is probably already in the reader's possession, since *The Farseer* trilogy contains the first books of a longer series of which *Fool's Quest* is part. In this way the epigraph serves as a reminder of earlier events and gives also an important clue to how things have changed since then: the person named Regal the Pretender was the son of a deceased king and the brother of a missing crown prince and only later earned the nickname "the Pretender", referring to the way he took hold of the crown by deception. If the reader has not read the earlier books, the epigraph gives vital clues to the history of the fantasy world and also to the history of the characters in *Fool's Quest* offering a kind of a synopsis of the events that took place mostly in *Assassin's Quest*, Book three of *The Farseer* trilogy.

Fantasy is about the impossible, often presenting worlds that differ very much from the reader's world. Hence, there might not be any way to gather information about the world in question but from the text that itself presents the world. There is a concept called *the principle of minimal departure* by Marie-Laure Ryan (1991, 51) which describes this very action that the reader takes when gathering and evaluating information about a fictional world. To summarize, it means that a reader makes inferences about fictional worlds based on the knowledge of the real world: "We will project upon these worlds everything we know about reality, and we will make only the adjustments dictated by the text." (ibid. 51) However, with fantasy, the real world might not be the optimal point of departure or there might be just too much to adjust to the extent that the principle might not be that useful at all. I am proposing here an approach that considers that perhaps fantasy or other fields of speculative fiction in general have specific kinds of literary devices, or devices that are in use in all of fiction but maybe more so in fantasy, to build a fictional world for the reader. One of the key things in this construction of fantastic reality via text is how information about that reality is distributed to the reader.

Farah Mendlesohn, in her book *Rhetorics of Fantasy*, has a useful concept for the analysis of information distribution called *syntactic bootstrapping,* "the construction of a world from pieced-together hints and gradual explanations, the understanding of a world by the *context* of what is told." (2008, 75; italics original). According to Mendlesohn, one way to create this is through the casualization of the fantastic which means that the characters of the world do not describe or treat their world with constant wonder or bewilderment but as normal and ordinary (2008, 75–78). Epigraphs are a good example of this syntactic bootstrapping, offering hints and information about the fantasy world and describing its phenomena as commonplace or at least plausible or possible in their world. Therefore, they are in part creating a context for the

narrative. The earlier example in Chapter 2.1 is an epigraph essentially about dragons but it does not treat dragons as impossible fairy-tale characters but as a part of the natural order of the world. Here, the casualization is as its finest when the most new or interesting information in the context of the fantasy world is not the dragons themselves but the legislation concerning the species. Another example of syntactic bootstrapping from the viewpoint of pieced-together hints is the following excerpt from an epigraph which is titled "REPORT FOR MY MASTER":

> *Befriending the scarred man has not been as difficult as we thought it might be. I have realized that part of my reluctance for this assignment was that I feared his appearance. My greatest hurdle, I now perceive, was that I needed to overcome my fear of him before I could lull his fear of me.* [--] *As you bade me, I have kept my secret and neither seems to have perceived it. The test will be, of course, when they meet me in my true guise. Will either recognize me? I will wager the blind will perceive more than the sighted one.*
>
> THE APPRENTICE (*FQ*, 174–175)

With the help of the narrative it is not difficult to the reader to put together that the apprentice in this epigraph is a character called Ash, a young boy, and the master is a character called Chade, the king's advisor. But the report mentions a secret, known only to Ash and Chade, and it is revealed only almost two hundred pages later that Ash is actually a girl called Spark. The epigraph then gives the reader a hint that there is some secrecy concerning Ash and makes her search for other clues or to start anticipating the revelation of the secret. Epigraphs do a lot of this kind of foreshadowing, giving hints about future events. They also explain previously mentioned phenomena, events or occurrences more fully or give more information about a character.

The epigraphs of *Fool's Quest* let alone the whole *Farseer* series form a massive amount of secondary texts parallel to the narrative. However, they are not just explanations or a trove of additional information about different kinds of phenomena encountered in the narrative. They anticipate future events in the narrative, give different points of view on past events, and contain hints about the true nature of characters, events and history. They also include a lot of intertextual references to previous books in the series or books outside the series but set in the same fantasy world. This intertextuality inside a fictional world is an important function of the epigraphs along with the conveying of information. Intertextuality especially makes visible the way information is communicated through epigraphs and this communication is the topic of my next chapter in which I examine epigraphs' intertextuality in the light of rhetorical theory.

3. Rhetoric and intertextuality in *Fool's Quest*

3.1. Rhetorical theory

In this chapter, I will examine how rhetorical theory connects with paratextual theory. My interest is in how epigraphs convey information with the help of intertextuality, and how epigraphs and their functions can be seen as a part of the novel's rhetoric. The key term here that forms a bridge between rhetoric and paratexts is communication. To James Phelan (2007, 203), the rhetorical approach "conceives of narrative as a purposive communicative act" which means that narrative itself is an event, not just a disclosure of what happened. Via narrative, someone is communicating something to someone and this communication has a purpose (ibid. 203, 209). Along with purposive communication, another principle for the rhetorical approach according to Phelan is "the relationship among the three main components of the rhetorical communication" or the points of a "rhetorical triangle": speaker, text, audience (ibid. 209). Rhetorical analysis may begin from any of the parts of the triangle but will nevertheless arrive at the other two at some point (ibid. 209). *Fool's Quest* would have material for a vast rhetorical analysis but my interest lies in the epigraphs and their part in the rhetorical communication of the whole work. Epigraphs fall of course in the "text" corner of the triangle but while I am trying to find out their purpose and their means to that purpose, I will inevitably arrive at the other parts of the triangle.

Phelan finds multiple functions in narration, and these are different from the functions of epigraphs which I introduced in the previous chapter. Before introducing the functions, however, a set of terms must be first defined from the point of view of rhetorical theory and these are *narrator, narratee, implied author* and *authorial audience*, also known as *implied reader*.

Implied author means to Phelan "the streamlined version of the real author, an actual or purported subset of the real author's traits and abilities", who "is responsible for the choices that create the narrative text" (ibid. 216). The implied author is created by the real author but not necessarily a product of the text: it is, in essence, a version of the writer (Phelan 2005, 45–46). Phelan's precursor Wayne C. Booth (1961, 151) shares this differentiation when he describes the implied author as the author's "second self" or "an implicit picture of an author who stands behind the scenes".

The narrator is the teller of the story within the story (Phelan 2005, 217) and the narratee the audience addressed by the narrator (ibid. 217). Narrator and narratee are both constructs of the narrative and so they might also be characters in the text. Thus, they do not correspond to the actual writer or the actual reader. This is also the case with concepts of implied author and authorial audience. The latter is "the hypothetical, ideal audience for whom the implied author constructs the text" (ibid. 213) and is the position the actual reader is trying to enter while reading. So, there are three levels of narrative communication: in the outermost level reside the actual, flesh-and-blood reader and author. Under this level is the level of implied author and authorial audience and, in turn, under this level the innermost level of the narrator and narratee. These levels could be imagined as concentric circles where the outer level entails the other two levels and so on. In this hierarchical structure the communicators of the most inner level are not aware that they are used as a means of narrative communication unless, of course, we are treating a metafictional text that purposely breaks these levels. I will not dwell on further intricacies within these definitions since this short version and terms defined here will serve my purposes sufficiently.

Phelan finds different kind of communicative functions that are a part of a text's rhetoric. Phelan separates these into *character functions* and *telling functions* of which the latter further divides into *narrator functions* and *disclosure functions* (ibid. 12). Character functions of a character narrator are divided to *mimetic*, *thematic* and *synthetic* functions by Phelan. Mimetic functions are "the ways in which characters work as representations of possible people", thematic of how they work as "representative of larger groups or ideas", and synthetic of how characters work as "artificial constructs within the larger construct of the work" (ibid. 12–13). Telling functions are available to the implied author and both of these identify a different track of communications. Disclosure functions are "communication along the track from the narrator to the authorial audience" while narrator functions communicate along the narrator-narratee track. (ibid. 214–215) In the latter track of communication, the narrator might be aware that he is telling his story to someone or might actively address a certain person or entity within the story world. On the other hand, in disclosure functions the narrator is used by the implied author to convey information to the authorial audience (and through this, to the reader) while the narrator is unaware of this audience (ibid. 215).

From these definitions it can be gathered that Phelan means a different thing with his functions of communication than does Genette with the functions of paratexts. Phelan's functions concern the levels of narrative and narrative communication itself while paratexts are a part of this communication and can be part of either character functions or telling functions or both. Paratexts have their own functions within this structure of narrative functions but they are always a part of the communicative functions of the text's whole. There is thus no clear hierarchy between Phelan's functions and Genette's functions since they inhabit the same text space. With this in mind, I am interested how the specific functions of epigraphs, such as

conveying information which are a part of specific kind of textual feature, work in the larger frame of Phelan's communicative functions.

In the case of *Fool's Quest* the most interesting of Phelan's functions are the disclosure functions in which the narrator conveys information to the authorial audience without knowing it. As I have argued earlier, one of the most important functions of epigraphs is to convey information about the fantasy world. However, sometimes this information is not clear and demands a lot of interpretation. Disclosure functions are most clear in those epigraphs of *Fool's Quest* that present prophetic dreams by a character called Bee. Bee is the protagonist Fitz's daughter and the other viewpoint character in addition to Fitz. At the beginning of the *Fool's Quest* Fitz finds out that Bee has been kidnapped by evil people called the Servants who think Bee will be a great prophet. It is not known to Fitz though it is to the reader, that Bee actually has prescient dreams which she records in a dream journal. She herself is usually unable to interpret them, however. Some of the dreams are presented to the reader in the epigraphs and the reader, possessing the knowledge conveyed by Fitz and Bee, is in a position to be able to interpret the dreams and gain information. For example, the epigraph of Chapter 24 is Bee's account of one of her dreams:

*When I tumble too close, they reach out and catch me. I do not see who they are. Only that they capture me. There is **a staircase of black stone**. She puts on a glove, slipping her hand into his anguish. She opens the door to the staircase, and grips me by the wrist as she drags me down. The door slams shut behind us, soundlessly.*

*We are in a place where **the emptiness is actually made of other people**. They all begin speaking to me at once, but I plug my ears and close my eyes.*

            - DREAM JOURNAL OF BEE FARSEER (*FQ*, 462; emphasis added)

The dream is vague enough not to give too many hints but a reader who is familiar with the fantasy world can deduce from this description that at some point of the story Bee is forcefully taken through what in the fantasy world are called Skill pillars. These are huge, magical pillars of black stone which are able to teleport people to distant geographical locations. Bee's dreams are always very metaphorical so the dream does not describe accurately the actual happenings, but the bolded sections are the hints that give the necessary information away. "Staircase of black stone" does not refer to an actual staircase but metaphorically to a passage that is made of black stone. The second hint, "the emptiness is actually made of other people", refers to the space inside or between the stones which in the story is described as a timeless place where a traveller can hear other people, sometimes dead loved ones, speak and beckon the traveller to join them in the emptiness.

This event actually happens sixty pages later, when Bee is taken inside a Skill pillar by her captors. At that point she describes the scene so that the reader can interpret the dream even further: "From a pouch at her hip Dwalia had pulled a scroll and a single strange glove. I could not tell what it was made from. The hand of it was pale and thin, almost translucent, but to three of the fingertips a shriveled silvery button had been attached." (*FQ*, 521) Dwalia is the captor and she takes Bee and others through the pillar with the help of this glove. The reader knows at this point that using the pillars requires a magic called the Skill that Dwalia does not possess, instead, she uses a glove which has cut fingertips sewn onto it. These fingertips contain the magic and they have been cut from the hands of the character called Fool. It is mentioned earlier in the books how Dwalia has tortured Fool and cut out his three magical fingertips. This explains the part "She puts on a glove, slipping her hand into his anguish" which cannot be deduced at

that time when the epigraph is presented to the reader. This clue is confirmed when later in the

book Fitz discusses the event with Fool:

> "Shine said that Dwalia made them all hold hands. Then she put on a glove before she
> touched the stone. A very thin glove of silver fingertips…"
>
> We both understood in the same instant. I stared as he turned his scarred fingers
> toward himself as if he could see the sliced surfaces. "I wondered why they took them,"
> he observed. "Now we know."
>
> They had sliced the Skill from his fingertips, sewn it onto a glove, and used it to
> take my child into the stone. (*FQ*, 571)

The metaphoricity of the prophetic dream is mixed with Bee's ignorance: having never been

travelled through Skill pillars, she has no means of interpreting the dream correctly or at all. The

reader, however, possessing knowledge about the nature of Skill pillars via the narrative and

other epigraphs can infer future events in the story before they have happened. This is an

example of the disclosure functions Phelan discusses: the implied author conveys information

about the progression of the story through the narrator Bee to the implied reader, and thus to the

actual reader, without Bee's knowledge. This same structure is evident in other prophetic dreams

by Bee that only the reader is able to interpret with the help of the narrative; all the while the

meanings of the dreams elude the characters of the story.

However, all the Bee's dreams do not have corresponding events in the narrative. The

reader is left to wonder if the prophecies in the dreams are ever to happen in this novel or in the

next one. This uncertainty is highlighted in the narrative where it is told that the White Prophets

have many dreams but some of them are more likely than others – it is thus a part of the logic of

the dream-having that some of the dreams might not happen. Of course the reader does not know

beforehand which dreams are more likely than others but epigraphs themselves as a form of information delivery are a clue. As I have noted earlier, epigraphs' location in relation to the narrative might seem illogical at times even though they are always connected to the overall theme, plot or the fantasy world itself. Epigraphs are thus not there just to look nice or give a sense of history – which they do, also – but to convey important information that has an impact on the narrative. Therefore, their role as an information channel gives extra credence to those dreams presented in the epigraphs – all of the dreams are to be considered important somehow, compared to, for example, those dreams that are mentioned in the narrative. Dreams in the epigraphs might not describe events that will certainly happen later but for example emphasize themes, topics or characters as is the case with many other epigraphs.

Epigraphs can, therefore, convey information explicitly and implicitly and in this way they work closely together with the narrative. The reader's relation to knowledge is thus different from the characters: she is given the possibility to know more and to know it before the characters. However, the reader might not be able to interpret the clues and in this situation is left to wonder with the characters. This creates suspense: in the case of prophetic dreams, there are metaphorical hints and clues to be solved by the reader. Even if she cannot figure the clues out in time the reader can connect the narrative's events to the dreams afterwards. This might make the reader even more aware of and susceptible for this kind of puzzle structure in the future and, as I explain in Chapter 3.2 create immersion and emotional engagement in the narrative.

Another way to foreshadow the narrative's future events and themes is through intertextual hints presented in the epigraphs. Intertextuality, which I will examine next, is a function of the epigraphs closely tied to the conveying of information and to the overall rhetoric of the novel.

3.2. Intertextuality as a function

Intertextuality in epigraphs is concerned with the questions relating to the functions of narrative communication and also, more specifically, the functions of epigraphs as paratexts within this communication. Intertextuality, relations between texts, is a wide and complicated concept and its most broadest definition understands it as a precondition for all communication since everything can be understood only as relation to some other discourse that came before (Allen 2011, 1–2; Makkonen 2006, 19; Tammi 2006, 72). The term originates from Julia Kristeva and in her sense the term is this wide and universal kind described above (quoted in Genette 1997a; Makkonen 2006, 22; Keskinen 1996, 31). Michael Riffaterre introduces the reader's role to intertextuality and describes it to be reader's observation of the relations between texts (quoted in Makkonen 2006, 22–23). Genette's definition, however, is a more limited one: an observable copresence of two or more texts. Genette theorizes extensively all kinds of textual relations in his book *Palimpsests* and from it can be gathered that what he describes as transtextuality – the umbrella term for all textual relations – is the same as what Kristeva and Riffaterre mean with their intertextuality. Genette's definition of intertextuality is thus more restricted and to him the presence of a text in another text is something you can pinpoint; Keskinen (1996, 35) describes Genette's approach accurately as "emphasizing empirical verifiability". For this reason, I will use Genette's understanding of intertextuality because I will also be treating instances of intertextuality that can be clearly indicated.

As I highlighted in the introduction, *Fool's Quest* is the latest novel in a series of three trilogies. It is also part of a fantasy world which is also a setting to numerous other books and

short stories, which sometimes intertwine with the events and story of the *Farseer* series. It is not necessary to read any other books or stories outside the series to understand what is going on in *Fool's Quest* or in *Farseer* series and so the intertextual connections between different texts set in the same fantasy world are often just hinted at. Interestingly, this intertextuality is most often evident in the epigraphs and it is almost always a foreshadowing of future events if the intertextual references refer to books outside of the *Farseer* series.

For example, epigraphs might be texts written by a character from another series, like the epigraph of Chapter 9, "The Crown", which is a report written by Jek, a character originally from *The Liveship Traders* trilogy. Similarly, the epigraph of Chapter 34, "Dragons" is written by Queen Malta and King Reyn, characters from *Liveship Traders* and also from *The Rain Wild Chronicles*. Epigraphs might also be explanations and summaries of events that have happened in another book in another series, like the epigraph of Chapter 25 "Red snow" which is a report explaining events that have been described in the book *Blood of Dragons,* part four of *The Rain Wild Chronicles*. References to earlier events in the *Farseer* series are also numerous, like the epigraph of Chapter 11, "Withywoods", which is a letter to Fitz by a character called Civil Bresinga who is a key character in the first book of the *Tawny man* series, *Fool's Errand*. These are just some of the examples of intertextuality between books but it is important to note that intertextuality is abundant in the epigraphs and this observation connects the epigraphs to the communicative structure of the whole novel.

This kind of intertextuality – references to books that are set in the same fantasy world – has also to do with the serial form of fantasy novels in general and *Fool's Quest* specifically. Kari Maund notes that series authors have to offer a reassuring familiarity and continuity to the readers in order for them to stay interested (Maund 2012, 147) and notes that there are different

ways to do this – for example, continuing plot or characters, foreshadowing or common theme or setting (ibid. 147–150). These are the most obvious elements explaining the interest in serial form and also how books refer to previous books. Of course, as a part of a series *Fool's Quest* has all of these elements in some form or another. Maund does not go into specifics but those are what I am interested in – the specific ways in which *Fool's Quest* creates this continuity, familiarity and immersion.

Looking more closely at one example I mentioned earlier, the letter from Queen Malta and King Reyn of the Dragon Traders to the *Fool's Quest's* characters King Dutiful and Queen Elliania. These characters, Malta and Reyn, are not mentioned earlier in the *Farseer* series and are only known from books outside the *Farseer* series, and also form a continuous plotline. To a reader who has not read these books the epigraph does not hold any other information than that the Dragon Traders are willing to trade with the people of Six Duchies but not in certain specific goods due to other earlier trade relations. However, it is directly connected to the events of the next chapter where Fitz and his companions travel unexpectedly to Kelsingra, the kingdom of Malta and Reyn and meet them. In this way the letter can be seen as a foreshadowing of future events, which, however, is not evident until after the events have occurred. But to a reader who has read the books in which Malta and Reyn and a host of other important characters have been presented, the epigraph holds more meaning. It is a clear hint that in *Fool's Quest* or maybe in the next book two major plotlines from both series will merge. This hinting or foreshadowing happens so often that the reader knows to expect it, and it is connected to the function of conveying information. The information, however, is not just elaboration of the fantasy world or offering of details. It is also an explanation and extra information delivery of phenomena or events mentioned earlier, or, in the case of intertextuality, usually foreshadowing future events or

plot twists. At this point of the *Farseer* series a vast amount of information about the fantasy world has accumulated, but the epigraphs serve as a way of emphasis – they show what information is central or is going to be central to the novel. As with Bee's prophetic dreams, with the intertextual epigraphs reader can be sure that they are to be important later.

This kind of intertextuality, however, demands certain "competence" from the reader. Competence here refers just to the fact that only if a reader has read the other books she will understand the intertextual references. Here intertextuality is not only related to information but also to the reader's emotions. When the reader notices and interprets these hints left by the author it might create satisfaction – after all, in this way, the author offers a form of thanks to the reader who has read all her books by giving out something extra. Even if the reader makes the connections later and not beforehand, the structure of clues and hints becomes visible and gives the reader a feeling of being part of a puzzle-solving in which she has been invited by the author – be it satisfactory or not. Therefore, also this way intertextuality creates continuity, evokes familiarity and thus creates immersion to the story especially for the "well read" reader.

Intertextual epigraphs also remind about events and persons of earlier books belonging to the same series. This reminding is usually there for some purpose other than reminding for its own sake – it is not just there to create a familiar feel. Intertextual references are also tied to the theme and events of the current book and they usually point out something important. This happens in the letter by Civil Bresinga which is the epigraph of Chapter 11:

> *To Prince FitzChivalry*
> *Sir, for many years I have held **your secret as closely as you have held mine**. My king entrusted to me that I might better understand all **that you did in that difficult time**. My pride had been gravely injured by the ruses you and Lord Golden had played upon*

*me. I would let you know that for years now I have better understood **your role in those*** ***events***. *I do not forget all you have done for me. I recall well that but for you I would not be alive today. I write to you to remind that I remain ever in your debt, and that if there is ever any way in which I can serve you, I beg that you will ask it of me.*

Please know that I make this offer with all sincerity.

LORD CIVIL BRESINGA (*FQ*, 197; emphasis added)

The letter is full of vague remarks to some time and events in the past which are known to both the sender and the addressee of the letter. Here, the author probably trusts that the reader knows what this epigraph is about since it is not explained later. Fitz encounters briefly the sender of the letter, Civil, in *Fool's Quest* but there is no more information, again only vague reference to the past times: "It took me a moment to recognize Civil Bresinga. The boy had grown to a man. When he saw I recognized him, he bowed to me gravely but kept silent" (*FQ*, 424). Civil is a key character in an earlier book in which he does not know Fitz's true identity as a royal prince but knows him as a bodyguard called Tom Badgerlock. The letter is a reference to events earlier in the series but serves also a thematic purpose: only two chapters earlier Fitz's true identity has been revealed in front of the court after he has been undercover for decades. Fitz's different identities and his wavering between them is a theme that runs through the whole *Farseer* series. This epigraph puts together neatly a range of different functions: it gives new information (Civil Bresinga positions himself in debt to Fitz), it refers intertextually to earlier events in the series (under a fake name Fitz tricked Civil but also saved his life) and connects the epigraph to a central theme of the book while at the same time emphasizing it (Fitz's identities).

These functions of epigraphs stem from their role as paratexts but intertextuality is also important when considering the rhetoric of the book and the whole of the series. The rhetorical approach to literature sees it as a communication – the author communicates the story to the

reader and this communication is layered with different kinds of agents such as discussed earlier: narrator, narratee, implied author and implied reader. I could definitely spend many pages on a more specific rhetorical analysis of *Fool's Quest* but here I want to make a more wide interpretation of what epigraphs' role as paratexts signifies to the communication of the *Fool's Quest*. My point is tied to the paratextual functions I have discussed earlier – intertextuality and conveying information – as well as the genre of fantasy.

Fool's Quest presents the fantasy world, its characters, events, phenomena and history not only through the narrative but also through the epigraphs. Phelan's analysis on rhetoric is centered on the narrative and along what tracks it is communicated. As paratexts, I have set the epigraphs as separate from the overall narrative and analyzed them from this point of view. However, I would like to point out that even if they are not part of the sequential and linear flow of the narrative, they are still inescapably linked to it because they are part of the same fantasy world as is the narrative. Moreover, as I pointed out in the earlier chapter, they often work closely together with the narrative to give hints of future events for the reader. Even if they are separate from the narrative typographically and stylistically, they are still displayed as belonging to the same ontological plane as the narrative – both are fictive, both are fantastic, both tell about the same fantasy world. This way, epigraphs can serve the function of conveying important and central information about the fantasy world and the narrative and, so, they are not just mood setters, or comments on the name or the theme of the novel or conveying information mainly through their writer and not their content as Genette theorizes.

My information-centered view is essentially connected to the genre of fantasy which tells about the impossible, the weird, the unbelievable and the inescapably fictional. It is necessary for the reader to receive a certain amount of information to interpret the story world and be

immersed in it. While there are numerous ways to do this within the genre and within literature in general, I would argue that this conveying of information has a more important role in fantasy because of its inherent impossibility. Fantasy's worlds might not be comparable to the reader's world and so they will have to explain and show the reader all the necessary details without being able to rely on the information reader has beforehand about her own world, as the failure of the principle of minimal departure I presented in Chapter 2.2 makes evident.

Intertextuality emphasizes the genre's tendency to use serial form and also the overall way fantasy communicates information. References to earlier books or other texts set in the same fantasy world create continuity and familiarity while at the same time engaging the reader emotionally. Intertextual references are not always easy to spot in *Fool's Quest* and may go unnoticed completely if the reader has not read the earlier books in the series or other books referring to it. However, this difficulty does not mean that intertextuality is ineffective because it is but a one part of a larger structure of communication that I have analyzed in this chapter. It is one of the devices fantasy uses in an effective way and perhaps differently than some others genres to some degree. Fantasy and other genres of speculative fiction – like science fiction – is not as reliant on the reader's knowledge of the actual world but instead demands perhaps more of the reader. Describing the category of immersive fantasy Mendlesohn (2008, 112) emphasizes the work reader has to do to immerse herself in the fantasy world: "the harder they work, the more they will be part of the world". In essence, this means that the reader's immersion and engagement is greater if the reader has to struggle for it.

In conclusion, intertextuality can be seen at the same time a function of the epigraphs as paratexts and also a rhetorical device of communication. Conveying information and intertextuality are closely linked in the communicative function of the epigraphs and the whole

of the novel to create and present a believable and credible fantasy world for the reader to be

immersed in.

4. Conclusion

Above I have analyzed fantasy book *Fool's Quest's* epigraphs and their functions. I have examined them from the viewpoint of the theories of paratextuality, intertextuality, rhetoric and studies of fantasy literature. Epigraphs as paratexts are a key feature for conveying information to the reader and in this way to creating an interesting fictional world for her. While at the same time ensuring that there is a balance when entering it – there should not be too many "respiratory difficulties" as Genette puts it nor too little struggle as Mendlesohn theorizes. I have argued that fantasy as a genre may demand more of the reader and this seems to be true in the case of intertextual references between books of the same series or books from different series. The fantasy world is the sum of all the books and even if the reader has not read them all, she can feel the weight of them in the information presented in the epigraphs. This knowledge referred to, a sense of a massive amount of texts from the fantasy world creates a sense of a world that has a background, a history.

Epigraphs as paratexts are a part of the novels – and the whole series' – rhetoric. The fantasy world is presented to the reader with textual references, present in the epigraphs, in order to validate the fantasy world and make it interesting and immersive. These completely fictional texts which are as fictional and fantastic as the narrative itself have a peculiar way of making the fantasy world more credible and engaging even though they are part of and tell about the same fantasy world. This is partly because the epigraphs are presented as written information such as letters, journal entries and reports gives them credence, giving the impression that they are a sort of "hard evidence" about the fantasy world, information written down. In addition, because of their explaining, clue-giving and foreshadowing structure it is made evident to the reader that

they contain important information that is not just description of the fantasy world or background for it. They are a necessary element for the whole narrative and its progression and in this way an important feature of the novel's communicative structure and its rhetoric.

Apart from the functions Genette lists, epigraphs in a fantasy novel thus seem to have a larger set of functions with a different kind of emphasis. It is safe to say that analyzing a fantasy novel from the point of view of paratextual theory has brought something new to the theory and perhaps made it richer. In the light of my analysis, Genette's functions seem lacking when applied to the genre of fantasy. What my analysis has revealed, is that especially the functions Genette lists for epigraphs are insufficient. Even though he provides a useful starting point for more detailed analysis, his theory lacks completely a genre-specific point of view to paratextuality. In *Fool's Quest*, epigraphs work more closely with the narrative than Genette theorizes – they convey important information about the fantasy world and the progression of the narrative. The analysis of a fantasy novel can, therefore, bring new ideas and approaches to established theories and their assumptions. Paratexts' functions in different genres is yet a fairly unexamined area in literary criticism and my analysis of the epigraphs of a fantasy novel have hopefully widened the spectrum of the discussion of genre-specific paratextuality. However, my results are not only applicable to fantasy and may in turn open up new possibilities for analyzing other genres as well.

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