ENGAGING WITH COMEDY AS SOCIAL CONSCIENCE IN TERRY PRATCHETT'S "DISCWORLD"

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Abstract

This project sits within the field of popular culture, exploring the ways in which people read Terry Pratchett's Discworld. The primary research objective was to ascertain whether political values encoded within the comedic text would be understood by its readers. An iterative mixed methods approach was used to gauge audience engagement.

Of the potential audiences, there was an audience segment who rejected the text on generic (fantasy) grounds. Of those with a greater investment of time, in dramatic production, this led to resentment and a refusal to impute any significance to the text. Audiences of the productions who invested less time rejected the fantasy genre but accepted the significance of the text as they experienced it.

Subsequent on-line research on the more engaged fan audience showed different levels of engagement. Among fans, there was a minority who enjoyed the text but rejected any real world significance. More often the fans described their Discworld favourites in terms that reflected a connection with their own lived experience.

Specific themes emerged which were discussed in relation to the text: The accessibility of the comic protagonists is discussed in relation to models of masculinity in late modernity. Vimes was admired by all demographic groups, often as an aspirational figure, with 64% nominating him as a favourite. Transtextual relationships with the gothic articulate a female voice within the Discworld and shows how fans relate their own mortality to the Discworld character Death. The theme of personal social responsibility recurs in the Discworld and is discussed in relation to the macro level politics of terrorism and conflict.

Discworld fans tended to be socially and politically active, the majority of the fan respondents felt that key socio-political themes were evident in the Discworld diegesis.

1. Introduction

When Terry Pratchett died in March 2015 he was mourned not just as the creator of the Discworld series, but also as a campaigner. He presented documentaries on the plight of the orangutans in Borneo, euthanasia, and the condition he was to die from, Alzheimer's disease. When he was first diagnosed with the disease he donated a million pounds to Alzheimer's research prompting the online "match it for Pratchett" campaign which hoped that fans would match the million pounds through a multitude of small donations. However, long before Pratchett began campaigning for issues he was personally affected by, he had been campaigning for the Orangutan Foundation, which receives the royalties for stage adaptations of Pratchett's work[1]. Campaigning to protect the vulnerable was not something separate from Pratchett's writing and his political[2] conviction is apparent throughout his work. Notions of equality and social responsibility are themes that run throughout the Discworld series, with nods at other socio-cultural issues and events. Pratchett is primarily an author of comic fantasy, but this research aims to assess whether the author's political conviction is communicated through the humour, and in a wider context whether comedy is able to function as a society's conscience

This project then looks at the way that people read and the way that what they read connects to their lived experience and their everyday lives; with lived experience and everyday life not necessarily being the same thing. The focus of the research is the multi-million selling Discworld series of books written by Terry Pratchett. This choice

[1] http://www.stephenbriggs.com/the-plays

[2] Political is used here in the sense that Dyer (1993) uses it. It is about the power that is inherent in representation, here both the manner in which groups or peoples are represented within a text and the way in which individuals exercise their own power within a social group. This translates into themes of equality and personal social responsibility.

was an extension from my previous studies in drama. My interest in the political theatre of Bertolt Brecht, which never quite managed to operate in the manner Brecht intended, evolved into MA research on the plays of Christopher Durang, a dramatist combining political themes of emancipation and equality with absurdist humour. The disciplinary switch from drama to cultural studies for my doctoral research brought a range of issues, both positive and negative. Primarily it was an attempt to look at comedy in a less elitist and more engaged form. The millions of books sold by Terry Pratchett was a contrast to the relatively small scale of theatre audiences and an initial assumption of the research was that reading was a more active interaction with the comedic work than being a member of a theatre or television audience. The main objective of the project was to gauge whether, and to what extent, the socio – political value system in a comedic text would influence those who interact with it.

The primary focus of the project was the Discworld series. My perspective on the relationship between Discworld and its cultural context was initially shaped in comparison to the classical comedies of Aristophanes. Aristophanes is widely regarded as the oldest extant author of comedy (Walton, 1993; Whitman, 1964; Bowie, 1996), and while comedy may take various forms, the type of comic fantasy written by Terry Pratchett that highlights social and political issues, may be considered in the same terms as Aristophanes work. Both authors wrote primarily to entertain in the comic mode, but both also consistently highlighted the social and political issues of the day, using a combination of comedic methods including parody, satire, farce, slapstick, exaggeration and punning or wordplay. I call this comedy as social conscience; the comedy does not take second place to the political element, but the political runs through the comedy. While this theoretical parallel was initially integral to the project, as the research progressed, the emphasis shifted towards the empirical studies, however, the relationship between text and context hypothesised in Smith (2013)[3] has helped shape the focus of this discussion of the empirical research.

The research presented here focuses on how the hypothesised relationships between the text and the society in which it is produced and consumed may be demonstrated using the work of Terry Pratchett and the contemporary context. This could feasibly have been addressed through desk based research, by comparing the tropes of various Discworld narratives with events portrayed in news media. A common literary approach to this question would simply have theorised an audience response from the relationship between the text and current/historical events. I wanted to access actual audience

[3] A copy of this article is provided in appendix 16

responses and my background in drama studies meant that I did not shy away from using real people in my research.

I initially explored how members of a local drama group would interact with a stage adaptation of a Discworld novel and then conducted questionnaire research. Both these empirical research endeavours produced a significant amount of data. Some of the data generated are summarised in the appendices, with key points discussed in chapter two in terms of the methodological ideas and chapter three in relation to Discworld as lived experience and the ways in which the Discworld can be accessed. The richness of the data generated meant that I was not only able to give answers to my initial questions, but found other questions that I had not initially anticipated: particularly the way in which certain potential audiences exclude themselves or reject the text, while others interact with various levels of engagement.

My methodological choices meant that audience engagement necessarily became a significant part of the project, but I viewed it as a means to understand the way that the text was received rather than analysing the audience backgrounds to differentiate different attitudes among different audience groups. Ultimately, although there was a wealth of audience data, I returned to my initial hypothesis that the text interacted with the audience and the remaining chapters combine textual analysis with audience data to show correlation between ideas in the text and audience attitudes and opinions. The significance of this research is to demonstrate the social value of a body of work, and potentially a much wider genre, that is often derided as light-hearted and ephemeral, but which may be shown to access universal and problematic issues through its light-hearted and ephemeral nature.

The traditional view of both comedy and fantasy as ephemeral, means that they are often genres sidelined from the academy. Where there is a lack of actual scholarship on genre fiction the gap is filled by fan-generated expertise (Gelder, 2004) or even what Matt Hills and Henry Jenkins have variously called fan scholars or scholar fans, but which now appear to be generally known as aca-fans; fans within the academy. This is not the work of an aca-fan, but may be seen in a similar light as it looks at the levels of engagement that different audiences employ in respect of Discworld. While my initial theorising suggested that a counter hegemonic value system was encoded within the Discworld, the empirical research looked at whether the audience, like Perks' satire audiences (2012), were prepared to engage with the texts to decode that value system.

The next chapter outlines the methods used in this research with analysis and evaluation of those methods and their relative success. Some of the challenges that are outlined in chapter two are developed in chapter three in terms of Bourdieu's notion of cultural capital. This looks at how levels of engagement with Discworld in different environments can be seen to either enhance or threaten social or cultural capital. Chapter four considers the way that Pratchett's characters engage the reader through their agency and self-determination. Two protagonists are discussed as contemporary models of masculinity and two supporting characters are discussed to show contrasting engagement with a negatively framed character and positively framed character.

Chapters five and six show that the text engages with its context, presenting that context as both familiar and strange. Chapter five shows how the text appeals to its audience through the intertextual play with known texts. The framing of this discussion in terms of Pratchett's references to the gothic, shows Pratchett's detailed layering of connotations that may be decoded with different levels of engagement. Chapter six engages more directly with real world events as the everyman protagonists discussed in chapter three offer a point of engagement with major threats to society in the twenty first century: war and terrorism.

2. Methodology and Methods

Background – the need to justify the validity of research in popular fiction

While literature has a repertoire of methods for studying literary texts there is less formalisation of methods for studying how people read, so there was no obvious methodological route for this study. Two recent studies that have looked at how people read underline some of the problems inherent in this type of research. In his study on how sympathy is evoked while reading short form fiction, Sklar (2013) collaborated with colleagues from Psychology to conduct an experiment. While there is much to recommend this study, there was an assumption among this team that after the first iteration with the first text that the high school student sample will not then be primed for the subsequent iterations. This is a methodological flaw that highlights the difficulty of replicating a culturally determined practice such as reading, which is not something that is done in isolation from the rest of the reader's life and experience. Likewise in their

study of Harry Potter readers, Gierzynski and Seger (2011) used rigorous statistical testing in their methodology despite a number of assumptions that could be seen to completely undermine their findings. They created a measure of fandom, which was largely based on having read the books rather than simply seeing the films. If respondents could answer questions on things that appeared in the books but not the films, this study equated that with fandom rather than either memory or a bias towards reading. The disciplinary basis of the project obviously lacked a cultural understanding of the difference between readership and fandom. Likewise, the main focus of the study was on the political lessons learned by the Harry Potter fans, and statistical methods were used to demonstrate that the Potter fandom was the key variable, while the nature of the sample, politics students, was rationalised away.

Despite Alan Bryman's assertion that the positivist approach of the natural sciences has largely been rejected by social sciences (2004:11-16), these examples illustrate the climate in which the privileging of hard sciences over humanities or social sciences has led to the appropriation of scientific terms in the study of softer subjects. Likewise, there is a need to be particularly rigorous in the methodological considerations in humanities and social science research in order for it to be deemed credible. However, this hierarchy of knowledge value can also be extended within the humanities, with studies of popular culture often being seen as having less value than studies of higher cultural forms; indeed the terms high culture and low culture may be seen to mirror the value placed on researching these forms. Thus in a study of comedy, a low cultural form, in the medium of popular print fiction, it seems that the methodological considerations must be particularly well grounded and able to demonstrate the value of this research, without it being seen simply in hagiographic terms.

In the introduction to *Fan Cultures* (2002), Matt Hills makes use of a quote from Roberts to distinguish between a discipline and a fan club:

> A fan club says, "What we love you should too", but a discipline says, "What we are discovering about what we love will be useful in your investigations of what you love". (Roberts, 1990:6 cited in Hills, 2002:185)

Thus a major consideration was to show that methodologically this study would have something to offer outside the appreciation of Pratchett's work. Dealing with a subject, such as Terry Pratchett's Discworld, that is so imbued with fan culture, it was of particular importance for me to ensure that my research included a wider contextual significance. The other concern for me was to avoid the subjectivity of approaches that rely solely on textual analysis. I wanted to test my understanding of how this comedy functions with how other people perceive it.

With these concerns in mind, this chapter will discuss the philosophical and theoretical approaches underpinning this research and outline the specific methods used. The rationale for choosing a mixed methods approach coupled with the iterative process that led to multiple data collection projects is outlined together with the specific problems that were encountered.

Methodological Choices

Research "methods are not neutral tools" (Bryman, 2004:4). A number of methodological decisions will underpin any research project. These include epistemological and ontological positions as well as the relationship between theory and the research, whether the research takes a deductive or inductive approach. These choices will be informed by what the researcher believes may be proven or discovered through their research and will, to a certain extent, determine what that research is able to prove or discover. Thus my background in drama and my initial comparison of Discworld with Aristophanes work had a huge bearing on how the research methods were developed and employed.

Inductive or Deductive

The distinction between inductive and deductive lies in the relationship between theory and research. Research that takes theory as its starting point and attempts to prove that theory is deductive, while research that investigates a field and attempts to produce theory from its findings is inductive. Deductive research tests ideas that already exist, while inductive research explores an area in order to discover something. In a social science discipline, which largely rejects positivism, that is, the belief that there is some great truth that may be discovered, inductive research is the norm.

Perhaps the foremost inductive method is grounded theory: Bryman identifies its two key features as "the development of theory out of data and that the approach is iterative or recursive" (Bryman, 2012:387). While there may be a tendency to view all inductive research in terms of grounded theory, true grounded theory has no preconceptions about what the data may reveal and data collection and analysis is carried out until a point of theoretical saturation; until "new data no longer suggests new insights" (Bryman, 2012:421). The iterative nature of grounded theory also allows the researcher to follow the path offered by data onto subsequent phases including shifts in method to explore concepts that emerge from an initial tranche of data collection and analysis. It is this aspect of grounded theory that informs my project.

With a theoretical focus in the background, there was a clear deductive element to the research. This highlights a fundamental limitation to this project, which is also a source of the richness of the data. In a discipline where inductive research is favoured, I have combined methodological positions in order to interrogate, not simply whether the hypothesis is valid, but how it functions in respect of Terry Pratchett's *Discworld* series. My project is not new in this discipline, the field of audience studies is littered with examples of studies that link theory and practice, most notably perhaps David Morley's *Nationwide* Study (Ruddock, 2005; Fiske, 1987: 65) that attempted to prove Stuart Hall's Encoding/ Decoding model and the issues around this type of research will be discussed further later in this chapter. As with Morley's *Nationwide* study, certain assumptions made mean that this is not a wholly inductive project, but the richness of the data produced by the inductive elements coupled with the focus provided by the model of comedy as social conscience (Smith, 2013) suggest that this mixed methodological choice was a productive one.

Choosing appropriate methods

Mixed method approaches are often associated with triangulation (Wisker, 2001:157; Bryman, 2004:275), that is the corroboration of data from different approaches. In this instance, the model consisting of a series of relationships required different methods in order to look at different relationships. While the different methods produce overlap in many cases, they are not designed to simply reinforce the same points but to look at different aspects that produce a validation of the model as a whole; Thus interrogating the relationships between the text and its social context, its audience, and the institutions controlling production and distribution. In genre studies, this triumvirate is significant to the success of any genre, or in this instance, series, in the way that it establishes its popularity through repetition and reinforcement of the circuit of culture (Burton, 2005:68). Enjoyment and recognition lead to further sales of subsequent instalments in the series, and this leads to increased popularity as the series or genre progresses.

The primary method of research was initially conceived as textual analysis. This was initially considered as a way of demonstrating the relationship between the text and its social context "looking at how at different points in time, different constructions and representations have been produced" (Wisker, 2001:205). Textual analysis is a valid method for looking at any kind of cultural text, but its major limitation as a method is its subjectivity, meaning that the reading of a text by one researcher is not always seen as

replicable and therefore reliable. While in literary studies the production of a new reading of a text may be the goal, for a study in popular fiction it is the widely held readings rather than the obscure or elitist readings that are significant. The accepted method of compensating for the subjectivity of textual analysis involves the use of secondary and other literature so that any new reading of a canonical text will be heavily contextualised by previous scholarly readings. In the case of Terry Pratchett's *Discworld* series, when I began this project there was a lack of critical work to fulfil this purpose and although there is now considerably more published work available on Pratchett, there is still no established reading of the *Discworld* series. Therefore I sought additional methods that would support my readings of the text as appropriate for a study in popular fiction, and also to expand the basis on which those other relationships would be inferred. I wanted to find out not just how I understand the text but how different audience groups constituted different subject positions in relation to the text, including negative attitudes. Therefore all readers and potential readers were significant for this study.

The lack of scholarly readings led me to look towards unscholarly readings (Gelder 2004), which ideally are what popular fiction studies would use, except that they are particularly difficult to acquire. For this reason, the notions of contingency strategies and convenience sampling become important. In an ideal world, with unlimited resources, this project would have sampled a cross section of the population of millions of readers for questionnaire and interview, but this is entirely impractical for a PhD researcher. Other scholars access book clubs and reading groups in order to conduct this type of research (Long, 2003). Long identifies that there are different ways that people read and that the solitary reader differs from the social reader, who will engage in shared cultural practices around reading. Likewise, in her study on the reading of women's magazines, Hermes (1995:14) found that many women who read magazines on a train did not recall the content of those magazines, that is they read to pass the time rather than to gain information, and would, therefore, have a different level of engagement with the text than the book group members that Long encountered. While a book club member may be reading at a slightly more literary level than a general reader, they are reading in order to be able to discuss a book rather than simply reading for the pleasure of the moment, this could have been an appropriate route for this project if I had had access to a book club; I did not.

Ideas about the impact of the researcher on the research group made me unwilling to impose my research on a book club that I did not know, with the idea of cultivating a relationship with a book club seeming to be too lengthy a project for the timescale of a

PhD, particularly as the book groups I was aware of tended to have closed membership. However, I was already embedded in a drama group and my previous studies in drama using practice as research methods for exploration led me to believe that a production of one of the stage adaptations of the *Discworld* stories would produce data comparable to a book group exploration of the text, although probably more in depth as a result of the different amounts of time spent engaging with the text. The mechanics and relative success of this method will be discussed later, but dramatic practice as research became the first of my ancillary methods. While this gave me access to around 20 willing and unwilling readers, the performances presented an opportunity to gain access to a further general audience, the theatrical audience, and it could be anticipated that for some these performances could even represent a first encounter with Discworld. This was an opportunity not to be missed and so audience questionnaires became a part of this project.

A significant factor in establishing the first ancillary method was a rejection of the notion that fans represent the general reader. A simple numerical comparison between the number of attendees at Discworld conventions, 850 in 2007, 1000 from 2011, at the UK Discworld convention, compared with the millions of book sales suggest that to assume a majority reading of the text based on the opinions of the minority (fans) would be erroneous. However, once the first ancillary method had been established using non-fans the idea of using fans to complete the range of audience accessed seemed more acceptable than a simple equation of fan equals reader that this project wanted to avoid. There are a number of ways of accessing fan responses to a text. If I had conceived this project as a fan study I could have used ethnographic methods to study fan groups, on-line ethnography to look at fan discussions in on-line fora, chatrooms and fan sites or simply interviewed fans. However, as this was conceived as an ancillary part of the project I chose an on-line questionnaire, which would complement the audience questionnaires from the dramatic practice study but obviously with different questions reflecting the differences in audience segments. The details of the questionnaires will be discussed later.

The formal and ethically approved methods used in this project, then, combine the qualitative methods of textual analysis and dramatic practice with the more quantitative questionnaires to provide data that would demonstrate relationships between the text and audience and from which could be inferred relationships between text and society and the nature and levels of engagement with the text. However, there was an additional informal research method that helped to glue the rest of this project together; lurking.

Lurking is defined by Nonnecke et al as “non-public participation in on-line communities” (2006:7) while Ford considers it “informal fieldwork” that “involves not only intensive, purposeful, unobtrusive, and open-minded fieldwork but also reliance on a variety of personal experiences” (2011:415). While it has seen a rise in popularity as a method for researching digital cultures, which render the practices of popular culture accessible and visible while allowing the researcher to remain invisible, it has long been part of the repertoire of social scientists involved in participant observation methods. As a background to this project I have lurked in person at UK Discworld conventions in 2006, 2008, 2010, 2012 and 2014 and have randomly visited a variety of on-line sources. However, lurking is fraught with ethical issues, most particularly the conflict between the lurking researcher as an anonymous observer attempting to avoid influencing the community being studied and the ethical notion of informed consent for participants in a study. For this reason, my lurking does not generate data actually used in this study. While I have always informed people I talk to at conventions that I am involved in this research, the absence of formal consent means that all my conversations from conventions have been treated as confidential. Therefore, while lurking has not been a formal part of this study I am grateful to the fan community for their encouragement and for helping to show how significant *Discworld* is in contemporary culture.

Investigating Audiences

While the primary research tool for this project was initially analysis of the primary texts, the Discworld series of books, the ancillary methods described above are all focussed on gaining access to other readers’ perceptions of the texts. This places these ancillary methods of data collection in the field of audience studies. Since Plato, there have been concerns around how fictional texts may influence their audiences, particularly the young. In the 20th century, this concern developed into a scholarly field within communication and cultural studies now referred to as the media effects debate, a debate which encompasses perspectives from a range of academic disciplines.
Early aspects of this debate included the Frankfurt School’s attempts to understand the role of propaganda in Hitler’s rise to power which led to what Ruddock describes as attempts “to know how audiences are being politically influenced by media consumption” (Ruddock, 2005:11). At this stage, the influence was seen in a fairly simplistic manner leading to the hypodermic needle or magic bullet theories. Ruddock cites Lasswell’s *Propaganda Techniques and the World War* (1927) as an example of this thinking that sees the audience as passively receiving the media message, again thinking about communication in a political context. The message enters the brain directly like a needle or a bullet, without any interference from the subject. This notion of direct effects

was compelling for many people and was developed further in Gerbner's model of cultivation analysis, which suggests that prolonged and repeated exposure to particular media messages has more effect, and this is still seen as a concern, particularly in relation to young people and issues of sex and violence (Kitzinger, 2004:169). While media scholars such as Gauntlett (1998) have gone to great lengths to discredit the notion of media effects, particularly the idea that direct effects can be measured via experiments such as psychologist Albert Bandura's bobo doll, others such as Philo (1999) have attempted to look more realistically at what kind of influence media violence might have on young people in what has been called "new media effects" research. Not looking at the effects of new media, but simply a new way of considering media effects. The hypodermic needle may appear laughable, but common sense suggests that if there were no impact from the mass media, it would not be used for purposes such as advertising. As Ruddock says "the question is not 'do' [media have an impact], but 'how', 'where' and 'for whom'?" (2007:1).

In opposition to the notion of effects is a strand of research that looks at what audiences do with the media, generally referred to as uses and gratifications research. This idea that different members of any audience have different relationships to the media (Ruddock, 2005:68-70) has been developed into research on consumption (Ang, 1985; Moores, 1996) Fan studies (Jenkins, 1992; Barker and Brooks, 1998; Barker, 2005; Barker and Mathijs, 2008) and the idea of an active audience (Fiske, 1987). However, these ideas were also influenced by Stuart Hall's seminal encoding/decoding (1980).

The 1980 version of encoding/decoding is the culmination of several years' work. It posits the notion of televisual discourse as a form of political communication. Both the moment of encoding by the producer and the moment of decoding by the audience are ideologically situated, with the different ideological positions leading to different readings and "slippage" between the message sent and the message received. The model has often been criticised for its focus on class (Fiske, 1987; Barker, 2006; Schrøder, 2000), but this emphasis, although a choice in the published version, is not seen as the only determining factor in earlier versions. Thus it may be argued that the over determining by class in the published version was owing to the significance of class at that moment in time, but the earlier versions infer that other factors such as gender or race could be equally significant. Encoding/decoding has also been criticised as a theoretical model that posits only three possible decoding positions.

As a theoretical model, these issues have inspired much empirical research. The notable example is Morley and Brunsdon's *Nationwide* study (Morley, 1980) which

attempted to make the links between class and decoding positions that Hall suggests. While other research which claims to refute the encoding/decoding model, such as Philo (1999) also finds that his research subjects show a range of readings of a particular text. Although in this instance the relationship to any determining factor is not found because it is not looked for.

Encoding/decoding may also be seen as a dimension of the privileging of certain forms of knowledge that the division between science and humanities subjects represents in academia. Encoding/decoding was designed around the understanding of news and political programming on television, while Morley's study applied this to a current affairs magazine programme *Nationwide*. Both the theory and its attempted application focussed on serious factual programming. This focus ignores the influence and value of fictional and comedic texts such as Terry Pratchett's *Discworld* in the socioeconomic ecosystem. However, this does not mean that encoding decoding cannot be used in respect of non-news media texts. More recent work, such as Perks' *Three Satiric Television Decoding Positions* (2012), adapts encoding/decoding to genre specific audiences. Perks' study even adapts the notion of decoding positions, suggesting that in satirical discourse the decoding positions may be linked to the level of audience work on the text, a text may be read at a simplistic level leading to a direct reading or at more complex levels, leading to more sophisticated decoding. Perks identifies the layering of satiric texts as a factor within the text that enables the different levels of decoding and this may also be seen in Discworld texts.

For this research, the range of audience studies forms a useful backdrop. Encoding/decoding is crucial because the range of reading positions validates the decision not to assume that my own reading position is the only one possible and avoids the artificial construction of a hypothetical audience based solely on the text. Encoding/decoding also positions the text firmly within ideology, demonstrating that cultural texts can influence the socioeconomic ecosystem, with my work including fictional and comedic texts within this. The uses and gratifications tradition is particularly apt for research on Discworld audiences where the fan culture is so strong. Finally, the media effects tradition is relevant, in its more realistic new media effects form, because my initial idea was that reading Discworld could help change/shape the way the audience views the world through a counter-hegemonic discourse.

Data collection 1: Lords and Ladies

In the summer of 2006, I directed members of Liverpool Network Theatre in a production of Irana Brown's adaptation of *Terry Pratchett's Lords and Ladies* at the 459 seat

Gladstone Theatre in Port Sunlight. *Lords and Ladies* draws heavily on the plot and structure of Shakespeare's *A Midsummer Night's Dream*. However, themes in Pratchett's tale are rather different to those in Shakespeare's. Underpinning *Lords and Ladies* are three basic discursive themes; there is an environmental discourse which shows how nature supports the community in the rural environment; there is a cluster of discourses around the responsibility that comes with power and the importance of knowing how it should or shouldn't be used, finally, there is Pratchett's notion of glamour. There are also aspects of feminism and work ethic tied in with these thematic clusters. The romance, central to Shakespeare's play, is still evident but often sidelined in favour of more pressing issues and in some cases acting as a distraction to the main event. The broad aim of this project was to explore the way that other people read the meanings in the Discworld series, with a particular aim to record the ways that they perceived the counter- hegemonic aspect of Discworld and these thematic discourses, which I had identified as lying at the heart of Pratchett's work. This section will outline how this production came about and the ethical considerations involved in using this group for my research. It will then go on to discuss some of the exploratory techniques used in the rehearsal process and the way in which my assumptions were challenged leading to a rethinking of the aims of this data collection project.

While not common in social science outside of the notion of Praxis, in which theoretical policy change is evolved in conjunction with the groups affected by that policy, practice as research is common in most arts disciplines. As a drama graduate, I had had positive experiences with this method and had not encountered many of the pitfalls. Practice as research involves doing as a method of exploration. In many creative disciplines, studio practice is an essential part of the learning experience and the need to formalise the creative processes into academic processes leading to a variety of labels such as practice led research, research practice and practice as research. In some disciplines, the final artwork is the outcome of the research. In other cases, the process produces both research results and artistic output. Barrett uses Foucault's "What is an author" to show the creative researcher as both author and critic simultaneously (Barrett, 2010:135). Stewart highlights the subjectivity and the voice of the researcher as the positive aspects of this type of research (Stewart, 2010:124). In both these instances, there is a clear shift away from standard research paradigms. Haseman defines performative research in opposition to quantitative and qualitative paradigms as:

> Expressed in non-numeric data, but in forms of symbolic data other than words in discursive text. These include material forms of practice, of still

> and moving images, of music and sound, of live action and digital code. (Haseman, 2010:151)

However, this type of research is still research and like all research requires either a hypothesis to be tested or research question(s). The research question may be related to a creative method or may use creative methods to articulate themes in a text.

My previous experience of practice as research had largely been in the latter. Theatrical development of a production was used as a means of articulating themes within a dramatic text with different aspects of production being used to offer different layers of meaning. I had previously worked as an individual and as part of a group in this respect. The group work had involved productions in which each member of a group worked together collaboratively in the exploration and articulation of the text. In this project, however, I was a single researcher within the group and my research purpose was not my own exploration of the text, but, as a substitute for a book group, to understand the group's exploration and articulation of the text. This meant that while I conceived the method as practice as research it was also aligned with participant observation approaches.

Early 2006 I approached the committee of Liverpool Network Theatre about the possibility of staging one of the existing adaptations of *Discworld* as part of my research. For the group, who were often short of directors, this meant having someone both suggest a play and offer to direct it. An autumn slot was decided on to follow a summer production of Shakespeare's *Julius Caesar* so I decided that Stephen Briggs' adaptation of *Carpe Jugulum* would be most apt. Being a drama graduate with extensive experience of directing community theatre groups I was aware of both the benefits (enthusiasm, commitment) and drawbacks (lack of resources, other commitments) of working with amateurs and had found that good planning, flexibility and a lot of contingency planning were the key. I had begun research and raised awareness of the upcoming production as a comedy with vampires, suitable for around Halloween, however, the departure of the director for *Julius Caesar* led to a change of plans. I was asked if I could bring my production forward to fill the summer slot which I agreed to, but which led to a number of changes being made. Firstly, I felt that Carpe Jugulum, apt for Halloween, was not the best choice for Midsummer, so I switched the play to *Lords and Ladies* (Brown, 2001), significantly this was the only published play script not adapted by Stephen Briggs, and is not as competent an adaptation. Secondly, the timescale was dramatically shortened, so a large cast production was being mounted over a period of twelve weeks from casting to performance. This also meant that much of the research and planning for the production was also being done during the rehearsal period rather

than in advance of it. Thus it became apparent that the needs of the group were already taking precedence over the needs of the research in the same way that Kershaw identified the "complex mix of agendas" in his iron ship project, which constantly "jostled to find their rightful places in the process" (Kershaw, 2002:133). As the process went on, the shifting of priorities continued, with my commitment to fulfilling the needs of the group taking precedent.

The ethics of practice as research are complex, but often not considered by drama students working within a university drama department. The use of studio teaching in drama underlines the accepted notion that practice is part of the learning process. Thus the use of student productions as a part of the research process, even at MA level, was not seen as problematic. The process is an exploration and everyone involved benefits from the increased knowledge, in addition to any other benefits in terms of skills development and experience. The knowledge in these terms is often embodied knowledge, in terms of knowing how things feel or how they should progress, but also more textual, academic knowledge that enables participants to achieve in the assessed written parts of their course. While the textual knowledge was what I sought as a researcher, if the participants are not students then the assumption that they also gain these benefits from participation no longer holds and a different relationship between researcher and participants needs to be considered.

In anthropological and ethnographic studies there is an acknowledgement that the researcher, by fact of being, impacts upon those researched, but that this impact should be minimised. Fetterman offers the adapted saying "take only pictures, leave only footprints" (1998:129) to highlight the ethnographers' perspective of non-intervention in the observed, which he suggests is not only ethical but also good practice. This highlights another distinction between ethnographic work and the practice as research of drama scholars. Agar distinguishes between the emic and the etic "the former emphasizing folk concepts and the latter stressing those of the ethnographer" (1986:45), but the drama scholar engaged in practice as research is always part of the "folk", even in cases such as Elaine Aston's work on the women writing for performance project. In this instance the research design was based around a more etic observation of workshops by the researcher, however, in reality, the researcher became part of the workshops because she found that what she "reacted to was the need not to observe practice, but to *be in the moment of making*" (Aston,2007:12). If the researcher is part of the making of the performance their perspective is necessarily emic. Agar suggests that the researcher must revert to the etic mode in such situations in order to write up the research, this distance was not easily achieved. If the researcher is directing the

project, that is shaping the ultimate performance from the contributions of other agents involved in the process, then there is also a sense in which the researcher necessarily influences all other participants in the project.

In addition to the standard ethical considerations of honesty and trust, which are these days often formalised into informed consent and duty of care issues, Fetterman identifies reciprocity as a key ethical consideration, “Ethnographers use a great deal of people’s time, and they owe something in return” (Fetterman, 1998:143). In terms of this project the reciprocity took the form of my expertise as a director, and the participants gained the benefits of appearing in a successful production and the developmental benefits of my experience in terms of developing both acting skills, and for some future directors, rehearsal and workshop techniques. However, these benefits could only be seen as valid if they were deemed successful and valued by the participants.

Therefore, although the ethics application for this process was relatively simple, there appeared to be no additional risks to participants above the psychological involvement with any drama production, and that the participants would otherwise be in a different production, or possibly be left without their anticipated summer production. Informed consent was gained by attaching the standard LJMU information sheet and consent form to the Liverpool Network Theatre Group audition form, on which auditionees state their availability and contact details (see appendix 2). In reality, the ethical dimension became quite complex because of one main issue that I had failed to anticipate, and that was the resistance of some members to low culture. This is a reflection of the reading positions available in the text. Referring to Lisa Perks’ (2012) study, many members of the group did not wish to do the work required for a sophisticated reading of a text that they did not value.

One thing that I had anticipated was that this practice as research method would not be without some bias from me taking the role of director. With hindsight, this may be seen as an error, but under other circumstances, in which the resistance was not such a strong factor, it may not have been. Anticipating the influence of the researcher in the director’s role, I planned certain activities that are quite common in rehearsal processes that can be seen as strategies for gaining the perspectives of other members of the group. The responses to my strategies for exploring the perspectives of the design team, in which there was no resistance, will demonstrate that on this project although the role of director was problematic from a researcher’s perspective it was not necessarily so.

With the exception of the stage design[4] which was limited by the large number of scenes and the limited amount of 'get in' time at the theatre, I initially gave a relatively free hand to the design team, with a view that I could impose a directorial reading later in the production process if it became necessary in terms of meeting my obligation to the group. The publicity designer was familiar with Pratchett's work as part of omnivorous reading, she had also been assistant director on a production of Shakespeare's "Midsummer Night's Dream" a couple of years previously and so was familiar with the dominant hypotext that *Lords and Ladies* (Pratchett, 1997a) refers to. She was also trying to build her reputation as an illustrator. In the belief that posters and flyers are often the first contact the audience has with a production, I asked her to experiment with ideas that reflected the appeal of the play, things that she felt would attract people to come and see the play. Unencumbered by negativity, she looked at both the narrative in novel and play form and the reams of fan art that were available online and quickly came up with character illustrations for Granny Weatherwax, Magrat, The Queen, Nanny Ogg, a wizard and the Librarian. While she didn't want to select any one of them herself, she was happy for me to choose one or more from these initial designs. We discussed incorporating the six characters into a single design, but ultimately agreed that as the majority of the publicity would be in A4 and A5 sizes a series of up to six A4 posters could have more impact than one small but cluttered poster, while her particular style, together with the little stars that indicated magic meant that a sense of identity was common to the different images. She did, however, produce a design that combined the images of Granny and the Queen in conflict for the large billboard on the side of the theatre building.

As an artist, the designer found it hard to articulate why she had come up with these particular images aside from just being the ones she found interesting. Her visualisations, then, suggest that she found Pratchett's representations of women most interesting. She depicted each of the trio of witches as she imagined them, which was

[4] The stage at the Gladstone Theatre is a traditional proscenium arch theatre with quite a large apron but limited space in the wings and no flying gallery. As Lords and Ladies has 24 scenes in a variety of locations I felt that our limited resources would be best served by a Brechtian approach to staging. That is to have solid and practicable props and furniture but not to attempt to recreate any kind of background landscape. So we used a bare stage with rostra to create levels that could be used to define limited spaces, such as the stage coach, or were it was necessary to show transitions between levels, such as Nanny Ogg's descent into the realm of the Long Man. The rostra were also used where it was useful to demarcate status as higher or lower, particularly in relation to royalty. Chairs and tables were used as appropriate but the only constructed pieces of set were a door and the standing stones that create the "Dancers", which act as a symbolic barrier between Discworld and the realm of the Elf Queen. Although many of the locations could be vague, the notion of thresholds is very important to the narrative. Otherwise the changes in location were suggested with coloured light on a white cyclorama so in the woods there was a green background but no attempt to show trees, the scene in the town square had a sky blue background but no attempt to show any buildings.

different both from the cover art of the books and the actors playing them. The elf queen was very much a caricature of the actress playing the role. The wizard was, in her mind, “just a wizard”, who was retrospectively called Ridcully, suggesting that this group was of less interest than the witches. Of the wizard group, the one she selected to portray specifically was the orangutan shaped librarian, who is often seen as representing humanity by having human traits in a non-human shape. The embellishments to each character illustration were a varied selection of moons and stars, which were used to denote magic and bees, which featured in the narrative. Thus by asking her to engage with the tasks of her role in the production I was able to divine that the publicity designer was interested in the magical aspect of Discworld, and Pratchett’s portrayals of humanity and womanhood. This was the type of finding I had anticipated from my previous studies in drama. Likewise, this example demonstrates how competing agendas, in this instance the designer’s artistic ambitions and the needs of the group, can often prove to be mutually beneficial. However, using practice as research with some of the cast proved more challenging.

As a director, I generally follow the principles of Peter Brook’s work (1988; 1995), in that I will undertake significant research on any play I attempt, and can be thinking about possibilities for many months before the process begins. However, I do not expect to fix anything before I begin working with the cast, even complicated set pieces, such as a fight sequence, will be worked out in conjunction with the actors rather than choreographed in advance. Therefore it was anticipated that the shape of the production would come from the cast as much as from the director. At the same time, it was common amongst this group for members to audition for plays they did not know or had not read. This meant that although some members were familiar with Discworld, many were not. I expected, therefore, to be able to witness a developing relationship with the text for those new to Discworld.

The audition process was conducted workshop style, with a general warm-up followed by group improvisations before readings from the play text itself. There were two audition sessions, to accommodate people who could not make a particular date. Mostly people attended one session or the other, with a couple of people asked to attend the second session for me to see combinations. Prior to the audition process, a synopsis of the play (appendix 3) and brief descriptions of the characters/roles (appendix 4) to be cast were circulated among the group with copies available on the day for new auditionees. I believe that the best person for any particular role is relative, that is, that the person cast, is not simply the person who performs a particular speech better than everyone else, but they must also interact with the other actors in the cast to

create the best group performance. Occasionally this involves casting people according to appearance. It has generally been my belief that if an actor can portray the essence of a character, that is more important than their age, height and other physical attributes, however, in *Lords and Ladies* there were a few exceptions to this.

On a practical level, the actress who played Granny Weatherwax needed to be able to play her as a young girl and as the mature witch. With two strong contenders for the role, I chose the younger, who, at 40, could still move like a young woman even if her face was not so young, but also had the stage presence to play the older witch. The choice of actor for Casanunda was a combination of acting ability and one of the shortest actors in the group. This casting choice was for humour and meant that jokes about his height could be retained, without any explanation. The actor's height became a source of the humour. With hindsight, this was an error. In the novels Casanunda's height is not ridiculous (there are lots of dwarves), and his prowess in other areas, as a highwayman and as a lover, mean that he is funny because of the incongruity of a dwarf branching out into traditionally human endeavours, rather than any implication that short people are inadequate or inferior. To ask a short man in his forties to play a role in which short is equated with funny is not a good move in amateur drama (it is obviously different if someone is being paid), to the extent that when Stephen Briggs produced his version of *Lords and Ladies* the role of Casanunda did not appear. On the other hand, Nanny Ogg has two defining features, she is "dumpy" (Pratchett, 1997a:21) and has the sort of lust for life that meant that "she knows lots of rhymes for certain words" (Pratchett, 1997a:154). I was, therefore, aware that there could be audience expectations of what Nanny Ogg would look like, but I made the casting decision privileging the character of Nanny Ogg over her appearance, resulting in a rather skinny Nanny.

The only casting decisions based specifically on appearance was the casting of elves. This was a decision based on body politics. The elves represent the cruelty of glamour, which in our world is best seen in the portrayal of the body in fashion media. This body is always a thin body, therefore all the elves were cast as thin people. Aside from this, casting was generally done on the relativist basis, resulting in a group of young witches, a group of wizards and a group of Morris men who all interacted well as groups at the audition stage.

Having cast the play, I next wanted to discover how individual group members would understand their characters and their role in the narrative. This was done by using the first week of rehearsals for character workshops including a range of improvisation

games in which the actors are asked to improvise a scenario as the character that they were to play. Hoping to build on the group dynamics that had appeared in the audition sessions, and to give space for everyone to speak, I arranged this in groups rather than running the session with the whole cast. The first group, the Morris Men, responded well, with lots of buffoonery and attempts at West Country accents. As some of them had been involved with a production of *Midsummer Night's Dream* a few years before they very quickly identified themselves as the rude mechanicals and, as the rude mechanicals had had the fun in that production, were positively disposed to their role in this play.

The appearance of Casanunda later in the evening was not so positive.
As stated above the casting of a short person to play a dwarf was, in hindsight, problematic. That said, the actor who was cast to play the role never objected to the idea of playing a dwarf, and in my role as director trying to coordinate a large group, I listened to what people had to say, but may not have heard things that I should have understood were not being said. Therefore the first indication I had that something was wrong did not manifest itself as my insensitivity in casting but was presented to me as a problem with the script. Hoping to observe the actors' developing relationship with the text I had discussions with the actors about their sense of the role they were to play. In the case of Casanunda, the actor stated that he had no sense of the character, and did not understand the point of the role. I asked if he was happy to play the part, he said that he was but that I would need to explain to him what I wanted him to do as it made no sense to him. I referred him to the BBC3 drama *Casanova* and lent him the DVD. The actor duly watched the DVD and followed up with derisive comments about both the writing of *Casanova* (By Russell T. Davies) and David Tennant's acting. However, the actor did respond to specific direction and never suggested that he did not want to play the part, so I put his initial hostility down to cultural snobbery that could be overcome by lots of lines in a play. The actor's refusal to engage with the script, and insistence that I tell him what to do, was the first of a series of rejections that will be considered more theoretically in chapter 3.

A few weeks into the process I had scheduled an all day Saturday workshop and rehearsal. The research aim of this session was to see how the relationship with the text was developing and the workshop included improvisation, hot seating, and an animalisation exercise. Hot seating is an exercise in which each actor is interviewed in character by other members of the group. This forces the actor to spontaneously respond as he/she believes the character would respond to questions. These responses give an indication of how the actor perceives the character in terms of their

personal history and motivations. The questions asked are also an opportunity for other members of the cast to explore their relationships with this particular character. For example, the actor playing Ridcully asked the actor playing Granny Weatherwax, whether she ever thought about him. The text makes it explicit that they had known each other in their youth. Her response "of course not, why would I?" is the character's response rather than the actor's thought. This two part response reveals that the actor believes that Granny would not admit to romantic nostalgia, with the second questioning clause offering some doubt as to her actual feelings and memories. A number of the more experienced actors worked well with the exercise, while others used it as a platform for making jokes. This suggested to me that many of the cast found that the aspect of the text that they were engaging with was the humour and taking particular pleasure in the delivery of punchlines, rather than engaging with character development or the themes of the play.

The animalisation exercise is a common one in drama workshops and is often used to explore the physicality of a character. Augusto Boal cites many variations of playing animals in workshops and offers an important distinction, "(1) The actor acts like an animal; (2) The actor acts like a humanised version of the animal" (Boal, 1992;207), but I have found a combination of the two to be most productive. When the actor acts like an animal they can explore a more extreme physicality and then convert traits from this into a humanised version of the animal. Boal suggests that all actors may be the same animal or that each actor chose their own animal (Boal, 1992:207). As I wished to use this exercise in an interactive way I again combined the two versions. I asked the actors to think which of three animals was closest to their character and to act that animal and then to create a humanised version that could interact with other members of the group. The choice of animals offered was: cat, dog and sheep. I felt that these three animals would all offer an attitude towards a group. Cat would not care about the group (elves), Dog would care about the group (witches) and Sheep (townspeople) would want to be part of the group. Wishing to observe the actors perspectives I did not share this rationale in advance of the exercise and the results were not what I had anticipated. As with the hot seating exercise, there were some actors who engaged well with the exercise and some who simply chose the animal they wanted to be irrespective of how it related to their role in the play. Even among those who thought about their choice of animal, there were surprises. The actor playing Agnes/Perdita, one of the young witches, identified herself as a sheep. In the discussion afterwards, she said that she felt that Perdita wasn't really a witch, she was just a "follower" and if her friends had been doing something else she would have gone along with that too. While this is incongruent with the character's function within the Discworld series as a whole, she is

the only one of that group who goes on to actually become a witch, it is perfectly plausible within the *Lords and Ladies* narrative, and from this we developed a character driven blocking strategy for this role, that she would always follow someone. The actor playing Granny Weatherwax also rejected the notion of a dog that would herd her sheep. She accepted that cats could be very cruel, but focussed on the independence of cats in choosing a cat for Granny. We had a lengthy discussion in the pub about Granny's relationship with the community in terms of both cat and dog, which revealed the depth of research that the actor had done in order to be comfortable in all the relationships Granny has with the rest of the cast.

Certain other relationships were highlighted when the animalisation exercise went into the group interaction mode. The instruction was that the humanised animals should recognise each other without speaking in the way that they felt the characters would. One flirty member of the production team used this as an excuse to attach herself to another member of the group stating aloud that they were a flock of sheep, several other group members, who had previously been either dog or cat, then became sheep in order to be part of her flock. This incident raised the issue of competing agendas (Kershaw, 2002) in a way that is specific to amateur drama. That is, the function that an amateur drama group serves for its individual members may have nothing to do with drama. For some members of the group social status was derived from their position within the group and, for many people, getting a part was a measure of this. Often used as a way of meeting people, drama groups tend to very sociable and dating within groups is commonplace. This particular incident revolved around someone, who was not a cast member, wanting to be the centre of attention and therefore flouting the rules of the exercise by verbally announcing what she was doing rather than just acting. This was a case of someone using the production process as a way of acquiring a new partner, which, although slightly disruptive, was a positive goal for her. There were also negative agendas at play.

While most of the cast worked well, there were a number of issues on the production side of the process that appeared to be dysfunctional. The group's publicity officer missed a series of print deadlines for local press and *Discworld Monthly*, meaning a substantial loss of potential audience numbers despite the relatively large venue. The production manager missed the deadline for the fire inspection application, meaning that I had to beg the local fire officer to squeeze us in without the required notice period. While each incident on its own was frustrating, I began to feel that I was dealing with a kind of passive-aggressive negativity from some particularly influential members of the group. This was to some extent confirmed when, after the first performance, another

member of the group's committee who was playing a sizable role in the play, approached me in the bar with the words "Congratulations, you pulled it off and proved us all wrong." At the time I was unable to understand why these people who felt so negatively towards the production did not simply opt out of the play rather than attempting to undermine it. The emotional investment in this part of the project meant that it was very difficult to revert to the etic position required for writing up, but reflection was necessary and, unable to do this in isolation, I embarked on a series of post-production discussions with members of the group.

In chapter 3 I will discuss a theoretical reasoning for the rejecters based on the notion that they reject the text. At the time of the production, I felt emotionally drained by the passive aggressive opposition, which was generally not stated outright, but manifested itself in a neglect of the roles that people had voluntarily undertaken; it felt like sabotage. In my post production reflection period, I felt emotionally bruised but felt the need to understand why this had happened. I talked to a variety of cast members to try to find out what had gone wrong. For many people nothing had. The chair of the group considered the production a success, even though it lost money, as it was a large scale production that gave opportunities to people who would generally not be cast in a smaller scale play and that most of the people involved had really enjoyed the process. He also felt that I had protected the majority of the group from the negativity of the rejecters, allowing them the pleasurable experience, and he first defined the rejecters for me in terms of snobbery.

The combination of events in this production including the refusal to understand the text by certain members, the competing agendas and my ethical obligation to deliver the production meant this proved not to be an appropriate method of data collection to meet my research objectives. I had set out to observe how the members of this group would understand the text but found I was repeatedly called upon to explain the text, thereby influencing the group's understanding of the text. Although many members of the group engaged well with the rehearsal process, the few rejecters meant that my reading of the text was circulated more than I had anticipated, and was therefore particularly dominant. As a director, I had anticipated that my reading of the text would be dominant in the final performance, but not from the outset and previous experience had led me to expect that my reading would reciprocally be affected by the process. I felt that, while this might not have been problematic in a different group, my error in terms of meeting the research objectives was to take the role of director.

While this Practice as Research project was not a wholly appropriate method, it did enable me to see some of the cast develop an understanding of the text similar to mine. While my influence in directing the play may invalidate this as biased, the whole cast, even rejecters, accepted my reading of the text in terms of meanings presented to the audience. My role as director means I am unable to suggest they would have developed this reading without my involvement, however, my reading of the text was not undermined or invalidated by the group. It was the value of the text rather than its meaning that was questioned by the rejecters and this gave rise to a new question that really needed to be addressed. Why did certain members of the group feel so strongly opposed to this production, what was it about the text that they wanted to reject?

Data collection 2: Mort

Having judged that my role in the process as director had impeded the research objectives of *Lords and Ladies* when I discovered that another local group was staging *Mort* I felt there was an opportunity to rectify my mistake. I contacted them to ask if I could observe their rehearsal process. As my ethics application for *Lords and Ladies* had granted permission for this type of research up to 2010, I took this to cover the less impactful study of Woolton Drama Group's *Mort*. But did a new ethics application for the audience questionnaire which will be discussed in the next section.

Again, the research objective was to observe how people understood the text, but without my directorial reading of the text dominating other people's understanding. However, my attempt at detached observation was again thwarted when a cast member dropping out led me to be once more "in the moment of making" (Aston, 2007:12) as I was asked to play a small part. I was also generally considered the Pratchett expert amongst the group. However, not being the director meant that I did not shape the group's understanding of the text. My expertise meant that I was asked how the Rite of AshKente should be performed, which is not in the text, rather than explaining the meaning of things that were in the text.

The data collected from this project took the form of observations of the way that the director and actors negotiated the text in rehearsals, the way that understanding of the text influenced the design of the production and a series of informal, unstructured interviews. The interviews were generally conducted at the back of the rehearsal room with people not needed for the scene currently being rehearsed. In addition, I conducted an interview with the director before the first rehearsal that I attended, as she was generally involved throughout the rehearsals.

Although this project was really interesting in terms of how the participants engaged with the text, or, in some cases, passive aggressively did not engage with the text, which will be discussed in chapter 3. There was a different methodological flaw in this project compared to *Lords and Ladies*. The director of *Mort* was a first time director working on a play that she had not chosen. As far as possible she followed the stage directions in the play script. There was a decided lack of interpretation, underlined by her confession that she didn't really understand the end of the play. She spent a disproportionate amount of energy on the costume and props in trying to get the visual feel of the Discworld. This was largely informed by the stage instructions and character descriptions provided by Briggs in the play script. There was never really any group exploration of the themes or meaning of the text. Therefore, this was again not a wholly appropriate method for achieving my research objectives.

In both the *Lords and Ladies* and *Mort* productions I learnt a great deal about the dynamics of the respective groups and about the advantages and limitations of using drama as a research process. I found that the methods I had taken for granted within University Drama Departments needed to be completely renegotiated in this new context. In order for this to be a successful research tool the role of researcher may not always be compatible with that of director, but, more importantly, there needs to be a specific level of directorial competence for there to be any sense of investigation in this type of work, for it to be an exploration of the text there must be some level of interpretation rather than a simple iteration. That said, in both instances, the vagaries of the rehearsal process produced clear ideas on what could usefully be asked in audience questionnaires.

Data Collection 3: Audience Questionnaires

While the research aim of the play production projects was to understand how participants would understand the text through the longitudinal and detailed engagement with text necessary for production, the audiences for the productions gave an opportunity to investigate a more casual engagement with the text through watching a single performance. The audience questionnaires were, however, informed by the issues that emerged during the play production process. In particular, I hoped this would be an opportunity to find out why the rejecters in *Lords and Ladies* had seemed so offended by the text.

The questionnaire was a paper-based questionnaire made available at the venue for audience members to complete there and then or take away and return to me at a later date. Only one completed questionnaire arrived back by post but from the performance venues there were 63 completed for the *Lords and Ladies* project and 74 for *Mort*. Thus the sampling frame can be described as all audience members, with a non-probability convenience sample; those who were happy to complete the questionnaire did, while anyone who did not want to was under no obligation to do so. Moore suggests that

> If you rely on people to complete questionnaires and return them to you, your sample can be open to response rate bias. It is just possible that the characteristics of the people who return the questionnaires are different from those who do not and so your sample ceases to be representative of the whole population. (Moore, 2000:107)

Despite a smaller audience size for *Mort*, there was a higher response rate. Although the questionnaires contained a clear statement on the non-compulsory nature, at Woolton the very lovely house manager asked each member of the audience in person to complete the questionnaire before leaving. This meant that anyone who was ambivalent completed the questionnaire and only those audience members who specifically objected did not complete a questionnaire. The variety of responses suggests that a broad sample was achieved even if it was not statistically representative.

The two questionnaires (see appendix 5/5a) were similar with variations specific to the different projects. As they were designed to be completed at the end of a performance, they comprised mostly closed and partially open questions of a variety of forms with an optional comments box. Both questionnaires began with questions about motivations for attending the performance, who they came with, how far they had travelled and whether they had previous knowledge of Discworld (Questions 1-4). These were designed to assess a positive or negative predisposition to the performance. This was followed by a question for those with no previous experience of reading Discworld whether they now would, with suggested reasons why not for those who responded negatively (Question 5). This question was a direct result of the hostility towards the text in *Lords and Ladies* and offered the following options in a multiple answer format question:

> Didn't like the play
> Don't read Fantasy
> Don't read books
> Don't have time
> Don't read fiction

This allowed the option of citing the performance as a reason not to continue exposure to Discworld, but also offered the opportunity of accepting Discworld in the format of the play but rejecting it as a larger investment of time.
Next there was a section of questions specifically for previous readers of Discworld (Questions 6-9). This group was asked to name up to three favourites Discworld books and characters with a third question, a grid question, asking how the performance compared with their previous idea of Discworld by offering 8 statements on an attitudinal scale. Following Czaja and Blair (1996:67) a four-point scale was used to avoid respondents opting out by simply selecting a middle response. Also anticipating "the acquiescence response set" (Czaja and Blair, 1996:73; Fowler, 2009:104), which is a tendency towards agreement, there was a mix of positive and negative phrasing. Questions 10-12 asked about participants' opinions of the performance they had seen. Question 10 asked participants to name up to three favourite characters from the performance. Question 11 was a multiple answer question asking respondents to select from eight generic labels and adjectives, some suggesting a more positive evaluation, some more negative. Question 12 was another grid question asking for scale responses agreeing or disagreeing with 17 statements about the play. There was then a comments box followed by basic demographic questions: age, gender, ethnic background, marital status and occupation.

The data was analysed using SPSS and excel with summary results in appendices 6 (*Lords and Ladies*) and 7 (*Mort*). The findings revealed that both productions were generally well received. For audiences with prior knowledge of Discworld, the stage realisation was an acceptable representation even if omissions, such as Greebo in *Lords and Ladies* and the Librarian in *Mort*, were noted. The use of one word descriptors revealed more positive responses than negative and question 12 revealed a general acceptance of certain themes in both plays despite negative phrasing. However, this may be influenced by a positive predisposition to the plays as audience respondents from both productions contained a large proportion (51% of respondents for *Lords and Ladies* and 79% for *Mort*) of family and friends of the cast.

The responses to question 5 suggested that although people were happy to watch the play to support friends or family, that did not necessarily translate into a desire to read the Discworld books. Of those who said that they would not now read a Discworld book the most common reason given was the fantasy genre (9 for *Lords and Ladies* and 11 for *Mort*). Not enjoying the play was only offered by one person at *Lords and Ladies* and two people at *Mort*. While this mirrored a genre hostility that I had perceived in the rejecters in the cast, the commitment in time and energy required by the audience was

small enough that they could reject the fantasy genre without rejecting their friends' performance. Rejection of the text on the basis of genre will be discussed further in chapter 3.

When I collected this data I felt that the spread across the series of favourite books and characters demonstrated a wide appeal. However, this relatively small sample was soon revealed as insufficient to show the very clear trends that became apparent in the next data collection project.

Data Collection 4: On-line Questionnaire

In the summer of 2007, I began preparation for the on-line survey. This was intended as a fan survey to compare with the data from the *Lords and Ladies* project. It was intended as a small-scale questionnaire that would contain a number of open questions acting as a remote version of semi-structured interviews. However, it took the form of a questionnaire and was conducted on-line in order to access the fan community which I knew existed on-line but which I did not have access to offline, the questionnaire may be found in appendix 8. The research objectives of this questionnaire supported the main research objectives in looking at the relationship between audience and text, but with a specific focus on the socio-cultural impact of the text. While it was not reasonable to ask if the reading of Discworld made its audience more socially responsible, I aimed to produce a questionnaire that would look for a correlation between Discworld audiencehood and an attitude of personal responsibility that I believed was in the books. In order to establish this relationship, I designed a questionnaire in four sections. Firstly demographic information which I would have liked at the end rather than the beginning, it doesn't immediately engage with the object of the respondent's fandom and the large number of incomplete responses showing drop out at this stage suggest that this initial assessment was correct, but this order was largely dictated by a University Ethics committee decision to exclude under 16s from the survey[5], rather it was a condition of their approval that I took appropriate measures to prevent under 16s from taking part and asking them to declare their age at the beginning was the practical solution.

In addition to providing analytical opportunities necessary in survey work, the demographic information was also geared to prove a number of incidental points about Discworld fans. It demonstrates the heterogeneity of readership which the volume of sales of Pratchett's work had already indicated. But is also particularly important in relation to Discworld because of an enduring fictitious fan type; the spotty nerdy male teen, who can't get a girlfriend. My attendance at the family friendly 2006 fan

[5] A knock on effect of this was that the Tiffany Aching Books, were probably under-represented in the survey as the target audience were excluded from taking part.

convention had shown that this was obviously an outdated stereotype and needed to be disproved. Therefore basic age and gender questions were supplemented by other demographic questions that gave a more rounded profile of Discworld fans. The questions were as follows:

1. Gender
2. Marital Status
3. Education
4. Occupation
5. Date of Birth
6. Postcode
7. Place of Birth
8. Place of residence
9. Nationality
10. Ethnicity/Racial origin
11. Do you consider yourself to be disabled?

This section combines tick boxes, drop-down lists and text boxes which allow for a user defined response, see appendix 9 for a breakdown of the sample.

The second section asked about the fans relationship to Discworld; their first encounter with Discworld and their favourite characters and books with space to explain their choices. This section also asks about other Discworld activities which may suggest a relationship with the fictional diegesis that goes beyond casual readership, such as attendance at conventions, engagement in role playing games collecting merchandise etc. While the favourite books were offered as a drop down list, the follow-up "why is this your favourite?" was an open question with a multiple line, free text field for fuller responses. Although many respondents skipped the "why?" questions, many gave quite revealing responses and this has proved to be a very rich source of data. The favourite books are listed in appendix 10 and favourite characters in appendix 11. As I had anticipated a fairly small response to this questionnaire and there are a vast number of characters in the book series, I left the favourite character field as a single line, free text option rather than a predefined selection. While the decision was based on the idea that my notion of significant characters would not necessarily encompass other people's favourites, the free text nature of these responses has led to a wide variety of answers for each of the major characters which a predefined list would have avoided. However, the time required for coding this section in light of the actual volume of responses has shown some interesting differences in perceptions of some of the supporting characters, such as the relative popularities of Nobby over Colon or Gaspode over Greebo. While

these incidental findings were not central to my argument the preference for Nobby over Colon will be discussed briefly in chapter four.

The third section is a more general reading profile. It asks about number and genre of fiction and non-fiction books typically read, about favourite authors and books (again with space to explain choices) and about regular and casual readership of newspapers and magazines. There are also questions on how books, in general, and Discworld books, in particular, are circulated. This may reveal an enthusiasm to share or potential fetishism of the material. Again the combination of question types led to some data being in more useful form than others. Genre-based questions that were offered as predefined selections are discussed in chapter 3. The questions on newspapers and magazines, which on a small sample were intended to flesh out the reading profile and offer an indication of political leaning, became one of the categories considered extrinsic to the project. The number of respondents coupled with the diverse titles read meant that significant additional research would need to be conducted on those titles in order to produce meaningful analysis of this section.

The fourth section was key to my overall research question and was designed to interrogate the respondents' relationship to society and comprises three pages of questions. This is a particularly difficult area to gauge and the questionnaires by experienced researchers, such as Martin Barker, highlight the difficulties. At the time of producing the questionnaire, I had heard Barker and his colleague Kate Egan discuss their large *Lord of the Rings* project on several occasions and was concerned about the woolly nature of some of their questions. For instance a question asking "what did you think of the film?" offers a lickert scale from "extremely enjoyable" to "not enjoyable at all" for responses. This is limiting in that it presupposes that enjoyment is the main response to the film but at the same time is subjective in the response as there is no objective, measurable distinction between "very enjoyable" and "extremely enjoyable". The current follow-up project on *The Hobbit*, rather than clarifying the questions asks the respondents to clarify their position through a question "Is there anything particular about you personally that would help us understand your feelings about the book or the films of *The Hobbit*?" (Barker, 2014). This is unlikely to be a case of incompetence in one of the leading figures in audience research, rather it reflects how difficult it is to assess socio-cultural topics through questionnaire research. Issues such as the acquiescence response set discussed above mean that prompting people is likely to result in simple agreement, but if you don't ask people questions on a particular topic then you have no way of getting a response. This is one of the distinctions between questionnaire and interview techniques. In an interview it is possible to edge towards a

question without explicitly stating what you want to know, each individual respondent may be asked a slightly different series of questions dependent on their responses to previous questions, however in questionnaire research it is important to create questions that clearly ask the respondent something they are in a position to answer. For the data to be used in any meaningful quantitative manner the question must also mean the same thing to all respondents so that responses can form a comparative dataset. However, if the aim of the question is to generate qualitative data where each response will be analysed individually rather than in any statistical manner, the very vague openness of such questions may become a strength, rather than a weakness. The data of such vague questions then may be a rich source of thick data, in a similar way to my questions "Why are these your favourites" discussed above.

I was not an experienced questionnaire researcher and wanted a way in which I could demonstrate an engagement with the socio-political and socio-cultural landscapes. Barker et al.'s questionnaire had made me aware of some of the pitfalls of audience research, without me understanding, as I do now, the benefits of qualitative data within questionnaire research. I adopted a strategy of asking three sets of questions which I hoped would reveal the relationships I hoped to demonstrate, but using specific questions to produce comparable answers that could be subjected to statistical analysis, rather than the woolly questions or very open question that Barker et.al have developed for *The Hobbit*.

The first page of questions asks about membership of various kinds of political and social groups and is designed to show active engagement with society. Appendix 12 summarises the results of this to show how the respondents were politically and socially active. Around 1% of the UK population is thought to be a member of one of the major political parties (Keen, 2015), among my respondents nearly 18% had been a member of a political party at some point. This is not comparative as Keen's study is a snapshot in time, while my figure is longitudinal, but is does suggest that this group was more engaged than average in the political sphere. Nearly 25% were engaged in some other type of political organisation such as a trade union or a protest group. This suggests that the Discworld fans responding to my questionnaire were more interested in the socio-political than the party political, and this may be seen even further when the results of all the political and social groups were merged, where 91% of respondents gave positive answers. My suspicion that Discworld readers would be concerned with social and political issues seemed confirmed at a macro level, but I wanted to know if they shared the same socio-political value system.

The second page asks respondents to identify from a list various social and political issues that are of concern to them and aims to gauge intellectual engagement with the world around them. The third page gives the same list and asks to what extent these issues are reflected in Discworld; the results are summarised in appendix 13. While these issues were chosen by me and therefore precluded the respondents offering their own, I chose this limited list to illustrate a wider point rather than as an attempt at a comprehensive list of the themes and issues in the Discworld. While my awareness of the acquiescence response set made me wary of listing the issues I thought were important the use of both positive and negative phrasing and the introduction of potential red herrings were used to mitigate against respondents simply agreeing with me. Amongst the e-mails I received from respondents was one angry fan who mistook these attempts for an imposition of Christian ideology onto the humanist Pratchett; again highlighting the difficulties in asking such questions in the remote instrument of a questionnaire.

The third and fourth sections ask for responses at different points over the last twenty years and it was hoped that some kind of correlation between books read and relationship with society could be ascertained. The tendency of respondents not to fill in historical sections meant that I regarded this as a response rate error and this attempt at correlation was not made. However, where respondents did complete these sections fully, particularly in terms of reading practices some interesting points arose which will be discussed in chapter 3.

Once the questionnaire was compiled there was the issue of piloting and sampling. Piloting was straight forward, a test version of the questionnaire was created by copying the main questionnaire and a web link was e-mailed to five friends, who all had some familiarity with Discworld, but at varying levels. None of the pilot group found any glitches in the questionnaire, but one commented that it had taken him “quite a long time” to complete. I looked at his responses and found that he had answered all the open questions at some length, compared with others in the pilot group. While this was what I was hoping for I had also hoped that the questionnaire could be completed within 15-20 minutes, which was the case for those offering shorter answers. Faced with the dilemma that the questionnaire was either too long and that respondents would not spend the time necessary to complete it, or cutting out some part of the questionnaire, when I thought that all of it was essential, I took the chance that people would either use the “save” functionality in the questionnaire to finish the survey later or simply provide shorter answers. With hindsight, the questionnaire could have been slimmed down

significantly, and the high number of incomplete responses suggests that this should have been done.

Sampling is generally considered a major factor of questionnaire research and the way in which respondents are recruited can have a significant impact on the results obtained. For instance in 2008, when Farah Mendelsohn presented her survey of science fiction readers at ICFA, she announced that science fiction readers were generally middle-aged bisexual women. In fact, her sampling technique, snowball sampling, in which she e-mailed the survey to all her contacts and asked them to both complete the survey and pass it on, produced a demographic which reflected the nature of her network rather than the wider community of science fiction readers.

While I realised that I was unlikely to reach an audience that represented the wider community of Discworld, I wanted to reach as broad a fan base as possible. I had initially spoken to committee members of the Discworld Convention about using their mailing list for dissemination of the survey. While they were enthusiastic and encouraging about my project I ultimately decided against this route as I felt that the financial commitment involved in convention membership would preclude many fans from being part of this community. I approached Jason Anthony the editor of Discworld Monthly, a web-based newsletter with an international distribution list of around 20,000. While they may not all read each newsletter, they were all readers motivated sufficiently to have signed up for a newsletter on Discworld, thus giving a range of levels of fandom.

The sampling frame then consisted of the recipients of Discworld Monthly at that time. Among this group there was no attempt at probability sampling, I wrote a small piece about my research with a web link to the questionnaire which was sent out to the entire list in issue number125, with the view that the convenience sampling method of just accepting whoever filled in the questionnaire would be sufficient. I was reasonably confident that I had a defined sampling frame and could define my respondents in those terms. However, Discworld fans are sociable, as will be discussed further in chapter 3, and many of them are members of more than one on-line community. I soon found that I had respondents from other sections of Discworld fandom. The initial sampling frame had produced its own snowballing effect. Not snowballing from a single point as in Mendlesohn's research but snowballing from multiple points to reach a wider spectrum of Discworld fans. While this means that, statistically, I am no longer able to accurately state either my population or sampling frame, both remain a subset of Discworld fans without the delimiting factor of Discworld Monthly, I feel the richness of the qualitative data generated outweighs the loss of formal quantitative parameters.

The questionnaire went live on 28/8/2007 and closed on 31/12/2007. It gained 1323 complete responses. That is respondents who worked through the questionnaire to the end even if they did not answer every question. There were an additional 483 incomplete responses. While it is conceivable that some of these people went back and completed the questionnaire at a later date, it is likely that most did not and that this high rate of drop outs reflects issues with the questionnaire design. The highest number of drop outs at one point occurred between pages 2 and 3 (126), suggesting that a page of demographic questions so early on before the subject had engaged respondents was a mistake. Email from one potential respondent explained that the identifying information asked for was key information used in cybercrime. My draft questionnaire had asked for an e-mail address that would be used as a unique response key. However, the LJMU ethics committee insisted that I change this to, in their eyes, the more anonymous combination of postcode and date of birth, information which some respondents simply wouldn't give. Despite these shortcomings in the questionnaire design and the relatively high dropout rate, the data generated was significant.

The expectation of a relatively small dataset where each response could be analysed individually was overturned and new ideas about data analysis needed to be considered. The BOS software has limited analysis capacity, so the data was exported to SPSS. While SPSS proved useful for analysing the demographic data and any precoded fields, it is not designed for working with free text data. I looked at using NVIVO but felt that the dataset relationships would be lost or would require a great deal of time to be redefined, for relatively little return. As the majority of free text responses were fairly brief I ended up exporting the data into excel and using pivot tables in a similar way to the analysis done in SPSS, with excel allowing for searching or counting of text fields using a wild card search. For instance a COUNTIF(*funny*) function would count any field within a range that contained the word funny. Likewise, the text filters on excel allowed responses containing a term to be filtered from others. However, in order to work out what the key terms would need to be in describing, say, Death, it was necessary to spend a great deal of time reading through the responses in a thematic analysis (Bryman, 2012:13). The use of excel allowed me to filter the data so that these thematic analyses could be conducted in a focused manner in respect of individual books and/or characters, rather than simply reading all responses in a chaos of brief comments. The vast amount of data generated by the survey allowed me a new sense of the significance of the Watch strand in the series as well as reinforcing the belief that personal responsibility was a key theme running through all strands, and this, then,

reshaped the subsequent integration of the survey data with the textual analysis that had been seen as the primary aspect of this research.

On the basis of the thematic analysis of the survey data, the subsequent chapters began to take shape. Chapter three will explore the ways in which audiences and potential audiences engage with Discworld. This combines more analysis of the responses to the drama practice explorations with analysis of questions on the on-line survey related to the acquisition and circulation of Discworld books and engagement in other related activities. The data will be examined in relation to the theoretical concept of cultural capital. Chapter four will pick up on the reasons for choosing favourite characters from the questionnaire and look at the way that Discworld protagonists such as Rincewind, the first Discworld protagonist and Vimes, the most popular Discworld Protagonist, appeal to their audiences through their humanity, connecting this to theories of satire and models of masculinity, one of the socio-cultural constructs of late modernity. Chapter 5 looks at the way that Discworld employs intertextuality and parody exemplified in the use of gothic tropes, this choice was based on the popularity of Death as the second favourite character combined with my awareness of the increased popularity of the gothic in wider circulation. Chapter 6 extends the notion of intertextuality to the wider sphere of cultural resonance, exploring social concerns around war and terrorism, which the on-line survey showed as concerns for respondents, these intersect with theories from Bakhtin and Todorov.

3. Accessing the Discworld Diegesis[6]

Introduction

Terry Pratchett's Discworld series has sold over 80 million books. While the accessibility may be identified within the text of the Discworld series in the cultural resonances and intertextual references to other popular forms, which will be discussed in subsequent chapters, this chapter will consider the material aspect of reader engagement, in terms of how people access the *Discworld* diegesis. The most common point of access is through the books, but this is then often enhanced by a range of fan-type acquisitions and activities to satisfy the fans' desire to know the Discworld as a secondary world (Gelder, 2004; Hills, 2004). However, the investment of time required to read a book is quite substantial in a contemporary context, and the various adaptations into graphic novels, audio books, the animated television adaptations by Carrington Hall and the live action television adaptations by the Mob for Sky television have all offered less time consuming alternative points of access, while the stage adaptations by Stephen Briggs offer a shortcut for audiences, but a more in-depth experience for those involved in the production.

This chapter will look at how the Discworld is accessed and the response to it offered by three distinct groups. Firstly, the fans; Discworld fandom has been acknowledged as a very open and democratic fandom, this is in some respect a consequence of the way that Pratchett made himself available to that fan community, both at signings and at the more specialised circumstances of conventions and Wincanton-based fan meetings. In this chapter, I will consider responses from the on-line survey where fans answered questions on both how they acquire and circulate Discworld books and on the other ways in which they access the Discworld diegesis, such as collecting and other fan activities. Secondly, audiences to the stage performances were asked about their attitudes to Discworld, for some members of this group this was their first experience of Discworld and their responses will be separated from audience members who specifically came to see a Discworld play who form a distinct group. Thirdly, attitudes of the cast members will be examined. This group consisted of members that both had and had not experienced Discworld before, but unlike the audiences to the performances, they were required to work in depth with the text over an extended period.

[6] Material from this chapter has been previously published in Smith, E. (2011) "Selling Terry Pratchett's *Discworld*: Merchandising and the Cultural Economy of Fandom", *Participations: The Journal of Audience and Reception Studies*, Vol 8, Issue 2; a copy of this article appears in appendix 16.

In considering the way that audiences and fans engage with and respond to Discworld there are two theoretical key concepts that come into play, firstly, the idea of cultural and sub-cultural capital and how this is both produced by and produces the habitus of the individual. Secondly, there is the idea of the fetish or the fetishisation of artefacts, such as books, models etc. Therefore, I will outline these concepts in more detail before discussing the research results, so that that discussion may be more critically informed.

Bourdieu's *Distinction* and Cultural Capital

French sociologist Pierre Bourdieu used survey research conducted in the 1960s supplemented by other research and sources from the 1970s to demonstrate the interconnectedness between taste and position in social space, using the notion of habitus to correlate certain sets of values with corresponding social positions. The research surveyed a range of French citizens across different gender, age groups, types of employment and educational and social background. From this data, Bourdieu mapped the social space and certain lifestyle aspects that appeared to correlate to positions on the social map. He maps the social space on two axes: the amount of capital and the composition of that capital, whether it is economic capital or cultural capital (1984:122-3). Economic capital is the fiscal wealth of the individual, whether inherited or accumulated during the subject's lifetime. Cultural capital is the knowledge and understanding of, or feeling for culture in both the ordinary sense and the anthropological sense. While these are mapped against each other in the social space there is often a correspondence between the two. However, an individual's position in the social space is not fixed, but relative to other positions, and likely to change in relation to those other positions within the subject's lifetime. So Bourdieu suggests that habitus and position in social space are influenced by a variety of factors, predominantly class, but also age and gender and (for the French) how far away one lives from Paris.

For Bourdieu taste and habitus is both defined by and expressed through the possessions owned and the cultural practices performed by an individual (1984: 169), at its basest level it is the 'opposition between the 'elite' of the dominant and the 'mass' of the dominated' (Bourdieu 1984:p471). So those with less capital find themselves on the lower half of Bourdieu's map, but social position is defined as much by the clothes, food and pastimes of an individual as by their financial assets. On Bourdieu's map economic capital leans to the right and

cultural capital to the left, so both the “the division of the dominant and the dominated, and the division between the different fractions competing for dominance” (ibid: 472) are evident. So while both a private sector executive and a higher education teacher will have high levels of capital, the composition of that capital will be different, the executive will have more financial capital than the academic and therefore a different habitus and different lifestyle and different expressions of taste. So expressions of taste become the demonstration of cultural capital, as a means of distinguishing oneself from those without the equivalent capital, or as a means of aligning oneself with others who do possess equivalent capital and occupy similar positions in social space.

However, this difference in composition of capital is further problematised by the distinctions created by the differences in cultural capital, the difference between that which is learned through formal education and that which stems from social origin. High levels of cultural capital are performed by the expression of an aesthetic disposition (Bourdieu, 1984:20), so the feel for artistic beauty rather than the learned appreciation of the art historian, the privileging of what appears to be a natural understanding, which Bourdieu reveals is simply the understanding that is learnt from an early age through inculcation rather than learnt in an educational institution. And it is this understanding and use of symbolic goods “which bourgeois families hand down to their offspring as if it were an heirloom” (ibid: 59). Thus we begin to see the connection between economic capital and cultural capital. The families with economic capital understand the value of other sorts of capital and ensure that it is transferred to subsequent generations along with the economic capital.

Bourdieu asserts that there is also a link between economic capital and the lower levels of cultural capital expressed in the popular aesthetic. He suggests that the lack of economic capital leads the proletariat to seek cultural forms that have a purpose, the general lack represented by the lack of financial resources is seen to demand that all aspects of life fulfil a function, that there is no room in the proletarian existence for luxury, so Bourdieu identifies in them a preference for representational forms of art rather than abstract ones, or the collective participation of popular entertainment, in which he includes ‘all forms of the comic’ (Bourdieu 1984:26). Interestingly for this study, he finds that ‘the weight of the secondary factors – composition of capital, volume of inherited cultural

capital (or social trajectory), age place of residence – varies with the works. Thus, as one moves towards the works that are least legitimate (at the moment in question) factors such as age become increasingly important' (ibid: 8). He goes on to suggest that in order to appreciate fine art one requires a distance from necessity, so only those who have access to economic capital are able to have this distance from necessity that allows them to value form over function. As social position changes the ability to acquire and demonstrate higher levels of cultural as well as economic capital lead to changing lifestyles (ibid:48). So the necessity created by lack of economic capital also interrelates with cultural capital so that "habitus is necessity internalized and converted into a disposition that generates meaningful practices and meaning giving perceptions" (ibid: 166) While Bourdieu's work is very specific in its historical and geographical origins these concepts and frameworks may be adapted for use in other contexts.

Developing and adapting Cultural Capital for fandom and comedy

Even as Bourdieu was writing *Distinction*, the cultural landscape was changing. In this section, I will look at how other scholars built on the notion of cultural capital to make it more relevant for studies of fandom and comedy. In 1992 Wim Knulst published an article that used survey data from the 1950s to the 1980s to show how cultural consumption had changed in the Netherlands in that period. While there was a strong increase in the use of televisual media, there was a steep decline in theatrical performances of traditional high culture, such as ballet and opera. While this research was based on a premise of substitution, with traditional cultural forms being replaced by more technologically advanced forms, there was still a suggestion that a social elite was distinguishing themselves from the mass. In this instance, rather than being the economically privileged able to own the new technology Knulst found that in "the age of television traditional participation forms have become the preserve of an elitist rearguard consisting of the better educated" (Knulst, 1992:88). However, on the other side of the Atlantic, Petersen and Kern were comparing survey results on musical tastes between 1982 and 1992 to demonstrate that in America expressions of taste had changed. Petersen and Kern found that rather than the division between highbrow, middlebrow and lowbrow, that those they considered as highbrow, having higher assumed levels of cultural capital, were now tending towards cultural omnivorousness, that is they expressed a liking for both highbrow and

lowbrow forms of music. In attempting to explain this shift they suggest that "presentation of the arts via the media have made elite aesthetic taste more accessible to wider segments of the population, devaluing the arts as markers of exclusion" (Petersen and Kern, 1996:905). Sociologists were already using Bourdieu's conceptual frameworks to demonstrate the changes to his posited structures in the democratisation of culture.

In cultural studies, Sarah Thornton adapted Bourdieu for use in the study of subcultural communities, while John Fiske related these ideas directly to fandom. Thornton argues that subcultural capital marks out the distinction of members of the subcultural group in a similar way to Bourdieu's legitimate cultural capital, but for different purposes (Thornton, 1995:26). Fiske suggests that the two primary axes on Bourdieu's social map are insufficient and that other factors such as race, gender, ability and so forth need to be included, and he also criticises Bourdieu's tendency to generalise about the proletariat, while distinguishing between fractions of the bourgeoisie, but he adapts the concept that cultural capital or acquired knowledge equates to status to communities of fandom. Fiske suggests that within the subcultural structures of fandom, those excluded from the mainstream social elite, can achieve their own social elite through the shared subcultural capital of fandom (Fiske, 1992:35). However, Fiske recognizes that not all fans occupy a marginalised social position and he acknowledges that while fan collecting is often inclusive in nature, there are also those 'fans with high economic capital (who) will often use it, in a non-aesthetic parallel of the official cultural capitalist, to accumulate unique and authentic objects' (Fiske, 1992:44). Thus we see that the processes of distinction exist among all levels of the social space and as Bourdieu noticed, 'explicit aesthetic choices are in fact often constituted in opposition to the choices of groups closest in social space' (Bourdieu, 1984:53). So while fan communities may be inclusive, there may also be distinct rivalries and rivalries of distinction between different fan groups such as the rivalry identified by Eagar (2007) between Potter fans and Discworld fans.

While comedy audiences are only seldom considered in terms of fandom, there have been studies that consider comedy in terms of its associated cultural capital. In 2010 Claessens and Dhoest follow Kuipers in looking at the connection between class and forms of comedy. They distinguish between

highbrow comedy that requires high levels of cultural knowledge to understand it, middlebrow comedy and lowbrow comedy. While those respondents with lower levels of education predictably preferred the lowbrow comedy, interestingly many of the more educated respondents rejected the highbrow comedy in favour of the middlebrow. However, they often expressed an interest in the highbrow comedy that they did not usually watch, as "highbrow viewers know they are supposed to appreciate this kind of programme" (Claessens and Dhoest, 2010: 61). This suggests that while comedy, dismissed by Bourdieu, can be categorised in this way, the practices of distinction don't necessarily follow the standard patterns of the social structures. This is further developed by Sam Friedman in his research on audiences of the Edinburgh Festival Fringe. Friedman (2011) argues that distinctions in respect of comedy and cultural capital rest not in the objects of appreciation, so those with both higher and lower levels of cultural capital like the same comedians, but rather in the manner in which they are appreciated. So those with higher levels of cultural capital maintain that critical distance which Bourdieu considered necessary to appreciate fine art, while those with lower levels of cultural capital appreciate the hearty laughter and 'the spectator's participation in the show and collective participation in the festivity which it occasions' (Bourdieu,1984:26).

Fetishism and collecting

While it may be argued that everything we have and everything we do contributes to the habitus we occupy, the habitus or status is often not the motivation for acquiring an item or enjoying a particular activity. Therefore the idea of fetishism may be seen to be in tension with cultural capital.

The term fetishism requires some definition because it is so often seen in the sexual sense that Freud uses. Despite its original association with religious icons that were deemed to have the properties of the thing they represented, for Freud fetishism is a sexual aberration in which an item, the fetish, is a substitute for sex (Freud, 1977: 65). In his 1927 essay on the subject, he explains that the fetish takes on this value as representing the penis that the man is unable to accept that the woman does not have. The fetish thus represents both the threat of castration and its disavowal (Freud, 1977: 351-357). While the idea that fans use the object of their fandom as a substitute for sexual fulfilment may have been applied to the pathologised fans that Jensen (1992) discussed, the discourse of fans as deviant has been largely replaced by ideas of the active audience and fandom as a creative form of expression. In addition, the maturity

of Discworld fandom, with many fans continuing their fandom over decades, while at the same time building successful real world lives, renders the notion of both the obsessive and hysterical fan types unusable here. So rejecting the deviant or sexual aspect, the most significant aspect of this is the "overvaluation" (Freud, 1977:65) of the object that becomes the fetish; it takes on a greater meaning than its intrinsic material value. And this sense of a value of an object brings us to the Marxist idea of commodity fetishism.

For Marx the idea of fetishism also has somewhat negative connotations. In Capital, Marx discusses the transformation of social relations resulting from the commodification of labour. The idea that labour no longer produces a thing of value in terms of use, but produces something that is equated to a monetary value, thereby equating labour with a monetary value and by extension the workers providing that labour.

> It is, however, just this ultimate money form of the world of commodities that actually conceals, instead of disclosing, the social character of private labour, and the social relations between the individual producers. When I state that coats or boots stand in a relation to linen, because it is the universal incarnation of abstract human labour, the absurdity of the statement is self-evident. Nevertheless, when the producers of coats and boots compare those articles with linen, or, what is the same thing, with gold or silver, as the universal equivalent, they express the relation between their own private labour and the collective labour of society in the same absurd form. (Marx, 1978)

This idea is developed by later Marxian scholars, most notably in the Frankfurt school's expansion of this sphere of commodity to include cultural commodities. With culture, the notion of use value becomes difficult and Adorno argues that "exchange value deceptively takes over the function of use value" (cited in Strinati, 2005:51) so that culture becomes valued for its monetary worth. While this supports certain aspects of Bourdieu's work, it also links in with Fiske's ideas on the exchange value of fan knowledge and participation within fan communities. As with Freud's work the most useful aspect of this notion is again the sense that an object takes on a greater meaning than its basic use-value.

However, if we step back from the word fetishism and look at manifestations of it Walter Benjamin gives a clear account of the fetishism of the collector in the essay "Unpacking my Library" (Benjamin, 1999:61-69). While Benjamin is very aware of preserving something precious in collecting some of the rarer books which may be equated to the accumulation of cultural capital, and his asserting that a collector has "a relationship to objects that does not emphasise their functional utilitarian value" (Benjamin, 1999:62) echoes Bourdieu's distinction between the utility of proletarian culture and the non-utility of high culture, the emphasis for Benjamin is not on how the collector moves through

social space, but on the effect of the process of collecting and the memories of affect that each item of the collection represents. Benjamin offers a rejection of the Frankfurt School's notion that commodity fetishism necessarily leads to false needs and an ideological project of false consciousness, with his own experience of fetishizing cultural artefacts described with words such as "magic" and "thrill" (Benjamin, 1999:62). Benjamin suggests that there is a sense of renewal in the collector's acquisition that he likens both to a creative process and to childhood. The notion of collecting as renewal and the creating of a collection as a creative act has been taken forward in studies of collecting, such as Kevin Moist's study ""To Renew the Old World": Record Collecting as Cultural Production" (2008), which considers collectors of 78rpm records both as protectors of culture that would otherwise have been lost and as creators of collections. Meanwhile, Benjamin's assertion that this renewal/creative process is something that children do all the time, in, for instance, play, suggests a link to the idea of fandom as something associated with youth (Hills, 2002:55), so that this affective activity may be seen as an extension of play and therefore particularly relevant to the ludic text of a comedic diegesis such as Discworld.

Having outlined theoretical perspectives to account for both the external societal aspects, cultural capital and habitus, and the internal aspects, fetishism, I will now turn to look at how fans and audiences actually accessed the Discworld diegesis.

Fans general reading practices

The 2007 on-line questionnaire asked fans several questions about the books they read and how books were circulated. The intention was to situate the reading of Discworld within wider reading practices, so before considering the fans engagement with Discworld books I would like to consider what else fans were reading.

Respondents were asked to identify what genres of books they read, first fiction genres and then non-fiction genres. They were asked to tick multiple answer boxes to say whether they read these genres now, 5 years age, 10 years ago and 15 years ago. This would allow the reading of Discworld books, which had been written over the previous 25, years to be situated within wider patterns of reading. At the same time intervals, they were also asked how many books they read per month. It should be noted that a significant number of respondents did not complete the historical aspect of these questions. Therefore a response rate

error leads to a skewing towards an increase from fifteen years ago to the present (as at 2007).

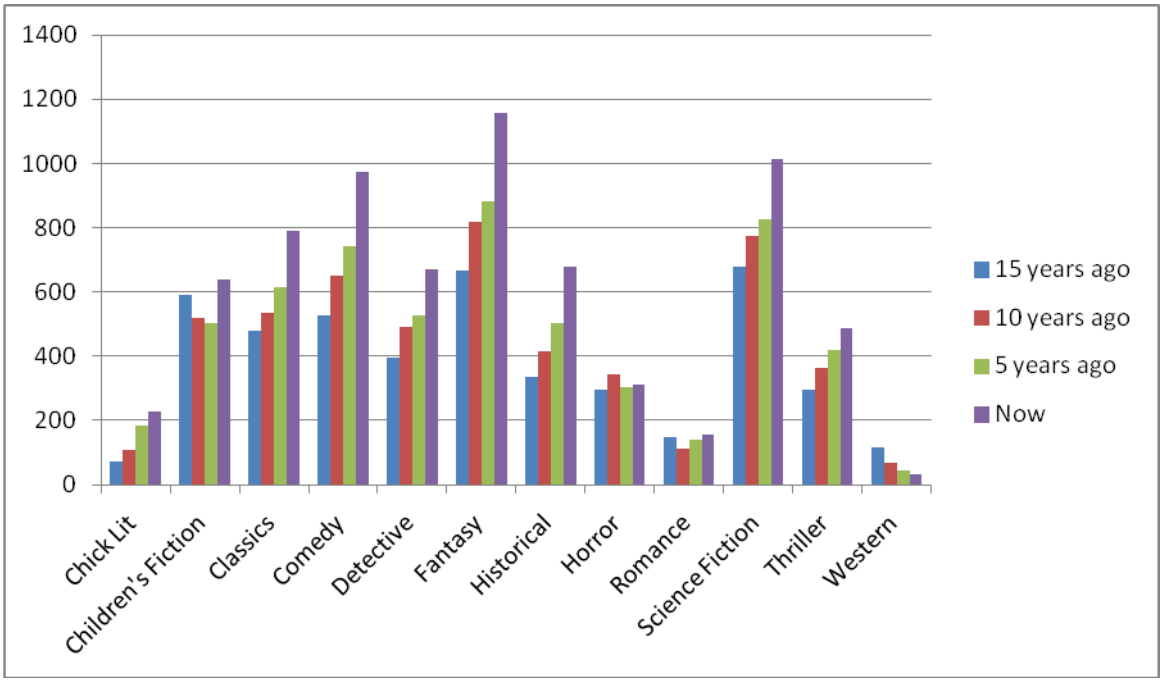

Figure 1: Other fictional genres of books read by respondents

Fig 1 illustrates the results of the genres of fiction read. Children's Fiction is rather anomalous when considered over the whole sample as 22% would have been under the age of 10 15 years ago while another 30% would have been below the age of 20. So the normal pattern of growing up will skew the trends in reading children's books. This shift in age over time also means that fewer respondents completed the 15 years ago column for these questions. Aside from this, there are a number of trends that can be identified. The decline in the number of people who read westerns may be seen as indicative of a wider trend. Otherwise, only romance and horror do not show a definite increase in the number of people reading that genre; with a marked increase not only in the Comedy /Fantasy /SF areas that might include the Discworld but also in classics, historical and thrillers. Chick Lit as a relatively new genre also shows a steady increase. While the response rate error skews in the direction of increase, the relative increase across genres allows the relative popularity of genres to be inferred.

However, this does not simply mean that Discworld fans are reading more. The anomalies in respect of age applied to children's books above may be

extrapolated to show that the range of books read tends to increase with age as the younger fans grow up. In fact, if we look at the change in the number of books read, Figs 2 and 3 show that the number of books read per month varied hugely from less than 1 to 60, but the average number of books read per month fell steadily from 6.66 15 years ago to 5.34 now. This goes against the response rate error skew suggesting that the actual fall is greater. So although the variety of books read is wider the actual number is smaller, suggesting that as time goes on the Discworld books are seen less as confined to part of a specific genre.

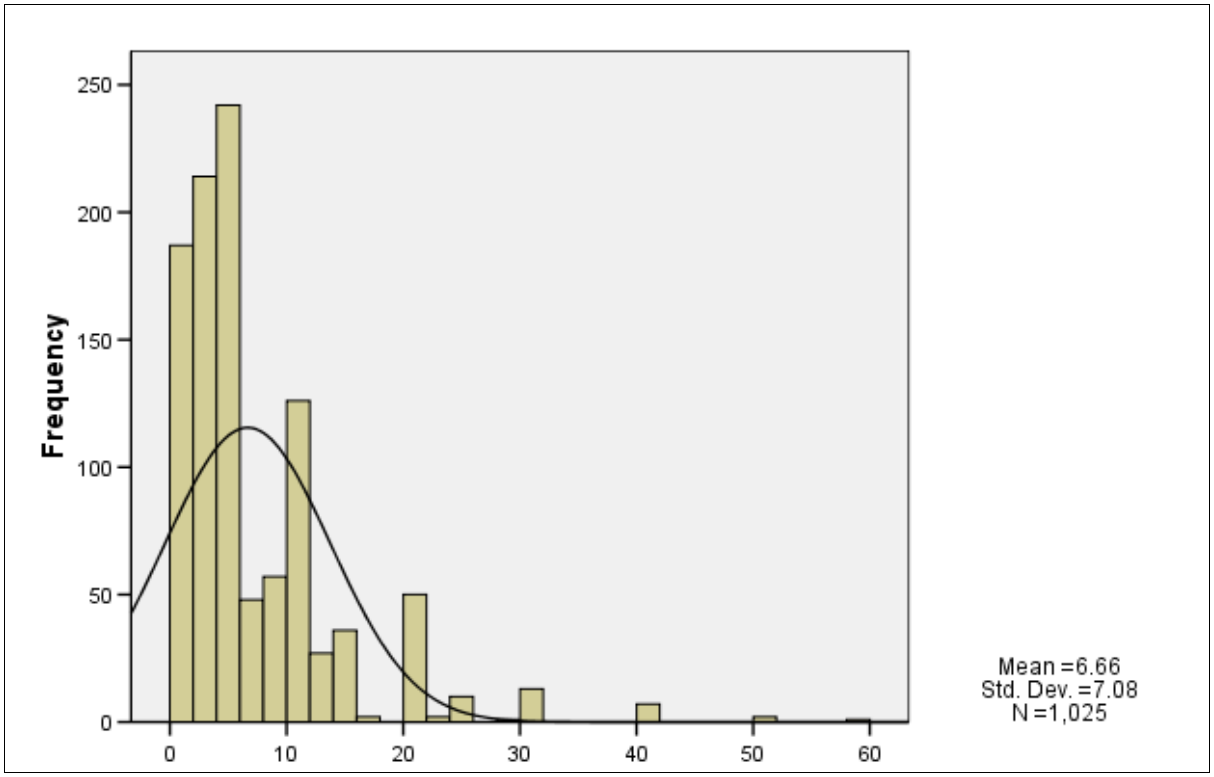

Figure 2: Number of fiction books read per month - 15 years ago

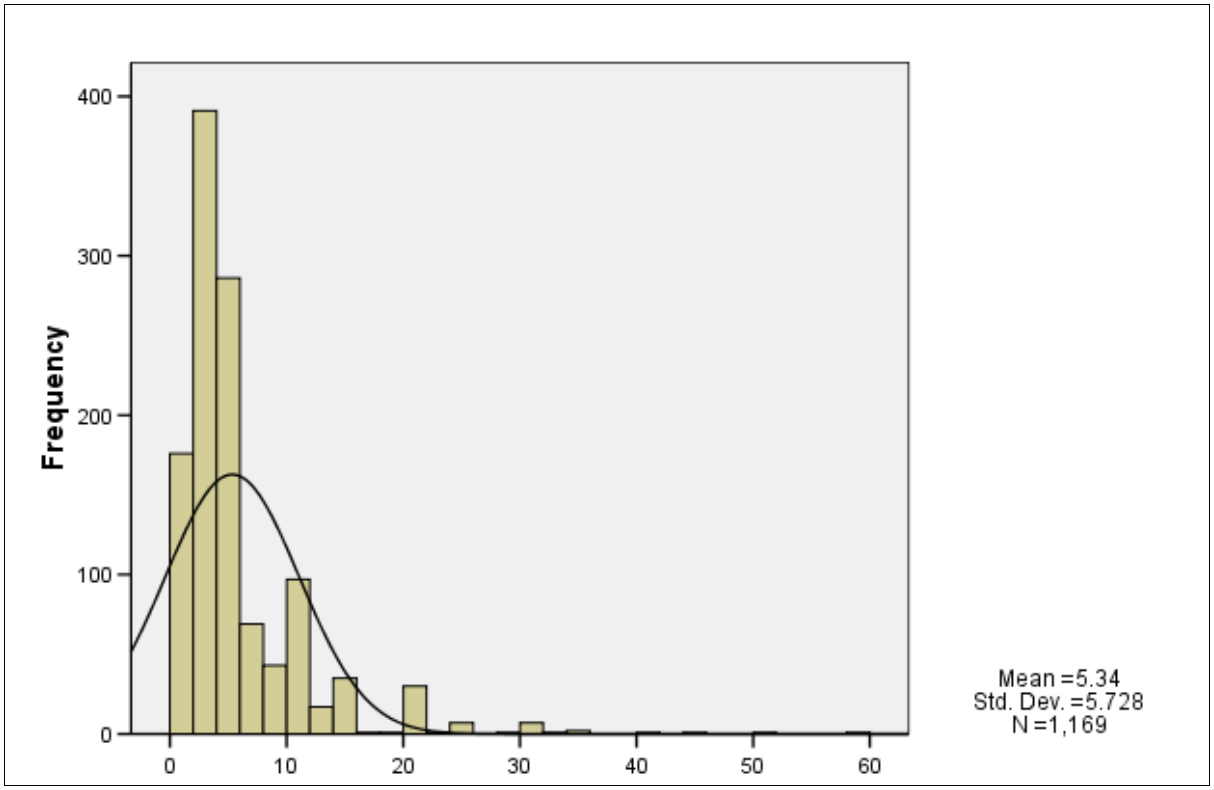

Figure 3: Number of fiction books read per month - now

This is supported by anecdotal evidence from interviews with people who may have begun reading Discworld as part of a teenage SF/fantasy phase, but who then continued to read Discworld when their other reading became more general and varied.

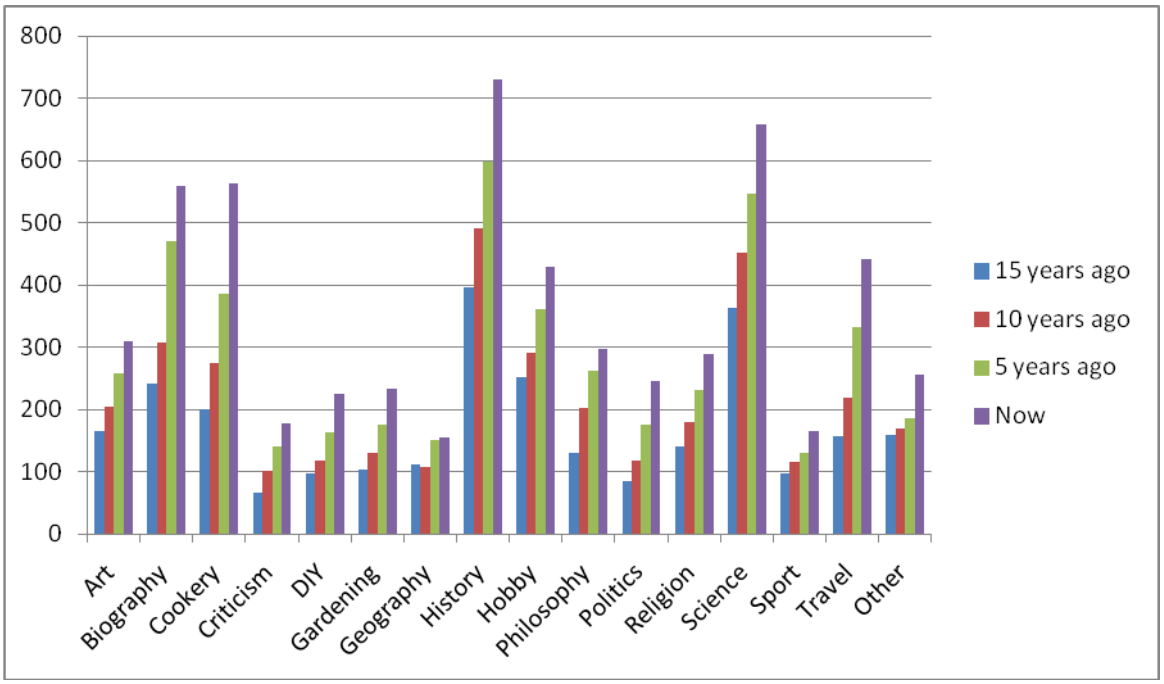

Figure 4: Non-fictional genres read by respondents

Fig 4 shows the non-fiction genres that fans were reading. There was a steady increase most particularly in the number of respondents reading Biography, Cookery, history and science. However, the same methodological limitations apply as in the fictional genres, the diversity of reading does not equate to an increase in the number of books read. Of those who indicated that they read non-fiction the number of books read per month showed a gradual decline from 2.48 books per month 15 years ago to 2.02 books per month now. Further research may be able to show that the drop in number of non-fiction books read is a consequence of much of the information previously only available in books now being readily available on the internet, but I do not have evidence to support this. What is clear is that the majority of Discworld fans are reading Discworld books as part of a wider portfolio of fiction and non-fiction books, suggesting an engagement with the real world issues presented in non-fiction as well as the fictional. As an extension of this part of the research, I asked fans to name their 3 favourite authors. Most people included Pratchett as one of these, but the range of other authors was surprisingly diverse. The four next most popular authors among this group were fairly predictable as being JRR Tolkien (110 mentions) creator of *The Lord of the Rings*, which is widely regarded as one the best modern fantasies; J.K. Rowling (102) author of the Harry Potter series; Neil Gaiman (92), who collaborated with Terry Pratchett on the book *Good Omens* and the creator of comic science fiction adventure *Hitchhikers Guide to the Galaxy*, Douglas Adams (85). However, both Jane Austen (55) and Bill Bryson (46) get more mentions than science fiction writer Isaac Asimov (40) or comic fantasist Jasper Fforde (38), while detective writer Agatha Christie (25) outranks fantasy author Anne McCaffrey (24). Further down the list four very different authors; Janet Evanovich, Dianne Wynne Jones, Dan Brown and Ursula Le Guin all get 13 mentions. Thus it may be suggested that the eclectic mix of books of different genres by different authors read by Discworld fans reveals a culturally omnivorous nature. However, not all books may have been considered equal and the circulation of Discworld books compared with books in general discussed in the next section clearly shows there are differences in the ways that fans treat certain, more treasured, books.

How Discworld Fans interact with their Books

At the 2010 Discworld Convention, a fan revealed that she generally had a "reading copy" of most Discworld books that could be read and loaned without disturbing her collection, which tended to be hardback versions, often signed, sometimes first editions. The collection versions of the books were treasured, but there was still a desire to share the experience of reading the stories with other people. While this type of collection may be viewed as a capital item, the fan's attitude towards the collection is not as an investment, but instead an emotional connection demonstrating the fetishism of the collector that Benjamin sees in himself. This section will show how this tension between fetishism and a desire to share the Discworld experience appears to be more widespread than a single instance.

In order to identify this type of fetishism, the on-line questionnaire asked how fans circulated books but distinguished between Discworld books and books in general. Again the fans were asked to answer in respect of their behaviour over the previous 15 years.

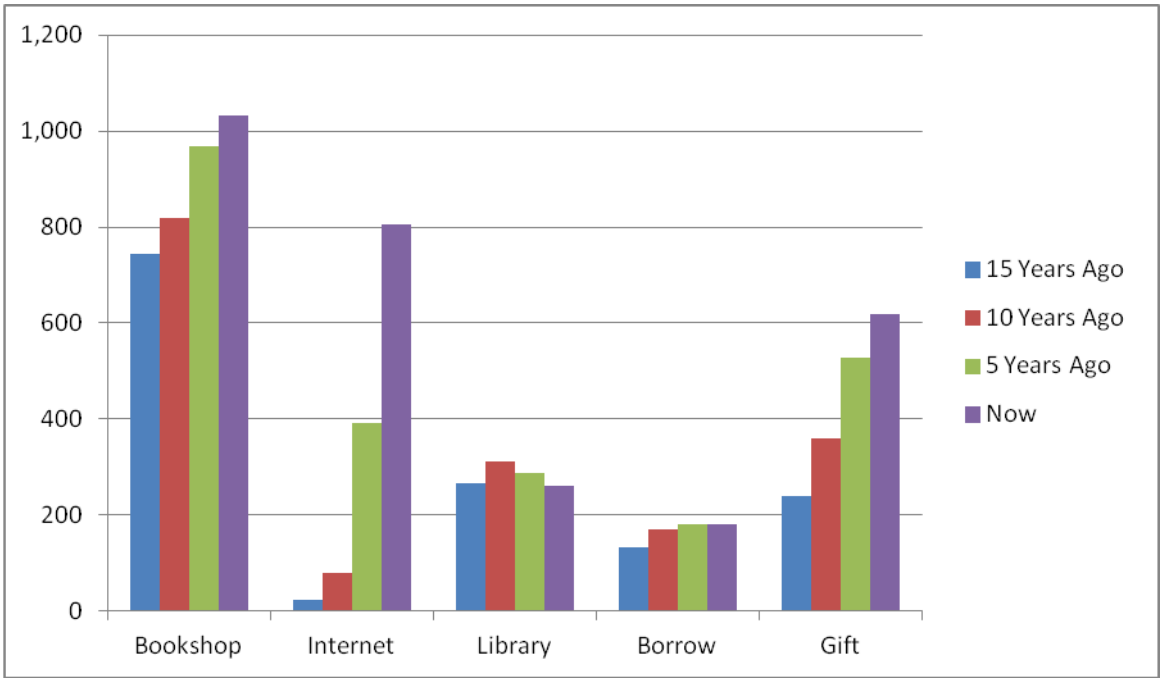

Figure 5: Where respondents got their Discworld books

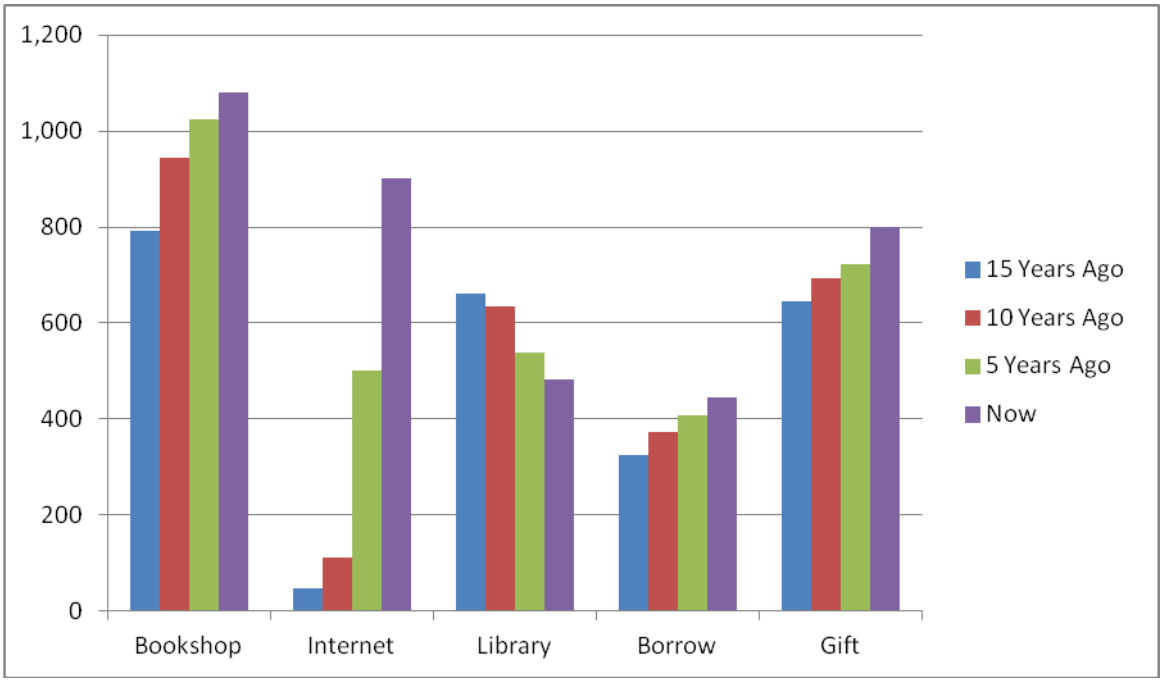

Figure 6: Where respondents got their other books

As can be seen in Figs 5 and 6 the number of people who buy books from a bookshop has gradually increased, but although slightly more people buy general books than buy Discworld books the numbers are comparable. The rise in purchases of Books via the internet is also comparable between Discworld and Other books but reflects the wider increase of internet shopping from almost negligible to almost as much as bookshop sales since the launch of Amazon in 1995, and if this research were repeated now it is likely that the on-line sales would have overtaken the bookshop sales. The methodological flaw in asking about behaviour over the last 15 years and the resulting response rate error highlights the fall in library borrowing, while the natural skewing from the method is evident elsewhere, there seems to be a very different shift in those respondents getting books from libraries, so I will look at this in more detail in the next section.

The number of respondents who said they borrowed books or received them as gifts shows a contrast between Discworld books and other books. With over 400 people borrowing books but less than 200 borrowing Discworld books. This suggested that although a third of the sample were happy to borrow books, they were not borrowing these particular books, perhaps an element of fetishism meant that they preferred to own the Discworld books or perhaps they didn't all

have other Discworld readers to borrow Discworld books from. In terms of gifts received 15 years ago, 645 people received books as gifts, but only 239 received Discworld books. Although there has been an upward trend in both, the increase in people receiving Discworld books has been much sharper so that now 799 people are receiving other books while 619 are receiving Discworld books. This suggests that people buying gifts are more inclined to choose Discworld books, either sharing their experience or because people who don't read these books themselves, identify them as something desired by this group of people.

I would now like to look in more detail at the circulation of books, both the informal lending and borrowing and the more permanent giving and receiving of gifts in order to see whether the experience of reading Discworld books was one that fans tended to share or not.

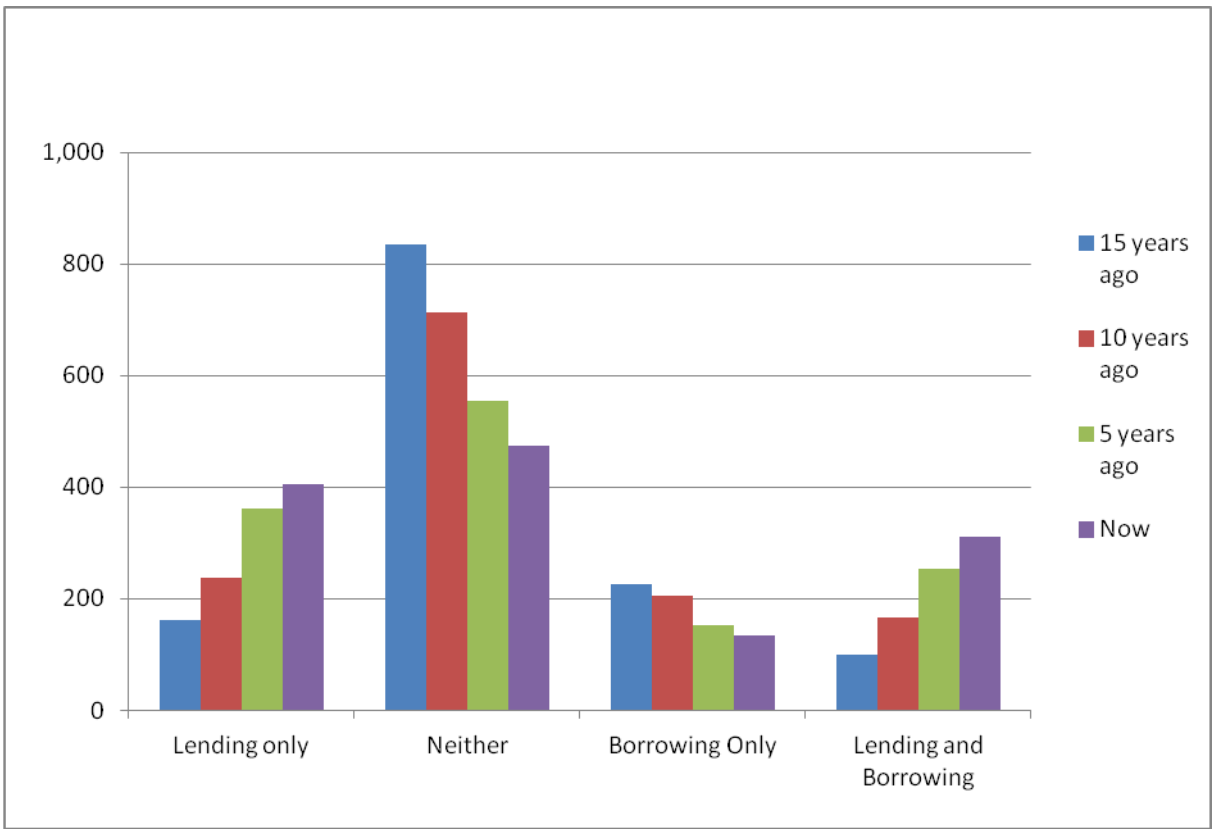

Figure 7: Respondents informal circulation of Discworld books

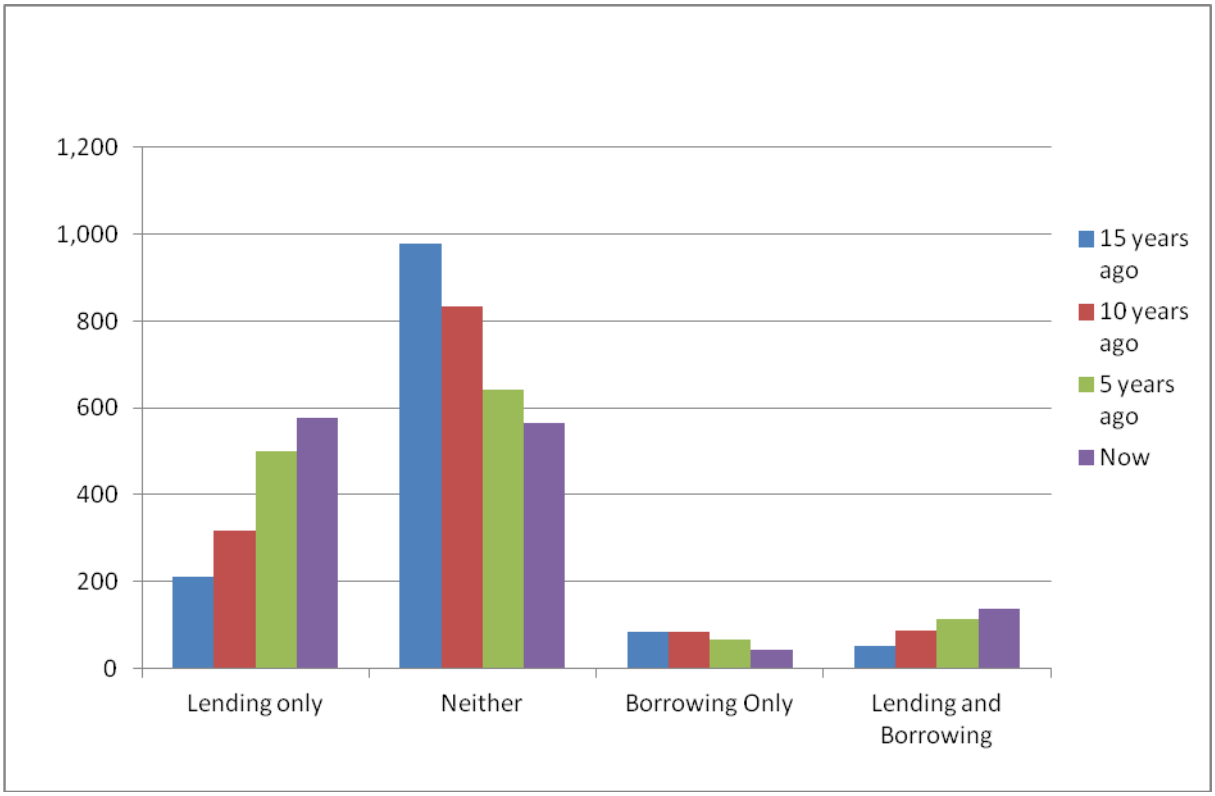

Figure 8: Respondents informal circulation of general books

Figs 7 and 8 show that informal borrowing of books would appear to be declining, however, the number of people both lending and borrowing has been rising so the total number of people involved in borrowing books has risen from 326 to 444 for Discworld books and 134 to 181 for other books. In addition, the lending of books to other people has also shown a marked increase. So 15 years ago only 37% of the sample were involved in the informal circulation of Discworld books compared with 64% now and 26% of the sample circulating other books 15 years ago has risen to 57%. The number of people informally borrowing and lending Discworld books is higher than other books, suggesting a desire to share this particular diegesis.

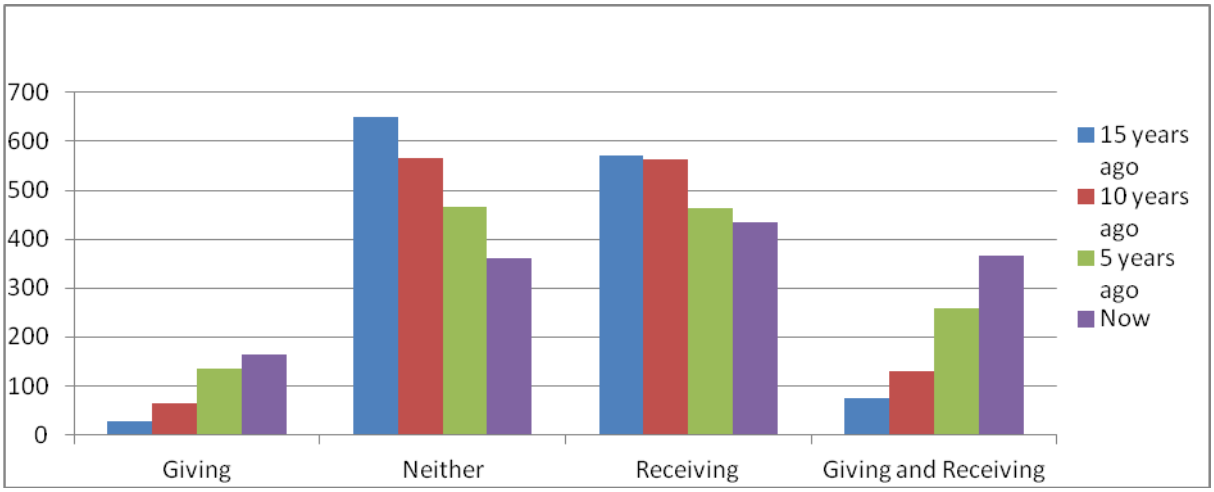

Figure 9: Giving and receiving as gifts - Discworld books

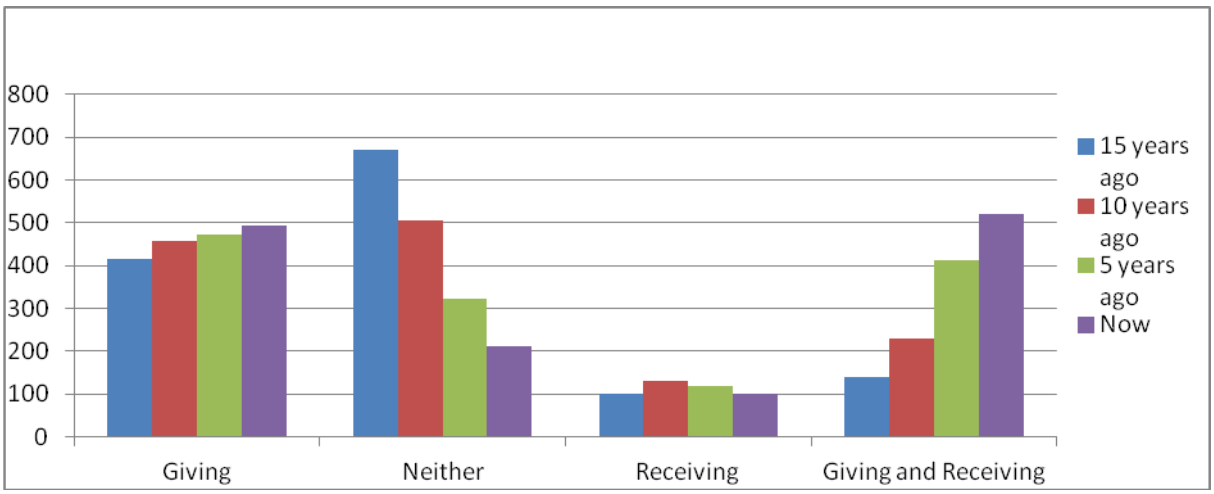

Figure 10: Giving and receiving as gifts - other books

Like the informal borrowing, figs 9 and 10 show the number of people only receiving books is declining, but this is a fall that is more than compensated for by the rise of people both giving and receiving, so the overall number of people giving books has risen both in respect of Discworld books and other books. Although the number of respondents giving Discworld books has risen quite significantly, the number of people giving other books as gifts has risen only slightly, supporting the idea that more people want to share the Discworld experience. However if we link all those involved with the circulation of books it has now risen from around half the sample 15 years ago to 73% in respect of Discworld books and 84% in respect of other books, showing that respondents

engage in reading and sharing reading as a social process both in respect of Discworld books and in respect of their wider reading.

The crisis in Library Borrowing

In addition to being the most shoplifted author in the UK (Ahmed, 2009), Pratchett historically had regularly made the lists of most borrowed authors from libraries, however, with libraries being closed as a consequence of spending cuts, the significance of library lending has fallen since the 1990s. An article in the Guardian in 2005 reported that the number of library users had dropped by 21% since 1995 and that library borrowing had fallen by 31% (Ezard, 2005). While it has been variously argued that this is because of the increase in material available on-line and the lack of investment in libraries, this section will show how this downward trend in library use is reflected in the 2007 survey, analysing the results by both gender and age group.

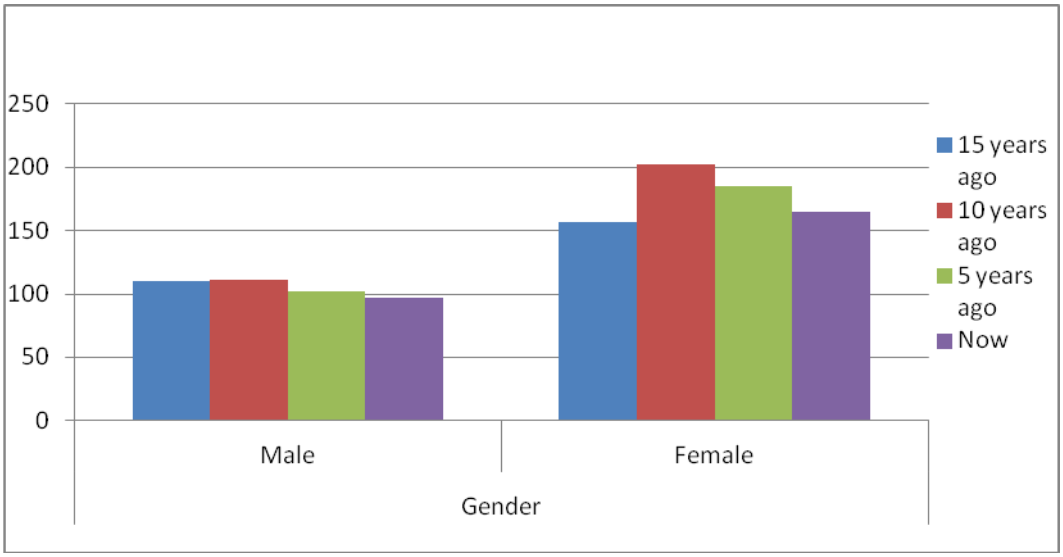

Figure 11: Library borrowing by gender - Discworld books

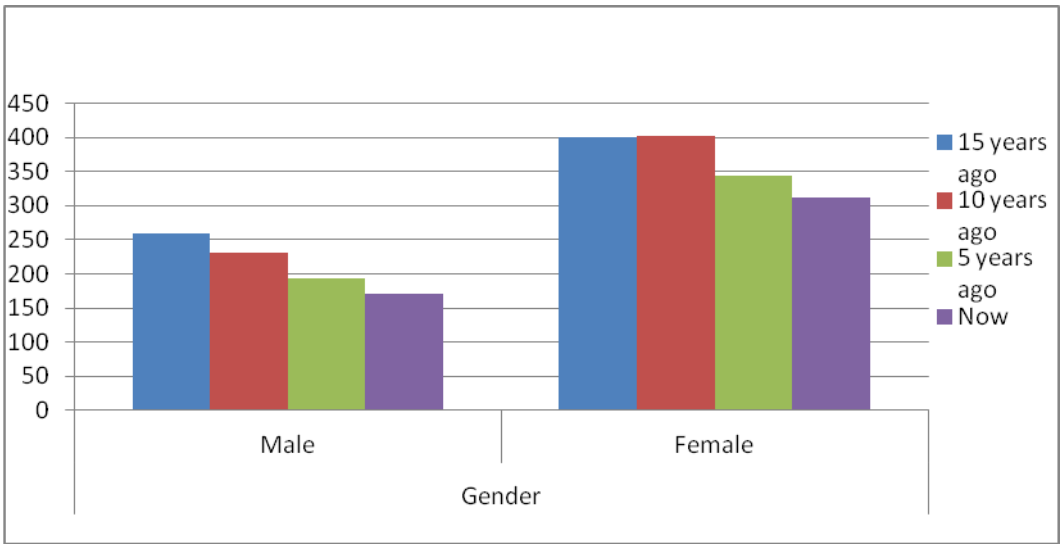

Figure 12: Library borrowing by gender - all books

Figs 11 and 12 show that there is a downward trend in library borrowing amongst both male and female respondents, but the actual number of people using the library is disproportionate to the number of male and female respondents; while 55% of the sample is female 63% of people borrowing general books and 65% of people borrowing Discworld books were female. So while both men and women are less likely to borrow other books from a library than they were 15 years ago. Women have always been more likely to borrow than men. Only slightly fewer men are borrowing Discworld books, but there is a noticeable drop in the number of women borrowing Discworld books from libraries since 5 and 10 years ago. Although the number is still higher than it was 15 years ago, suggesting that there was an increase in popularity of Discworld books among women between ten and fifteen years ago before the downward trend in library use occurred.

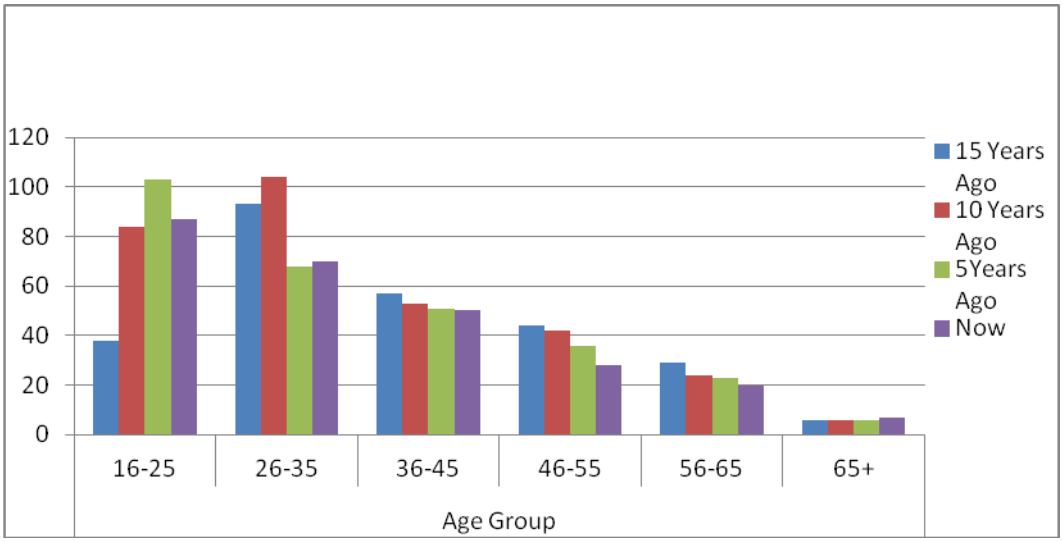

Figure 13: Library borrowing by age group - Discworld books

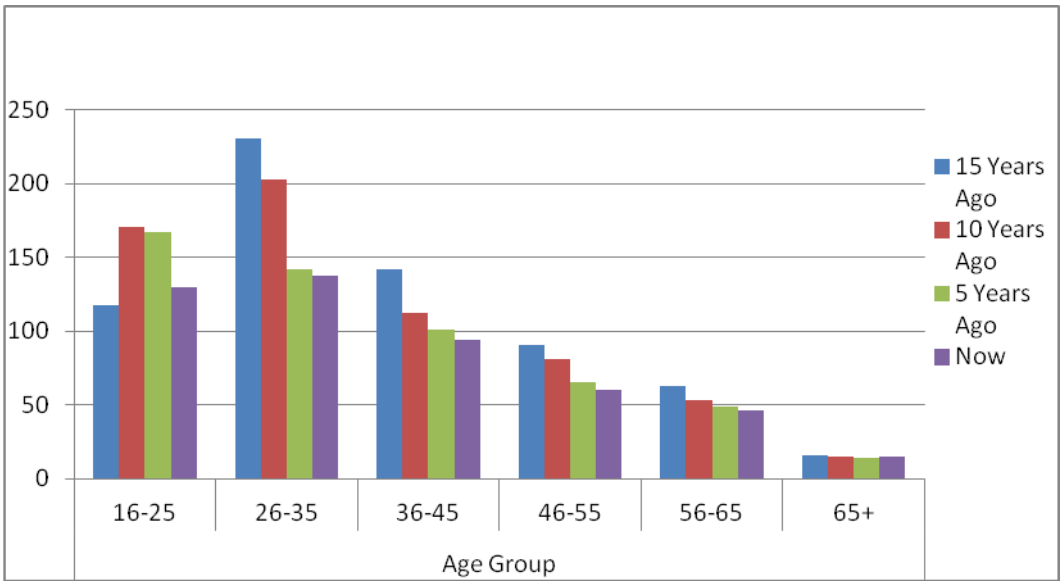

Figure 14: Library borrowing by age group - all books

Turning now to consider library borrowing by age group, Figs 13. and 14 show that the over 65s are the only group that is consistently borrowing, and they are disproportionately borrowing compared to the sample as a whole. So 2.04% of the sample are over 65 but 2.67% of respondents who borrow Discworld books and 3.11% of those borrowing other books from libraries are over 65. This means that over 65s are more likely than average to be library users.

In the youngest age group there is a rise and then fall in library borrowing, which may reflect children both beginning to borrow and then being less inclined to borrow, as this group made the transition from being under 10 to over 16 during

this period. Although the next age group up will include an element of this skewing as some of its number will have been school age 15 years ago, it is not sufficient to outweigh the general decline in the number of people borrowing books from libraries.

Traditionally those groups with most leisure time are more likely to be library users, so in this sample under 25's and over 65's are more likely to borrow books of any kind from libraries than those respondents aged 26-65. However, if we consider that the over 65s are the only group whose borrowing patterns do not appear to have changed, while all younger groups appear to be using the libraries less, it would seem that this group is representative of the wider social trend towards less library use.

Having considered how Discworld fans engage with their books I would now like to consider how they relate to other artefacts associated with the Discworld diegesis.

Discworld Merchandise

Gelder asserts that popular fiction fandoms allow the readers to "move outside their novels and into the kinds of cultural worlds those novels inhabit" (Gelder, 2004:81). Discworld fandom is both supported by and supporting a series of cottage industries, mostly in Wincanton, producing a range of Discworld merchandise. When I first began reading the Discworld books I was struck by the adverts in the back of the books. From childhood I had been accustomed to recommendations of other books appearing in the back of a book, and even the membership for the puffin club, a book club for young readers, so I had expected the last few pages of a book to offer an extension of the reading experience, but what was marketed in the back of the Discworld books was an extension of the Discworld experience, from dribbly candles and figurines to an advert for the guild of fans and disciples, a Discworld fan club. While hawkers of merchandise are a staple of any fan convention, in Discworld fandom it was one of the creators of the character figurines that first instigated the fan get-togethers that led to both formal conventions and the less formal gatherings that are still held on a regular basis. So the creators of Discworld merchandise, in particular, the cunning artificer, Bernard Pearson, are seen as providing both the space and the props for the fan community.
The range of items available includes badges, tee-shirts, scarves and jewellery as well as figurines. In 2004, to coincide with the publication of *Going Postal*, Bernard Pearson designed a range of Discworld stamps. Originally, a promotional item, the stamps soon became collectable, first among Discworld collectors, and eventually among mainstream stamp collectors. Another significant development in the availability of fan collectibles

occurred with the making of the first televised live action Discworld narrative in 2006. Heavily involved with the production, after shooting had finished, Terry Pratchett appropriated items of set and props to auction for charity. While elite items had previously been available in terms of cover artwork and book proofs, the film set items now allowed fans to own something from within the Discworld diegesis itself.
Looking, now, at the survey results when asked what other Discworld items fans owned apart from books, only 172 answered none.

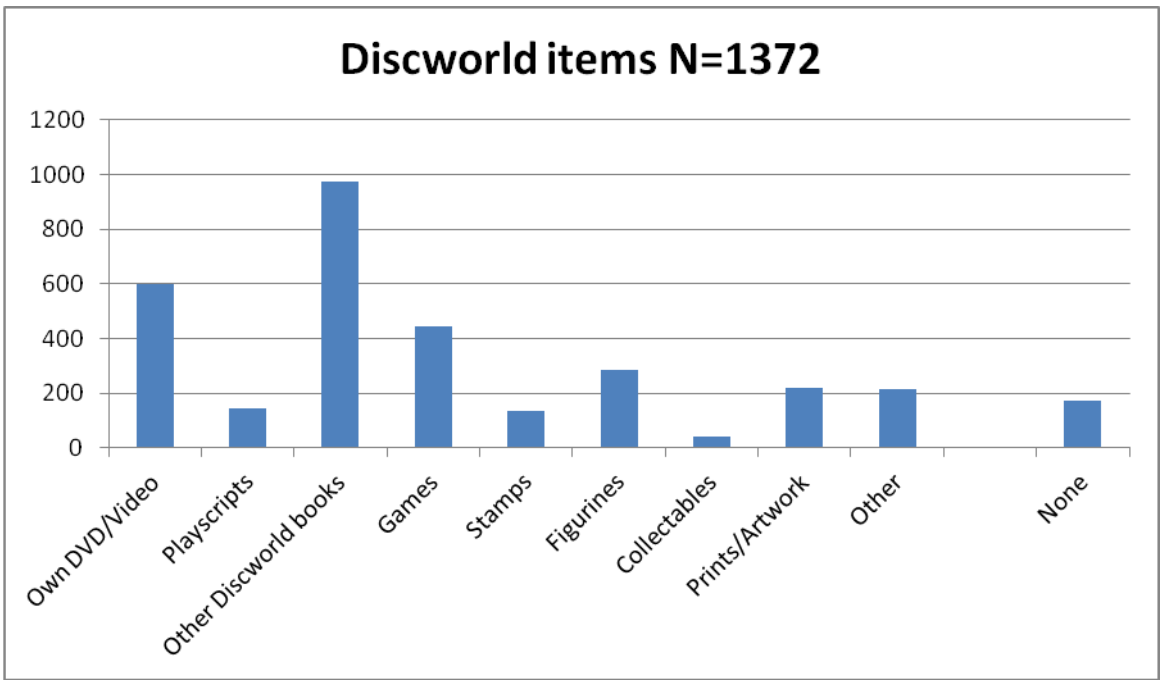

Figure 15: Ownership of Discworld items

Fig 15 shows that the most common items possessed were the other books, the companions, cookbooks etc. Of 1323 respondents 972 (73%) had one or more of these ancillary books. 600 had at least one DVD or video, 443 had games. The play scripts, I assume, were not collected in the same way as books, but suggested some involvement with staging productions of these adaptations. Both figurines and artwork were collected by over 200 people, with the stamps having a showing of 137, I suspect that may be different if I asked the same question today as the survey was conducted when collecting Discworld stamps was still in its infancy. Collectibles, by definition, would be rarer items and then unsurprisingly less commonly owned by respondents.

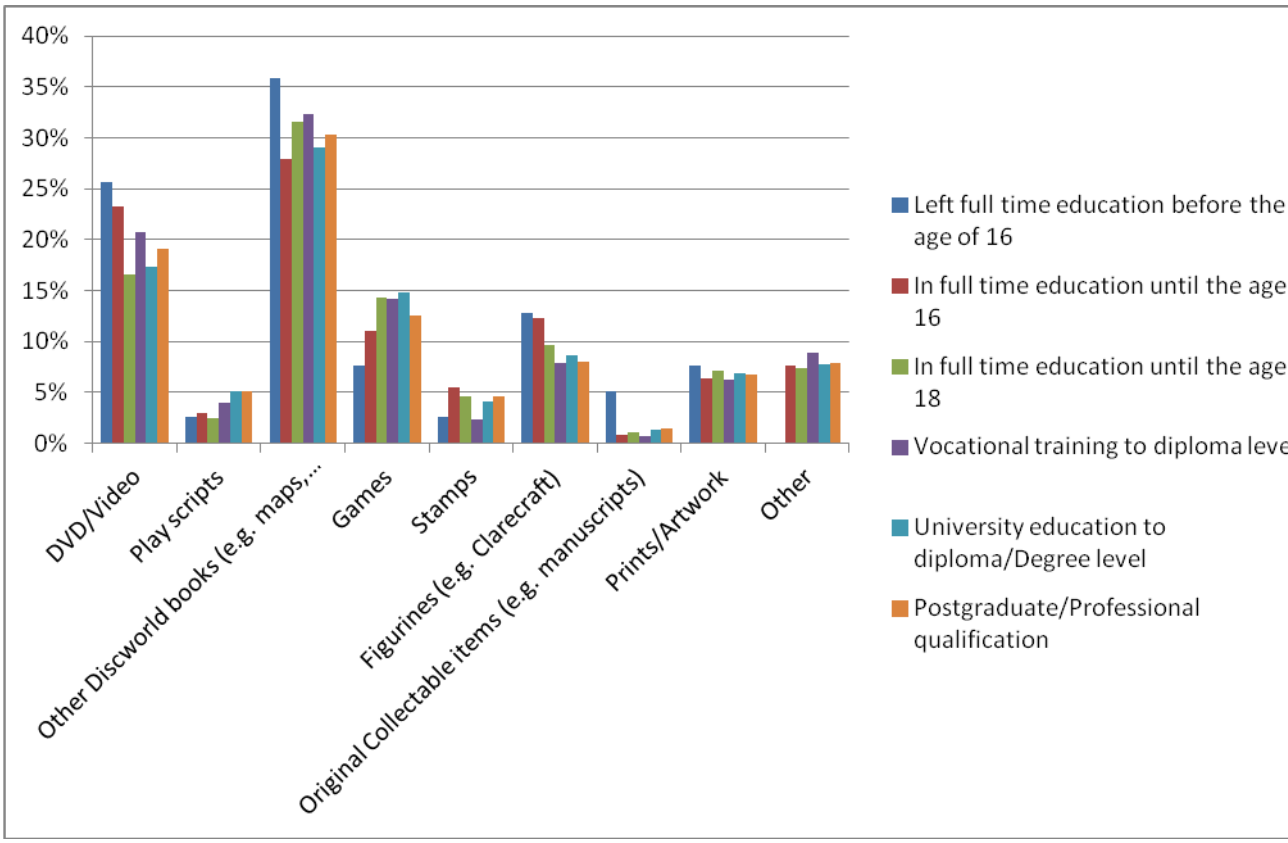

Figure 16: Merchandise type by level of education (percentage)

If fans with different degrees of cultural capital articulate their fandom in different ways there would be correlations between level of education and particular types of fan objects collected. However, as fig 16 shows while there are variations between different items, the overall pattern is roughly the same for each demographic group. The large variation in size of these demographic groups means the results in fig 3.16 are expressed as percentages of the whole of that group, so the percentage of those who were at school until the age of 16 owning particular items can be reasonably compared with the percentage of those who have higher degrees owning the same item. Looking more closely at the items that would reasonably be associated with high levels of capital, the collectibles, this method of presenting results suggests that a higher proportion of those with the lowest level of education are more likely to be collecting these rare items. However, this may be attributed to the relatively small number in that demographic group. Fig 3.17, showing the number of collectibles and 'other' items shows that the majority of both of these types of item are owned by respondents with some form of higher education.

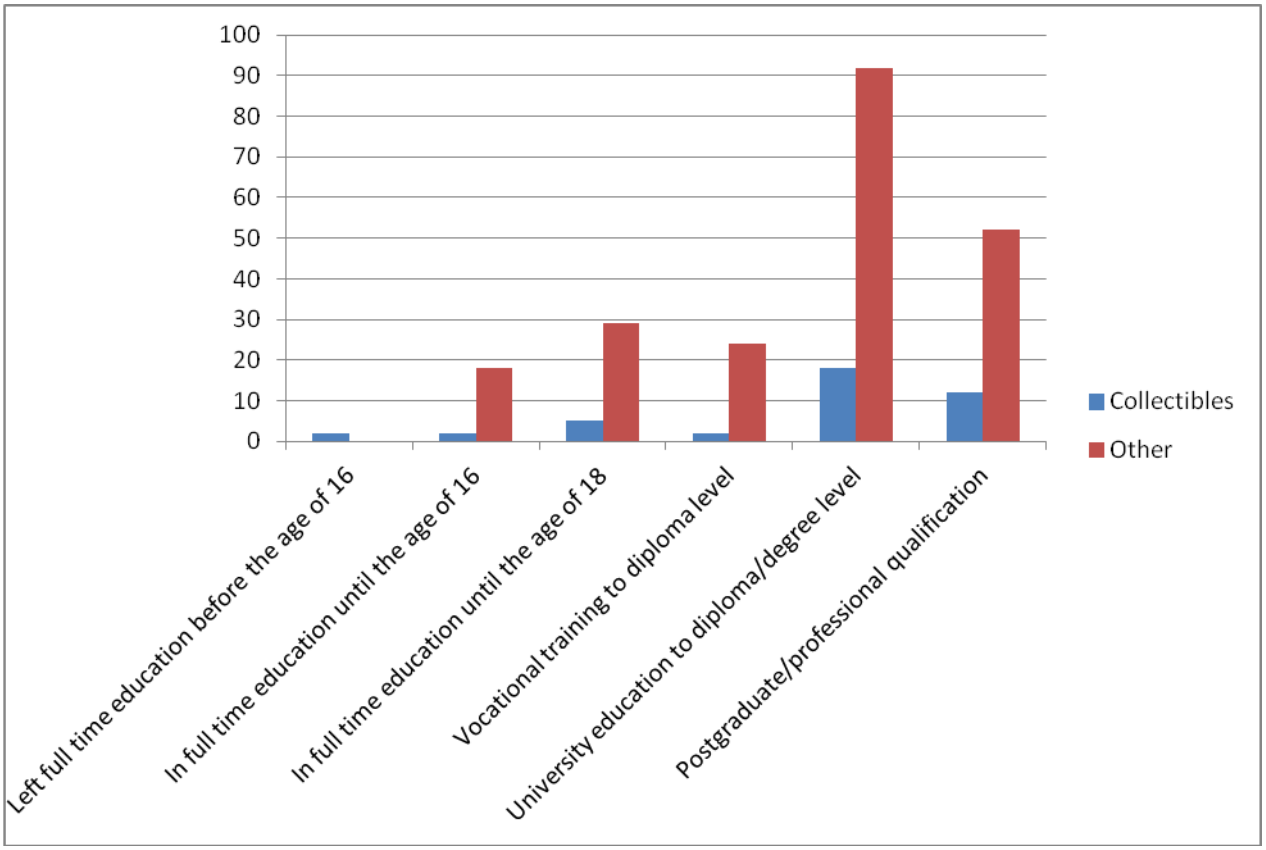

Figure 17: Collectibles and 'other' items by level of education

At this point, I would like to return to the idea that there is a link between the different types of capital. While some of the rarer items owned are gifts acquired through social capital (Hills, 2002:56), links with Pratchett or those around him, many of these items have been bought for considerable sums of money. At the 2010 Discworld convention, a metal sign from the 2010 sky production of *Going Postal* announcing "Sto Plains Link Relay Tower" was sold for £460 in the charity auction. Outside the formal charity auction, another item was bid for and bought on the spot. Following the onset of Alzheimer's which rendered Pratchett unable to comfortably read in public, his PA read from an unpublished manuscript. At the end of the session they suggested that Pratchett could autograph the printout of the work in progress and "perhaps someone could offer us a tenner for it". The bidding quickly took off and the pages of manuscript fetched £360. Another fan collector admitted that he has paid over £1000 each for manuscripts and other elite items. While a bound proof of *Snuff* sold on e-bay on 7th August 2011 raised over £500 for charity.

It is possible to see Fiske's notion of fandom as inclusive collecting in the forms of figurine and stamp collecting, which is both social and democratic. However, despite the avowed openness of Discworld fandom, there are still those that perform distinction within the fandom through the acquisition of the elite items of merchandise.

Other Discworld Activity

In order to see the extent of the assumed collective nature of fandom within Discworld fandom, respondents were asked about the other Discworld activities that they engaged in. 490 respondents never participated in other Discworld activities beyond reading books, this is 36% of the sample indicating that 64% of the sample were to some extent engaged in wider Discworld activities. For them to have filled in the questionnaire they would have been engaged in some kind of on-line activity, but they obviously did not feel this was sufficient to be considered as an activity, this may suggest a similar distinction to the one made by Fiske between motivated television viewers who may be inclined to follow a particular programme and possibly follow up certain ideas arising in the programme, compared with avid television audiences who may be more aligned with the idea of fans. So for 36% of the sample reading an on-line newsletter, or, indeed, completing a questionnaire, was not considered as a specifically Discworld activity, while for the other 64% this may have been part of a portfolio of Discworld related activities.

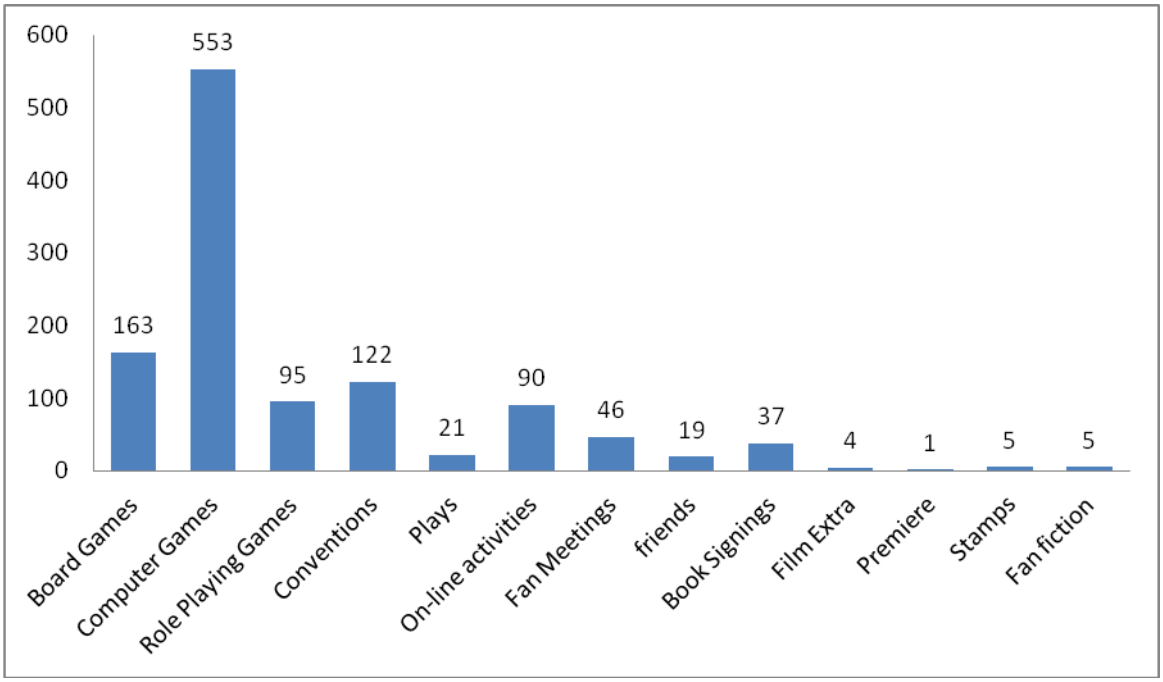

Figure 18: Discworld related activities engaged in by respondents

A number of fans expressed a direct relationship with the creator of the Discworld by attending book signings, but many of the Discworld activities highlighted the sociable nature of Discworld fandom, particularly the various types of games and meetings. My categorisation of activities did not necessarily map onto fans ideas of their activities. Fig 18 shows that the most popular activity was playing the Discworld computer games.

While this may appear to be a solitary activity belying the sociable nature of the Discworld community that I claimed earlier, the questionnaire did not distinguish between the single player PC games such as Discworld Noir and the Discworld MUD, which was rated by *Total PC Gaming* magazine (issue seven) as the #2 MUD in the world. While my ignorance of the different types of gaming means that I am now unable to differentiate who of the 553 Discworld gamers were single players and who were engaged in the more sociable MUD, the significance of the Discworld MUD in multi-media on-line role playing games suggests that, for at least some of these respondents, computer games were also a sociable Discworld activity. Some fans may have considered the MUD to be a role playing game, while others may have reserved this category for live action role playing games. The board games were also popular with 163 respondents taking part; as the various Discworld board games require more than one player, this is also necessarily a social activity.

My understanding of conventions also did not equate to that of the respondents. I understood conventions to be any fan based get together over a couple of days. However some respondents made a clear distinction between formal conventions, which take place in a designated hotel, and other informal meetings including the weekend camping events at Wincanton, which are included here under fan meetings. However, a significant number of people had taken part in conventions (122) and fan meetings (46), while 19 people felt that discussing Discworld with their friends was a Discworld activity worth mentioning and 90 people being involved in some kind of on-line activity, again underlining the sharing of the Discworld experience as part of the cultural practices around this diegesis.

There were also fans who expressed their relationship with the Discworld through their own creativity, one respondent referred to drawing Discworld characters and another had made a model of Unseen University, a third admitted “I organize the Lancre Morris Men http://lancre-morris-men.co.uk for which I write the tunes and dances”, showing how fictional organizations in the Discworld lead to their own real world counterparts emerging. Some creative activities were more widespread illustrating the prevalence of maker culture among Discworld fans; there were 5 respondents involved in fan fiction and 21 involved with plays of the Discworld narratives, including one respondent who admitted: “Have directed and acted in one or two stage adaptations - Stephen Briggs.” Briggs has in fact adapted 18 Pratchett novels for the stage with 15 of these published. Interestingly, he was not a fan until given a copy of *Wyrd Sisters* to adapt for his drama group in 1991, he has since become part of the Discworld industry, involved in a number of other spin-off publications besides the stage adaptations; he is also co-creator of

Discworld maps and the Nanny Ogg cookbook. Like Bernard Pearson, he is a creative person who has become heavily involved in the Discworld community.

While both Pearson and Briggs have achieved distinction within the Discworld community through their creativity, the range of Discworld activities echoes the merchandise in showing that there are in fact a small number of elite activities. One fan mentioned that they had attended the premier of the Sky adaptation of *Hogfather*, while 4 had been extras in either *Hogfather* or *The Colour of Magic*. While these are not convertible capital like the high-value collectibles, these are experiences that carry a high level of inconvertible social and cultural capital within the Discworld community. Thus it may be argued that the Discworld activities, like the merchandise, are most frequently used for fans to engage in an open and accessible community, but within which there are still fans wishing to perform distinction.

Attending Plays – First encounters with Discworld

While for the on-line questionnaire a number fans were involved with the plays, my own projects have allowed me to use the plays as a way of gaining responses to the Discworld diegesis from people who have not encountered it before. Among the audience questionnaire respondents, there were 21 (37%) from the *Lords and Ladies* production and 51(60%) from the *Mort* audiences who had never read a Discworld book. When these groups were asked whether they would now consider reading a Discworld book 9 (43%) of the *Lords and Ladies* respondents and 29 (57%) of the *Mort* respondents said they would, while 12 (57%) of the *Lords and Ladies* group and 21 (43%) of the *Mort* group said they would not. In both cases, I was interested in how these groups perceived the Discworld Diegesis in the play that had been presented to them. The questionnaire offered a range of descriptive labels that could be applied and asked the respondents to tick any of them that they felt applied.

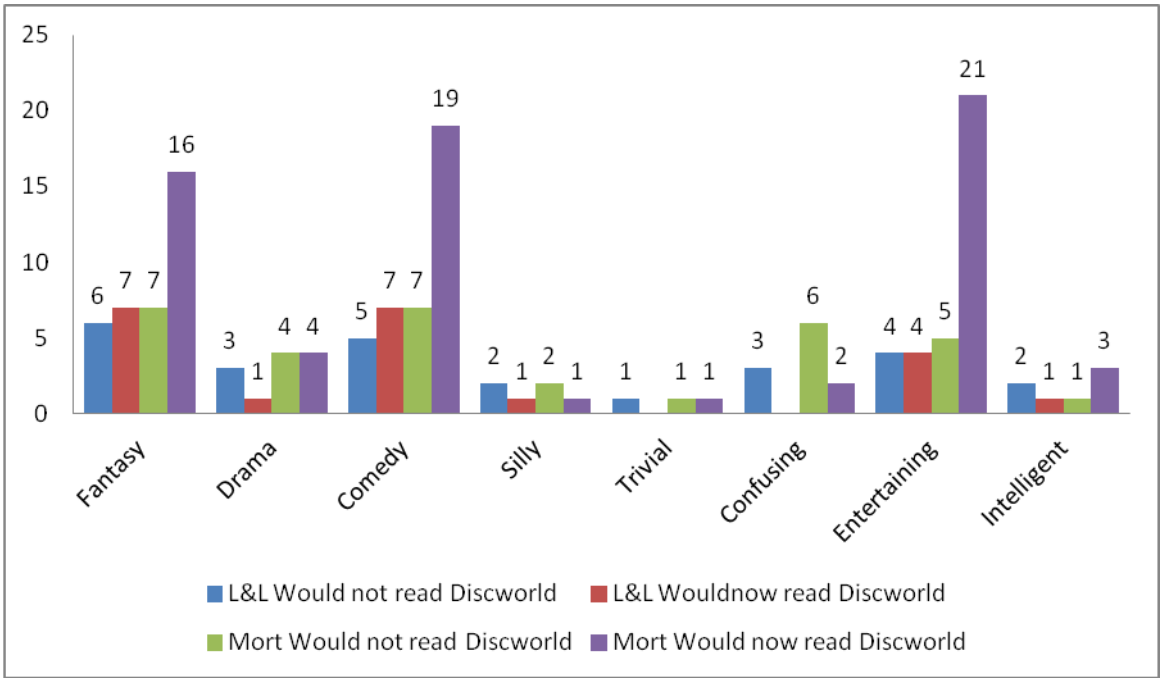

Figure 19: Descriptive labels applied by audience members who had not previously read Discworld categorised by whether or not they now would

Audiences were most comfortable applying generic labels such as fantasy and comedy rather than value labels such as silly, trivial or intelligent, however, they were happy to use the label entertaining. Among the *Mort* audience, there was a very clear distinction between those who would now consider reading Discworld and those who would not, with the former being considerably more comfortable ascribing labels than the latter. Among the *Lords and Ladies* audience, there is not such a marked difference. In addition to the labels offered, respondents were given the option of applying their own label, among the *Lords and Ladies* audience who had not previously read Discworld the only user defined label was "Gobbldy gook"[7], among the non-Discworld reading *Mort* respondents the user defined labels were "Thought provoking", "slow", "v.amusing" and "r**!£*?!p", which I assume is a reference to comprehensibility.

[7] Throughout the thesis questionnaire responses are cited verbatim.

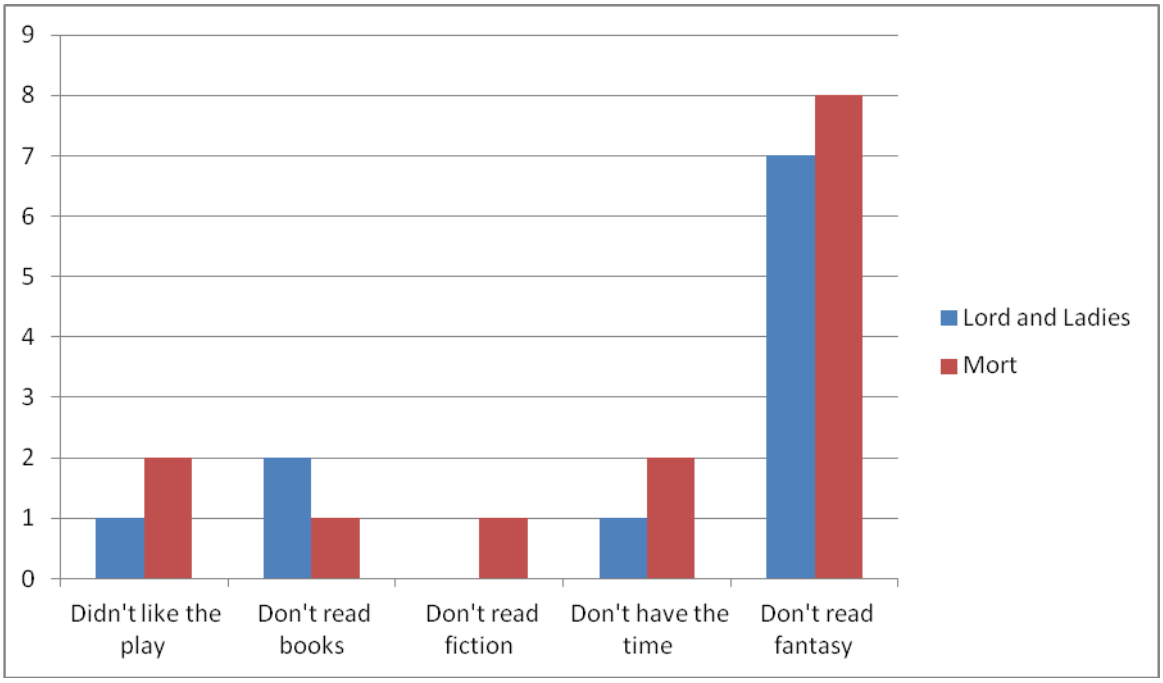

Figure 20: Reasons why play audience members would not consider reading a Discworld novel

Returning to the idea of cultural capital, I was interested in whether preconceived ideas of what the Discworld was would influence whether or not audiences would invest time in reading the books. Audience members who had not read Discworld before and who, having seen the play version, would still not want to were offered a choice of possible reasons for their rejection of Discworld and asked to tick any that applied to them. Fig 3.20 shows that the most obvious answer, that they had not enjoyed the stage version, was not the most common reason, rather a blanket rejection of the fantasy genre was the most significant reason given. So, did the rejection of fantasy as reading material relate to how respondents perceived the play that they had seen?

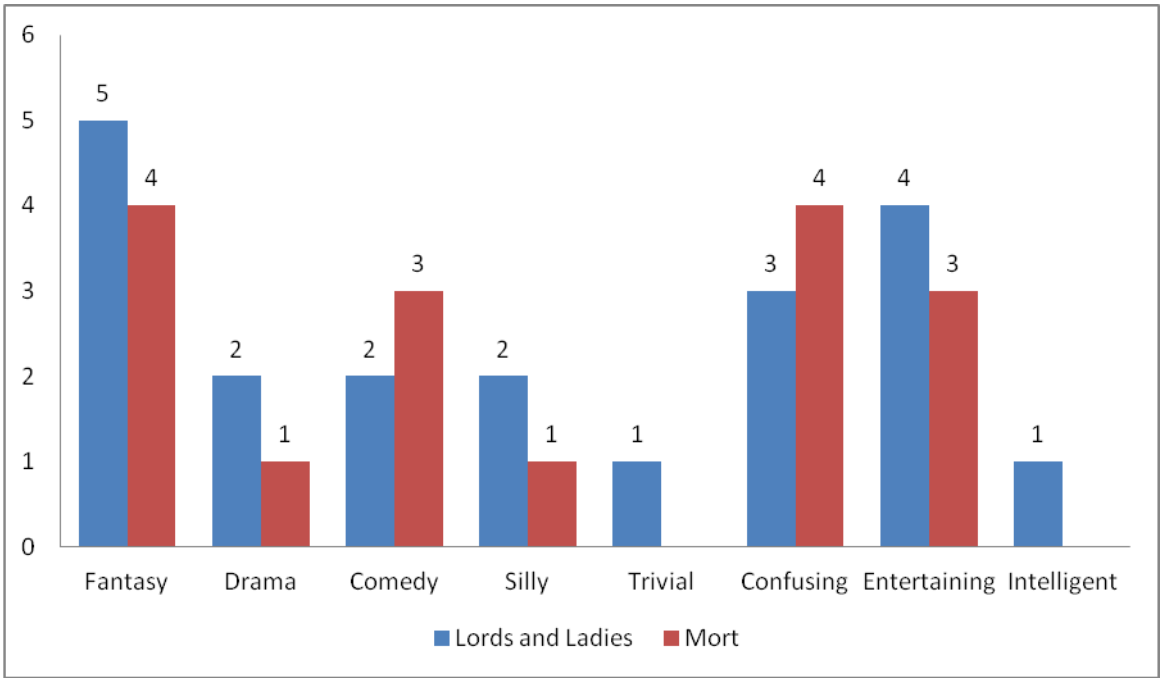

Figure 21: Descriptive labels applied by audience members who would not read a Discworld novel because they do not read fantasy

It is unsurprising that respondents who would not read a Discworld book on the basis of their rejection of fantasy should identify the play with the generic label fantasy. It is also not surprising that audience members who would not choose to follow up the experience with further Discworld exposure may want to label it as silly, trivial or confusing. What is more surprising is that of the 7 *Lords and Ladies* respondents who opted for the "don't read fantasy" reason 4 considered it "entertaining" with one even describing it as "intelligent" of the 8 *Mort* respondents selecting "don't read fantasy" 3 considered it entertaining. Thus it may reasonably be suggested that the rejection of Discworld as future reading material is not necessarily based on the experience of the Discworld diegesis in play form, but rather on a preconceived notion of particular generic forms. If this is linked to Knulst's 1992 study it may be possible to identify a distinction between the activity of attending a live performance as one that suggests higher levels of cultural capital than reading, so attending a performance of a Discworld narrative is more acceptable to those considering themselves highbrow than reading a popular fiction text. Considering the two venues, *Lords and Ladies* was performed at the Gladstone Theatre in Port Sunlight, while *Mort* was performed at Gateacre Chapel Hall in Woolton, both are situated in fairly affluent areas, but one is a 450 seat formal theatre with proscenium arch and red plush theatre seating, while the other is a much smaller, multi-purpose venue. In this light it becomes unsurprising that among audience members at of the Gladstone theatre who not read a Discworld book because it is fantasy 57% are quite

prepared to be entertained by a trip to the theatre, with this proportion being smaller (37.5%), but still significant, at the more informal Gateacre Chapel venue.

Extended exposure to the Discworld diegesis through play production

Having considered the non-Discworld reading audience, I would now like to turn to those involved in the productions. Being part of an amateur drama production is a significant commitment of spare time over a period of, generally, between two and four months. Because of the difficulties involved in casting or re-casting, many groups consider it unacceptable to drop out of a production for anything other than major health reasons, with anyone who does drop out finding it incredibly difficult to get a part in future productions. At the same time, many members of drama groups do not read plays in advance of the casting process, frequently resulting in group members being cast in a play that they don't know. Therefore a number of people involved in both the productions studied had no prior knowledge of Discworld but were nevertheless closely involved with it for a period of ten weeks for the *Lords and Ladies* production and fourteen weeks for the *Mort* production. On the other hand, some people had previously been casual readers of a couple of Discworld books, so this level of engagement also changed their relationship to the Discworld diegesis. Therefore, rather than grouping these people by their having or lacking prior knowledge, I have grouped them according to their attitude towards the Discworld diegesis during the process, with the three groups being distinguished: admirers (4 each in both *Lords and Ladies* and *Mort*), accepters (14 in *Lords and Ladies* and 11 in *Mort*) and rejecters (4 in *Lords and Ladies* and 3 in *Mort*).

Admirers of Discworld in the production process

I have defined this group as admirers rather than fans because outside of the play production process many of them would be considered casual readers of Discworld, while their engagement in the process mirrors those fans who are involved with plays, their motivation is not the same. An amateur production of *Wyrd Sisters* at the Gladstone Theatre in October 2008 included a cast member who had appeared in a number of Pratchett adaptations going from drama group to drama group, wherever Pratchett was being produced. This is a fan engaging with the plays; the members of Liverpool Network Theatre and Woolton Drama Group are primarily members of the drama group and would engage on a similar level with Shakespeare or Wilde. However, the depth of their engagement with the Discworld diegesis meant that their contributions were both more enthusiastic and more insightful than members of the two other categories.

In *Lords and Ladies* Shawn Ogg was played by an admirer (Ln)[8], who had read many of the Discworld books as part of a fairly voracious pattern of cultural omnivorousness, consuming books, films and music across a fairly wide spectrum. As one of the less confident performers in the group, who also had very little confidence in one particular other member of the group (Ld), Ln was keen to be prepared in case anything went wrong. Thus when the inevitable happened and Ld missed his cue, several more experienced actors without Ln's Discworld frame of reference were left speechless as Ln drew on this knowledge of the Discworld, and Shawn Ogg's tendency to read, to quiz the wizards on places in Ankh Morpork that Shawn Ogg might have read about until Ld arrived. The process of "covering" or ad-libbing when something goes wrong is standard practice in amateur dramatics. However, Ln admitted that he had taken the time to prepare ad-libs for each scene that he appeared in with Ld. Thus he was creating mini scenes mirroring the fan fiction creative process outlined in Henry Jenkins 1992 study *Textual Poachers*, but not motivated by a fannish desire to explore the diegesis further, rather motivated by a common desire among amateur dramatic communities: not to look foolish if something went wrong.

One of the main admirers in the *Lords and Ladies* production team was the costume designer Lt. She had read several of the Discworld books and was very excited about the project. She was promised a lot of support in making the costumes and so planned them the way she wanted them to look rather than using a more practical "let's get everyone to raid their wardrobes" approach. Lt based her designs on a combination of the various images she found on the web and her own ideas of how these particular actors would look in these roles. The designs she brought to the production team included sketches for all the main characters and a sample Morris dancer and two sample elves, with clear ideas about colour and the types of fabric she wanted to use. Without theorising she decided that the Morris dancers who live in a rural community would wear neutral browns and creams in natural cotton and corduroy, the city dwelling wizards would wear brightly coloured velvets; the elves wore satin which serendipitously was synthetic and of course the witches wore black. So we ended up with costumes which underscored the environmental discourse of the play showing the colours and fabrics on a spectrum placing the characters closer or further from the natural environment. The young witch, Diamanda, wore a dress in two layers, red satin underneath with black lace over the top which could be seen as representing her outward presentation of herself as a witch (black) but with her underlying power coming

[8] All participants are referred to by anonymised initials throughout. Participants in *Lords and Ladies begin with L and participants in Mort begin with M.*

from the elves (red satin). Lt never mentioned the potential meanings in her costume designs, but it is clear that the meanings that I am able to impute come from her engagement with the text.

In *Mort,* there was the same number of admirers, but they formed a larger proportion of the group and were more vocal, and, most significantly, included the leader of the group (Md), who in this instance was not the director. This meant that the overriding atmosphere during the production process was positive and enthusiastic. Md was a man in his 40s who had been reading Discworld books since his youth, he had previously directed *Guards! Guards!* and had persuaded Mf to take on the challenge of directing *Mort* because he had "always wanted to play Death". Likewise, Mn supported the project because he wanted to be Mort. Ms had discovered Discworld when at University the student drama society had produced *Mort* and she had played the part of Ysabell. She had, since then, read the majority of the Discworld series but relied largely on her previous portrayal of the role to inform the character of Ysabell in the Woolton Drama Group production. So the admirers in *Mort* were very much participating in the Discworld as Pratchett created it, rather than the more creative processes that were visible in the poaching-type activities I identified in *Lords and Ladies*.

Accepting the Discworld Diegesis in Play Production

The majority of both groups could be considered as acceptors of Discworld for the purposes of producing the play. This means that they were happy to engage with the Discworld diegesis at various levels for the duration of the production process, but were not extending their knowledge of the Discworld diegesis beyond that which was necessary for the production. For many people this meant going along with ideas that may in other circumstances have appeared ridiculous: In *Lords and Ladies* the Lancre Morris men learnt a routine that passed for Pratchett's stick and bucket dance, in *Mort* the wizards performed a rousing version of the Banana Boat Song for the Rite of Ashk Ente, and in both productions group members were happy to wear a range of strange costumes. However, a couple of acceptors had a particularly high level of engagement with the Discworld diegesis without being admirers.

In *Lords and Ladies,* the member playing Granny Weatherwax (La) decided to read the other Witch books in the Discworld series, I asked her, "So are you a fan now?" and she responded, "No". La was a dedicated actress who later went on to fund a number of productions that she starred in and she considered it part of her preparation as an actress to find out everything she could about the role. Thus her research led her to

read any Discworld book in which Granny Weatherwax appeared, but she had no desire to read others in which her character did not appear.

Interestingly, in the *Mort* production the Director (Mf) was not, in fact, an admirer but an acceptor. As mentioned previously, the group had a dynamic leader who led the enthusiasm of the whole group, however, for the Director to be merely an acceptor led to some interesting situations. Mf was a first time director, but an independent professional woman, who would not contemplate anything she did being done badly. Unlike La, Mf did not go beyond the play text, however, she did read that with particular attention to details of staging and props. At an early stage in the process, she commissioned some rather spectacular props for the Death character: a skull mask with blue glowing eyes and scythe with a blue LED light running along the edge to denote sharpness. While these items made a significant contribution to creating the other-worldliness of Death, they are simply the items as described by Stephen Briggs in the published version of the play text. Mf also read the text in detail in terms of describing characters and costumes, resulting in a production that "looked" very Discworld. However, early on she admitted that she "didn't get the ending" and this remained problematic throughout. The ending to *Mort* is very much a Deus Ex Machina, with Death deciding not to do what, until that point, has been his only option. For those familiar with Discworld's relationship with narrative constructs, this is not difficult, but for Mf, it just didn't make sense. Finally, she decided that it didn't matter if she didn't "get it" provided that it made sense to everyone else.

The combination of Discworld acceptor and first-time director meant that Mf was often challenged in her role as director, particularly by Ms, who felt that her previous experience of the role had given her a perfect understanding of the part, making any variation in interpretation on Mf's part appear in Ms's eyes to be wrong. The most frequent challenges came in the scenes which showed the developing relationship between Mort and Ysabell, which Mf had initially not viewed as developing, but rather as feelings that were revealed. While both interpretations are possible, Ms's insistence that she was right, because she had played the part before, led to Mf accepting the actor's version of the narrative. Mf was also frequently challenged as a director, by Mc and Md, who both had experience of directing as well as more experience of Discworld. They both felt that Mf was not managing the scenes containing Mm particularly well. What they failed to understand was that Mm was a rejecter and that Mf's patient attempts to explain the scene to him and to work through it were probably the most appropriate approach.

Thus the majority of members in both groups were happy to accept the Discworld diegesis for the duration of the production in the same way that they may have accepted a nineteenth century drawing room for a production of Oscar Wilde, but as with the Wildean drawing room they would leave it behind and move on to the diegesis of the next play. However, for some, there was a distinct difference between, say, Jack Worthing's drawing room, which, while totally fictitious, is based on a historical reality of the late nineteenth century and a diegetic environment involving magical beings or the anthropomorphic personification of Death. Among the audience there was a frequent rejection of fantasy as reading material, echoing a more widespread privileging of the "real" that is commonly discussed in relation to television (Lewis, 2004), and this was also articulated among some of the drama group members.

Cultural Capital under Threat – Rejecting the Discworld Diegesis in Play Production

Both productions included a small number of people who essentially rejected the Discworld diegesis. While this was in many respects particularly problematic for the two productions, for the purposes of this project, the more interesting aspects of this rejection are: how it manifested, who the rejecters were and what they had in common and why this group may have felt a need to reject a non-realist diegesis. The base level of rejection manifested in a passive aggressive refusal to engage with the fantasy world, which in certain instances was not so passive.

The most passive of the rejecters was someone who appeared in both productions (Lp/Mq). A member of the two groups at different times, Lp/Mq was a former civil servant who had retired early on grounds of ill health and had subsequently substituted the status of her work position with a variety of social and cultural activities She was, therefore, keen to be cast in a play and thereby validated as a significant member of the social group, despite being rather contemptuous of the two plays in question, "The scenes are too short, there are too many characters, they come on they go off...too many characters, they talk about all sorts of things that I don't understand and I just think, 'why should I care'". In an attempt to understand this I asked Lp/Mq about her wider reading and she referred to a book on Shakespeare and a book on Virginia Woolf as part of her current reading. On further questioning, it transpired that she tended to be more interested in reading history than fiction although she reiterated her enjoyment in reading Shakespeare on several occasions. After she dismissed the idea of elves and wizards as silly, making a link to the *Lord of Rings* films, which she also dismissed as unengaging, I asked whether it was the notion of fantasy that she found difficult,

surprisingly she said that fantasy was not a problem, as she was interested in Arthurian legend. Thus for Lp/Mq it was not the distance from an observable reality that she found problematic, but if her points of comparison, Shakespeare, Virginia Woolf and Arthurian Legend are considered, it may be suggested that she is making a distinction between high and low culture, this is supported by a further observation that she also found fiction on television unengaging, comparing her response to soap characters with that of other people with a repeat of the "I just think, 'why should I care'".

The performance of distinction through a claim to high culture was less successful in one of the rejecters on Lords and Ladies. A consultant psychologist of German nationality with a PhD that had been achieved in her 40's, Lj was an intelligent woman who possessed high levels of accumulated cultural capital but found Discworld quite objectionable. Despite having a significant role in the play, which she played to good effect, she was openly hostile towards Discworld and fantasy in general. As with Lp/Mq, I asked about her reading in an attempt to understand this hostility. She claimed to read "proper literature, like Gunter Grass", in an attempt to create common ground, I responded by trying to discuss the few Gunter Grass works that I had read, whereupon it transpired that, apart from one book studied in school, she did not actually read Gunter Grass. Lj's preferred reading was in fact detective fiction. However, her position in social space was particularly important to her and like Lp/Mq she presented material that she felt had a high cultural value as a response to Discworld, despite it not reflecting her actual taste.

Another highly educated member of the Lords and Ladies cast presented a series of passive aggressive refusals to engage with the nuances of the text. A cultural studies lecturer approaching retirement, Lb had come from a fairly poor working class family but had also achieved a fairly late PhD completed in her late 30s. Thus she could also be seen as someone with significant levels of acquired cultural capital, but very low levels of inherited cultural capital, at the time of the production she was "being taught to appreciate classical music" and regularly attended concerts at the Liverpool Philharmonic. Having begun her academic career in women's studies and co-authored a book on the female gaze Lb regularly lectured on aspects of feminism. However, when the fake frying pan, her weapon, was not available for the dress rehearsal, she said: "well we don't need to bother with extra props, why don't I just borrow one of the guards' swords and stab him with that?" In no other circumstance would she have considered it appropriate to substitute a domestic symbol of female power with a penetrating phallic symbol, but her refusal to accept that Discworld was anything other than silliness prevented her from recognising the obvious symbolic nature of the two

objects. Lb felt particularly vulnerable in her habitus at this period just before retirement and refused to associate her accumulated cultural capital as an academic with, what she perceived as, the low cultural diegesis of the Discworld.

In the Mort production, there were two other rejecters beside Lp/Mq. They had much smaller roles than Lj and Lb and were much less vocal about Discworld, to the extent that for a long time I did not view their passive aggressive behaviour as such, but I viewed Mm as unable to learn lines and Ml as simply having other concerns outside the production. I was able to hold these views because I was not aware of their performance and behaviour in other productions. Mm was a man in his 60s playing both the Abbot that Mort tries to reap and the bishop presiding over Mort and Ysabell's wedding. Both roles are quite small but contain a great deal of humour. However this humour is mostly in the banter between the Abbot and Mort, but banter relies a great deal on nuance and wordplay. Mm just didn't understand the lines or the jokes, consequently, he was happy to interchange lines with no understanding of how this disrupted the flow of the humour. In performance his lengthy pauses as he was unable to remember his lines added a different type of humour. While this behaviour may have been totally innocent, Mm's reported brilliance in other productions led me to characterise this as a rejection of the Discworld diegesis. Ml, on the other hand, appeared to have no problem with the meaning, she just didn't appear particularly committed to the project, getting a part in another play that was on just before, meaning that she would miss some of the most significant rehearsals. Ml was again in her 60s and playing minor roles that form part of the glue that holds the narrative together. Because of her other commitment she had never rehearsed the final scene in which she played the Master of Ceremonies at Mort and Ysabell's wedding. On the night of the first performance, when Death was about to enter, there was silence on the stage. Ml had just skipped a page in the text, not highlighting her lines on that page and not learning them. It was in the wake of this incident that she revealed her feelings about the play, "the whole thing's stupid, we should be doing a proper play". While this may be seen as an attempt to divert blame from herself for the mistake, if it is coupled with her general disinterest in the whole project, it may be interpreted as a rejection of the Discworld diegesis.

Looking at all the rejecters it was possible to make certain connections between them. They all occupied a habitus that included significant accumulated cultural capital but very little inherited capital. If we return to Bourdieu, the accumulated cultural capital is positioned as less genuine than the inherited cultural capital, suggesting that this group may perceive the interaction with something they consider lowbrow to threaten the value

of the cultural capital that they have. They also tended to be the older members of the two groups and were all over 45. Conversely, the younger members of both groups occupied a range of positions in the social space but seemed not to feel threatened in their positions by Discworld, whether they particularly liked it, or were just engaging with it for the purposes of the production. So La, a solicitor in her early 40s with significant accumulated and inherited capital of both financial and cultural varieties, did not perceive Discworld as something that she wished to engage with beyond the scope of the production, but neither did she feel that it posed any kind of threat to her position in social space. Likewise Le, a man in his late 30s engaged with Discworld in the same way as he would Brecht or Shaw. This mirrors Le's musical taste which included Jazz (highish culture according to Bourdieu), Opera (Petersen and Kern's indicator of highbrow) and Girls Aloud. If we consider the rejecters as belonging to an older generation this may be seen as a manifestation of Petersen and Kern's assertion of a trend towards cultural omnivorousness.

Conclusion

This chapter has considered the material aspect of the Discworld's accessibility, using frameworks of cultural capital and fetishism to interpret results from three groups of Discworld audience: Fans, first-time theatre audiences and drama groups involved in an extended relationship with a single text through the amateur drama production process. There are many points of access to the Discworld diegesis, and opportunities to expand engagement with that diegesis beyond the books in fan activities. Among fans, there is a great deal of fan activity that is of a sociable nature demonstrating the shared experience of Discworld. However, among fans, there are still individuals that wish to perform distinction either through the acquisition of rare items or through elite activities. Among the other audience groups there was evidence that Discworld was more often than not accessible, either being described by theatre audiences as entertaining or being accepted by cast members. However, some members of both the theatre audiences and the casts did not want to access the Discworld diegesis, often rejecting it on the basis of its genre, which may be derided as being both lowbrow (comedy) or too far removed from the real (fantasy). However, the rejecters were a minority and often in the older age groups, suggesting that highbrow snobbery is being replaced with cultural omnivorousness.

4. Men like us: the appeal and the positive agency of the comic protagonist

When fans were asked to choose their favourite characters, a wide range of characters were chosen for an even greater variety if reasons. It may be argued that the characters are one of the major points of engagement in the Discworld series and they are the key to the narratives and themes that they appear in. Fan engagement with individual characters is evident at any fan convention through cosplay or through the range of fan fiction available. This chapter will look at the appeal of some of Pratchett's characters through the comedic lens in contrast to satire, although Pratchett has often been described as a satirist (Broeder, 2010; Anderssen, 2006). I will argue that the agency he gives his protagonists is one of the key features that distinguish comedy as social conscience (Smith, 2013) from satire; agency is also part of what distinguishes the comic protagonist from any conventional type of hero. The comic protagonist is an accessible character having traits in common with the audience allowing a certain amount of recognition and identification, but with sufficient difference to create humour. The protagonist of any narrative by definition has agency and is thus distinguished from the target of satire. This chapter will examine the way in which the protagonists' agency in comedy of social conscience allows interrogation of social discourses through two of the Discworld's most popular protagonists, with a further illustration with two long-standing supporting characters. The discourse under scrutiny is masculinity in late modernity. Firstly, Rincewind, the first Discworld protagonist will be discussed in relation to Whitman's "comic hero" (1964) and the notion of masculinity in crisis (Connell, 2001; Cook, 1982; Davies 1995); secondly, Vimes, the most popular protagonist, will be discussed in terms of wider discourses of masculinity and his popular appeal and thirdly, the comic double act of Fred and Nobby will be discussed highlighting the difference between the target of satire and the growth of character in comedy as social conscience.

Satire and negativity

This section will outline some recent scholarship on satire and highlight the need to distinguish between different forms of political comedy. Like most comedic forms satire is difficult to define. Condren was tasked with creating a legal definition that could be used in opposition to libel cases. Although he concludes his article by stating that satire is "unsuitable for an essentialist definition" (Condren, 2012:396), he is able to identify certain key attributes. That satire is considered a defence against libel highlights the political nature of satire, that it has a close relationship with the society in which it is produced and consumed. Satire is only one form of political comedy, as shown in fig 22 not all political comedy is satire.

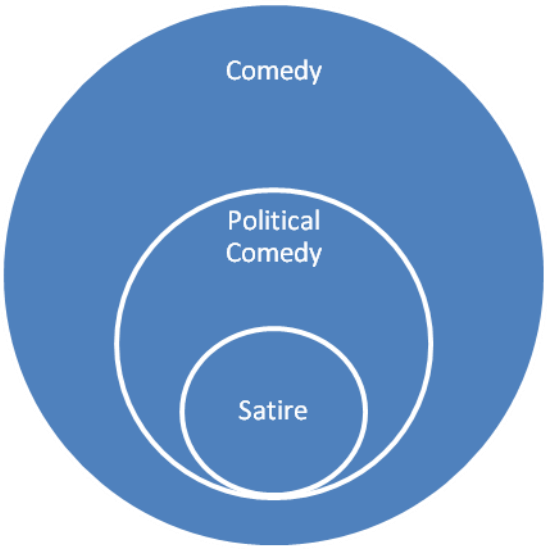

Figure 22: Not all political comedy is satire

In Aristophanes' day, a satyr play was very different to a comedy and was more akin to what is today called parody, in that it mocked a previous text rather than members of society, which Aristophanes' comedy frequently did. Menippean satire is considered by Relihan as "a genre in which motifs of old comedy are pressed into service in fantastic tales which abuse theory, learning and those who preach the truth." (Relihan, 1990:184) It offers mockery without positive assessment of an alternative. Likewise both Horace and Juvenal directed their satire at particular targets (Kernan, 1974) showing that mockery is preeminent in satire.

The target of satire is not always a person. Simpson cited in Holbert et al, "argued that there are four types of targets for satire: episodic, personal, experiential and textual" (2011:191). Satire may be directed at events taking place or that have taken place, at individuals, often representative of a type, of experiences or patterns of behaviour, in Juvenalian satire this is often vice and corruption, or it may be directed at a text that represents all or any of the above. The shift from mocking a text in Athenian drama to mocking actual people in roman satire may explain the vagueness around definitions of satire.

Satire is often a fictional or semi-fictional form that uses allegory to attack its target. Diehl defines the relationship thus:

> Satire commonly uses analogy to establish a relationship between the fictional representation and the real-world target of the satire:
> 1. The fictional representation has properties p_1-p_n.
> 2. The real world target has properties p_1-p_n.

> Having established a similarity relationship, the critical aim of these satires is achieved by prompting the reader to recognise the continuation of the analogy:
> 3. The fictional representation is deserving of criticism *m.*
> 4. The real-world target is deserving of criticism *m.* (Diehl 2013:313)

This model offers a mechanics of satire that highlights those two key elements, the relationship between the fictional and the real, and the notion of criticism. This notion of criticism is framed in the negative, sometimes leading to a negative response to satire. Higgie's study on the *Daily Show* found that rather than being critical of political institutions in a positive sense, it led to "an adverse effect on its audience's engagement with and trust in politics" (Higgie, 2014:184). Phiddian also points to the negative of satire: "It is, for better or worse, an othering process. It caricatures and stigmatizes its targets, shames them, encourages people to laugh at them" (Phiddian, 2013:54). Satire, then, uses allegory to mock its target making that target laughable in the eyes of the audience. In Terry Pratchett's Discworld series there is much that is ridiculous, but his characters are rarely ridiculed.

The protagonist of comedy is different to the target of satire. For Sutherland "the satirist's intention [is] to expose or deride or condemn" (2009:7) while comedy "withholds moral judgement" (ibid: 3). He refers to Shakespearean characters such as Falstaff and Sir Toby Belch as comedic characters, who are flawed but not satirised. They are characters whose traits are not to be admired, but at the same time they are presented with affection, an audience may pity Falstaff, but they are not encouraged to feel the contempt inspired by satire. The censuring of satire may be likened to Freud's notion of the superego. In his 1927 essay on humour, however, Freud admits that within the psyche humour represents the superego in a more benevolent manner than the accepted norm of chastisement and suppression. Critchley calls this super ego II, characterizing it in contrast to the 'prohibiting parent' of the traditional super ego as 'the child that has become the parent: wiser and wittier' (Critchley 2001: 104). Superego II, then, is a form of conscience that encourages growth and transformation and may be used as a counterpoint to satire. While satire mocks an "other", the comedy of Discworld includes the self, or aspects of the self, within the target. It also frames positively rather than negatively avoiding the cynicism which Hogan sees as a "consequence of the genre" (2001:41).

Satire is not only problematic in its attributes, but also in its form. Phiddian states that "very few texts, in any media, can usefully be described formally as satires" (2013:45). If Diehl's model is used to define something as satire it is easy to see why many of the works that are unproblematically considered satire are short form works, such as

cartoons or sketch shows. Once the allegory is established and the target derided the work moves on to a new target either in a new sketch or a new cartoon. Scholars working on longer form satirical works find it difficult to define satire structurally, leading to Sutherland defining it as a "quality, which gives a work its special character" (2009:1) while Knight uses the idea of the "satiric frame of mind" (2004:3) to show that satire can take a variety of forms: poetry, prose, drama, visual art. Phiddian also sees satire as a cross-medium form but as "a rhetorical strategy [...] that seeks wittily to provoke an emotional and intellectual reaction in an audience on a matter of public (or at least inter subjective) significance" (Phiddian, 2013:45). While Phiddian wishes to see satire as a mode that embraces every work employing this rhetorical strategy, I would argue that the satiric moment, in which this strategy is employed, forms a part of comedy as social conscience, but that the tension between the negative of satire and a positive alternative is key to the learning and growth suggested by Critchley's superego II.

Rincewind and the comic hero

When the first Discworld novel *The Colour of Magic* (Pratchett, 1997b) was published in 1983 it heralded what seemed to be a new type of non-hero, the Wizzard (sic) Rincewind. Since then Rincewind has been the protagonist of a further five novels: *The Light Fantastic* (Pratchett, 1986), *Sourcery* (Pratchett, 1989 [1988]), *Eric* (Pratchett, 2003a [1990]), *Interesting Times* (Pratchett, 1995 [1994]), and *The Last Continent* (Pratchett, 1999 [1998]) as well as sharing the lead in *The Last Hero* (Pratchett, 2002a [2001]) and appearing in the *Science of the Discworld* books. In the 2007 survey 7% of respondents named Rincewind as their favourite character while 20% considered him to be one of their three favourites. This section will discuss Rincewind as a contemporary equivalent of the Aristophanic comic hero identified by Whitman, considering both the fans perspective on Rincewind and the discourses of masculinity in crisis. This shows Rincewind as a late twentieth-century protagonist, echoing Cawelti's notion that popular fiction may "assist in the process of assimilating changes in values to traditional imaginative constructs" (Cawelti, 1976:36).

The comic protagonist of Aristophanes is often seen in opposition to the tragic heroes of Aeschylus and Sophocles as being less than normal men, rather than greater than normal men as the traditional hero is deemed to be. This is supported by Aristotle's claim that comedy is "an imitation of inferior people" (1996:9). However, Whitman's thesis is that the Aristophanic protagonist is just as heroic, but that he is heroic in a different way. He does not share the same values as the tragic hero, for instance, both Lysistrata and Dikaiopolis want peace, with no real concern for honour or victory, the

traditional heroic goals. The comic hero has an agency denied to the tragic hero in choosing how and when to make a point rather than following a course shaped by destiny. That Lysistrata is female and Dikaiopolis is a yeoman farmer (not of high or noble standing) allows them to voice opinions which would not appear in the dominant masculine discourses of the time, but which may be thoughts that many of the audience would privately share, the notion that they are inferior may alternatively be read as these protagonists being subversive.

Whitman refers to Hermes' theft of Apollo's cattle in suggesting that heroic deeds are not the noble deeds of the tragic poets and that the comic protagonist's heroism lies along a different path with *poneria* at its core. He describes *poneria* as "the ability to get the advantage of somebody or some situation by virtue of an unscrupulous, but thoroughly enjoyable exercise of craft" (Whitman, 1964:30). He also refers to a tradition of poets symbolically throwing away their shields (ibid: 39), so while the tragic hero is compelled by a code of honour to continue on a course of action even when it is guaranteed to lead to his end, the comic hero is smart enough to recognise when it would be better to simply run away. Where the tragic hero is defined by his destiny, the comic hero defines his own destiny, "representing a universal gesture of thumb-to-nose unto all the high and mighty" (ibid:52). While all this may simply suggest that the Aristophanic protagonist is just not a hero, Whitman's thesis is that the small person's ability to defy conventional expectations and choose their own path of self-fulfilment is every bit as heroic as the dogged determination of the tragic hero. Thus while the comic protagonist is often derided as weak or inconsistent compared to the tragic hero, leading to the incongruities of comedy, Whitman asserts that the comic hero is "consistent with himself; but since he creates himself as he goes, the result cannot be foreknown" (ibid:25). While there have been a number of comic protagonists since Aristophanes that may be squeezed into this mould, there are few who fit it quite so readily as Terry Pratchett's Rincewind.

When asked to explain why they chose Rincewind as a favourite character, 47 (25%) of those offering a comment, considered his cowardice or some other trait associated with *poneria* as the main reason.

> -Apparently a coward, his escapades bring me great joy to read
> -as he is total coward but always comes through in the end
> -Great humour, love his cowardice and cheating Death.
> -His unabashed cowardice that often leads to inadvertent heroism always amuses.

However, this was often coupled with either his incompetence and/or his ability to survive. 30 respondents (16%) considered him in terms of heroism:

-the reluctant hero

-not your typical hero

-brilliant antihero

-Proves you don't have to boldly split infinitives to be a hero.

Rincewind is both a hero and a coward, making someone that the reader could either identify with (15%) or feel some emotional connection with (12%):

-empathy

-if I'm scared of something I think of Rincewind and it doesn't seem so bad

-who could not love him?

-I often feel the same; don't notice me.

It may be suggested that the appeal of Rincewind lies in his apparent inconsistency, which is at the same time consistent with himself and that inconsistency is generally represented in the text through tensions between his cowardice or sense of self-preservation and the various situations he finds himself in or the tension between the games of the gods, that tend to place Rincewind in the position of a potential hero, and the agency that Rincewind demonstrates in belying the hero status that the gods wish to confer on him.

When the reader first encounters Rincewind at the beginning of *The Colour of Magic* he is initially shown as being fearless in his interaction with Bravd the Hublander, who has been drawn as a typical fantasy hero. However, Rincewind goes on to explain this apparent bravery "...it's just that I'm suffering from an overdose of terror right now. I mean, when I've got over that then I'll have time to be decently frightened of you" (Pratchett, 1997b:21) Immediately the apparent contradiction belying a consistency to himself is present in Rincewind, even before the reader has access to the narrative. Rincewind is fleeing a city on fire, which may be seen as running away or just common sense. He is in the company of a tourist, Twoflower, for whom he acts as a guide, not out of kindness, but out of a combination of greed, Twoflower is paying him in gold, and fear of the city's ruler, who has charged Rincewind with the tourist's protection on pain of death. If this opening is seen as a satirical moment then the target of satire must be the fantasy hero, to whom Rincewind acts as a counterpoint. Rincewind is immediately accessible because he articulates the fear in a life threatening situation that most people feel.

If the first encounter with Rincewind is through the television adaptation, then the viewer sees Rincewind arrive late for a funeral, followed by his expulsion from the unseen university for failing to reach even the first level of wizardry despite his advanced age (portrayed by a white-haired David Jason aged 68). Although Rincewind has no real excuse to offer, as he leaves the Archchancellor's office he snatches back the symbolic wizard's hat that has been denied him, in a visual display of *poneria*. As the perpetual student, he doesn't want to (or actually can't) do the work required to progress, but still wants the status that goes with being a wizard. Rincewind's motivations are from the outset a complex combination involving the cowardice, which seems to define him, with common sense, greed and a touch of good-natured humour. As a satirical moment, this offers a pointed attack at the academic institutions referred to as ivory towers that traditionally appeared to allow academics to behave like schoolchildren into old age.

After Rincewind and Twoflower flee the city they are impelled on a series of adventures involving dragons, trolls and the edge of the Discworld. However, while the adventures may be fit for a hero, Rincewind's trajectory is always away from danger. While many of the situations that Rincewind encounters may be seen as ridiculous, it is not Rincewind that is ridiculed. Each moment in which Rincewind confounds any expectation of heroism may be seen as a satirical moment that either challenges the reader's expectations or ridicules the heroes of sword and sorcery type fantasy; that is, the hypermasculinity represented in the use of former bodybuilder Arnold Schwarzenegger to portray Robert E. Howard's Conan the Barbarian in the 1982 film. Rincewind's apparent cowardice is a humorous rejection of this hypermasculinity; after all, it makes sense to run away. That more dangers and adventures ensue as a consequence of running away is part of the incongruity of comedy.

The first four books to feature Rincewind follow this pattern of him attempting to run away from danger, but ending up caught in it. However, like Whitman's comic hero, Rincewind is not entirely predictable and humour is derived from the various ways in which he both confirms and confounds the readers' expectations of the character.

In the fifth book of this strand, *Interesting Times* (Pratchett, 1995), first published in 1994, the reader is presented with another perspective on this character, that of the tourist, Twoflower, who has always seen Rincewind from a benevolent light and considers him a great wizard who protected him through a series of dangerous adventures (ibid: 183). Having returned home to the oriental Agatean Empire, Twoflower writes an account of his adventures with Rincewind entitled "what I did on my holidays", which is regarded as a revolutionary treatise. The possibility of revolution

results in a request from the empire to the Patrician of Ankh Morpork to “send us instantly the great ...wizzard” (ibid:19). The general wizardry of Unseen University know that this refers to the misspelling on Rincewind’s hat but all are amazed that the coward who has “never got more than two per cent in his exams” (ibid:40) should be considered “great”. The new Archchancellor, who had never met Rincewind, however, is able to spot the greatness of someone who “stays alive” (ibid:30). So a great deal of humour is generated by the tensions between perspectives on what it means to be a great wizard, very much like the changing perspectives on masculinity. The naming of Rincewind as “great” may have been ironic, but challenges people to see the particular kind of greatness that Ridcully identifies, and that is congruent with Whitman’s comic hero.

The ironic request is based on Lord Hong’s information that “he is renowned for being incompetent, cowardly and spineless” (Pratchett, 1995:39) and Hong’s belief that the reality of Twoflower’s “great Wizzard” will immediately quell the rebellion. On pain of death, the penalty for impersonating a wizard, Rincewind agrees to being sent to the Agatean Empire. Again, Rincewind is only engaging on an adventure to escape another form of certain death. Hong’s plan is foiled. Largely because the Wizards of Unseen University are not precise enough in their calculations to land Rincewind in the capital city and Rincewind encounters and teams up with Cohen the Barbarian and his Silver Horde. Cohen represents a different challenge to the hypermasculinity of Schwarzenegger’s Conan, as he is the hero who has lived long enough to be old. The Silver Horde incongruously point out that if a fantasy hero is actually any good, eventually they will end up suffering the ailments of old age. Thus in the introduction of the Silver Horde with their various infirmities, Pratchett creates a satiric moment that highlights the limitation imposed on hypermasculinity by youth.

In addition to acquiring heroic, if slightly infirm, allies, Rincewind is also not as predictable as Hong imagined. While readers will have grown accustomed to Rincewind as the coward, the comic hero has his own internal consistency that allows the appearance of inconsistency. While refusing any kind of sentiment, Rincewind had previously spent two books looking after Twoflower, so when they are reunited in the emperor’s cells, it is an old friendship that is rekindled, in which Rincewind plays the role of protector. When the cells are mysteriously unlocked to reveal dead guards, Rincewind falls back into the role of protector, which to some extent conflicts with the role of coward. Aware that the situation has been contrived as a trap for the rebels, Rincewind insists on putting the other prisoners back in the cells for safety while he “scouts” (Pratchett, 1995:212). The reader’s expectation that this is a ploy by Rincewind to run away and abandon the rebels is confounded by Butterfly’s (Twoflower’s daughter)

insistence that she accompany him. This results in apparent bravery in the coward without it ever really being out of character and prefigures the narrative's climax.

The climax of *Interesting Times* (Pratchett, 1995) demonstrates further the internal consistency of the comic hero and also highlights the comic hero's status as a hero. When the battle of Cohen and the Silver Horde against the imperial guard is about to happen Rincewind, in coward mode, tries to run away, but he appears to feel some shame about his cowardice, saying to the luggage "I don't see why everyone depends on me. I'm not dependable, Even *I* don't depend on me, and I'm me" (Pratchett, 1995:281). In his attempt to escape he finds himself firstly on the battlefield and then in an underground cavern with the legendary terracotta army. Tempted, by the protection of magic armour, Rincewind puts on the historical great wizard's helmet, boots and gauntlets only to find that, with the help of a convenient lightning storm (electricity), this enables him to control the unstoppable army of terracotta soldiers. Thus the incompetent Rincewind is seen as really being the preincarnation of the legendary great wizard and fulfilling that role in winning the battle for the new emperor, Cohen.

Although it is in attempting to escape that these events come about, it is worth noting that once Rincewind has control of the terracotta army, he does attempt to help his friends, both Cohen and his horde and Twoflower and the revolutionaries are in danger of being slaughtered by Hong's army. So while Rincewind would not lay down his life for any cause "Because you've only got one life but you can pick up another five causes on any street corner!" (Pratchett, 1995:197), he will go to the aid of his friends if there is a reasonable chance of success, demonstrating the rather more sensible heroism of a comic hero based in *poneria* rather than bravery or honour.

The satirical moment in which the coward, Rincewind, becomes the hero, underlines both the futility and the necessity of heroism. The revolutionaries are prepared to die for their cause, this is a small type of heroism that is evident not just in revolutionaries, but also in any profession that risks life and limb, such as firefighters and lifeguards. These are examples of the personal responsibility that Pratchett champions. After all, if no one revolts Lord Hong's regime would continue unchallenged. Heroism on this small scale is, therefore, necessary. The need for intervention by the experienced heroes, Cohen and the Silver Horde, and ultimately by Rincewind's terracotta army, highlight the simultaneous stupidity of heroism. The revolutionaries have no chance of overcoming Lord Hong's forces and would have been slaughtered without the terracotta army. If the revolution is quashed then the attempt at revolution is futile. The oriental setting of this scene suggests a parallel with the 1989 massacre of student protesters in Tiananmen

Square, where the small heroism of the peaceful protestors was crushed by the red army tanks. If Diehl's equation is used we can see the idea of a revolution without significant backup is deemed ridiculous, it would be difficult to imagine that the players in this scene were ridiculed. However, for Diehl's equation to really work we would need the Discworld's Rincewind, to have an equivalent in the Tiananmen Square uprising. While it is possible to make an analogy here between Rincewind and the inconsistency of the UN, the outcome for Twoflower's revolutionaries is different to the students in Tiananmen Square because of Rincewind. While the students in Tiananmen Square believed that "the West" would notice their cause and intervene, which did not happen, for the Discworld revolutionaries, the faith in Rincewind, which the reader may feel was misplaced, is ultimately vindicated. That Rincewind ultimately becomes a hero after several books of being a blatant coward, is part of the incongruity of comedy but built upon a satiric moment.

For over a decade Rincewind was the most prominent Discworld protagonist, but as the twentieth century reached its end his popularity began to decline. According to figures in the *Booksales Yearbook* (2000), in 1999, there were two new Discworld novels issued in paperback. *The Last Continent* (Pratchett, 1999), which was published in the paperback version in May of that year and *Carpe Jugulum* (Pratchett, 1999a), which was issued in November. This means that the sales recorded in this year were for eight months and two months respectively. In those different periods *The Last Continent* (Pratchett, 1999), featuring Rincewind sold 128,383 copies while *Carpe Jugulum* (Pratchett, 1999a), featuring the Lancre witches in a battle against vampires sold 130,387 copies. Being issued in the run up to Christmas could, to a certain extent, account for a faster speed of sales for *Carpe Jugulum* (Pratchett, 1999a) but taking the following year's paperback sales (*The Last Continent* – 20,381*, Carpe Jugulum* – 40,542) into account (*The Booksales Yearbook, 2001)*, some twenty thousand less copies were sold in the UK of a book featuring a slightly passé Rincewind compared to a book featuring the formidable witches in an encounter with vampires, whose increasing popularity will be considered in the next chapter.

Rincewind's popularity and the subsequent decline of that popularity may be considered in terms of cultural resonance with a particular late twentieth-century discourse; the crisis of masculinity. Cawelti (1973) suggests that one of the functions of popular fiction is to help assimilate new imaginative constructs, however, once those constructs are assimilated or require renegotiation, the fiction loses a dimension of its cultural resonance and Rincewind's rise and fall in popularity may be seen in these terms.

Like heroism, masculinity is a cultural construction tied to a set of values and ideologies. MacInnes (2001:311) argues that it is a justification for patriarchal systems to continue through the rise of modernity and industrialisation and therefore doomed to be unsustainable. The twentieth century saw a number of social changes which brought the concept of masculinity into crisis in the second half of the century. Two world wars, during which women were called on to fill the jobs left by men sent to fight, demonstrated that women were capable of doing anything that men could do; and this led to increasing calls for equality between the sexes. As women gained more rights, this was seen conversely as an assault on masculinity. In Britain, in the early 1980s, there was a particular set of circumstances that brought the crisis of masculinity into popular discourse. From the TUC strikes of 1979 to the miners' strike of 1984-5 working class men were seen to be fighting a losing battle to maintain their status in society, and coupled with the decline of heavy industries like steel and coal, traditionally seen as men's work, and the rise of service industries meant that increasingly men, who had previously been their family's breadwinner, were becoming dependent on their female partners to earn the family wage. Popular representations of masculinity at the time often tended to try to reclaim the masculine aspects of manhood, most particularly in the excessive violence in films such as *Raging Bull* (1980), The *Rocky* films (1976, 1979, 1982, 1990), or television series such as *The Sweeney* (1975-8) or in the hypermasculine body of Arnold Schwarzenegger, who became one of the biggest movie stars of his generation. As a contrast to the testosterone filled approach, Rincewind represents a different response to the crisis of masculinity.

Just as the Aristophanic comic hero represented an opposition to the classical tragic hero, so Rincewind becomes the comic hero that operates in contrast to the models of hegemonic masculinity. While Connell argues that hegemonic masculinity is always in a state of negotiation and that it is defined by its function rather than its traits (2001:38-9) in popular discourse it can be seen in terms of the cultural norms of late modernity. Morgan suggests that in the modern period "male identity revolves around notions of the breadwinner, the assumption of mature adult responsibilities in terms of a wife and children, the settling down into respectability, duty and security" (Morgan, 2001:226). Rincewind offers the opposite of this as he runs away from any kind of duty and responsibility. In fact Connell's description of "an unmasculine person [...] being peaceable rather than violent, conciliatory rather than dominating [...] uninterested in sexual conquest, and so forth" (Connell, 2001:30) could easily be a description of Rincewind. The notion of sexual prowess as a symbol of masculine authority does not translate directly to the Discworld where wizards, like priests, are supposed to be

celibate, but like priests not all of them are.[9] However, Rincewind as a model of unmasculinity is not only celibate but represented at the start of *Interesting Times* as completely uninterested in sex. When offered "earthly and sensual pleasures of which you may have dreamed..." (Pratchett, 1995:32) by three beautiful women, Rincewind thinks of potatoes and responds "Can I have them mashed" (Pratchett, 1995:32). Thus when the reader identifies with Rincewind they are escaping the social pressures of the late twentieth century that define gender so conventionally for both male and female readers. Why then should Rincewind's popularity decline?

I have suggested that the popularity of Rincewind may be seen in his expression of a concern in the popular imagination. As that discourse is renegotiated a new one is needed to engage the popular imagination. Whitman suggested "that Old Comedy died after the Peloponnesian war because the polis no longer stood in close relation with individual lives" (Whitman, 1964:2) and the same can be applied to contemporary popular texts. Therefore as the twentieth century drew to a close and masculinity was being renegotiated and more deeply interrogated, the simple unmasculinity of Rincewind gave way to a more varied and negotiated picture of masculinity presented in the Ankh Morpork city watch and in particular in Vimes, who according to the survey is the most popular of the Discworld protagonists.

Vimes – Negotiating Masculinity

Sam Vimes is the most popular of all characters in the Discworld, according to the 2007 survey, 453 (32.24%) named Vimes as their favourite characters and 853 (64.47%) mentioned him as one of their three favourites. Reasons given by those choosing him as a favourite included his cynicism (49) and his sarcasm (13). 49 people used the word "real" to describe him, while 11 referred to him as an "everyman" and 37 called him "Human". 61 talked about the complexity or depth of his character, and 76 mentioned some aspect of morality, using words such as good, honest and right. This moral aspect is often described in conjunction with actions, that he does the right thing. A number of people perceived his job as forming part of his appeal, using words like police (9), cop (35), detective (5) and other related appellations such as noir (4), Clint Eastwood (8) and Dirty Harry (5). Jack Bauer and Humphrey Bogart are also used for comparison. One fan commented:

> - Clint Eastwood, Bruce Willis, and my Grandfather all rolled into one.

Fans perceive Vimes as a complex and realistic portrayal of a particular type of masculine role, the watchman.

[9] *Sourcery* (1988) is the story of the eighth son of a wizard who was the eighth son of an eighth son.

Vimes popularity among fans runs across the gender divide. He is not only popular among male readers but is also the favourite amongst the female respondents in the survey. Thus his appeal articulates not only the male negotiating gender issues in contemporary society but also a female concern with the male ability to exist in anything other than a patriarchal society. As a member of the city, Watch Vimes may appear to lack the freedom of Rincewind to exercise his agency. Vimes is constrained by his role and his duties, however, like Rincewind, much of his appeal lies in the way that he displays an agency that subverts the social structures around him. Where Rincewind tended to simply flee, Vimes constantly negotiates the world around him and thereby his place within it.

When Vimes first appeared as the protagonist of *Guards! Guards!* (Pratchett, 1990) he was not the only new character or the only potential protagonist and certainly not the only model of masculinity in the watch. Often he operates in opposition to the more heroic Carrot, who in some ways represents the younger "new man". The tension of diverse models of masculinity is part of the appeal of the watch books. A few fans in the survey described Vimes as funny, but more often he was described as an agent or locus of humour.

- His sense of humour matches mine
- Sarcastic sense of humour and combines DW with a whodunnit
-The archetypal rough diamond. The chap all us blokes would like to be as clever and honourable as. Not a barrel of laughs in himself - more like Needie Seagoon, the rock around which all the other idiots revolve.

In addition to Carrot and Vimes the original night watch includes Fred Colon a married sergeant, whose wife never appears in the books and Nobby Nobbs a single corporal who initially appears to be wholly defined by his job, but when asked to go plain clothes reveals a flamboyant style and, when required to disguise himself as a woman in *Jingo* (Pratchett, 1998), finally discovers his softer side.

In the second book of this strand, *Men at Arms* (Pratchett, 1998a), published in 1993, the issue of diversity becomes a central theme among the new recruits, with the introduction of a dwarf, a troll and something that begins with "w", a deliberate ambiguity leading the reader to assume that Vimes is uneasy about having a woman in the watch, but is later revealed to be both a woman and a werewolf with Vimes distaste remaining ambiguous. Thus the wholly human, wholly masculine watch becomes a site of diversity, and the diversity of masculinity intersects with diversity in species as well as interacting with femininity. As the watch expands this diversity continues to grow, but

remains a site of contention. As a popular discourse, these characters could be discussed in terms of racism, but here I will focus on masculinity and in particular on Vimes. This diversity reflects the way that fans considered his relationships with others a significant reason for his appeal, highlighting how Vimes, whilst a protagonist, is not the only model of masculinity represented in the watch and as a model of masculinity he operates in constant negotiation with others; other people, other species, other genders and other types of masculinity.

While Vimes is more complex than Rincewind, he may still be viewed as an example of Whitman's comic hero. Although he is not the coward that Rincewind is, Pratchett presents Vimes in terms of the more complex cowardice that most of us suffer from; the fear of appearing in a bad light. Thus in *Snuff* (Pratchett, 2011), Vimes' fear of horses is trumped by his fear of looking bad in front of a country watchman; "I'm too damn scared to tell Feeney that I'm too damn scared. Hah, the story of my life, too much of a damn coward to be a coward!" (Pratchett, 2011: 268). At the same time, he is not the simple hero that Carrot often appears to be. Like Rincewind, Vimes wants to survive. *Poneria* in Vimes manifests itself most often in his refusal to follow any kind of order that he thinks is wrong, from his refusal to accept the party line that the Dragon is dead in *Guards! Guards!* (Pratchett, 1990), to his insistence that a crime has been committed in the slavery of goblins in *Snuff* (Pratchett, 2011). Although the law allows this slavery to take place, Vimes, assisted by both his wife and other watchmen, are able to both change the law and see the perpetrators punished. A couple of fans commented on his belief that the law is for everyone, not just the rich:

> -He's dark but funny. He's the eternal struggle between what is legally right, and what is morally right. He's easy to identify with
>
> -He is deeply cynical, but loves his wife and son. He has strongly held values, but doesn't realise his greatness. He believes in and fights for things I believe in - he's a bit of a socialist, believes that privilege shouldn't mean you are above the law.

Although Vimes is officially a servant of the law, in those extreme instances where the law has been manipulated to support wrong, Vimes will exercise his agency on the side of right.

Vimes also takes particular pleasure in upsetting the aristocracy. According to Whitman, the comic hero "begins as a little ordinary fellow, to grow by his own absurd ingenuity into the master of all, even a new Zeus" (1964:28). Vimes begins as an alcoholic captain of the night watch, but his marriage to Lady Sybil Ramkin sees a meteoric rise in social status, as she transfers all her property to her husband, with Vetinari conferring

new titles on Vimes as both a reward and a punishment. Thus the humble watchman becomes “His grace the Duke of Ankh, Commander Sir Samuel Vimes of the Ankh Morpork City Watch” (Pratchett, 2011:12) and owner of around half the land in the city as well as a large country estate. However, it is not in the titles and material wealth that Vimes reaches his heroic self-fulfilment, it is in his relationships with his work and his family and in this way he becomes an example of contemporary negotiation of masculinity.

Contemporary masculinity comes in a range of guises and Vimes may be seen in terms of many different facets of masculinity. The dominant discourse of masculinity historically is that of hegemonic masculinity. Connell suggests that

> Hegemonic masculinity can be defined as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women. (Connell, 2001:38)

And it is possible for Vimes to be considered in this light, with his wealth, at the expense of his wife, and his power within the city, both as Duke and Commander of the city watch. However, his discomfort in ceremonial roles, (Pratchett, 1998: 80), his refusal to take anything resembling a holiday, and the actuality of his relationship with Sybil, all suggest that for the character of Vimes there is a huge discrepancy between the public role and the personal identity. Even if we consider Vimes in terms of Connell’s notion of the patriarchal dividend the situation is not clear cut. Connell believes that

> A great many men who draw the patriarchal dividend also respect their wives and mothers, are never violent towards women, do their accustomed share of the housework, bring home the family wage, and can easily convince themselves that feminists must be bra-burning extremists. (Connell, 2001:41)

However, while Vimes is initially reluctant to have Angua in the Watch, either as a woman or a werewolf, he is soon convinced of her abilities and as the watch expands both Angua and a female dwarf, Cheery Littlebottom, become essential members of his team, both soon achieving the rank of corporal. So rather than any kind of “new Man” (Morgan, 2001:228) Vimes represents the generation of men adapting to a shift in gender relationships; learning to operate in a more equal society. If we consider Vimes in terms of the three facets of Connell’s model of gender relations “(a) power, (b) production and (c) cathexis (emotional attachment)” (2001:36) across the public/private divide traditionally associated with masculinity and femininity (Morgan, 2001:225) there is a level of complexity and contradiction that renders Vimes so popular.

Vimes power increases as the series progresses. Initially, he has limited power as the captain of the city's Night Watch, the lowest level of the watch in the city. However, this is Ankh Morpork, where the real enforcing is done by the guilds rather than the watch, so Vimes' initial position is as a captain in the lowest level of law enforcement in a city where law enforcement has no power. At the end of *Guards! Guards!* (Pratchett, 1990) the status of the watch begins to shift and there is a gradual progression to the watch as proper law enforcement policing the city.

Following his marriage, as Duke and Commander of the City Watch, Vimes holds a very powerful position within the city of Ankh Morpork. That Vimes is seen by many as second only to Vetinari, whose title, Patrician, underlines the patriarchal nature of the wider society, and suggests that Vimes is a figure representing the hegemonic order of that patriarchal society. At the same time, Vimes' position below the patrician highlights the way in which masculinity intersects with other discourses, such as class, and this is further emphasised in the way that Vimes is viewed by the aristocracy (Pratchett, 1998; Pratchett, 2011). Despite Vimes' actual power, the aristocracy, particularly Lord Rust, view him as beneath them. However, both Vimes actual power (his ability) and his legitimate power (his right) allow him to form an army in the same way as Rust and Selachii, who were born into the aristocracy. Vimes' power is conferred on him by Lady Sybil Ramkin, his wife. It is Sybil's rank and status that Vimes receives through marriage. To a certain extent, this belies Morgan's assertion that "the man becomes the carrier of class identity; the location of other family members, wife and children, depends upon the class position of the male head of household" (2001:226). However, from the position of the entrenched Aristocracy Morgan's position holds; they do not accept Vimes as their equal. This reveals that the various positions of masculinity, while in flux are viewed by certain sections of society as fixed.

Within the domestic sphere, Lady Sybil enjoys the power of a woman in her own domain but also has ways of exercising power over her husband. This may be seen as a limitation on Vimes agency, or as an inspiration for action. The fear of disappointing Sybil can have a powerful effect (Pratchett, 1997c:22). Although on those rare occasions when Vimes risks her disappointment, such as in telling the five Austen-esque daughters looking for husbands to get jobs instead (Pratchett, 2011:68) he often finds that his response was exactly what Sybil had hoped for. At other times a simple comment will have the desired effect, "to a bachelor this would have appeared to be gentle advice; to an experienced husband it was a command, all the more powerful because it was made delicately" (Pratchett, 2011: 33). However, if there is any matter

that is really important, such as ensuring that Vimes has a holiday, (Pratchett, 2000: 30; Pratchett, 2011:17) Sybil goes to the one person who can, but generally doesn't, limit Vimes' self-determination. Sybil simply has a word with the Patrician, who she has known since childhood and is on first name terms with, thereby highlighting the manner in which class trumps gender.

Turning to the gender relations of production, the domestic arrangements of the Vimes family includes Sam Vimes as the breadwinner, who actually earns very little compared with the Ramkin estate, and Sybil who is the wife, and later mother, who stays at home. However, while Sybil's wealth and status mean that she could be a lady of leisure not actually doing anything, she works very hard in her work with swamp dragons, she breeds them and is involved in a sanctuary for sick dragons, she has become an expert in the field including writing a book called "Diseases of the Dragon" (Pratchett, 1990:351) and it is this expertise that leads to the first encounter between Vimes and Sybil. Vimes has no expectation that his wife will be either a pointless ornament or a domestic servant, he does, after all, have a manservant/ butler to take care of him. And the idea of himself as a gentleman of leisure (Pratchett, 1998:22) which is offered before his marriage to Sybil is one that horrifies him. Thus even in the private domestic sphere, Vimes has no expectation of gender difference in the relations of production.

In the public sphere, it is slightly more complex, Vimes' initial prejudices are not so much directed at women as at any being in any way "other". In *Men at Arms* (Pratchett, 1998a) the reader gains the impression that Vimes objects to Angua as having a woman in the watch, but Vimes wasn't thinking in those terms when he considered "the Watch was a job for men" (Pratchett, 1998:25) and it later transpires that his objection is really to her as a werewolf. This initially looks like a satiric moment in Diehl's sense, the prejudice against Angua is held to be an allegory for sexual discrimination in the workplace, although Angua is clearly more competent than most of the male members of the watch. However, the satiric equation is confounded when the discrimination ridiculed turns out to be something else. This can be seen in terms of Palmer's pair of syllogisms that are incongruously confounded (Palmer, 1987:43). The reader is led to expect that either Vimes will be vindicated in his prejudice against women or he will be shown to wrong. When Angua's species identity is revealed, it becomes apparent that she is more capable than most of the male members of the watch, as both a woman and a werewolf, although both conditions inflict a monthly cycle that has consequences for people around her.

While Vimes' prejudices are gradually worn away by experiences of dwarfs, trolls and various other species, he holds on doggedly to each of his species based prejudices, which in Discworld terms stand for forms of racism, until they are shown to be wrong, with his determination not to have a Vampire in the Watch being finally overruled by Vetinari in *Thud!* (Pratchett, 2005). As a model of masculinity, it is clear to see why Vimes is such an accessible protagonist. He begins with many of the prejudices that were common among white men in western society in late modernity, but Vimes is not a bigot, he is able to learn and adapt; like Critchley's superego II he is the child who has grown up. Thus he makes the competent female members of the watch more significant as the watch evolves, with Angua's werewolf sense of smell making her the watch's foremost tracker and Cheery's scientific abilities making her the watch's forensic expert.

There is space to consider these exceptional women in comparison with the general incompetence of Nobby Nobbs, also a corporal and Fred Colon, who, as sergeant, initially outranks both the women; this double act will be discussed later in this chapter. Their status in relation to the female members of the watch demonstrates hegemonic masculinity in the workplace, where women often have to excel in order to compete with mediocre performance in their male colleagues.[10] However, as hegemonic masculinity is renegotiated all men have to either adapt or become sidelined, and Vimes ultimately finds a place for Fred and Nobby in traffic, a type of police work that is routine and mundane, while the female officers are involved in the more interesting and challenging aspects and, as time passes, Cheery equals Colon's rank as Sergeant (Pratchett, 2005) and Angua exceeds it as Captain (Pratchett, 2011). Vimes attitude to these very different levels of ability, however, underlines the renegotiated masculinity that recognises ability and competence irrespective of gender or any other form of diversity. Thus, in *Thud!* (Pratchett, 2005) when forced to accept a vampire into the watch, Vimes does not assume any kind of incompetence on the basis that Sally is female, but rather assumes that she will have all the particular abilities of her species and he immediately puts those skills to work.

One further point about Vimes in his work relations that echoes the power relations is Sybil's ability to overrule him at work. In the eyes of the other members of the watch, Sybil is the ultimate authority and while she doesn't interfere in policing matters her voice is always heard when it comes to the bacon content in Vimes bacon lettuce and tomato sandwiches, which had been gradually eroded (Pratchett, 2011:15). While this may be seen in terms of Sybil as a matriarch, the general deference shown to Sybil

[10] According to the Office of National Statistics in 2010 women's earnings in the UK were around 80% of men's narrowing a gender pay gap that had been even more significant in the twentieth century.

rather underlines the manner in which her class allows her to assume that her orders will be followed. Again Sybil may be seen as a limitation to Vimes' agency, but his choice of wife and the ways in which she exercises her influence are congruent with Vimes character. The contradiction between the influence that Vimes wields over the city and the influence he is able to exert over the contents of his sandwich is a comedic incongruity that highlights the larger influence.

Turning to the third of Connell's aspects, cathexis, it is easy to see why many of the fans who chose Vimes as a favourite included Sybil as part of the reason. Two respondents actually names "Sam Vimes/Lady Sybil" as their favourite character and another 19 cited Sybil as part of their reason for choosing Vimes as a favourite. Although the Discworld series uses a great deal of innuendo in its comic repertoire, there is very little actual sex. Clute considers the lack of explicit sex to be a weakness Pratchett's writing (Clute, 2004), but the depiction of the relationship between Vimes and Sybil in non-sexual terms, gives it a much more romantic feel. Some fans even felt a romantic connection with Vimes:

> - Without question of a doubt, my favourite character. Without wanting to sound trite, he is the most 'real' character in the book. He's intelligent, brave and becomes a great leader, but not without his faults. Without him, the Night Watch simply could not be. He's a seriously hard nut, but with a softer side, as evidenced by his story time with young Sam. Query, is it wrong to be completely in love with a fictional character?
>
> - Ok I admit I have a - cough - slight crush on old Vimes (yes you ARE allowed to fancy fictional character ok??). I love his angry, stubborn, grumpy, non-conformist personality, and I love seeing how Vetinari exploits this and rubs him up the wrong way! I really like that he's got a dark side, with the drinking and the barely suppressed violence, and that he doesn't realise what it counts for that he controls this side of him. I like the fact that he's not a nice man, but he is a good one. I love the Paul Kidby drawings of him too, they're perfect! ok I'l shutyp now. I DO have a life sometimes I promise!
>
> - I feel in love with Samuel Vimes as soon as I met him

While much of the relationship between Sam Vimes and Lady Sybil consists of the mundane aspects of life as part of a couple, breakfast conversations or Vimes mishandling of the work/life balance and Sybil's always supportive understanding, I will now consider four key moments in their relationship: the first date in *Guards! Guards!* (Pratchett, 1990); the ambush and Sybil's revelation that she is pregnant both from *The Fifth Elephant* (Pratchett, 2000); and Vimes' responses to her problems in childbirth in *Night Watch* (Pratchett, 2002). These are specific moments that reveal key aspects of

Vimes' emotional relationship with his wife. They demonstrate how the performance of Vimes' masculine cathexis evolves during the course of the relationship.

The first of these moments highlights the issue of cathexis in an environment where men do not have naturalised superiority. At the end of *Guards! Guards!* (Pratchett, 1990) once the threat to the city as gone, Vimes is summoned to the Ramkin mansion, where he finds Sybil dressed for a formal dinner and the table set for two. Although Vimes had suspected this ambush "He'd considered asking Sergeant Colon to accompany him, but had brushed the idea aside quickly. He couldn't have tolerated the sniggering" (ibid:309-310), he was not prepared for the impact. The scene is written from Vimes perspective so the reader clearly understands that he is overwhelmed "he must have eaten, because servants appeared out of nowhere with things stuffed with other things, and came back later and took the plates away" (ibid:313). Sybil deftly controls the encounter "he felt outflanked, beleaguered" (ibid:313). However, he ultimately succumbs to the assault as he realises that "in her own special category, she was quite beautiful; this was the category of all the women, in his entire life, who had ever thought he was worth smiling at" (ibid:314). It is not just his gaze that shifts to recognise her beauty, it is her smile that gives him license to see her as an object of desire. Vimes had previously rescued her from both a mob and the Dragon, but for Vimes, both these acts were part of his duty as a watchman protecting a citizen, and neither gave him any right to Sybil's person. Unlike the traditional heroine, who is automatically given to the hero when he saves her life, Sybil is a contemporary woman whose permission is required before any romantic or sexual encounter can take place. Vimes does not assume that any woman may be bought for the price of a dinner. By showing Sybil as the provider of dinner in this instance, Pratchett rejects the very notion that by paying for a date a man is buying the right to sex. From the outset, then, the relationship between Vimes and Sybil is based on mutual respect and admiration, their difference in gender, class and economic power does not preclude a sense of equality within the relationship.

The second of these moments highlights the sense of trust and intimacy in the relationship between Vimes and Sybil and how this conflicts with the public face of the Duke of Ankh and his wife. In *The Fifth Elephant* (Pratchett, 2000) Sam Vimes is sent as ambassador to Überwald, the Discworld's Gothic land populated by dwarves, vampires and werewolves, he is accompanied by Sybil and an entourage of watch members. On the way to Überwald, the group is ambushed by bandits and potential kidnappers. Warned of a possible ambush, Vimes insists that the servants, who are unused to danger wait and catch the mail coach, while he and Sybil and the members of the watch continue. Sybil's claim that "If it's not too dangerous for Sam, it's not too

dangerous for me" (ibid:149) belies the huge difference between their lifestyles, while Vimes acceptance of it shows his respect for her ability to cope in any situation. His actions during the attack also show his expectation that she will rise to any challenge. At the climax of the assault, Vimes tells his wife to "Duck" (ibid:164) and she does so. While this could be read either as Vimes lack of concern for Sybil or just as old fashioned wifely obedience, Pratchett anticipates and refutes this with Sybil's observations of her husband just before the attack.

> 'You're humming Sam,' said Sybil, after a while. 'That means something awful is going to happen to somebody [...] And when you grin in that shiny sort of way it means that someone's playing silly buggers and doesn't know you've just thrown a six.' (Pratchett, 2000:147)

Sybil is able to read her husband and so her apparent obedience is not simply deference to Vimes as a man, but her response lies in a belief that he would resolve the situation. Vimes is concerned for his wife asking if she is ok before they continue the journey, but it is when they reach the light and relative safety of an inn that the intimacy between the two is both revealed and hidden. It may be seen as a mark of class that Sybil is able to joke about fear inspired incontinence, "'I think this dress will have to go for dusters.'" (Pratchett, 2000:165), but her fortitude is also a mark of her belief in Vimes ability as commander of the Watch. Used to danger himself, it is only when the landlord's wife takes charge of Sybil, that Vimes realises that she "was shaking, Tears were running down her face." (ibid:167). As a traditional model of masculinity Vimes in unable to appropriately respond to his wife's distress. However, Pratchett allows the reader access to Vimes thoughts in this respect, when Sybil apologises for letting him down, he is mortified but in a masculine, controlled manner:

> 'Sorry to let you down, Sam,' she whispered, 'It was just so awful.' Vimes, designed by nature to be one of those men unable to kiss their own wives in public, patted her helplessly on the shoulder. She thought *she'd* let *him* down. It was unbearable. (Pratchett, 2000:168)

Sybil, as a woman displays emotions, while Vimes hides his. The reader's access to Vimes thoughts in this instance allows an empathy with Vimes, that his actions alone would preclude. This masculine/feminine dichotomy is further complicated in this scene when Vimes asks Cheery, a female dwarf to accompany Sybil to look after her. Vimes assumes that Cheery as a female will be emotionally competent to give comfort, however, the locals perceive all dwarfs as masculine and therefore Cheery's company would be inappropriate for a lady. Thus the old-fashioned notion about the gendering of dwarfs is used to highlight the incongruity of Vimes masculine inability to publicly comfort the woman he loves.

The third moment contrasts with this in both place and nature. While Vimes and Sybil are in their private quarters in the embassy getting ready for the coronation of the Low King, Vimes is all the time expecting an attack by the werewolf Wolfgang. Throughout the adventures of this book, Sybil has attempted to tell Vimes her news but never manages to finish what she has to say because there is so much happening. It forms a kind of running gag with a satirical edge, the assumption being that whatever Sybil has to say is not as important as the mission that Vimes is on. Finally, she insists, "I really need to talk to you quietly for a little without you running off after werewolves." (Pratchett, 2000:418). This may be seen as a turning point in the relationship, as Sybil asserts a claim on her husband's time and thoughts, despite the imminent danger. Vimes' initial response to the news is one of confusion and then concern, "Er, everything will be all right, will it? [...] you're rather, you're not as... you...'" (ibid:419). Sam Vimes is concerned about how his wife's age may affect the pregnancy, while at the same time aware that he should not be too pointed in any comment on her age. This time, it is Vimes who is shaken, "His head felt like some vast Sea that had just been parted by a prophet. Where there should have been activity there was just bare sand and the occasional floundering fish." (ibid: 419). But for Vimes, as a man of action, the sound of Wolfgang elsewhere in the building allows a practical sense of caring for his wife as well as a humorous moment, "'Lock the door after me and push the bed against it!' He paused for a moment in the doorway. 'Without straining yourself'" (ibid:419). Once the danger and the duties of ambassador are over, Vimes revisits his wife's claim on his time. The former workaholic sends his second in command back to Ankh Morpork so that he and Sybil can "see the sights" (ibid:452). Vimes is not by any measure a "New Man" (Morgan, 2001:228), but through the course of *The Fifth Elephant*, he comes to realise that there has to be some balance in the work/life balance, rather than work always taking first place.

The fourth moment acts as a total contrast to Vimes inability to demonstrate his concern for his wife in public in *The Fifth Elephant* (Pratchett, 2000) while reinforcing the traditional notion of the male protector, able to show his feelings in practical rather than discursive ways. In *Night Watch* (Pratchett, 2002) before Vimes is magically transported back into the past, he and Sybil are awaiting the birth of their first child, so the time shift shows a juxtaposition of past and future. His exploits in the past appeal to the overt masculinity of the watchman in a city at the time of a revolution, while the prospect of the future is that of a family based existence. While trapped in the past Lu Tze, the history monk, finds a touchstone for Vimes to help him retain his sense of self and that touchstone is a cigar case that was a gift from Sybil. Despite the appeal of the challenges of the past, Vimes ultimately is able to return to the present where his future

with Sybil is in jeopardy. When he arrives back, owing to the intricacies of time travel, "quantum thingummies" (Pratchett, 2002:349) or perhaps just comic expediency, he arrives unclothed. Remembering a veiled threat against his family from Carcer, "*I can see your house from here"* (ibid:347), he runs naked through the streets to get home to protect his wife from the threat, then when his butler, Willikins, informs him that "Things aren't, um, happening quite right ..." (ibid:348) he rides, still naked, on a broomstick to fetch Dr Lawn to help with Sybil's delivery. While the naked male body is often symbolic of an overt masculinity, nudity may also be seen as a symbol of vulnerability, both are combined in Vimes as a man of action taking practical steps to protect his wife, but at the same time no longer caring how his concern for his wife is perceived by others around him.

The manner in which Vimes performs masculinity changes through the various books in which he appears over a 22 year period (1989-2011), demonstrating in an everyday manner the unfixed nature of identity. On the survey, 64 respondents considered this development of the character's identity as part of his appeal. This may also be seen in terms of the journey that the character makes much like Barker's findings on Pippin's journey in *The Lord of the Rings*, which he argues constitute an audience appeal wider than the traditional concepts of identification (Barker, 2005:22). So the change in Vimes status and attitudes and his battles to negotiate both public and private life may account for audience appeal at a more conceptual level of identification with personal growth and change. At the same time, his appeal may also work for the older male audience on a more straightforward basis of identification.

Fred and Nobby: the target and the subject

While both Rincewind and Vimes are clearly the protagonists of many of the books they appear in, Fred Colon and Nobby Nobbs are always supporting characters whenever they appear. They are a comic double act and as such one of them is often the butt of the jokes. While jokes are made at the expense of Nobby in terms of his appearance and his criminal activities, he may be likened to comic figures such as Falstaff who we affectionately disapprove of, it is Colon who is the straight man and who appears in various ways as the target of satire.

Fred Colon may be seen as the version of masculinity that Vimes purports to represent without the learning and self-determination that make Vimes so popular. In particular, he may be seen as representing white masculinity in crisis (Davies, 1995). He is often the mouthpiece of bigotry particularly in his attitude to watchmen of other genders or

species; he is the hegemonic masculinity that assumes he is superior without ever questioning what he has done to deserve a superior status.

In *The Fifth Elephant* (Pratchett, 2000), while Vimes and the more competent members of the Watch are in Überwald, Colon is left in charge. A series of vignettes showing his inability to manage the watch are interspersed between the main narrative. The purpose of these moments is clearly satirical. As per Diehl, an allegory is created between the Watch, under Colon, and police corruption generally. At the time that it was written there was a history of institutional racism among police forces in both Britain and the US, with contemporary cases of police violence against young African Americans showing that this is still an appropriate target for satire.
Colon is not vicious, he is corrupt in a very lazy way, he is described by a colleague as "practically [going] on patrol with a shopping bag" (Pratchett, 2000:129). The acceptance of small gifts is the sharp end of a wedge that leads to bribery and corruption on a more significant scale. Colon is used to demonstrate that the same is true of racism.

Colon uses the language of racism to talk to members of the watch of different species. He does not dislike the individuals to whom he applies the terms "lawn ornaments and rocks" (Pratchett, 2000: 192), but uses the terms unthinkingly. Likewise, his suggestion that dwarfs, being half the size of humans should get half the pay (ibid: 115), that parallels the thinking that gave rise to the equal pay act, is an unthinking comment, and Colon does not understand that he has given offence. When stressed he uses the scapegoating of racism to blame the human, but foreign constable Visit for stealing his sugar cubes: "He must have used some fancy foreign trick. They can do that, you know. Climb ropes and disappear up the top of 'em, that sort of thing." (ibid: 131). The allegory of Colon's behaviour is clear, but on the Discworld, the victims of racism do not suffer meekly.

While Vimes is in Überwald, the Ankh Morpork city watch is diminished from over sixty officers to just five. This happens through a combination of Colon indiscriminately sacking people and others leaving because they are aware that they don't have to accept his treatment of them. Sergeant Stronginthearm, a dwarf says, "I'm off to Sto Lat. They're always looking for trained watchmen. I'm a sergeant. I could name my price." (Pratchett, 2000:128) The Ankh Morpork watchmen are aware that they have other options, that their skills are valued irrespective of species.

While Colon is clearly ridiculed in his obsession over the disappearing sugar lumps and the final pitiful description of him having nailed up the door of the watch-house (Pratchett, 2000: 455). And there is definitely satire at play here, this is not a work of satire. When Carrot returns to Ankh Morpork to find the sorry state, he accepts responsibility for the situation, and, we assume, reinstates the former watchmen before Vimes gets back. This may seem like a simple Deus ex Machina to resolve the issue, but also forms part of the allegory with institutional racism. The lazy racism of offensive language is a wider responsibility and those who are in positions of authority have a responsibility to ensure it does not go unchecked, simply not using it oneself is not enough.

As a representation of hegemonic masculinity, Colon's assumptions about his superiority are untenable, engaging with the imaginative constructs of masculinity that saw crisis and change in the late twentieth century. Colon's incompetence is only resolved by the intervention of the hypermasculine Carrott. Carrott's superior status in terms of the hierarchy of hegemonic masculinity in which Colon sees himself means that Carrott is someone to whom Colon can defer without impugning his own masculinity. While Colon is rescued from his dilemma, it is part of his character that he does not really learn and that his character does not evolve in the way that his partner's does.

Nobby's masculinity appears to be under threat in *Jingo* (Pratchett, 1998). Nobby and Colon accompany the Patrician to Klatch (Discworld equivalent of the Middle East). They steal some clothes to disguise themselves. But one of the outfits is for a female. It falls to Nobby as the lowest rank to wear the flimsy belly dancing outfit. Initially, reluctant to disguise himself as a woman, Nobby uses this adventure to get in touch with his feminine side and begins to embrace this aspect of his identity. While this representation of Nobby's new identity is ridiculous it is not ridiculed. Like Jack Lemmon's character in *Some Like it Hot*, it allows him to be educated in the realities of sexism. Unlike Colon, Nobby uses the new experience that is thrust on him to learn and grow, albeit incredibly humorously.

The thread from *Jingo* (Pratchett, 1998) is picked up again in the opening of *The Fifth Elephant* (Pratchett, 2000):

> 'It's not that I'm complaining' said Angua, 'but when we were assigned this job I thought it was *me* who was going to be the decoy and you who was going to be the back-up Nobby.'
> [...]
> well obviously you'd be a lot better at lurkin' , an' ... An' obviously it's not right, women havin' to act as decoys in police work...
> [...]

> ‘You know what people call men who wear wigs and gowns, don’t you? ‘
> ‘Yes, miss.’
> ‘You do?’
> ‘Yes, miss. Lawyers, miss.’ (Pratchett 2000:37)

This exchange offers a serious point that women shouldn’t be sexualised in the workplace, and it could be argued that Nobby’s experience in Klatch has enabled him to see this, but there is also a sense that this is just an excuse for him to perform his transvestism. In comic hero terms, he uses the situation for his own ends and on his own terms. Nobby is not the target of satire, although a reaction on an intersubjective topic may well have been provoked. But this statement of Nobby’s awareness of sexism in the workplace occurs at the beginning of the narrative of Colon’s racism discussed above, therefore the juxtaposition of Nobby, comically open to learning and new experiences, with Colon, nailed into the watch-house counting his sugar cubes, highlights the importance of personal growth.

The difference between Colon and Nobby then is that Colon is generally aligned with the target of Satire, while Nobby, despite being a minor character has more in common with Whitman’s Comic Hero. In the survey 47 of the fans named Nobby as one of their 3 favourite characters compared to 8 who named Colon. It is reasonable, then, to suggest that the more positively framed celebratory comedy is a greater part of Discworld’s appeal than the satiric.

Conclusion

This chapter has considered how four Discworld characters offer the readers a popular character with whom they can identify. The accessible nature of the two protagonists is demonstrated in comments from fans about their appeal. Rincewind the earliest Discworld protagonist may be aligned with Cedric Whitman’s comic hero and is popular for his combination of heroism and cowardice, which may be linked to masculinity in crisis. Sam Vimes, the most popular of all Discworld characters according to the survey, is popular for a variety of reasons, including the way that he interacts with other characters. He is seen as a negotiation of models of masculinity in a changing gender landscape. It is suggested that part of his popularity lies in the journey or development of the character, echoing Barker’s assertion that audience identification works on a wider level than finding similarities between the character and the reader, allowing Vimes as a male character to be the most popular character among female as well as male audiences. Both Rincewind and Vimes are involved in satiric moments that highlight issues in society, particularly issues around masculinity, but neither is the

target of satire. The double act of Fred Colon and Nobby Nobbs are juxtaposed to highlight the difference between the target of satire fixed in his ways, exemplified in Fred Colon, and the comic agent who grows and evolves through each experience exemplified in Nobby Nobbs. Thus by resisting satirising his characters Pratchett engages his readers positively and they are able to grow and learn alongside Vimes rather than becoming disillusioned like the audiences of satire that Higgie (2014) discussed.

5. Discworld Gothic – Parody and Intertextuality at play.

Introduction

> If you steal from one source, it's plagiarism; if you steal from a dozen it's research. The more sources you draw on, the better. And Discworld draws on a *lot*. (Watt-Evans, 2008:269)

One of the techniques Pratchett employed in the Discworld series to engage his audience was the use of intertextual references to other texts in popular culture. Familiar tropes serve as points of access to the narrative as well as enriching the pleasure of reading. The broad demographic of Discworld readers means that the broad range of intertextual references offers multiple reference points. The reasons given by fans in the on-line questionnaire for their choice of favourites often referred to those reference points highlighting the manner in which the readers/fans engage with the text.

In the twentieth century, the notion that all texts are the products of the texts that have gone before them has gained credence, with both modernism and postmodernism employing references to previous texts as a deliberate stylistic trait. While there are wider definitions of intertextuality that include references to the whole socio-cultural text (Kristeva, 1980 cited in Allen,2000), this chapter will largely consider intertextuality in the narrower sense as the use of, or reference to, previous fictional texts. While many of the theoretical frameworks on intertextuality focus on the notion of literariness and texts as literary text, I will consider texts as fictional texts that include popular culture forms such as film and television as well as written texts.

Different theorists have coined different terms for discussing intertextuality, for the sake of clarity I will adhere to the terminology defined in Gennette's *Palimpsests* (1997). Recognising Kristeva and Riffaterre's work, Gennette allows that there is a range of different relationships between a text and texts that pre-existed, including citation and plagiarism, but focuses on what he refers to as transtextuality, that is, aspects of the text that transcend a single text. However, Gennette ascribes transtextuality to the text, while Kristeva and Riffaterre consider the relationship between texts to exist at the point of reading (Kristeva, 2002). If the reader does not have foreknowledge of a previous text the intertextuality does not exist in that moment of reading. Most useful here are Gennette's concepts of Metatextuality and Hypertextuality. Metatextuality "unites a given text to another without necessarily citing it (without summoning it), in fact sometimes without even naming it" (Gennette, 1997:4) that is, the metatextual reference

is one that evokes an original, without the original being a requirement for the reading of the present text. Hypertextuality defines a relationship between two texts: a

> relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary" (Gennette, 1997:5).

Thus the hypertextual relationship requires knowledge of the earlier text (hypotext) for a full understanding of the current text (hypertext). This relationship may exist at the macro level of whole text in terms of structure or style or at a micro level of lines or phrases. The hypertextual relationship is a link between two texts, however, a text may have multiple hypertextual relationships resulting in many hypotexts to a single hypertext. Gennette then subdivides the hypertextual relationships to create his definition of parody.

Gennette's work on parody is useful for consideration of how the textual relationships function, but his definitions tend to be semantic. So the simple type of parody for Gennette is redefined as "satirical pastiche that is, a stylistic imitation aiming to critique or ridicule" (Gennette, 1997:20), defining the relationship between texts as satiric rather than parodic. Other definitions of parody vary hugely, from Bakhtin's (1984a) idea of parody as a subversive folk form based on an unofficial version of an official text, through to Hutcheon's (2000) *A Theory of Parody* in which she appropriates under the label parody a range of non-humorous but hypertextually rich texts, to illustrate the notion that parody's defining feature is imitation rather than the nature of the relationship between the hypotext/source text and hypertext/parodic text. In attempting to bring together the essence of the range of perspectives, Dentith's definition of "parody as any cultural practice which makes a polemical allusive imitation of another cultural production or practice" (Dentith, 2000:20) allows for a broad use of the term but with both imitation and a critical attitude as the defining features.

The terms intertextuality and parody may be seen to blur into each other. The Discworld was originally conceived as a parody of the worlds created in the type of genre fantasy that was popular in the early 1980s when *The Colour of Magic* was written, however, this chapter will consider a less direct aspect of parody, the intertextual relationship with the conventions of the gothic.

At first glance comedy and the gothic may seem to sit at opposing ends of the spectrum of popular culture, a second look will reveal that gothic fictions have always contained an element of humour, from the silly servants who would be at home in any farce by

Moliere or the grotesque characters and absurd situations that in the gothic are seen to provoke horror, but which could also provoke laughter. To the extent that Punter is able to class the satirist Smollett as a forerunner of the gothic novel (Punter 1980:46), and Bakhtin mentions the Gothic as a stage in the development of the Grotesque (1984a:37), which he sees as lying at the heart of laughter. The other significant similarity between the two is that of all generic categories the comic and the gothic are those most defined by affect, the emotional responses they provoke, rather than features of the text, with the gothic eliciting fear and the comic, laughter or joy.

Both the comic and the gothic are popular fictional forms. In contrast to the sword and sorcery fantasy that Pratchett initially used as hypotext for the series, a genre perceived as masculine, giving rise to the view of a stereotypical Discworld fan as a teenage boy, gothic is often perceived as a female genre (Hoeveler, 1998; Wallace and Smith, 2009) and I suggest that this articulation of a female voice within the Discworld narrative may be a factor in the cross-gender appeal of the Discworld series, even if the female voice is often overshadowed by a stronger male presence. For this reason, I have chosen Pratchett's use of the gothic to illustrate parody and intertextuality rather than his use of other forms.

This chapter will focus on the main ways that parody and intertextuality are used to engage the reader. Firstly there is the joke; either the witty one-liner or the longer joke built into the fabric of the narrative that affords the reader the pleasure of laughter, sometimes part of the substance of the narrative, sometimes incidental to it. Secondly, intertextuality helps to build the richness of the text. This functions both as a manner of contextualising the main substance of the narrative giving the reader the pleasure of recognition without it necessarily being a joke. Alternatively, this richness of the text presents the reader with familiar tropes making the text accessible and possibly making more difficult ideas also contained in the text accessible too. Thirdly, there are moments when parody is used to show an attitude to the hypotext, either to an individual text or to a set of generic conventions. Finally, any or all of these may be used to present shifts in cultural constructs (Cawelti, 1976). Considering major trends and themes in gothic forms and their Discworld equivalents will reveal how comedy as social conscience employs intertextuality for both humorous and critical purposes. Thematically these transtextual relationships will be explored through the character Death and explorations of mortality and immortality; the use of gothic narrative structures as a form of dialectic transtextuality; the Discworld vampires as the shifting of a previously immutable imaginative construct and the Discworld's articulation of a female voice through the contemporary urban gothic.

Contemplating Mortality, Vitality and Immortality

Emerging in the 18th century as a rejection of Augustan rationality and reason (Botting, 2007), the Gothic saw a resurgence in popularity in the late twentieth century. In both the early gothic and its revival a key concern was the boundary between life and death. This contemplation of mortality is best seen in the Discworld series in the character Death, who is the anthropomorphic personification of the process and the idea. In Discworld belief takes on a physical form with more believers resulting in greater power for any given deity (Pratchett, 1996a). However, Death, irrespective of how much the Discworld inhabitants contemplate him, has transcended this to become part of the natural order. The second most popular character on the fan survey with 260 respondents naming him as their favourite and 611 (46% of the sample) naming him in their top three, analysis of the reasons given shows that the character of Death appeals to the Discworld audience on a number of different levels. Table 1 below gives a summary of the most common reasons given for this choice and these ideas will be developed in conjunction with themes from the books.

Table 1: Most common reasons for choosing Death as a favourite character

His attempts to understand humanity/failure to understand humanity/attempts to be human	127
His humour/ attempts at humour/ lack of understanding of humour/ he's funny	88
The way that he is written/ the way the character develops	37
A personal connection/reflection on dying	32
Cats	32
He speaks in block capitals	30
His family	12

Death makes his first appearance in the first Discworld novel *The Colour of Magic* (Pratchett, 1997b). This is widely regarded as a work of parody in the satirical pastiche sense, focussing on genre fantasy as its source (Petty, 2004; Parry, 2001; Hanes, 2007). However the gothic pervades the series without being the dominant genre of the series. The gothic notion of contemplating one's own mortality is parodied in the first Discworld novel by the protagonist's frequent meetings with the character Death, who pops up whenever Rincewind, the protagonist, appears to be in mortal danger. Death, in this earliest incarnation, is a parody of the image of the grim reaper that has been in popular circulation at least since the middle ages, where he appeared in the morality

play *Everyman* (Cawley, 1979:xvi) and perhaps most notably in the twentieth century played by Bengt Ekerot in Ingmar Bergman's *The Seventh Seal*(1957). This can be considered in terms of metatextuality, where a number of possible hypotexts are evoked, with no single one required to understand the meaning. However, it relies on an aspect of hypertextuality, in that access to at least one of the possible hypotexts is assumed. In western popular culture, this image of the grim reaper is so well defined that Pratchett's hints at the character's identity are all that the reader requires; "It had to be Death. No-one else went around with empty eye sockets and, of course, the scythe over one shoulder was another clue" (Pratchett 1997b:77) add to this the fact that he talks in capital letters, giving the sense of a deep hollow sounding voice and we have all the indicators of a grim reaper. Death's missed appointments with Rincewind form a running gag throughout the book, with the idea that Death has multiple near Rincewind encounters both parodying the idea of a near death experience and also refuting any notion of predetermination that underlies Pratchett's recurrent theme of personal responsibility. Death's failure to turn up in person at the end of the story (Scrofula appears instead) acts as a punchline to the running joke and leaves the narrative open, with the possibility of Rincewind returning in another adventure. So while *The Colour of Magic* is by no means a gothic novel, we can see the gothic influence as one of a profusion of popular cultural hypotexts that make up the Discworld and it is one that expands and develops as the series progresses.

Death's failure to appear at the end of *The Colour of Magic* allows the book's protagonist, Rincewind, to reappear in subsequent Discworld novels, but it is perhaps in those books that feature the character Death more prominently that ideas around mortality, vitality and immortality are contemplated more deeply. Appearing in all Discworld books, except those written for children, in a series of cameos, the role of Death was expanded to become a major character in the 4th Discworld novel, *Mort*,[1987] followed by *Reaper Man*, [1991], *Soul Music* [1994], *Hogfather* [1996], *Thief of Time* [2001]. Thereby Death is presented in the Discworld as a reliable and regular occurrence that from time to time requires more consideration. For many fans this reliability is part of the character's appeal:

> -He pops up in nearly every book, even when he isn't mentioned by name
> - He's in all the really good books
> - I was initially attracted by the fact that he appears in every book even if it's a small passing reference
> - He's the only character in every single book

This notion of Death as a character that permeates the entire series demonstrates to readers that both death and Death are an inevitable part of life on the Discworld.

In his more regular appearances, Death is a natural consequence of life. He is a device used to express the transition from life to whatever afterlife the dying character believes he or she is destined for. These appearances are little vignettes that according to some fans bind the various narrative strands of the Discworld corpus.

> - The key to discworld.
> - He's in every book and really connects the Discworld.
> - Though he hardly shows up anymore, hes the spine of the series, and a true pleasure to see, even in cameo.

However, individual appearances also have their own functions. In *Men at Arms* (Pratchett, 1998a) a number of murders take place in Ankh Morpork. While the central plot of this book is the Watch's attempt to solve the murders, Death's cameos include another running joke of their own; Death's attempts at humour:

> KNOCK KNOCK.
> He looked up.
> "Who's there?"
> DEATH.
> "Death who?"
> There was a chill in the air. Beano waited. Edward was frantically patting his face…well, what until recently had been his face.
> I WONDER…CAN WE START AGAIN? I DON'T SEEM TO HAVE THE HANG OF THIS. (Pratchett, 1998a:32)

The attempt is predicated on a desire to make the transition from living to dead a less onerous experience, but Death is not human and has neither the glands nor the experience to be effectively humorous. This inadequacy of a figure traditionally deemed as all powerful creates humour for the reader, both in the incongruity of the situation, but also from the notion that the reader is, for a moment, allowed to feel superior to Death. As the book progresses Death's attempts at humour may fall more in line with the reader. When the Dwarf, Bjorn Hammerhock, is killed, his belief in reincarnation is an excuse for Death to attempt the pun "Bjorn again" (Pratchett, 1998a:82). This time, it is the dwarf who does not get the joke, allowing the reader to empathise with Death. This is a multi-layered pun, which references both the idea of being born again in

reincarnation, but also the Abba tribute band *Björn Again*,[11] who were popular at the time.

There are also cameo appearances that more directly parody a Death hypotext; such as the trope of Death playing chess with humans for their souls. This is a sinister variation on the quasi-Faustian wager most famously presented on screen in Bergman's *Seventh Seal* (1957), but that has existed in literature at least since Chaucer's *The Book of the Duchess* (1368), where a knight plays chess with Fortuna for the life of his wife, with variants in popular music such as the 1975 Chris De Burgh song *Spanish Train* where God and the Devil play poker for the souls of a train crash or the 1979 *The Devil went down to Georgia,* which features a fiddle playing contest with the devil. Again the reader of Discworld does not require the knowledge of multiple hypotexts but is unlikely to be ignorant of all possible precursors to this vignette. At the end of *Small Gods* (1996a), Lu Tze returns to the abbey to report back on his mission, where the abbot is playing chess when Lu Tze leaves he returns to his game,

> The abbot waited to see what long-term, devious strategies were being evolved. Then his opponent tapped a piece with his bony finger.
> REMIND ME AGAIN, he said, HOW THE LITTLE HORSE SHAPED ONES MOVE. (Pratchett, 1996a:377)

A humorous incongruity is created by the reference to the hypotext, that Death should win any such game by trickery. However, this is the Discworld Death and as the fans have pointed out he is at great pains to try to understand humanity. So the punchline is that he is struggling to remember the moves. Here, his inability to play chess may be seen as congruent with his general failing to understand what humans do, including plumbing. However, a similar incident in *Maskerade* (Pratchett, 1996) may suggest that this seeming inadequacy is actually a gesture of mercy. In *Maskerade* (Pratchett, 1996) Death has a minor showdown with the protagonist of the book, Granny Weatherwax. When a sick child is brought to her for attention Granny Weatherwax recognises the severity of the illness and opts to gamble on a game of poker against Death for the child's life.

> Granny looked at her cards and threw them down.
> FOUR QUEENS. HMM. THAT *IS* VERY HIGH.
> Death looked down at his own cards, and then up into Granny's steady, blue-eyed gaze.
> Neither moved for some time.
> Then Death laid his hand on the table.
> I LOSE, he said. ALL I HAVE IS FOUR ONES. (Pratchett, 1996:100)

[11] Bjorn Again was formed in Australia in 1988 as an Abba tribute act. The show is still performed around the world, but rather than a single group there are now several troupes performing under this brand.

While this is obviously an extension on the gambling with Death trope, the delay in the laying of the hand suggests that Death is fully aware that four aces would normally beat four queens in poker. Death's tendency to bend the rules is part of the humanity that many fans see in him and this particular incident was misquoted by one fan as the reason for choosing Death as a favourite character:

> He tries. So hard. I think being human is the attempt to become more than what we are. And how he tries. Such Humanity. Such Wisdom. "All I had Mistress Weatherwax was the five little ones". A generousity of spirit.

The misquoting of the incident is telling. When the respondent filled in the questionnaire they referred to their memory of the scene. The use of Granny's title suggests both a deference that is not there in the original and also a connection between the characters that is conveyed in Pratchett's original by the eye contact. The addition of the adjective "little" suggests an emphasis on the inferiority of Death's hand that is not present in the original. What the respondent has remembered from this scene is not the dialogue or the timing, but the gesture of choosing to lose when he has the capacity to win, while the rest of this fan's response highlight that this gesture, and the understanding of when this gesture is necessary, are part of the great humanity of this anthropomorphic personification. Thus Death's cameo appearances may be seen as both parodic of traditional grim reaper representations, but also as a contemplation of what it is to be human. And the hypertextual relationship adds a new self-referential dimension when one of the possible hypotexts is an earlier novel in the Discworld series. In those books where Death takes a more significant role, the emphasis on mortality and humanity is presented rather differently.

The first three novels of the Death sequence evoke two tropes from folklore which were formalised in the 1924 Italian play by Alberto Cassello filmed in 1934 as *Death takes a holiday* (Leisen, 1934) and more recently as *Meet Joe Black* (Brest, 1998). The premise of this story is twofold, firstly that Death wishes to learn more about humanity and secondly that if Death does not perform his function disastrous consequences will occur[12]. Thus in the first three Death stories the function of Death is either performed by someone else (*Mort* (Pratchett, 1989a) and *Soul Music* (Pratchett, 1995a)) or not

[12] In the Myth of Sisyphus, when Hades is chained up by Sisyphus no one is able to die. It has been suggested that Shakespeare's Sonnet 146 is also a precursor to this idea.
So shalt thou feed on Death
That feeds on Men
And Death once Dead
There's no more dying then.

performed at all (*Reaper Man* (Pratchett, 1992a)), while the character of Death explores his humanity.

A great deal of the humour in these books derives from the incongruities of Death's absence or his substitute's human attitude towards the process of death. In *Mort* (Pratchett,1989a) Death takes on an apprentice, the eponymous Mortimer, whose shortened name is the French word for death making him a suitable apprentice for the Grim Reaper. Mort is trained by Death to perform the duty, but his human morals still cause problems. Faced with the imminent assassination of a King, Mort attempts to warn the victim. While this is obviously not appropriate in the line of duty Death accepts Mort's empathy and shortly allows him to perform the duty unaccompanied. Mort's first solo outing results in three uncollected souls, Goodie Hamstring, the abbot Lobsang, and Princess Keli, the daughter of the previously murdered King Olerve. While the last of these drives the narrative forwards, the first two are the inverted equivalent of the Death vignettes of other books. Thus they may be seen as a self-referential parody as well as comments on other social and religious attitudes around aging and dying.

Goodie Hamstring is a witch, who talks the nervous Mort through the process. However, once she is actually dead she refuses to go with him. This suggests the idea of a ghost as a spirit trapped on the earthly plane, but rather than being a tortured soul Goodie Hamstring chooses this existence stating "I shall enjoy it" (Pratchett, 1989a:98). The other notable aspect of her death is the transformation from an old woman into a young vivacious one as "the soul realized it was no longer bound by the body's morphic field" (Pratchett, 1989a:98). This plays on the idea of there being some kind of inner beauty that age does not ravage. The notion that this is then revealed in death is the premise of the modern gothic parody of the quest for eternal youth *Death Becomes Her* (Zemeckis, 1992) in which Goldie Hawn and Meryl Streep play rivals who choose death in order to retain their looks in the attempt to outdo each other in the beauty stakes. Pratchett's witch does not so obviously parody the beauty industry, but Mort's "is that who you were?" (Pratchett, 1989a:98) hints at western society's tendency to consider post-menopausal women as no longer women. However, the response "It's who I've always been" (ibid:98) articulates the female voice by rejecting the body as the self and recognising the female right to choose a self, just like the vampire fans that Williamson (2005) worked with.

The reaping of Lobsang, the 88th abbot of the Listening monks, is a much more straightforward parody. Having been reincarnated 53 times he is an old hand at death. He likens it to having a season ticket and the idea of "toilet training fifty times" (Pratchett

1989a:104) underlines that parodic aspect. Taking a concept generally associated with spirituality, the status of the reincarnated soul is often seen as the reward or punishment for the deeds of the previous life, and reducing it to a scatological level is a basic parody. That the 88th abbot has only been abbot 53 times also raises the possibility that this divine process, may not be fool proof, that at some point the monks may have chosen the wrong child as the reincarnation of the previous abbot. Pratchett thereby uses logic to pick out the mundane from the spiritual and this gag is revived in *Thief of Time* (Pratchett, 2001) where another reincarnated abbot is carried around in a sling by an acolyte, the possibility of the abbot of the history monks being the 'wrong' child is however denied as he combines words of his accumulated wisdom with cries of "bikkit. bikkit wanna bikkit" (Pratchett 2001:60).

The third of Mort's scheduled deaths is Princess Keli. However, rather than reaping her soul, Mort kills her assassin. This action is motivated by the most basic of human feelings; he has formed a romantic attraction to the Princess. Likewise in *Soul Music* (1995a) when Mort's daughter Susan inherits the duty, she wishes to save the musician, Buddy, from his scheduled death. Although it is the force of music that saves him rather than Susan, in both these cases it is a sexual/romantic attraction that motivates these young Death substitutes to spare their victims, and it is this action that creates the ripples in reality that drive the narratives. However, the misapplication of the role of Death is nothing compared to the complete absence of Death as portrayed in *Reaper Man* (1992a).

Reaper Man (1992a) is a book that considers some big ideas, such as having a purpose, human rights and consumerism. It does this through intertextual play with a number of popular cultural texts with nods to hypotexts as diverse as the film *It's a Wonderful Life* (Capra, 1946) and the TV series *This is your Life* (1955-2007). Having been deemed inefficient because of his interest in humanity the character Death is made redundant by the auditors of reality, but not immediately replaced. In his efforts to find alternative employment there is a clear hypertextual link to Clint Eastwood's 'man with no name' as a pale rider who takes on the role of farm labourer at Miss Flitworth's farm. Like the gunslinger of its hypotext, the grim reaper is able to live at a pace previously unknown, savouring the toil of farm work. Meanwhile, in Ankh Morpork, Death's absence causes havoc. The wizard Windle Poons is indicative of what happens when Death is not around to lead the life force away. He comes back as a zombie and meets up with other undeads. The lack of rights offered to the undead in Ankh Morpork picks up on a theme of equal opportunities that features in all the books set in Ankh Morpork.

In this book, the fight for equality revolves around zombies, rather than dwarves and trolls; and this is the beginning of a slow burning joke whose punchline is never explicitly stated, but rather inferred in the climax of the book. The absence of an outlet for the life force leads to a build-up that then manifests itself in a parasitic life form, the shopping mall. This representation of consumerism is first shown in its seed or egg form, thousands of little snow globes that appear from nowhere. The souvenir, then, is seen as the beginning of consumerism. The small static globes metamorphose into the larger and mobile form of supermarket trolleys, which lead the populace out of town and then converge to further change into the shopping mall itself.

> It'd grow inside the city, where it's warm and protected. And then it'd break out, outside the city, and build…something, not a real city, a false city…that pulls the people, the life, out of the host… The word we're looking for here is predator. (Pratchett, 1992a)

Thus in a parody of the out of town shopping malls that rose to prominence in the second half of the twentieth century and their impact on traditional town centres, Pratchett takes a satirical swipe at consumerism. The shift from personal service to mass consumerism mirrors the shift from the individualised personal service offered by Death to the more efficient option proffered by the auditors.

The mall itself offers the chance of parody and to see the interplay between parody and satire. Taking the flesh-eating zombies of George Romero's *Dawn of the Dead* (1978) as its hypotext, Pratchett presents an incongruous inversion, Zombies saving people from a flesh eating shopping mall. While the satirical attack here is distinctly aimed at mass consumerism and is articulated through the hypertextual relationship, the parody is in the relationship between the two texts, and the pleasure of the gradual recognition of this hypertextual reference, as the zombies and shopping mall evolve separately along their own narrative strands and then finally converge. That the shopping mall is deemed to lead to the death of its host city reinforces the idea that the processes of dying have also been commodified, again showing the intersection of the satiric and the parodic.

It is Death's attempts at understanding humanity and his sympathy for his clients that underpin his appeal to fans. Both *Mort* (1989a) and *Reaper Man* (1992a) offer space for Death to "SEE A BIT OF LIFE" (Pratchett 1989a:139), which may be seen as a parodic inversion of the contemplation of mortality of the early graveyard poets (Botting, 2007; Punter, 1980). However, it is the third book in this series which suggests that rather than studying humanity, Death has, indeed, become tainted with it. In *Soul Music* (Pratchett, 1995a) Death goes missing and his granddaughter, Susan, has to take over the duty. This, then, gives a female voice to an anthropomorphic personification that

has always been represented as male. While it is Susan's adventure that forms the main narrative, Death goes through a series of futile attempts to forget. In a parody of the French Foreign Legion, he joins the Klatchian Foreign Legion, where the characters look at the labels in their clothes to remind them of their names. Death tries drinking to forget, again, various exotic beers and liqueurs have a Discworld parody. But it is the thing that Death is trying to forget, the death of Mort and his own adopted daughter Ysabell, that is significant and forms part of Death's appeal as a character.

In homage to numerous westerns *Soul Music* (Pratchett, 1995a) repeatedly returns to the scene of Mort and Ysabell's demise, a coach crash "out of which rolls-because there are certain conventions, even in tragedy- a burning wheel" (Pratchett,1995a). Death is mourning the loss of his adopted daughter and son-in-law. He has developed the human ability to feel loss and pain without the human capacity to forget. Twelve questionnaire respondents mentioned his family as part of the reason they chose Death as a favourite character,

> -A charecter you are meant to fear and you do at the start becomes more and more loveable and defined as a person as the books move on. You have his love of a daughter and then a granddaughter and he has Albert who gives him a grounding that makes him more human than the human charectors
>
> - Sooo lovely, like the idea of a kind grim reaper- the complexities of his family life and his limk with Susan are also intriguing
>
> -I'm not quite sure why I find Him so appealing. Might be the cats. Or the way he doesn't understand his own family. Enjoyed him immensely in Hogfather.
>
> - Such a great personification of Death. A great personality with soul. The dedication the ultimate knoledge but no common sence. His love for family even tho he cant love... Relationship with susan.

However, Death's attempts to have a family may also be seen within the broader theme of his attempts to understand humanity, and this is pivotal in that aspect of the character's development. Death's disappearance represents the very human action of trying to hide from something that we emotionally cannot cope with. The cliché methods for forgetting are all ineffectual. However, it is the possibility of losing Albert, his servant, that allows Death to work through his grief and return to the duty. Where Death was unable to save his own family, he is able to help Susan save Buddy and The Band with Rocks in, from a similar accident on the same spot. Death explains to Susan, that his

choice to abandon his family to their fate was not his choice, but theirs. Although he had saved Mort at the end of *Mort* (1989a) the choice that Mort and Ysabell made, to live in the world and be mortal, was also a choice that must ultimately end in death; “I COULDN’T HAVE GIVEN THEM MORE LIFE. I COULD ONLY HAVE GIVEN THEM IMMORTALITY. THEY DIDN’T THINK IT WAS WORTH THE PRICE” (Pratchett, 1995a: 371). Death allows the reader to understand that death is what has to happen at the end of life and that this does not need to be confined to the fictional realm of the Discworld.

Cawelti (1976) suggests that formula fiction, may, once a pattern has been established, help to shift imaginative constructs. The way that the character of Death has evolved allows a fundamental shift in the way that the process of dying is viewed. Of the respondents to the fan questionnaire 32 people suggested that the character of death in some way changed their personal attitude towards their own Death:

> - I like the idea that at the person you meet at the end of everything is on ourside.
> - I'll be meeting him soon
> - This might sound odd, but he has taken away my fear of dying.
> - Oh I cant tell you how much I hope I meet him when I die. In fact if it isnt him I'm, not going.
> - For me personally, he has also corroded all fear I had of death. Although I still don't look forward to the process of dying, I'm not scared of it. I know I won't literally see Death sitting there on Binky when I go but I realised that dying happens to everyone obvious, you may think but it was a complete revelation to me when I worked that one out!

These responses range from matter of fact to revelational, but they all demonstrate the respondent’s application of the Discworld Death to their own anticipated demise. Therefore it can be asserted that Pratchett has, in these instances, altered the readers’ perceptions of death.

In the Discworld series, the character of Death is initially a parody of popular perceptions of the grim reaper. However, as this parody is expanded through characterisation and a more human persona, including a family, the intertextual references to Death enrich the series by considering notions of humanity and justice. Death’s inability to understand

humanity is both the source of jokes and ultimately an impetus for readers to better understand themselves, their own humanity and their mortality.

Gothic Narrative Structures

A further point of reference is the use of familiar story patterns. This allows both a point of access and a subversion of expectation through dialectical narrative structures. Here I would like to extend the discussion of parody and intertextuality to look at the way that Gothic narrative structures are employed. In distinguishing between male and female gothic, Miles suggests that the traditional eighteenth century gothic novel focuses on "an orphaned heroine in search of an absent mother, pursued by a feudal (patriarchal) father or his substitute, with the whole affair monitored by an impeccable but ineffectual suitor" (Miles, 2004:43). Discworld novels are not, generally of the form of a gothic novel, but their dialectical nature means that often a range of narrative structures are in dialogue with each other. In this section, the hypotexts will be narrative conventions, structures and themes, which often appear in a range of texts within the gothic genre.

The Light Fantastic (Pratchett,1986) is the second Discworld book; picking up from the end of *The Colour of Magic* (Pratchett,1987b), it is another parody of the sword and sorcery fantasy. However, within the main narrative, there are several of the thematic preoccupations that Punter identifies as being shared by two of the most prominent Gothic novelists of the late eighteenth century, Ann Radcliffe and Matthew Lewis. These themes highlighted by Punter are: National identity (Punter, 1980:63); the use of "symbolic intensification and an extraordinary use of suspense and doubt to blur the edges of fantasy and reality" (ibid:67); the "complete dislocation of the Mind under pressure" (ibid:78); Hypocrisy and "anxieties about certain social institutions, in particular about the family and church" (ibid:83). Punter's thematic similarities may be seen as identifying the intertextual relationships that existed between the work of these authors. Although they shared the thematic concerns identified by Punter, they do so very differently and their work has been seen as both a response to and a refutation of the work of the other. Thus these themes of the gothic have in the subsequent centuries featured in a range of diverse gothic narratives. By analysing these themes in this early Discworld narrative, it is revealed that the hypertextual relationships are rooted in an earlier tradition of hypertextuality in the eighteenth century gothic, and the multiplicity of hypertextual relationships demonstrate that Pratchett's narrative structures interweave a range of generic tropes.

The first of Punter's themes, national identity, is shown in the tourist Twoflower and the Ankh Morpork citizen Rincewind, who is desperate to get home. To a lesser extent, numerous other characters they meet on the way represent aspects of regional and national identity. Like the characters in the eighteenth century gothic novel hypotexts, which may superficially show a Spanish, *The Monk* (Lewis, 1995), or French, *The Mysteries of Udolpho* (Radcliffe, 1991), sense of national identity, expressed in the shared values of both characters and readers and nostalgia for home, the Discworld notions of national identity are those which the reader can identify with their own sense of belonging. Rincewind is a "city wizard" (Pratchett, 1986:24) who is seduced by the smell of bacon (ibid:71) and when under pressure longs for all the sounds and smells of home, particularly fried fish and pickled gherkins (ibid:90). While bacon, fried fish and gherkins may be distinctive enough to give a British feel to Rincewind's homesickness for the British reader, other aspects, such as cosy hay lofts are less specific, with a sense of cosiness that convey a sense of longing to a reader without the British culinary frame of reference. Meanwhile, nominatives, like Midden Street, (a midden being a cess pit), underscore the discrepancy between Rincewind's nostalgia for home and the reality of the places he recalls. So that in the same way that the works of Radcliffe and Lewis "frame the past in terms of a rational and moral present" (Botting, 2007:63), this relationship between the nominative world of the story and the world of the reader is evoked when Pratchett frames the national identity of an Ankh Morpork citizen in terms of British cultural longings.

Secondly, the use of symbolic intensification and the use of suspense to blur the edges of fantasy and reality could apply to the Discworld in general, but of particular note is Rincewind's foray into Death's Domain. When Twoflower is hit by a spell, he loses consciousness. Because parody is at play, Twoflower's consciousness is literally lost and has to be found. Rincewind is a given a potion that sends his consciousness from his body in order to search for the consciousness of Twoflower, thus a blurring occurs between the reality of the fantasy world of Discworld and the fantasy of a domain in which the anthropomorphic personification of Death resides. The consciousness of Rincewind locates the consciousness of Twoflower and leads him back to his body, the horsemen of the apocalypse chasing them as they escape. As this is a comedic version of gothic, while waiting for Rincewind, Twoflower has been teaching the horsemen to play Bridge, another nod to the chess playing version of Death, which could be either hypertextual or metatextual, in that no prior knowledge of the trope is required for an understanding of the incongruous humour of this scene. However, if the relationship is hypertextual for the reader, in that they do have prior knowledge, the humorous aspect

may be heightened. This scene in which the consciousness is separated from the body may also be seen in terms of Punter's next theme.

"Dislocation of the mind under pressure" (Punter, 1980:78) is shown at a number of levels. Towards the end of the book, as the portentous red star draws ever nearer, the people of Ankh Morpork take on the mob-type madness of ordinary citizens faced with the idea of their world ending. However, it is the literal dislocation of minds by the power of knowledge that is most interesting. Trymon attempts to read the seven of the eight great spells that remain in the Octavo resulting in madness, a comment on the madness of seeking knowledge purely for the purpose of power. There is the potion-induced dislocation of Rincewind's consciousness discussed above, but there is also the dislocation caused by the great spell lodged in Rincewind's mind. This prevents any other spells taking up residence and when Rincewind's life is in danger, the spell is able to readjust reality to protect Rincewind and thereby itself, combining the blurring of fantasy and reality with the dislocation of the mind. The more ordinary madness of the mob utilises the trope that Punter discusses while the literal renderings may be seen as parodying the same narrative trope.

Fourthly, hypocrisy and anxiety about the family and church are most notable in the case of Bethan who is presented as a virgin sacrifice. Following the Gothic's concern for the unprotected female, she is rescued by Rincewind, Twoflower and the aging Cohen the Barbarian. Her incongruous response is a petulant protest of "eight years of staying home on Saturday nights right down the drain" (Pratchett 1986:101). Rather than wanting to be saved from a tortuous religious institution such as in *The Monk* (Lewis, 1995) or *The Italian* (Radcliffe, 1991), Bethan has chosen to be a druidic virgin sacrifice, understanding the sacrifice of remaining a virgin and staying home on Saturday nights as a trade-off for privileges in the afterlife, the heroic rescue rendering the sacrifice of her social life redundant. When it is announced later that she is to marry the 80-something-year-old Cohen we are again reminded of the potential fates of the traditional gothic heroine, but Bethan is not coerced into this match with a much older man, she just likes him. This suggests the dysfunctional family of the gothic novel in a way that is also reflected in the cosmic plot of *The Light Fantastic*. At the end of the narrative, it is revealed that the red star travelling towards the disc does not herald the end of the world but is rather part of the complex reproduction of the world carrying turtles that hatch but then immediately swim off into space without any family bonding or rearing.

Furthermore, if Botting's assertion that transgression is a key feature of the Gothic is considered, other strands and episodes of *The Light Fantastic* may be highlighted

through a narratology of the Gothic. The plotting at Unseen University is based on a quest for knowledge and power at any cost and may be seen in terms of Botting's notion of "usurpation, intrigue, betrayal and murder" (2007:6), while Trymon, as villain, is demonstrating "violent executions of selfish ambition" (ibid:6) as well as being one of the most interesting characters in the book. Thus the application of gothic structures as a narratological tool can be used to analyse many of the hypertextual relationships and thematic concerns of a book which, in its entirety, would not be considered a gothic novel.

Mort (Pratchett, 1989a) has been discussed by Butler as a Bildungsroman (Butler, 1996). While this may certainly be argued given that the eponymous apprentice falls neatly into the Bildungsroman template, if the narrative is seen from a different perspective it can be seen in terms of the classic gothic novel. Like classic gothic novels, *The Castle of Otranto* (Walpole, 1964) and *The Mysteries of Udolpho* (Radcliffe, 1998), *Mort* (Pratchett, 1989a) has two possible heroines. Princess Keli, the daughter of the assassinated King Olerve, who Mort saves from her own assassin and Ysabell, Death's adopted daughter. For Princess Keli, the death of her father is the beginning of her trials. As the two versions of reality, one in which she is alive and one in which she is dead, collide, the difficulty of those around her to remember she exists parodies the powerlessness of the orphan or friendless gothic heroine. In contrast Ysabell, Death's adopted daughter, reflects Radcliff's Blanche De Villefort enjoying the protection of both a father and a suitor (she later marries Mort) and so is never really in danger, but her name aligns her with the gothic heroine by being a variation on the name of one of the heroines in Walpole's *The Castle of Otranto*, which was also adopted by Stephanie Meyer for the heroine of her *Twilight* series, however, in Walpole's version it is Isabella, who is most often unprotected.

Like the heroines of the gothic novel these two female characters are actually strong personalities despite their vulnerable situations. This becomes more apparent in the stage adaptation, where many of the written gags are lost and the narrative is reduced to the characters and their relationships. In Woolton Drama Group's 2008 production, directed by a woman, the roles of Ysabell and Keli were performed by two of the groups strongest members, with Ms having previously played the role in a student production of the play as she was a very large, very pretty, young woman, with more than "a slight suggestion of too many chocolates" (Briggs, 1996:xv) and Mo as a broadcast journalist, having an incredibly well trained and authoritative voice. The strength of character in the novel is translated onto stage by the actresses owning the stage in scenes where they are present. Ms, as Ysabell, frequently dragged Mn, as Mort, across the stage,

while her size and the power of her voice allow her to dominate even without physically manhandling him. Keli's power was demonstrated by placing Mo centre stage in most scenes, with a regal calm, even after the attempt on her life leaving the other actors on stage to revolve around her. Both these female characters were popular among the audience, with 18 (Keli) and 15 (Ysabell) mentions as favourites. These two characters are passive presences in the novel, with neither being named in the on-line favourites lists, although Ysabell gets a single third favourite nod as "death's daughter". Onstage their physical presence makes them more obviously drivers of the narrative and makes the connection with the gothic heroine more apparent. However, despite two huge personalities in these roles, the enigmatic figure of Death, with all his patriarchal connotations still overshadows them.

Mapping the other characters from the gothic novel onto *Mort*, reveals Mort as an ineffectual hero like Valancourt in *The Mysteries of Udolpho* (Radcliffe, 1998). Although his apprenticeship is the catalyst for the whole narrative, Mort doesn't really manage to achieve much and for Ysabell, who, like Austen's Catherine Moreland in *Northanger Abbey* (1996), imagines life and love should be like the tragic lives she reads about, he is obviously only fit for one purpose which he initially resists, much to her astonishment; "You mean you're not going to marry me? … Isn't that what Father brought you here for? … He doesn't need an apprentice, after all" (Pratchett, 1989a:141). Despite being the title role and having more lines in the stage adaptation than any other character, Mort is really overshadowed both by the forceful women and by Death, with Mort gaining 41 nominations as a favourite among the audience against Death's 52. Considered in terms of the gothic novel Death, then, would be the equivalent of the gothic villain. While elsewhere this may make sense on Discworld Death is not a villain. However, like the villain of the gothic novel, it is Death, rather than the ineffectual romantic lead, that is the most interesting character, as highlighted in his popularity in both the audience survey and the on-line fan survey.

Considering these particular books in terms of the gothic may reveal additional levels of humour and parody. However, the use of recognisable tropes from a genre that is associated with strong female characters helps to highlight the female voice in these stories. And this idea may again be extended further if the role of heroine is perceived as a narrative function rather than a gender role. The gothic heroine traditionally challenges gender roles by being stronger than the melodramatic heroine that she is often confused with. She is left vulnerable and either friendless or in the care of an irresponsible relative but somehow triumphs leaving behind childhood innocence and making the transition to being a respectable adult member of society. Once this

framework has been established it can be used to consider other oppressed minorities. I will return to this later in a discussion of *Unseen Academicals* (Pratchett, 2009) where there is a male character called Nutt, who may be seen in this light.

The evolution of Discworld vampires – From joke to threat to citizen

Towards the last quarter of the twentieth century, there was a shift in the way that the Gothic is imagined and consumed. Key to this was Anne Rice's *Interview with the Vampire* (1976), which, in giving the vampire/monster a voice, challenged previous structures. So the vampire was no longer the representation of a strange other to be feared but became a representation of aspects of the self. It has been argued that the vampire is a creature of capitalism (Williamson, 2005:183), but also that the eroticism inherent in the vampire represents a challenge to patriarchy. The vampire then is at once both a reactionary and a radical figure (Auerbach, 1995:4). So while Auerbach (1995) and Williamson (2005) admit that vampire tales are not traditionally seen as a female genre, they both wish to claim the female voice within the vampire canon, particularly in the vampires of the late twentieth century. The rise of the sympathetic vampire changed the readers' relationship with the gothic; so the gothic became something to be lived and identified with. This section will look at how the evolution of the Discworld Vampires mirrors the shift in popular gothic from the monstrosity of *Dracula* [1897] to the more humanist subjectivity of Vampires in a swathe of 21st-century gothic narratives such as *Being Human* (Whithouse, 2009).

The first real Discworld vampire narrative occurs in *Witches Abroad* (Pratchett, 1992) and shows the stereotypical lone vampire holding an entire community in thrall. After being knocked unconscious by a shutter being flung open by his potential victim, the vampire is unceremoniously eaten by Nanny Ogg's cat Greebo - The vampire in this instance is a minor character serving as an interlude to the main narrative, it does not even have a name. However, the witches misunderstanding about who has passed away is telling.

> The owner of the inn flapped his arms up and down and ran around in circles. Then he pointed at the castle that towered over the forest. Then he sucked vigorously at his wrist. Then he fell over on his back.
> "… it was probably the landlord" Said Nanny Ogg. "Bit of a bloodsucker I think he's sayin'." (Pratchett, 1992:83)

Here Pratchett may be seen as acknowledging Marx's accusation that capital had a vampire like effect on the working classes (1978:274). It also acknowledges how the term bloodsucker has become parlance in contemporary society for someone who leeches something other than blood from a community.

Pratchett's subsequent portrayal of the Vampire is the urban vampire, not oppressing his community obviously as in the rural setting I have just mentioned, but rather wielding a more subtle power over the whole city by meddling in the fortunes of a few. The Ramkin family solicitor in *Men at Arms* (1998a) is a vampire, while *Feet of Clay* (1997c) has, in fact, two vampire characters, but again they are two individual vampires rather than a couple of vampires. The first is the master of Ankh Morpork heraldry Dragon King of Arms. The introduction of this character creates an impression, which may be seen as a metatextual link to the idea of a vampire,

> It wasn't the right sort of voice to hear in any kind of light. It was dust-dry. It sounded as if it came from a mouth that had never known the pleasures of spittle. It sounded dead. (Pratchett, 1997c: 46)

If this is compared with Jonathon Harker's first handshake with Count Dracula "it seemed cold as ice, more like the hand of a dead than a living man" (Stoker, 2012:17), the reference to being dead is also a hypertextual relationship. Thus before the character is even seen by Vimes, the hypertextuality gives a sense of ominous villainy. Responsible for heraldry and genealogy in the city, Dragon wishes to see the return of a monarchy and his investigations into this affair have led him to the realisation that the watchman Carrott is really the legitimate long lost heir to the throne. At this point in the larger Discworld narrative, there is a strong undercurrent of equal opportunities, particularly within the city watch, reflecting the accusations of institutional racism in the British police force which became more prominent following the mishandling of the investigation into the racist murder of black teenager Stephen Lawrence in 1993. Vimes, captain and later commander of the city watch is forced to accept recruits of various species/races but always tries to resist recruiting vampires. Dragon represents all Vimes' prejudices about his species as he is cunning, manipulative, power-hungry and murderous.

In contrast *Feet of Clay* also shows a suicidal vampire that is repeatedly killed as a consequence of his various dangerous (for a vampire) occupations. This character later emerges as the Ankh Morpork Times intrepid photographer Otto Chriek. Otto is a black-ribboner, a member of the Überwald league of temperance, an organisation which forswears blood in the same way that earthly temperance leagues abstain from drinking alcohol. And an alternative to this may be seen in the various Vampire narratives where blood is obtained from blood banks, such as in the *Underworld* (Wiseman, 2003; 2006) films or where blood is obtained from animals, such as in *The Little Vampire* (Edel, 2000) or the *Twilight* (Meyer, 2009; Hardwicke, 2005) series of books and films. If a Vampire does not suck blood from its victim it is no longer a threat. Vimes observes in *Thud!* that Otto is "a music-hall vampire. […] Make them laugh and they're not afraid" (Pratchett, 2005: 17). By negating the threatening aspect of the vampire, Pratchett presents Otto as an eccentric outsider, initially tolerated as ridiculous, but by *Going Postal* (Pratchett, 2004a) he is accepted as an individual in the melting pot of the city of Ankh Morpork.

This diversity in the urban vampire underlines the purpose of the equal opportunities agenda. However horrendous a vampire like Dragon is, prejudices are far more likely to affect the vampire in the street like poor lovable Otto. Extrapolating from this suggests that even if the likes of Osama Bin Laden or Saddam Hussein may be personifications of Auerbach's "non-native agents of terror" (1995:2), any prejudice based on such opinions is most likely to affect the Muslim in the street. The fan survey showed that the more human Otto was the only vampire to rate as a favourite character:

> -Vampires are cool. Otto is the coolest, the vial of blood solution to the flash problem is sheer brilliance
>
> -A loveable vampire that can easily "kick your ass". He is a rolemodel-dedicates his life to his working, suffering for his art (very literaly), and getting rid of any kind of addiction to ensure his success.

If we also consider Otto's later role as a kind of Paparazzi, we can see a shift in the power structures that influence people's lives. Hereditary status and lineage, controlled by Dragon King of Arms, has given way to the power of celebrity. Otto

represents the first of the vampires to be co-opted in Ankh Morpork society, to become people like us. Otto's new profession as a newspaper photographer demonstrates that he has changed from a bloodsucking version of living off others to a profession that preys on others in a different way. While Otto is not villainous, like Dragon, his profession is one that may easily be corrupted into a form of parasitic villainy, and it is Otto's integrity that keeps him on the respectable side of his profession in the same way that his abstinence is a constantly reaffirmed choice.

Carpe Jugulum published in 1998 was the first Discworld novel to feature vampires as major characters. They are a collective of vampires rather than the previous lone vampires. They demonstrate the evolution of the vampire in popular fiction in the way that they evolve from the traditional vampire. Unlike Otto, who evolves beyond the lust for blood the Magpyr family retain the thirst for blood but have evolved in a different way, they have managed to move beyond the constraints of their homeland of Überwald and have been trained to develop a resistance to traditional vampire slaying techniques. These vampires also reflect the changes in the representation of vampires in popular culture and fandom in their inverted mimicry of the vampire fans that Williamson worked with. The young vampires reject the traditional gothic names and pretending to be an accountant is considered the height of fashion, an inversion of contemporary gothic fashions, which Williamson suggest is a way of "demonstrating defiance at their sense of difference" (2005:161); the young vampires reject the values of their ancestors in a parallel to the rejection of dominant ideals by generations of youth culture. These vampires are both threatening and ridiculous, as a consequence of their failure to find a place for themselves. They reject their home of Überwald but are in turn rejected in Lancre illustrating the uncomfortable position of the outsider.

In *Fifth Elephant* Vimes and other members of the Ankh Morpork City watch travel to Überwald, the Discworld's Gothic environment, and encounter both Vampires and Werewolves. In this narrative, however, it is the werewolves who pose the threat and the vampire figure, while possibly not benevolent does help Vimes escape from prison. Lady Margolotta is another black-ribboner, but, unlike Otto, she is never portrayed as ridiculous. Her abstinence, like Vimes'

abstinence from alcohol, could be broken at any moment. Lady Margolotta is not a tame vampire, she is a correspondent and former lover of Vetinari. She has simply transcended the thirst for blood into a more pure lust for power, echoing the threat of Dragon King of Arms and metatextually referencing the variations of vampirism in contemporary vampire novels such as the vampires of *Lost Souls* (Brite, 1992) and the Lamia in Gaiman's *Neverwhere* (Gaiman, 2000) who variously absorb the life and energy from their victims, rather than simply drinking blood. However, it later transpires that, like Vetinari, Lady Margolotta is more of a benign dictator than either the capitalist or the patriarch.

This variety is further expanded when two younger female vampires step out of the traditional formality of evening dress and into the alternative formality of a uniform. Maladict in *Monstrous Regiment* enlists in the Ins and Outs and Salacia Deloresista Amanita Trigestatra Zeldana Malifee…von Humpeding (Sally) in *Thud!* (Pratchett, 2005) joins the Ankh Morpork City Watch. This mirrors the swathe of vampire detectives that have appeared in both print fiction and television drama since the beginning of the 21st century and which will be discussed in the next section.

Both Maladict and Sally may be considered tame but never ridiculous, they retain the virtues of vampirism: physical strength, heightened sensory abilities, poise, impeccable dress sense and the ability to transform, without either the thirst for blood of the Magpyrs or Lady Margolotta's lust for power. Using the power of the vampire in the service of the state, they represent a fundamental shift in the power structure of the species; a taming of the monster, a domestication of the wild. Alongside the shift from male to female vampires the Discworld vampires echo the shift from *Varney the Vampire* and *Dracula* to *Being Human* or *True Blood;* the evolution of the Discworld Vampire from Joke to Threat to Citizen.

Discworld Chicks and Contemporary Urban Gothic

The female voice in popular fiction took on a new form in the late twentieth century; A type of fiction in which "a female protagonist [is] seeking personal fulfilment in a romance-consumer-comedic vein" (Knowles, 2004a:3), which has come to be known popularly as chick lit. Meanwhile in the wake of the more sympathetic vampire a new brand of gothic has risen to prominence in the 21st century. The urban had traditionally

been part of “the male gothic” (Miles, 2004:44) which included nineteenth-century detective novels, which may be seen in Discworld terms as the equivalent of the Watch series. The contemporary urban gothic combines this male gothic with the supernatural elements of the classical gothic and reappropriates the role of the strong female protagonist. The enigma of the gothic is often presented in these narratives as crime and the protagonist may be a detective such as in Tanya Huff’s Blood Books that feature detective Vicki Nelson and the TV spin-off *Blood Ties* (Mohan, 2006) or an investigative journalist like Beth Turner in TV series *Moonlight* (Koslow and Munson, 2007-8), but both these investigating characters are assisted by the supernatural abilities of their vampire associates. Knowles (2007) identifies an intersection between this new type of urban gothic and the urbane protagonists of chick lit, while in her survey of paranormal romance, Moody (2011) analyses over 400 texts that combine aspects of traditional women’s fiction with the paranormal and supernatural elements usually associated with the gothic. This section will look at two Discworld stories *Thud* and *Unseen Academicals* as hypertextual extrapolations of these thematic clusters.

The Watch strand of the Discworld series has always been based predominantly on variations of the hardboiled detective and police procedural formats (James, 2004; Pykkonen & Washington, 2008), which tend to be male-dominated. Since the second of these books, there has been an introduction of female characters into the Watch, first Angua, (*Men at Arms*) then Cheery Littlebottom (*Feet of Clay*), who are accepted into this male/human bastion with the same resignation as the dwarfs and trolls. However, like the female detective or female journalist mentioned above, they are not just women. Angua is a female werewolf who becomes the Watch’s tracker and Cheery is a female dwarf and alchemist, who becomes the Watch’s forensics expert. In *Thud!* (Pratchett, 2005) a character is introduced, who is not only female but also, for Vimes, the most hated of species (races) a vampire called Sally. Vimes teams the tracking skills of Angua, whom he trusts, with the heightened sense of Sally, who he does not trust, resulting in a Vampire/Werewolf pairing that has appeared in 21st popular culture texts as diverse as *Twilight*, *Underworld* and *Being Human*. As with these other contemporary urban gothic texts, there are frictions between the two species, which are ultimately resolved for the sake of a common goal. In this case, solving the murder of spiritual leader Grag Hamcrusher. Thus *Thud!* (Pratchett, 2005) remains at its core a detective story while employing this female centred contemporary urban gothic as a hypotextual reference point.

For fans the most cited appeal of *Thud!* (Pratchett, 2005) was Vimes, but there were also several references to the politics in the book and the “darkness” such as:

> Again love Sam, and when I read this one for the first time i found it incredibly gripping. Also seems to be getting more serious and making a comment on the dark side of human society

This darkness is one of the traditional gothic tropes employed in *Thud!* (Pratchett, 2005) which also includes the sense of thresholds and of something hidden leading one fan to consider it "a skit on the Da Vinci code". Like the parallel societies of *Underworld*, *Being Human* or the *Night Watch, Day Watch* films of Timur Bekmambetov, in *Thud!* (Pratchett,2005), Ankh Morpork is revealed to have an additional dwarf society living below the city, which ultimately threatens the known city above offering what Mendlesohn refers to as an "intrusion fantasy" (Mendlesohn, 2008: xxi). In true gothic fashion, this is a labyrinthine underground city, with its own rules separate from the city above. The mysteries below the closed doors of this underground city may even be seen as a metatextual reference to the mysteries of classic gothic novels such as *The Castle of Otranto* (Walpole, 1964) and *The Mysteries of Udolpho* (Radcliff, 1998), while the dark symbols of the deep down dwarfs lend a more overt supernatural threat. The climax of the narrative involving Vimes also takes place in underground labyrinths, this time in Koom Valley rather than Ankh Morpork. There is also the gothic sense of darkness formalised in mine sign, the symbols that when "things go bad [...] people are moved to write on the walls" (Pratchett, 2005: 176). These signs may be a warning or expression of fear like the "following dark" (ibid: 93) or just a literal symbol like the "long dark" (ibid) or even a curse like the "Summoning Dark" (ibid: 195). A further labyrinth is revealed in conjunction with Punter's notion of "the dislocation of the mind under pressure" (1980:78) when Vimes is attacked and then saved by the Summoning Dark. The Summoning Dark is represented as a consciousness wandering through the alleyways of the city in Vimes' mind, ultimately meeting and being defeated by Vimes' inner watchman (Pratchett, 2005:327) or as one fan put it:

> vimes goes berserk yet still watches himself

Thus there is the threshold of madness and the hidden sense of self that is revealed. However, embedded within the male gothic of *Thud!* there is a developing sense of female camaraderie that may be associated with the chick fictions discussed by Knowles.

In previous watch books, there had been interaction between Angua and Cheery in terms of expressions of female identity (*Feet of Clay)*. The addition of a third female character in the Watch allows a group of women to evolve. This grouping of women appears in chick fictions such as *Bridget Jones' Diary* and is fundamental to *Sex and the City* Angua and Sally are paired up on the investigation despite the "thing between them

[vampires] and werewolves" (Pratchett, 2005:18), reflecting the relative statuses of a wider hierarchy of beings identified by Moody (2011) which places werewolves at the bottom of the pecking order. The tension between species' is given a further 'chick' dimension when it is expressed briefly through a rivalry over Angua's long term partner, Carrott (Pratchett, 2005:171). The ordeal of being trapped naked in the mine, as it floods, leads to a truce between the potential rivals. Each of these women has a shapeshifting reason for being naked, but the appeal of two naked women for a male audience is played with when Sally suggest that all they are missing is "a paying audience" (ibid: 171), there is a potential voyeuristic pleasure for a male reader, but an undercutting of that pleasure to satisfy the female reader, thereby offering the divergent reading positions that Knowles identifies in her work on *Secret Diary of a call Girl* (Knowles, 2013). The rivalry is further diminished in a bonding moment for the two women as they undergo the ritual humiliation of finding that their escape route leads them out under a strip club, the pink pussycat, in which male members of the watch are voyeuristically enjoying the pleasure of other naked women. Despite superiority in nominative power, Angua is a sergeant, and actual power, they are a vampire and a werewolf, Angua and Sally are made to feel both vulnerable and foolish by their predicament. This parallels the ritual humiliation suffered by the chick lit protagonist as her incompetence in negotiating the masculine world with feminine accoutrements is revealed. Knowles (2005) identifies this in a range of 'chick' texts, but particularly in the "Carrie falling over" scenes of *Sex in the City*. Carrie is a successful columnist, but the vulnerability and limited incompetence demonstrated in falling over allow her to retain her femininity in the masculine world. Likewise, Angua and Sally have been competently investigating and have discovered significant clues moments before they were washed away by flood waters, thereby demonstrating competence in their work over and above their male colleagues. This competence is then undercut by the humiliation of nakedness in a public place, which renders them potentially vulnerable and thereby reinstates their femininity.

The Pink Pussycat incident offers Angua the chance for an internal monologue expressing her insecurity comparing herself with the exquisite poise of her vampire colleague who "walked so easily in six inch heels" (Pratchett, 2005: 193) in the same way that Knowles identifies her various 'chick' protagonists lamenting their shortcomings (Knowles, 2004b:40). But it is Nobby's girlfriend, stripper Tawnee, that allows the female trio from the watch to become a group of four and engage in a "girl's night out", discussing the classic chick lit topics of relationships and shoes (Pratchett, 2005:273). However, these are mere vignettes in a larger story.

Although the female members of the Watch are shown to have skills that their male counterparts do not, they still fall under the shadow of the male members of the watch. In the fan survey only Angua from this group received nominations as a favourite character, she was 4 respondents' favourite character, with 13 mentions as second favourite and 36 as third favourite. Cheery is mentioned by one respondent as their second favourite and by three as third favourite. Sally doesn't even get a mention. Angua's sharp increase in popularity as a third favourite suggests that these characters are not unpopular, they form a part of the most popular narrative strand of the Discworld series, they are simply overshadowed by the popularity of Vimes. The notion of strong female characters in an Ankh Morpork narrative that does not involve Vimes could develop these ideas further.

Published in 2009 *Unseen Academicals* may nominally be seen to belong to the wizards strand of the Discworld series. However, like *Thud!* (Pratchett, 2005), *Unseen Academicals*, moves beyond the familiar Unseen University to a hidden world of work below: the realm of the night kitchen and the candle vats, which service the University above. The very setting of this book evokes a gothic sense of something previously hidden being revealed that is articulated through Freud's *The Uncanny* (2003), albeit in a more humorous manner. Revelations are also central to the main narrative, which focuses on contemporary notions of celebrity. There are revelations of previously hidden talents in the new form of football developed at Unseen University at the Patrician's behest. There is the revelation of Juliet, incompetent as a kitchen maid, but with the ability to shine as a fashion model, and the hiding and revealing of her identity as dwarfish supermodel Jewels. However, the most traditionally gothic and uncanny revelation is that of the identity of Mr Nutt. The enigma of Mr Nutt is informally investigated by the female protagonist of this book Glenda Sugarbean.

Glenda offers the opportunity for a female protagonist who engages with the city of Ankh Morpork, without being in the narrative shadow of Sam Vimes. At the start of the narrative, she is neither the female investigator of the contemporary urban gothic, nor the feminine consumer of chick lit, she is in some ways more real. Glenda is not the glamorous heroine, she is overweight like Ysabell and Agnes before her so that at the fashion show she is mistaken for Juliet's mother (Pratchett, 2009:146), although they are actually similar in age. Her humiliation at this is reminiscent of the Knowles' chick lit moments, except that for Glenda there is no man witnessing the event to become aware of her vulnerability and femininity. Instead, she becomes aware of her own prejudices against the things that Juliet values, and her own tendency to view Juliet only in terms of her own values. Glenda does not miraculously afford the Jimmy Choo shoes of the

chick lit protagonist (Knowles, 2004b) she works hard, she is head of the night kitchen at Unseen University and has a second job selling troll cosmetics door to door. When Juliet's success at Shatta enlightens Glenda to the reality of the appeal to Dwarves and Trolls of fashion, previously a human phenomenon, she suggests expanding the Troll cosmetics business into shoes and dresses (Pratchett, 2009:196) aligning her with the consumerism of the "chick", even if she is not the consumer. Although as head of the night kitchen and creator of specialist pies, she may be seen as an urban "chick" or singleton, the ways in which Glenda differs from the Bridget Jones model, highlights her connection with a less romanticized female experience, she may be seen more as the earlier feminist chick "unencumbered by conventional ties to monogamy and housewifery" (Knowles, 2008: 5) she controls her own life, and significantly in the Discworld setting, she learns from her experience.

Like Ysabell, Glenda has a fondness for romance, the "cheap yellowing romantic novels of the kind to which the word 'bodice' comes naturally" (Pratchett, 2009:11). However, like the gothic heroine, her romantic sensibility does not prevent her from dealing with the practicalities of real situations. She is faced with an enigma that she must unravel, the enigma of Mr Nutt. When it is revealed that the gentle goblin that she thinks she knows may, in fact, be a lethal orc, Glenda investigates. The manner in which Glenda does this highlights an investigative tendency. Despite her domestic role, she works in Unseen University and when she comes across something that she doesn't understand she avails herself of the university's facilities. Her quest to find out about the orcs leads her via the library to the department of post mortem communications. Like Emily (Radcliffe, 1998) she is confronted with a horrific vision, a death image from the last battle with orcs. Unlike Emily, who is haunted by the brief glimpse of a shrivelled hand, Glenda does not shirk from this vision but asks for a repeat viewing in order to see the obscured detail, revealing a truth behind orcs; Rendering her more like the urban female detectives. Thus it may be argued that Glenda combines features of the female protagonists from a range of generic types, but the ways in which she varies from the hypotextual protagonists renders her as the accessible comic hero, operating on her own terms.

Considering Glenda as a hero in a gothic context would show her as being somehow ineffectual. Glenda's other challenge, aside from Nutt's identity, is to uncover Vetinari's plot in respect of football. She successfully negotiates her place waiting on table at the banquet in order to observe the proceedings. She also successfully negotiates her way into the Patrician's presence the next day with the use of pies to bribe guards. However, her attempt to harangue Vetinari is ineffectual. Rather than changing anything, she

learns a valuable lesson about hegemony, the football teams will be happy to go along with the new game because they have been persuaded of the benefits. Glenda is able to apply this lesson to the crab bucket mentality that she has been raised with, that is, not to let people get above themselves, and thereafter encourages Juliet to follow her dream. Thus Glenda may be seen as the intersection of the chick protagonist, the comic hero and the ineffectual gothic hero.

If Glenda may be seen as a hero in *Unseen Academicals* (Pratchett, 2009), then there is space for a heroine. If the role of heroine is seen as a narrative function rather than a gender descriptor, then it may be argued that Nutt fits the role of gothic heroine in this book. Like Miles (2004) description of the eighteenth-century gothic heroine, Nutt is a vulnerable adolescent who finds himself unprotected. He is left in the care of the Unseen University, where he works as a candle dribbler. His identity and social status are in doubt. He is initially thought to be a goblin, but he is aware that there is a door in his mind that is locked. Like the gothic heroine, he has experienced a life of luxury living with Lady Margolotta but finds himself struggling to find a place in society and he must undergo ordeals in order to achieve his potential and find his place in society. Like the gothic heroine, he really has to do all this himself. It is through his own hard work and his desire to "achieve worth" that he excels in candle arts and at football. His own internal workings overcome his death at the hands of football hooligans and he even has to work at uncovering his own identity. While Glenda is able to establish the historical truth about orcs, that they were driven by humans with whips rather than being endemically savage and brutal, Nutt hypnotises and psychoanalyses himself.

Using the notion of the heroine as a narrative function allows the vulnerable to be seen in terms of their oppressors and possible saviours. In Nutt's case, as with so much in the Discworld, this dichotomy is never clear cut. Lady Margolotta has been Nutt's benefactor, Glenda considers Lady Margolotta responsible for Nutt's low self-esteem, but his need to constantly achieve worth is a result of the education that Lady Margolotta facilitated for Nutt and is a driver for his self-fulfilment. Lady Margolotta has also sent him to Ankh Morpork, apparently unprotected, but she has sent the sisters to guard him and her links with Vetinari suggest that he is not unprotected, just not visibly protected. It is through his experiences away from the protection of Lady Margolotta's castle that Nutt is able to become himself. While other characters such as Smeems, the candle knave, and football hooligan Andy Shanks, attempt to oppress Nutt, his failure to be oppressed, highlights their lack of real power, with a counter-hegemonic suggestion that the oppressors only have the power that the oppressed allow them. Therefore, although the most oppressive force in Nutt's life is his own nature and the history of his race, that

power only exists as long as he allows it to. At the end of the book, he is able to accept the mission of seeking out other remaining orcs to help them become themselves. In line with the gothic heroine, Nutt will be accompanied in his future by his romantic hero Glenda Sugarbean.

However, it is possible to read this book differently, casting Nutt as the hero of a Bildungsroman, or even seeing Trev Likely as the hero. One amazon reviewer considered the narrative around the Night Kitchen's occupants to be a subplot in a story about the wizards, although acknowledging that the subplot occupied over 60% of the book. The multiple subject positions presented through the main characters in this book offer multiple reading positions (Knowles, 2013) and this is part of the accessibility that makes Discworld so popular. I have focussed largely on a female perspective on a book that is ostensibly about football. I will now turn to a book in which the multiple female subject positions replace traditional male positions.

Carpe Jugulum – A re-articulation of Bram Stoker's *Dracula*

Carpe Jugulum (Pratchett, 1999a), published in 1998, was the first Discworld book to feature vampires as major characters. However, the vampires feature as antagonists rather than protagonists. *Carpe Jugulum* (Pratchett, 1999a) is the sixth book in the Witches strand of the Discworld series and follows four books which each have a dominant hypotext. *Wyrd Sisters* (Pratchett, 1997) may be read as a version of *Macbeth* from the perspective of the witches. *Witches abroad* (Pratchett, 1992), in which the trio travel across the Disc to prevent a girl from marrying a prince, may be seen as a subversion of a range of fairy tales, but most predominantly *Cinderella*. *The Phantom of the Opera* as both a book and a stage musical represent the hypotext for the fourth Witches book, *Maskerade* (1996) and in the fifth book, Pratchett returns to Shakespeare subverting *A Midsummer Night's Dream* in *Lords and Ladies* (1997a). Therefore, when Pratchett sets the witches of Lancre against vampires he uses the classic vampire story *Dracula* (2012 [1897]) as the hypotext. While much of the humour in *Carpe Jugulum* is derived from a relationship with its hypotext, the way in which the book differs from *Dracula* (2012) is also an articulation of the female voice in the Discworld.

The Lancre witches are led by the formidable Granny Weatherwax who was the third favourite of all Discworld characters in the online survey with 41.12% of respondents mentioning her as one of their three favourite characters. Granny is supported in her endeavours by the jolly matriarch Nanny Ogg, Magrat, initially the youngest of the trio of witches, who marries the King of Lancre becoming queen and is then replaced in the coven by Agnes. Suitable for a gothic novel, Agnes has a split personality, giving rise to

Perdita, her inner thin girl, thereby condensing the doubled gothic heroine into a single character. Table 2 below shows that although Granny was the most popular of the Witches, all of them rated as somebody's favourite.

Table 2: The Lancre witches as favourite characters in the on-line survey

	Fav	2nd	3rd		Total		% Fav	% Mention
Granny	**205**	**215**	**124**		**544**		**15.50%**	**41.12%**
Nanny	**44**	**82**	**71**		**197**		**3.33%**	**14.89%**
Magrat	**5**	**5**	**4**		**14**		**0.38%**	**1.06%**
Agnes/Perdita	**2**	**3**	**5**		**10**		**0.15%**	**0.76%**

While Vimes and the Ankh Morpork city watch tend to be universally popular, with *NightWatch* (Pratchett, 2002) and *Guards! Guards!* (Pratchett, 1990) being the two most popular favourites among both men and women, there is much more of a gender bias when it comes to the witches. Only 50 (7%) male respondents chose one of the Lancre witches books as their overall favourite, compared to 139 (19%) of female respondents. Therefore, there are clearly aspects of these books that are more appealing to women, while not exclusively aimed at a female audience. This section will look at the way that *Carpe Jugulum* (Pratchett, 1999a) utilises the *Dracula* (Stoker, 2012) hypotext to create familiarity in its imagery, characters, and narrative, to negotiate the themes from that hypotext and their present day equivalents, and thereby to articulate a female voice.

Firstly, there are various images throughout *Carpe Jugulum* that heavily reference the hypotext. As the Magpyrs travel towards Lancre there is the image of mist coming from Überwald with "one strand [...] flowing towards the castle" (Pratchett, 1999a: 51) reminiscent of the "masses of sea-fog [that] came drifting inland" (Stoker, 2012:90) from the hypotext. The use of mist or fog as cover is listed by Van Helsing as one of the Count's supernatural abilities (Stoker, 2012:279), but unlike some of his other traits, this is a particularly visual ability and as such appears as a recurrent trope in film adaptations of Stoker's novel as well as the wider Vampire sub-genre of films. Early in the narrative, then, Pratchett offers a metatextual link to a specific hypotext. The reading of this particular imagery is based on a specific reference to Stoker, but a reference that has been so often used in film and televisual language, that even without knowledge of the novel, or necessarily of Dracula, the reader is likely to have some reference point that equates directed mist with vampire. Other similar images that evoke, both the *Dracula* hypotext and the canon of vampire films include the throwaway

tale of the count and countess's first encounter "the balcony, the nightdress, you in your cloak, she screamed" (Pratchett, 1999a: 140), references to crossing running water (Pratchett, 1999a:49) and the drinking of wine (Pratchett, 1999a:135). However, it is the subtle use of tropes that have metamorphosed in their screen adaptations that demonstrate Pratchett's skill at offering the reader a particularly accessible route to the hypotext.

A particular trope of twentieth-century vampire fiction is the coffin. In Stoker's version Harker discovers the body of Dracula in a box of earth (Stoker, 2012:55) and the count travels to England with fifty boxes containing the soil of his homeland. It is this soil that confines Dracula and the fifty boxes are placed around London to give him greater freedom of movement. However, successive film versions of *Dracula* (Browning, 1933; Fisher, 1958) including *Nosferatu* (Murnau, 1922) show Dracula in a coffin, most notably the opening sequence of the Browning version with mist pouring out of a stone coffin followed by a hand. The more visually symbolic coffin, a box specifically for the (un)dead, then becomes the confining element, with the vampire needing to return to his coffin rather than the soil of his homeland. In *Carpe Jugulum* (Pratchett, 1999a) Agnes and Mightily Oats smuggle themselves back into the castle on a wagon that contains two coffins. This is an obvious reference to the popular adulteration of Stoker's boxes. The reference is accessible to the reader/viewer of the popular versions of the Dracula narrative rather than to the more elite original hypotext. For the reader of the *Dracula* (Stoker, 2012) novel there is a bonus when Agnes, before hiding herself in the coffin, notices that "there was some dirt in the bottom" (Pratchett, 1999a:165) confirming the reader's knowledge that it is the Überwald soil that the Vampires require, but then undermining this as a pun with the addition of "but it was otherwise quite clean and had a pillow at the head end" (ibid:165). The comment on the comfort and cleanliness of the coffin can work as a moment of incongruity combining domesticity with monstrosity for readers without access to the hypotext. In this way, Pratchett uses the metatextual and hypertextual in order to create the multilevel jokes that pervade his writing.

Another way that Pratchett uses intertextual references throughout his work is by using the hypotext as a starting point for some aspect of critique. Common in smaller measure throughout the series this is most obvious in these works that feature the Lancre witches and a core hypotext. The central characters of *Carpe Jugulum* (Pratchett, 1999a) make reference to the hypotext without exactly emulating it. While *Dracula* posits a lone vampire against a group of vampire hunters, *Carpe Jugulum* (Pratchett, 1999a) has a family of vampires with their entourage. However, at the end of the narrative "The old count Magpyr" (Pratchett, 1999a:400) reappears offering

confirmation of the stereotype. Likewise, the vampire hunters are not those from Stoker's novel, but a reference to an encounter with "Mr and Mrs Harker" (ibid:367) confirms for the reader that Pratchett is knowingly playing with his source. The vampire hunters are a collective, but rather than the male dominated league of light headed by Van Helsing with Mina Harker as a token female, undervalued by the men around her, Pratchett presents a female group, the witches, with a token male. The token male in Pratchett's story is Pastor Mightily Oats, who may also be seen as a parallel to Van Helsing in his religiosity. According to Botting, Van Helsing is the first in the tradition of vampire slayers "to use sacred objects like the crucifix and the host" (Botting, 2007:149). While the religious artefacts offer a certainty to Van Helsing, Mightily Oats' relationship to his religion is based in doubt. His ability to withstand the Vampires' mind control is not down to strength of mind, but rather comes from the ambiguity of his thoughts towards the religion he is meant to represent.

The gender of the vampire hunters in *Carpe Jugulum* (Pratchett, 1999a) is significant because it represents the major shift from the hypotext. In previous narratives featuring the witches the major shift in the hypotext has been one of perspective, so for example, *Wyrd Sisters* (Pratchett, 1997) takes the narrative from the perspective of the three witches. In *Carpe Jugulum* (Pratchett, 1999a), the roles of vampire as antagonist and vampire hunters as collective protagonists remain congruent with *Dracula*, but the gender balance of the vampire hunters has changed from male to female. If this is coupled with Vimes attitudes to vampires in the Watch strand, it could be suggested that however fashionable vampires have become in popular culture, the vampiric preying on others is something that Pratchett condemns. However, the gender shift suggests that Stoker's way of dealing with the vampires also left much to be desired.

Stoker's league of light comprises a group of men who are each defined by specific traits, combining to form an anti-vampire strategy of slaughter, with the violence of decapitation and the penetrative stake through the heart. The trio of suitors to Lucy Westenra, Arthur Holmwood, Quincey Morris and John Seward, are an aristocrat, an American and a doctor respectively. They each bring certain qualities associated with these roles, Morris as the brave adventurer is the one dies in the final showdown. Seward as the intellect calls in Van Helsing and then acts as his sidekick. While Arthur Holmwood, later Lord Godalming, is useful to the league of light both in financial terms and for the diplomatic assistance his status brings. This trio is enhanced by Jonathon Harker with legal expertise, his wife Mina with secretarial skills and Van Helsing, who as a professor appears to have expertise in a range of areas. In contrast, the witches have shifting roles.

The Lancre coven, traditionally a trio, is in a state of flux following the marriage of Magrat to Verence, King of Lancre. While the role of the maiden in the triad of maiden, mother, crone, has been filled by Agnes, as the book progresses, Magrat becomes the mother while Nanny Ogg, the great matriarch finds herself uncomfortably cast as "the other one". This suggestion that women are more flexible is also apparent in their various strategies for dealing with the vampires. Granny Weatherwax, previously able to take on any adversary, does not initially confront the vampires, sensing their power to control other people's minds, she hides herself away so that the vampires will not be able to use her abilities as their weapon. When Agnes makes Nanny and Magrat aware of the vampires' power over them, they also flee. Like Rincewind, they are positioned in opposition to traditional notions of heroism and masculinity, but for women, the practical approach of regrouping is not seen in terms of cowardice.

Like the league of light the witches work collectively, but the witches are much more pragmatic. Nanny suggests to Agnes that as a last resort she could marry Vlad, with the follow-up of either a stake through the heart or "just sort of ... make him change his ways a bit" (ibid: 206). The use of Agnes' sexuality to lure the vampire in is a choice that only the sexual adventurer Nanny Ogg would suggest, but is congruent with the popular notion of female sexuality as the weapon of the femme fatale. The real victory over the vampires is not so simplistic.

The witches ultimately manage to defeat the vampires, but the victory has its roots in what would initially appear to be Granny Weatherwax's defeat. Granny appears to be overcome by the count and the vampires all feast on her blood. While this is a risky strategy, a vampire Granny would be catastrophic, it builds on the borrowing skill that has been developed in previous stories. Granny's apparent collapse is simply her placing her consciousness elsewhere. In *Lords and Ladies* (Pratchett, 1997a) she mastered the art of bees, being able to inhabit the collective consciousness of the hive, this is extended here to the placing of her consciousness into her own blood, which the vampires then drink, resulting in a little bit of Granny in all the vampires. Understanding this action is dependent on the knowledge of Granny's developing skill in this area, but may also be seen as a reflexive comment on the role of Mina Harker in *Dracula*. In the same way that the bond between Granny and the Vampires, born out of their apparent triumph, ultimately leads to their undoing, it is the bond between Mina and Dracula that allow the league of light to track him. Therefore it could be argued that it is actually Mina rather than Van Helsing, who is the primary adversary of Dracula.

One of the key themes identified by scholars of *Dracula* is the late Victorian fear of the new woman which is particularly the male fear of 'suddenly sexual women' (Roth1988:65 cited in Williamson, 2005:11). Thus Lucy Westenra with her three suitors "represents the sexual daring of the new woman" (Williamson, 2005:13) and so falls prey to the vampire, while the less flirtatious Mina is saved. Scholars have suggested that the staking of Lucy is a penetrative act that reasserts masculine supremacy. This masculinity in then directed at saving the more conventional Mina in Lucy's name. In *Dracula* (Stoker, 2012) a woman can be only chaste or wanton with wantonness being seen as a mortal sin. In *Carpe Jugulum* (Pratchett, 1999a) as stated above, the women are adaptable and able to be many things. It is pertinent here that for this story Granny steps away from the coven, leaving Nanny Ogg to lead. Rather than the singular asexual Granny, the coven is led by the Lancre witch most like the New Woman feared by late Victorian men. Nanny Ogg is not suddenly sexual but is both a mother and a sexual adventurer "if you cut her in half the word 'Ma' would be all the way through"(Pratchett, 1999a:131) but she could also "find an innuendo in 'Good morning' She could certainly find one in 'innuendo'"(ibid:120-1). Magrat also represents the versatility of womanhood as mother, queen, wife and witch. This reflects the modern working mother juggling roles. The duality of Agnes/Perdita is an appropriation of the gothic heroine that literalises the dual heroine. The duality of a fat reliable Agnes and a thin bitchy Perdita is a polarisation that, in some ways, echoes the opposition between Mina and Lucy but within one person, with an attitude to men that is also ambiguous. Perdita mocks Mightily Oats, considering him "*a damp little maggot"* (ibid:79), while Agnes is more charitable, at the end of the book offering a poultice, a practical remedy to the boil that renders him unattractive. When she first meets Vlad, Agnes notices that he is attractive, but Perdita perceives him as "cool" (ibid:80) and an internal bickering ensues on how to behave towards him, becoming more complex as she learns that the attractive young man is actually a vampire. While the sexuality of the vampire is present in *Dracula*, both in the trio of female vampires that seduce Jonathan Harker and in the count's interactions with Lucy and Mina, it is later versions that have presented the vampire as sexually desirable.

Although Agnes' duality is seen as unusual, Pratchett presents her as unusual in a positive way. It is the dual nature of Agnes' mind that prevents the vampires from reading her thoughts, suggesting that this female adaptability is a strength. While the idea of a mental connection is present in Stoker's novel it is subsequent vampire fiction that presents the opaque mind as an attractive companion or lover to the vampire, so Agnes is courted by Vlad on the same basis that Bella Swann is wooed by Edward Cullen in *Twilight* (Meyer,2009). Agnes also employs the scream of the gothic heroine,

but her scream is rather different. Having enjoyed a brief period as an opera singer (Pratchett, 1996), Agnes has a powerful and unique voice, so when Granny appears to have been defeated by the Vampires and Nanny and Magrat have fled, Agnes employs this particular weapon. "She screamed" (Pratchett, 1999a:245) with a "vocal range [that] could melt earwax at the top of the scale" (ibid: 246). While earlier gothic heroines may have screamed for help in the hope that a hero will rescue her, Agnes' scream buys her enough time to save herself, grabbing Mightily Oats out of the clutches of the vampires on her way, a reversal of traditionally gendered hero/heroine functions.

While the new woman was seen as a threat to late Victorian masculinity, it was not the only aspect of modern society prevalent in *Dracula* (Stoker, 2012). Sutherland (2012) suggests that modern society and new technologies are key to why Dracula decides to come to England. Scholars comment on the use of media technologies used to record the narrative, such as Seward's wax recordings and Mina's shorthand and typing. There are also uses of telegraph and reports taken from newspapers. Newer, more reliable modes of transport also play a significant part in the hunt for Dracula, while the timetables for shipping and trains facilitate the planning. Social change and technological developments were still a contemporary concern when Pratchett wrote *Carpe Jugulum* a century later. While the technology theme is more prevalent in the Ankh Morpork narratives, King Verence of Lancre makes various attempts at modernising aspects of his kingdom with changes in farming (Pratchett, 1997a) and the acquisition of various inventions from Ankh Morpork. It is Verence's attempts at international diplomacy that lead him to invite "some bigwigs from Überwald" (Pratchett, 1999a:83) to his daughter's christening. This invitation acts in the same way that the traditional vampire requires an invitation to enter the house (Stoker, 2012:279), except that the king offers an invitation to the whole kingdom. It should be noted that Verence's policy also allows the Omnian priest Mightily Oats into Lancre, who becomes an ally to the witches despite their disapproval of his religion. Thus progress and change are not presented as universally bad, but rather as something that requires caution.

Another key theme of *Dracula* is class and the vampiric quality of capital that Marx comments on. Like Dracula, the vampires in *Carpe Jugulum* belong to the aristocratic class. They perceive themselves above mere human beings and consider it their right to rule. This is most blatant in Escrow, the town in which their systematised bloodsucking is presented to Agnes as an ideal, but revealed as a heinous form of oppression. The town is named after the holding accounts used in property transactions using a non-literary hypotext to underline the ownership and slavery of the vampires' subjects who are often referred to as "cattle", suggesting that they are viewed as

homogeneous objects by the vampires. Like the inhabitants of Bistritz in Stoker's novel, the people of Escrow live in thrall of the Vampires. However, while the Transylvanians live in fear and defend themselves as best they can, the townspeople of Escrow have been deprived even of the right to defend themselves. When the vampires arrive, the people of Escrow conform to the rules imposed on them, they line up in hegemonic submission ready for the citizenship ritual of having their blood sucked by the Magpyr entourage.

These relative positions change when the vampires demonstrate the loss of their previously unassailable power. Agnes is able to hit Lacrimosa, and the townspeople reassert their agency and revolt against their oppressors. Pratchett's recurring theme of personal responsibility is fundamental to this scene, like the complicit civic leaders in *Guards! Guards!* (Pratchett, 1990) the mayor of Escrow does not object to the Magpyrs' oppressions despite occupying his own personal hell (Pratchett, 1999a: 339). It is this complicity that supports hegemonic power blocks. Agnes, on the other hand, understands the significance of countering that hegemon, that it is the responsibility of the individual to object;

> perhaps she'd wake up as a vampire, and not know the difference between good and evil. But that wasn't the point. The point was here and now, because here and now she *did* (Pratchett, 1999a:339).

Agnes is unaware of the impact of Granny's borrowing on the vampires when she makes the decision to hit Lacrimosa. She is aware that something has gone awry, but it is only through taking action, despite believing herself the weaker, that she reveals the vampires' vulnerability allowing the townspeople to fight them off. Only by testing the power of the hegemon can it be defeated.

The final showdown against the vampires takes place in their castle, again with a narrative reference to the hypotext both antagonists and protagonists find themselves returning to the wilder scenery of Überwald for the finale. However, the gender difference is again present and underscores the differences in the narrative. In *Dracula*, the aim is to slaughter the vampire at any cost and Quincey Morris sacrifices his life in achieving this. In *Carpe Jugulum* (Pratchett, 1999a) the finale is rather a series of smaller negotiations in an attempt to defeat the vampires without losing anyone. The witches are aware that if you kill a vampire generally, sooner or later they are resurrected. It is Granny's intention that they should be relegated to their previous position in the Überwald eco-system rather than slaughtered. This may be seen in terms of a gendered opposition between a masculine combativeness and a feminine co-operation.

The final showdown also raises another issue in respect of gender. While the witches, including the Queen of Lancre, have been working towards an effective defeat of the vampires, the king, Verence, has been preparing for battle with the help of the Nac Mac Feegle, who are tiny blue pictsies most obviously referencing the scots highlanders of films such as *Braveheart* (Gibson, 1995). When Verence arrives to save the day Granny has already defeated the vampires, but she tells Mightily Oats: "It looks like it might be a nice day, so let him save it. You've got to give kings something to do" (Pratchett, 1999a:410). So even at the end of the twentieth century when it is apparent that women are capable of doing anything that men can do, there is still an acknowledgement that men need to feel useful and that women are allowing men to take credit so that they can.

Conclusion

This chapter has explored the ways that Discworld employs transtextual references to the gothic. As the gothic becomes more pervasive in popular culture many of these transtextual references shift from simple hypertextuality that creates a link to a previous text, towards metatextuality, where a range of hypotexts may be inferred without knowledge of any single text being required for understanding. The gothic offers a way of thinking about a range of ideas that recur in the Discworld series. The nature of death, mortality and humanity has been discussed using the anthropomorphic personification, Death. Narrative aspects of the gothic allow for the consideration of the gothic heroine in terms of oppression and oppressors. This also gives rise to a discussion of contemporary female fiction that appropriates the detective genre and gives it a female voice. Discworld vampires are used to demonstrate the way that the monsters of previous generations are co-opted into society. Finally, the rearticulation of Bram Stoker's *Dracula* in *Carpe Jugulum* is used to demonstrate the shifts in gender perceptions over the 20th century.

Throughout this chapter, transtextuality has been demonstrated as part of the structure of Discworld stories. The Lancre witches series of books each use a dominant hypotext, with a perspective shift. At other levels hypertextuality and metatextuality are used either to create the perspective shift of socio-cultural critique or for the playful functions of creating incongruous jokes and enriching the text through familiarity.

While the Discworld series is not generally a gothic environment, it contains enough of the gothic to be knowingly referencing the canon of gothic fiction and film. The traditional gendering of the gothic, then, suggests that in utilising these tropes, Pratchett has articulated female concerns and offered a point of engagement to a female

audience. The use of indomitable female characters, such as Granny Weatherwax or Lady Margolotta, presents a notion of female power in the late 20th /early 21st century. That Granny Weatherwax is the third most popular character on the fan survey suggests that Pratchett's representation of female power is in some senses successful. However, the difference between theoretical equality and real equality in contemporary society may be seen in the female watch characters that are always in the shadow of Vimes, in the witches allowing Verence to believe that he has triumphed and most of all in the gendered popularity of the Witches books compared to the Watch books.

6. Civil Discobedience: War, Terrorism and Unrest in Terry Pratchett's Discworld in dialogue with real world conflicts[13]

Reader engagement with the socio-political value system in the text becomes overt where a clear connection may be made between the political in the text and events in the world the reader inhabits. The politics of Discworld is most evident in the city of Ankh Morpork, where the structures and events may be read in terms of familiar ideas from our world. In chapter 3 it was suggested that Discworld's received distance from reality could be a factor in its rejection by certain groups. However, it has long been the function of the fantasy diegesis of utopian fiction to hold a mirror to the society in which it is produced and consumed as in works such as Moore's *Utopia* (1551) or Le Guin's *The Dispossessed* (1974). In their introduction to *Beyond a Joke*, Lockyer and Pickering discuss the tension between the real of serious discourse and the make believe of comedy, suggesting that this very tension "encourages cultural reflexivity" (Lockyer and Pickering, 2009:15); a comedic critique of socio-cultural issues is likely to provoke more thought and discussion than a straightforward serious polemic. Therefore it may be argued that the most successful mirrors of society appear in comedic texts, such as Aristophanes' *Acharnians* (425BC) or *Birds* (414BC), Swift's *Gulliver's Travels* (1726) or, indeed, Pratchett's *Discworld* (1983 – 2015). This chapter will examine the way in which the Discworld operates in dialogue with the world that we inhabit. Considering how the breakdown of law and order in the Discworld is in direct dialogue with concerns about law and order in our world.

[13] Material from this chapter was previously published in Smith, E. (2012) "Civil discobedience or war, terrorism and unrest in Terry Pratchett's Discworld", *Comedy Studies*, Vol 3, Number 1; a copy of this article appears in appendix 16.

The frameworks for analysing these issues of law and order will come largely from Bakhtin and Todorov, but there will also be reference to the satirical which is used to critique certain social structures. The notion that any text or utterance is situated in a relationship with other utterances and texts "within the same culture, that is, the same socio-ideological conceptual horizon" (Bakhtin, 1981:275) is an aspect of Bakhtin's idea of dialogism, which also underpins the intertextual relationships discussed in chapter 5. At the same time, this notion of social unrest evokes ideas about the carnivalesque also ascribed to Bakhtin, which is often used as a tool for analysing comedy. Todorov's narrative structure will be used in conjunction with the carnivalesque to show that both thematically and structurally the Discworld series creates a dialogue with the society in which it is produced and consumed. Therefore this chapter will begin by briefly outlining these concepts before looking in more detail at four books featuring the Ankh Morpork City Watch that reflect real world concerns about law and order with a particular emphasis on personal social responsibility.

Carnival is a generic term, derived from the pre-lent excess, given to a range of popular festivals, that is, festivals of the people or folk, where normality is suspended for the duration of the festival. The term carnivalesque to describe aspects of literature, art, culture and society that may be analysed through their similarity to folk festivals was outlined by Mikhail Bakhtin in both *Rabelais and his World* (1984a) and *Problems of Dostoevsky's Poetics* (1984) and has been used to consider such diverse breaks with normality as raves and wrestling The main feature of carnival is the suspension of normative hierarchies, usually symbolised in the crowning of the carnival king for a day. This implies an inversion of normality, which is also applied to the body, with the grotesque and the lower bodily strata being emphasised in feasting and profanity and the upper bodily strata representing reason and judgement being forgotten for the day. If we compare this with Gurewitch's "fecund, joyously shameless monstrosity wherein animal, human and divine elements fuse into a magic circle of play" (Gurewitch, 1975:39) it is easy to see why comedy is often spoken of in these terms. However, Bakhtin also considers carnival as a moment of "utopian radicalism" (Bakhtin, 1984a:89). While there may be an element of utopianism in the temporary inversion of hierarchical distinction, the license from the rulers for the carnival to take place, which also presupposes a return to normality once the feast day is over, bring the Carnival more in line with the repressive entertainments of the Romans, who used festivities as a social safety valve in order to maintain the status quo (Segal, 1987).

Another aspect of Bakhtin's theory is the idea of a life lived in a "dual realm of existence" (Vice, 1997:150), with the everyday life lived in a state of order, with the potential for the

anarchy of carnival always present in a latent state. If this dual nature of existence is considered in conjunction with hegemony, the relevance to discourses of law and order become clear. John Storey summarises Gramsci's notion of Hegemony as involving "A specific kind of consensus: a social group seeks to present its own particular interests as the general interests of society" (Storey, 2006:63-4). The interests of the ruling class become accepted as the interests of society at large. The events in various UK cities between 6th and 10th August 2011 clearly demonstrate this idea of a dual existence where people live in a day to day equilibrium bound by society's laws representing the hegemonic state, while there is a latent state of lawlessness which erupted into rioting and looting. The state of carnival is a licensed space and time that allows the lawlessness to be expressed in a way that does not undermine the ruling powers because the specified duration dictates the return to the hegemonic order. The rioting on successive days, however, offered no distinct end point and was therefore perceived as an invidious threat to society. A breakdown in law and order occurs in a number of Discworld narratives, but most specifically in those situated in Ankh Morpork.

Ankh Morpork

The Discworld city-state of Ankh Morpork exists in a precarious state of balance in much the same way as any real contemporary metropolis does, working in the same way as the fictional cities of film noir, cold war spy thrillers and crime novels balancing the geographical areas within the city, its inhabitants and social and economic structures. The city is the setting for at least two subseries within the Discworld series, those books featuring the city watch and those featuring the wizards of the unseen university. Over the course of a number of books, the reader sees the extent to which this fictional city resembles any other major metropolis. Inhabitants from beggars such as Foul Ole Ron, the watchmen, CMOT Dibbler the street trader/entrepreneur, to aristocrats such as Lord Rust. There are also different ethnic mixes including Trolls, Dwarves, Zombies, Vampires and foreigners, living in different areas of the city from the Shades, where the watch fear to go, to Scoone Avenue, whose privileged residents consider themselves above the law until Vimes (captain and later commander of the city watch) becomes one of their number. There are the city's trade associations including guilds for Assassins, Thieves and Seamstresses, and religious institutions including the temple of small gods for people who never got round to making a decision on that front. So the structures, variety, and tensions present in Ankh Morpork are remarkably similar to those of any other city, although few other cities may boast an Unseen University.

The city is ruled by the Patrician, Vetinari (Pratchett's paronomasiac reference to the Medici), who ensures that the city stays in balance. It is this fine balance that keeps the city running smoothly that is imperilled in a number of the books set in Ankh Morpork. Following Todorov's "two moments of equilibrium, similar and different, [...] separated by a period of imbalance, which is composed of a process of degeneration and a process of improvement" (Todorov and Weinstein, 1969:75), in general terms the structure of these novels is as follows:

- The City is running smoothly in a state of equilibrium.
- There is some major imbalance in the city, often caused by some instability in the magical field, in books featuring the wizards. In books featuring the watch the imbalance may or may not be magical, but is usually instigated by someone.
- The imbalance causes a carnivalesque inversion of Ankh Morpork's own version of normality
- The protagonists find the cause of the imbalance (sometimes with hints from Vetinari) and attempt to right it
- The City returns to a state of equilibrium

However, the imbalance offered in Pratchett's complex narratives is often not as simple as a single factor. In this chapter, I will discuss four books which are set, at least in part, in Ankh Morpork where the imbalance identified in Todorov's model involves a breakdown of law and order expressed as urban unrest, war, terrorism or revolution: *Guards! Guards!* (Pratchett, 1990), *Jingo* (Pratchett, 1998), *The Last Hero* (Pratchett, 2002a), and *Night Watch* (Pratchett, 2002). Bakhtin's and Todorov's ideas will be used to demonstrate the way in which comic narratives in Pratchett's work enable explorations of culturally resonant dilemmas around law and order; the cultural resonance will be demonstrated through contextual analysis with support from fan questionnaire responses.

Guards! Guards! – Urban unrest

Guards! Guards! was the second most popular book choice in the on-line questionnaire with one fan stating that:

> This is a mirror of our society.

And other:

> I am a big fan of Sam Vimes and I identify with his bafflement with the political games he is required to consider playing just to get his job done.

It was first published in 1989 and was the first of the Discworld novels to feature the city watch as the central characters. The dedication affectionately describes the role of such groups in "any work of heroic fantasy [...] to rush into the room, attack the hero one at a time, and be slaughtered. No-one ever asks them if they wanted to." (Pratchett, 1990:5). By making the disposable characters from a conventional fantasy narrative into the protagonists Pratchett is presenting a different ontological worldview from heroic fantasy, but he may also be considered to be satirizing narrative convention, and throughout Guards! Guards! this textual satire attacking the tropes of both fantasy and detective stories is combined with episodic and experiential satire (Holbert et al, 2011), which creates a dialogue with real world events. Conventionally, these fictional genres rely on a unique individual, the hero or the detective, to save the day. In Pratchett's fiction life is a little less simple and each character has their own part to play, each individual is responsible for their own actions. Pratchett's critique is not of the stories, but of the abdication of social responsibility that these stories reflect.

Returning to Todorov, in *Guards! Guards!* there are a number of destabilising forces that threaten the precarious equilibrium of the city. Firstly, there is a conspiracy to summon a Dragon[14] and thereby replace the patrician Vetinari with a puppet King. This plan relies on the citizenry of Ankh-Morpork's knowledge of the narrative convention of a Scion, who appears at the moment of need. The second destabilising force plays on the reader's understanding of those same conventions. The arrival in the city of Carrot, who, raised among dwarves and in possession of both a crown shaped birthmark and an exceptional sword, may be the real heir to the throne, although he shows no interest in claiming it. Destabilisation is pushed further with each summoning of the Dragon until the bogus slaying of the Dragon by the potential puppet king leads to the removal and imprisonment of Vetinari, the stabilising ruler of the city. However, the Dragon's unsummoned return at the coronation leads to a complete breakdown of normality. While each of these in itself has sufficient narrative causality to drive a fantasy novel to the next stage of its development, Pratchett's narrative plotting demonstrates the complexity of life and politics where a single event is rarely sufficient to cause a breakdown in law and order; while a trigger event is often ascribed as the cause, here the Dragon, in reality, a range of hidden events often contribute to this more visible trigger event.

In both the fantasy novel and the detective novel it would conventionally be the role of a unique individual to restore equilibrium. In the fantasy novel, it would fall to the hero.

[14] The Dragon, is the mythical kind and is distinguished in *Guards! Guards!* from the swamp dragons which are much smaller and used in Ankh Morpork as domestic pets, like dogs.

There are many types of fantasy and not all fall into established patterns, Mendlesohn (2008) categorises them by the manner in which the fantastic interacts with the world so she identifies: the portal quest fantasy; the immersive fantasy; the intrusion fantasy; the liminal fantasy and a group falling outside her taxonomy that she refers to as the irregulars. Each of these will have their own narrative impulses that may be seen in terms of Todorov's disequilibrium, sometimes the fantastic itself will be the disequilibrium, such as in the intrusive fantasy, while immersive or liminal fantasy may have the same types of disequilibrium as a realist narrative. While Thomas's assertion that "Fantasy always has a hero" (2003:60) may be simplistic, most types of fantasy do, and it is this unique individual that restores the equilibrium. Even in group quest narratives, such as Tolkien's *Lord of the Rings* (1993) there is only one person, Frodo, who can undertake the quest and it is the role of the remainder of the fellowship to support and protect him. Likewise in the *Harry Potter* series (Rowling, 1997-2007) however wise and powerful Dumbledore may be it is only the unique Harry Potter who is able to defeat Lord Voldemort. In the detective novel the disequilibrium is usually some sort of crime, often murder and the detective would be the only person able to solve the enigma in order that equilibrium may be restored. *Guards! Guards!* (Pratchett, 1990) contains contenders for both the hero and the detective, however, neither fulfils the narrative function that these roles require.

Carrot, with his impressive physique and potential claim to the throne, appears to be the obvious hero. He appears, scion-like, when the city is in need. He is a new arrival in Ankh Morpork when the Dragon first appears. However, it could be seen that the city's system of law and order, largely enforced by the guilds, is what really requires Carrot's timely appearance. Within *Guards! Guards!* (Pratchett, 1990) Carrot is shown as a character in formation. For example, when he is told by Colon not to run too fast, he does as he is told leading to the escape of one of the conspirators (Pratchett, 1990:186), suggesting that with different influences he could have become as corrupt as the previous watchmen, rather than the character that he does evolve into. However, the appearances of the Dragon lead him in a different direction.

Unlike the traditional hero of fantasy, he does not kill the Dragon. He commits smaller acts of heroism when he saves the other watchmen from the Dragon's assault on the watchhouse, and it is his insistence that if Vimes were there he would do something (Pratchett, 1990:243) that leads to the attempted million to one shot. Again building on a narrative cliché, the three junior watch members realise that a million to one is quite specific odds and nothing else will do, so they go to ridiculous lengths to try and get the odds right. This leads to an attempt to slay the dragon by "a man with soot on his face,

his tongue sticking out, standing on one leg and singing *The Hedgehog song*" (ibid: 271). Obviously, the attempt fails and the watchmen narrowly miss being incinerated by the dragon for a second time. Carrot is therefore not the typical fantasy hero, and arguably not the hero of this novel.

Carrot's most heroic acts are simply carrying out the watchman's duty. Early in the book, before the other watchmen tell him how things really operate in the city, he arrests the head of the Thieves Guild. This is a logical step for Carrot attempting to uphold the law, but incongruous in a city where the guilds rather than the watch are responsible for enforcing their rules, a dialogic reference to ideas of self-regulation that in the UK in 1990 would have been particularly relevant to recently privatised utility companies, but which may be related to wider issues of self-policing in areas such as the press. When the dragon is finally lying stunned in the town square Carrot again attempts an arrest. This time, it is the arrest of the dragon; just as unlikely in Ankh Morpork as the arrest of the head of the thieves guild. Carrott performs the duties of the policeman and accepts responsibility for keeping the peace, however difficult this may seem to be. This reference to the heroism of the day to day duties of the police force is underlined by the references to the differences between a hero's pay and a watchman's: Carrot gets "twenty dollars a month training pay" (Pratchett, 1990:244) while "heroes get kingdoms and princesses" (ibid: 273). Several fans nominating *Guards! Guards!* as a favourite commented on this representation of the police including

-The human falliabilities but honesty and heroism of the people who protect us.

So Carrot is a character created with the potential to be a scion type hero, but who subverts that type in becoming a policeman, trading fantasy glory for real life responsibility.

Turning now to the potential detective in this story, the obvious candidate is Vimes who is first introduced to the reader drunk, lying in the gutter and speaking lines reminiscent of Ed Mc Bain's 87th Precinct novels (James, 2004:196): "The city wasa, wasa, wasa wossname. Thing. Woman." (Pratchett, 1990:7). *Guards! Guards!* is littered with further references to hard-boiled detectives largely spoken by Vimes, from a Bogartesque "Of all the cities in all the world" (ibid:103) to a query of "Are you feeling lucky?" (ibid:136) with a potentially lethal swamp dragon tucked under his arm, echoing Clint Eastwood's Dirty Harry. While Vimes appears to fit the profile of the hard-boiled detective, living on the edge of society, married to the job, with no private life and struggling with alcoholism, he does not fulfil the normal narrative function of the detective. It is Carrot,

along with the orang-utan shaped Librarian[15], who discovers that the book "Summoning of Dragons" has been stolen. While Vimes works out that it is Wonse, the patrician's clerk, that he has seen running away from the remains of the conspirators' headquarters and finally confronts him, it is Carrot's literal understanding of "throw the book at him" (ibid:299) that finally stops Wonse, permanently. Vimes does rescue Lady Sybil Ramkin, both from a mob wanting to kill her swamp dragons and from the sacrificial piece of masonry (there being no rocks in Ankh Morpork) again suggesting a crossover of roles between Carrot and Vimes as the hero and the detective, with Vimes drawn as a character aligned with the role of hard-boiled detective, but whose actions are more in line with the traditional role of the hero. However, neither Vimes nor Carrot is able to overcome the Dragon.

If neither the hero nor the detective is responsible for stopping the dragon and returning the city to a state of equilibrium, who is? As the middle-aged, swamp dragon-breeding spinster, Lady Sybil Ramkin is about to be sacrificed to the Dragon (a play on the narrative convention of sacrificing a virgin), a swamp dragon runt named Errol stuns the larger Dragon with the sonic wash of his newly discovered jet powered flight. But this is not an act of loyalty to either Lady Sybil, his breeder, or the watch, his former owners, it is the beginning of a mating ritual between the smaller swamp dragon and the larger mythical Dragon, which turns out to be female. This comedic climax forms a double-barrelled punchline to the observational comedy of Errol. Once given to the watch the swamp dragon is allowed to eat a series of inappropriate items in much the same way that dogs do. While this begins with cold pizza, it continues in a ridiculous vein with less food-like items such as armour polish, a kettle and a jar of lamp oil. Thus an expectation is created that at some point Errol's flame may lead to a rather spectacular explosion. Likewise, Errol's earlier responses to the Dragon suggest an attempt at a territorial showdown. By satirising both the neglect and anthropomorphism of pet dogs by their owners, Pratchett creates an expectation which is then subverted, firstly with Errol's explosive, but controlled jet propulsion, which renders the former runt into a supersonic swamp dragon, secondly when his display, first interpreted as an attack on the Dragon, becomes clearly an attempt at impressing a potential mate. When the larger Dragon is revealed to be female the humour is again heightened as the reader's expectations and preconceptions are challenged. Since *Guards! Guards!* was published this particular comedic construct has been repeated in the *Shrek* film franchise, where a ferocious dragon is revealed to be female and is tamed by the amorous attentions of Shrek's sidekick, Donkey. In both instances, the power of the apparently indomitable dragon is

[15] The Librarian of Unseen University was transformed into an Orang Utan in a magical accident in The Light Fantastic, the 2nd Discworld novel and refused to be changed back. He appears as a supporting character in most of the Ankh Morpork set Discworld novels.

not defeated by might but by love. So the equilibrium is restored, not by a hero overcoming the Dragon in some way, but by the departure from the city of the two dragons.

The return to normality happens almost naturally, without human intervention. This does not mean that people should not act; the actions of the protagonists are fundamental to the notion of responsibility that underpins this story. This may be considered by looking at those characters who did not intervene to try and stop the Dragon, the mob and the civic leaders. It is the various civic leaders that allow the Dragon to take charge of the city. When the Dragon incinerates the puppet king at the coronation it is the High Priest of Blind Io who offers the Dragon the crown making its domination of the city official (Pratchett, 1990: 214). And when the leaders are invited to the palace to discuss the new rule, including the Dragon king's diet, they all fail to object

> Each man thought: one of the others is bound to say something soon, some protest, and then I'll murmur agreement, not actually say anything, I'm not as stupid as that, but definitely murmur very firmly, so that the others will be in no doubt that I thoroughly disapprove, because at a time like this it behoves all decent men to nearly stand up and be almost heard...
> But no-one said anything. (Pratchett, 1990:225)

There is an implication here that the representatives of the city should in some way object, presenting satires careful juxtaposition of "what a man does (or fails to do) [and] what the author says of him" (Pollard, 1970:24) however, Pratchett makes clear that defiance will have consequences. On the street, an individual (with daughters) stands out from the crowd in his resistance and is burned to the ground by the Dragon, while references to being united fade away on the appearance of the Dragon (Pratchett, 1990:241). Like the civic leaders, the mob, by its silence and complicity, allows the dragon to take charge, agreeing to the sacrifice of a virgin (Lady Sibyl) while the Dragon was in power and then tries to hack it to pieces once it had been stunned and was under arrest. This is interesting in terms of shifts in cultural resonance. One fan commented,

> -the idea of an immense power that believes it's right just because it has power? Mr. Bush[16] should read this book!

If the dragon represents terrorism or despotism, parallels may be drawn between the fear of the dragon and the infringements of civil liberties that are allowed in the name of the fight against terrorism.

When this book was published in 1989 the mood and public concerns were very different. The death of PC Keith Blakelock, hacked to death by a mob during rioting on

[16] When the on-line questionnaire was conducted, George W. Bush was the US President

Broadwater Farm estate in October 1985 would still have been in the public consciousness through the continued publicity around the case and appeals against the conviction of Winston Silcot for the murder. The mob's attempt to attack the stunned Dragon is foiled by Carrot's arrest of the Dragon, and his and the other watchmen's insistence on protecting a prisoner in custody. Law and order are maintained by four watchmen with a little help from Lady Sybil, a possible critique of a policing system which allowed Blakelock to be abandoned by his colleagues.

If the mob is seen as a symptom of this carnivalesque period of lawlessness, it is hard to see this as a utopian possibility. The only person who expresses any utopian aspirations is the one causing all the trouble, Wonse; "we will overthrow the cold tyrant and we will usher in a new age of enlightenment and fraternity and humanism and brother plasterer will be roasted over slow fires if I have any say in the matter, which I will" (Pratchett,1990:20-21). Even within this sentiment, the desire for Utopia is really only one person's private utopia, that is, another tyranny just with a different tyrant. So we're left with Bakhtin's possibility of Utopia simply being another reactionary promise like the promises of religion that if we suffer our oppression in silence in this life we will be rewarded in the next. Considering the numerous moments of civil unrest in the UK which marked the 1980s from the Miners' strike to the poll tax riots; the impact of these political protests, creating moments of concern and news headlines, but achieving very little change, it is easy to see the same reactionary outcome in the Discworld narrative of the time. We could read this as an attack on those headline-grabbing political protests or with a little more thought as a critique on the naive belief that social and political change can be effected by a simple change of ruler without the consent of the majority. While the policies of Margaret Thatcher, another type of female dragon, caused high unemployment it also ushered in the "me" generation, who, like the Ankh Morpork civic leaders, failed to object while an underclass was developed because they personally gained from the situation.

The focus then is not on the Dragon, but on the responses to it. Both the civic leaders and the mob, bow to the hegemonic domination by whichever ruler is in place at the time, irrespective of species or demands on their subjects; the watch, by contrast, represents a counter-hegemonic drive to try to do something. While the civic leaders wish to reward what they perceive as exceptional behaviour, the watchmen see that they have simply been doing their job. The embarrassment of the city leaders in their own complicity is compounded by the watchmen's simple demands: a pay rise, a new kettle and a dartboard (Pratchett, 1990:308-9). Like many of Pratchett's books this is a story of personal responsibility, of the choice that each of us makes between being one

of those who “accept evil not because they say yes, but because they don’t say no” (ibid:302) and being like the watchmen, “nearly doing things nearly right” (ibid:315). This contrast between taking responsibility, even when the outcome is unsure, and simply waiting to see what someone else will do is a precursor to Agnes’ actions in Escrow in *Carpe Jugulum* (Pratchett, 1999a) and is fundamental to the dialectic of Discworld. When fans were asked to what extent the theme of responsibility was reflected in the Discworld narratives nearly 85% answered positively (table 3). Thus Pratchett is advocating the social responsibility of each individual by satirising those narrative forms which leave the responsibility for social stability to the exceptional people, the hero or the detective, allowing others to abdicate responsibility.

Table 3: To what extent do you think the following social and political issues are reflected in Discworld - Responsibility?

not at all:	3.7%	42
vaguely:	11.5%	132
to some extent:	31.2%	357
to a great extent:	53.5%	612

Jingo - War

Chosen as a favourite by one fan for:

> -So much almost anarchistic humour and social criticism, and also the more down-to-earth focus on the little (stupid) things that man cannot, apparently, stop doing...

Jingo is the fourth book featuring the Ankh Morpork city watch. In it, the breakdown of law and order is on an international scale, and while still satirising the narrative forms, Pratchett’s critique is aimed more at the political machinations that lead to war. Continuing with Todorov, it is possible to identify the moment of disequilibrium as the moment when Vetinari, the stabilising leader of the city, is removed from office so that the aristocrats, led by Lord Rust, may declare war. This happens over a third of the way through the book, so the destabilising forces may be seen as a significant aspect of the book. Unlike the dragon from *Guards! Guards!* (Pratchett,1990) the destabilising in *Jingo* (Pratchett, 1998) is largely man-made, however, like the dragon, *Jingo* (Pratchett, 1998) does have an external trigger event.

The trigger event in *Jingo* (Pratchett, 1998) occurs at the beginning of the book when rival fishermen from Ankh Morpork and Klatch, a desert kingdom, both witness the rising from the sea of a mysterious island. Both men claim the island for their respective countries and immediately there is a territory dispute between two powerful nations.

Published in 1997, *Jingo* is Pratchett's response to the first gulf war (1990-91), but this use of an island as a trigger event, is also reminiscent of the Falklands war (1982) in which Britain went to war with Argentina over a small group of islands that lay off the Argentine coast but belonged to Britain, thereby creating a more universal reference to war. While the Falkland Islands did not rise mysteriously from the sea, they were largely unthought-of by the British public until the Argentinean occupation thrust them into the spotlight, so metaphorically they appeared from nowhere. Likewise, fans have drawn parallels with the Spain/Morocco conflict over the 1km wide Isla de Perejil which came to a head in 2002. However, while the invasion of a sovereign territory has long been considered grounds for war, the Gulf war was more complex.

It is generally thought that where the West is involved in Middle Eastern conflicts this may be motivated by oil interests, however, that is not considered grounds for war. As watchman Nobby Nobbs says

> "Do you need an excuse to have a war? [...] Can't you just say "You got lots of cash and land but I've got a big sword so divvy up right now, chop chop?""(Pratchett, 1998: 111)

While ordinary people can ascribe such motivations to politicians, politicians need to create sufficient grounds before starting a war. The satire in *Jingo* (Pratchett, 1998) is commented on by a number of fans including one who said,

> -Loved the satire here. Should be required reading for Americans. But I suppose if they got the joke, it wouldn't be necessary

highlighting the connection with US foreign policy. In *Jingo* (Pratchett, 1998) we see a build up to the conflict beginning with racist attacks against Klatchians in Ankh Morpork. A curry restaurant owned by the Klatchian Goriff family is attacked and the following evening the son of Mr Goriff shoots someone, believing that the restaurant is again being attacked. There is the attempted assassination of a Klatchian prince, with there being at least two bowmen, both of whom are found dead. The echoes of the notorious JFK assassination are further enhanced when the trail of one of the bowmen leads to the old book storerooms of the Library in the Unseen University, making the connection to US foreign policy even more overt. There is a fire at the Klatchian Embassy in Ankh Morpork. As the watch investigate, all clues suggest that these events are a Klatchian plot, but the clues are too obviously encoded, "Why would he be paid in Klatchian *wols*? He wouldn't be able to spend them here, and the money changers don't give very good rates." (Pratchett, 1998:136) asks Carrot when he and Angua discover a box of Klatchian Money under the would-be killer's bed. Again satirizing the narrative neatness of the detective story, Pratchett has Vimes consider how the various events and clues fit together, "But some things didn't have to fit. That was where 'clues' let you down" (ibid: 159). In real life the cultural resonance of the time allows things to happen that are

similar in nature but not necessarily connected. So the political manoeuvring over the island and the conspiracy involving the Klatchian diplomats does not need to be connected with the street level racism that led to the attack on Goriff's restaurant. Pratchett's novel explores the difficulty of interpreting individual actions and events to reach a broader, more connected understanding of the world, a challenge characteristic of both detective fiction and comedy, and which gives popular fiction its cultural resonance.

Prior to *Jingo* (Pratchett, 1998), the idea of racism had been represented in the Discworld through the clashes between different species, particularly the long-held feuds between dwarf and troll. While in subsequent books Pratchett returns to speciesism to examine the institutionalised racism of the police force, in *Jingo* (Pratchett, 1998) it is actual racism, the perceived difference between humans from different places that is used as a destabilising factor. The politicians will find it difficult to fight a war without the support of an army. So the events that lead the rulers to war are mirrored by a move towards willingness among the people to fight that war. The initial dispute over Leshp, the island, is between two fishermen, but it leads to Klatch as a focus of resentment. Soapbox speakers become "monomaniacs [...] They steal our fish, they steal our trade and now they're stealing our land" (Pratchett, 1998: 16). The scapegoating discourses of racism are even employed between watchmen Nobby Nobbs and Fred Colon, while raghead or towelhead are recognisable as a description of a turban wearer, the racial distinctions between white and non-white highlight the idiocy of racism:

> 'White's... white's a state of, you know... *mind*,' [Colon] said. 'It's like... doing an honest day's work for an honest day's pay, that sort of thing. And washing regular.'
> 'Not lazing around, sort of thing.'
> 'Right.'
> 'Or... like... working all hours like Goriff does.' (Pratchett, 1998:189)

Fred Colon's racism shows a satirical juxtaposition of a social ideal that he identifies with as white, which is, in fact, more akin to the hard working Goriff family than the rather lazy and slightly corrupt old watch that Fred and Nobby are part of. Fred presents a perspective that is all too common, but not popular with Discworld readers as shown in chapter 4, while Nobby highlights the contraction. Fred Colon is typical of the non-thinking discrimination that flows with the current mood rather than considering the individuals involved. During the Gulf War, few people would have wanted to defend Saddam Hussein, but the recipients of racist abuse would mostly have been either students, studying abroad, or emigrants escaping from the oppressive regime. Again, this may be seen in terms of hegemonic domination, where the working classes take on the interests of the ruling classes.

Conversely, Vimes rejects the vested interests of the ruling classes and represents the compensating politically correct thoughts on the other. When a self-appointed community representative, Mr Wazir, objects to the Goriff family being in protective custody, "Vimes told himself that there was no reason at all why a Klatchian couldn't be a pompous little trouble-maker. But he felt uneasy about it, like a man edging along the side of a very deep crevasse." (Pratchett, 1998: 158) And his mental response to the deputy Ambassador is that "if it hadn't been for the fact that the man was a Klatchian, [Vimes] would have marked him down as a shifty piece of work" (ibid:170). While Vimes rejects the racial stereotyping his lack of knowledge about the Klatchians initially makes it difficult for him to accept that some of them might be less than honourable. While this may be read as a satirical comment on political correctness, placing it in the character of Vimes along with his journey to the realisation that the Klatchians did plan the assassination, suggests that erring on the side of political correctness, while still an error, is preferable to Fred Colon's unthinking racism.

While Vimes thoughts on racial issues are significant, his ideas on the role of the police are vital for what follows once the narrative reaches its state of disequilibrium. For the ceremony at which the Klatchian Prince is wounded, Vimes is required to wear the ceremonial dress of the Commander of the Watch, which includes a ceremonial truncheon. Initially, he perceives this as "just a bit of wood" (Pratchett, 1998:59), but he gradually realises that it is this that marks the difference between a policeman and a soldier. The soldier's role is to fight, while the policeman's role is to keep the peace. Thus while both the Ankh Morporkian Aristocrats and the Klatchian Princes are trying to create a war, Vimes, and the Klatchian policeman 71-hour Ahmed, manage to keep an interim peace, with the help of the Ankh Morpork watchmen and the warlike tribe of D'regs, Pratchett's paronomasia combining references to the Touaregs with the Kurds. This time, Carrot arrests both armies for "behaviour likely to cause a breach of the peace" (ibid:368) before instigating a football match. If we consider a satirical function of highlighting "the difference between what things are and what they ought to be" (Pollard, 1970:3), the football match may be seen as a satirical comment on the idea of war in general, nations could equally compete in sports to settle differences, as much an indicator of right as a show of force, but without the loss of life. That this is a real world reference to the football that is supposed to have been played between British and German soldiers in no-man's land during the Christmas truce of 1914 makes the satire all the more poignant. However, Vimes, as a policeman, lacks the political experience to actually dissolve the situation. It is down to Vetinari to offer a surrender on terms that the Klatchians are unable to refuse in order for the two armies to actually leave the

battlefield. Both Vimes and Lord Rust balk at the surrender, Vimes because of the terms and Rust because of the principle. Vetinari, however, has discovered the true nature of Leshp and that it will sink back into the sea within days, and so by offering the treaty to be ratified on the neutral territory of Leshp is able to dissolve the war situation with a treaty that will never come into effect and the sinking of the island removes the cause of the conflict. While in the satire the island literally sinks, both the Falklands and Isla de Perejil sank back into relative obscurity once the respective conflicts were resolved.

In both *Guards! Guards!* and *Jingo* it is not down to the protagonists to save the city, there is a Deus ex Machina device in both instances that really solves the problem, Errol the swamp dragon in the first case and the sinking of Leshp in the second. What the protagonists do is whatever they can do to address the situation. Thus Pratchett is presenting an ethics of care advocating social responsibility, not to save the world, but to do what we can on an individual basis. And this is shown in opposition to the unthinking mob and the army both of which succumbs to the hegemonic domination that presents itself. In contrast, the next two books to be discussed, *The Last Hero* and *Night Watch*, present narratives in which the protagonists do make a difference.

The Last Hero - Terrorism

The Last Hero was originally published as an illustrated fable. As a consequence, the most common reason given by fans choosing this as a favourite was the artwork by Paul Kidby. However, one fan commented:

> I enjoy the stealth philosophy here regarding the nature of life, death and how they are seen by different people, as well as the sub-text on globalisation and modernisation.

The Last Hero was published on 18th October 2001. The exact date is important because it means that it was already in production by the 11th September. If it wasn't then perhaps the book would have been different, but the parallels between the narrative of the book and the events of that autumn reinforce the idea of a comic fantasy diegesis that resonates with our lived reality. While the book is partly situated in Ankh Morpork, the narrative is one that will affect the entire Discworld, the equivalent of a global impact. The disillusioned aged hero, Cohen the Barbarian and his Silver Horde decide to return to the gods that which the first hero stole, fire. This is the destabilising force for this narrative. They intend to blow up the home of the gods, Dunmanifestin (the Discworld equivalent of Mount Olympus) in an act of defiance, rebellion and

revenge. However, the Wizards of Unseen University realize that this act will cause the magical field that holds the Discworld together to collapse. The Silver Horde are on course to destroy the whole world; a potential destabilization, not just of Ankh Morpork, but of the whole Discworld. In response the joint wisdom of Ankh Morpork sends a small team comprised of, Rincewind, the coward wizard who can't actually do any magic, Leonard of Quirm, the Discworld's own renaissance man and reference to Leonardo da Vinci, and Captain Carrot, the enigmatic second in command of the city watch, who may be the heir to the throne. They are accidentally joined by the Orang-utan shaped librarian of Unseen University. After various adventures this team catch up with the Heroes in the home of the gods.

The confrontation between the professional heroes and the team from Ankh Morpork reiterates the discussion on the nature of heroism from *Guards! Guards!* with the hero's pay once more being seen as an indicator. The heroes believing their actions to be justified, set their explosion in motion, before they are forced to re-evaluate, both who the hero is (obviously unclear by the choice of three covers for the book, see appendix 15) and whether the impact of their actions is justified.

> 'Are we thinking this one through? Look around you.'
> They looked around.
> 'Well?' Cohen demanded.
> 'There's me, and you,' said Vena, 'and Truckle and Boy Willie and Hamish and Caleb and the minstrel.'
> 'So? So?'
> That's seven,' said Vena. 'Seven of us against one of him. Seven against one. And he thinks he's going to save the world. And he knows who we are and he's still going to fight us...'
> 'You think *he's* a hero?' cackled Mad Hamish. 'Hah! Wha' kind o' hero works for forty-three dollars a month? Plus allowances!'
> But the cackle was all alone in the sudden quietness. The Horde could calculate the peculiar mathematics of heroism quite quickly. (Pratchett, 2002a: 158-9)

But while the bravery of Carrot, makes them reassess their role in events, it is Rincewind, the coward, but also an old friend of the horde from *Interesting Times* (Pratchett, 1995), who persuades them of the consequences of their actions. While it is now too late to prevent the explosion, the Horde take responsibility for removing the fire clay (explosives) from the danger area of Dunmanifestin and die in the explosion at the bottom of the mountain. They effectively save the world from the threat they created, reinstating themselves as heroes once more. While there had been a number of terrorist attacks that could have inspired this book, the idea that a small number of determined individuals could have such a profound effect on the entire world parallels most closely the events this story prefigures. However, in Pratchett's version of reality,

reason prevails and knowledge of the consequences is sufficient to prevent those consequences. Looking at this story from the perspective of audience concerns, when asked 411 fans said they were concerned about globalization, 432 were concerned about terrorism and 673 were concerned about religious fundamentalism. So the narrative that reflects an act of terrorism that will affect the whole world and is sparked by the uncaring nature of the gods may be seen as firmly in dialogue with current concerns in our world.

Unlike the previous two books, the major characters in *The Last Hero* are not simply caught up in events, they shape them. As the world situation becomes more serious the notion that the actions of individuals can make a difference becomes more significant. The loss of Cohen, who had been a significant character in several Discworld stories and the joining of forces to form the unlikely Ankh Morpork team, means that the restabilising of the Discworld at the end of this story does not lead to a return to the status quo, there has been a change in the order of things that is permanent, so there is a move away from the carnival-like disruption as simply a holiday from oppression that ends in a reassertion of the hegemonic order. And this move is taken further in *Night Watch*.

Night Watch - revolution

In 2002 Pratchett produced a book that appeared to show Bakhtin's possibility of Utopia. *Night Watch* (Pratchett, 2002) was the fans' overall favourite and the 6th watch book. Over the previous 5 books in the sub-series characters introduced in *Guards! Guards!* (Pratchett, 1990) had evolved to such an extent it may be argued that narratively many of them had nowhere left to go. Even Vimes, who has risen from captain to Duke of Ankh and commander of the watch, has married and is about to become a father. Pratchett again uses a disequilibrium structure but with an added twist. While chasing a cold blooded killer across the roof of the library of Unseen University, Vimes and the killer, Carcer, are transported back in time 30 years to the time of an uprising, known as the glorious 25th May. This means that for much of the book Vimes is without the supporting cast offered by the familiar watch characters. However, there are younger versions of a few characters, including Fred Colon and Nobby Nobbs, a young Vetinari as a student at the assassin's school and a young Vimes. There is also the inclusion of a character from another strand of the Discworld diegesis who has his first interaction with the city watch: Lu Tze is a history monk, whose job it is to make sure that things happen. When the murderer Carcer kills John Keel, the older guard who had taught the young Vimes what being a watchman was really about, the Vimes that has travelled

back in time has to teach his younger self the ropes. The time travel construct allows a reinvigorated view of the characters so that the characters were the most cited reason for choosing this as a favourite, but the darkness and that politics are also mentioned with one fan commenting:

> The deeper meaning of the story still makes me read the book over and over again. It is about here and now and everyone, everywhere. It's about me and you and why we do what we do for all the wrong reasons.... Look at history (recent history too!!) look at yourself and shiver.

The older Vimes has memories of how the uprising went, people died and one tyrant was replaced by another one, equally power hungry and probably equally insane. However, the introduction of Carcer into this period of history has put things slightly out of whack and the history monks make it clear that for Vimes to go back to the future he left behind certain things need to fall (or be pushed) back into place. Although some things are different from Vimes' first experience of the glorious 25th, mostly his experience is different because he has a different perspective. This raises questions about the way that history is written. History is written by the winners, or those in power, and may be rewritten by subsequent winners. It is Vimes' reflection on how things were reported that offers an insight into the issues of policing these moments. Just as in *Jingo* (Pratchett, 1998), Vimes considered that the role of the police differed to that of the army, in *Night Watch* (Pratchett, 2002), Vimes considers the army to be unequipped to police the city. When there is a clash between troops and civilians on a field that is usually used for recreation Vimes' analytical mind deconstructs the reported version "Oh, that was right – afterwards, it was said that the troops were drunk. And that they shouldn't have been there. Yep, that was the reason, Vimes reflected. *No one* should have been there" (Pratchett, 2002:225). Equally with the reason behind the riot ascribed as the price of bread:

> No the *protest* was over the price of bread, said Vimes's inner voice. The *riot* was what happened when you have panicking people trapped between idiots on Horseback and other idiots shouting 'yeah, right!' and trying to push forward, and the whole thing in the charge of a fool advised by a maniac with a steel rule (Pratchett, 2002:215)

Vimes' cynicism is coloured by his knowledge from thirty years in the future that the change of rulers will make very little difference and this is reflected in his attitude to the revolutionaries' demands. Therefore, accompanying the need for individual action and responsibility is a pragmatic realism about how much can be achieved, generated by Vimes longer historical perspective.

Like the revolutionaries in *Interesting Times* (Pratchett, 1995), and those committed to most causes. The revolutionaries in this narrative believe they are fighting for a new way of life, however, they find it difficult to agree on what exactly their demands should be. They are in favour of Lord Snapcase as a ruler to replace Lord Winder, and they can agree on abstract ideas such as truth, justice and freedom. When it comes to the means of production their lack of agreement mirrors the New Labour debate, which saw the revision of clause 4 of the Labour Party Constitution to more pragmatic aims. Free love is objected to by the seamstresses, so the revolutionaries accept reasonably priced love as an aim. Meanwhile Vimes looks on and when asked, says he'd like a hard-boiled egg

> tomorrow the sun will come up again, and I'm pretty sure that whatever happens we won't have found Freedom, and there won't be a whole lot of Justice, and I'm *damn* sure we won't have found Truth. But it's just possible that I might get a hard boiled egg (Pratchett, 2002:264)

Vimes is concerned with the practicalities of life, and Pratchett's unromantic view of city life allows the story to consider what happens to the day-to-day affairs of the city at a time like this. Traffic is still coming into the city from the country, bringing food and other supplies. Vimes simply ensures that the revolutionary barricades are situated so that in the siege situation the food is arriving in the revolutionary area, so the revolutionaries all end up eating steak dinners.

As in *Jingo* (Pratchett, 1998), Vimes sees his job, not as being involved in politics, but to keep the peace, and his strategic input into the uprising is designed not to win, but to minimise injuries and loss of life. It is Vetinari, the future Patrician but here a young assassin, who kills Lord Winder in order that the revolution may be considered a success. Unfortunately, his replacement, the equally awful Lord Snapcase, considers Vimes to have become too influential and orders his assassination. At an appropriate moment, the history monks replace Vimes with the murdered John Keel and send Vimes back to the future to assist with the delivery of his son.

While this may seem to be simply another story in which the status quo is restored after a brief period of disequilibrium, it is the thirty-year lapse which enables the utopian possibilities to be observed. While the republic of Treacle Mine Road was short lived and the revolution resulted in a leader described as "loony Lord Winder" being replaced by one who came to be known as "mad Lord Snapcase", there is a distinct difference between the Ankh Morpork of Vimes' youth and the one in which he is Duke of Ankh and Commander of the City Watch. The change that occurs over the thirty year period is largely facilitated by those young people involved in the revolution as they get older and

gain status within the city. It is a long road that takes constant effort, it is not something that happens overnight. Social change is not something that is fought for on a single occasion and then forgotten, it is something that needs to be renegotiated every day.

Conclusion

There is a persistent theme of social responsibility in the Discworld series that is particularly evident in the subseries of novels featuring the city watch. Discourses of law and order are particularly coloured by this theme, especially in those carnivalesque moments when law and order break down, leading to an inversion of the already peculiar normality of Ankh Morpork. These moments of disequilibrium which form an essential part of the narrative structure, highlight the dual realm of existence of Ankh Morpork's inhabitants as they temporarily forget their ruled and regulated lives to become part of a mob, an army or a revolution and the need for individuals to take responsibility for themselves and their actions during these moments. It is the complexity of these interrelated ideas which develops as the series progresses. Pratchett also shows how the inversion of normality does not necessarily equate to a utopian future, but that the utopian potential in the carnivalesque requires perseverance for its manifestation. It is the complexity of these interrelated ideas which develops as the series progresses. In *Guards! Guards!* (Pratchett, 1990) the distinction is drawn between the narrative conventions of the unique character, either a hero or a detective, as the saviour of the city and the responsibility of each individual to do what they can in a time of crisis. In *Jingo* (Pratchett, 1998) this idea is expanded into the arena of war and politics, and while it does not blame individual soldiers for obeying orders, suggests that personal responsibility for one's actions is preferable to following the herd. It also shows how the saving of lives by avoiding conflict is often overlooked by history in favour of the more dramatic actual conflicts. *The Last Hero* (Pratchett, 2002a) shows the potential for the actions of a few to have a devastating effect on the whole world in the form of global terrorism. However, unlike earth's terrorists, the would-be terrorists of Discworld accept responsibility for their actions and sacrifice themselves to save the world, once they are aware of the full consequences of their actions. Finally, *Night Watch* (Pratchett, 2002) uses a time travel narrative to show that social responsibility is a lifelong process rather than a moment. However, the moment of revolution, like Bakhtin's moment of carnival, may hold the seeds of future utopia provided that those involved continue to fight for that better future long after the moment of revolution. Thus it is in the long-running narrative of the fictional series (in any medium), that is best able to suggest the utopian possibilities of the carnivalesque in any depth. The Discworld series consistently invokes Bakhtinian notions of inversion of the usual social order and enacts Todorov's model of imbalance, degeneration and improvement in ways that

demonstrate the cultural resonance of these popular comic narratives, in which both unrest and social stability are the responsibility of all citizens, who all have a part to play when law and order break down.

7. Conclusion

This thesis set out to explore the way that people read Terry Pratchett's Discworld series. The main hypothesis was that the socio-political value system of the text would interact with the society in which it was produced and consumed. In order to evaluate this, a generic model of comedy as social conscience had been developed based on the comparative relationships between text and society enjoyed by the comedy of Aristophanes and Terry Pratchett. The research question asked if it was possible to demonstrate any relationship between the value system in the text and the value system among its audience. This section will reflect on key aspects of the methods employed, the key findings, some of the limitations and recommendations for future research, and an overall conclusion.

Methods

The methodological choices were significant to shaping this project. Textual analysis was a key feature of this project; Chapters 4, 5 and 6 are largely text based chapters. The main weakness of a textual approach is always its subjectivity and the other methods employed may compensate for this. The other methods also dictated the choice of topics discussed in the text based chapters. It was these ancillary methods that were problematic and produced very rich data. The ancillary methods aimed to assess the audience side of the equation. These methods followed an iterative pattern more normal in grounded theory. This was because of my struggle to find an approximation to Discworld readers.

The first ancillary method was chosen as a method of getting real people to interact with the text. The intention was to record what people enjoyed about the text and why. As a drama graduate, I chose a method from my previous discipline, dramatic practice. The two dramatic practice projects, one which I directed and the second in which I was a participant observer showed that the method was not compatible with the objectives. The competing agendas meant that although some data in respect of participants' enjoyment was gleaned, this was often overshadowed by issues around the group dynamic rather than as a relationship to the text. This method did generate unexpected findings, which helped shape the rest of the project; in particular a rejection of the text by some members of the group. This led to a question group in the next ancillary method.

The second ancillary method was audience questionnaires. This was an opportunistic method employed because there was audience available. The iterative process allowed the rejection of the text amongst cast members to be interrogated. Audience members who had not previously read Discworld were asked if they now would and if not, why not. This revealed an antipathy towards the fantasy genre.

The questionnaire research was expanded into an on-line questionnaire aimed at fans and distributed via Discworld Monthly. The scope and scale of this questionnaire were larger than the theatre audience questionnaires. The questionnaire was longer and asked why respondents chose certain books/characters as their favourites rather than just to select favourites. This questionnaire was designed to generate both quantitative and qualitative data. An unanticipated response rate (N=1,323), meant that this produced a vast quantity of data. The number of respondents means that the statistical findings may be considered as representative of fans, although not necessarily representative of all readers or potential readers of Discworld.

The ancillary methods took up a large amount of time and energy on this project, but this represents the difficulty of accessing a group representing an audience. Between these different methods, I was able to access fans (on-line questionnaire), people who had read Discworld but not engaged in fandom, and people who had not read Discworld before either becoming part of a drama production or being an audience member for a drama production. This cross section of audience, and potential audience, allowed me to see the significance of genre in the attitudes that people have to what they read, which was discussed in chapter 3 in terms of cultural capital. It also problematized the findings in relation to the texts that would have been more simplistic if I had limited the research to the textual analysis approach.

Findings

The findings in the textual aspects of the research are shown in chapters 4, 5 and 6. These are largely ways in which Pratchett makes difficult ideas accessible. Chapter four focuses on the use of a comic protagonist that is positively framed in opposition to the negatively framed target of satire. This chapter engages with one of the discourses of late modernity, that of the crisis of masculinity. Pratchett presents male protagonists as they struggle to adapt to the roles ascribed to them. The most popular protagonist, Vimes, illustrates the growth of middle-aged man out of step with the world around him into a husband and father. Vimes takes responsibility not just for his family but for the whole city as the commander of the city watch. He is contrasted with Rincewind, who always tries to run away from responsibility, but somehow ends up managing to do the

right thing and save the day. The notion that the white man in the late twentieth century needs to earn his place in the social hierarchy is clear in Pratchett's work as part of the equality discourse that pervades the series. The member of the Ankh Morpork city watch who appears to believe that somehow being a white man entitles him to status and privileges is Colon, generally the butt of the jokes and one of the few characters in Discworld that is ridiculed. The reader is encouraged to identify with Vimes and the ways in which he adapts to the changing milieu creating an inclusive relationship between the reader and the comic protagonist.

The reasons that fans chose Rincewind or Vimes as their favourites on the on-line questionnaire informed the discussion of heroes and masculinity. It also enabled me to show a clear distinction between the positively framed characters that learn and grow and the negatively framed Colon, who was far less popular than his active counterpart Nobby Nobbs.

Chapter five is an exploration of the intertextual relationships between Discworld and the gothic. This is used to demonstrate the way that difficult ideas can be made accessible through the use of familiar ideas that are then enhanced or subverted. While Pratchett uses transtextuality from a range of hypotexts, the gothic was chosen because it allowed a continuity of the equality discourse through the discussion of certain female characters and tropes and this continues to be combined with discourses around personal and social responsibility. It also showed Death as a character, making a difficult concept into an accessible anthropomorphic personification. Again fan responses were used to support a range of ideas, most notably the relationship of the character Death that fans had envisaged as part of their own mortality. This clearly demonstrated the fans appropriation of the Discworld value system into their own lives at a very emotional level.

Chapter six looks at some of the major concerns of the twenty-first century: terrorism and conflict. Certain books have been identified as direct responses to political events in the twentieth and twenty-first centuries, while others are about the notions of war, terrorism and urban unrest in the abstract. Pratchett repeatedly suggests that individuals have a social responsibility in respect of macro events. I concluded that chapter by suggesting that the time travel narrative of Night Watch is the only mechanism in which social change becomes visible. This highlights the need for personal responsibility and action as a part of any sustained incremental social change.

For any Pratchett scholar, these themes of equality and social responsibility are apparent. For audiences, this is not necessarily the case. In chapter 3 I discussed how a number of intelligent and educated people involved in the drama productions rejected the text. They were not prepared to imbue it with any social or cultural value. In the on-line survey, there was a small number of fans who were not prepared to read any of the socio-cultural themes in the Discworld. Some fans believe that this will spoil their enjoyment. This refusal to identify themes does not mean that the themes are not part of the enjoyment. Dyer's work suggests that part of the pleasure of the Hollywood musical is the utopian fictional satisfaction of needs that mirror the real needs of the audience (Dyer, 1977). So fans who may have been concerned by police corruption in the 1980s and 1990s may find satisfaction in portrayals of the city watch without wanting to theorise the parallel.

Limitations of the research

The limitations of this project were often also the source of its richness. Some of the findings from the on-line questionnaire directly addressed the research questions, such as the question which asked if respondents thought that responsibility was a theme present in Discworld. Statistically, the answer was "yes", (only 3.7% answered negatively) but 3.7% represents 42 respondents (Appendix 13w) who appear to disagree on a very basic question. Likewise, the range of reasons given for choosing favourite books and characters suggest that the multi-layered appeal is highly complex and read by different readers differently.

The other major limitation has been my inability to demonstrate the nature of the relationship between the political value system in the text and among its audience. There is a definite correlation, but, aside from individual revelatory responses, it was not possible to show that Discworld had influenced its audience, rather than simply sharing the same value system. Indeed the antipathy demonstrated by some cast members in the drama productions suggests that the value system may be opaque to certain members of society.

Areas for future study

This project generated a significant amount of data that has not been used. The focus of the PhD has been determined by the popularity of certain books and characters in the on-line survey. However, there is still a significant amount of data on the witch strand of books that has not been explored in depth, and comparing reasons for choices of non-Discworld favourite authors and books could also be fruitful.

Discworld is funny. While I have shown how the ideas take on greater meaning through a comedic discourse than they may have had in straight-forward polemic, I have not investigated the value of just being funny. Comedy was a major label used by the theatrical audience groups and among the on-line survey 772 references to the funniness were given in reasons for choosing favourite books and characters. This is an incredibly important aspect of the Discworld series and warrants further study. Future research could look at the joking relationships within the text or even the laughter generated among audiences.

Conclusion

In Smith (2013) I suggested that Pratchett had created a fictional world that could be viewed through Critchley's superego II. I suggested that it used intertextuality and familiar discourses to create cultural resonance and provoke in its audience a critical attitude to the dominant ideology. Positivity is fundamental to the counter hegemonic impulse; rather than simply criticizing others in society Pratchett's work includes the self as part of that society and is more benevolent in its critique than traditional satire, the aim being a questioning of the dominant ideology with a view to learning, growth and transformation rather than submission to the hegemonic order.

While these ideas were easily demonstrated through textual analysis and could be supported by fan responses, the empirical research offered a further interpretation. Rejection of the text, particularly on the grounds of genre, suggested that, like Perks' study on satire, Discworld was a layered text which required the audience to engage sufficiently to recognise the serious issues that underpinned the humour. The socially and politically engaged fans were prepared to do the work required to engage with the value system of the text, many of the accepters and audiences in the play productions enjoyed the humour without necessarily doing the work to engage with all the layers, while others did not wish to engage. Comedy as social conscience offers a counter hegemonic position but requires the engagement of its audience for that position to be decoded.

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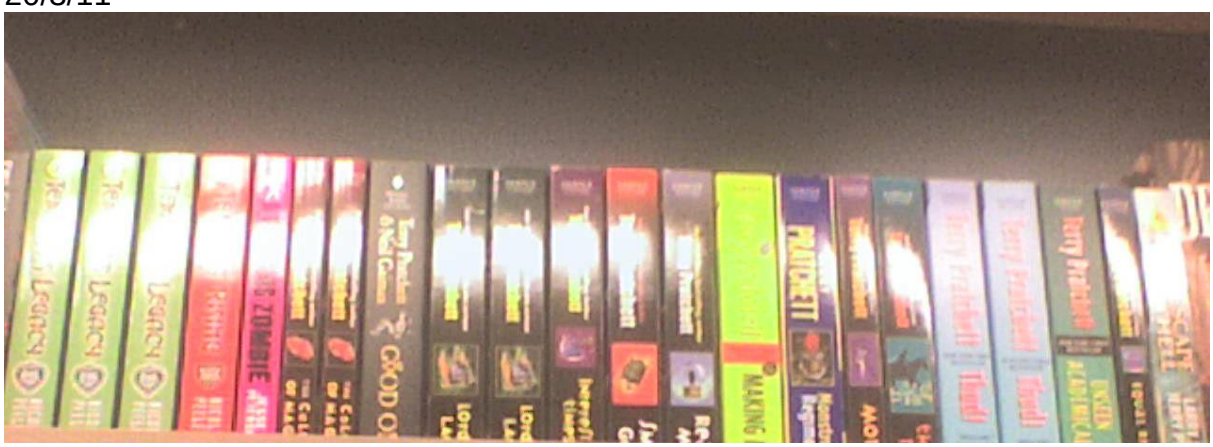
Appendices

Appendix 1 – Bookshop Photos

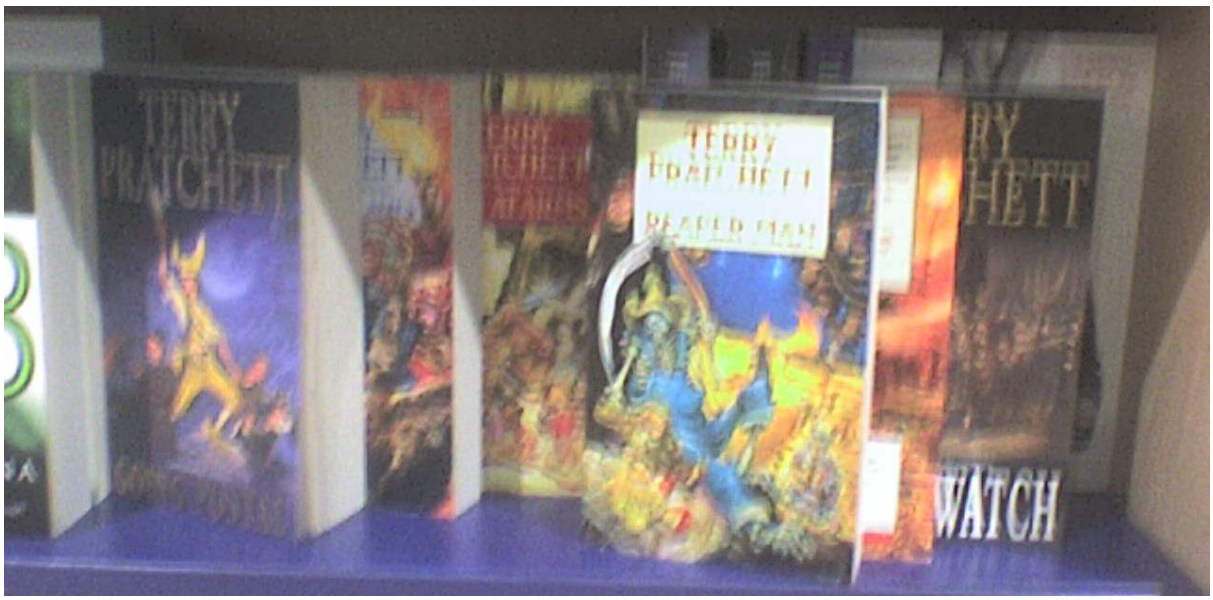
Orlando Airport 20/3/11

Orlando Airport
20/3/11



Stockholm 20/5/11

Malta 17/7/12



It should be noted that although in some cases the “grown-up” covers discussed by Moody appear alongside the more colourful Josh Kirby/ Paul Kidby covers, they have not replaced them. The US covers, while not so exuberant in style are likewise brightly coloured.

Appendix 2 – Participant information sheet

Participant Information Sheet

Name of experimenter: Eve Smith

Supervisor: Nickianne Moody

Title of study/project: An Exploration of a stage adaptation of Terry Pratchett’s

Lords and Ladies

Purpose of study: A practical interrogation of my hypothesis "Comedy as social Conscience in Terry Pratchett's *Discworld*"

Procedures and Participants Role: Cast and crew for this production are asked to participate in a focus group discussing ideas and issues arising from the production. This will involve participation in informal discussions and individual post production interviews. All participants have the right to withdraw from the focus group at any time. All focus group discussions and interviews will be for research purposes only and in complete confidence. Any recordings made by me of rehearsals/ discussions/ interviews will be for research purposes only, they will be stored securely and upon completion of the research they will be destroyed.

Please Note:
All participants have the right to withdraw from the project/study at any time without prejudice to access of services which are already being provided or may subsequently be provided to the participant.

Appendix 3.Lords and Ladies Synopsis distributed to group prior to auditions

Granny Weatherwax and her fellow witches, Nanny Ogg and Magrat Garlick, return home to Lancre following exploits abroad to find that things have changed. There are crop circles everywhere; an indication that the barriers between worlds are particularly thin. Someone or something could be trying to break through. A group of young girls have set themselves up as witches, with no respect for the traditional lore of witchcraft. One of these girls has a level of power that could not naturally be hers.

The power behind much of this is the queen of the elves. She is trying to break through in order to take over the world. She believes that by marrying a human king she can legitimately rule. Only iron can bar her way and the gateway between the two worlds is guarded by a circle of iron rich standing stones.

For Magrat Garlick one thing is changing for the better, she is about to marry Verence, the king of Lancre. However, when Granny and Nanny are reluctant to explain the sinister threat behind the crop circles Magrat throws in her broomstick resigning as witch in order to become queen. The royal wedding brings guests from outside the kingdom including some of the senior wizards from Ankh Morpork's Unseen University and Casanunda (the world's second greatest lover). And to celebrate the royal wedding a group of local morris dancers are preparing to put on a play.

Following a public confrontation with Granny Weatherwax, the young witch Diamanda flees to the stone circle known as "The Dancers" to seek refuge with the elves who have given her the power to defy the older witches but not the wisdom to outwit them. Knowing the danger Granny Weatherwax attempts to prevent Diamanda entering the elves territory, and when she fails follows in order to rescue her. As Granny carries the wounded Diamanda out of the circle an elf follows only to be hit with a frying pan by Nanny Ogg, who is waiting outside the circle. As neither of the older witches possess the medicinal skills to heal Diamanda they take her to Magrat at the castle. They also take the elf and ask Verence to have him locked in the castle dungeons, again without revealing the full threat of the elves to Magrat.

Meanwhile the morris men are finding it increasingly difficult to find a secluded rehearsal space and finally end up at “The Dancers”. The suggestive power of the elves leads them to the idea of performing their play there.

On the eve of her wedding Magrat Garlick locks herself in her room (she has discovered a letter about her from Granny to Verence, which is revealed later on). Downstairs Granny Weatherwax encounters childhood sweetheart Mustrum Ridcully, who is now head wizard at Unseen University, while Nanny Ogg is courted by Casanunda. Thus none of Lancre’s witches attend the morris dancers’ play, which is where the elves finally break through from their world to Lancre.

When elves overrun the castle, Magrat is inspired by a portrait of Queen Ynci and assisted by Shawn Ogg. Magrat then heads for The Dancers in order to rescue Verence, meeting some wizards on the way. Meanwhile Granny Weatherwax realises that letting herself be captured is the best way to get to the root of the problem. Nanny Ogg takes a different approach and, accompanied by Casanunda, goes to the other elvish gateway to ask “The Long Man” to keep the queen of the elves in check.

There is a big showdown between the Witches and the Queen of the elves in which both Granny and Magrat momentarily appear to defeat the Queen only for her to regain control of the situation. Ultimately it is the shadow of the Long Man that leads the Queen back into the realm of the elves. This confrontation appears to have killed Granny Weatherwax as she is apparently attacked by a swarm of bees and she is taken off to the castle to lie in state.

Following Granny’s final order to look in her box Magrat and Nanny go through her personal effects finding a sign saying “I Aten’t Dead”, at which point Nanny realises that Granny is not dead but has simply shifted herself into the swarm of bees. They rush back to the castle and allow the bees to return Granny to her body. The play, of course, ends happily with the various couples together (kind of).

Appendix 4. Cast List with notes about the characters

Granny Weatherwax, *a witch*

Granny is the most accomplished of the three witches and generally acknowledged as the chief witch in the discworld stories. One of her great skills is the ability to borrow, that is, to ride in the minds of animals seeing what they see, while her body is actually at home in bed. In Lords and Ladies, her mind inadvertently borrows from an alternative self in a parallel universe causing her some confusion. In the showdown with the Queen of the elves she uses this skill to avoid the mind control of the Queen by placing her mind into a swarm of bees. This role requires an experienced actress to portray the changes of mood and confusion between the very strong character that Granny usually is and the other Granny that might have been.

Nanny Ogg, *a witch*

Nanny is the pragmatist of the witches and is also more involved in the local community, being mother or grandmother to several inhabitants. She is of a cheerful disposition and lives life to the full. Nanny is the queen of the double entendre and is known for drinking and singing lewd songs.

Magrat Garlick, *former witch, and future queen of Lancre*

Magrat is the youngest of the three witches and is good with herbs and healing. She is generally thought to be a bit wet by the older witches and they don't really take her seriously. Lords and Ladies is where she really comes into her own and this is a plum role for an actress to show development from being a sulky wimp to being an assertive warrior queen standing up to the queen of the elves.

Verence, *King of Lancre*

Verence is a former fool who gets to be king because of various people's uncertain parentage. So he is a king not born to it and tries to learn it all from books. He has the best interests of the kingdom at heart. This part needs to played quite evenly and matter of fact.

Incidentally Magrat and Verence first got together when he was just a fool.

Mustrum Ridcully, *Archchancellor of the Unseen University*

Ridcully is an outdoor shooting and fishing type, very gung ho and not very academic for an archchancellor. He appears to deliberately misunderstand a lot. In Lords and Ladies most of his traits are subjugated by his memories of a summer spent with Esmerelda Weatherwax in his youth, and trying to rekindle that relationship. This role requires an experienced actor who can portray charisma and joie de vivre.

The Bursar, *a wizard*

The Bursar is a stock Discworld character who is essentially nuts. He appears to be living in a different reality to everyone else and thus his lines rarely make sense with what is going on around. The main requirement for this role is the ability to deliver absurd lines with total conviction.

Ponder Stibbons, *a wizard*

Ponder Stibbons is the closest the wizards get to a quantum physicist. He should look like a scientist dressed as a wizard. Ponder gets to explain quite a lot so good diction is important. You do not need to be a geek for this role, we can make you look like a geek!

The Librarian, *an orang-utan, and wizard*

The Librarian of Unseen University was at some point transformed into an orang-utan. He found the prehensile feet and longer arms convenient so prevented any attempts to transform him back. Everything he says comes out as “ook”, although his fellow wizards understand what he means. This makes this a good role for anyone who has difficulty with lines or with the English language. However, this role requires great physicality.

Casanunda, *the world’s second greatest lover, a dwarf*

Casanunda has previously met the witches abroad and been quite smitten with Nanny Ogg. He is a dwarf and the world’s second greatest lover. Obviously I am not expecting an actual dwarf, but I would like someone quite short for this role, they would also need the experience to convincingly portray charm and exuberance.

Queen *of the Elves*

The Queen is the arch villain of the piece. The threat of the elves really is that humans are enchanted by their glamour and so forgive their cruelty (think of cats). The Queen is an alternative version of Titania in A Midsummer Night's Dream. This role requires gracefulness and authority, her domination of the witches needs to be believable.

***The* Long Man**

He is the King of the elves and like Oberon has been estranged from his wife for some time. Ultimately he is the one who calls her back. This character may not actually appear on stage. At one point he is definitely a voice off-stage and we may make his second appearance likewise. However, I would like to use a live voice and not a recording.

Jason Ogg, *a smith and Morris Man*

Jason is the eldest of Nanny Ogg's sons and the local blacksmith. In other discworld stories Jason gets to shoe Death's horse so he has something magical about him, this is why he senses that they should not be at "The Dancers". Jason should be physically quite large.

Shawn Ogg, *his brother*

Shawn is another of Nanny Ogg's offspring and works at the castle as palace guard, herald, stable boy and anything else you can think of. Although Shawn is not a major character this is a relatively large part due to the various roles around the castle that he fulfils. This role requires someone relatively young with lots of energy. It would be useful if he could play trumpet, bugle or similar.

Pewsey Ogg, *an infant*

Unless someone can lend us a child this will probably be played by an adult.

Bestiality Carter, *a comic artisan*

Obidiah, *the same*

Weaver, *the thatcher*

Thatcher, *the weaver*

Baker, *the tailor*

Never mind the jokes about the names, these, along with Jason Ogg, are the local morris dancers who are going to put on a play for the royal wedding, like the rude mechanicals in A Midsummer Night's Dream. Most of these roles will be played in conjunction with another role. An accordion player would be useful

"Diamanda" ***Tockley***

Diamanda is a young self styled witch who has been given power by the queen of the elves. This is a good role for a young actress, she has a couple of good confrontation scenes with Granny and then she becomes allied to elves in overrunning the castle. To underline her connection with the elves I would like Diamanda to have the same slender gracefulness as the elves.

"Perdita" ***Nitt***

Perdita (Agnes) is the one who becomes a witch in later discworld stories, but here she is a minor character, like Nanny Ogg she is a pragmatist and her main function is to act as intermediary in the showdown between Granny and Diamanda. She ought to be round, but I'm not too bothered about that.

"Amanita" ***Frottidge***

Another young self styled witch.

Lord Lankin, ***an elf***

Although Lankin is the only elf that is named at least four more elves are required for the script. The elves should be slim and graceful. They need the capacity to change expression instantaneously. They are perceived as beautiful and glamorous, but they are also cruel and malicious.

Millie Chillum

Millie is the maid at the castle who looks after Magrat.

Mrs Scorbic, ***a cook***

Mr Spriggins, ***a butler***

Coachman

Troll, ***a troll***

Some or all of these may be cut, otherwise to be played in conjunction with other roles

Young Esme, *Granny Weatherwax as a girl*
Young Ridcully, *Mustrum Ridcully as a boy*
To be played by the same people playing them as adults.

***Plus various* elves, guests *and* villagers**
To be played in conjunction with other roles

Granny Weatherwax and her fellow witches, Nanny Ogg and Magrat Garlick, return home to Lancre following exploits abroad to find that things have changed. There are crop circles everywhere; an indication that the barriers between worlds are particularly thin. Someone or something could be trying to break through. A group of young girls have set themselves up as witches, with no respect for the traditional lore of witchcraft. One of these girls has a level of power that could not naturally be hers.

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wisdom to outwit them. Knowing the danger Granny Weatherwax attempts to prevent Diamanda entering the elves territory, and when she fails follows in order to rescue her. As Granny carries the wounded Diamanda out of the circle an elf follows only to be hit with a frying pan by Nanny Ogg, who is waiting outside the circle. As neither of the older witches possess the medicinal skills to heal Diamanda they take her to Magrat at the castle. They also take the elf and ask Verence to have him locked in the castle dungeons, again without revealing the full threat of the elves to Magrat.

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Appendix 5 Lords and Ladies Questionnaire

I am a PhD student at Liverpool John Moores University and this survey forms part of a research project on Terry Pratchett's *Discworld* series. My research in general looks at how *Discworld* reflects themes and ideas that are important in our contemporary society. This survey has two aims. Firstly, to find out who the audience for this performance are and secondly to consider whether the themes and ideas that I perceive in *Discworld* are apparent in our production of *Lords and Ladies*.

I would be grateful if you could complete this questionnaire before you leave the theatre this evening. Otherwise completed questionnaires can be mailed to: *Eve Smith, Dept of Media and Cultural Studies, Liverpool John Moores University, Dean Walters Building, Upper Duke Street, Liverpool, L1 7BR*

Participation in this survey is entirely voluntary. All responses will only be used for academic research purposes and any information given will not be sold or otherwise divulged to any third party.

Thank you

1. What made you come to see this performance of Lords and Ladies? (you may chose more than one reason)

Friend or family of cast member	☐	Thought the poster looked good	☐
Regular supporter of the Gladstone Theatre	☐	Particularly wanted to see *Lords and Ladies*	☐
Regular supporter of NetworkTheatre	☐	Someone else suggested it	☐
Regular supporter of Terry Pratchett	☐	For a night out	☐

2. Did you come to see this performance:

Alone	With one other person	With more than one other person
☐	☐	☐

3. How far did you travel to see this performance?

Less than a mile	1-5 miles	5-10 mile	More than 10 miles
☐	☐	☐	☐

4. Have you ever read any of the *Discworld* series of novels by Terry Pratchett?

Yes	☐	No	☐
(Go to question 6)			

5. Having seen this performance would you now consider reading any of the *Discworld* series of Novels by Terry Pratchett?

Yes	☐	No	☐
(Go to question 10)		(Tick any of the following reasons that apply)	
Didn't like the play	☐	Don't read Fantasy	☐
Don't read books	☐	Don't have time	☐
Don't read fiction	☐	(Now go to question 10)	☐

6. What is your favourite *Discworld* novel? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

7. Who is your favourite *Discworld* character? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

8. How would you describe the *Discworld* series? (tick any boxes that apply)

Fantasy	☐	Science Fiction	☐
Comedy	☐	Popular	☐
Silly	☐	Trivial	☐
Intelligent	☐	Easy to read	☐
(or give your own one word description)			

9. Comparing this evening performance with your own perceptions of *Discworld* please agree or disagree with the following statements.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Some characters were just how I imagined them	☐	☐	☐	☐
It is important that the actors look like the characters in the book	☐	☐	☐	☐
I missed the unicorn	☐	☐	☐	☐

The stage didn't look like Lancre	☐	☐	☐	☐
I missed Greebo	☐	☐	☐	☐
My favourite joke was missing	☐	☐	☐	☐
Some characters said lines that belong to other characters in other stories	☐	☐	☐	☐
The accents were just right	☐	☐	☐	☐

10. Who was your favourite character in this performance? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

11. How would you describe this performance of *Lords and Ladies*? (tick any boxes that apply)

Fantasy	☐	Drama	☐
Comedy	☐	Confusing	☐
Silly	☐	Trivial	☐
Intelligent	☐	Entertaining	☐
(or give your own one word description)			

12. Considering this performance of *Lords and Ladies* please agree or disagree with the following statements.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Witches are hardworking	☐	☐	☐	☐
Wizards are out of touch with reality	☐	☐	☐	☐
It is like *A Midsummer Night's Dream*	☐	☐	☐	☐
Magic is science	☐	☐	☐	☐
It has nothing to do with my life	☐	☐	☐	☐
Everything can be learned from books	☐	☐	☐	☐
Magic is knowledge	☐	☐	☐	☐
Domestic skills are valuable	☐	☐	☐	☐
Women are more capable than men	☐	☐	☐	☐
The environment supports us	☐	☐	☐	☐
Experience is important	☐	☐	☐	☐
Collaboration is a good thing	☐	☐	☐	☐
Glamour is a good thing	☐	☐	☐	☐
How you look defines who you are	☐	☐	☐	☐
Craftsmen have practical intelligence	☐	☐	☐	☐
It is like *Lord of the Rings*	☐	☐	☐	☐
It challenges our expectations	☐	☐	☐	☐

Comments:

Personal details (this will help to compare responses)

Age	_____	Gender (M/F)	_____	Ethnic background	_____
Marital Status	_____			Profession	_____

If you would be happy to discuss your opinions in more depth please give your name and contact number

Name _____ Contact number _____

Appendix 5a – Mort Questionnaire

I am a PhD student at Liverpool John Moores University and this survey forms part of a research project on Terry Pratchett's *Discworld* series. My research in general looks at how *Discworld* reflects themes and ideas that are important in our contemporary society. This survey has two aims. Firstly, to find out who the audience for this performance are and secondly to consider whether the themes and ideas that I perceive in *Discworld* are apparent in this production of *Mort*.

I would be grateful if you could complete this questionnaire before you leave the theatre this evening. Otherwise completed questionnaires can be mailed to: *Eve Smith, Dept of Media and Cultural Studies, Liverpool John Moores University, Dean Walters Building, Upper Duke Street, Liverpool, L1 7BR*

Participation in this survey is entirely voluntary. All responses will only be used for academic research purposes and any information given will not be sold or otherwise divulged to any third party.

Thank you

1. What made you come to see this performance of Mort? (you may chose more than one reason)

Friend or family of cast member	☐	Thought the poster looked good	☐
Regular supporter of Woolton Drama group	☐	Particularly wanted to see *Mort*	☐
For a night out	☐	Someone else suggested it	☐
Regular supporter of Terry Pratchett	☐		

2. Did you come to see this performance:

Alone	With one other	With more than one other

	person	person
☐	☐	☐

3. How far did you travel to see this performance?

Less than a mile	1-5 miles	5-10 mile	More than 10 miles
☐	☐	☐	☐

4. Have you ever read any of the *Discworld* series of novels by Terry Pratchett?

Yes (Go to question 6)	☐	No	☐

5. Having seen this performance would you now consider reading any of the *Discworld* series of Novels by Terry Pratchett?

Yes (Go to question 10)	☐	No (Tick any of the following reasons that apply)	☐
Didn't like the play	☐	Don't read Fantasy	☐
Don't read books	☐	Don't have time	☐
Don't read fiction	☐	(Now go to question 10)	

6. What is your favourite *Discworld* novel? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

7. Who is your favourite *Discworld* character? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

8. How would you describe the *Discworld* series? (tick any boxes that apply)

Fantasy	☐	Science Fiction	☐
Comedy	☐	Popular	☐
Silly	☐	Trivial	☐
Intelligent	☐	Easy to read	☐
(or give your own one word description)			

9. Comparing this evening's performance with your own perceptions of *Discworld* please agree or disagree with the following statements.

	Strongly Agree	Agree	Disagree	Strongly Disagree

Some characters were just how I imagined them	☐	☐	☐	☐
It is important that the actors look like the characters in the book	☐	☐	☐	☐
I missed the Librarian	☐	☐	☐	☐
The stage didn't look like Death's domain	☐	☐	☐	☐
I missed Rincewind	☐	☐	☐	☐
My favourite joke was missing	☐	☐	☐	☐
Some characters said lines that belong to other characters in other stories	☐	☐	☐	☐
The accents were just right	☐	☐	☐	☐

10. Who was your favourite character in this performance? (please give up to three in order of preference)

Favourite _____

2nd _____

3rd _____

11. How would you describe this performance of *Mort*? (tick any boxes that apply)

Fantasy	☐	Drama	☐
Comedy	☐	Confusing	☐
Silly	☐	Trivial	☐
Intelligent	☐	Entertaining	☐
(or give your own one word description)			

12. Considering this performance of *Mort* please agree or disagree with the following statements.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Common sense is better than magic	☐	☐	☐	☐
Wizards are out of touch with reality	☐	☐	☐	☐
You can't escape destiny	☐	☐	☐	☐
Magic is science	☐	☐	☐	☐
It has nothing to do with my life	☐	☐	☐	☐
Everything can be learned from books	☐	☐	☐	☐
Magic is knowledge	☐	☐	☐	☐
Immortality would be fun	☐	☐	☐	☐
Women are more capable than men	☐	☐	☐	☐
You are responsible for the consequences of your actions	☐	☐	☐	☐
Experience is important	☐	☐	☐	☐

Collaboration is a good thing	☐	☐	☐	☐
The ends justify the means	☐	☐	☐	☐
Public services are taken for granted	☐	☐	☐	☐
Professional training is unnecessary	☐	☐	☐	☐
Quality of life is better than quantity	☐	☐	☐	☐
It challenges our expectations	☐	☐	☐	☐

Comments:

Personal details (this will help to compare responses)

Age _____ Gender (M/F) _____ Ethnic background _____

Marital Status _____ Occupation _____

If you would be happy to discuss your opinions in more depth please give your name and contact number

Name _____ Contact number _____

Appendix 6 Summary Results: Lords and Ladies

Date of Performance

Date of Performance	Frequency
Thurs 22/6/06	27
Fri 23/6/06	16
Sat 24/6/06	20

Reason for attending (multiple answer)

Reason	Frequency
Friend or Family of Cast Member	32
Supporter of Network Theatre	4
Supporter of Gladstone Theatre	8
Supporter of Terry Pratchett	23
Wanted to see Lords and Ladies	8
Poster looked good	1
Someone else suggested it	5
For a night out	11

Who did you come with?

Number of people	Frequency
Alone	4

With one other person	24
With more than one other person	35

How far did you travel?

Distance	Frequency
Less than a mile	8
1-5 miles	12
5-10 miles	21
More than 10 miles	22

Have you ever read Discworld books?

No	22
Yes	41

Would you now? (For those answering ‘No’ to previous question)

No	13
Yes	14

Why Not? (Reason for not wanting to read Discworld books having seen the play)

Reason	Frequency
Didn't like the play	1
Don't read books	2
Don't read fiction	0
Don't read fantasy	9
Don't have the time	1

Favourite Discworld Books (For those who had previously read Discworld books up to 3 choices were given)

Title	Frequency (1^{st})	Frequency (2^{nd})	Frequency (3^{rd})
The Colour of Magic	1	2	3
Mort	8	4	1
Sourcery			1
Wyrd Sisters	1	4	2
Pyramids			1
Guards! Guards!	3	1	3
Moving Pictures	1		1
Reaper Man	3	4	
Witches Abroad	4		2
Small Gods	1		
Lords and Ladies	2	1	2
Men at Arms	1		2
Soul Music			2
Feet of Clay		2	1
Hogfather		1	1
The Last Continent		1	
Carpe Jugulum	1	1	1
The Fifth Elephant	1	1	
The Truth	1	1	1

Thief of Time	1	1	
The Last Hero		1	
The Amazing Maurice and his Educated Rodents	1		
Night Watch		2	
The Wee Free Men		1	
A Hat Full of Sky	1		1
Going Postal	3	1	2
Thud!		1	

Favourite Discworld Character (up to 3)

Name	Frequency (1st)	Frequency (2nd)	Frequency (3rd)
Vimes	5	4	1
Death	9	6	3
Mort	2	1	
Rincewind	4	4	2
Granny Weatherwax	6	2	7
The Librarian	1	4	2
Carrott	1	1	
Greebo	1	2	1
Wizards			1
Twoflower		1	
The Luggage		1	2
Death of Rats			1
Cohen the Barbarian		1	
Nac Mac Feegle		1	1
Susan Sto Helit			1
Nobby Nobbs		1	
Nanny Ogg	2		1
Maurice	1		
Bursar			1
Vetinari	2	1	1
Ridcully			1
Ponder Stibbons			1
Vimes	5	4	1

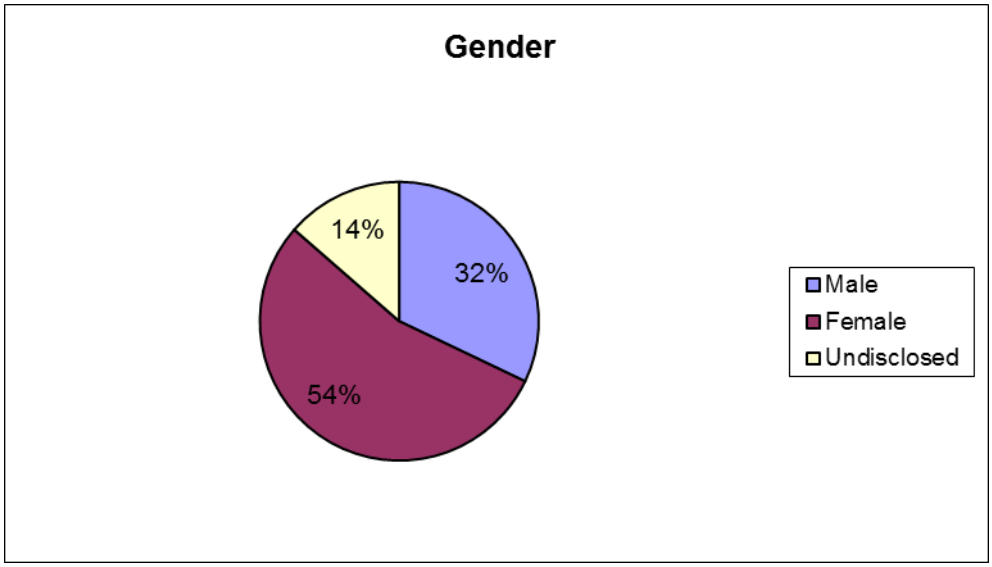
How would you describe the Discworld series? (Multi answer)

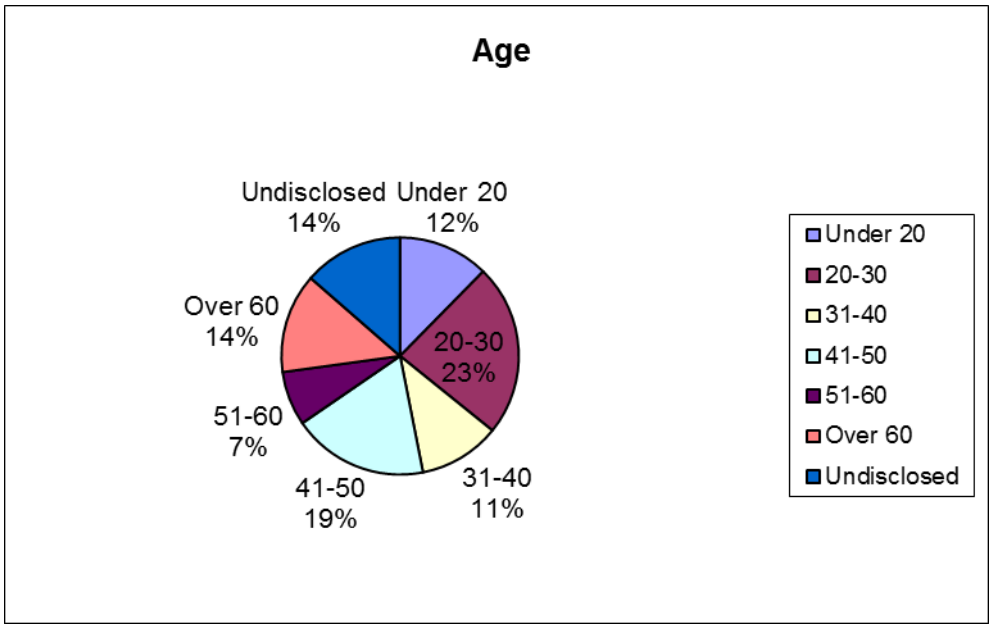
Descriptor	Frequency
Fantasy	36
Comedy	28
Silly	9
Intelligent	26
Science Fiction	7
Popular	17
Trivial	1
Easy to read	22

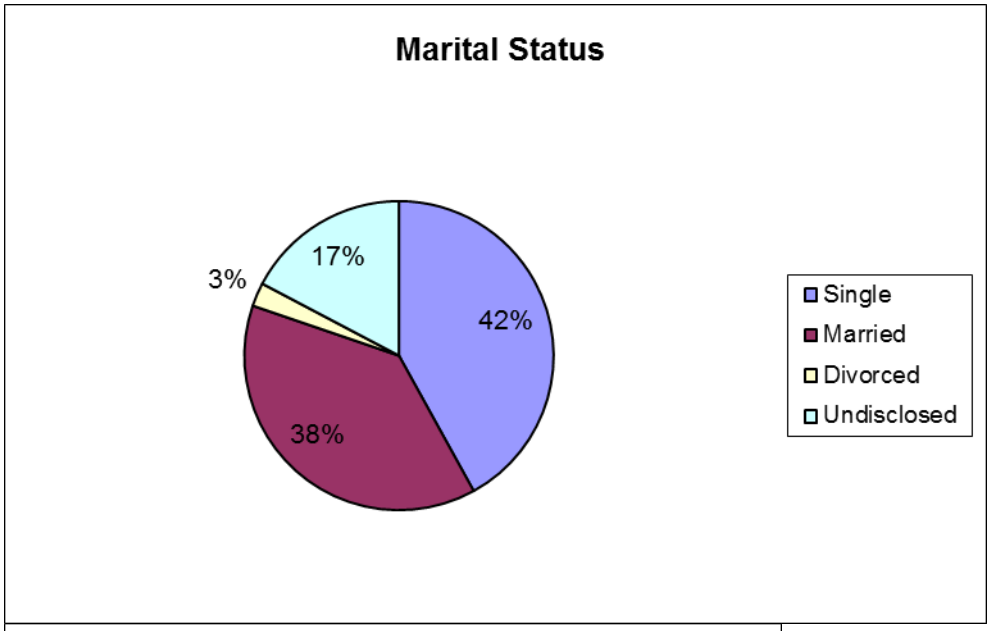
	Strongly Agree (4)	Agree (3)	Disagree (2)	Strongly Disagree (1)	Score (1-4)

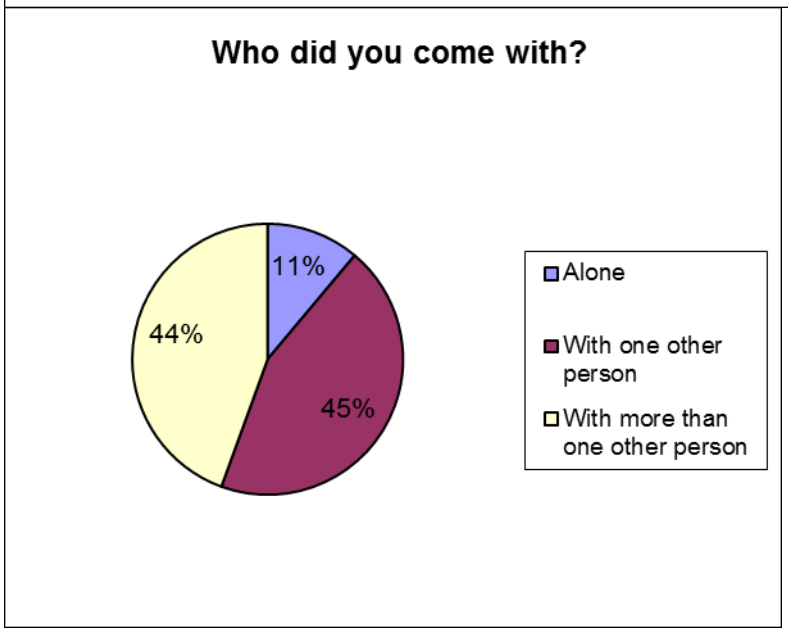
Some characters were just how I imagined them	8	26	1	0	3.2
It is important that the actors look like the characters in the book	3	12	17	4	2.39
I missed the Unicorn	2	5	12	8	2.04
The stage didn't look like Lancre	4	9	12	5	2.4
I missed Greebo	11	7	6	4	2.89
My favourite joke was missing	1	2	14	5	1.95
Some characters said lines that belong to other characters in other stories	0	5	9	3	2.12
The accents were just right	5	24	1	1	3.06

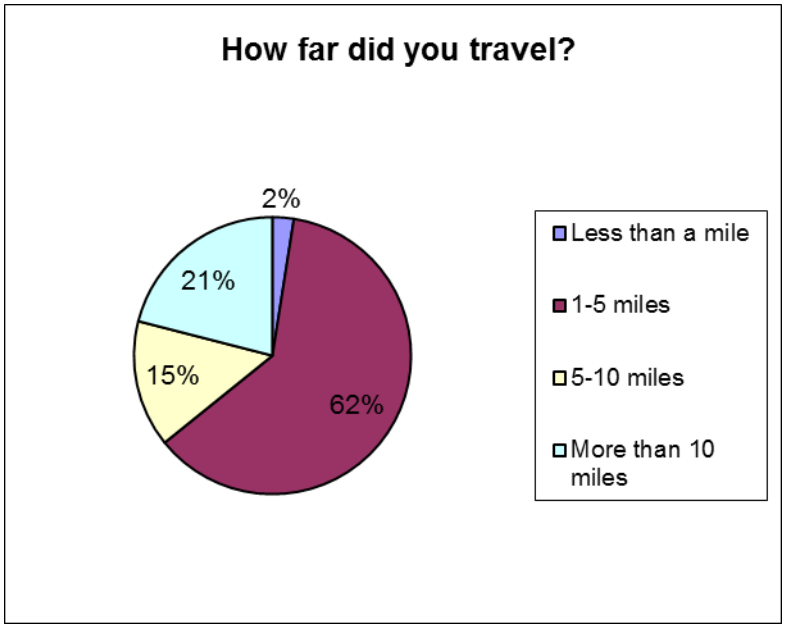
Appendix 7 Summary Results: Mort

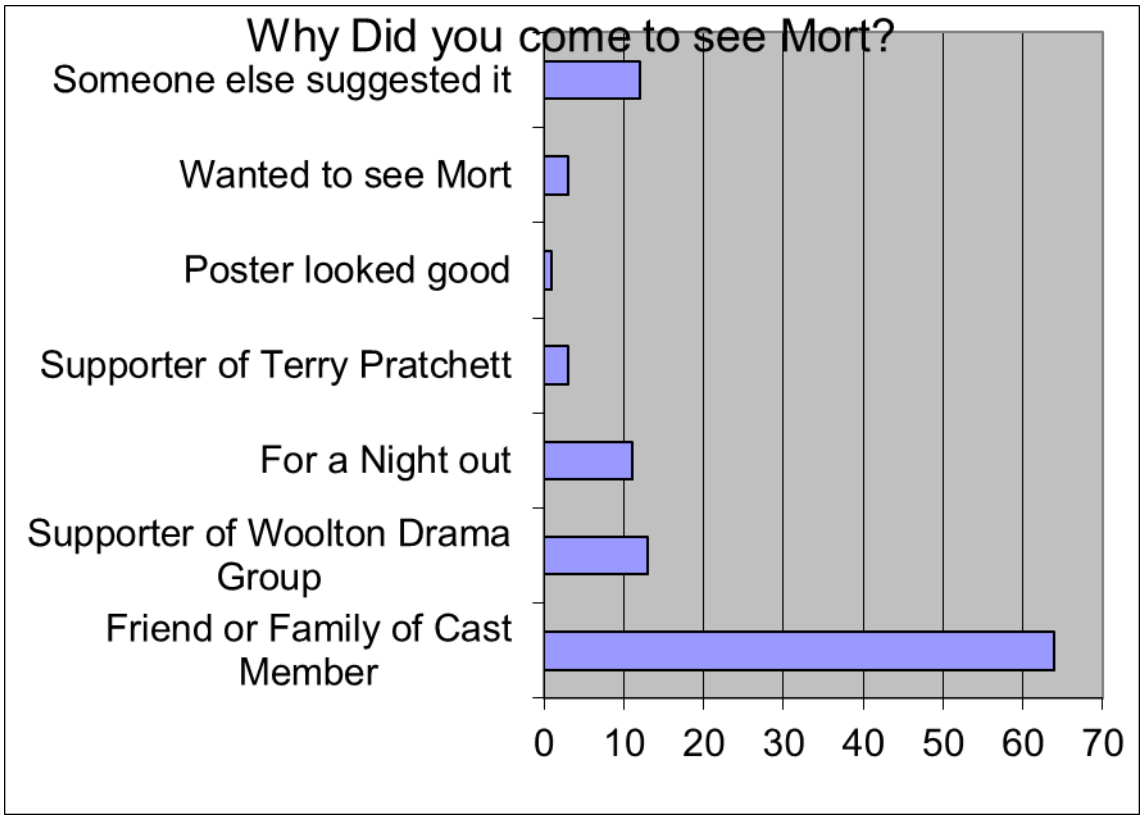


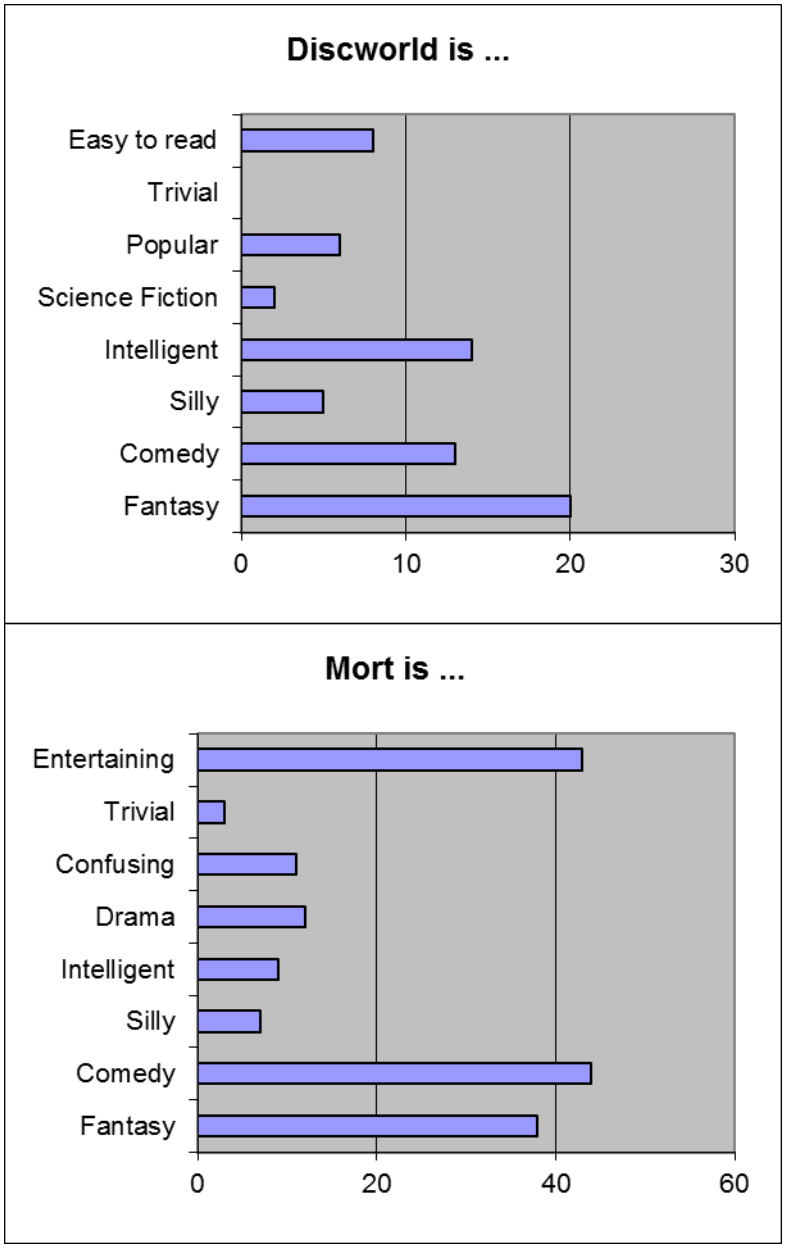


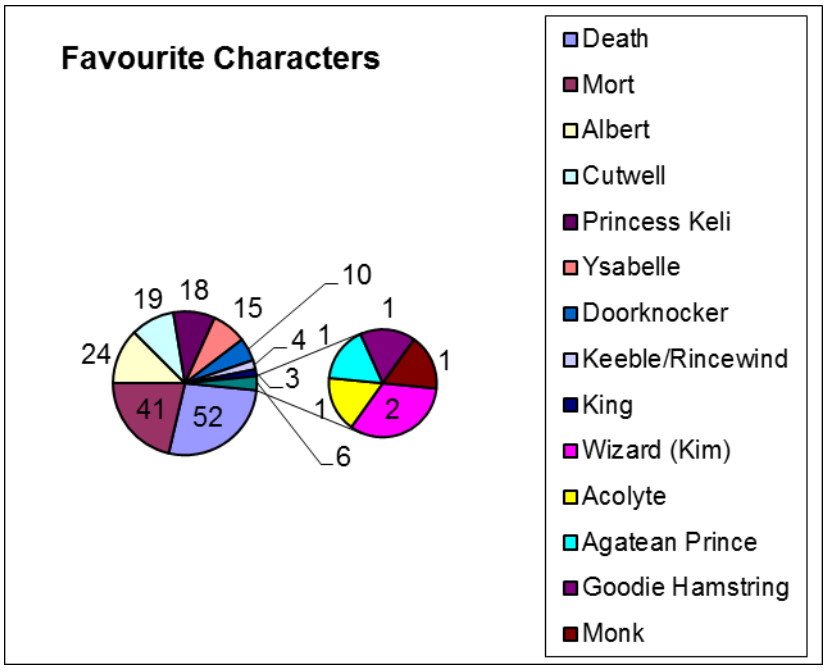

Marital Status
17%
3%
42%
38%
Single
Married
Divorced
Undisclosed

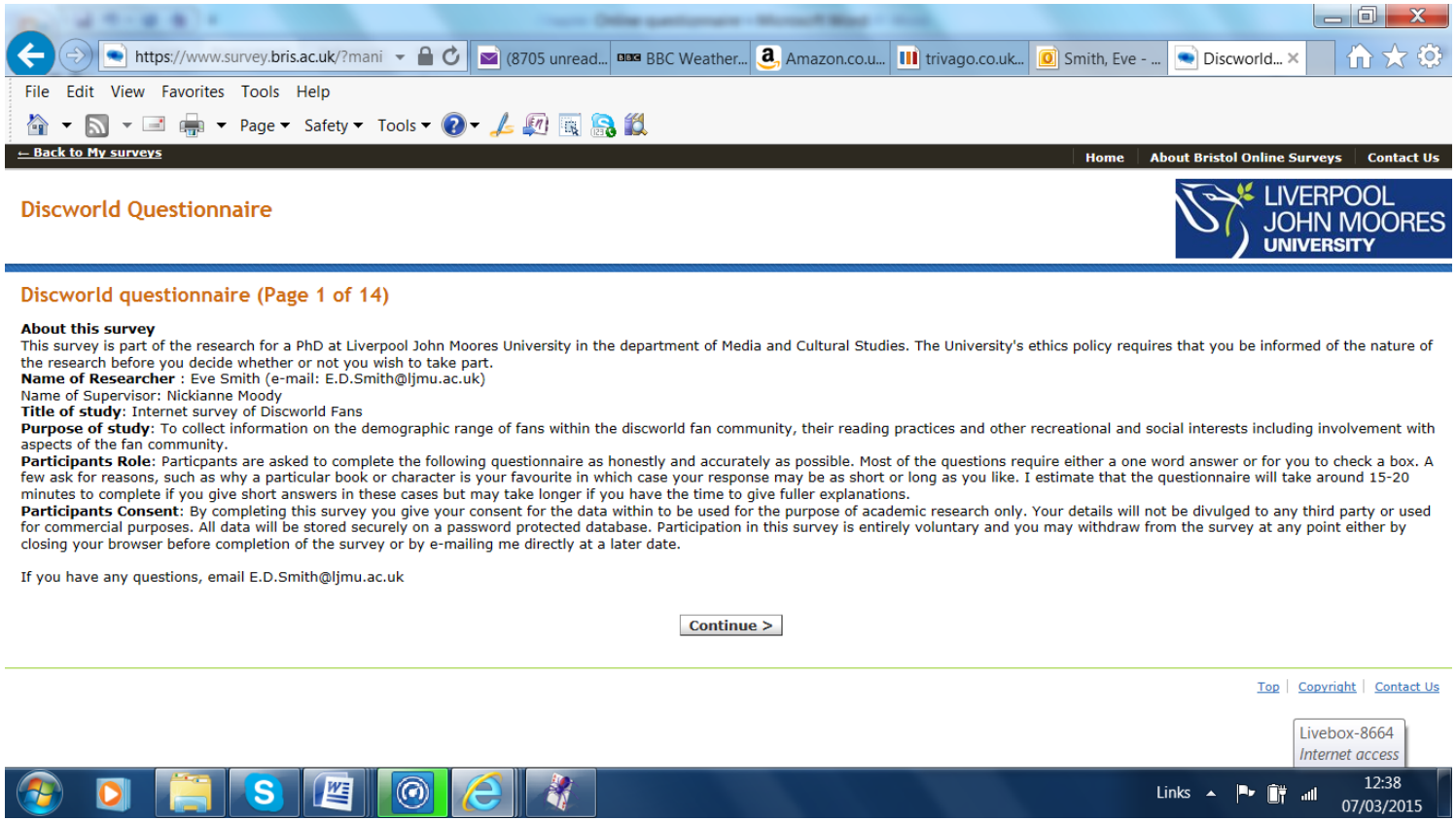

Who did you come with?
11%
44%
45%
Alone
With one other person
With more than one other person


How far did you travel?
2%
21%
15%
62%
Less than a mile
1-5 miles
5-10 miles
More than 10 miles


Why Did you come to see Mort?
Someone else suggested it
Wanted to see Mort
Poster looked good
Supporter of Terry Pratchett
For a Night out
Supporter of Woolton Drama Group
Friend or Family of Cast Member
0
10
20
30
40
50
60
70


Discworld is ...
Easy to read
Trivial
Popular
Science Fiction
Intelligent
Silly
Comedy
Fantasy
0
10
20
30
Mort is ...
Entertaining
Trivial
Confusing
Drama
Intelligent
Silly
Comedy
Fantasy
0
20
40
60


Favourite Characters
19
18
15
10
1
1
4
1
24
3
1
41
52
2
6
Death
Mort
Albert
Cutwell
Princess Keli
Ysabelle
Doorknocker
Keeble/Rincewind
King
Wizard (Kim)
Acolyte
Agatean Prince
Goodie Hamstring
Monk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Smith, Eve - ...
Discworld...
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Discworld Questionnaire
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Discworld questionnaire (Page 1 of 14)
About this survey
This survey is part of the research for a PhD at Liverpool John Moores University in the department of Media and Cultural Studies. The University's ethics policy requires that you be informed of the nature of the research before you decide whether or not you wish to take part.
Name of Researcher : Eve Smith (e-mail: E.D.Smith@ljmu.ac.uk)
Name of Supervisor: Nickianne Moody
Title of study: Internet survey of Discworld Fans
Purpose of study: To collect information on the demographic range of fans within the discworld fan community, their reading practices and other recreational and social interests including involvement with aspects of the fan community.
Participants Role: Particpants are asked to complete the following questionnaire as honestly and accurately as possible. Most of the questions require either a one word answer or for you to check a box. A few ask for reasons, such as why a particular book or character is your favourite in which case your response may be as short or long as you like. I estimate that the questionnaire will take around 15-20 minutes to complete if you give short answers in these cases but may take longer if you have the time to give fuller explanations.
Participants Consent: By completing this survey you give your consent for the data within to be used for the purpose of academic research only. Your details will not be divulged to any third party or used for commercial purposes. All data will be stored securely on a password protected database. Participation in this survey is entirely voluntary and you may withdraw from the survey at any point either by closing your browser before completion of the survey or by e-mailing me directly at a later date.
If you have any questions, email E.D.Smith@ljmu.ac.uk
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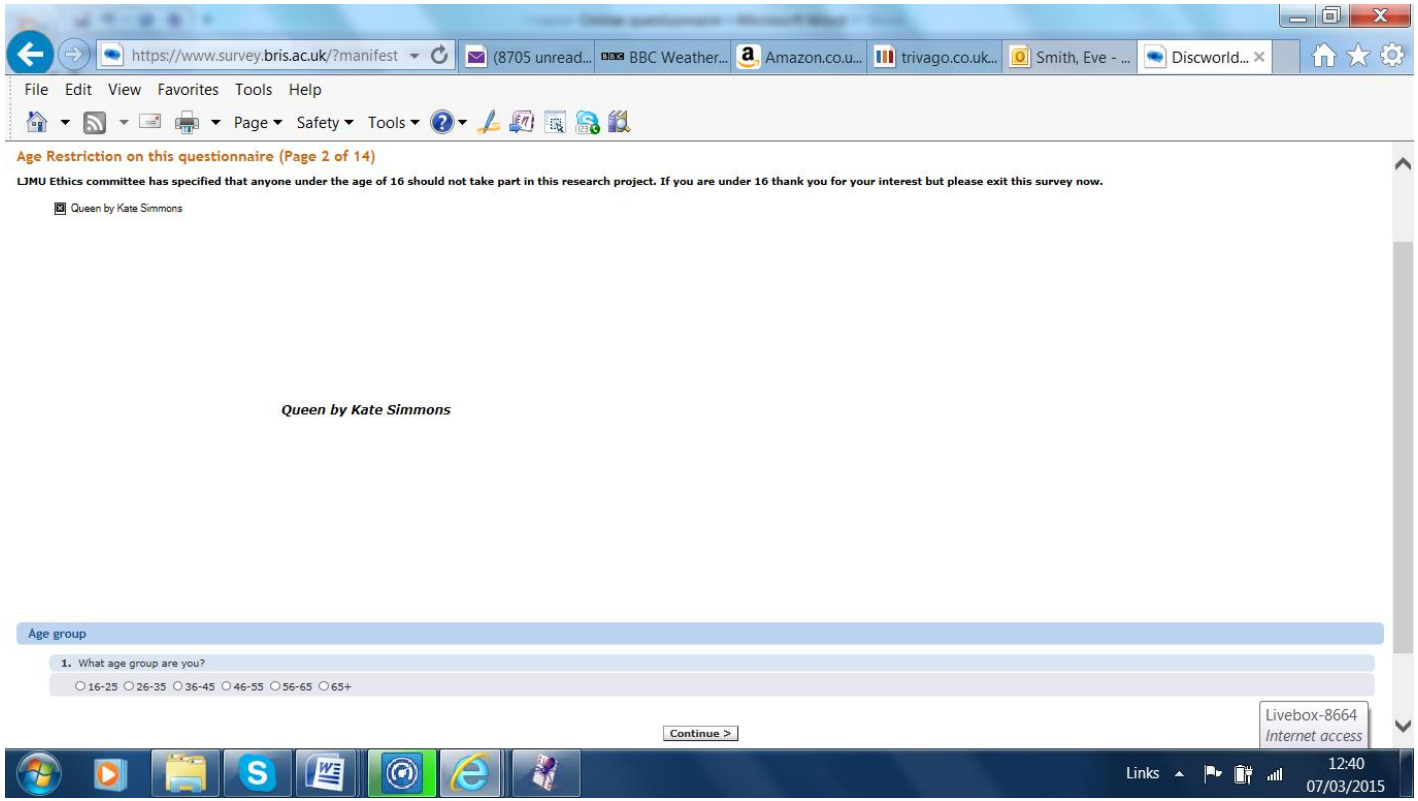
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Amazon.co.u...
trivago.co.uk...
Smith, Eve - ...
Discworld...
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Age Restriction on this questionnaire (Page 2 of 14)
LJMU Ethics committee has specified that anyone under the age of 16 should not take part in this research project. If you are under 16 thank you for your interest but please exit this survey now.
Queen by Kate Simmons
Queen by Kate Simmons
Age group
1. What age group are you?
16-25 26-35 36-45 46-55 56-65 65+
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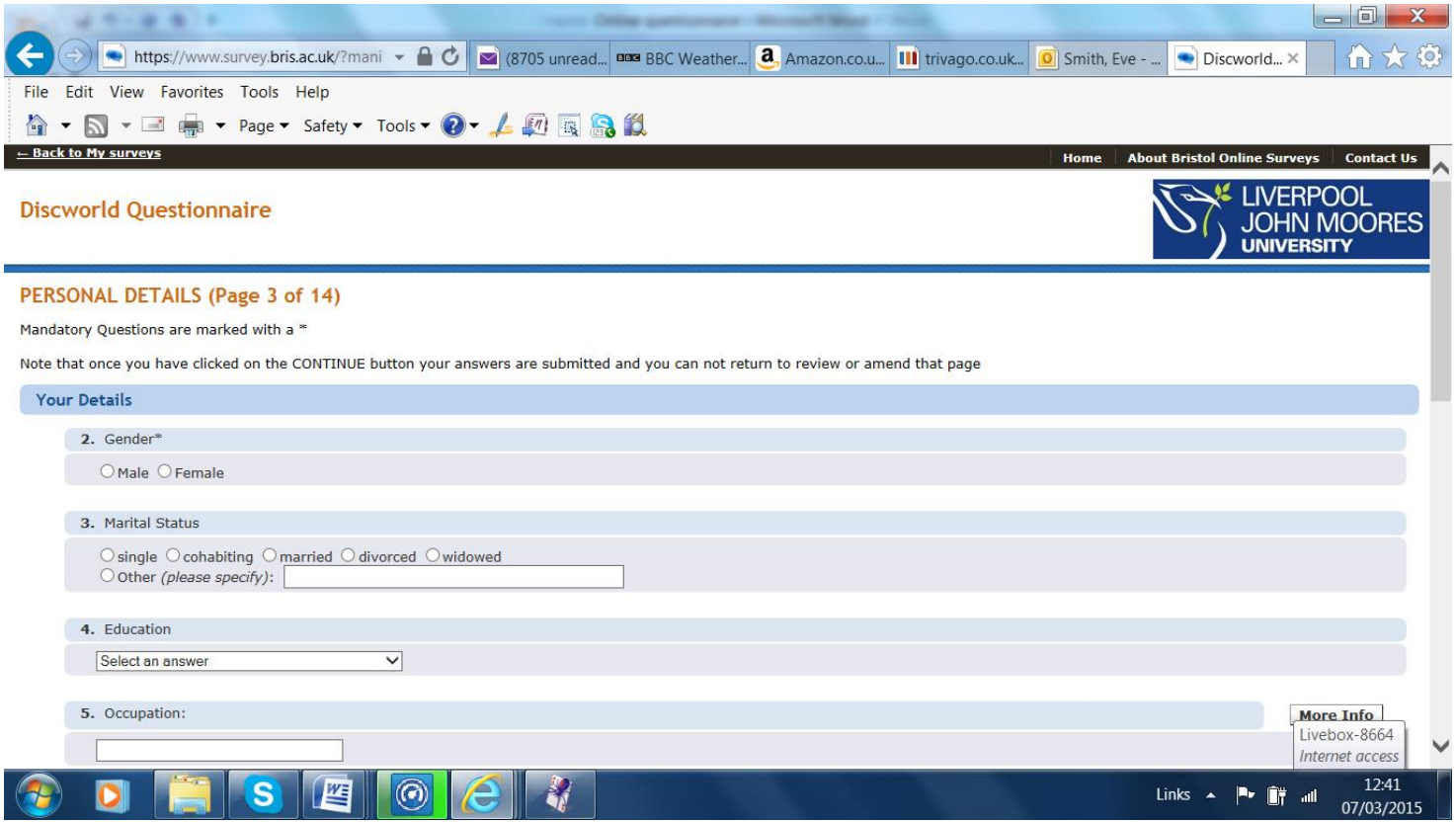
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PERSONAL DETAILS (Page 3 of 14)
Mandatory Questions are marked with a *
Note that once you have clicked on the CONTINUE button your answers are submitted and you can not return to review or amend that page
Your Details
2. Gender*
Male Female
3. Marital Status
single cohabiting married divorced widowed
Other (please specify):
4. Education
Select an answer
5. Occupation:
More Info
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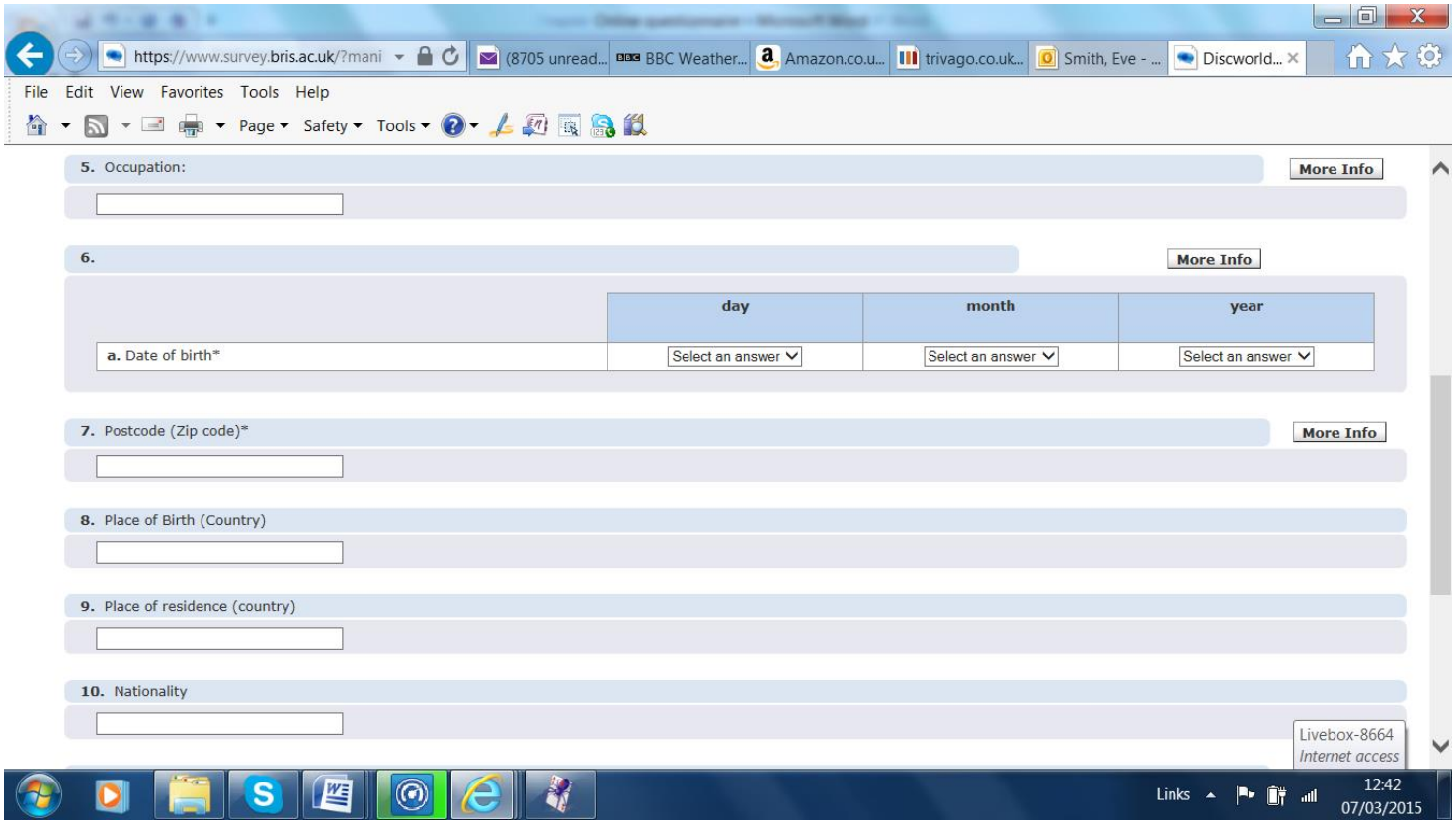
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5. Occupation:
More Info
6.
More Info
day
month
year
a. Date of birth*
Select an answer
Select an answer
Select an answer
7. Postcode (Zip code)*
More Info
8. Place of Birth (Country)
9. Place of residence (country)
10. Nationality
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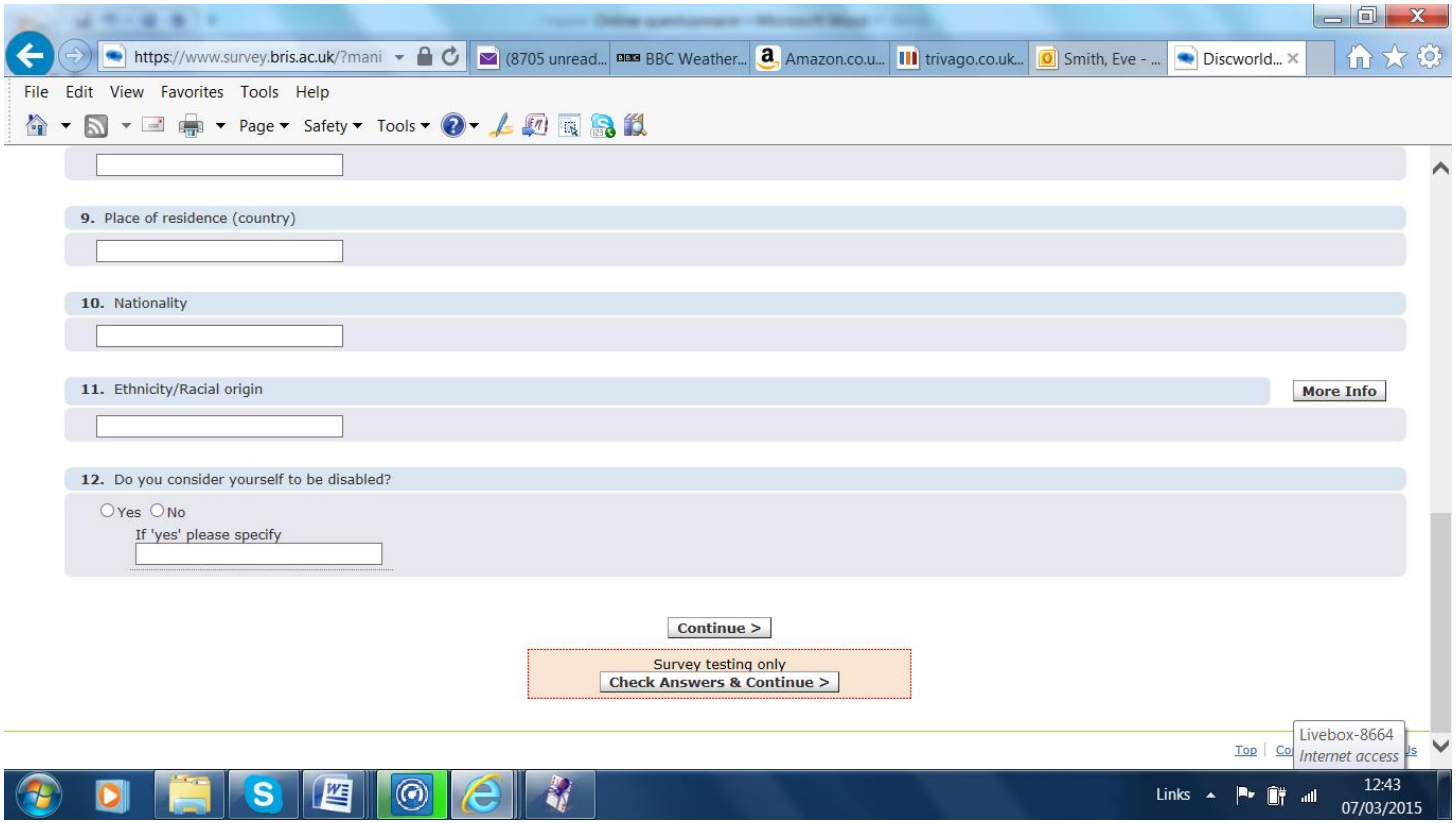
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9. Place of residence (country)
10. Nationality
11. Ethnicity/Racial origin
More Info
12. Do you consider yourself to be disabled?
Yes No
If 'yes' please specify
Continue >
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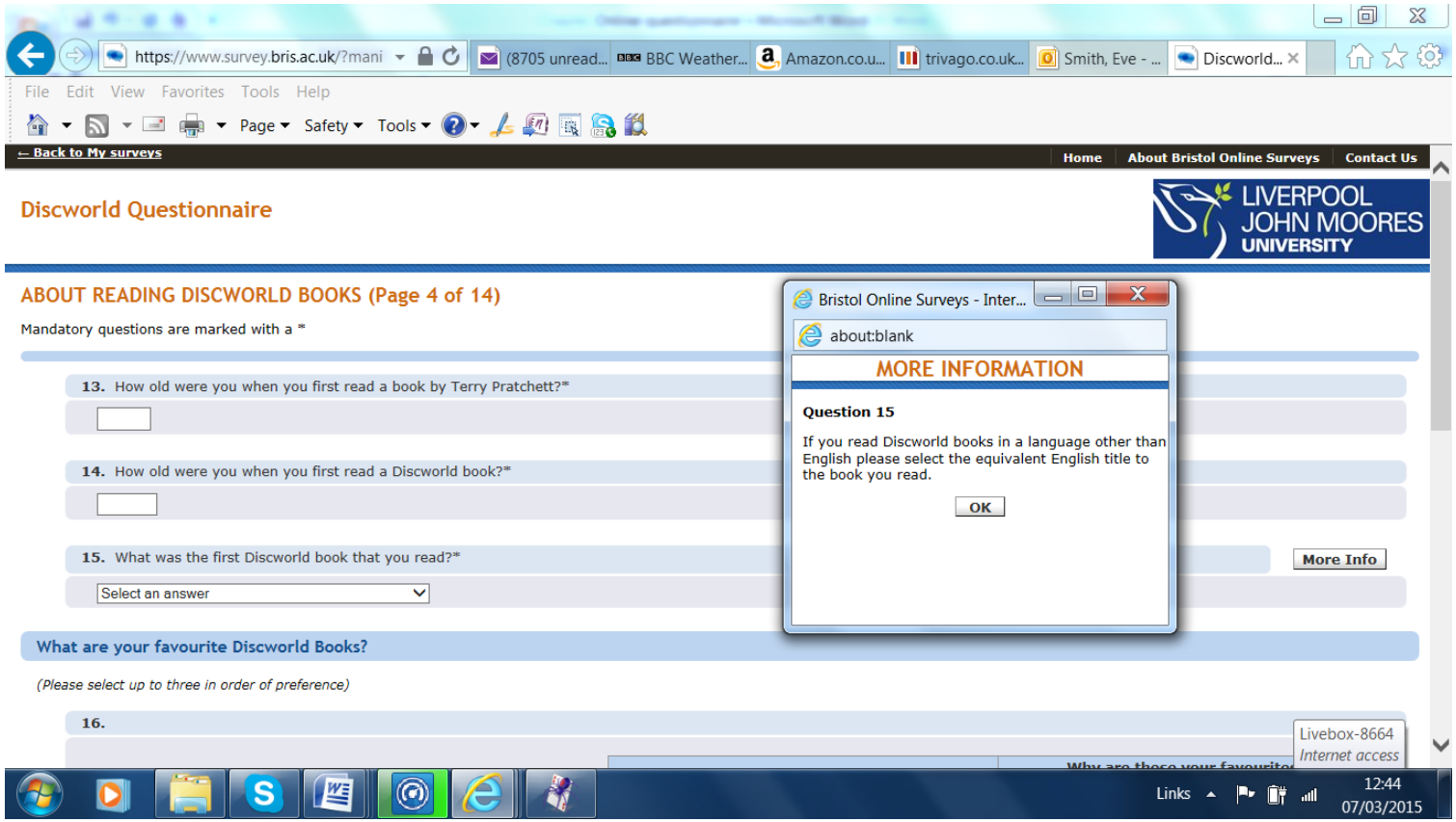
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Discworld Questionnaire
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ABOUT READING DISCWORLD BOOKS (Page 4 of 14)
Mandatory questions are marked with a *
13. How old were you when you first read a book by Terry Pratchett?*
14. How old were you when you first read a Discworld book?*
15. What was the first Discworld book that you read?*
Select an answer
More Info
What are your favourite Discworld Books?
(Please select up to three in order of preference)
16.
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MORE INFORMATION
Question 15
If you read Discworld books in a language other than English please select the equivalent English title to the book you read.
OK
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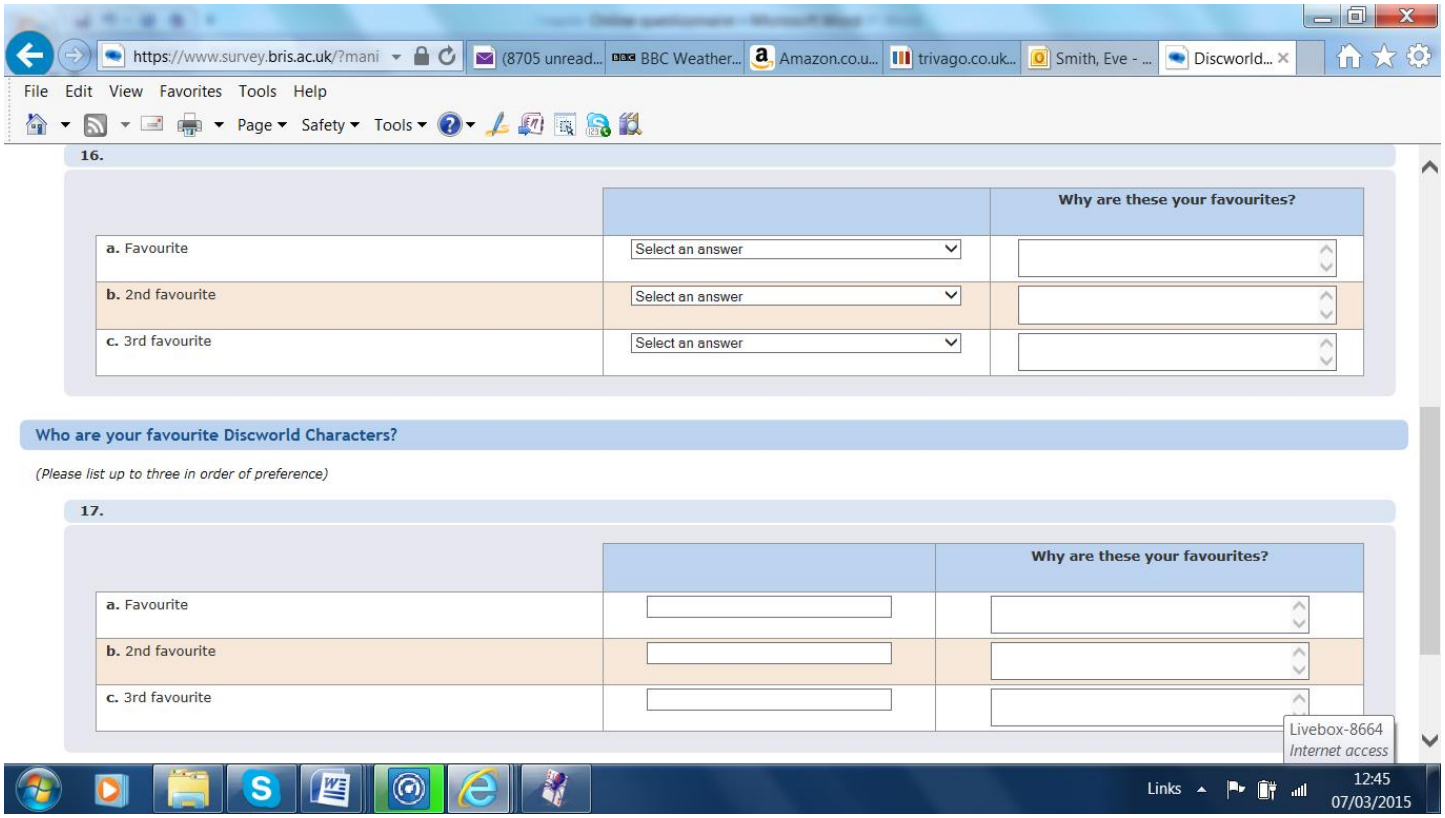
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16.
Why are these your favourites?
a. Favourite
Select an answer
b. 2nd favourite
Select an answer
c. 3rd favourite
Select an answer
Who are your favourite Discworld Characters?
(Please list up to three in order of preference)
17.
Why are these your favourites?
a. Favourite
b. 2nd favourite
c. 3rd favourite
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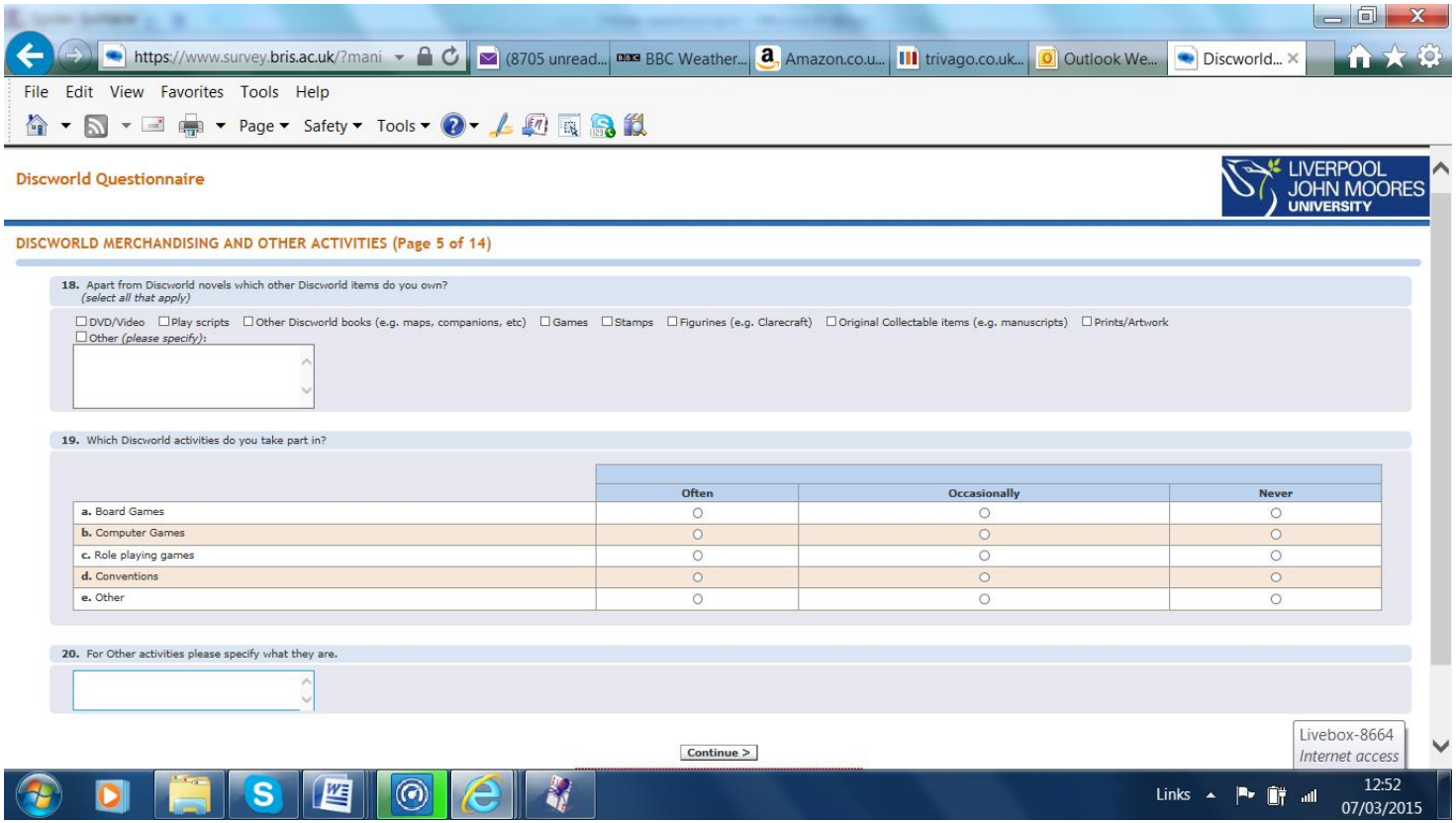
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Discworld Questionnaire
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DISCWORLD MERCHANDISING AND OTHER ACTIVITIES (Page 5 of 14)
18. Apart from Discworld novels which other Discworld items do you own?
(select all that apply)
DVD/Video Play scripts Other Discworld books (e.g. maps, companions, etc) Games Stamps Figurines (e.g. Clarecraft) Original Collectable items (e.g. manuscripts) Prints/Artwork
Other (please specify):
19. Which Discworld activities do you take part in?
Often
Occasionally
Never
a. Board Games
b. Computer Games
c. Role playing games
d. Conventions
e. Other
20. For Other activities please specify what they are.
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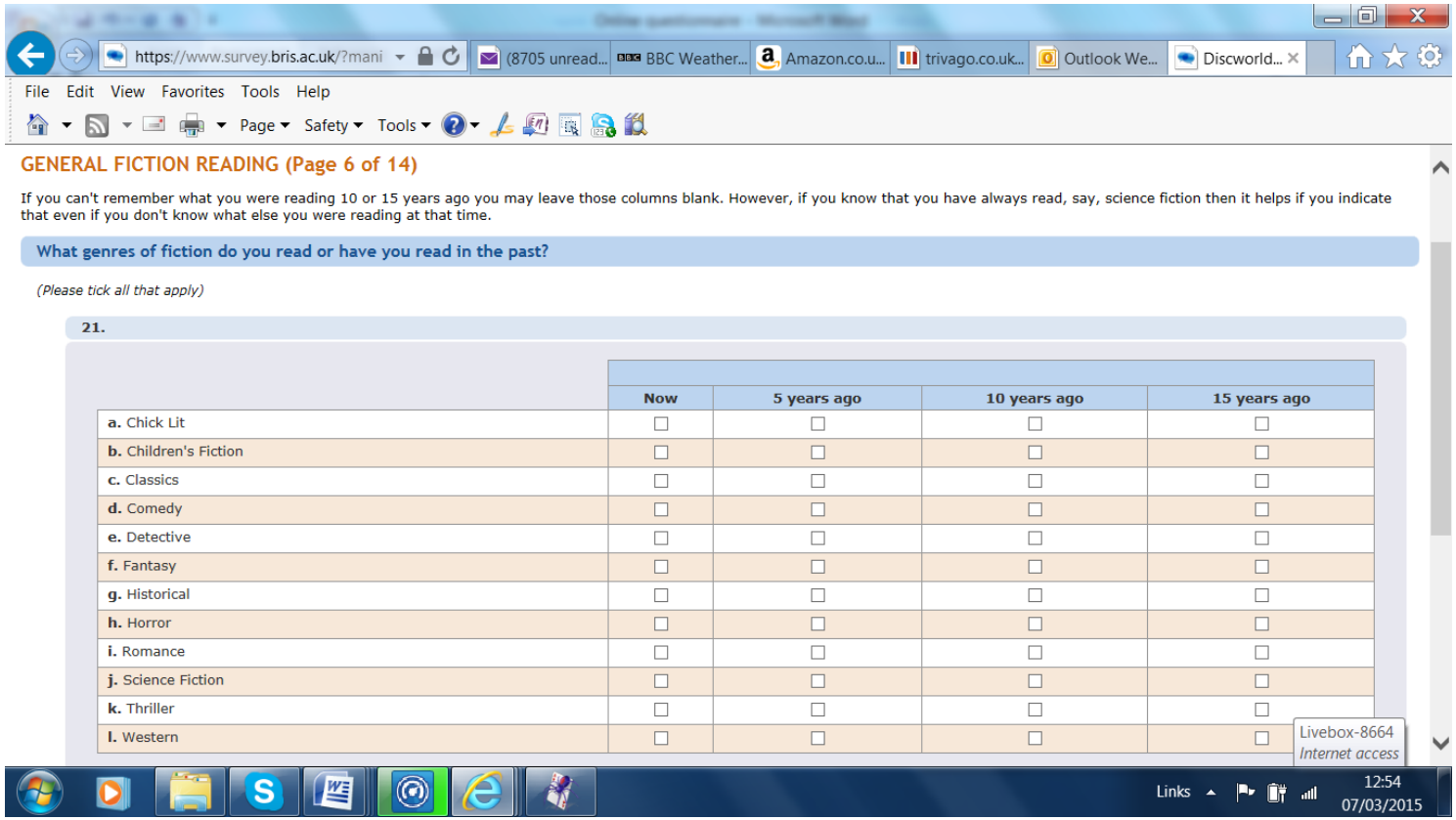
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GENERAL FICTION READING (Page 6 of 14)
If you can't remember what you were reading 10 or 15 years ago you may leave those columns blank. However, if you know that you have always read, say, science fiction then it helps if you indicate that even if you don't know what else you were reading at that time.
What genres of fiction do you read or have you read in the past?
(Please tick all that apply)
21.
Now
5 years ago
10 years ago
15 years ago
a. Chick Lit
b. Children's Fiction
c. Classics
d. Comedy
e. Detective
f. Fantasy
g. Historical
h. Horror
i. Romance
j. Science Fiction
k. Thriller
l. Western
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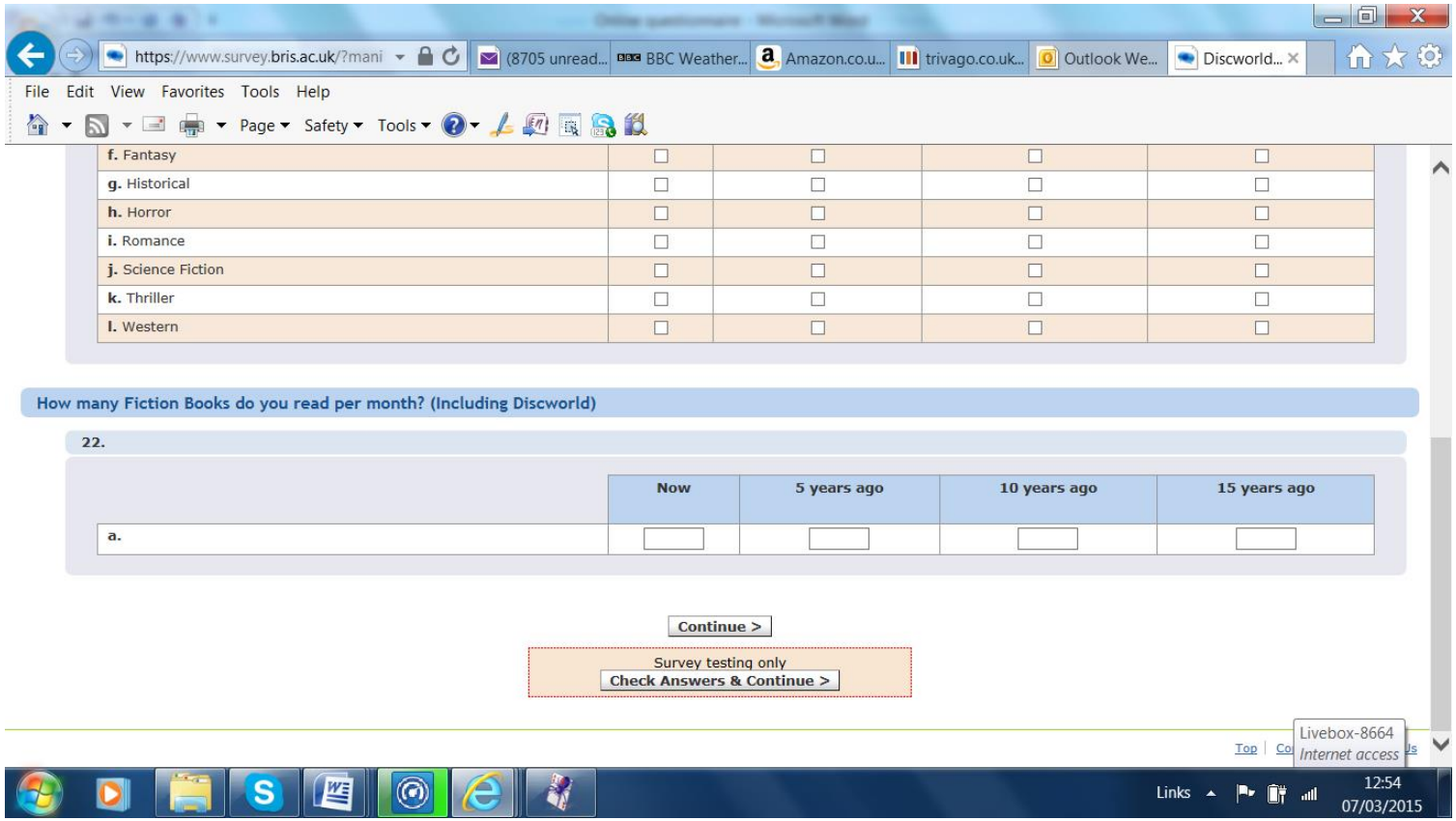
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f. Fantasy
g. Historical
h. Horror
i. Romance
j. Science Fiction
k. Thriller
l. Western
How many Fiction Books do you read per month? (Including Discworld)
22.
Now
5 years ago
10 years ago
15 years ago
a.
Continue >
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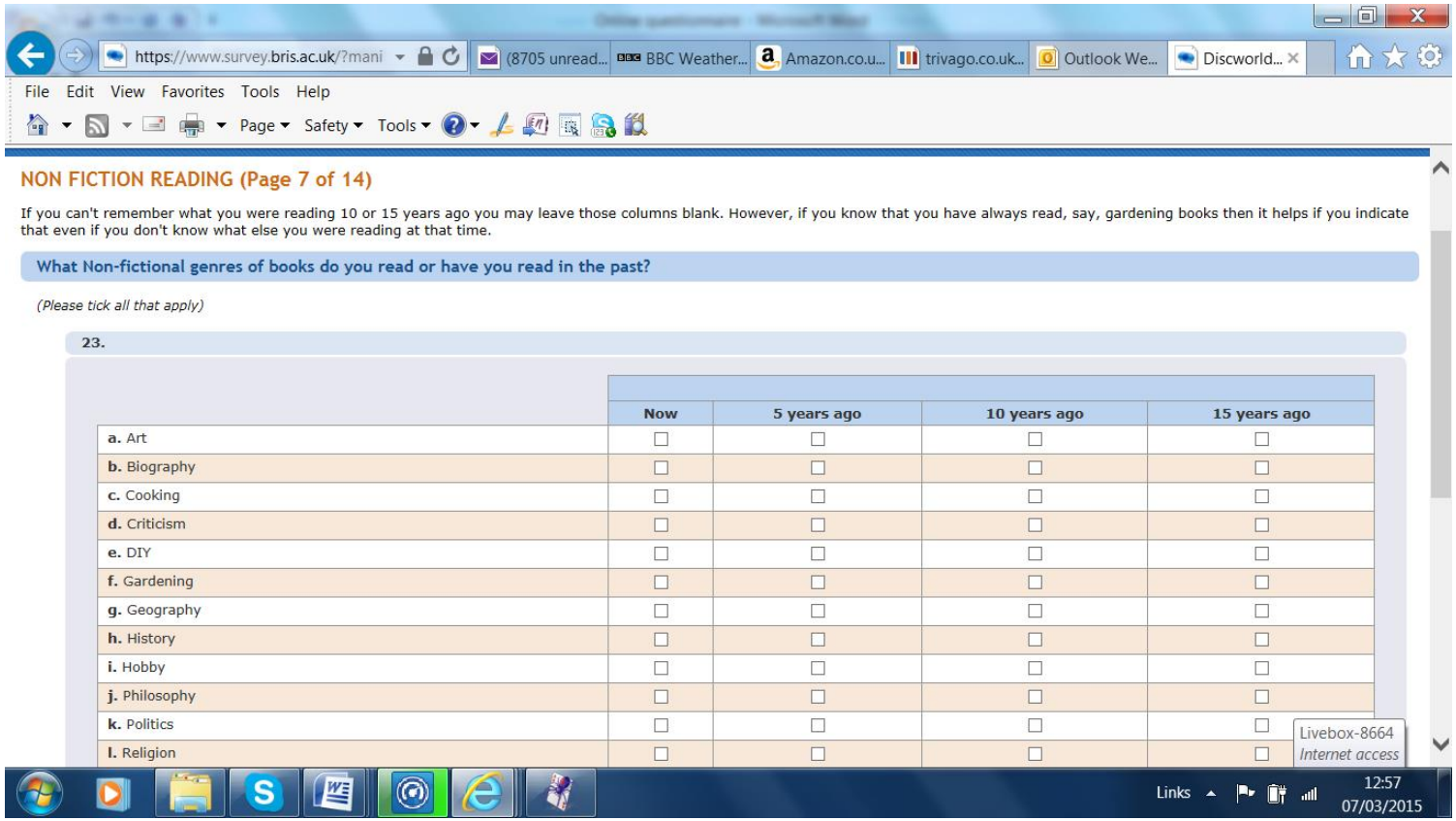
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NON FICTION READING (Page 7 of 14)
If you can't remember what you were reading 10 or 15 years ago you may leave those columns blank. However, if you know that you have always read, say, gardening books then it helps if you indicate that even if you don't know what else you were reading at that time.
What Non-fictional genres of books do you read or have you read in the past?
(Please tick all that apply)
23.
Now
5 years ago
10 years ago
15 years ago
a. Art
b. Biography
c. Cooking
d. Criticism
e. DIY
f. Gardening
g. Geography
h. History
i. Hobby
j. Philosophy
k. Politics
l. Religion
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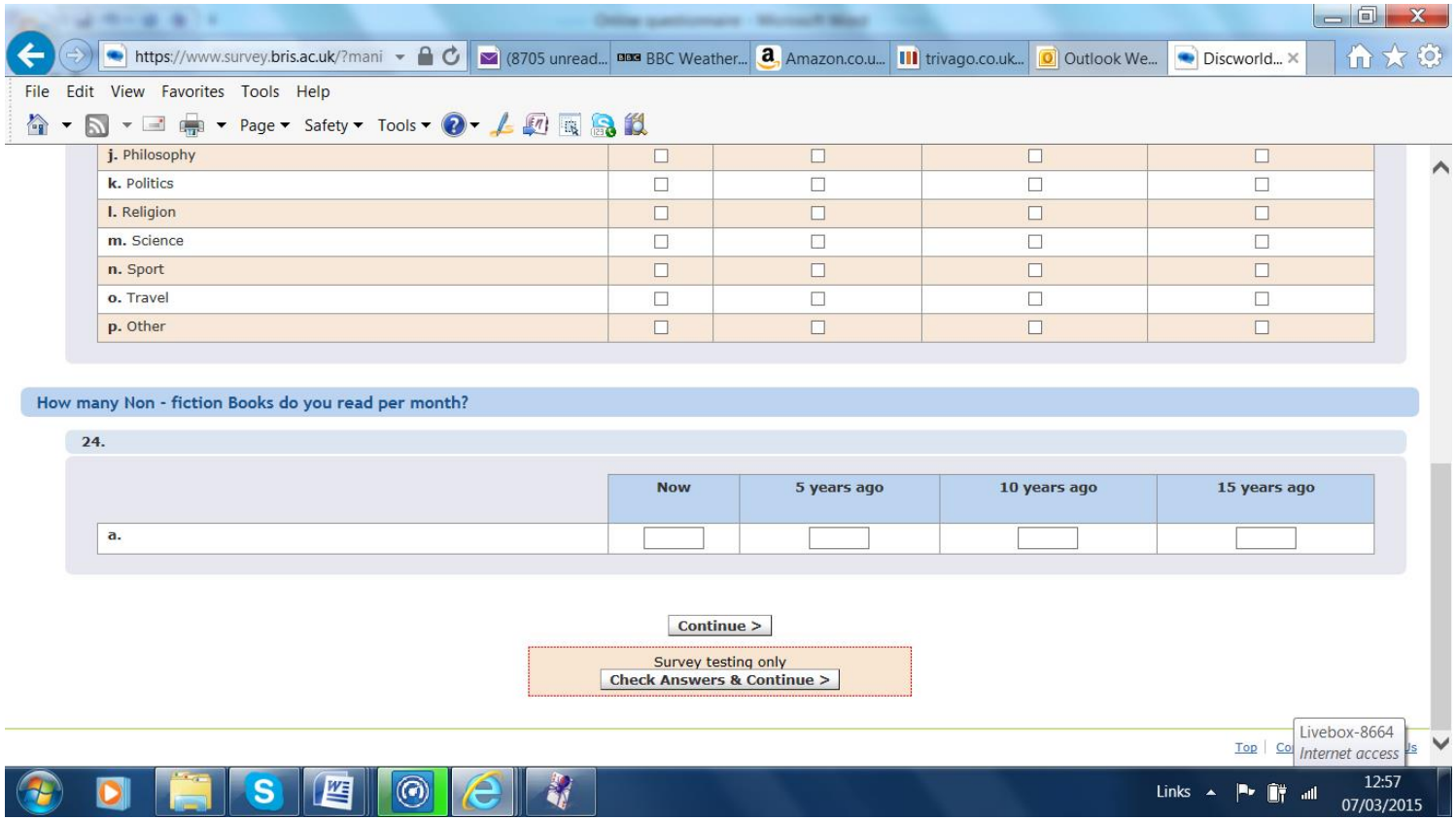
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j. Philosophy
k. Politics
l. Religion
m. Science
n. Sport
o. Travel
p. Other
How many Non - fiction Books do you read per month?
24.
Now
5 years ago
10 years ago
15 years ago
a.
Continue >
Survey testing only
Check Answers & Continue >
Top
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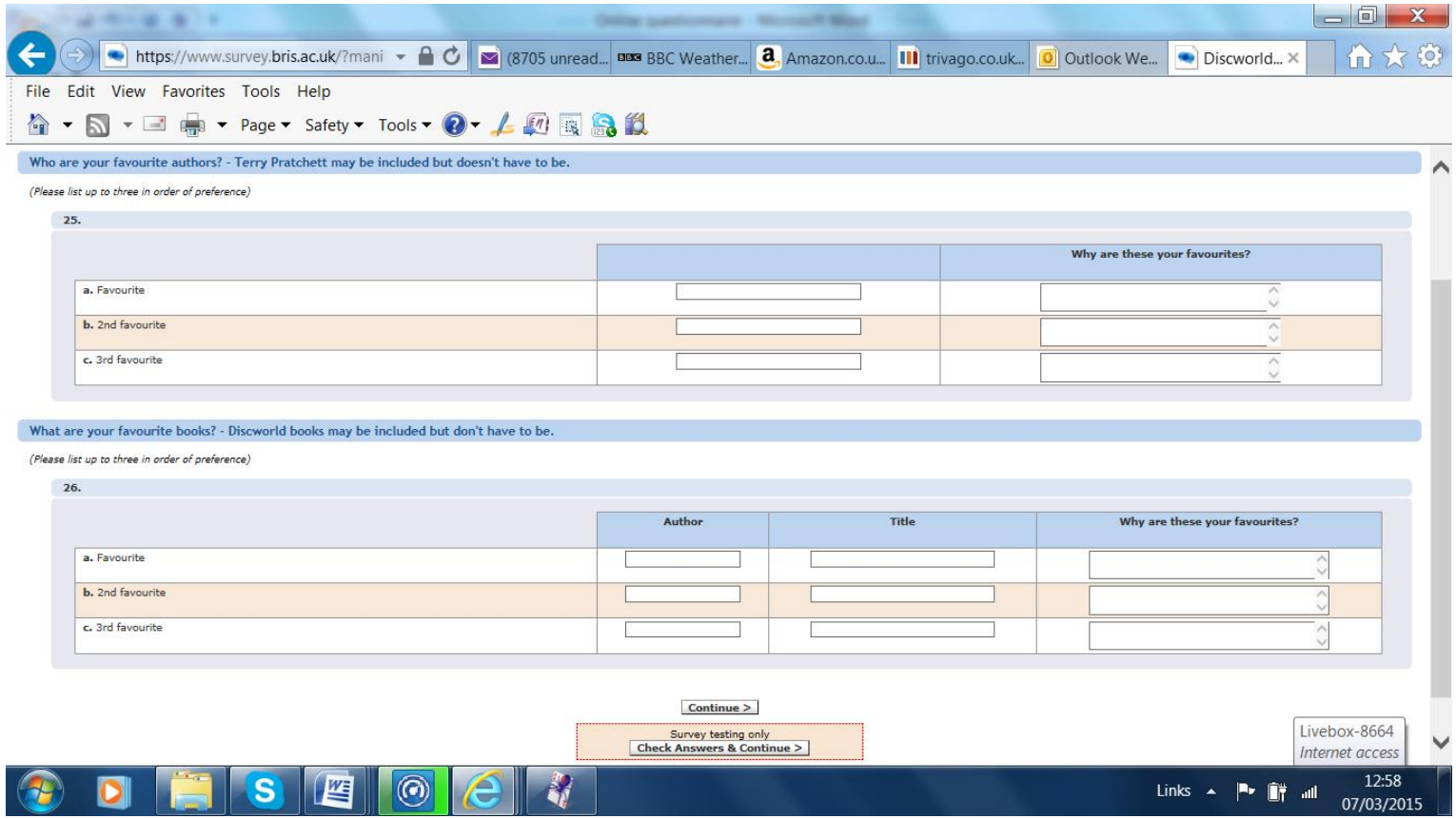
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Who are your favourite authors? - Terry Pratchett may be included but doesn't have to be.
(Please list up to three in order of preference)
25.
Why are these your favourites?
a. Favourite
b. 2nd favourite
c. 3rd favourite
What are your favourite books? - Discworld books may be included but don't have to be.
(Please list up to three in order of preference)
26.
Author
Title
Why are these your favourites?
a. Favourite
b. 2nd favourite
c. 3rd favourite
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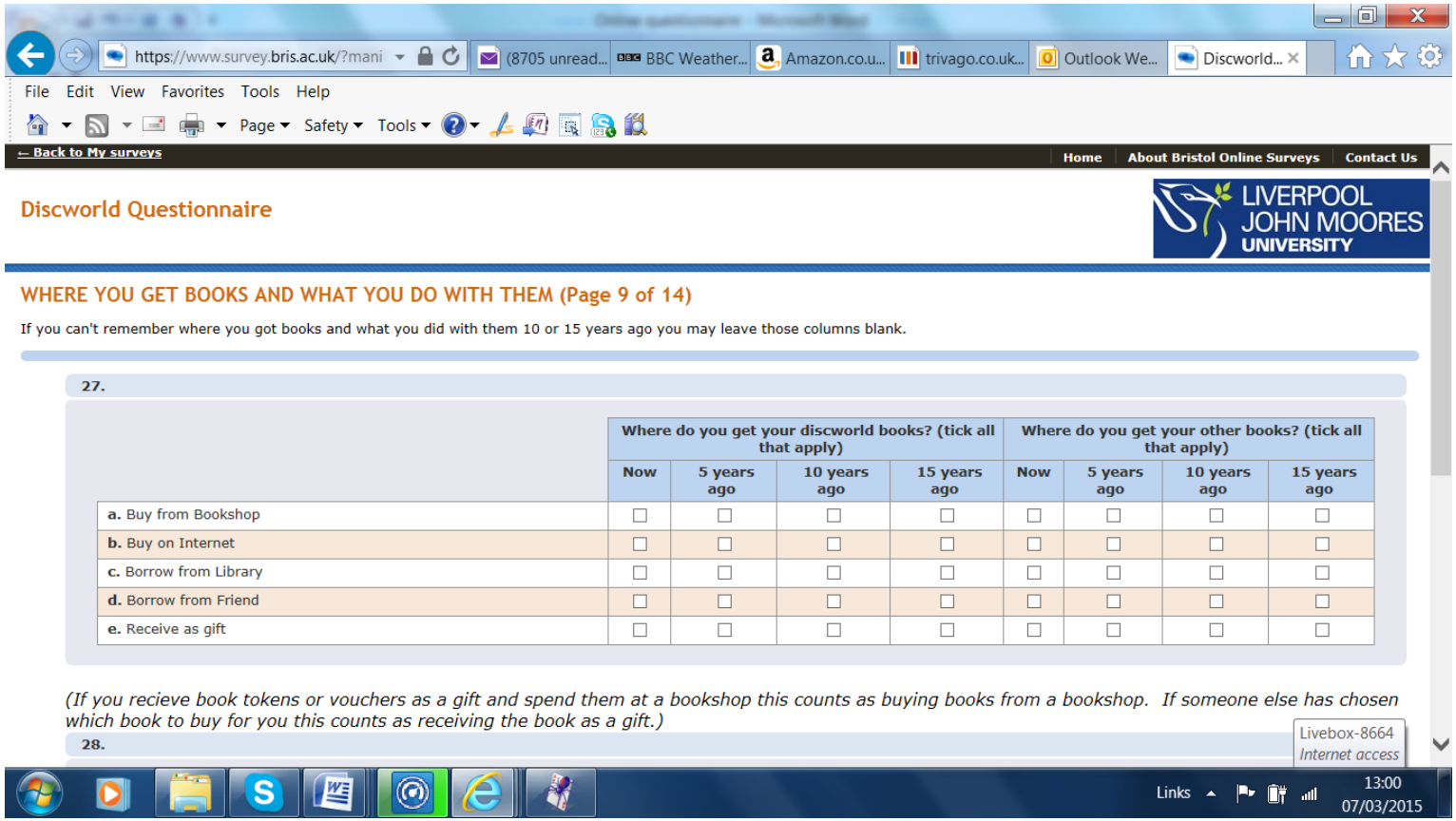
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Discworld Questionnaire
LIVERPOOL JOHN MOORES UNIVERSITY
WHERE YOU GET BOOKS AND WHAT YOU DO WITH THEM (Page 9 of 14)
If you can't remember where you got books and what you did with them 10 or 15 years ago you may leave those columns blank.
27.
Where do you get your discworld books? (tick all that apply)
Where do you get your other books? (tick all that apply)
Now
5 years ago
10 years ago
15 years ago
a. Buy from Bookshop
b. Buy on Internet
c. Borrow from Library
d. Borrow from Friend
e. Receive as gift
(If you recieve book tokens or vouchers as a gift and spend them at a bookshop this counts as buying books from a bookshop. If someone else has chosen which book to buy for you this counts as receiving the book as a gift.)
28.
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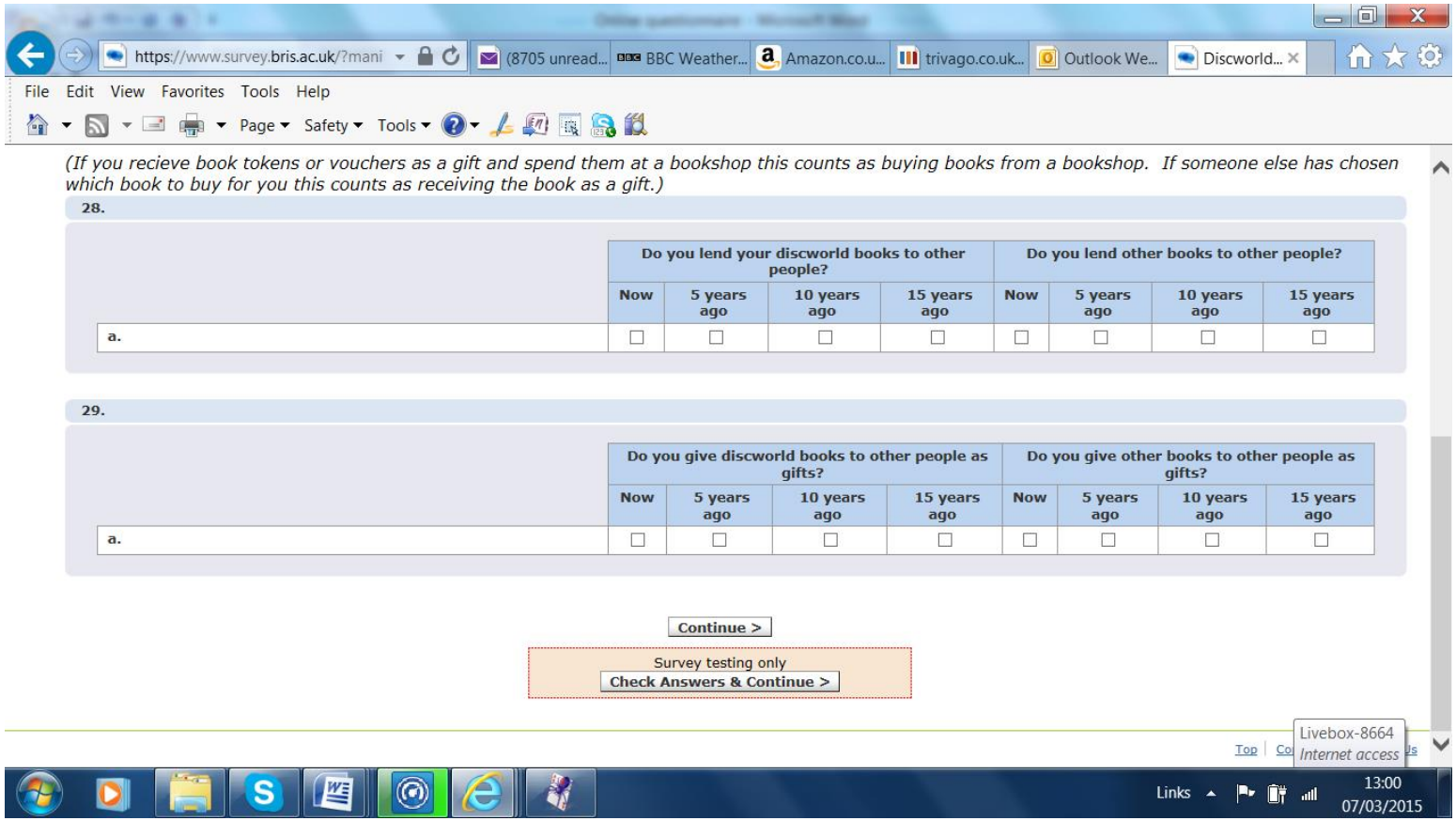
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(If you recieve book tokens or vouchers as a gift and spend them at a bookshop this counts as buying books from a bookshop. If someone else has chosen which book to buy for you this counts as receiving the book as a gift.)
28.
Do you lend your discworld books to other people?
Do you lend other books to other people?
Now
5 years ago
10 years ago
15 years ago
Now
5 years ago
10 years ago
15 years ago
a.
29.
Do you give discworld books to other people as gifts?
Do you give other books to other people as gifts?
Now
5 years ago
10 years ago
15 years ago
Now
5 years ago
10 years ago
15 years ago
a.
Continue >
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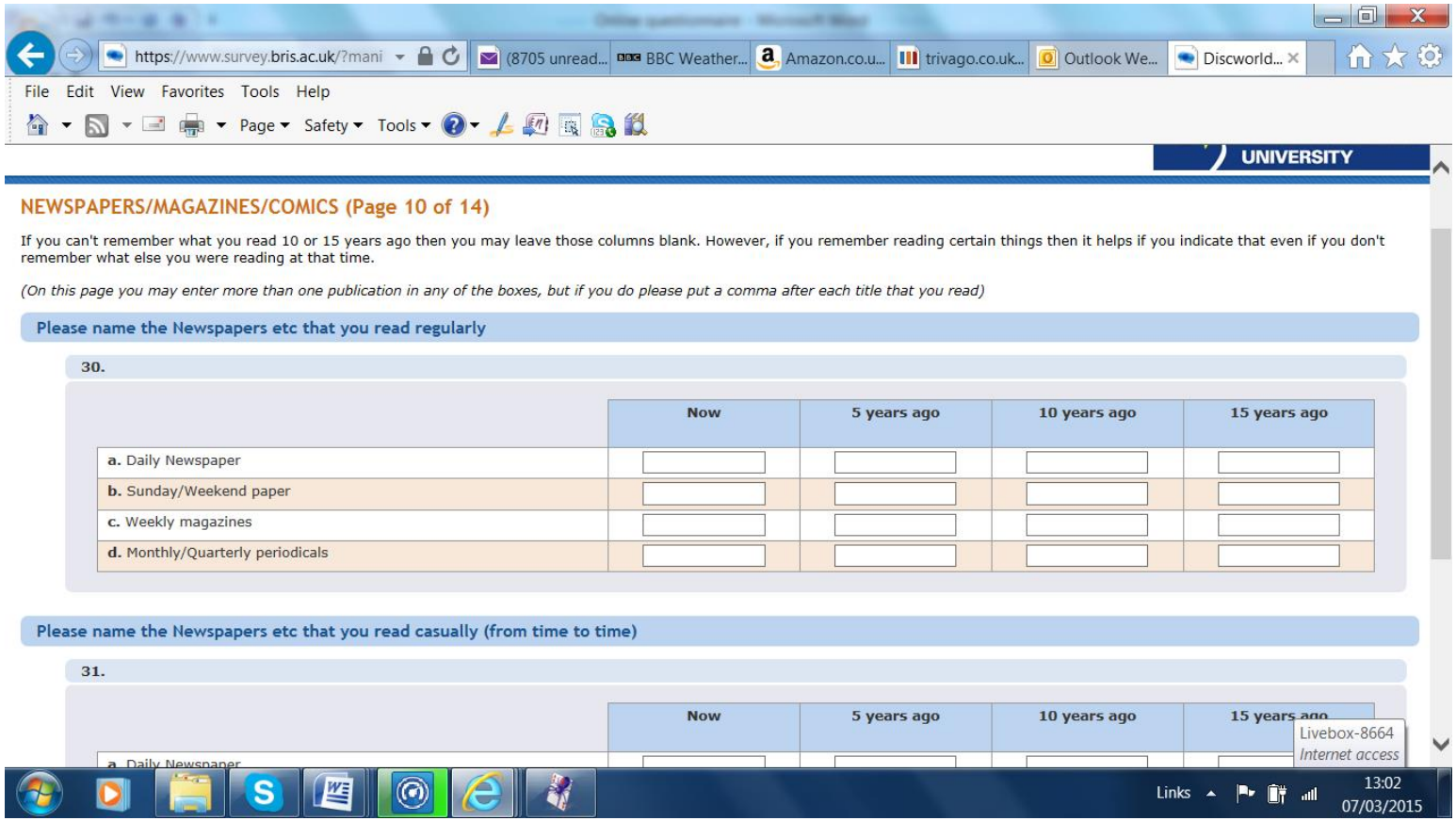
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UNIVERSITY
NEWSPAPERS/MAGAZINES/COMICS (Page 10 of 14)
If you can't remember what you read 10 or 15 years ago then you may leave those columns blank. However, if you remember reading certain things then it helps if you indicate that even if you don't remember what else you were reading at that time.
(On this page you may enter more than one publication in any of the boxes, but if you do please put a comma after each title that you read)
Please name the Newspapers etc that you read regularly
30.
Now
5 years ago
10 years ago
15 years ago
a. Daily Newspaper
b. Sunday/Weekend paper
c. Weekly magazines
d. Monthly/Quarterly periodicals
Please name the Newspapers etc that you read casually (from time to time)
31.
Now
5 years ago
10 years ago
15 years ago
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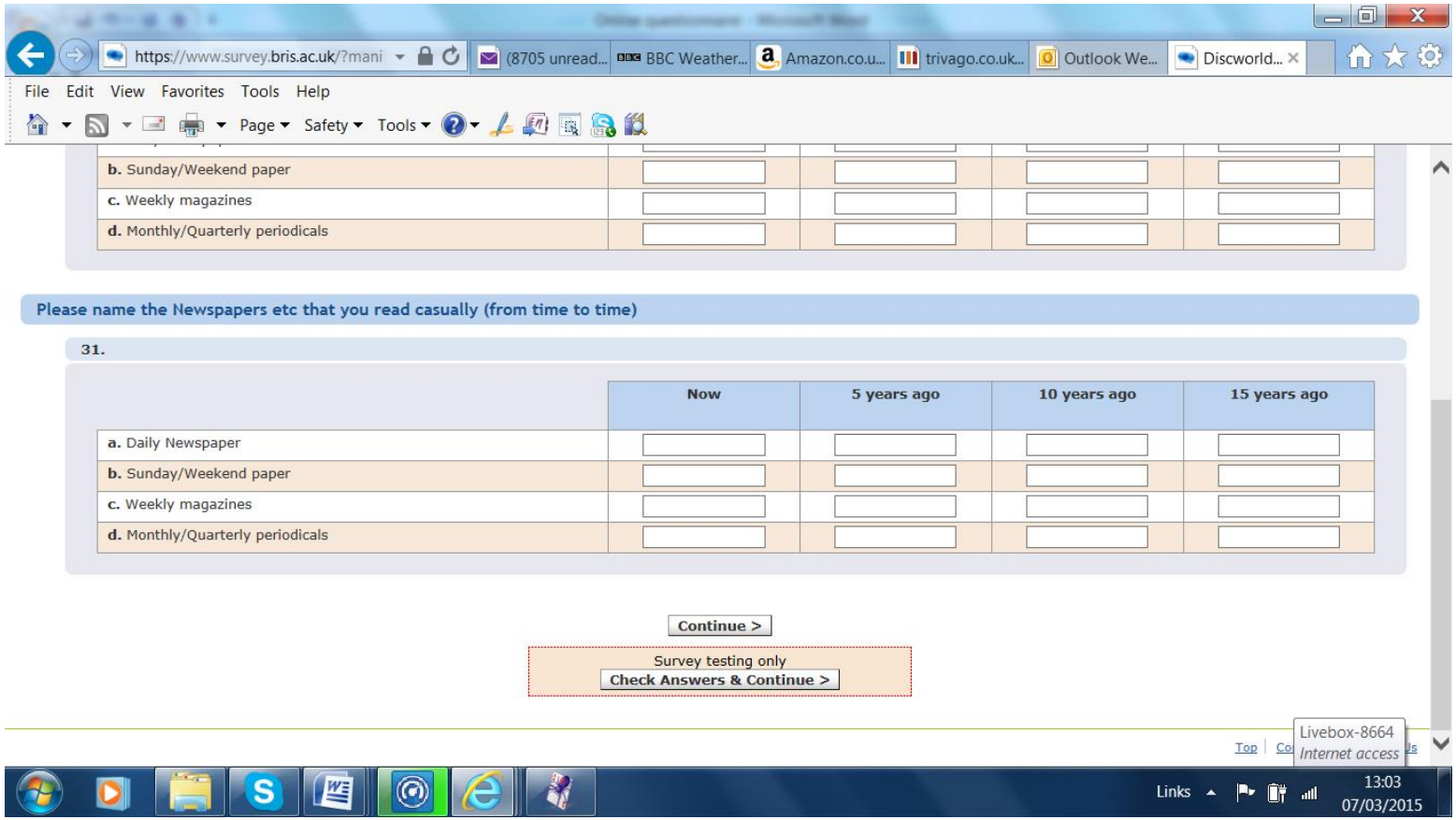
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Discworld...
File Edit View Favorites Tools Help
Page Safety Tools
b. Sunday/Weekend paper
c. Weekly magazines
d. Monthly/Quarterly periodicals
Please name the Newspapers etc that you read casually (from time to time)
31.
Now
5 years ago
10 years ago
15 years ago
a. Daily Newspaper
b. Sunday/Weekend paper
c. Weekly magazines
d. Monthly/Quarterly periodicals
Continue >
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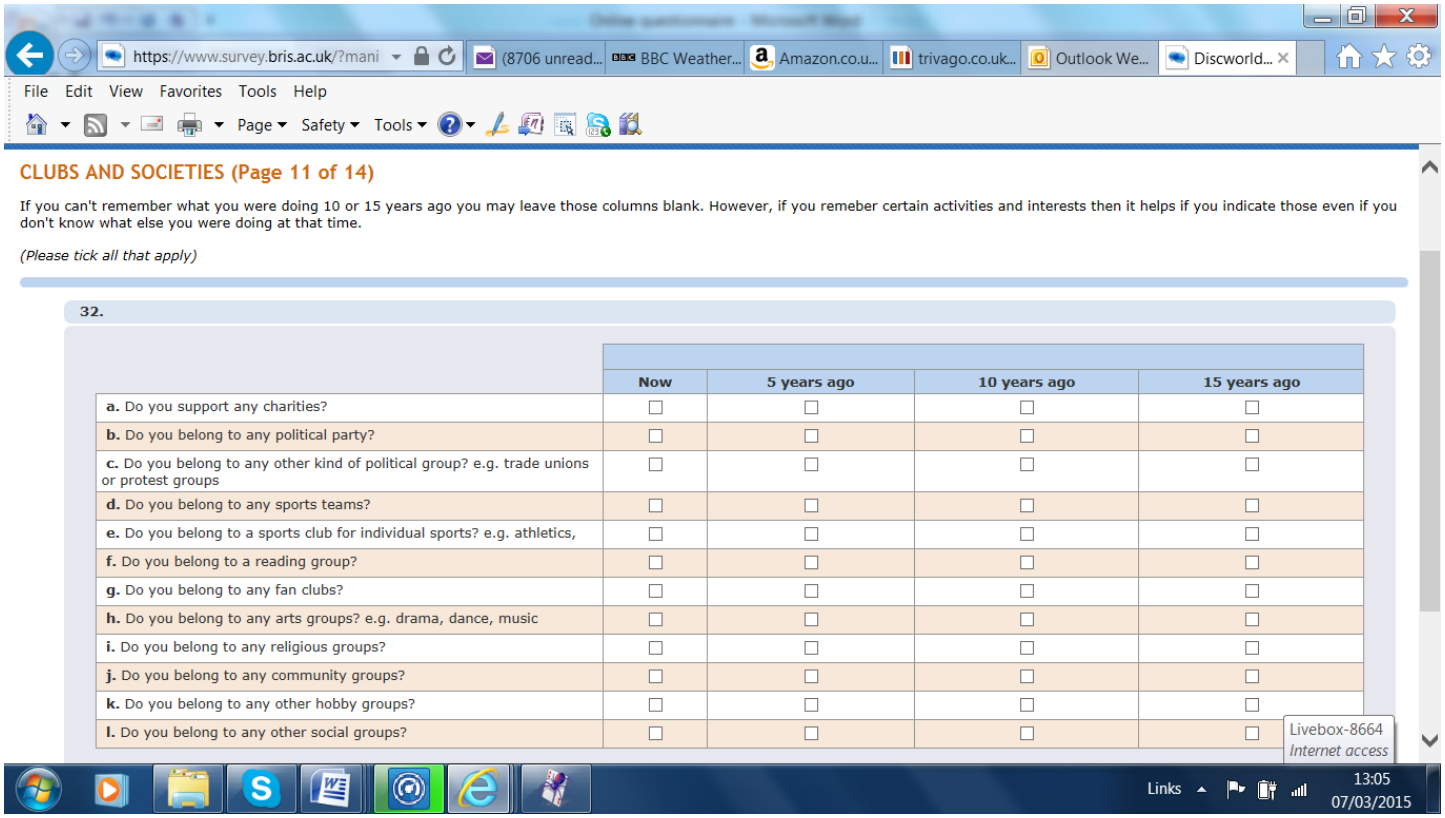
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CLUBS AND SOCIETIES (Page 11 of 14)
If you can't remember what you were doing 10 or 15 years ago you may leave those columns blank. However, if you remeber certain activities and interests then it helps if you indicate those even if you don't know what else you were doing at that time.
(Please tick all that apply)
32.
Now
5 years ago
10 years ago
15 years ago
a. Do you support any charities?
b. Do you belong to any political party?
c. Do you belong to any other kind of political group? e.g. trade unions or protest groups
d. Do you belong to any sports teams?
e. Do you belong to a sports club for individual sports? e.g. athletics,
f. Do you belong to a reading group?
g. Do you belong to any fan clubs?
h. Do you belong to any arts groups? e.g. drama, dance, music
i. Do you belong to any religious groups?
j. Do you belong to any community groups?
k. Do you belong to any other hobby groups?
l. Do you belong to any other social groups?
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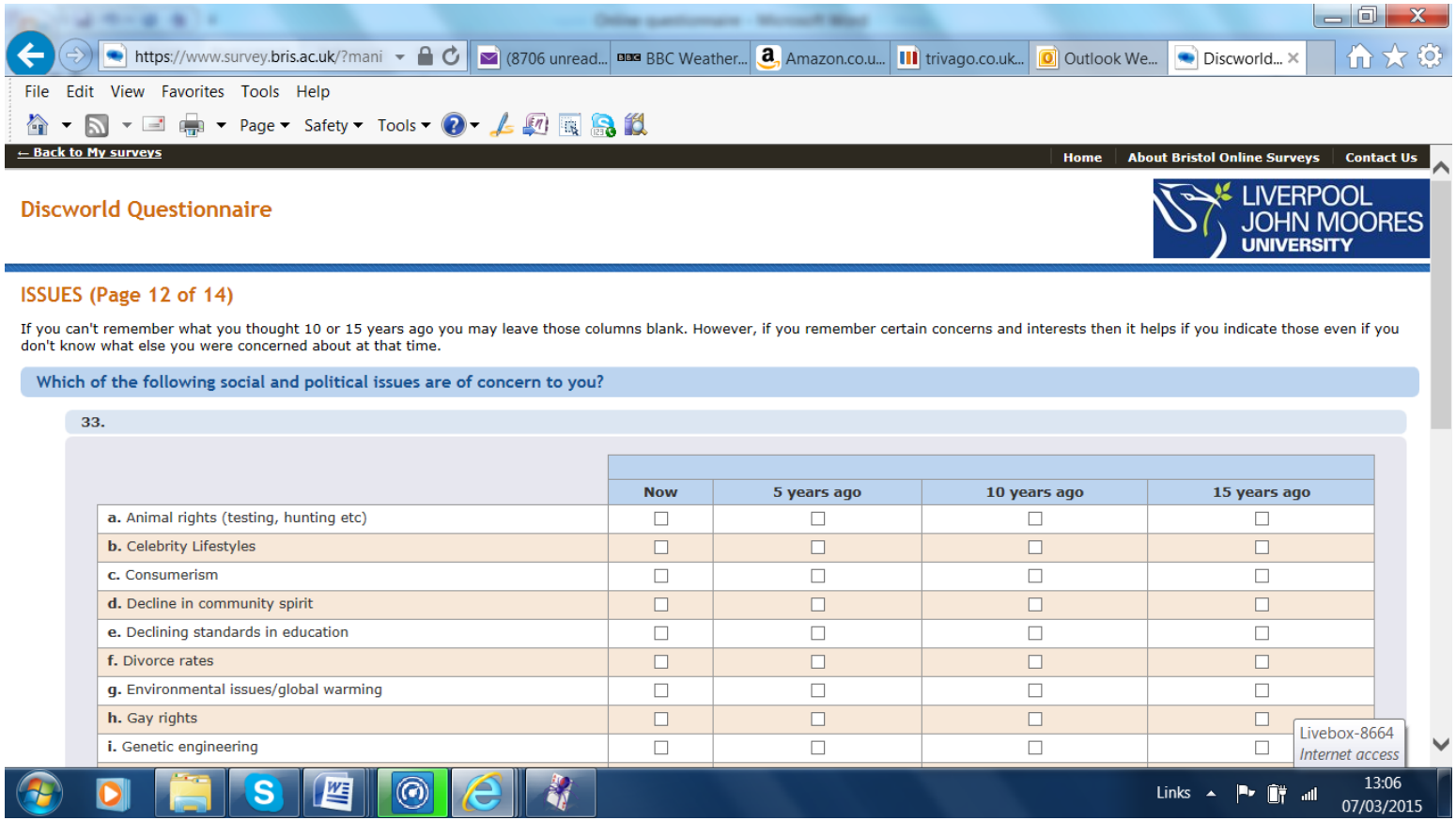
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LIVERPOOL JOHN MOORES UNIVERSITY
ISSUES (Page 12 of 14)
If you can't remember what you thought 10 or 15 years ago you may leave those columns blank. However, if you remember certain concerns and interests then it helps if you indicate those even if you don't know what else you were concerned about at that time.
Which of the following social and political issues are of concern to you?
33.
Now
5 years ago
10 years ago
15 years ago
a. Animal rights (testing, hunting etc)
b. Celebrity Lifestyles
c. Consumerism
d. Decline in community spirit
e. Declining standards in education
f. Divorce rates
g. Environmental issues/global warming
h. Gay rights
i. Genetic engineering
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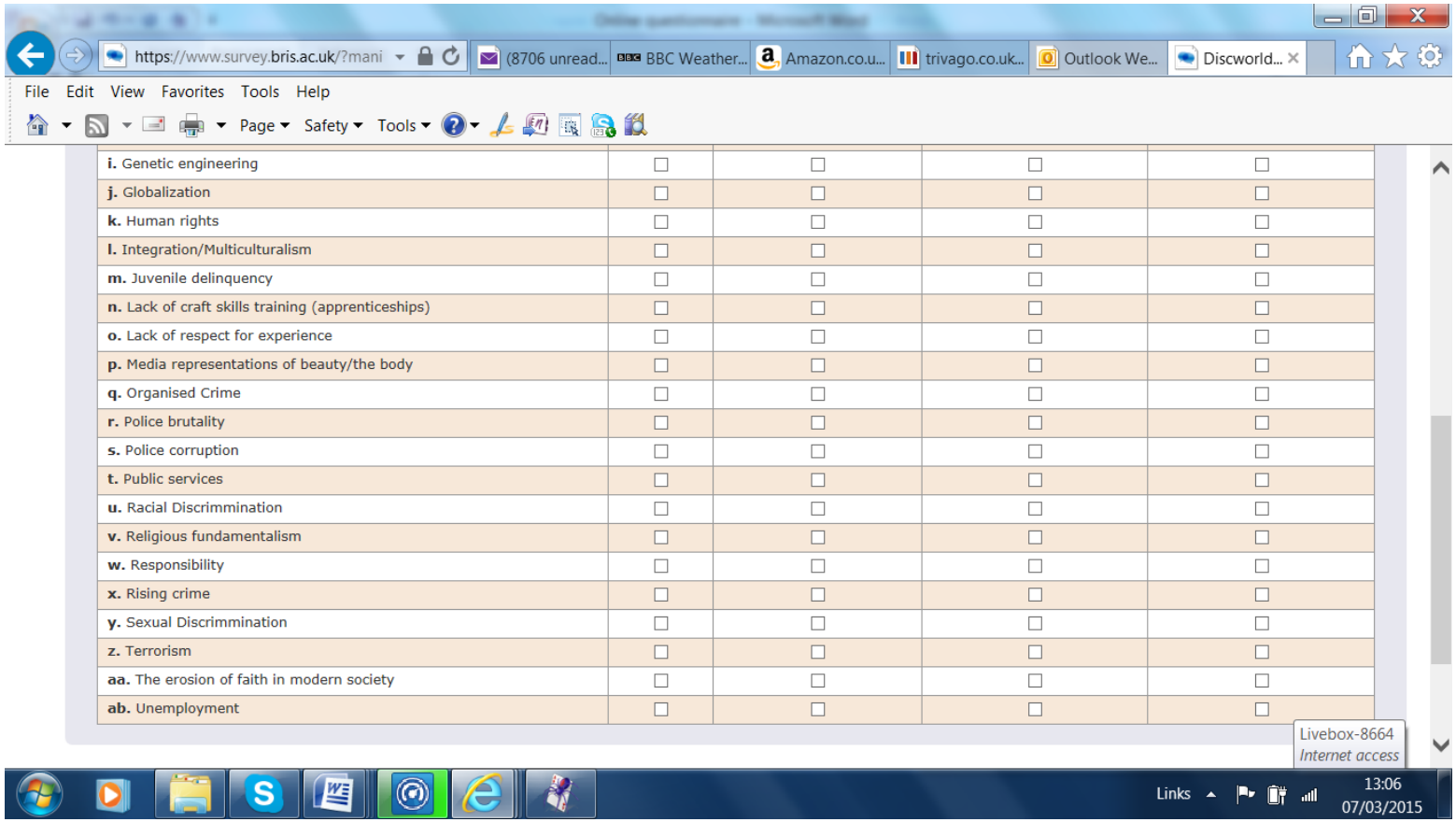
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Page Safety Tools
i. Genetic engineering
j. Globalization
k. Human rights
l. Integration/Multiculturalism
m. Juvenile delinquency
n. Lack of craft skills training (apprenticeships)
o. Lack of respect for experience
p. Media representations of beauty/the body
q. Organised Crime
r. Police brutality
s. Police corruption
t. Public services
u. Racial Discrimmination
v. Religious fundamentalism
w. Responsibility
x. Rising crime
y. Sexual Discrimmination
z. Terrorism
aa. The erosion of faith in modern society
ab. Unemployment
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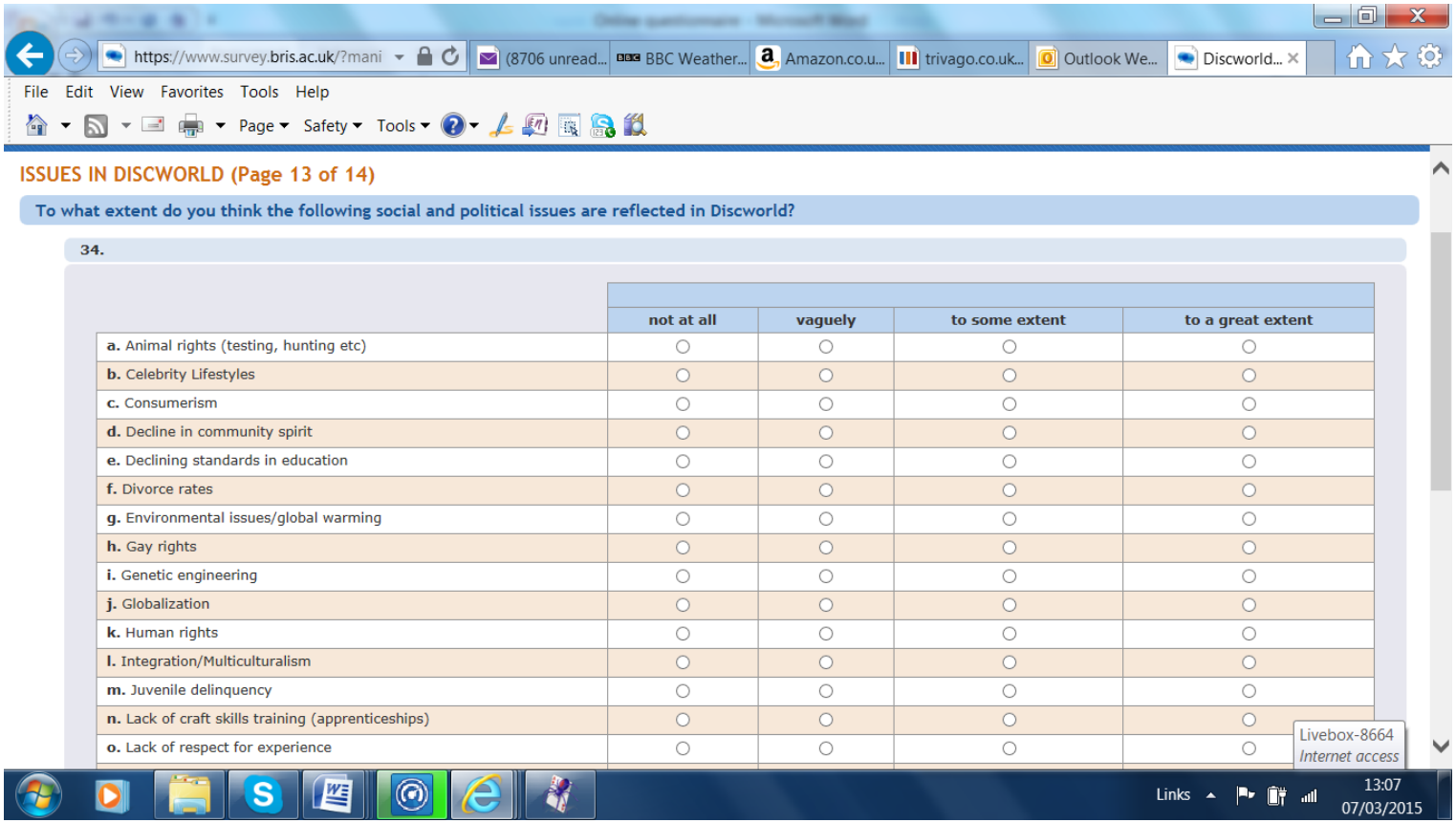
13:06
07/03/2015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Discworld...
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ISSUES IN DISCWORLD (Page 13 of 14)
To what extent do you think the following social and political issues are reflected in Discworld?
34.
not at all
vaguely
to some extent
to a great extent
a. Animal rights (testing, hunting etc)
b. Celebrity Lifestyles
c. Consumerism
d. Decline in community spirit
e. Declining standards in education
f. Divorce rates
g. Environmental issues/global warming
h. Gay rights
i. Genetic engineering
j. Globalization
k. Human rights
l. Integration/Multiculturalism
m. Juvenile delinquency
n. Lack of craft skills training (apprenticeships)
o. Lack of respect for experience
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Links
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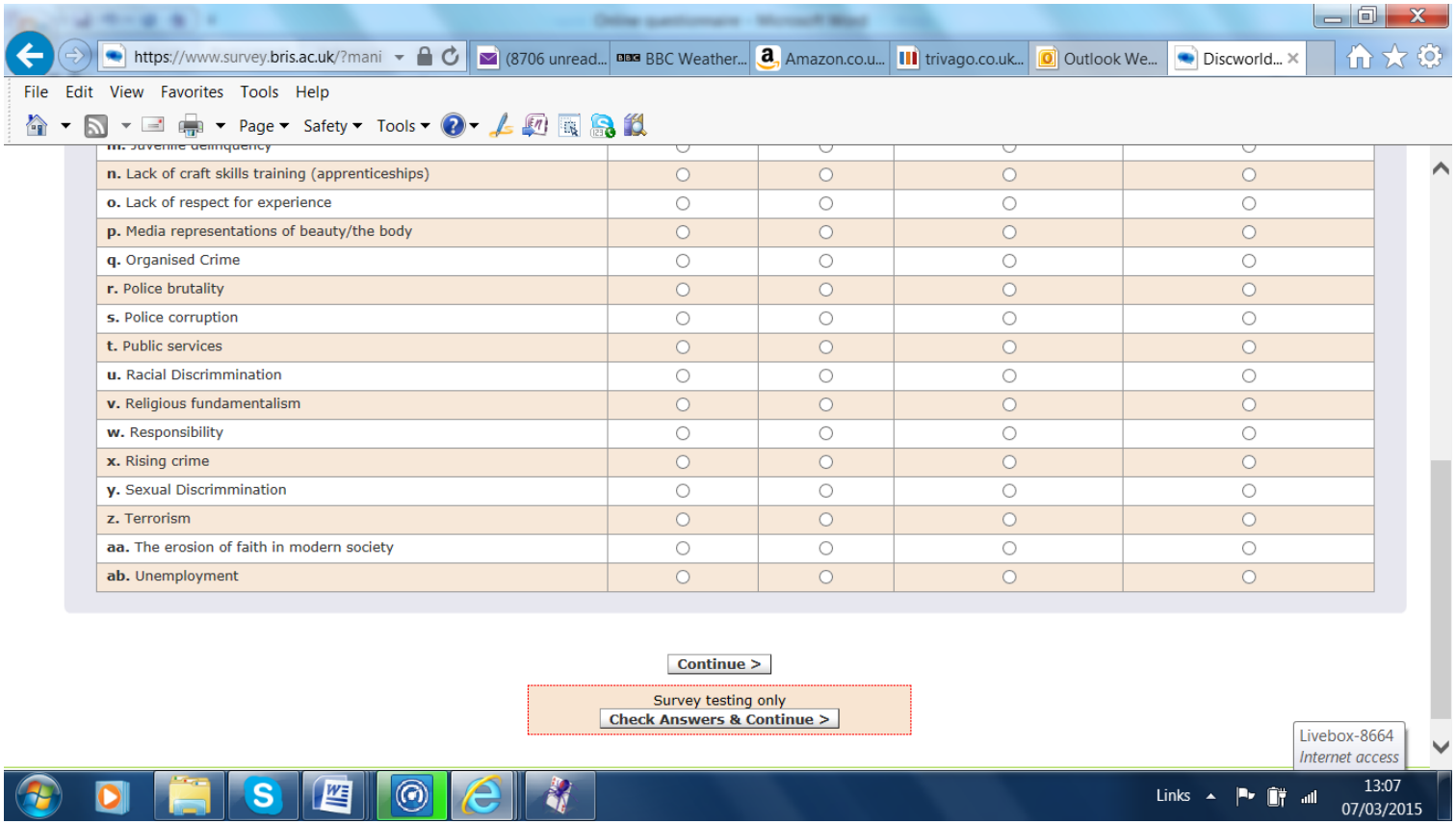
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n. Lack of craft skills training (apprenticeships)
o. Lack of respect for experience
p. Media representations of beauty/the body
q. Organised Crime
r. Police brutality
s. Police corruption
t. Public services
u. Racial Discrimmination
v. Religious fundamentalism
w. Responsibility
x. Rising crime
y. Sexual Discrimmination
z. Terrorism
aa. The erosion of faith in modern society
ab. Unemployment
Continue >
Survey testing only
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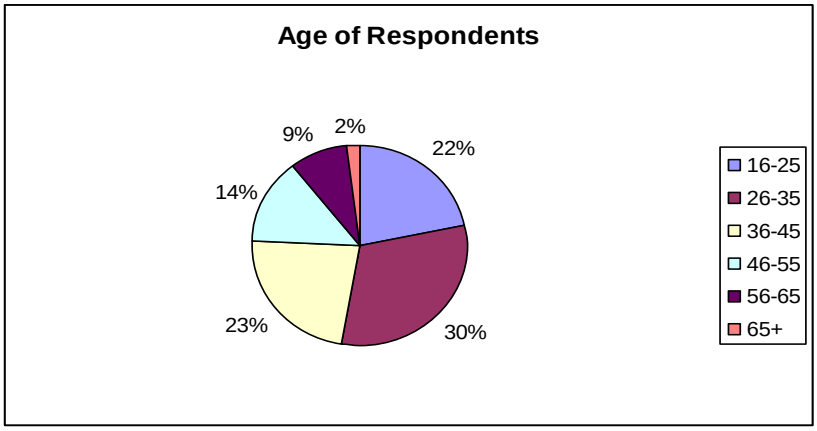
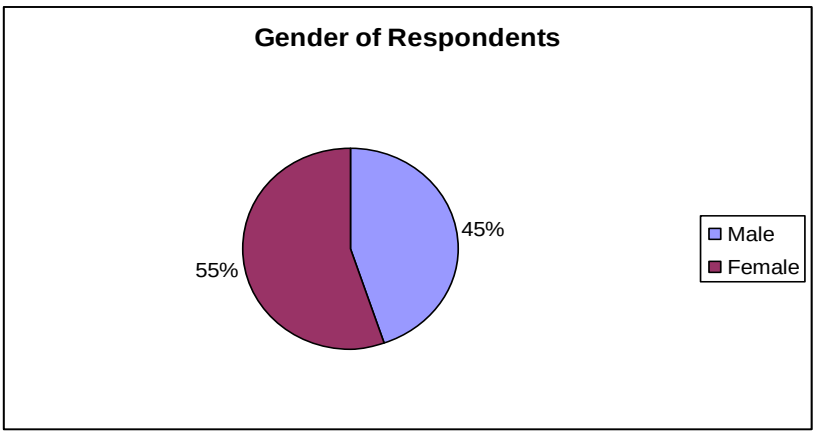
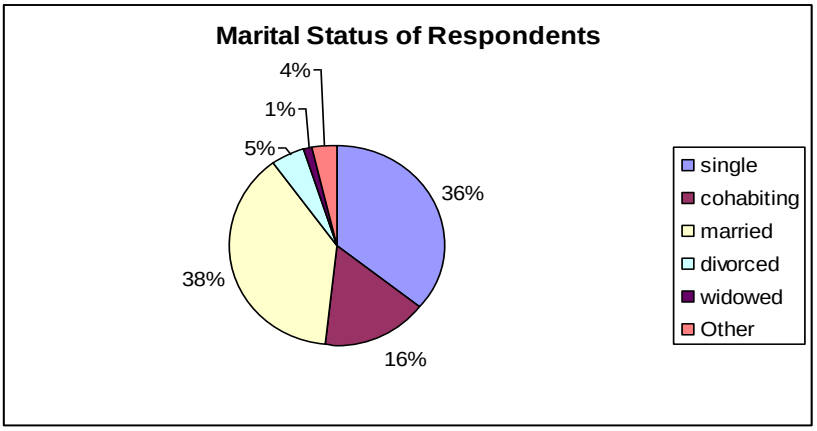
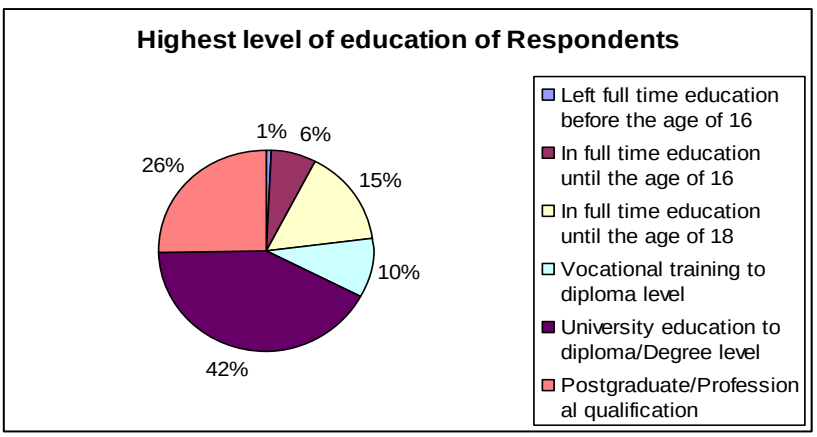
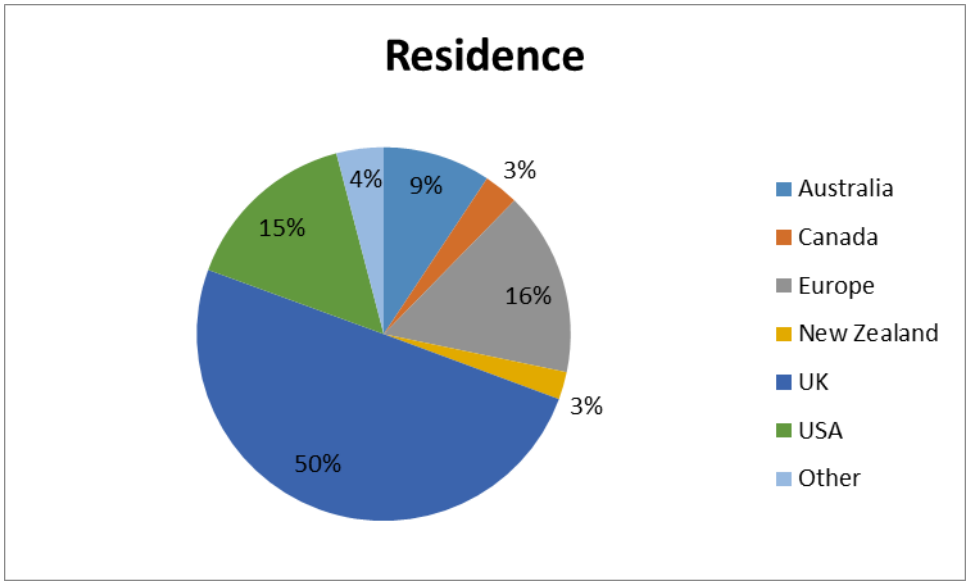
Appendix 9 – The Sample N=1,323


Age of Respondents
9%
2%
22%
14%
23%
30%
16-25
26-35
36-45
46-55
56-65
65+


Gender of Respondents
45%
55%
Male
Female


Marital Status of Respondents
4%
1%
5%
36%
38%
16%
single
cohabiting
married
divorced
widowed
Other

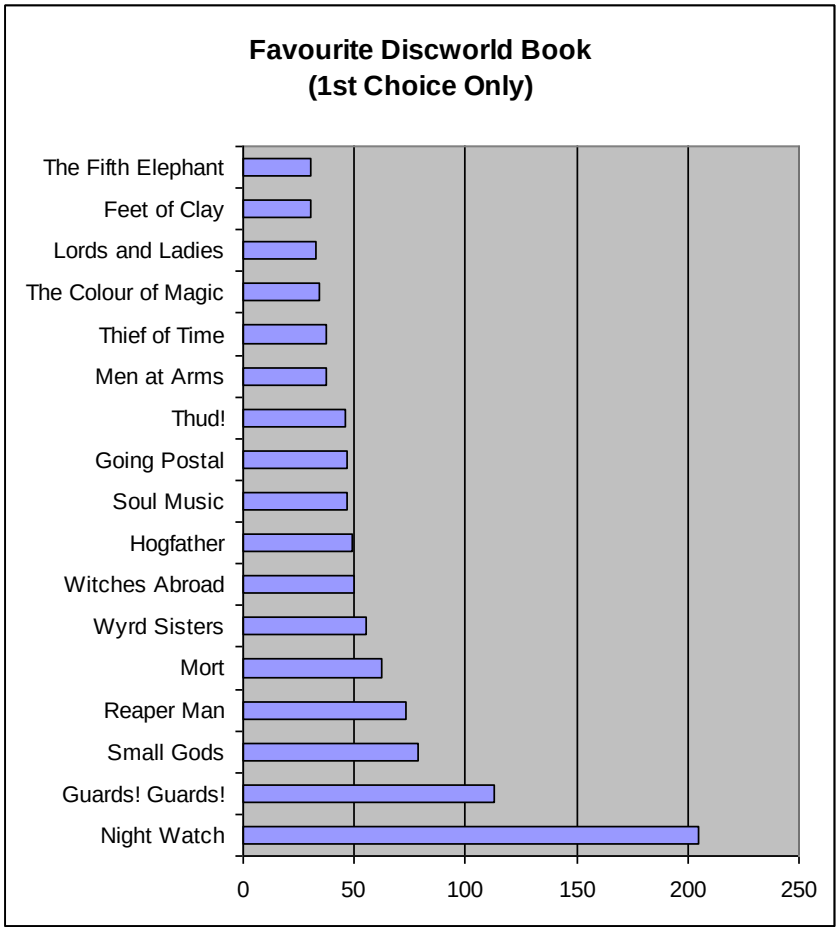

Highest level of education of Respondents
1%
6%
26%
15%
10%
42%
Left full time education before the age of 16
In full time education until the age of 16
In full time education until the age of 18
Vocational training to diploma level
University education to diploma/Degree level
Postgraduate/Professional qualification

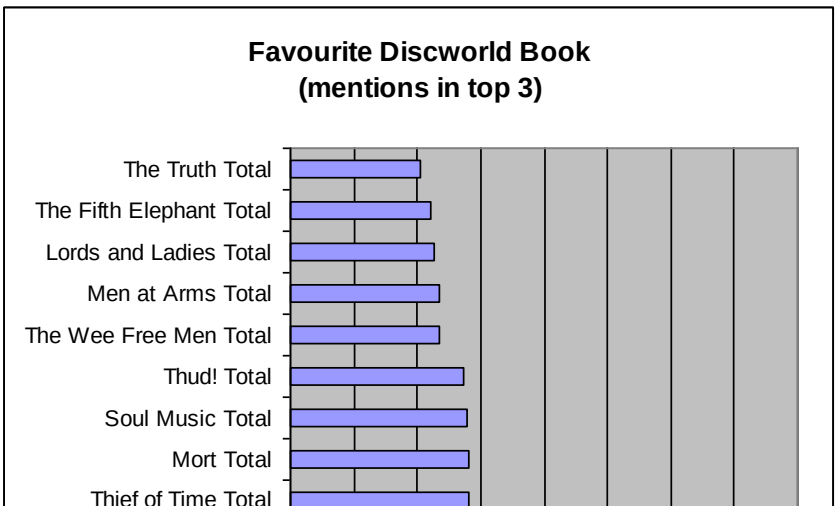


Appendix 10 – Favourite Books

Favourite Book (1st Choice only)		
Title	Frequency	Percentage
Night Watch	205	15.72%
Guards! Guards!	113	8.67%
Small Gods	79	6.06%
Reaper Man	73	5.60%
Mort	62	4.75%
Wyrd Sisters	55	4.22%
Witches Abroad	50	3.83%
Hogfather	49	3.76%
Soul Music	47	3.60%
Going Postal	47	3.60%
Thud!	46	3.53%

Men at Arms	37	2.84%
Thief of Time	37	2.84%
The Colour of Magic	34	2.61%
Lords and Ladies	33	2.53%
Feet of Clay	30	2.30%
The Fifth Elephant	30	2.30%
The Truth	26	1.99%
Maskerade	23	1.76%
Jingo	23	1.76%
The Last Continent	23	1.76%
Interesting Times	22	1.69%
The Wee Free Men	22	1.69%
Pyramids	20	1.53%
Carpe Jugulum	20	1.53%
Moving Pictures	19	1.46%
Monstrous Regiment	18	1.38%
The Amazing Maurice and his Educated Rodents	13	1.00%
Equal Rites	8	0.61%
The Light Fantastic	7	0.54%
The Last Hero	7	0.54%
A Hat Full of Sky	6	0.46%
Wintersmith	5	0.38%
Sourcery	4	0.31%
Faust Eric	4	0.31%
Science of the Discworld	4	0.31%
Making Money	3	0.23%


Favourite Discworld Book
(1st Choice Only)
The Fifth Elephant
Feet of Clay
Lords and Ladies
The Colour of Magic
Thief of Time
Men at Arms
Thud!
Going Postal
Soul Music
Hogfather
Witches Abroad
Wyrd Sisters
Mort
Reaper Man
Small Gods
Guards! Guards!
Night Watch
0
50
100
150
200
250


Favourite Discworld Book
(mentions in top 3)
The Truth Total
The Fifth Elephant Total
Lords and Ladies Total
Men at Arms Total
The Wee Free Men Total
Thud! Total
Soul Music Total
Mort Total
Thief of Time Total

Gendered top 10 favourite books			
Female		Male	
Night Watch	110	Night Watch	95
Guards! Guards!	47	Guards! Guards!	66
Small Gods	42	Reaper Man	38
Wyrd Sisters	40	Small Gods	37
Reaper Man	35	Mort	31
Hogfather	34	Soul Music	26
Witches Abroad	34	Going Postal	23
Mort	31	Thud!	22
Going Postal	24	The Colour of Magic	20
Lords and Ladies	24	Men at Arms	16

- Do Not Have A Favourite Book
- I can't give you a favourite; I love them all and I re-read all of them, not just one or two.
- I keep looking at the list saying Oh that's my favorite, but then I see another one on there and think, no that's it... I can't choose!
- i like all of them equally

- I really can't say, I find something new each time I read each book.
- My head doesn't work that way. There's not one I'd choose to be without, so I guess they're all favourites
- Whichever book I am re-reading at the time or most recently is normally my favourite

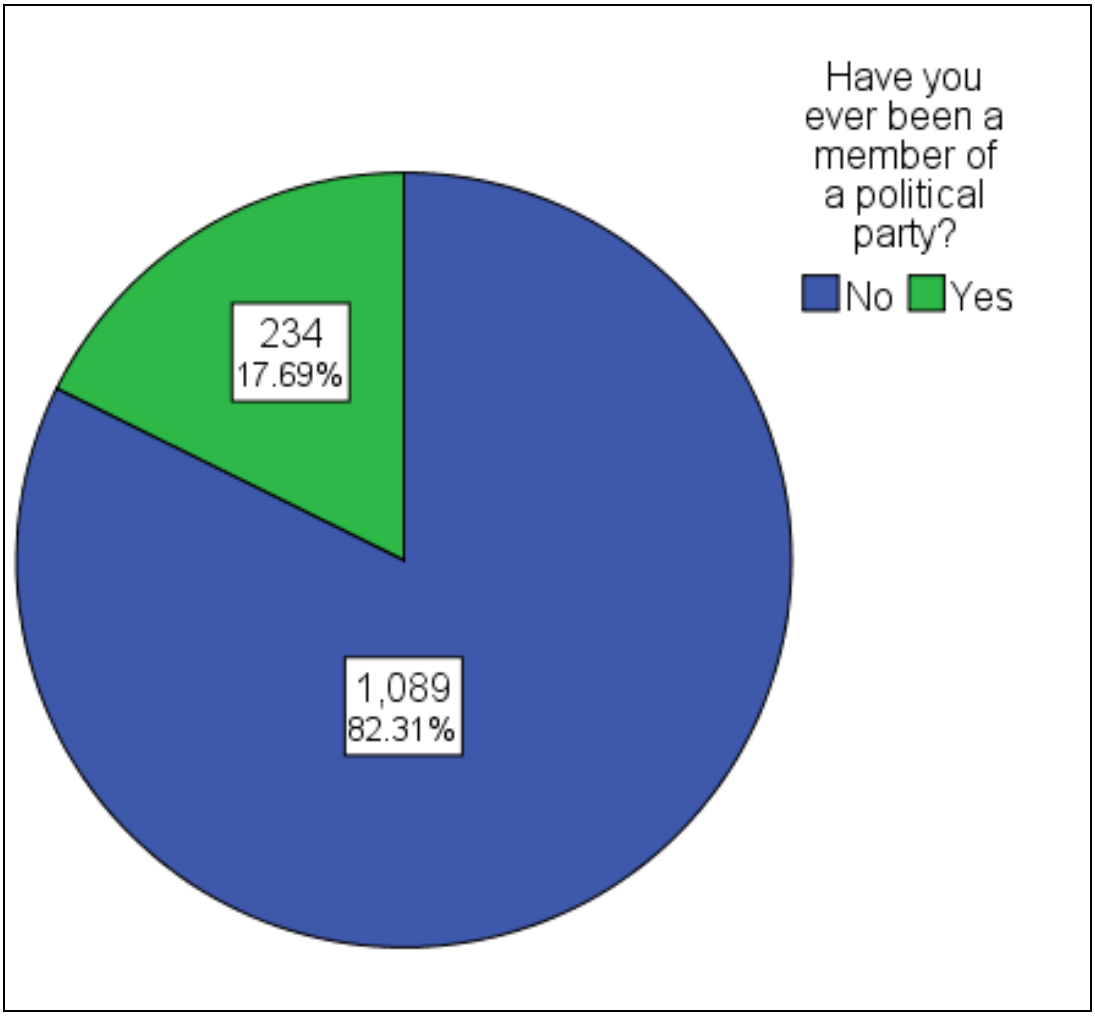
Appendix 11 – Favourite Characters

	fav	2nd Fav	3rd Fav		Total		% Fav	% Mention
Vimes	453	265	135		853		34.24%	64.47%
Death	261	197	151		609		19.73%	46.03%
Granny	205	215	124		544		15.50%	41.12%
Vetinari	47	178	101		326		3.55%	24.64%
Rincewind	96	96	78		270		7.26%	20.41%
Nanny	44	82	71		197		3.33%	14.89%
Susan	32	47	63		142		2.42%	10.73%
Carrot	35	47	56		138		2.65%	10.43%
Librarian	18	31	63		112		1.36%	8.47%
Moist	8	22	34		64		0.60%	4.84%
Tiffany	8	16	34		58		0.60%	4.38%
Angua	4	13	36		53		0.30%	4.01%
Gaspode	4	8	32		44		0.30%	3.33%
Nobby	6	14	22		42		0.45%	3.17%
Other Feegles	7	9	15		31		0.53%	2.34%
Death of Rats	8	5	13		26		0.60%	1.97%
Greebo	2	6	11		19		0.15%	1.44%
Magrat	5	5	4		14		0.38%	1.06%
Detritus	2	5	5		12		0.15%	0.91%
Agnes/Perdita	2	3	5		10		0.15%	0.76%
Colon	1	2	4		7		0.08%	0.53%
Rob Anybody		3	4		7		0.00%	0.53%
Cheery		1	4		5		0.00%	0.38%
Mort	2	1	1		4		0.15%	0.30%
Daft Wullie	1	1			2		0.08%	0.15%
Ysabell			1		1		0.00%	0.08%
Albert			1		1		0.00%	0.08%

Note that Rincewind is the fourth favourite if only the first choice is counted, but if the three favourites are counted without weighting that Vetinari becomes the fourth most popular favourite.

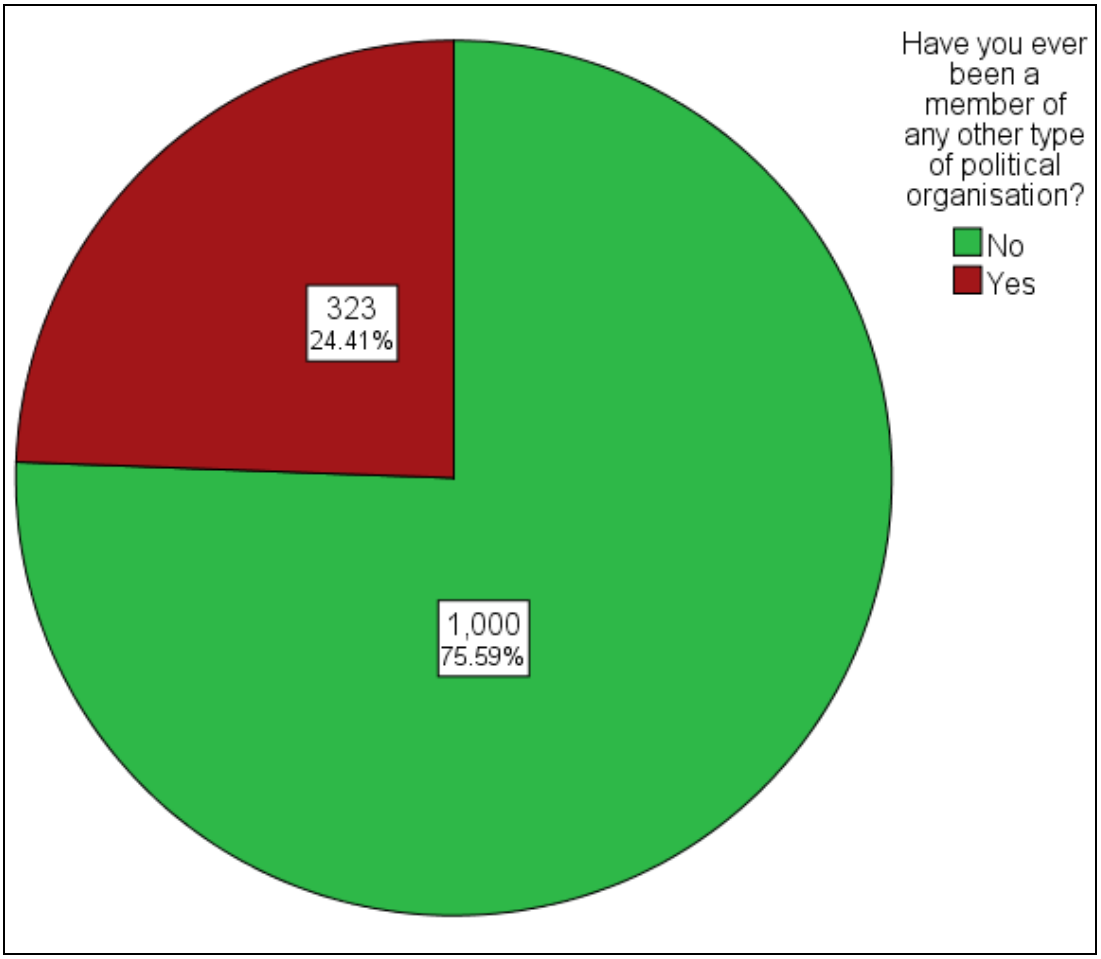
Appendix 12 – Membership of political and social organisations

12 A – Political Party



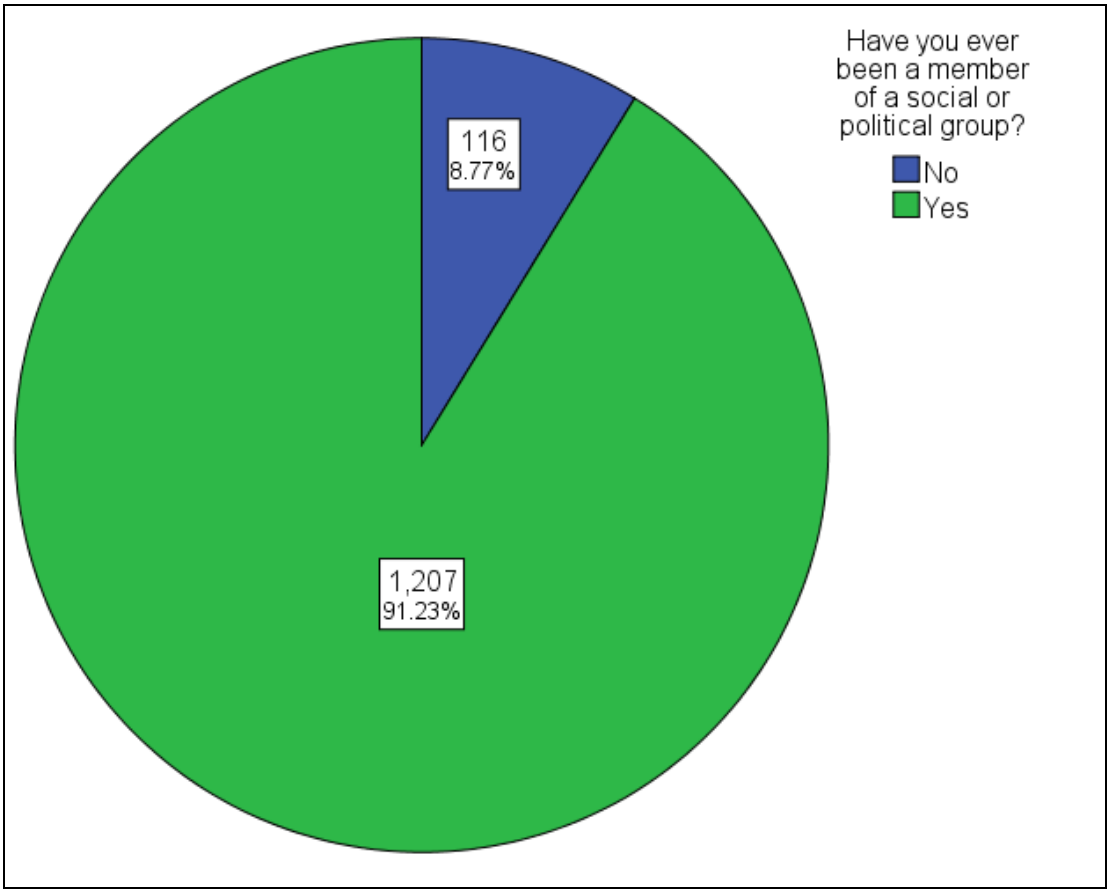
This is an SPSS calculated field which combines the responses to question 32b across all time fields to produce a yes/no answer for each respondent.

12 B Other political organisation



This is an SPSS calculated field which combines the responses to question 32c across all time fields to produce a yes/no answer for each respondent.

12 C Political and Social organisations



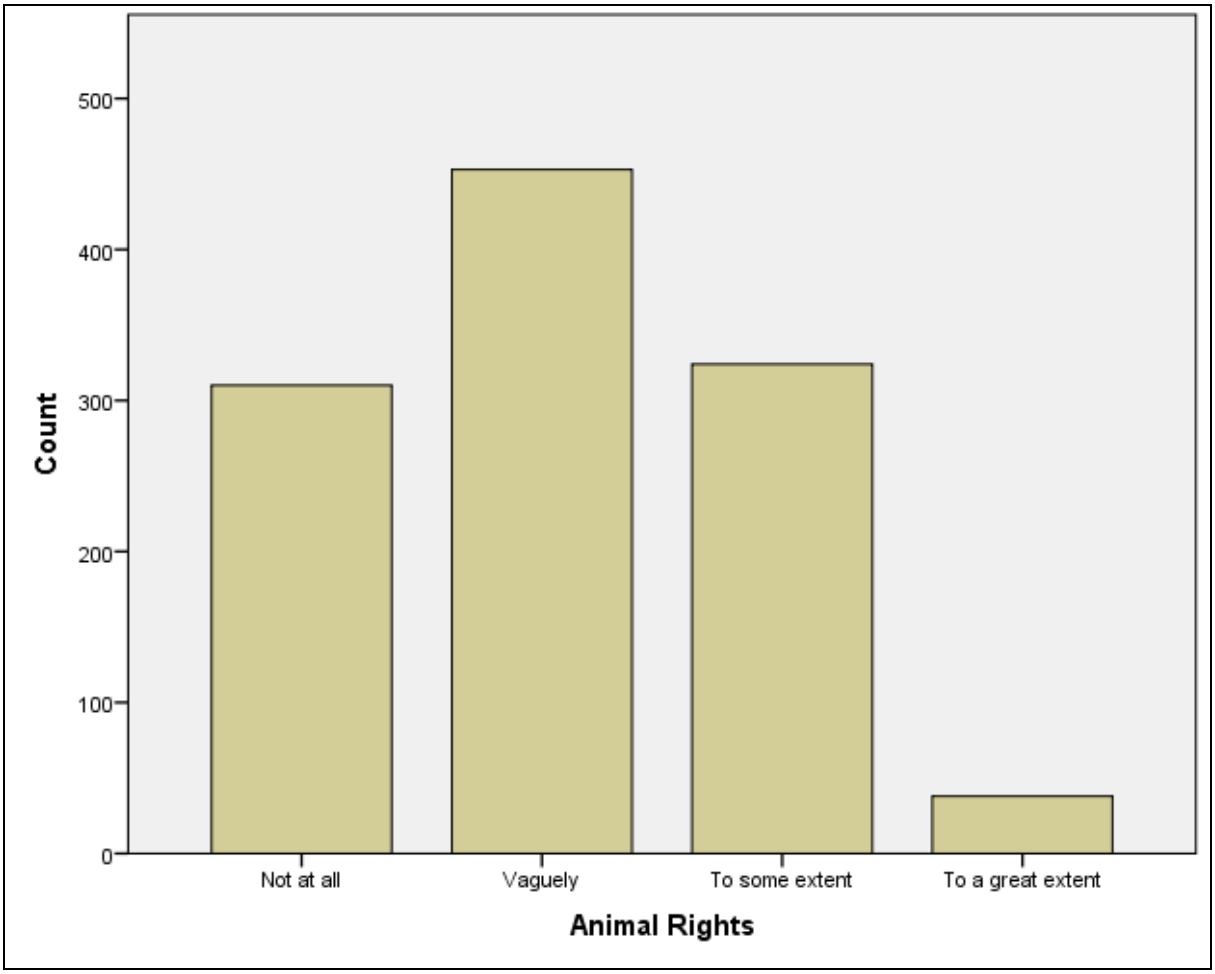
This is an SPSS calculated field which combines the responses to question 32a-l across all time fields to produce a yes/no answer for each respondent. This means that a respondent may be involved in only one group or in many for a yes response, but only a blank or negative response in all fields will produce a no answer.

Appendix 13 – Issues in Discworld

The subheadings 13a, 13b, etc use the letters attached to the sub questions of questions 33/34 of the on-line questionnaire.

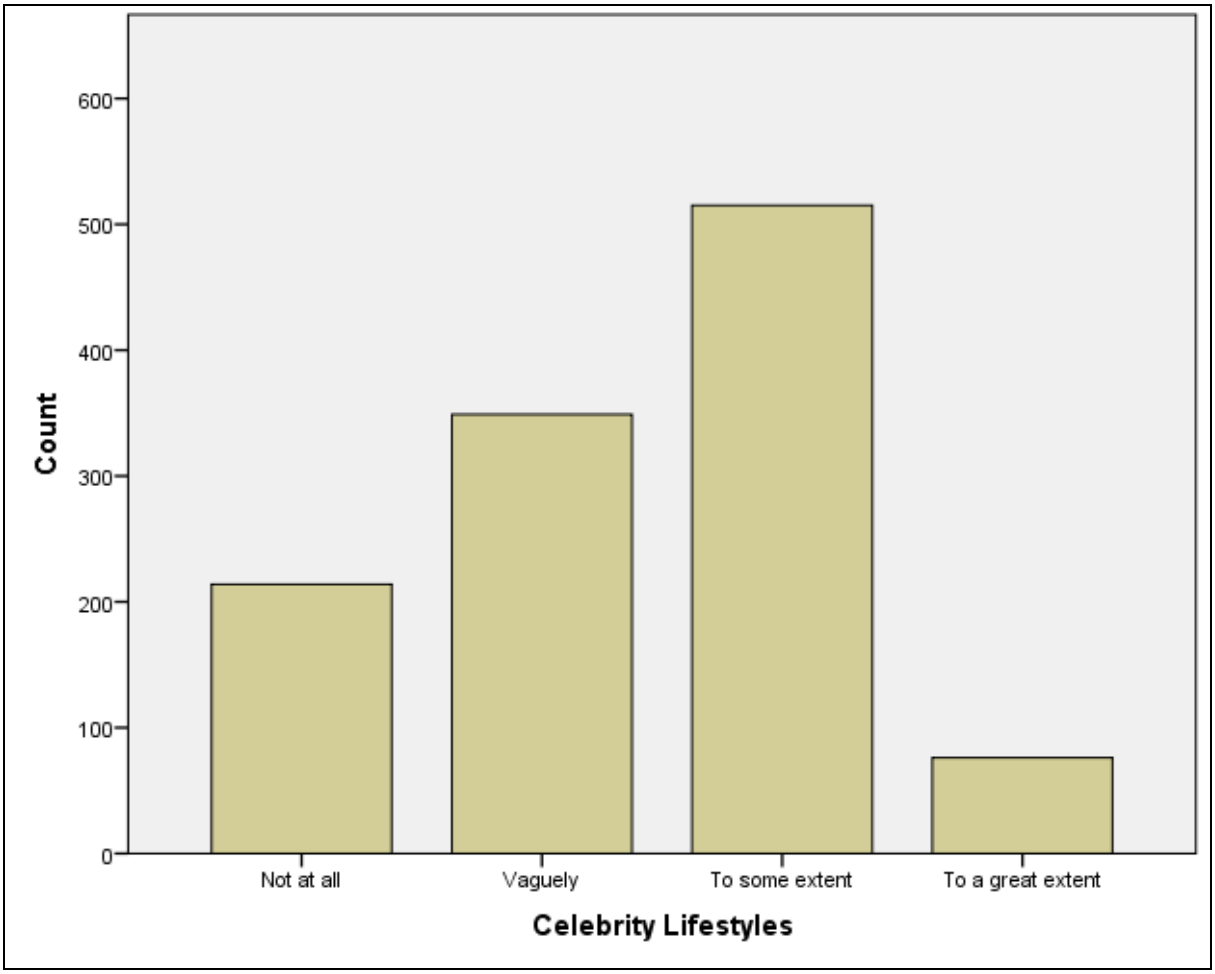
13a Animal Rights

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	310	23.4	27.6	27.6
	Vaguely	453	34.2	40.3	67.8
	To some extent	324	24.5	28.8	96.6
	To a great extent	38	2.9	3.4	100.0
	Total	1125	85.0	100.0	
Missing	System	198	15.0		
Total		1323	100.0		



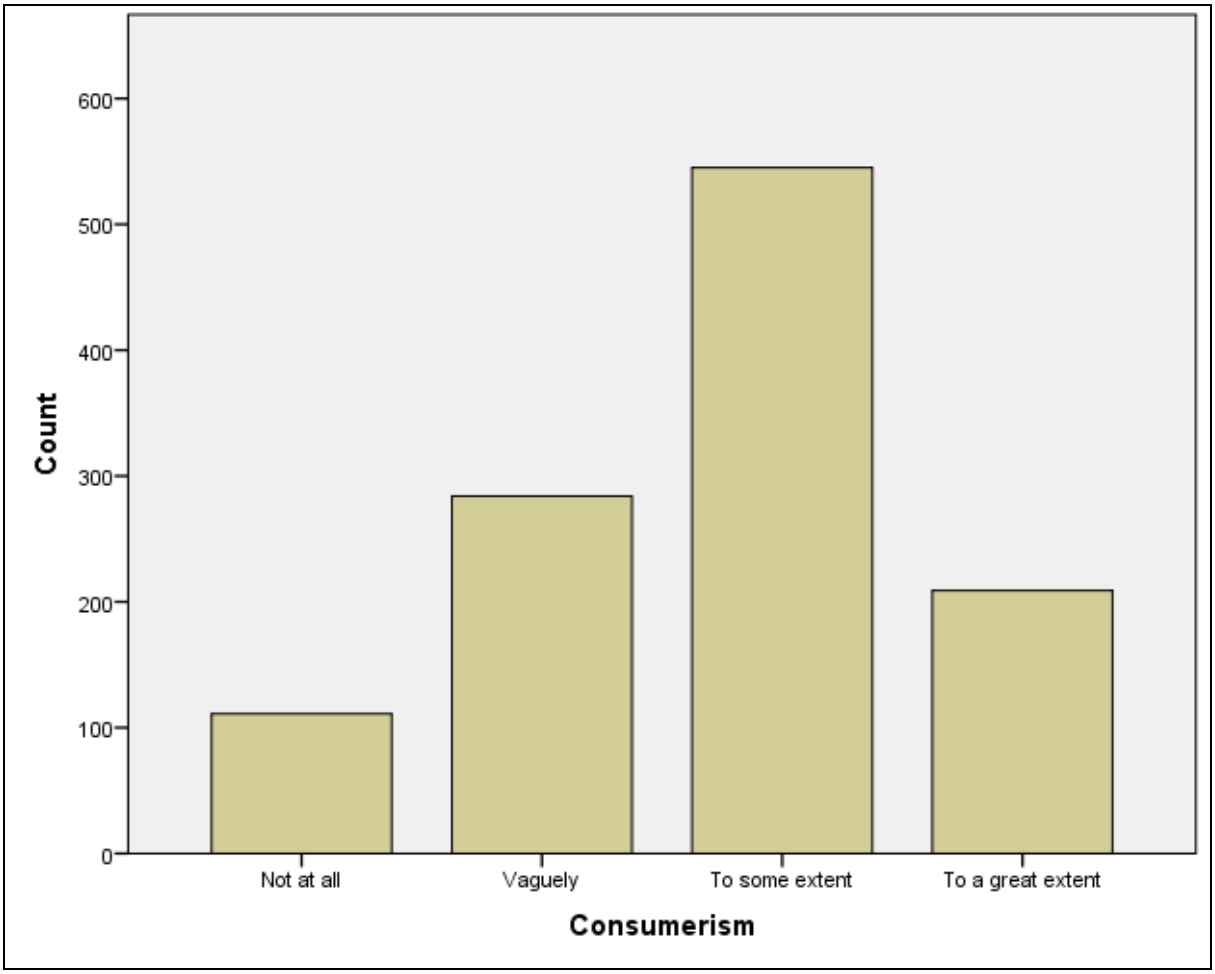
13b Celebrity Lifestyles

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	214	16.2	18.5	18.5
	Vaguely	349	26.4	30.2	48.8
	To some extent	515	38.9	44.6	93.4
	To a great extent	76	5.7	6.6	100.0
	Total	1154	87.2	100.0	
Missing	System	169	12.8		
Total		1323	100.0		



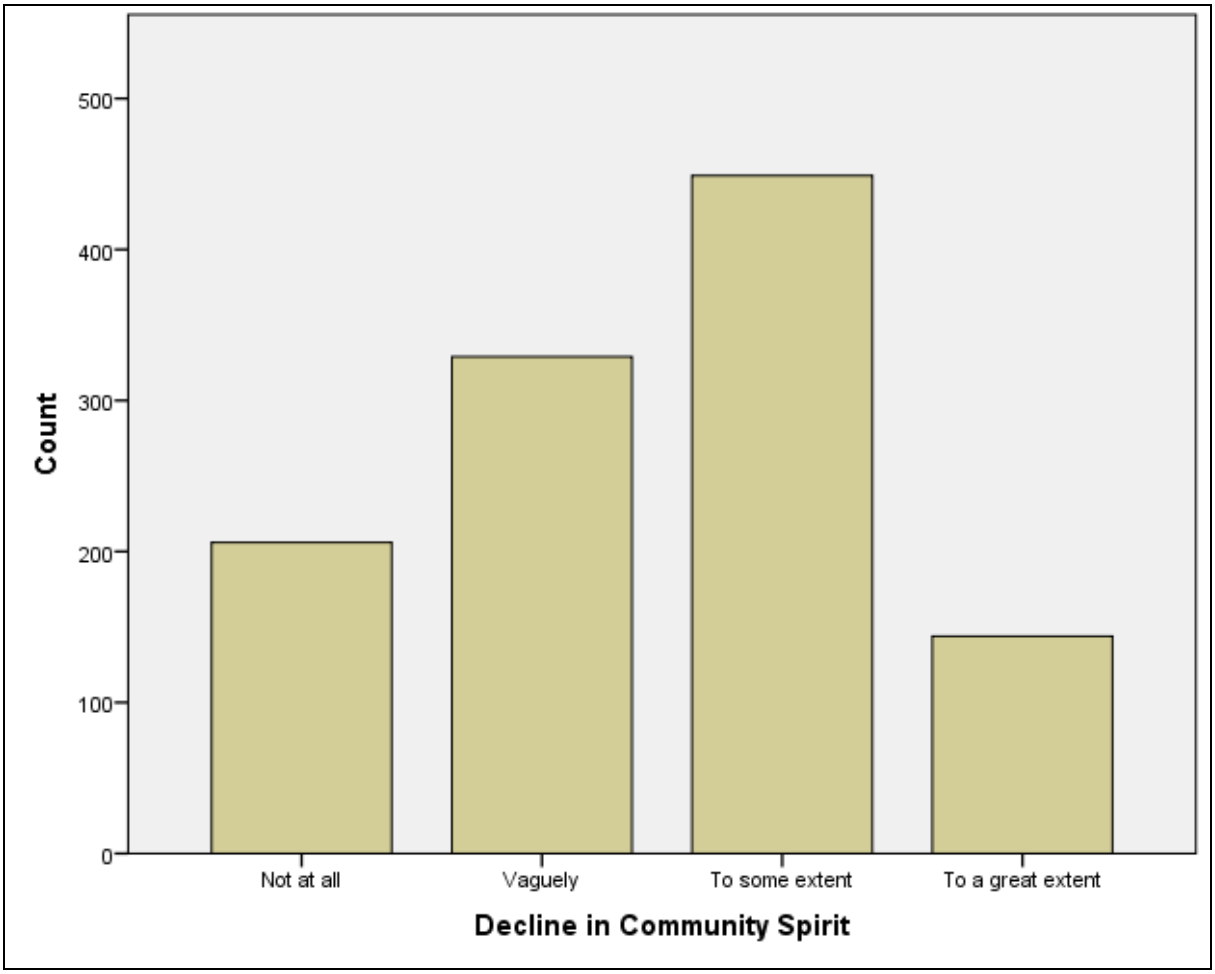
13 c Consumerism

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	111	8.4	9.7	9.7
	Vaguely	284	21.5	24.7	34.4
	To some extent	545	41.2	47.4	81.8
	To a great extent	209	15.8	18.2	100.0
	Total	1149	86.8	100.0	
Missing	System	174	13.2		
Total		1323	100.0		



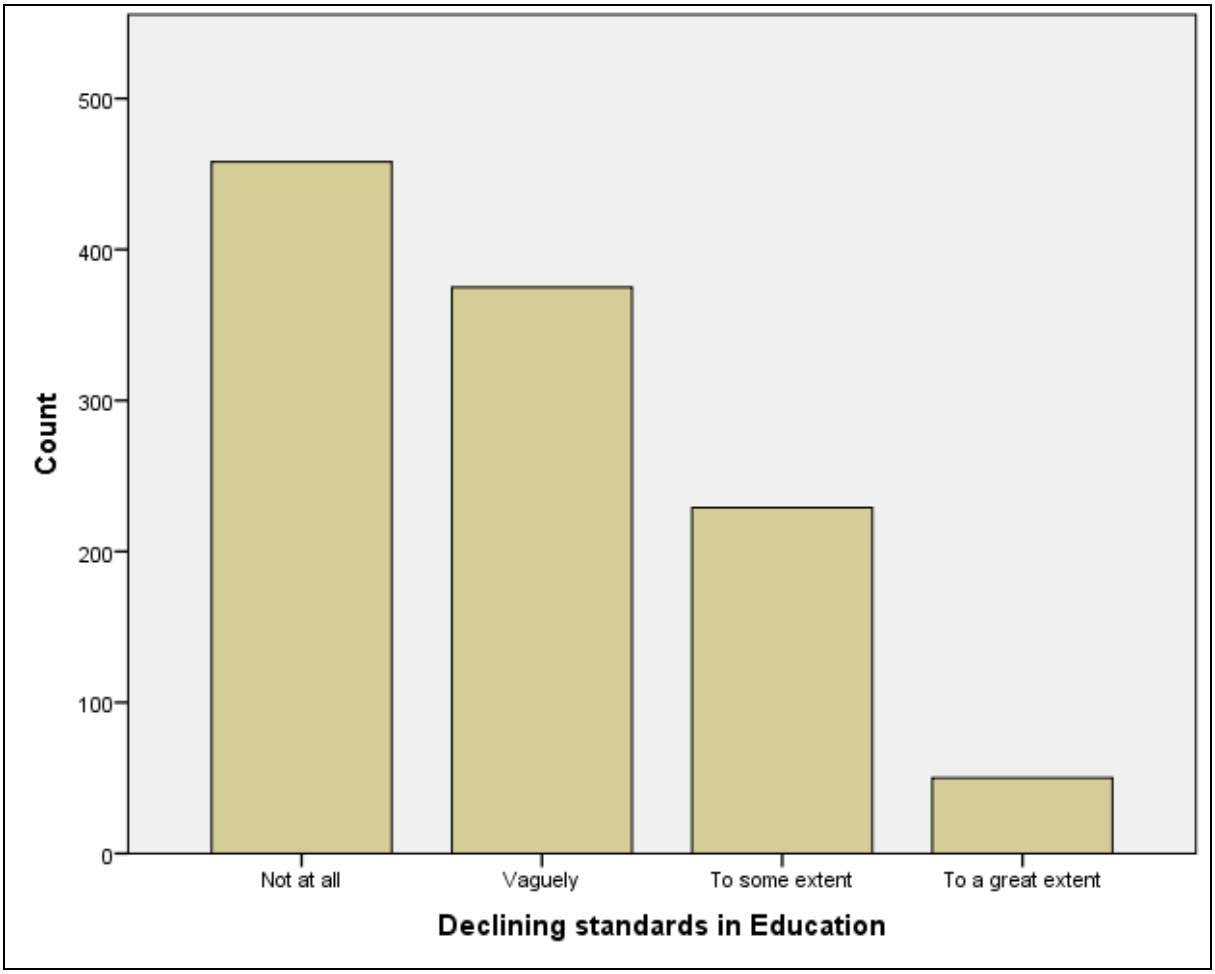
13d Decline in Community Spirit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	206	15.6	18.3	18.3
	Vaguely	329	24.9	29.2	47.4
	To some extent	449	33.9	39.8	87.2
	To a great extent	144	10.9	12.8	100.0
	Total	1128	85.3	100.0	
Missing	System	195	14.7		
Total		1323	100.0		



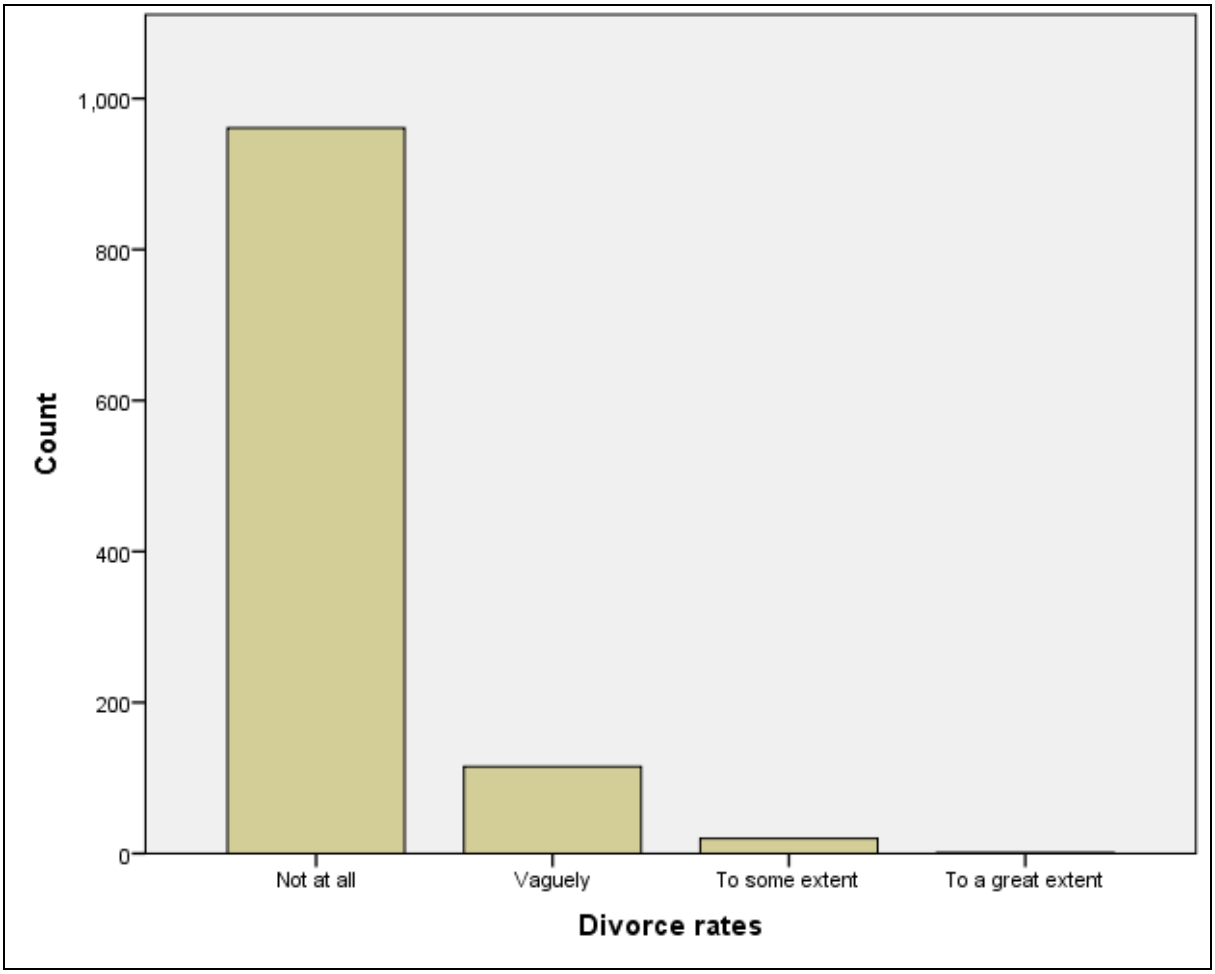
13e Declining standards in Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	458	34.6	41.2	41.2
	Vaguely	375	28.3	33.7	74.9
	To some extent	229	17.3	20.6	95.5
	To a great extent	50	3.8	4.5	100.0
	Total	1112	84.1	100.0	
Missing	System	211	15.9		
Total		1323	100.0		



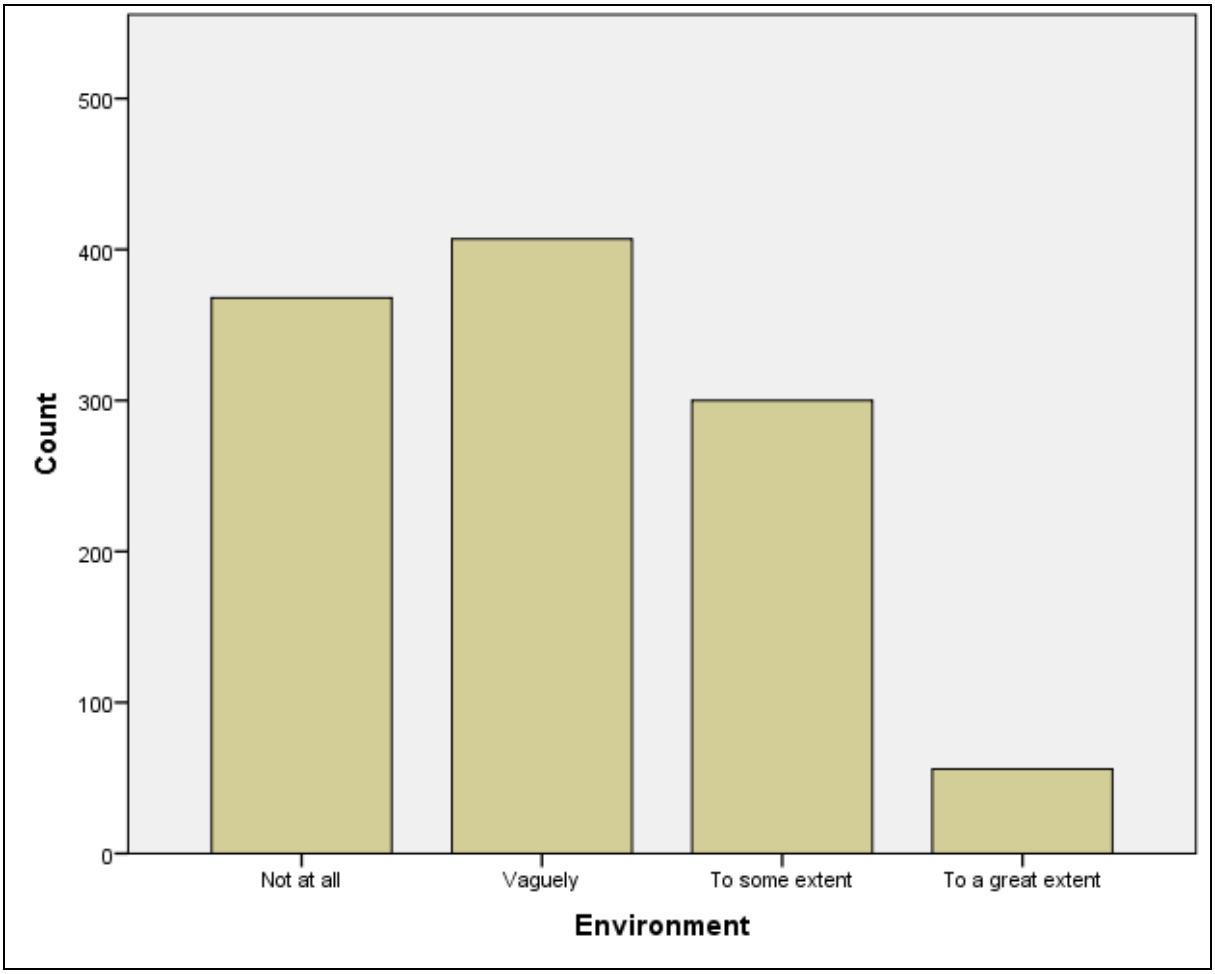
13 f Divorce rates

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	961	72.6	87.6	87.6
	Vaguely	115	8.7	10.5	98.1
	To some extent	20	1.5	1.8	99.9
	To a great extent	1	.1	.1	100.0
	Total	1097	82.9	100.0	
Missing	System	226	17.1		
Total		1323	100.0		



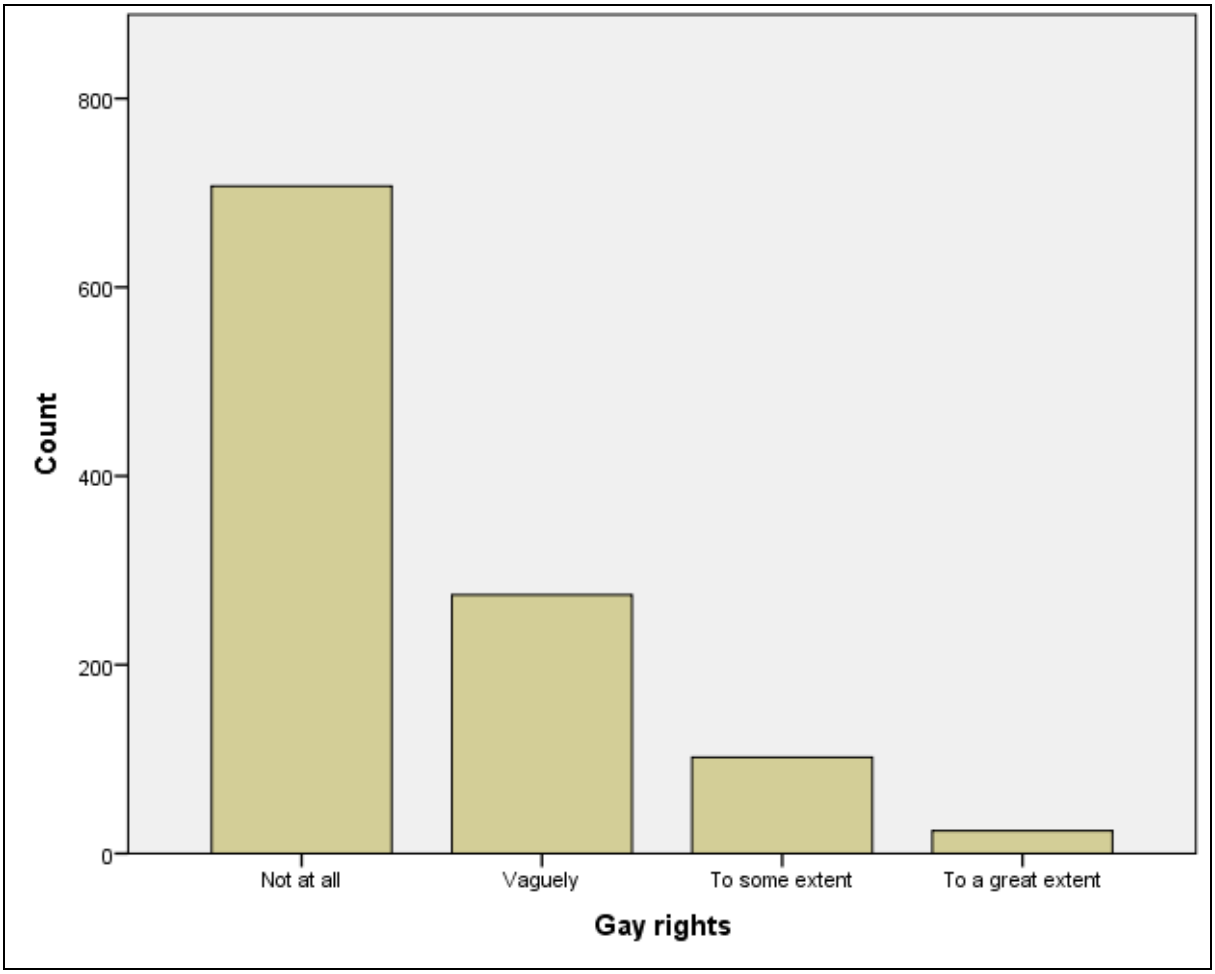
13 g Environment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	368	27.8	32.5	32.5
	Vaguely	407	30.8	36.0	68.5
	To some extent	300	22.7	26.5	95.0
	To a great extent	56	4.2	5.0	100.0
	Total	1131	85.5	100.0	
Missing	System	192	14.5		
Total		1323	100.0		



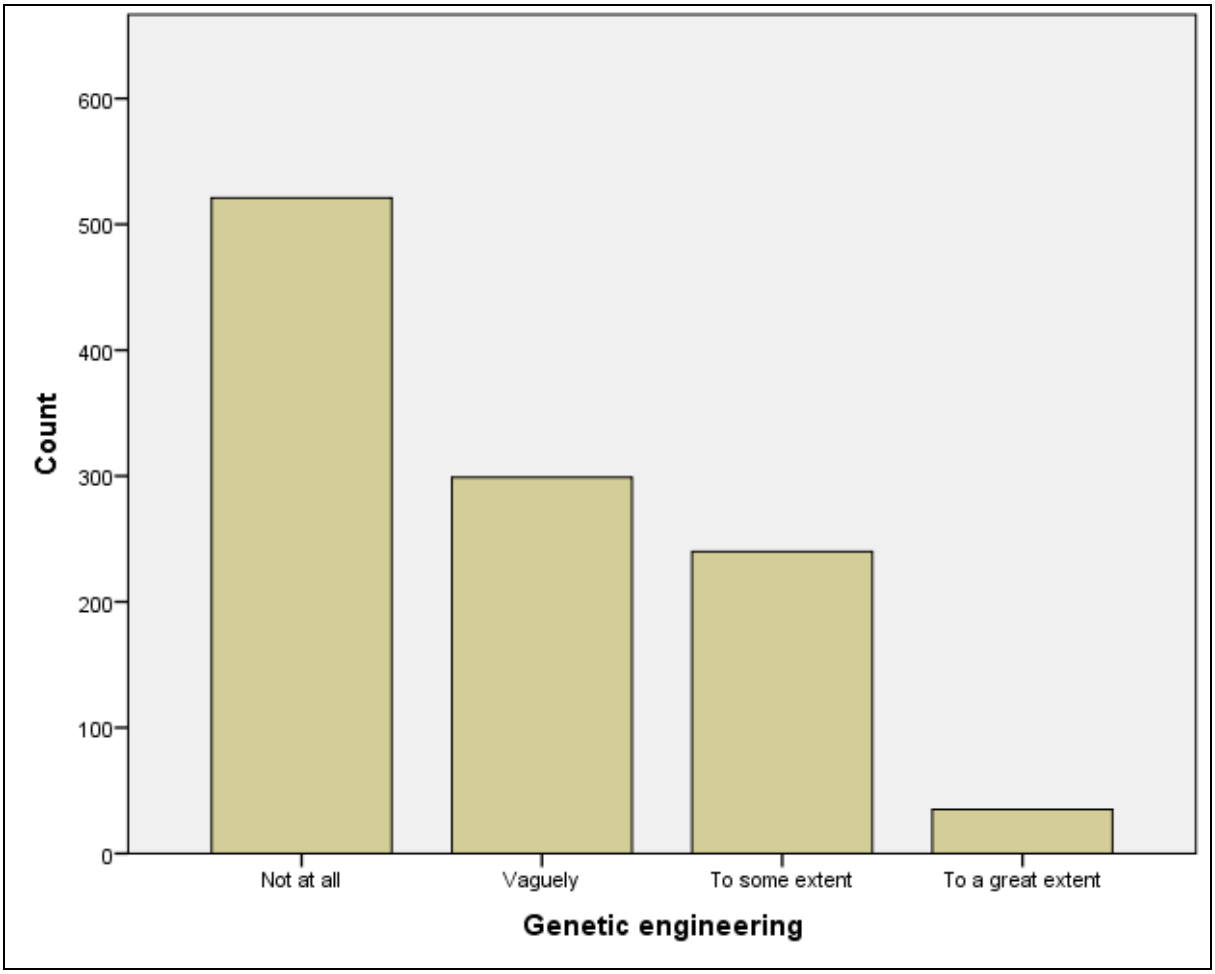
13h Gay rights

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	707	53.4	63.9	63.9
	Vaguely	274	20.7	24.8	88.6
	To some extent	102	7.7	9.2	97.8
	To a great extent	24	1.8	2.2	100.0
	Total	1107	83.7	100.0	
Missing	System	216	16.3		
Total		1323	100.0		



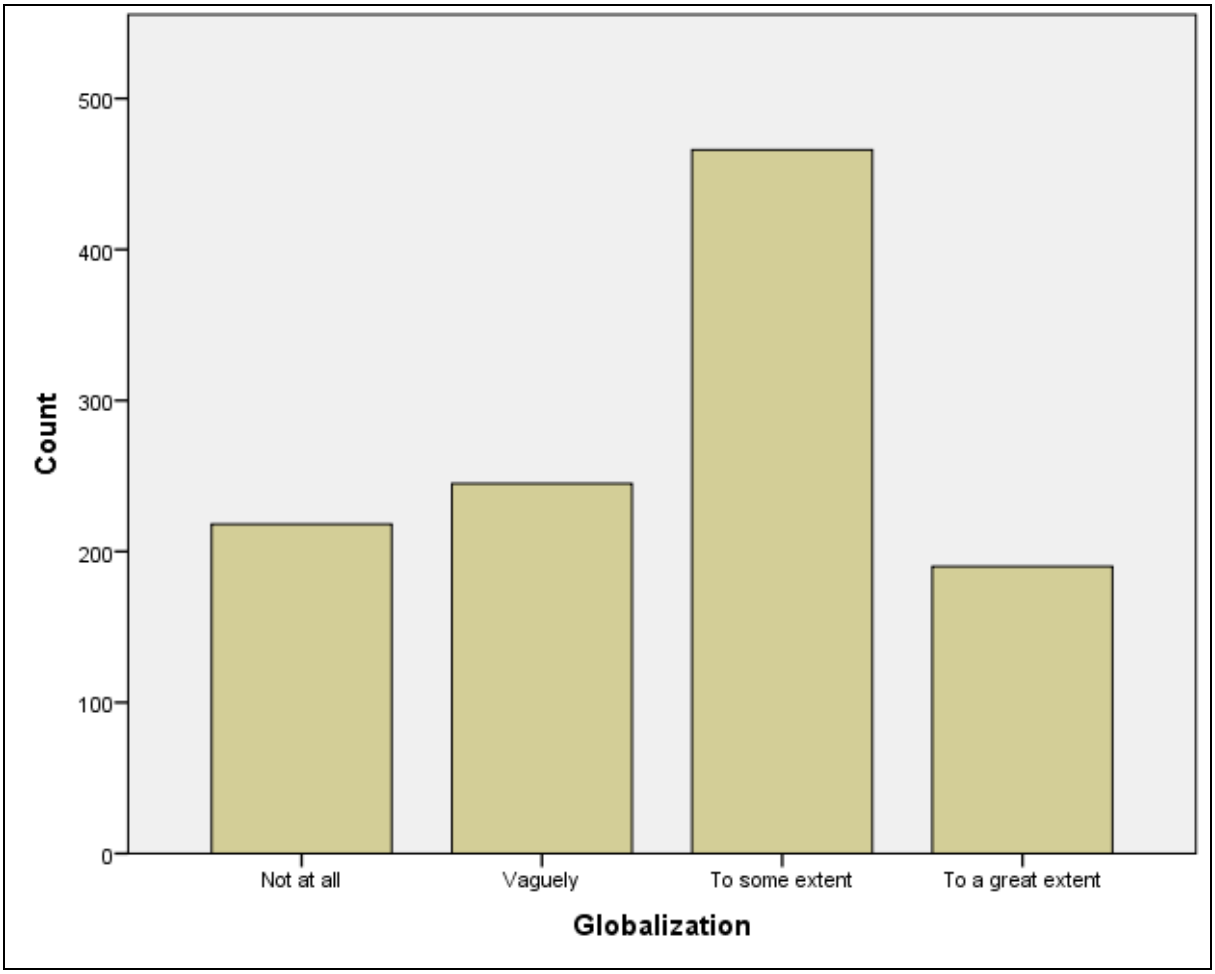
13i Genetic engineering

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	521	39.4	47.6	47.6
	Vaguely	299	22.6	27.3	74.9
	To some extent	240	18.1	21.9	96.8
	To a great extent	35	2.6	3.2	100.0
	Total	1095	82.8	100.0	
Missing	System	228	17.2		
Total		1323	100.0		



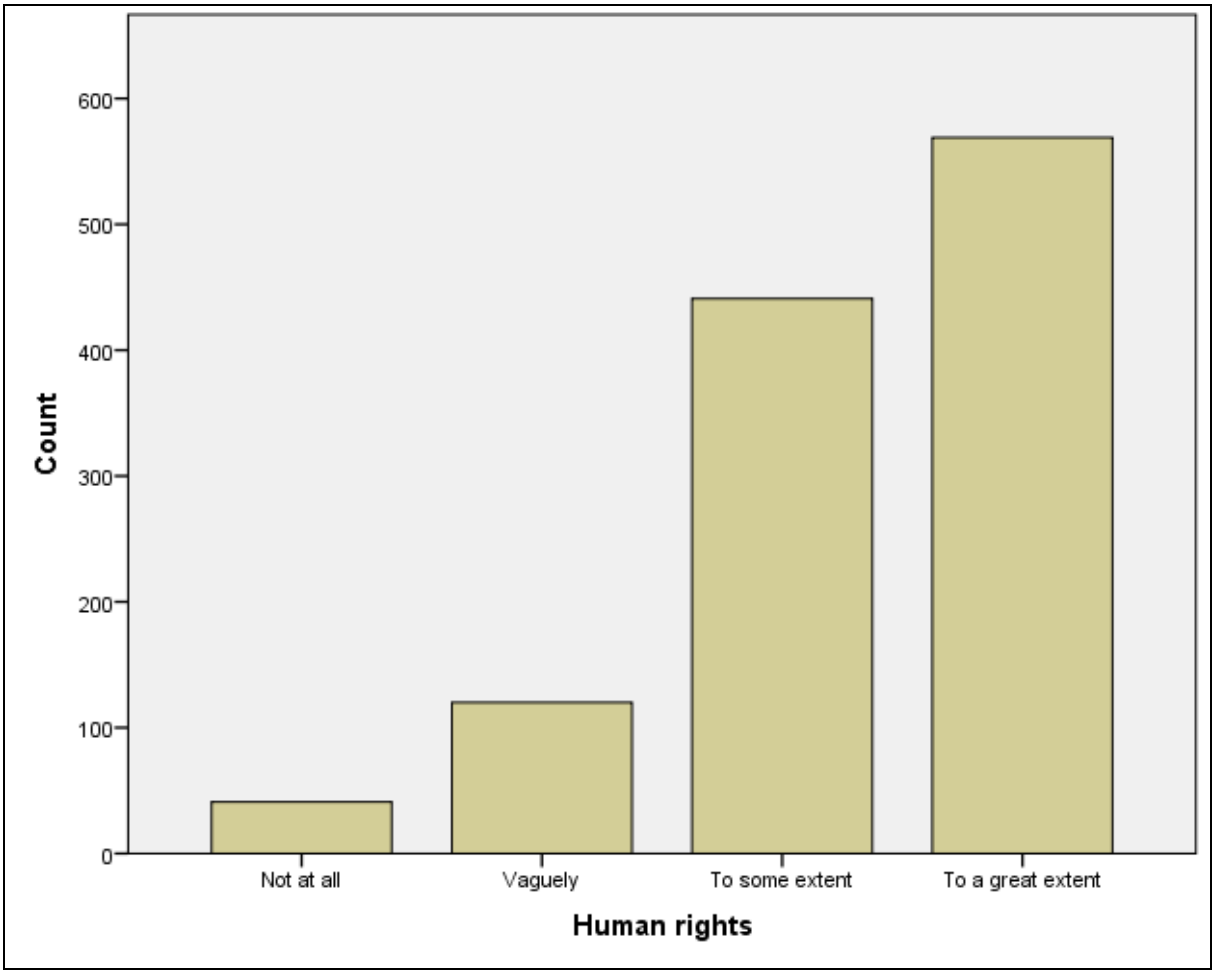
13j Globalization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	218	16.5	19.5	19.5
	Vaguely	245	18.5	21.9	41.4
	To some extent	466	35.2	41.6	83.0
	To a great extent	190	14.4	17.0	100.0
	Total	1119	84.6	100.0	
Missing	System	204	15.4		
Total		1323	100.0		



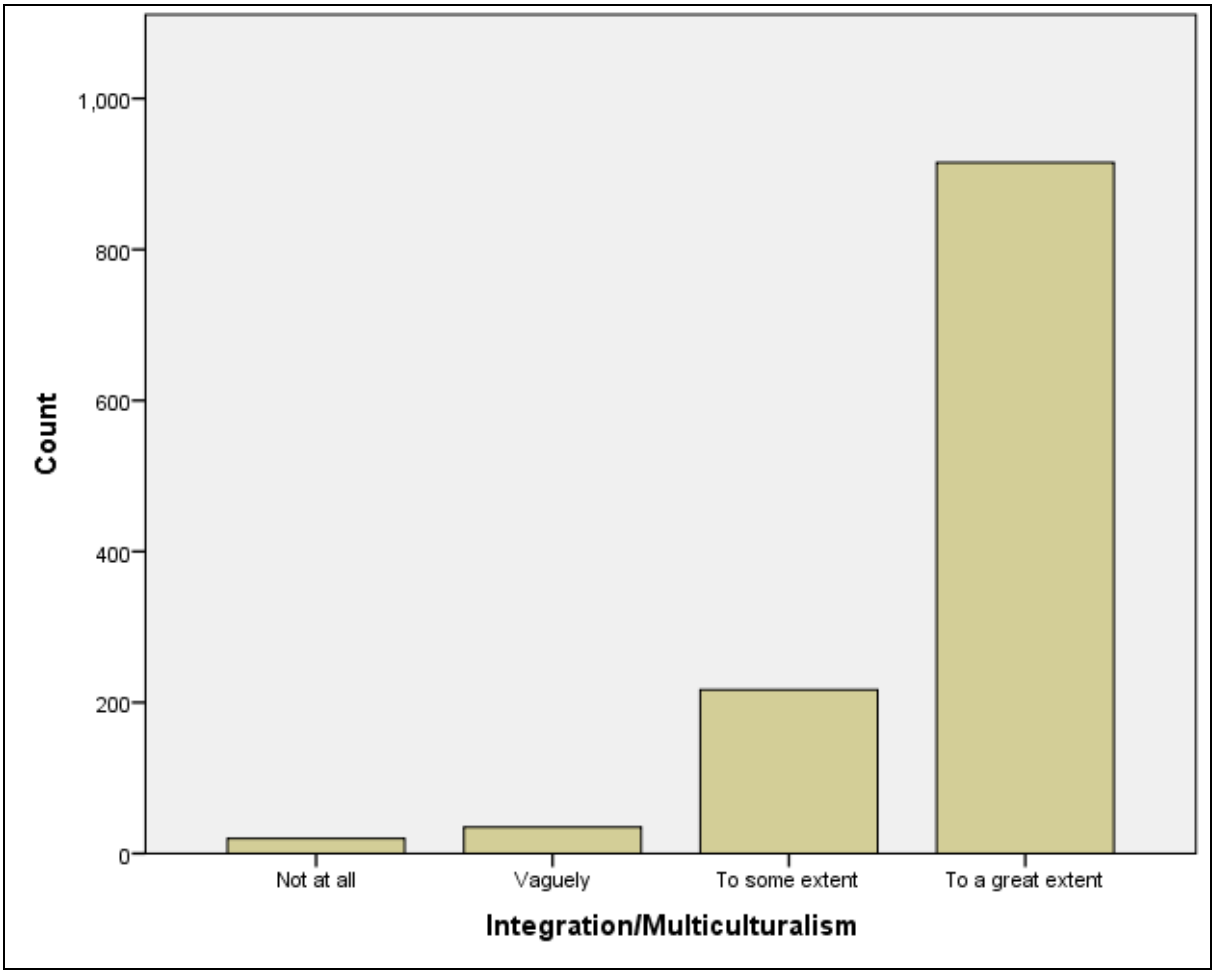
13k Human rights

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	41	3.1	3.5	3.5
	Vaguely	120	9.1	10.2	13.7
	To some extent	441	33.3	37.7	51.4
	To a great extent	569	43.0	48.6	100.0
	Total	1171	88.5	100.0	
Missing	System	152	11.5		
Total		1323	100.0		



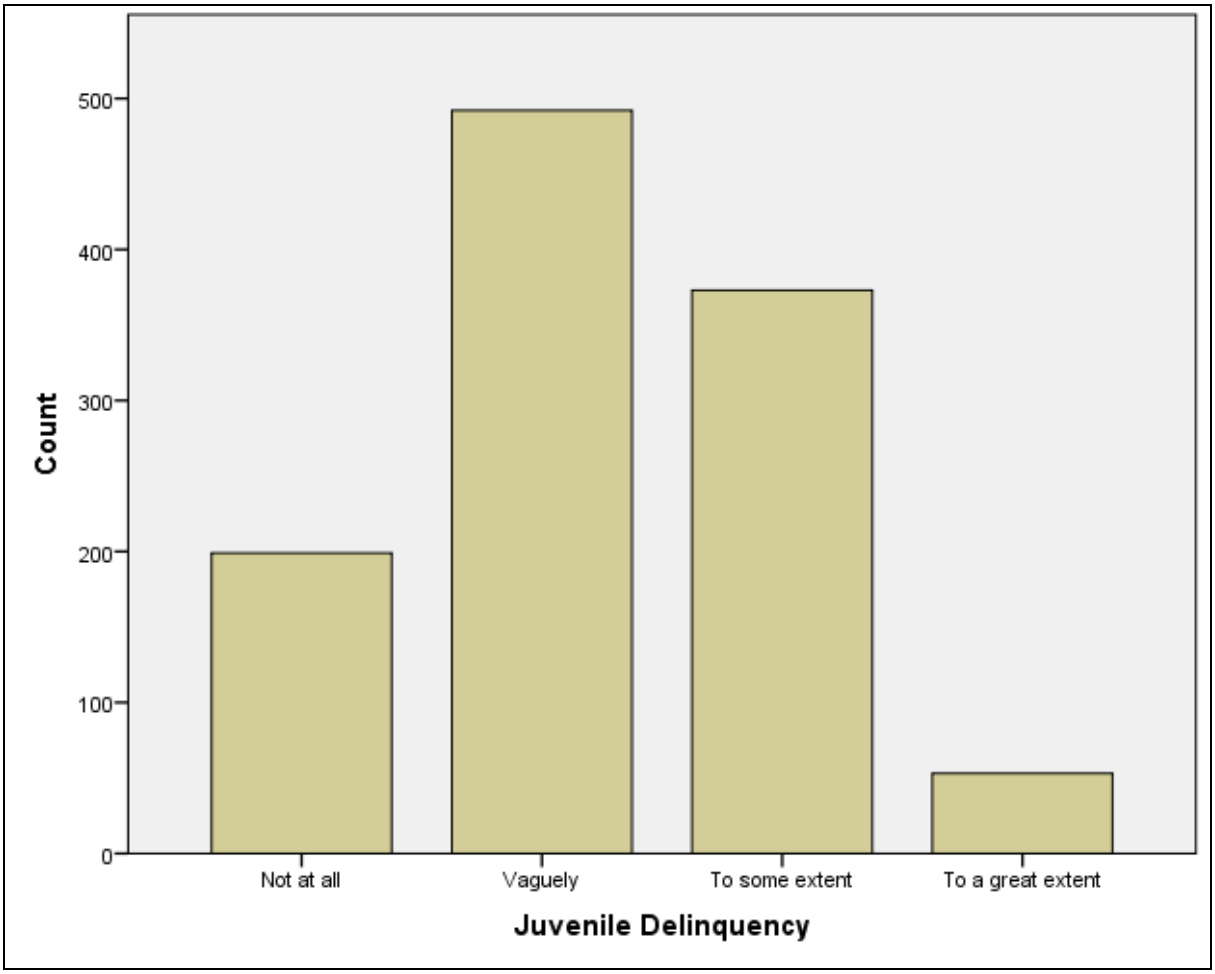
13l Integration/Multiculturalism

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	20	1.5	1.7	1.7
	Vaguely	35	2.6	2.9	4.6
	To some extent	217	16.4	18.3	22.9
	To a great extent	915	69.2	77.1	100.0
	Total	1187	89.7	100.0	
Missing	System	136	10.3		
Total		1323	100.0		



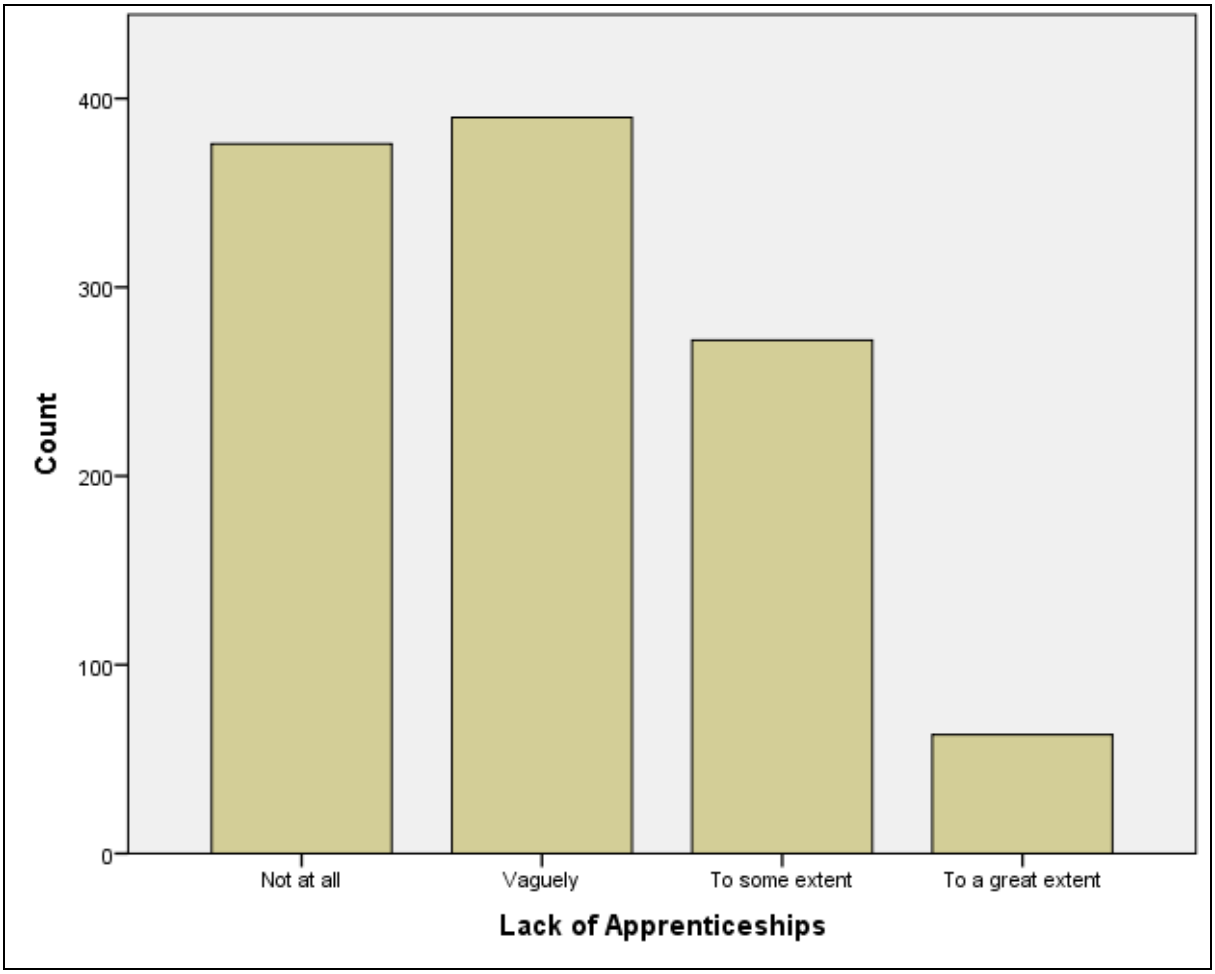
13m Juvenile Delinquency

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	199	15.0	17.8	17.8
	Vaguely	492	37.2	44.0	61.9
	To some extent	373	28.2	33.4	95.3
	To a great extent	53	4.0	4.7	100.0
	Total	1117	84.4	100.0	
Missing	System	206	15.6		
Total		1323	100.0		



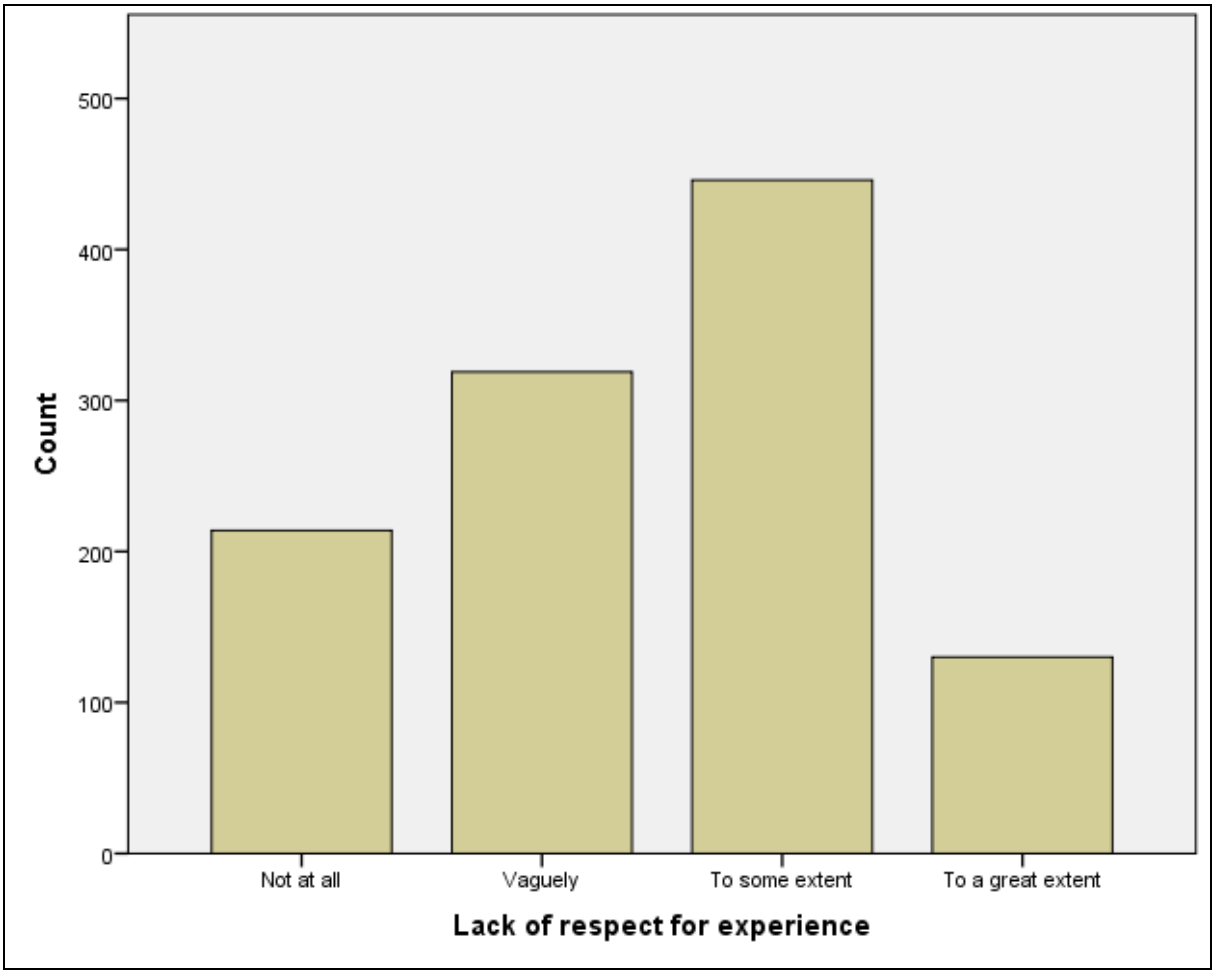
13n Lack of Apprenticeships

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	376	28.4	34.2	34.2
	Vaguely	390	29.5	35.4	69.6
	To some extent	272	20.6	24.7	94.3
	To a great extent	63	4.8	5.7	100.0
	Total	1101	83.2	100.0	
Missing	System	222	16.8		
Total		1323	100.0		



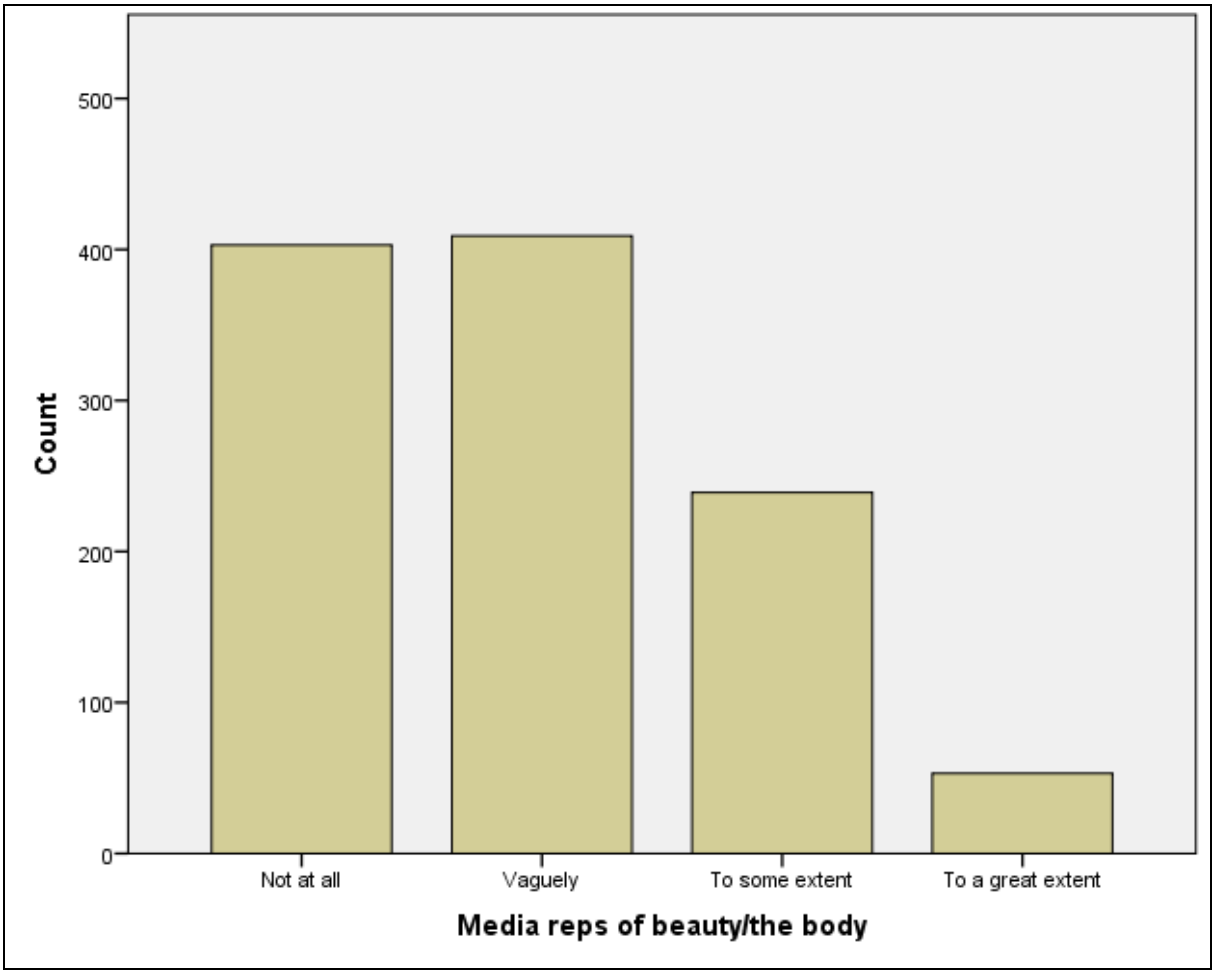
13o Lack of respect for experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	214	16.2	19.3	19.3
	Vaguely	319	24.1	28.8	48.1
	To some extent	446	33.7	40.2	88.3
	To a great extent	130	9.8	11.7	100.0
	Total	1109	83.8	100.0	
Missing	System	214	16.2		
Total		1323	100.0		



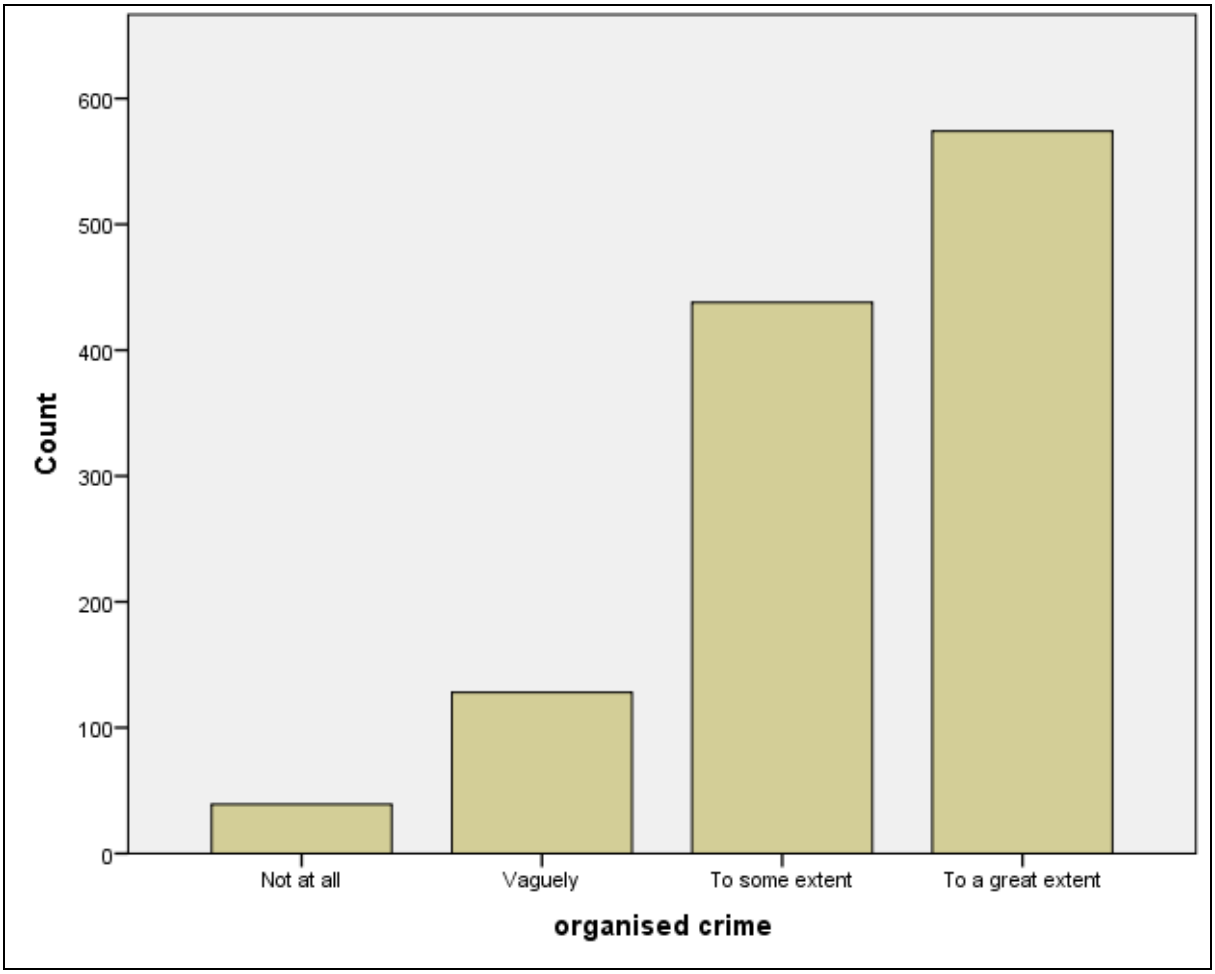
13p Media reps of beauty/the body

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	403	30.5	36.5	36.5
	Vaguely	409	30.9	37.0	73.6
	To some extent	239	18.1	21.6	95.2
	To a great extent	53	4.0	4.8	100.0
	Total	1104	83.4	100.0	
Missing	System	219	16.6		
Total		1323	100.0		



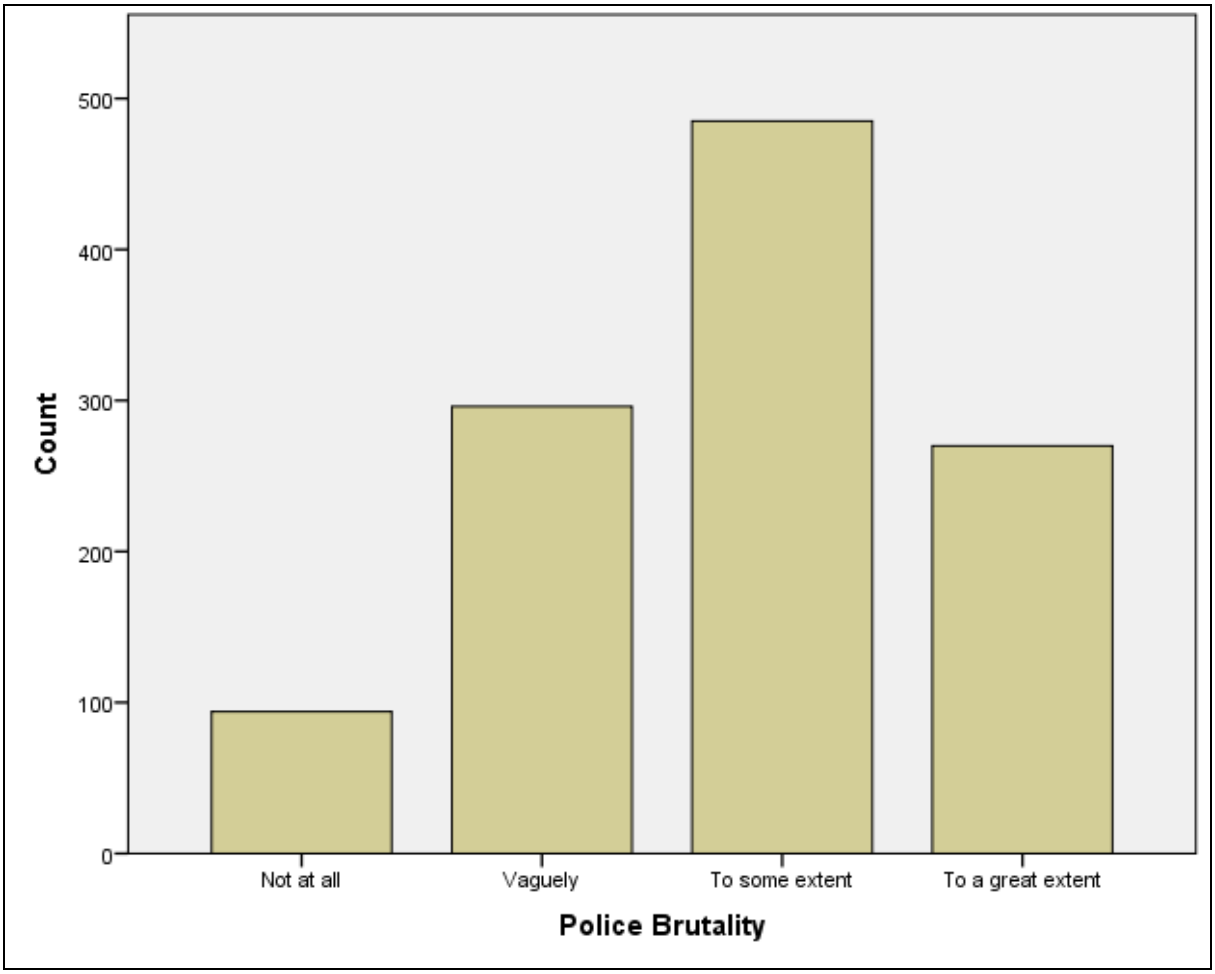
13q organised crime

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	39	2.9	3.3	3.3
	Vaguely	128	9.7	10.9	14.2
	To some extent	438	33.1	37.2	51.3
	To a great extent	574	43.4	48.7	100.0
	Total	1179	89.1	100.0	
Missing	System	144	10.9		
Total		1323	100.0		



13r Police Brutality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	94	7.1	8.2	8.2
	Vaguely	296	22.4	25.9	34.1
	To some extent	485	36.7	42.4	76.4
	To a great extent	270	20.4	23.6	100.0
	Total	1145	86.5	100.0	
Missing	System	178	13.5		
Total		1323	100.0		



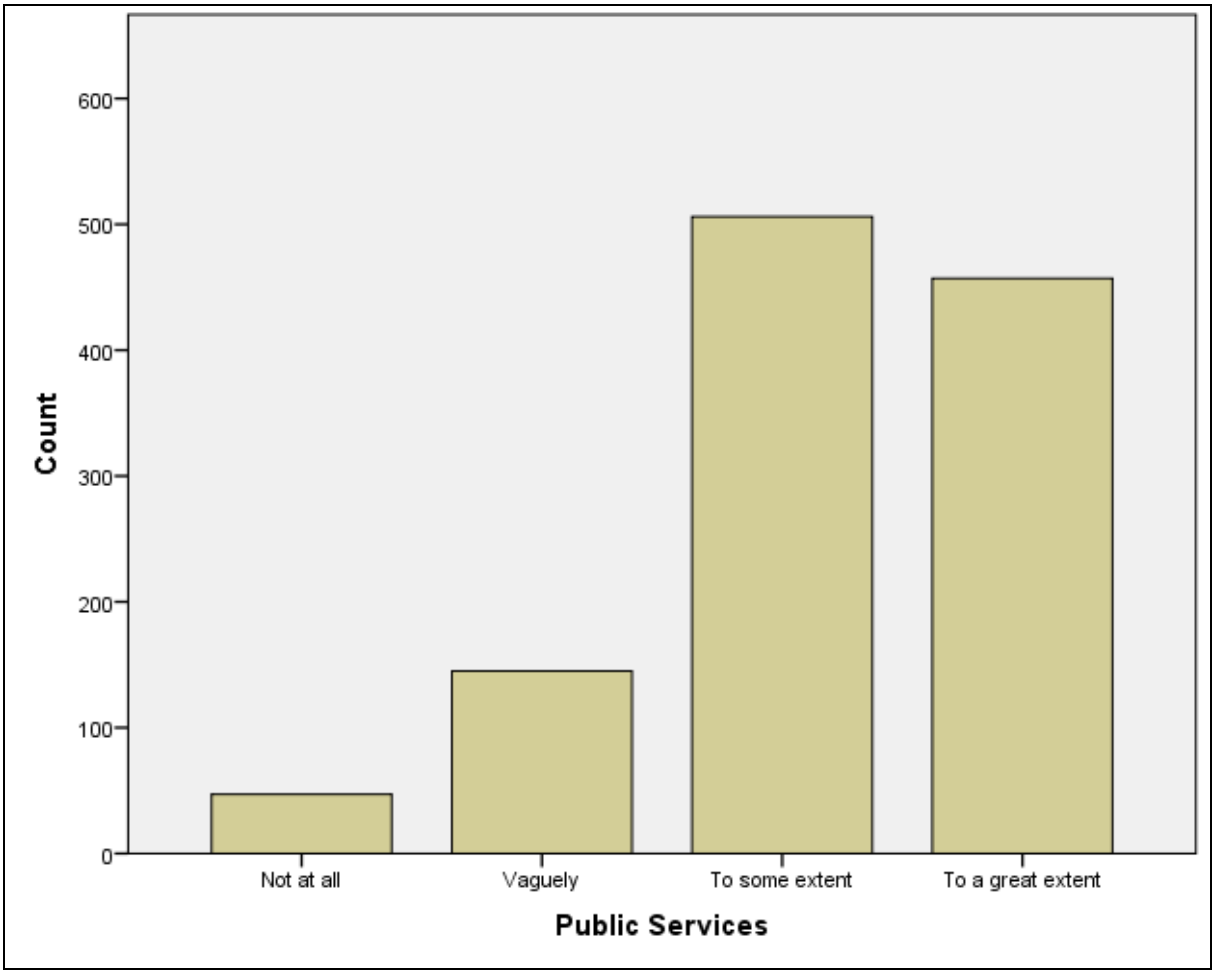
13s Police Corruption

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	61	4.6	5.3	5.3
	Vaguely	256	19.3	22.2	27.5
	To some extent	512	38.7	44.4	71.8
	To a great extent	325	24.6	28.2	100.0
	Total	1154	87.2	100.0	
Missing	System	169	12.8		
Total		1323	100.0		

13t Public Services

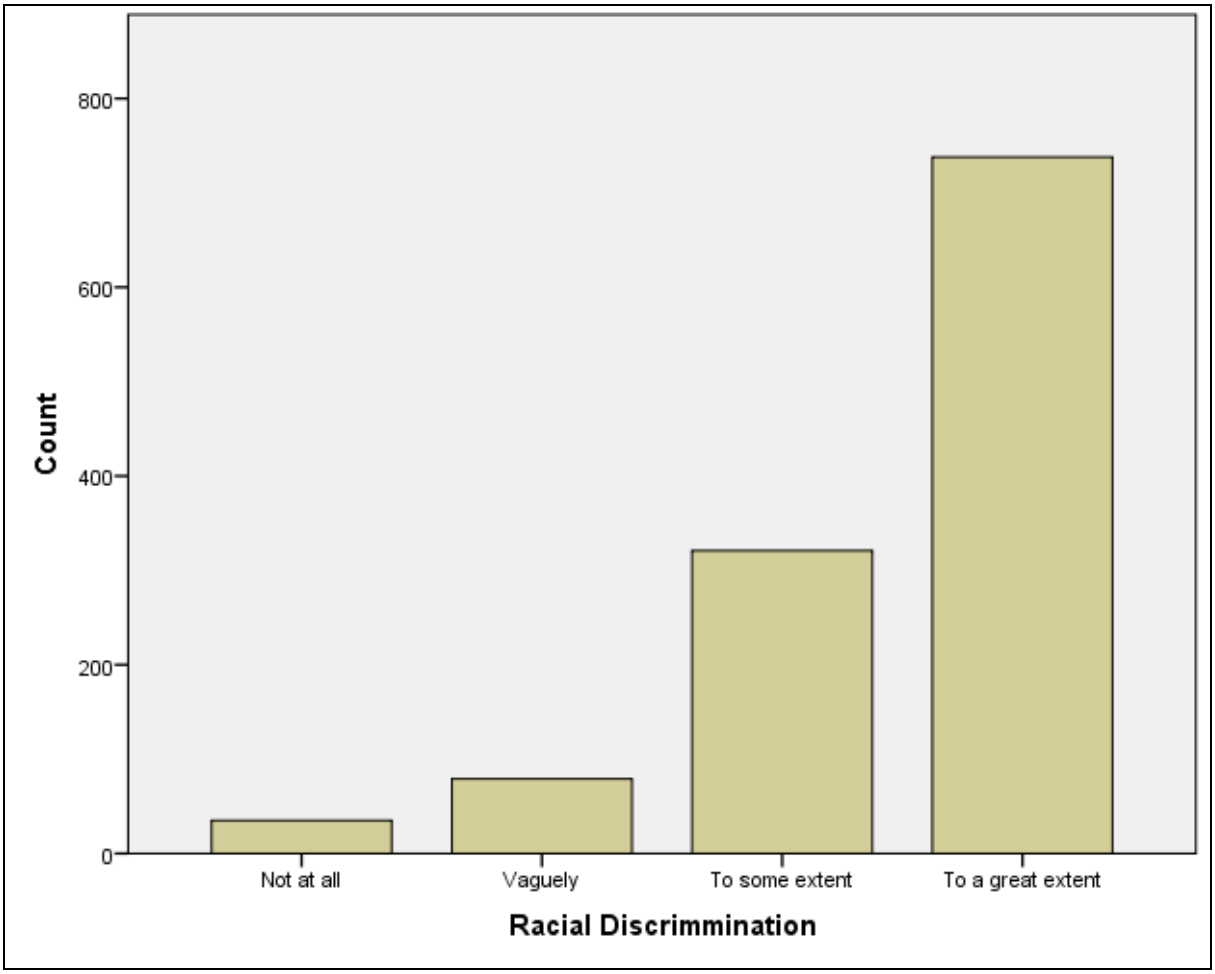
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	47	3.6	4.1	4.1
	Vaguely	145	11.0	12.6	16.6

	To some extent	506	38.2	43.8	60.4
	To a great extent	457	34.5	39.6	100.0
	Total	1155	87.3	100.0	
Missing	System	168	12.7		
Total		1323	100.0		



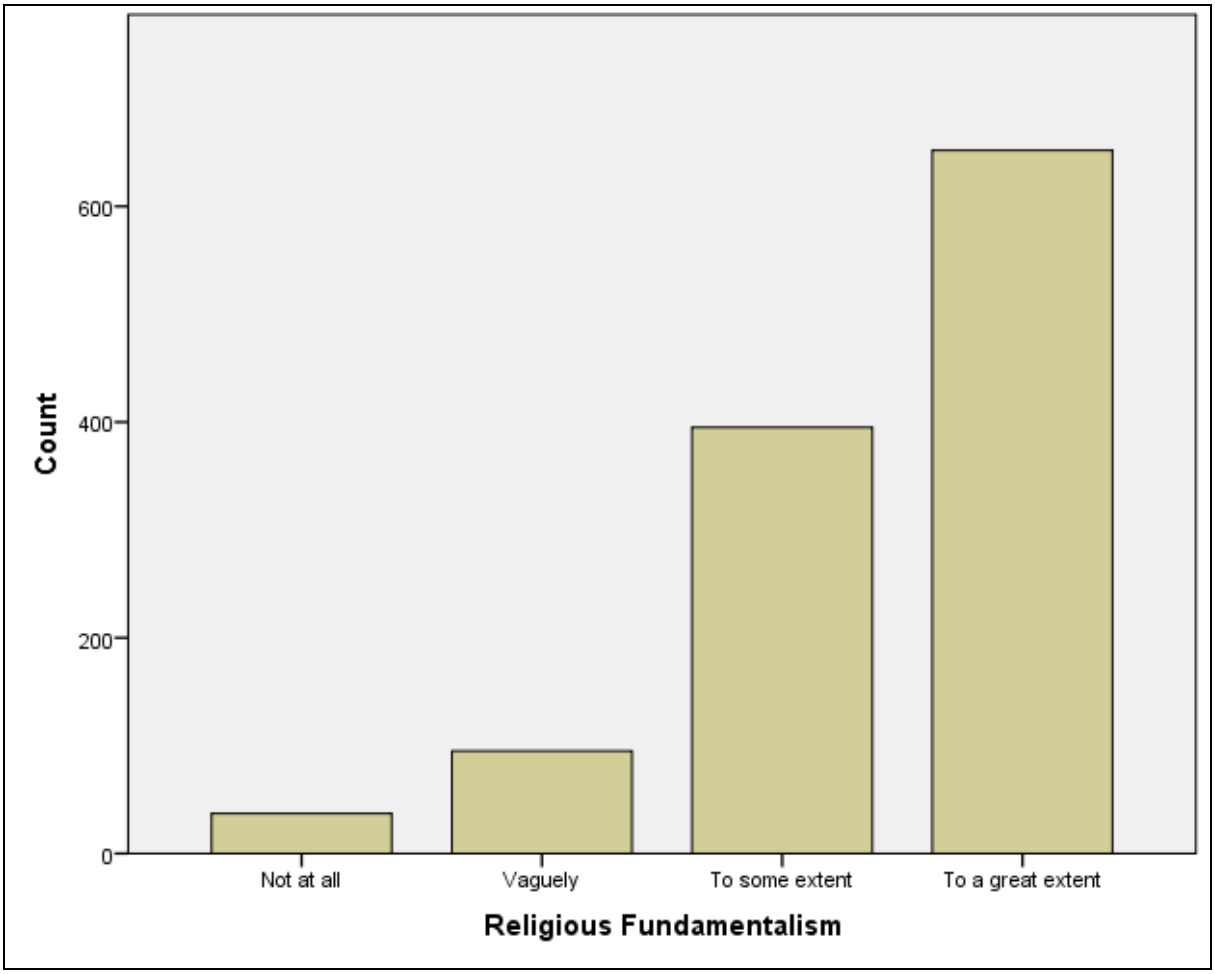
13 u Racial Discrimmination

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	35	2.6	3.0	3.0
	Vaguely	79	6.0	6.7	9.7
	To some extent	321	24.3	27.4	37.1
	To a great extent	738	55.8	62.9	100.0
	Total	1173	88.7	100.0	
Missing	System	150	11.3		
Total		1323	100.0		



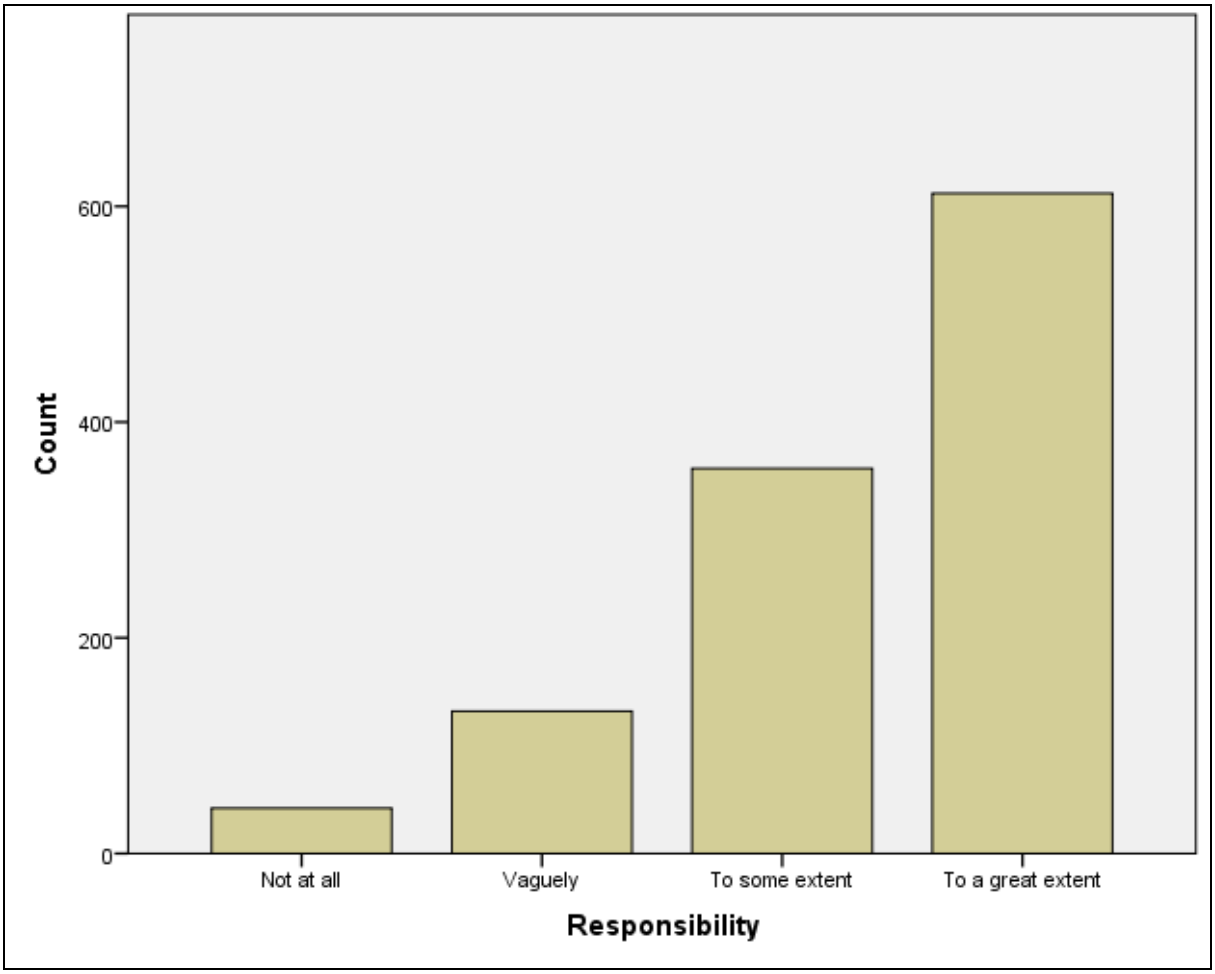
13v Religious Fundamentalism

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	37	2.8	3.1	3.1
	Vaguely	95	7.2	8.1	11.2
	To some extent	395	29.9	33.5	44.7
	To a great extent	652	49.3	55.3	100.0
	Total	1179	89.1	100.0	
Missing	System	144	10.9		
Total		1323	100.0		



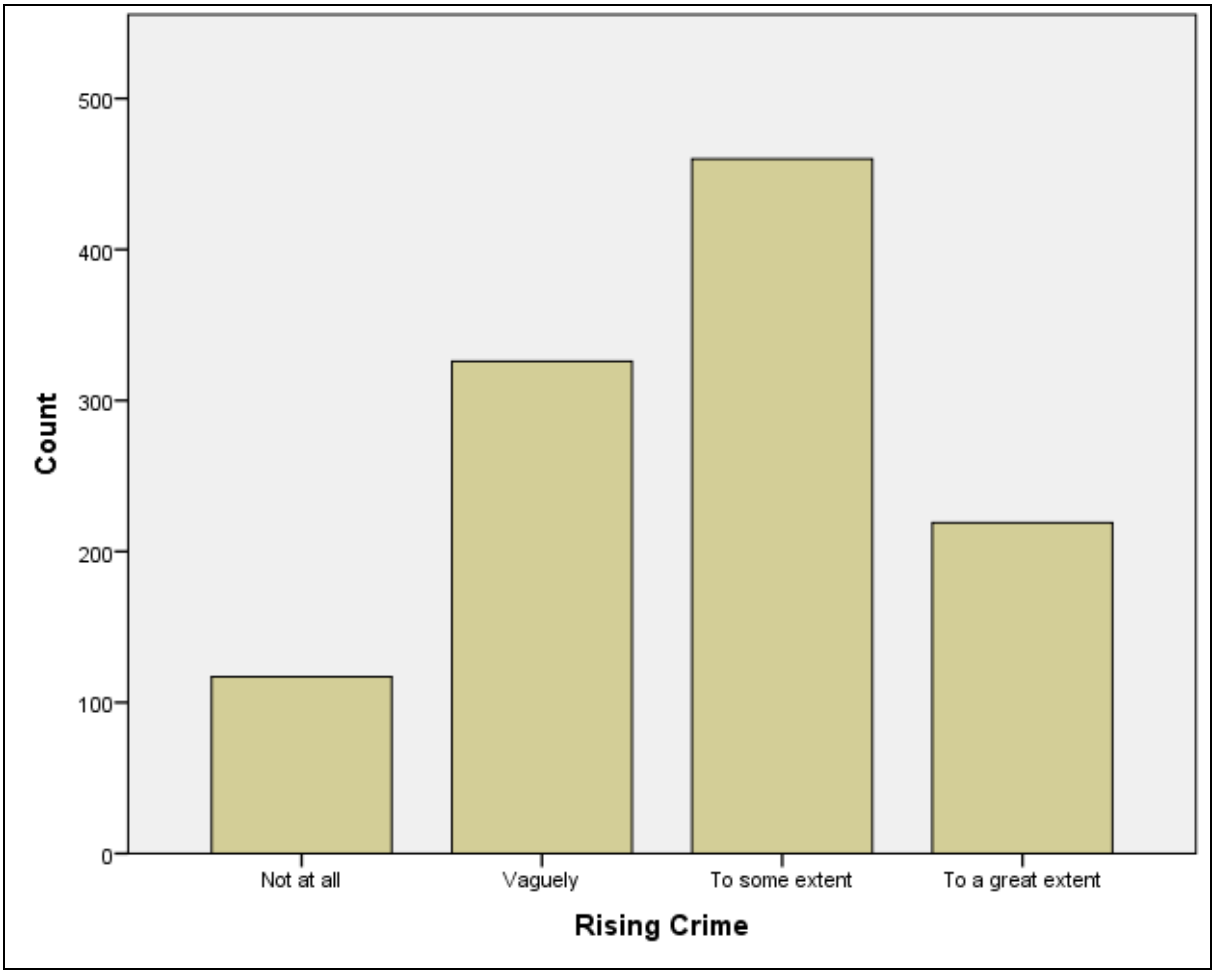
13w Responsibility

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	42	3.2	3.7	3.7
	Vaguely	132	10.0	11.5	15.2
	To some extent	357	27.0	31.2	46.5
	To a great extent	612	46.3	53.5	100.0
	Total	1143	86.4	100.0	
Missing	System	180	13.6		
Total		1323	100.0		



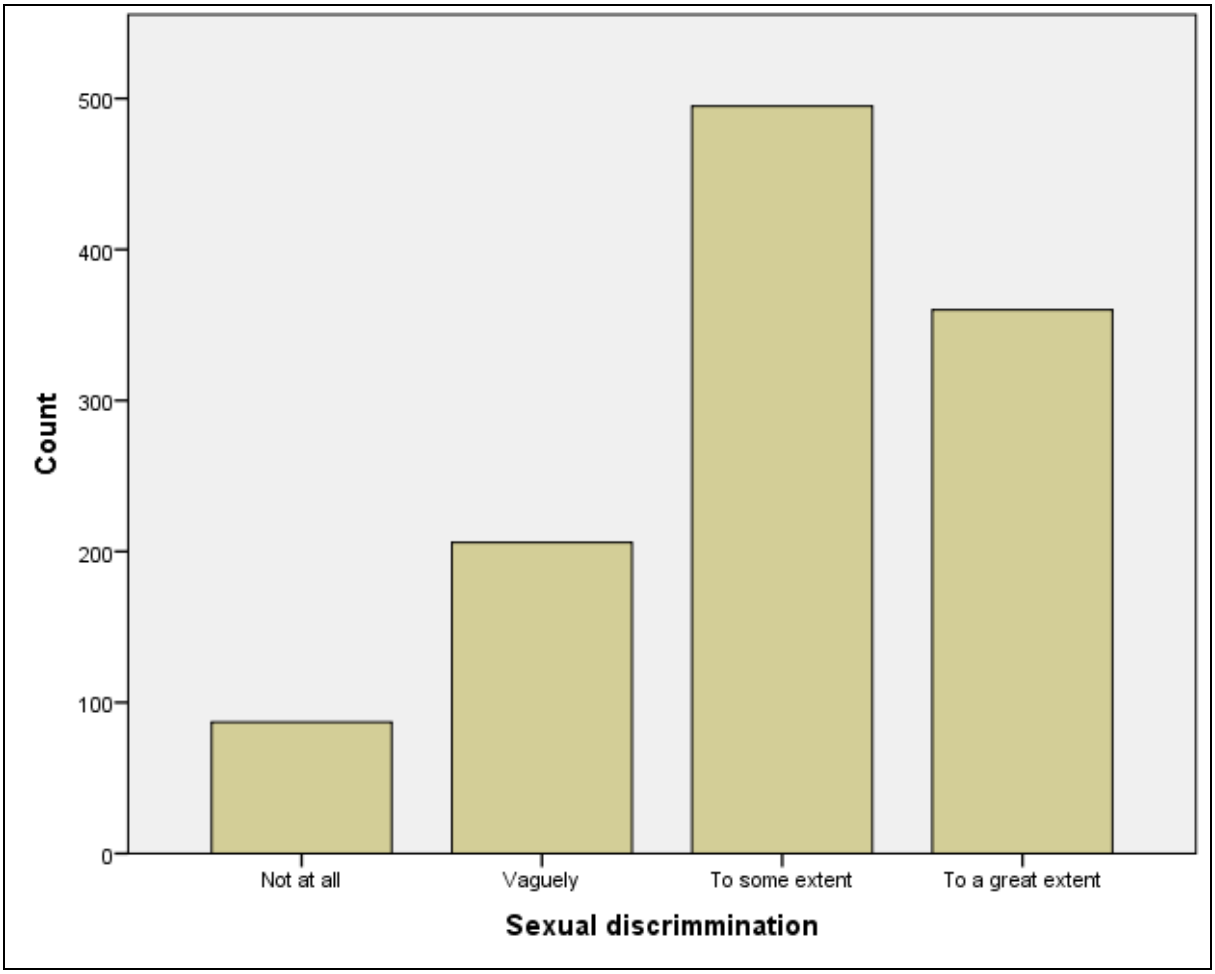
13x Rising Crime

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	117	8.8	10.4	10.4
	Vaguely	326	24.6	29.1	39.5
	To some extent	460	34.8	41.0	80.5
	To a great extent	219	16.6	19.5	100.0
	Total	1122	84.8	100.0	
Missing	System	201	15.2		
Total		1323	100.0		



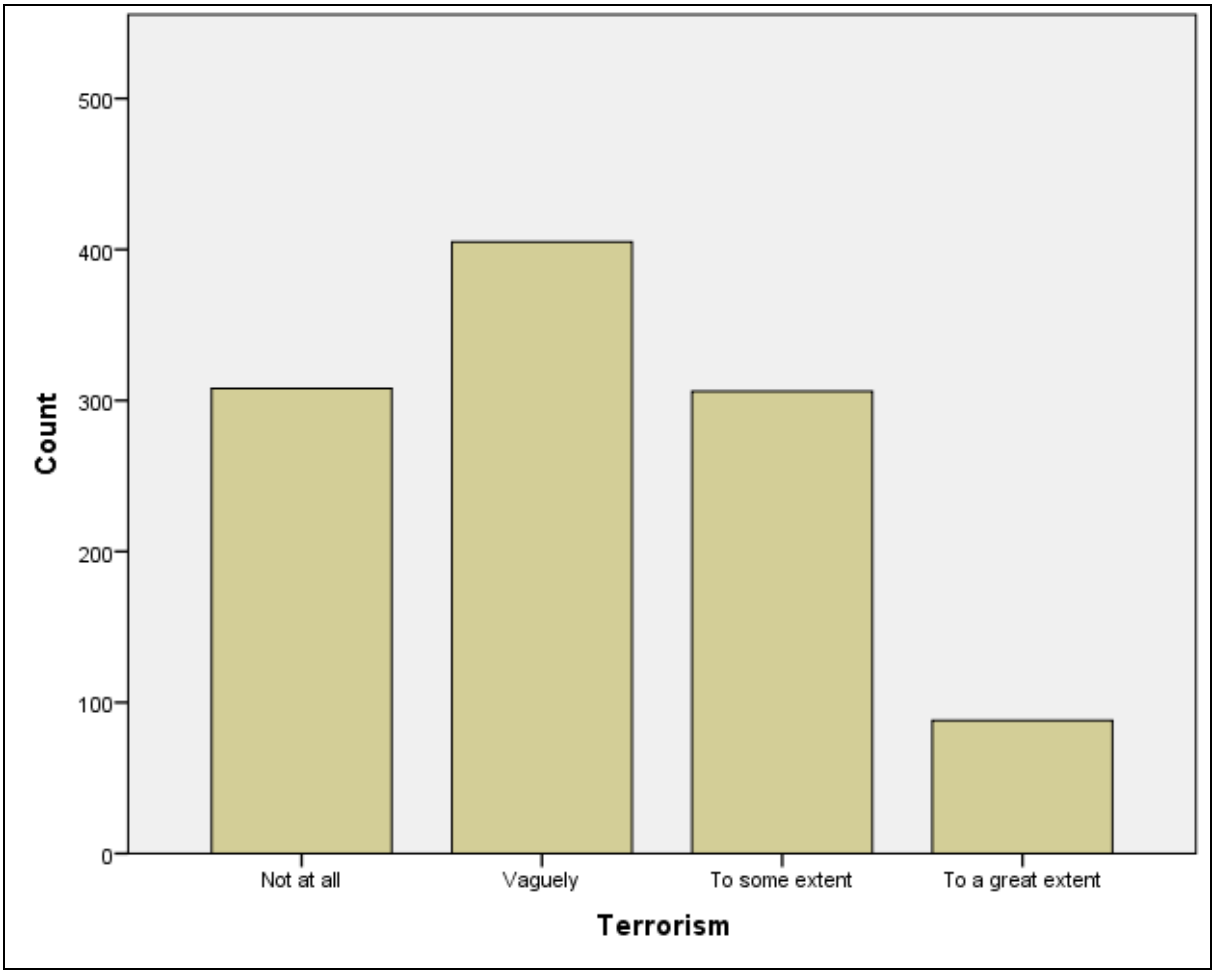
13y Sexual discrimmination

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	87	6.6	7.6	7.6
	Vaguely	206	15.6	17.9	25.5
	To some extent	495	37.4	43.1	68.6
	To a great extent	360	27.2	31.4	100.0
	Total	1148	86.8	100.0	
Missing	System	175	13.2		
Total		1323	100.0		



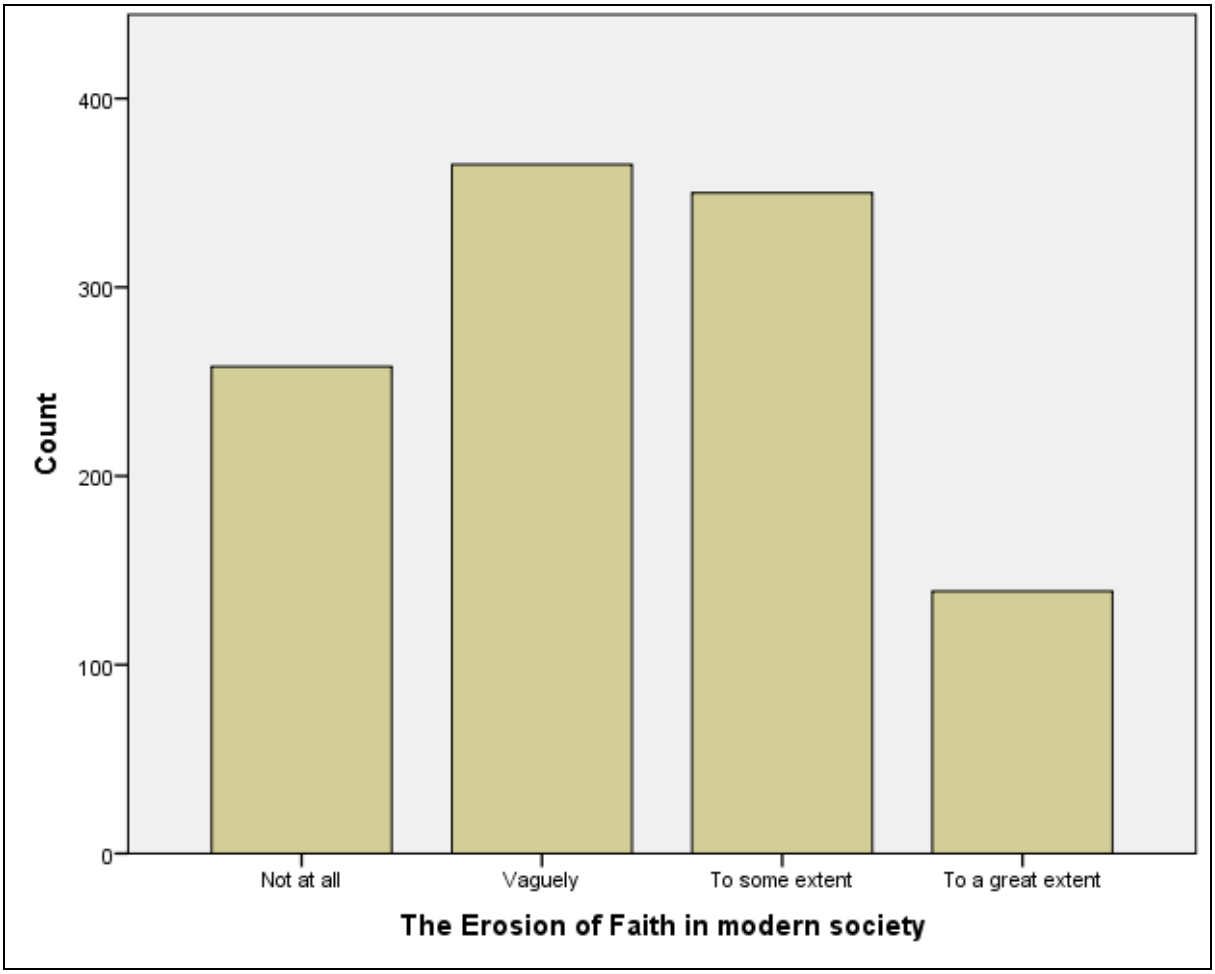
13z Terrorism

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	308	23.3	27.8	27.8
	Vaguely	405	30.6	36.6	64.4
	To some extent	306	23.1	27.6	92.1
	To a great extent	88	6.7	7.9	100.0
	Total	1107	83.7	100.0	
Missing	System	216	16.3		
Total		1323	100.0		



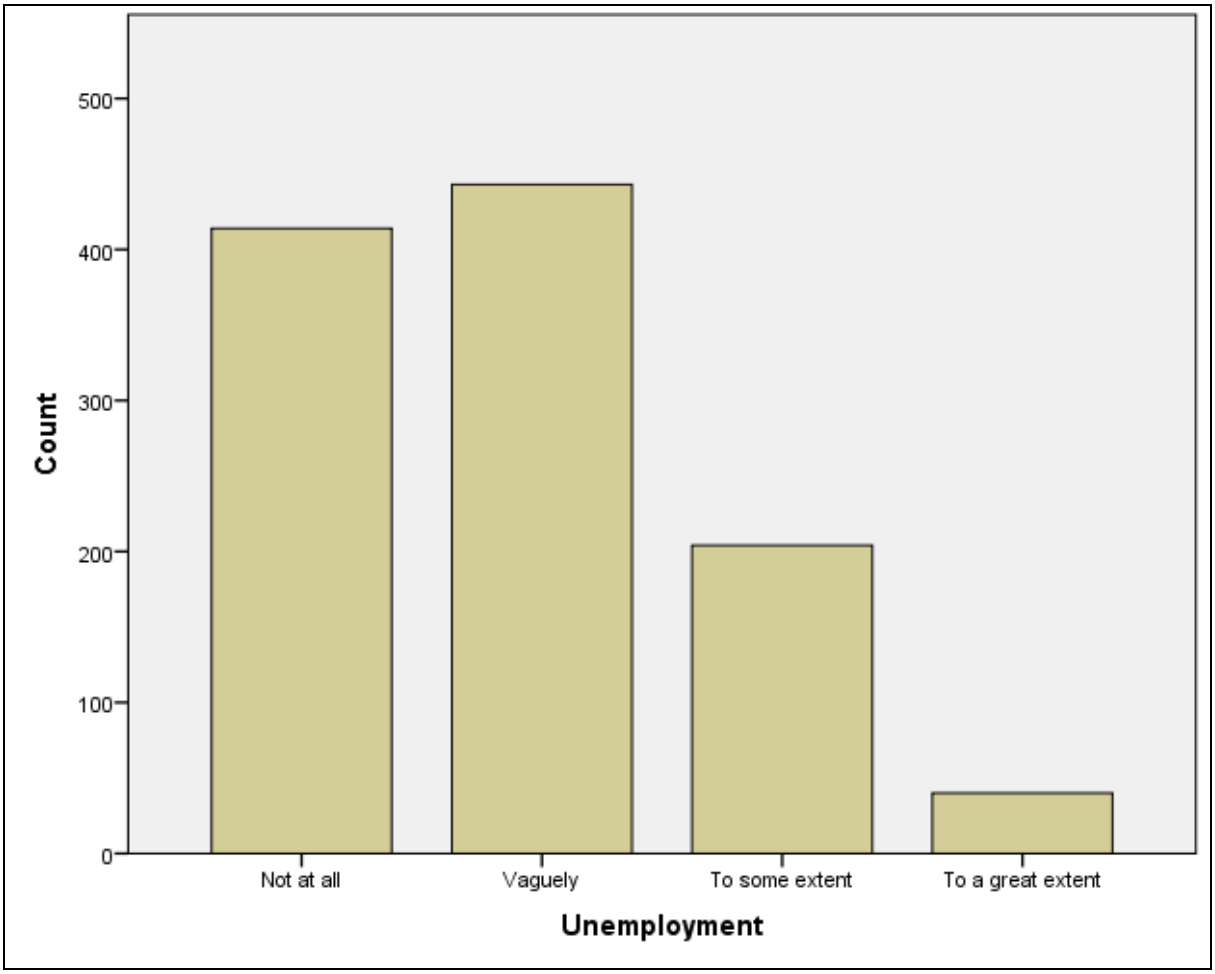
13aa The Erosion of Faith in modern society

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	258	19.5	23.2	23.2
	Vaguely	365	27.6	32.8	56.0
	To some extent	350	26.5	31.5	87.5
	To a great extent	139	10.5	12.5	100.0
	Total	1112	84.1	100.0	
Missing	System	211	15.9		
Total		1323	100.0		



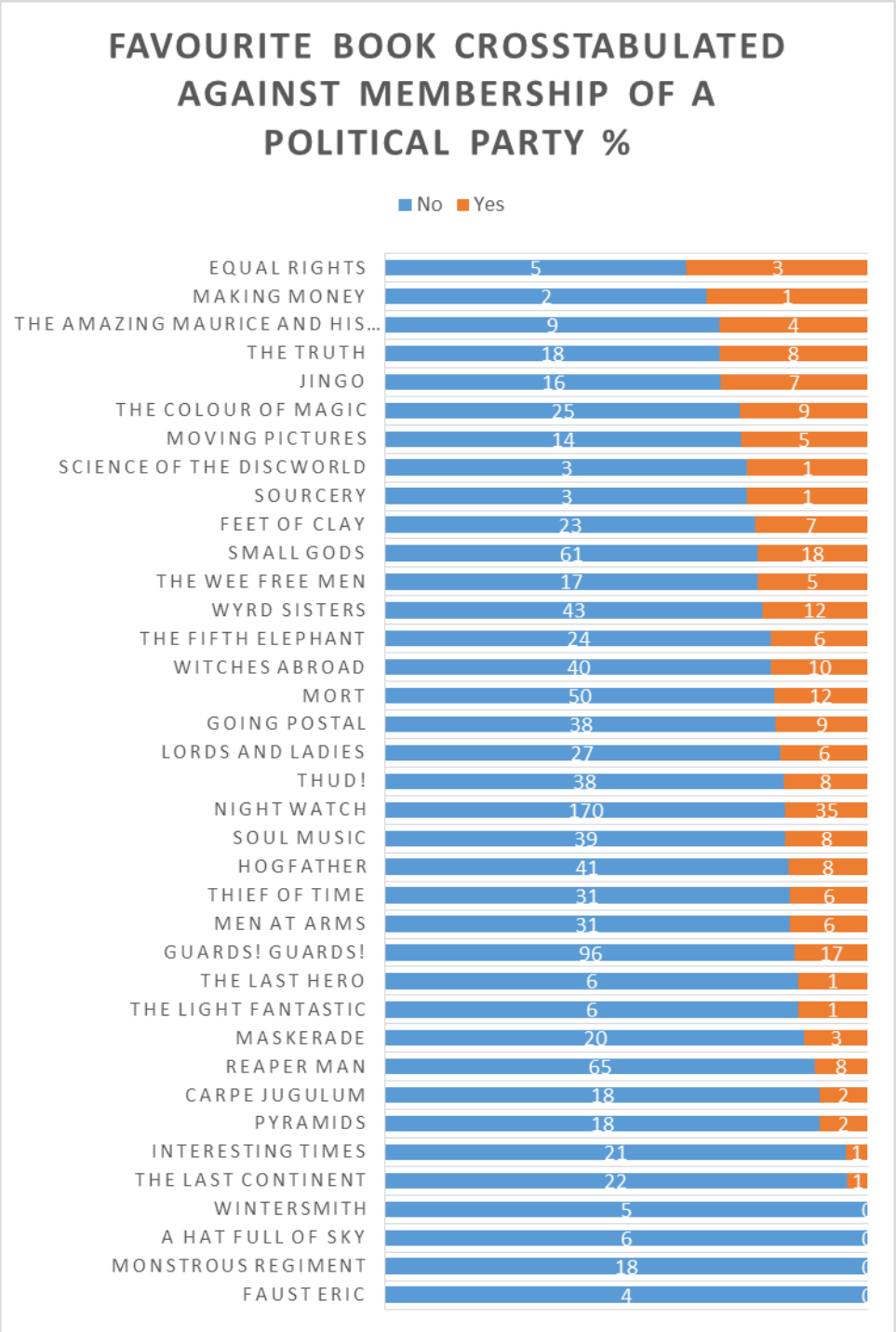
13ab Unemployment

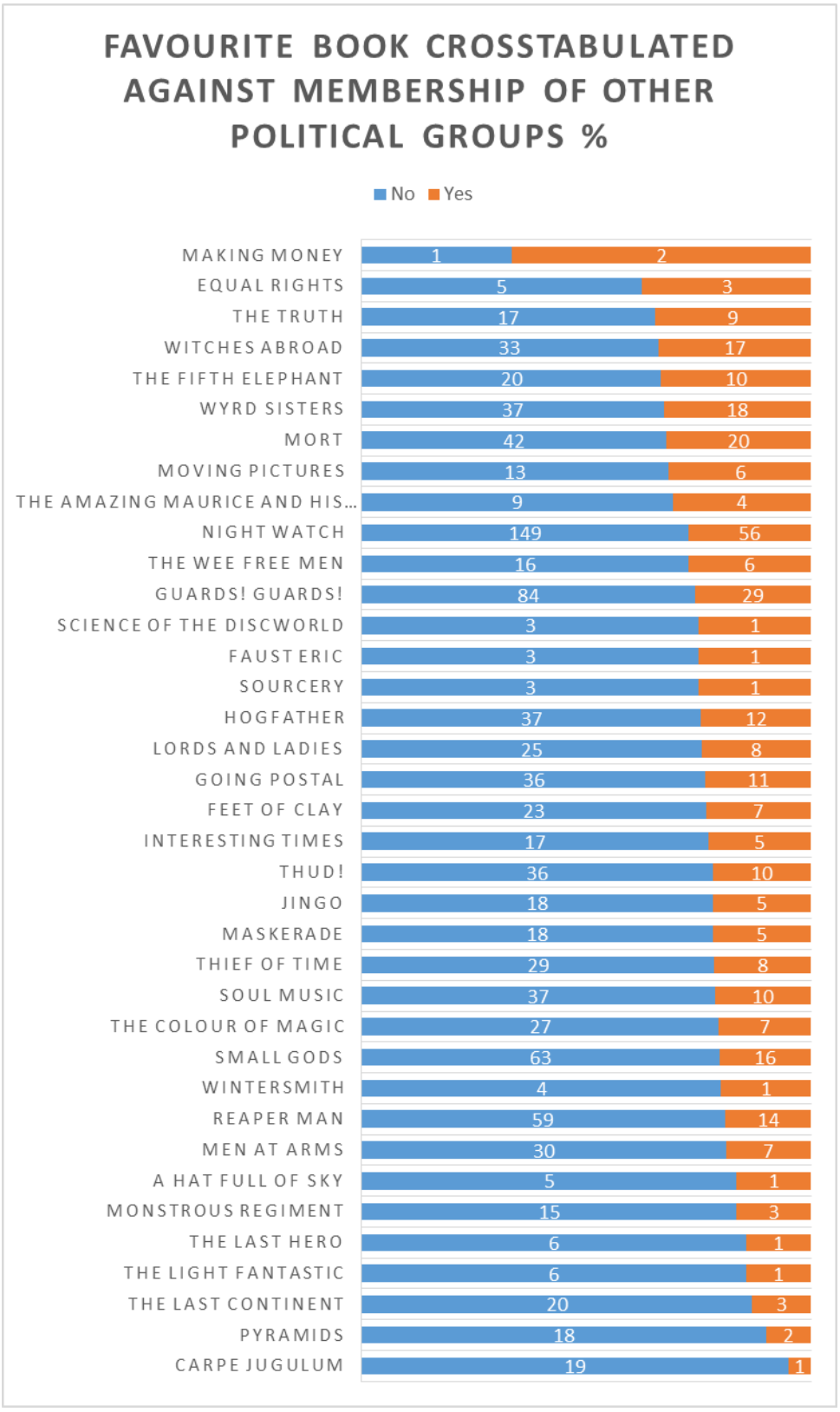
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	414	31.3	37.6	37.6
	Vaguely	443	33.5	40.2	77.8
	To some extent	204	15.4	18.5	96.4
	To a great extent	40	3.0	3.6	100.0
	Total	1101	83.2	100.0	
Missing	System	222	16.8		
Total		1323	100.0		

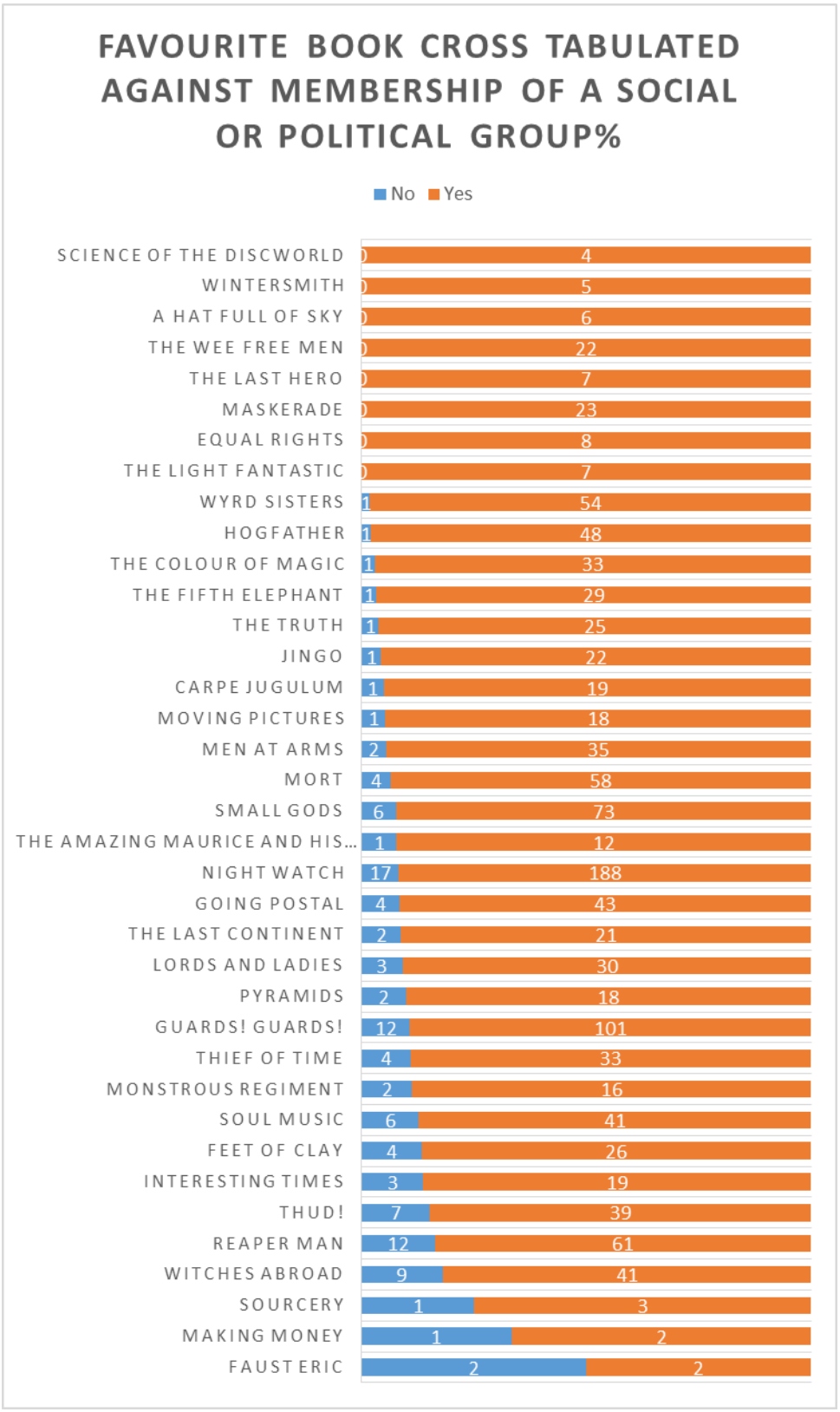

500
400
300
200
100
0
Count
Not at all
Vaguely
To some extent
To a great extent
Unemployment

Appendix 14 – political and social groups cross tabulated against favourite book

The following graphs show the percentage as the graphical measure with the number of respondents in each case given in digits.




FAVOURITE BOOK CROSSTABULATED AGAINST MEMBERSHIP OF OTHER POLITICAL GROUPS %
No
Yes
MAKING MONEY 1 2
EQUAL RIGHTS 5 3
THE TRUTH 17 9
WITCHES ABROAD 33 17
THE FIFTH ELEPHANT 20 10
WYRD SISTERS 37 18
MORT 42 20
MOVING PICTURES 13 6
THE AMAZING MAURICE AND HIS... 9 4
NIGHT WATCH 149 56
THE WEE FREE MEN 16 6
GUARDS! GUARDS! 84 29
SCIENCE OF THE DISCWORLD 3 1
FAUST ERIC 3 1
SOURCERY 3 1
HOGFATHER 37 12
LORDS AND LADIES 25 8
GOING POSTAL 36 11
FEET OF CLAY 23 7
INTERESTING TIMES 17 5
THUD! 36 10
JINGO 18 5
MASKERADE 18 5
THIEF OF TIME 29 8
SOUL MUSIC 37 10
THE COLOUR OF MAGIC 27 7
SMALL GODS 63 16
WINTERSMITH 4 1
REAPER MAN 59 14
MEN AT ARMS 30 7
A HAT FULL OF SKY 5 1
MONSTROUS REGIMENT 15 3
THE LAST HERO 6 1
THE LIGHT FANTASTIC 6 1
THE LAST CONTINENT 20 3
PYRAMIDS 18 2
CARPE JUGULUM 19 1


FAVOURITE BOOK CROSS TABULATED AGAINST MEMBERSHIP OF A SOCIAL OR POLITICAL GROUP%
No
Yes
SCIENCE OF THE DISCWORLD 0 4
WINTERSMITH 0 5
A HAT FULL OF SKY 0 6
THE WEE FREE MEN 0 22
THE LAST HERO 0 7
MASKERADE 0 23
EQUAL RIGHTS 0 8
THE LIGHT FANTASTIC 0 7
WYRD SISTERS 1 54
HOGFATHER 1 48
THE COLOUR OF MAGIC 1 33
THE FIFTH ELEPHANT 1 29
THE TRUTH 1 25
JINGO 1 22
CARPE JUGULUM 1 19
MOVING PICTURES 1 18
MEN AT ARMS 2 35
MORT 4 58
SMALL GODS 6 73
THE AMAZING MAURICE AND HIS... 1 12
NIGHT WATCH 17 188
GOING POSTAL 4 43
THE LAST CONTINENT 2 21
LORDS AND LADIES 3 30
PYRAMIDS 2 18
GUARDS! GUARDS! 12 101
THIEF OF TIME 4 33
MONSTROUS REGIMENT 2 16
SOUL MUSIC 6 41
FEET OF CLAY 4 26
INTERESTING TIMES 3 19
THUD! 7 39
REAPER MAN 12 61
WITCHES ABROAD 9 41
SOURCERY 1 3
MAKING MONEY 1 2
FAUST ERIC 2 2

Appendix 15 – Last Hero Covers

The image originally presented here cannot be made freely available via LJMU Digital Collections because of copyright. The image was sourced at https://www.terrypratchettbooks.com/book/the-last-hero/.

The choice of covers available underscores the ambiguity of heroism/the role and identity of the hero.

Appendix 16 – Journal Articles already published from this thesis

The text originally presented here cannot be made freely available via LJMU Digital Collections because of copyright. The text was sourced at:

Smith, E. (2013) "Aristophanes' Cloudcuckooland to Terry Pratchett's Discworld: Comedy as Social Conscience", Comedy Studies, Vol 4, number 1.

Smith, E. (2012) "Civil discobedience or war, terrorism and unrest in Terry Pratchett's Discworld", Comedy Studies, Vol 3, Number 1.

Smith, E. (2011) "Selling Terry Pratchett's Discworld: Merchandising and the Cultural Economy of Fandom", Participations: The Journal of Audience and Reception Studies, Vol 8, Issue 2.