"SEE ME": HOW THE UNCANNY DOUBLE SUPPORTS MATURING GIRLHOOD IN TERRY PRATCHETT'S TIFFANY ACHING SERIES

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ABSTRACT

The Gothic double is an effective motif through which to explore the self's relation to itself. But where traditional Gothic literature positions the protagonist and the double as antagonists, some contemporary literature for younger readers suggests an alternative, dialogic relationship between the two. This dynamic encourages a greater interaction between the protagonist and the double and reflects the postmodern conceptualisation of identity as constituted through the self's constantly shifting response to others, and itself-as-other. This article explores the significance of the dialogic relationships that develop between the character Tiffany Aching and the various doubles that challenge her in Terry Pratchett's Tiffany Aching series (2003–2015). In each of the five novels the double presents Tiffany with an opportunity to confront and resolve her specific pre-adolescent and adolescent anxieties. As Tiffany interacts with her uncanny doubles, she assimilates those parts of herself rendered uncanny by the process of adolescent maturation and her reclamation of her alienated selves broadens the scope of her agency.

Keywords: Terry Pratchett; Gothic double; doubling; agency; Tiffany Aching; adolescent maturation

INTRODUCTION

Although the standard strategies of the Gothic double or *Doppelgänger* are trickery, illusion and deceit, these strategies almost always require that the protagonist recognise and acknowledge some truth about him or herself: they ask the protagonist to see him

or herself clearly. In conventional Gothic narratives, the double embodies the shadow aspects of the protagonist. The double then torments the protagonist using tricks of the eye and mind until the protagonist recognises the unmediated truth about him or herself, heralding the victory of the double and the death of the protagonist (or vice versa). But this convention does not hold in many contemporary narratives, perhaps because the postmodern, fractured self encourages "the double" and "the original" to co-exist with each other in a state of useful dialogic tension. This is certainly true of the double as it appears in Terry Pratchett's Tiffany Aching series (2003–2015). These children's fantasies boast a postmodern multiplicity of voices, generic conventions and narrative strategies, as do all Pratchett's Discworld novels (the series of which the Tiffany Aching books form a sub-series) that revolve around witches: fairy tale elements co-exist and interact with Gothic flourishes, mythic motifs and parody in Pratchett's unique, intertextual, carnivalesque mode. While I acknowledge that these elements are inextricably interwoven, I attempt to isolate doubling as a narrative strategy because I would argue that Pratchett's use of doubling in these novels deserves particular exposition.

The Wee Free Men (2003), A Hat Full of Sky (2004), Wintersmith (2006), I Shall Wear Midnight (2010) and The Shepherd's Crown (2015) follow Tiffany Aching's maturation from a nine-year-old witch-in-the-making to a grown witch-proper. As Bildungsromane, these novels explore the process in which the previously canny morphs into the uncanny for the girl-child-becoming-teen-becoming-adult, requiring the protagonist to reassess conceptions of herself and her world as she grows up. Pratchett uses doubling here to foreground the uncanny nature of certain pre-adolescent and adolescent experiences for girls, focusing on a different aspect of growing up in each of the novels. When a double appears, it reveals that identity is not whole and unchanging but is constantly influenced by shifting tensions between the self and various others, including the self-as-other.

In order to contextualise my discussion of the double in these novels, I briefly trace pertinent aspects of the concept's literary evolution. A discussion of the Tiffany Aching novels follows. Although Pratchett uses doubling in various forms throughout the series, I focus on Tiffany's obvious doubles.

THE DOUBLE: BACKGROUND

Although the terms "Doppelgänger" and "Gothic double" are sometimes used interchangeably, I prefer the term "double". The term "Doppelgänger" suggests doubling in human form, wherein the double manifests as an alter ego or a double consciousness and the protagonist is split into two (or more) "people". In contrast, the term "double" also allows for the protagonist's self to be doubled in the landscape or to inhere in fetishised objects (Rank 1971, 16). Because Pratchett uses doubling in multiple forms, the term "double" is more applicable to my discussion than "Doppelgänger". Pratchett does not limit himself to using only the Gothic double: at least two of the doubles I

discuss are certainly Gothic, and one in particular has a fairy tale flavour (as in the Land being the King's double, or a mother's spirit appearing as a goat or an apple tree after death). Thus, I follow Hallam's (1981, 5) definition of the double which recognises that "in the broadest sense of the idea … 'double' can mean any dual … structures in a text". I also adhere to Hallam's (in Fonseca 2007, 188) working definition of doubling as "a physical manifestation, or result, of an inner being existing without". Doubling, then, allows for an inner experience to be reflected back to a protagonist via an external object or person and, when the protagonist engages with the symbolic object or person, the resolution of inner conflict becomes possible. Thus, the appearance of doubles is always directly related to a schism in the self, with narratives exploring the self's response to this schism.

The notion that a schism is at the heart of the double goes back to the earliest examples of the double in literature. Most discussions of the double only begin with Freud's (1919) articulation of the uncanny ("*das Unheimlich[e]*"), but Freud himself draws on earlier literary examples. Jackson (1981, 86) points out that "long before Freud, monistic definitions of self were being supplanted by hypotheses of dipsychism (dual selves) and polypsychism (multiple selves)". Fonseca (2007) and Webber (2003, 24) trace the literary double to early German Romantic texts in which the "otherness within" is externalised and can be seen and interrogated. This focus on the tension between what is seen and what is hidden within remains a core feature of the double throughout its literary history.

As forms of Realism and Naturalism succeeded Romanticism, the double as a narrative strategy disappeared, appearing again only at the end of the nineteenth century (Webber 2003, 37), coinciding with a resurgence of interest in the tension between inner and outer realities (Rank 1971, xx).While explorations of the *Doppelgänger* and doubling were arguably always psychological in nature, after Freud (and then Rank and Jung), the double becomes overtly and almost inextricably bound to psychoanalytical explanations of the self. For Rank (1971, xiii–xiv), psychoanalytic

> examination demonstrated that the use of the double-theme derived not so much from the authors' conscious fondness for describing preternatural situations, or separate parts of their personalities, as from the unconscious impulse to lend imagery to a universal problem – that of the relation of the self to the self.

Rank's (1971) observation is a key to understanding the double: this device lends imagery to the "relation of the self to the self". For Freud and Rank, the double speaks to the often strained relationship between the ego, id and superego. Thus, the double is often an incarnation of the id or shadow aspects of the psyche, but it can also be a projection of the super-ego, appearing in the form of a guardian angel or benevolent presence. In both cases, however, the double tends to be a prohibitive measure, encouraging the expulsion of taboo behaviours and desires. And, of course, the problem that Freud and Rank articulate of the self-divided against itself is exacerbated by the

conflict between individual desire and context-specific social mores. Critical to these questions of personal identity is the fact that self-consciousness objectifies the self, resulting in an alienation of the self from itself so that "the subject [experiences] itself as other" (Webber 2003, 27).

This is perhaps why Freud's (1919) theory of the uncanny is such a perfect fit when it comes to discussions of the double. If "the uncanny evokes a sense of unfamiliarity at the heart of the familiar, a feeling of unhomeliness in the home, and an estrangement of the everyday" (Brown 2010, 14), then the double is fundamentally uncanny because it reveals the uncanniness at the heart of "the home": the fundamental otherness of our selves. Jackson's (1981, 65) summary of this concept is to the point:

> *Das Heimlich[e]* … signifies that which is homely, familiar, friendly, cheerful, intimate. It gives a sense of being "at home" in the world, and its negation therefore summons up the unfamiliar, uncomfortable, strange, alien. It produces a feeling of being 'not at home' in the world … *Das Heimlich[e]* also means that which is concealed from others: all that is hidden, secreted, obscured. Its negation, *das Unheimlich[e]*, then functions to dis-cover, reveal, expose areas normally kept out of sight. The uncanny combines these two semantic levels: its significance lies precisely in this dualism. It uncovers what it hidden and, by doing so, effects a disturbing transformation of the familiar into the unfamiliar.

In terms of Freud's (1919) term "*das Unheimlich[e]*", the double therefore takes that which was the first homely and familiar space, the self, and renders it uncanny and threatening, revealing at the same time what was hidden – the monstrous otherness one has repressed or denied in oneself and one's society.

Significantly, it is this shift of the familiar into the unfamiliar that makes the uncanny such a rich resource for authors of children's and young adult (YA) fiction. This phenomenon speaks to the experience of young protagonists who choose to leave home (or have to leave home) to take up positions in the adult agora, navigating unwieldy responsibilities and expectations as they do so. The world into which they are thrust is often perceived as threatening because it is the world they used to know, but irrevocably changed, and a return home is not possible because home as it was no longer exists. At the same time, not only have the borders of the known world shifted, but their bodies too become alien to them as the physical changes wrought by adolescent maturation take hold. Thus, as Jackson and Smith (in Jackson, Coats and McGillis 2008, 4) argue, "Gothic motifs of the uncanny are particularly apt for the metaphorical exploration of the vicissitudes of adolescent identity".

The Uncanny Double in Children's and YA Literature

The Tiffany Aching books trace Tiffany's journey from middle childhood (when she is nine years old) through to late adolescence, a significant period owing to the metamorphosis that pre-adolescents and adolescents undergo. Maturational changes in how pre-adolescents and adolescents think influence the identities and identifications

they effect during this period. Various tensions and anxieties surface; as adolescents navigate these issues they begin to develop the resilience they need to function in the adult agora. Therefore, this period reflects the first stirrings of the shift from subject to agent (McCallum 1999, 3) and much literature for younger readers explores how young protagonists might emerge from a subject position defined by others (parents and society) to carve out the agency they need to act in and on the world. The uncanny double is an apt motif for this stage of development because, as Warner (2002, 164–165) suggests:

> The double … epitomises … the current state of metamorphosis: as a threat to personality on the one hand, of possession by another, and of estrangement from the self. But, tugging strongly and contradictorily against this at the same time, the double also solicits hopes and dreams for yourself, of a possible becoming different while remaining the same person, of escaping the bounds of self …

Warner (2002) introduces new insights into the double motif here, because she links it with metamorphosis rather than prohibition, as Freud and Rank do. The double motif again provides "an imagery" that reflects the relation of the self to the self, now as the self is in the process of changing, shifting and becoming, which is the case for the child-becoming-adolescent-becoming-adult.

If the uncanny speaks to the general fears and anxieties of this developmental period, then the uncanny double specifically addresses anxieties to do with the self: who one is, what one will become and whether one has any control over the outcome. Significantly, the threat posed by the conventional Gothic double often lies in the fact that it undermines the authority of the protagonist to make choices and control events (so much so that the eventual death of the protagonist is a staple in most Gothic tales for adults). This undermining of authority is a thorny problem for young protagonists who are beginning to assert their independence and right to agency. Some contemporary YA authors deal with this issue by countering the threat of the uncanny with the resourcefulness of the knowing, "canny" child protagonist (e.g. canny protagonists might be Dahl's Matilda, Gaiman's Coraline, Lemony Snickett's Baudelaire orphans and, of course, Pratchett's Tiffany Aching). Jackson (2008, 159) argues that this turn to precocious understanding "[recovers] the idea that canniness is what we lose in the face of the uncanny".

Jackson's (2008) insight into the dialectic tension between the English not-quite-equivalents of the terms *heimlich* and *unheimlich* is significant here. She traces the development of the words canny and uncanny in English and points out that while the uncanny came to be associated with the supernatural and the unfamiliar around the time that the Gothic took hold in England, the canny called up connotations of wiliness and shrewdness. Jackson (2008, 159) develops this etymological point in order to suggest that the opposite of the uncanny may well be mental shrewdness, or knowing:

> Canny is a word which has increasingly come to mean cleverness that is not just about knowing things, but is about a particular sort of capability, the capability to manipulate people and events

in your own self-interest. It is to do with self-possession – a self-possession that makes you capable of acting powerfully in and on the world. And if we understand canny as a type of self-possession, suddenly it makes perfect sense that issues of identity should be explored though narratives of [uncanny] hauntings, narratives about being *possessed*.

In terms of Jackson's (2008) insight, the knowing child is better equipped to deal with the uncanny than his or her earlier, and older, Gothic predecessors: because of their self-consciousness and self-awareness these child protagonists are more self-possessed than conventional Gothic victims and are thus less vulnerable to the uncanny. It is also worth noting that these characteristics often translate into the young protagonists' assumption of responsibility for the irruption of the uncanny into their world and their heroic attempt to "deal with it" (Jackson 2008, 8).

What Jackson (2008) suggests can be read in conjunction with Warner's (2002) notion that the double is intrinsic to the continuing negotiation of identity. Identity, then, is in perpetual flux somewhere between the two poles of the uncanny double (being overwhelmed by the otherness of the self) and self-possession. This conception of identity speaks to the postmodern condition, which rejects the Romantic and Humanist notions of essential identity and adopts a somewhat kaleidoscopic conception of the self. When this dialectic is employed in fiction for younger readers, it communicates that "personal identity is shaped by a dialogic relation with an other and that subjectivity is multiple and fragmented" (McCallum 1999, 75). As it does for Warner (2002), for McCallum (1999, 77), the double thus comes to represent "an aspect of the developmental process"; thus "states of fragmentation and/or multiplicity experienced by characters as a consequence of the double motif are conceptualised as conditions of the possibility of subjectivity, rather than as aberrations". This is a sophisticated use of the double motif that reflects a postmodern world in which identity is increasingly coded as a polymorphous, flexible interface between oneself and myriad others.

Significantly, McCallum (1999, 77) goes on to argue that "the relation between characters and their doubles provides a way of exploring agency, that is, a person's sense of themselves as capable of conscious action or meaning". Since interaction with the uncanny renders it familiar, it teaches protagonists and readers alike that otherness within is not something to fear, merely something new to explore. The uncanny double is thus no longer the threat to self-possession it once was, but rather an opportunity to renegotiate the extent and meaning of one's self-possession and agency. It offers this opportunity because of the qualities intrinsic to the phenomenon. Webber (2003, 3–4) summarises these qualities as follows: firstly, the double demands that the subject see itself; secondly, it reveals that selfhood is a process of enactments of identity; thirdly, it encourages a power play between ego and alter-ego, encouraging a crisis of authority; fourthly, it displaces its host in time, repeating patterns until the subject has resolved what it must, thus fifthly, fostering the return of the uncanny. Throughout the novels discussed, Tiffany's doubles thus ask her to see herself clearly and to understand that

the roles she plays neither define nor limit her. They encourage her to step into agency and become more canny and self-possessed with each interaction.

THE DOUBLE IN PRATCHETT'S TIFFANY ACHING NOVELS

In Pratchett's Discworld novels, the witches stand out as peculiarly canny, self-possessed characters; this trait is almost the seat of their "magic". Pratchett invests the witches with a wily shrewdness that signifies a specific kind of agency. Their self-knowledge and self-possession set them apart from other classes of character who resolutely, and often humorously, refuse to see the truth about themselves. In each of the Tiffany Aching books, Pratchett explores Tiffany's acquisition of the canniness required of a witch as she engages with an uncanny double that threatens her self-possession.

Very briefly, in the first novel, *The Wee Free Men* (2003), Tiffany's grandmother has died. Because she was the hag o' the hills, her death leaves the Chalk undefended and the Fairy Queen mounts an attack. Tiffany needs to take up the mantle of the hag to protect her home. In the second novel, *A Hat Full of Sky* (2004), Tiffany is training to become a witch when a hiver possesses her. She must repel the hiver and take back her body before the hiver uses her power to destroy the world. The third novel, *Wintersmith* (2006), traces Tiffany's first "romance". She steps into the Dance of the Seasons, thereby displacing Summer. The Wintersmith falls in love with her and Tiffany must resurrect the real Summer before the Wintersmith freezes the Discworld in an attempt to court her. In *I Shall Wear Midnight* (2010), the fourth novel, the evil spirit of a witch hunter is resurrected by a misguided spell and only Tiffany can defeat him and save the witches. In the fifth novel, *The Shepherd's Crown* (2015), Pratchett chronicles Tiffany's last adventure: Granny Weatherwax dies and the Discworld is vulnerable to an Elvish attack. Tiffany is once again called to defend her world.

The Wee Free Men

In *The Wee Free Men* (all references are to the 2004 Corgi edition), Granny Aching's death means that nine-year-old Tiffany must take up the position of the hag o' the hills. To do that she must step into an agency that depends on her navigating the two dominant maturational tasks of the novel: she must deal with her loss (and what could become a lingering fear of death) and her wavering confidence. Both are finally resolved in the same manner – through Tiffany's interaction with and acceptance of her double into her psychological make-up. Although Pratchett characterises Tiffany as canny from the start, her confidence is not unshakable – she sometimes doubts her ability to do what needs to be done and her doubt almost allows the uncanny to defeat her, until her double asserts itself and rises in her. The uncanny enters Tiffany's world both because Granny's death shakes Tiffany's reality and because Tiffany has to assume the responsibilities of

an intimidating role. However, the Chalk itself is her double in this novel and it gives her the strength and clarity of sight to meet the challenge of the uncanny threat. Tiffany then sees both herself and the Fairy Queen (the uncanny threat as Monster) clearly. Her new understanding enables her to become an agent and defeat the Queen. Thereafter, the Chalk remains a stalwart source of self and power for Tiffany through the other novels.

Although Granny's death may be necessary for Tiffany to claim agency (as the new hag o' the hills), Tiffany's personal loss is one of the more complex and pervasive emotional motifs in the novel. While there is some resistance to the notion of chrono-normative maturational tasks (Halberstam 2005), there remains enough of a general consensus, especially in recent psychodynamic theory (Gilmore and Meersand 2014), to suggest that Granny's death represents an age-specific issue in this novel. Because the growing separation between child and care-takers can be experienced as a death, fears of death come to the fore for children during this period. When Granny dies, readers are told that "[Tiffany] was seven, and the world had ended" (Pratchett 2004, 151). Two years later, this effect transcends the personal and there is a "ripple in the walls of the world" (ibid., 10) so that Granny's death may actually result in the end of Tiffany's world. It is therefore significant that, for Freud, Rank, and others, the double is often called into effect specifically in response to the fear of death (Rank 1971, 83; Webber 2003, 123). Rank (1971, 83) argues that "the idea of death … is denied by a duplication of the self incorporated in the shadow or in the reflected image" and that this is allied to "the wish to remain forever young … which is really the fear of death" (Rank 1971, 77). Webber (2003, 123) suggests that Freud's *das Unheimliche* particularly "diagnoses the phenomenon of compulsive repetition (the double, déjà vu, etc.) as rooted in and rehearsing the experience of loss". Thus, the double motif is considered a particularly useful mechanism through which to navigate and resolve fears of loss and death. Tiffany navigates these through her interactions with the first of her doubles, namely, the Chalk.

It is important that from the beginning Tiffany conceives of the Chalk and her grandmother as inseparable; readers are told that "Granny Aching smelled of sheep, turpentine and Jolly Sailor tobacco. The three smells mixed together and became one smell which was, to Tiffany, the smell of the Chalk" (Pratchett 2004, 112). Thus, when she is buried, Tiffany knows that "Granny Aching who'd always said she had the Chalk in her bones now had her bones in the Chalk" (ibid., 109). Because for Tiffany, Granny's power and presence continue in the Chalk, she is finally able to say, "[Granny] has never left me!" (ibid., 291). This softens the finality of death not only because Granny is in the Chalk, but because the Chalk is one of Tiffany's doubles in the series.

From the outset readers are told that witches are connected to their land, that the land "grows" its witch (ibid., 10); the Chalk claims Tiffany right from the start, even though she does not quite understand what that means. That her name means "Land Under Wave" in the language of the Feegles (the "Wee Free Men" of the novel's title), consolidates the magical link between her and the Chalk. Thus, when the Chalk overtly asserts its connection to Tiffany during the battle for her life at the end of the novel, it

is Tiffany in a very real sense – reminding her of who she is when her self-confidence fails. Granny's death causes a weakness in the Chalk's magical defences and the Fairy Queen mounts an invasion. Her magic attacks a person's sense of self, rendering the person too weak to resist her. To defend her world, Tiffany's confidence must therefore be unwavering – after all a witch's magic comes from the fact that a "witch is sure of herself" (ibid., 25). The Fairy Queen is able to sow seeds of doubt in Tiffany because her voice echoes those of patronising adults for whom children are victims, not heroes. Even the characters who support Tiffany scoff at her being a witch: "At that age? Impossible!" (ibid., 15). In the final battle these doubts cripple Tiffany who lies dying, until she is covered with a silence that "smelled of sheep and turpentine and tobacco" (ibid., 15). She feels the deep time of the Chalk rise in her, and realises that "the land is in my bones" (ibid., 280) too. When the Queen attacks Tiffany's sense of self, the Chalk claims her and "she knew exactly where she was, and who she was, and what she was" (ibid., 290). That self-knowledge undermines the Queen's power until the Queen dwindles away to "a pathetic little monkey" (ibid., 292).

When Tiffany sees the Queen for what she is, using the witchy skill of "first sight", the moment is redolent of one of the central motifs of the series: seeing clearly. The centrality of this skill directs us back to Jean Paul's suggestion that doubling has to do with "those who see themselves" (in Fonesca 2007, 187). A character sees herself doubled and understands some truth about herself through the phenomenon. In Tiffany's case the willingness to acknowledge truths about herself and others is the key to witchy self-possession and is essential in the battle against the uncanny.

The Chalk teaches Tiffany who she is and encourages her to navigate specific fears and anxieties as she does so. When she claims the power of the Chalk as a part of herself she also steps into a more sophisticated understanding of her agency and is more capable of shouldering the responsibility it demands of her. The Chalk is not a conventional Gothic double, symbolising the expulsion of taboo desires and requiring a battle to the death, but suggests an interconnected, shifting postmodern identity which is strengthened by the inter-relationship of several separate identities.

A Hat Full of Sky

In *A Hat Full of Sky* (all references are to the 2005 Corgi edition), the primary double is a more conventionally Gothic creature. In this novel, Tiffany leaves the Chalk to learn witchcraft up in the Ramtop Mountains and for the first time measures herself against other apprentice witches of her own age. When she uses her budding powers unthinkingly, this attracts the attention of a "hiver" that possesses her. Her task in the novel is to expel it and take back her body.

The hiver craves power, but has no body of its own, so it drifts through space possessing and then destroying host after host. Initially its hunger for power is dominant, but we soon learn that it is actually afraid; at one point the hiver thinks, "I've got to be

the strongest. When I am strongest, I shall be safe" (Pratchett 2005, 180). This fear coupled with the need for power strongly reflects the anxieties of this developmental stage:

> The anxiety Pratchett seems to address here is described in the Fear Survey Schedule for Children (the FSSC-R) as "fear of failure and criticism", which advances when children go to school and have to compete with their peers for the first time (Muris and Field, 77–78). The hiver may represent the strategies used by a child to overcome their insecurities, overcompensating with arrogance in order to "fit in" and be "safe" from criticism, and, as Pratchett suggests, losing themselves in the process. (Donaldson 2014, 157)

Thus, the hiver is an apt double for Tiffany in the novel, because it embodies the anxieties that undermine her development of adolescent self-possession.

It is very quickly revealed that the hiver can possess Tiffany only because she has learnt to split her consciousness away from her body. This development reflects the more sophisticated self-awareness of an older Tiffany who has objectified herself so that, "There was a part of her always watching her" (Pratchett 2005, 18). She uses the spell "see me" (ibid., 16) to separate this watcher from herself so that, "It [feels] as if she [is] stepping out of her body, but still [has] a ghost body that [can] walk around" (ibid., 18). This phenomenon again harks back to Jean Paul's claim that those haunted by doubles are "people who see themselves" (in Fonesca 2007, 187). Yet, despite her self-awareness, her youth and inexperience render her vulnerable to certain anxieties: Tiffany splits/doubles herself only when she feels inadequate – to check how she looks, or to eaves-drop on a conversation in which she is being discussed – and it is during one of these moments of vulnerability that the hiver possesses her.

During her possession by the hiver, Tiffany's consciousness is doubled so that she and the hiver share one mind and one body. Pratchett uses various strategies to indicate who is in control at various points of the story: smaller font size indicates Tiffany's diminished voice; foolhardy arrogance indicates activity presided over by the hiver; and so on. When the hiver is in control, Tiffany is abusive, rude and arrogant and uses her power to bully people into giving her what she wants. Thus, the hiver-possessed Tiffany is a true *Doppelgänger*, acting upon the desires and fears of Tiffany's shadow-self that she would normally curb. But the Chalk is not affected by the hiver, so that Tiffany can draw upon her other double to defend herself. In this, Pratchett foregrounds the positive potential of having doubles because the hiver is denied access to all of Tiffany. There is a piece of her that is autonomous and free. This kind of play with doubles and doubling suggests that having access to various identities is both healthy and necessary, whereas demanding of oneself an essential, single identity may weaken one's psychological support system.

In the first major battle between Tiffany and the hiver, the Feegles, which look like the Chalk, enter her mindscape. They use sheep's wool, turpentine and Jolly Sailor tobacco to call the part of her that hides from the hiver. As in the previous book, these tokens invoke the strength of the Chalk for Tiffany. As the Feegles watch, "the land

… [rises]" (Pratchett 2005, 234), takes Tiffany's shape and thrusts the hiver out of her mind. That Tiffany's core disguises itself as the landscape of the Chalk indicates her acknowledgement that the Chalk is a continuing, valuable double-presence in her psyche. And because the land always knows what it is, and because it *is* Tiffany, it reminds her of who she is and enables her to counteract the forces that undermine her self-possession.

In the second battle, the hiver comes for her and Tiffany again draws on the power of the Chalk so that the White Horse rises from its hills and gallops to her aid. With this power boost, Tiffany shifts herself and the hiver out of consensus reality into a separate time-space where she can interact with it. Unlike in the traditional confrontation between protagonist and *Doppelgänger*, Tiffany is kind to the hiver, naming it and acknowledging its fear – which is her own. When she sees that it most desires freedom from fear she accompanies it into Death's kingdom, freeing it forever. It is typical of the postmodern YA approach to doubles and doubling that Pratchett again foregrounds the necessity of accepting kinship with one's doubles, and interaction with them in order to discover more about oneself. It is this process that teaches Tiffany about her selves. For Pratchett, reasonable interaction is also the most effective technique with which to undermine the threat of the uncanny. As in the battle with the Fairy Queen, it is the protected separateness of her benevolent double (the Chalk) that suffuses Tiffany with the self-possession Tiffany needs to engage with the uncanny hiver and learn from it. She is then able to acknowledge her fears, release them and comes away with a greater understanding of her power/agency. Interestingly, the hiver is not entirely erased from Tiffany's life: the voices of some of its more dominant hosts continue to echo in her mind after it has gone allowing her continuing access to their knowledge. Fostering relationships with her doubles therefore expands the set of selves Tiffany can draw on, which means access to a greater number of skills and experience, and a broader competency and agency.

Wintersmith

Wintersmith (all references are to the 2007 Corgi edition) explores 13-year-old Tiffany's anxieties about puberty and the responsibilities of adulthood. During her training with Miss Treason she is taken to watch the Dance of the Seasons. Caught up in the rhythm, she steps into the dance and displaces Summer; unless Tiffany can bring Summer back, the Wintersmith will freeze the world to death.

The uncanny doubling in this novel twins Summer and Tiffany. Because Tiffany has displaced Summer, Tiffany has to take up Summer's seasonal responsibilities. As the novel progresses she develops Summer's abilities and Summer reciprocally takes on Tiffany's physical features, becoming a *Doppelgänger*. Once again, however, this is not a conventional antagonistic Gothic doubling. Tiffany clearly experiences her maturing body as uncanny, possessed by a force of nature over which she has no control, but

this is not a force that either can or should be expelled: Summer is fertility, ripening life and heat, and symbolises Tiffany's sexual maturation. Tiffany's interaction with and acceptance of Summer into her growing complex of personal doubles is thus essential. What she resents is the fact that with maturation comes the imposition of social expectations and responsibilities. In *The Wee Free Men*, she has already realised that because she is not blonde and blue-eyed she can never be a princess, so she opts to be "the witch and know things" (Pratchett 2004, 38). She chooses this traditionally monstrous role and rewrites what it means, claiming her right to self-determination and canny self-possession, but this is not enough to protect her from the uncomfortable social expectations and personal desires that come with puberty (uncomfortable particularly for those who do not conform to conventional feminine romantic stereotypes).

In *Wintersmith*, Tiffany finds herself precariously balanced between a secret enjoyment of the Wintersmith's amorous attentions (he has become infatuated with her as Summer) and resentment at having had the role of Summer thrust upon her. Throughout the novel she tries to ignore the changes Summer induces in her and it is only when the Chalk is finally freezing to death that she acquiesces to the metamorphosis. Her fear that she might not survive the transformation reveals the depth of the uncanny threat that puberty poses. Preparing for the confrontation with the Wintersmith she says to herself: "This I choose to do. If there is a price, I choose to pay. If it is my death, then I choose to die" (Pratchett 2007, 18). Her fear of growing up is also exacerbated by the anxiety that she will not be able to perform the duties expected of her as an adult. The people of the Chalk send a delegation to ask for her help and she is overwhelmed, realising that "My *father is begging me…* He's *taking off his hat* to speak to me!" (ibid., 16, emphasis in the original). The realisation that parents may be helpless would be unnerving for any child, but it is more so for Tiffany who knows she is the only agent in this situation. To save the Chalk, she must grow up. The Feegles' Kelda (the matriarch) tells Tiffany: "'There's a wee bit o' you that willnae melt and flow'" (ibid., 382). Thus, when Tiffany confronts the Wintersmith, she knows it is "Time to thaw". "She [shuts] her eyes [and kisses] the Wintersmith … and [draws] down the sun" (ibid., 382), accepting Summer into her body and melting the winter away.

The dialectic between Tiffany-the-child and Summer-the-sexually-mature-woman may support Tiffany during this transition because Pratchett allows Tiffany and Summer to inhabit the middle ground between the two poles of the double: Summer remains herself, even while she is Tiffany, and vice versa. So Tiffany's identity is never as wholly threatened as she fears it will be, and having survived becoming Summer for however brief a period, she discovers she can survive the metamorphosis of puberty. Tiffany's interaction with the uncanny again broadens the scope of her agency. Pratchett's argument remains that the more uncanny doubles Tiffany invites into her psyche the better equipped she is to deal with the challenges posed by the transition from childhood to young adulthood.

I Shall Wear Midnight

In *I Shall Wear Midnight* (all references are to the 2011 Corgi edition), Tiffany is 16 and the challenges she first begins to face in *Wintersmith* have grown in complexity and scope. In the fourth novel, societal expectations and prejudices sweep Tiffany into a battle for her life, and the lives of all witches in the Discworld.

Tiffany's first brush with this prejudice is evident in the tension between her and Letitia, who is positioned as Tiffany's alter ego in this novel because Letitia is everything Tiffany is not. Blonde, blue-eyed, seemingly helpless and about to be married to a Baron, she is society's exemplar of a successful feminine girlhood whereas girls like Tiffany are "apart" (Pratchett 2011, 9). Tiffany's best option is to become a witch, which means she is always "not like other people" (ibid., 12). Sexist stereotypes cast Tiffany and Letitia as alter-egos, each envying the other: Tiffany envies Letitia's attractiveness, whereas Letitia envies Tiffany's agency. Fortunately, however, the dialogic possibilities inherent in Pratchett's approach to doubling enable them to overcome the limitations imposed by their stereotypes. As Tiffany and Letitia interact, each of them is encouraged to claim the part of herself that she envies in the other so that by the end of the novel Letitia begins to learn witchcraft and Tiffany has a budding romance. Unfortunately, before the change Letitia's envy causes her to curse "the witch" and wake the Cunning Man. The Cunning Man is the spirit of a long-dead witch hunter who possesses willing bodies and incites violence against witches wherever he appears. Under his influence the barely buried prejudice against witches flares up and results in a number of murders. His main target, however, is Tiffany.

Once again a double is called into the breach to help her. As soon as the Cunning Man appears, Tiffany begins to see visions of an old woman and a hare, both of which represent her older self. This older self encourages her to use "old magic [which concerns] things like death, and marriage and betrothals" (ibid., 6) against the Cunning Man. At the end of the novel the hare prompts her to jump through a fire holding Letitia's and the Baron's hands, enacting an old Chalk marriage ritual. When she does this, Tiffany uses the powers of life and fertility, and their "old magic" defeats the Cunning Man. He burns to death in the fire. This moment is rich in symbolism: the hare is a symbol of fertility, and the fire that blesses the marriage of Letitia and the Baron recalls Summer's fierce fire in *Wintersmith*. That the older Tiffany wears a hare pendant and prompts young Tiffany to call on the energy of fertility indicates Tiffany's acceptance of the agency that comes with sensuality and maturation. When she embraces the power of "the old magic … built into people and the landscape" (ibid., 6), she refuses the limits of the sterile, monstrous "witch" stereotype and undermines the Cunning Man's power (which comes from prejudice). Tiffany, who has had the existence of her "passionate parts" questioned (ibid., 14), must embrace all of herself – woman and witch – to access the full range of her agency and defeat him.

That this final double is Tiffany's older self is significant for a number of reasons. Firstly, it reveals that growing up is nothing to fear: the appearance of her older self

teaches Tiffany that with maturity will come the measured power and competence to face the uncanny with equanimity. It suggests that over time Tiffany will foster relationships with the disparate parts of herself so that she has access to the full extent of her power. It also reflects the growing sophistication of her interaction with the uncanny double: that she is her own double suggests self-possession within the dialectic flexibility of doubling. What Pratchett does here is consolidate the continuing usefulness of the uncanny double as revelatory, while revealing its primary usefulness in encouraging Tiffany's acquisition of witchy self-possession. It is this moment of balance within the constant interaction and interrelationship of self and doubles and the resultant renegotiation of identity that enables Tiffany to claim agency: she is her double – the doubles are all her. She is self-possessed.

And with this in mind it is telling that my commentary on the fifth novel is short. I merely include it to show that Tiffany's navigation of doubling comes to a close.

The Shepherd's Crown

In *The Shepherd's Crown* (2015), Tiffany faces no new doubles. She is *the self-possessed agent* in this novel, the witch to whom all the other witches look for leadership. At one point Tiffany wonders if she will cope with her new responsibilities, but immediately squares her chin and acknowledges that "she wasn't a little girl anymore. She was a witch" (Pratchett 2015, 74) and "To be a witch is to be full of yourself – and in charge of yourself as well" (ibid., 229). Where each of the previous novels traces part of Tiffany's journey to selfhood, reflecting anxieties and insecurities, in this final novel readers are presented with a Tiffany who is entirely self-possessed. She knows her mind and who she is: she says, "I am Tiffany Aching of the Chalk … and I have flint in my soul" (ibid., 203).

CONCLUSION

In the first five novels of the Tiffany Aching series, Pratchett traces Tiffany's acquisition of agency and allies it with self-possession. As Tiffany interacts with various doubles – the Chalk, the hiver, Summer, Letitia and her older self – she navigates the anxieties each double represents and negotiates an identity that lies somewhere between the unsettling, metamorphic energy of the uncanny double and the canny self-possession of an agent. Thus, Pratchett's contribution to current explorations of the double motif follows McCallum's (1999) model, in which the dialogic interaction between self and double positions identity as inter- and intra-subjective, and agency as the confident canniness that comes when one acknowledges and engages with one's own uncanniness. In *Wintersmith*, Tiffany learns to "hold balance in the centre" (Pratchett 2007, 21), a skill that reverberates back through the earlier novels and forward into the novels to come. This skill is crucial to canniness and is possible because she acknowledges those

parts of herself that are uncanny, because she is able and willing to *see* herself and her selves clearly.

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