

PRACTICAL ANALYSIS OF SATIRICAL STRATEGIES IN *GOING POSTAL* AND *MAKING MONEY*

Terry Pratchett, in his novels *Going Postal* (2004) [11] and *Making Money* (2007) [12], offers a satirical portrayal of institutional systems through the fantasy reality of Discworld. These works centre around Moist von Lipwig, a charismatic con artist who unexpectedly becomes a reformer of public institutions. The satire employed by Pratchett is not merely comedic; it serves as a critical lens for exposing the flaws of real-world social and economic structures. According to Northrop Frye [7], satire is “a myth of scorn,” aimed at exposing and transforming societal or moral shortcomings. In this light, Pratchett’s use of irony, paradox, and exaggeration provides an incisive critique of bureaucracy and capitalism.

Through his transformation, Pratchett creates a satirical allegory for how systems work, how they fail, and how they might be reinvented — not through structural reform, but through individual cunning, irony, and charisma. The practical analysis of *Going Postal* and *Making Money* shows how social satire in these novels serves as a tool for critically examining the structures and contradictions of bureaucracy and capitalism.

The Ankh-Morpork Post Office is portrayed in *Going Postal* as the quintessential example of a dysfunctional bureaucracy, complete with enormous volumes of undeliverable mail, antiquated practices, and internal hierarchies that no longer serve the public interest. Max Weber's [14] theory that bureaucracy, despite its rationalizing goals, frequently turns irrational and self-perpetuating, is directly reflected in this story. Moist’s interventions, full of theatrical spectacle and fast-talking persuasion, contrast with the inertia of the institution he is meant to reform. These tensions echo Michel Foucault’s [6] notion that institutions maintain power through ritual and documentation, rather than through actual efficacy.

Pratchett turns his attention to economic structures in *Making Money*, examining the creation and manipulation of value in contemporary financial systems. The introduction of paper money by Moist, which was motivated more by popular trust than by tangible support, is reminiscent of Karl Marx's [10] criticism of commodity fetishism, which hides social ties beneath business dealings. As Kjellberg [9] highlights, Pratchett exposes that economic “truths” are frequently based on myths and delusions rather than reality, mocking the trust society places in abstract systems like banking.

A linguistic examination of both works shows how discourse is used to exert authority. When analysing the contrast between the flexible, humorous rhetoric used by Moist and the haughty, rule-bound speech of bureaucratic characters, Norman Fairclough's [5] theory of critical discourse analysis is useful. The latter undermines authority through language itself and becomes a means of manipulation and resistance. According to Zborovský [15] (2013), Pratchett's satire frequently uses linguistic performance to undermine the authority of formal organizations.

Narrative structure plays a vital role in reinforcing this satire. Gérard Genette’s [8] model of narrative voice and focalization helps explain how Pratchett uses a semi-omniscient, ironic narrator who constantly comments on the action, inviting readers to adopt a critical distance. Duncan [4] argues that this technique enhances Pratchett’s

political satire, transforming fantasy from a realm of escapism into a space for reflection on real social dysfunctions.

The notion that systemic reasoning must lead to reform is contested by satirical themes in both books. Pratchett frequently demonstrates how marginalized people, like Moist, who do not support the system but are aware of its workings, are the ones who bring about genuine change. Sorter [13] talks about how satire allows these antiheroes to function inside systems that are faulty while also gently changing them. Their accomplishments cast doubt on the authority of conventional leadership and emphasize the value of moral adaptability and originality over formality.

Crucially, the surreal and gruesome aspects of these books highlight rather than hide actual issues. Britton [1] highlights how Discworld satire uses humour and exaggeration to encourage introspection. This is furthered by Chesters [2], who contends that golems and automatons, among other monstrous or quirky characters, serve as narrative devices to symbolize repressed or marginalized forms of agency within hierarchies of power.

Last but not least, Pratchett handles satire in a way that is both profoundly moral and hilarious. Dahlbacka [3] points out that his story defies institutional cynicism as well as moral absolutism. Rather, it presents a view of human agency that is both hopeful for improvement and critical of power. Satire is used in the Moist von Lipwig novels to both critique and envision more compassionate alternatives to the structures that govern our society.

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