Detection in the Discworld:

Terry Pratchett's Crime Fiction

by

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Dissertation submitted in partial fulfilment of the requirements

for the degree

Magister Artes

in the

Department of English

at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

SUPERVISOR: Prof. M. A. Brown

November 2021

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

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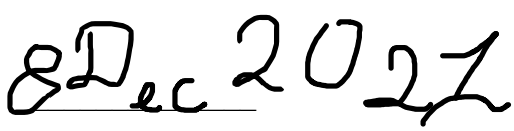

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ABSTRACT

Terry Pratchett, the author of the satirical Discworld fantasy series, is typically considered an author of comic Fantasy, but in this dissertation it is argued that, in at least some of his Discworld novels, Pratchett uses tropes and techniques more usually associated with Crime fiction. Using close reading and genre theory, the novels *Men at Arms* (1994) and *Night Watch* (2002) are examined for elements conventionally associated with the Crime fiction genre.

The focus then shifts to how Pratchett adopts the methods of Detective fiction. Close attention is paid to the way in which Pratchett treats the murder victims his detectives encounter, which treatment leads the researcher to conclude that Pratchett adds to the Crime fiction genre by using both semiotic and sacrificial deaths at the same time. Vimes, the head of the night watch, is positioned as a Noir detective in contrast to Corporal Carrot, who is presented more as a juvenile detective. In addition to Pratchett drawing on these conventions, he is shown to deliberately challenges some of the norms of Crime fiction, especially in relation to his treatment of technological advances, his portrayal of Angua, a female werewolf and member of the Watch, who flouts gender roles traditionally assigned to women in Crime fiction, and the way in which certain crimes in Ankh-Morpork are semi-legalised and controlled by guilds.

In conclusion, it is argued that Pratchett displays real familiarity with the conventions of Crime fiction and that he uses these to enhance his satirical purpose by encouraging readers to think carefully about the role and function of law enforcement in our own world. It is also suggested that by applying generic categories too strictly to works of popular fiction, a critic may fail to appreciate fully the complex and nuanced ways in which genre informs such works.

KEY TERMS

Classic Detective fiction

Crime fiction

Detective fiction

Gothic fiction

Men at Arms

Newgate fiction

Night Watch

Noir fiction

Police Procedural

Post Modernism

Satire

Sensation fiction

Terry Pratchett

CONTENTS

CHAPTER 1:

INTRODUCTION

This dissertation examines two texts by the British author Terry Pratchett, *Men at Arms* (1993) and *Night Watch* (2002),[1] which I have chosen to describe as detective novels. Those who are familiar with Terry Pratchett may be surprised by this genre classification as Terry Pratchett is not usually associated with Detective fiction. He is typically seen as a popular Fantasy writer, so placing him alongside authors such as Sir Arthur Conan Doyle and Agatha Christie, authors of reality-based Detective fiction, might not occur to most readers. However, Fantasy writers, satirical writers, and Crime fiction writers all write about contemporary issues in their novels, which suggests that the genres may not be as different as one would suppose.

In this dissertation it is argued that Terry Pratchett is also a detective novelist, and that to look at his work in this way not only reveals some interesting tropes about Detective fiction but also about Pratchett's work as a satirist. To pursue this argument more effectively, a description of Detective fiction in its many forms is provided in chapter 1, followed by an illustration of how Pratchett both conforms to and disrupts established Detective fiction traditions.

The value of looking at Pratchett's writing through the lens of Crime fiction is that Pratchett manages to complement and add to the Crime fiction tradition by incorporating Fantasy and satire. In his writing, Pratchett uses both Semiotic and the Sacrificial techniques, which is

1 For the sake of brevity, where parenthetical page references to the texts are given, these texts are hereafter simply referred to as *Night Watch* and *Men.*

unusual and shows that Pratchett is aware of Detective fiction traditions and able to add something new to the genre by using both techniques.

Various factors support the view that Pratchett can be usefully re-examined from the perspective of Crime fiction. For one, Pratchett's notion that there are various levels of evil to consider demonstrates his alignment with Noir fiction and the corruption motif. This interest in Detective fiction is further highlighted by his argument that the Police Procedural should operate by maintaining the benefits of a large organisation and a smaller organisation at the same time. Pratchett also expands into Juvenile detective fiction when he uses the character of Carrot to demonstrate how innocence can be used to combat crime. Having an adult with juvenile traits makes for an interesting discussion. In Angua, Pratchett's female detective, Pratchett presents the reader with a more fully developed and interesting female detective character who gainsays the overly harsh reviews of female detectives by the critics. In addition, Pratchett has an unusual attitude to technology and new developments in his novels when compared with many Crime fiction writers as he does not readily embrace all technology as most Crime fiction writers do and his reasons for doing so are interesting. The final reason for likening Pratchett's writing as Crime fiction is his unusual approach to crime.

To elucidate the above, it is necessary to contextualise the selected novels, *Men at Arms* and *Night Watch*. Terry Pratchett (1948-2015) was a prolific author who wrote 41 works of Fantasy set in his imaginary Discworld, and 21 books about details of the Discworld. The Discworld is a world that is flat like a disc and sits atop the backs of four giant elephants that in turn stand upon the shell of a giant turtle. In this world, one finds magic and gods, with the stories set in a pre-industrial age. Pratchett used this created world as a stage for most of his novels. Some of these works are stand-alone novels, such as *Moving Pictures* (1991), which explores the Discworld's equivalent of Hollywood. Others form part of a series, like *Night*

Watch and *Men at Arms*, which both deal with crime and policing in the city of Ankh-Morpork. Each novel in a series can stand on its own. However, while it is thus not strictly necessary to read the titles in order, it is important to note that some characters do appear in other books, and that the events in a particular book may build on those that happen in other books. The most significant characters in *Night Watch* and *Men at Arms*, for instance, first appear in an earlier work, *Guards! Guards!* (1989).

Apart from the Discworld novels, Pratchett produced five fantasies in collaboration with other authors, the most noteworthy of whom is probably *Good Omens* (1990), on which he collaborated with Neil Gaiman. He also wrote the four Long Earth books with Stephen Baxter, a series that details adventures in interdimensional travel. In addition, Pratchett wrote four stand-alone adult books – *The Dark Side of the Sun* (1976), *Strata* (1981), *Good Omens* (1990), and *The Unadulterated Cat* (1989); three biographical works – *A Slip of the Keyboard* (2014), *A Blink of the Screen* (2012), and *Shaking Hands with Death* (2015); and twelve books for younger readers, three of which form what is usually called the Johnny Maxwell trilogy. The Johnny Maxwell trilogy could be argued to be a *Bildungsroman*, as it deals with the formative years of a boy called Johnny growing up in England. Each book details the adventures of Johnny navigating a difficult life lesson in a recognisable world into which fantasy sometimes intrudes (De Villiers 2014:77-86).

The two novels on which this dissertation focuses are undoubtedly fantasies in keeping with Pratchett's legacy as outlined above. Nonetheless, even a brief synopsis of each of them illustrates their links to Crime fiction. As previously indicated, the novels *Night Watch* and *Men at Arms* form part of what is sometimes referred to as the Discworld Night Watch series, which turns a satirical eye on both contemporary policing and Crime fiction. A close reading of Pratchett's work reveals that he is primarily a satirical author. This is

reflected in his Discworld series in which Pratchett uses Discworld as a warped mirror to reflect our own world. The city of Ankh-Morpork, for instance, in which both *Night Watch* and *Men at Arms* are set, is an amalgam of Western cities such as London, New York, Paris, and Rome at various stages in their history. The novel, *Men at Arms*, was chosen for this dissertation because it shows the Watch in its developing stages, not the very early stages found in *Guards! Guards!* nor the very late stages found in later novels.

At this point, it is appropriate to compare Pratchett's work with the Crime fiction tradition. *Night Watch* was chosen because of its focus on the Noir detective, Vimes, which makes it the perfect novel to delve into the Noir aspect of Pratchett's writing.

Men at Arms opens with the recruitment of three new officers to the Night Watch, the police force of Ankh-Morpork. They take on police matters at night whereas the Day Watch takes on matters during the day. These new officers are Angua, Cuddy and Detritus. Angua is a female werewolf, Cuddy is a dwarf, and Detritus is a troll. They have been recruited to make the Night Watch more diverse and inclusive, an obvious satirical allusion to real-world inclusivity initiatives. The fighting and arguing that ensues in the book among these recruits and between them and other members of the force are related to the issues that arise in real-world conflicts of this sort. In a parallel plot, the story also follows a character named Edward d'Eath and his descent into what evolves into a killing spree using a "gonne", a weapon that has never been seen in the Discworld before. It transpires that his first murder victim is Beano, a clown. Edward d'Eath hits his victim over the head, resulting in an accidental death. The reason for this violent attack is only revealed much later in the book.

After many fights between dwarfs and trolls and (embarrassingly for the Watch) between Cuddy and Detritus, the investigation that shapes the novel finally begins with an explosion at the Assassins' Guild. Angua, as a werewolf, is the only one able to talk to the dog

Gaspode, who has witnessed the event. Gaspode tells her that someone dressed in the Assassins' Guild's black garb placed a dragon next to the wall and somehow made the dragon explode. The irony is that Angua knows what has happened but cannot tell anyone because she is trying to conceal that she is a werewolf, even though everyone in the Watch apart from her immediate superior, Captain Carrot, already knows this fact about her identity. Vimes, the Night Watch captain, quickly realises that something has been stolen, even though Dr Cruces, the head of the Assassins' Guild, claims otherwise. Angua does help the captain as she guides the others to the truth by proposing theories based on Gaspode's testimony.

While Dr Cruces, the Patrician and the Watch are scrambling to find out who the culprit is, Edward is in the workshop of a dwarf named Bjorn. Bjorn is fixing the "gonne" without really understanding what he is fixing. When it goes off, he is killed, becoming the first victim to be shot. Edward panics and dumps Bjorn's body in the river, where Detritus and Cuddy later find it. Before that, Vimes and Carrot work out how the dragon was made to explode, consulting Lady Sybil (Vimes's fiancée and a dragon expert). Later, when Bjorn's body is discovered, the fact that the method used to murder him has never been seen before sparks interest among the Watch. The conclusion is that no dwarf and no troll could have killed him because the manner of his death does not match the usual methods of these species. While in a bar, Angua, Cuddy, Detritus, Carrot, and Colon discover under Sergeant Colon's foot a piece of paper mentioning the name of whatever was stolen at the Assassins' Guild. The Discworld's "gonne" (112) now has a name. Later that night, Angua uses her ability to turn into what looks like a large golden wolfhound to investigate the Assassins' Guild. There she discerns a faint smell of fireworks, which the reader quickly realises is the smell of gunpowder.

When Vimes and Carrot investigate Bjorn's workshop, they also smell fireworks. It is here that a crucial discussion about customs and ideology takes place. When Vimes suggests that someone else should use Bjorn's tools, Carrot, who was adopted and raised by dwarfs, explains that the very idea is repulsive, disgusting even, to dwarfs. This concept becomes a vital factor to consider later on in the case. They also discover a bullet embedded in the wall and a piece of paper with what they later learn to be the chemical symbols for gunpowder. Also found are some red hairs trapped in the woodwork of the doorframe. On their way back from Bjorn's workshop, they discover the body of Beano, the clown, in the river. This incident leads two other officers, Nobby and Corporal Colon, two old friends who have been in the Watch longer than Vimes despite Colon's incompetence and Nobby's criminal behaviour, to the Fools' Guild. They are given cryptic information leading them to believe that the death was an accident and that the Watch should look for Beano's nose. This clue is puzzling as the nose does not seem to be missing from the body. When trying to clarify if it is a false nose that is missing, the watchmen are told that it is "[h]is real one!" (*Men* 166). Also peculiar is that one clown claims to have seen Beano the previous day, but, given the state of decomposition of the body, this cannot be true. It may be worth noting that the most significant number of red herrings are found at the Fools' Guild (a red herring is a false clue leading the investigation down an incorrect path). Pratchett may have done this intentionally as a joke, since the clues that fool the detectives come from the Fools' Guild.

The next day, when someone tries to kill Vimes, a gargoyle turns out to be an eyewitness and describes a "firestick" (*Men* 182). On the same day, Lettice Knibbs, maid to Queen Molly of the beggars, the second victim of the "gonne", is discovered by Carrot and Angua. Carrot works out that the shot must have come from over two hundred yards away, which exceeds the range of any weapon they have seen before. Again, they discover a bullet and the smell of fireworks. They also conclude that the Queen of the Beggars was the intended target, not the

maid, Lettice Knibbs. Later, Cuddy and Detritus discover the underground sewers of Ankh-Morpork and in them what would seem to be the corpse of Beano, the clown. This discovery is very confusing, as earlier in the story, Beano has been cremated. The corpse turns out to be that of Edward d'Eath, who has been impersonating Beano. Carrot therefore works out why the clowns say they saw Beano days after he was killed: they identified him by his makeup and for anyone to wear another clown's makeup is inconceivable, just as the use of another dwarf's tools is taboo among the dwarfs. This connection is further strengthened when they compare the red hairs found in the dwarf's workshop to Beano's wig and find that they match.

Carrot then suggests that someone could have entered the Fools' Guild to steal from the adjacent Assassins' Guild, since the buildings share a wall. He also concludes that whoever was in the room on the other side of Beano's room, the actual first victim, might have killed Beano. He explains that the killer could have sneaked into the Assassins' Guild disguised as an assassin, stolen the "gonne", gone through a hole connecting the two rooms and exited the Fools' Guild disguised as a clown. That night, Angua investigates the Assassins' Guild in her werewolf shape. Since many of the assassins own dogs, she does not seem out of place. She discovers that the room with the hole linking the Assassins' Guild and the Fools' Guild belonged to Edward d'Eath, and in this way, they manage to identify the body dressed up as Beano the clown.

Suddenly the investigation ends when someone tries to shoot the Patrician, the ruler of the city. The result is a great chase through the sewers and the Assassins' Guild. When the killer is finally cornered, the shooter is revealed to be Dr Cruces, the Head of the Assassins' Guild. He explains that the whole point of trying to shoot Vimes and the Patrician was to find a way of restoring a king to the throne, and that the king would have been Carrot, whom Dr Cruces

knows to be a direct descendant of the last king from evidence provided by the now-dead Edward d'Eath. Edward has been killed because he was going to confess to everything, but he, unfortunately, confessed to the wrong person. In the end, Carrot kills Dr Cruces to stop him from shooting Vimes and buries the evidence and the remains of the smashed "gonne" with the dead Cuddy, whom Dr Cruces murders while Cuddy is on guard. Carrot chooses to remain a simple guard.

Night Watch (2002), in contrast, begins with Commander Vimes commemorating the anniversary of an impactful event in his life. The reader only knows that it has something to do with a dead man called John Keel and lilac flowers. Later that day, Vimes is called to assist in capturing the serial killer, Carcer. During the ensuing chase, the pair ended up falling through the Unseen University's library roof. Because of the unstable magic kept within the library, Vimes and Carcer are sent back in time. Vimes does not at first know that he has gone back in time but, after some mishaps, he learns the truth. As soon as Vimes realises where or rather *when* he is, he comes up with a pseudonym, John Keel. Whether this is by chance or by fate is unclear. Later a group of monks, the watchers of time who make sure that the right history happens, inform Vimes that he has, temporarily, to take Keel's place in time so that history can take its course, even though Carcer has killed his old mentor Keel. Vimes then takes Keel's place in history, taking on the identity of the man who was once his sergeant.

Vimes/Keel begins by trying to reform the old Night Watch, which is poorly managed and corrupt, while mentoring his younger self on how to achieve morality within the limits of the law. Soon after Vimes enters this role, the reader becomes aware that the government system is in a terrible state. The scenario that is painted seems to combine elements of Stalinist Russia and pre-revolutionary France with thought police, torture chambers, corrupt police, a

paranoid leader, overtaxed civilians, and martial law. As is often the case in novels dealing with an oppressive system, Vimes discovers a plot to overthrow the Patrician and place another in charge. The first clue he finds a secret message in a pie he buys, but which was never meant to be sold to him. The message is about a meeting place and contains a secret password.

The second clue that Vimes discovers is found through the child Nobby. Vimes catches Nobby trying to follow him and asks who is paying him to follow Vimes/Keel. Nobby tells all after being bribed with a hot meal and the promise of more to come. Nobby reveals to Vimes/Keel that several people are interested in him, including a Lady Meserole, aka Madam, who becomes of greater interest later on.

Whilst on patrol with his younger self, Vimes/Keel stops the meeting that he has come to know about from the note in the pie to prevent what he knows, from his memories of that time, would have been a massacre. In the process of doing this, he rediscovers Carcer, who has joined the secret police, known as the Unmentionables. Tension rises as Vimes/Keel refuses to hand over a prisoner to a member of the secret police. Having managed to escape with both his and his younger self's lives, Vimes, accompanied by the rest of the Night Watch, who have come to the rescue, heads back to the station. Once there, they hear that riots are breaking out all over the city, with different precincts making poor decisions and lives being lost. Vimes/Keel immediately takes action and makes his precinct look as harmless and non-threatening as possible. Despite some incidents and threats to the Yard, Vimes weathers it all, making his precinct the only one to operate without incident for the entire night. During the night, Vimes/Keel manages to interrogate the prisoner. He frightens the prisoner into confessing that the secret police have been instigating riots and violent clashes with the law to warrant further and more invasive measures on their part.

Having survived the trials of the night, Vimes/Keel is then abducted. The abductor is Madam (Lady Meserole), the same Madam who employed Nobby to spy on Vimes/Keel. She confirms Vimes's suspicion that she is a revolutionary and the head of the movement. She allows Vimes/Keel to go free once she realises that he cannot be bribed or corrupted but also that he will not take sides.

The situation deteriorates, and the people of Ankh-Morpork become more restless. The Watch's captain is forced to resign, and a new one, Captain Rust, who is more aggressive than wise, is put in charge. On patrol, Vimes/Keel knocks out Captain Rust and takes control to prevent complete bloodshed when the Watch is ordered to take down a civilian barricade. Vimes decides to defend the small area of the city that he can and begins issuing orders to construct new and better-built barricades. He takes care of the logistics that ordinary citizens do not think about, such as rations and making sure that the right furniture goes back to the correct people.

As the barricade grows in size, more people seek shelter behind it while the rest of the city becomes more dangerous. Eventually, the soldiers and the secret police notice the barricade and attempt to attack it. Through guile, since force is not an option, Vimes manages to deflect the attacks.

After some time, the Patrician, the corrupt head of state, is assassinated, and a cease-fire is issued. Unfortunately, the new Patrician, Lord Windsor, sees Vimes/Keel as a possible threat to his new reign and sends soldiers out to kill Vimes/Keel. Madam, the leader of the resistance, hears this and sends the young Vetinari, who is later to become the city's ruler but is currently training to become an assassin, to save Vimes/Keel, but he fails to arrive in time. Luckily Nobby, the street urchin spy, comes to Vimes/Keel's rescue, by warning him (albeit only a few seconds in advance) that something terrible is about to happen. Vimes/Keel gives

the order to seek shelter in a little shop. Hilariously, not only do his men obey, but several strangers do so as well. As one, they try to make a run for it down the backstreets. When they stop for breath, all decide to make a stand, but because some are strangers and cannot distinguish their friends from their enemies, they use lilac flowers to mark friend from foe. In this way, another mystery from the past is solved – Pratchett had hinted at the beginning of the novel that the flowers were significant. During the fight that ensues, the monks stop time and replace Vimes with the body of the real Keel. They then send both Vimes and Carcer back to the present.

When Vimes arrives back in the present, Carcer is no longer with him. Vimes guesses that Carcer is probably making his way to Vimes's house, where his wife Sybil is having a baby. Vimes rushes there to prevent anything from happening to Sybil, but Carcer never arrives. Later, when Vimes visits Keel's grave, Carcer attacks him, but Vimes manages to come out victorious.

The complexity and fantastical elements of these plots establish Pratchett clearly as a writer of comic and satirical Fantasy. Nevertheless, this dissertation argues that the world Pratchett draws on in these two novels is not just the world of policing but also of Detective fiction. The butts of his satire are thus also literary tropes and conventions.

Detective fiction, while it is a subgenre of Crime fiction, is a broad field in its own right. It is decades old and incorporates many different conventions and innovations created by various authors at different times. This dissertation argues that Terry Pratchett belongs among the authors who have made their mark on Detective fiction. It shows how Pratchett uses some key tropes found in Detective fiction and discards others. Therefore, it is appropriate that the dissertation should cover the tropes used by Detective fiction authors in the past to provide a

holistic picture of the genre. It is only by doing so that it can establish that Pratchett is both writing and criticising detective fiction.

To understand the subgenre of Detective fiction, it is crucial to explore the more extensive, broad Crime fiction genre. The genre began in the form of propaganda. In the early 1800s, the Church published pamphlets that spoke about the fall of criminals, explaining how criminals started as good God-fearing people and then, by turning away from God, became criminals (Knight 2010:4). Although these pamphlets catered for a growing desire for sensational and didactic reading, they were ostensibly meant to persuade the public of the day to seek help from the Church and regularly participate in the Christian community. The leaflets published often claimed to be transcribed confessions. However, it became clear that many of the leaflets repeated themselves, simply changing the names or rearranging events (Knight 2010:4).

As the demand for sensationalist media continued to grow, the focus turned away from the nature of the criminal and the waywardness of the perpetrator in need of reform, and focused more on the nature of the crime itself. The crimes of Jack the Ripper offer an excellent example of popular sensationalist news in the nineteenth century.

Another reason for the departure from the leaflets handed out by the Church might lie in changes to legal procedure. Until the early 1800s, the "[m]ain tool of law enforcement was the fear of horrific punishment if caught; the so-called 'Bloody Code'" (Bell, I. 2003:7), which penalised even minor thefts with death (Bell, I. 2003:7). It became apparent that judges were growing reluctant to convict, even if criminals were guilty, because of the harsh punishments imposed. The legal system therefore distanced itself somewhat from the Church and began to implement its own rules, including the idea that someone had to be *proven* guilty (Priestman 2003:8). The need for evidence represented the beginning of clue finding

and investigation that makes both policing and, in turn, Detective novels what they are today. Part of the new policy was to create a police force. Many early attempts at policing were not necessarily successful, and individuals came to be seen as more trustworthy than an organisation (Knight 2010:15). The lone, and often singular, detective became more sought after as the need for evidence became increasingly important. This trust in the individual provided the basis of what would become the detective novel.

Much of the early material on crime was not really Crime fiction but would be more accurately described as corresponding to the contemporary genre of true crime. Although there is some debate on the issue, some sources state that Edgar Allen Poe was the first author to write a detective novel and create a form of crime literature whose basis was fiction. He was also the first writer to make the plot appear very complicated but to provide a final simple solution (Knight 2010:27-28).

Having discussed early Crime fiction, this dissertation can now delve more deeply into precisely what Detective fiction is. The argument relies on Tony Hilfer's (1990) description of the Detective novel, which states that the Detective novel must contain a puzzle, preferably baffling, with a simple solution. He also argues that the Detective novel has death at the heart of the mystery; a solution to the mystery and how the crime is committed; a detective or many detectives working the case; an undeniably guilty party; and a false suspect or a misleading clue. This outline covers the essential elements required of the plot in Detective fiction. Detective fiction has been influenced by many different genres, and part of this chapter is dedicated to exploring the sub-genres of Detective fiction and their impact on the genre.

The Gothic genre is the most fitting one to start with since Edgar Allen Poe, a Gothic writer, is argued by many to be the first author of Detective fiction (Knight 2010:27). According to

Stephen Knight (2010:224), the Gothic tradition was given to an excess of feeling, both emotional and physical, was overly dramatic, and usually set in the past. The genre is also didactic in nature, with the story serving as a way for the author to teach the reader about any lesson the author may wish to impart. In this regard, Elizbeth MacAndrew (1974:4) states: "The earliest gothic romances are literary fantasies embodying, for didactic purposes, ideas about man's psychology that were the culmination of a century of philosophical speculation on the subject." This trait did make a lasting impression on the detective genre, as many works of Detective fiction highlight ethical problems of the day (Rowland 2001:63). However, Gothic literature also considers more timeless issues, such as philosophical ideas and the psychology of humanity. MacAndrew (1974:3-4) comments:

> As tales of the weird and horrid persisted through the nineteenth century, using the same stock characters and settings, again and again, they gradually pieced together among them a picture of evil as a form of psychological monstrosity. The original querying into the origins of evil shifted to ambiguous presentations that questioned the nature of evil itself.

The Gothic genre therefore questions what evil is and where evil comes from, and why it does the evil things that it does. In doing so, the authors taught the lessons they wished to teach. Terry Pratchett more frequently tackles timeless issues related to the nature of mankind and the problems humanity has faced throughout history rather than the more current issues of our times. Having said that, however, he is not averse to engaging with current topics. Even though the issues in the Discworld can be related to problems in the real world, there is not always a direct correlation. For example, the dwarfs and the trolls have a heated feud, which comments on prejudice generally. However, neither the trolls nor the dwarfs are analogies for any one race or nationality or any other grouping that one can name. They are intended to represent conflict between people throughout time. The non-specificity of the dwarfs and trolls is vital because the purpose of the conflict between these two species is to

help Pratchett emulate Gothic fiction authors by imparting the lesson that any conflict between two groups of people is ridiculous.

Gothic literature is also symbolic; the killer is a personified form of fear, and the home of the individual reflects the character. For instance, Bram Stoker's Dracula, in the novel *Dracula* ([1897] 2011), is an all-powerful vampire, who lives in a dark, forbidding castle filled with secrets. Pratchett uses a similar strategy in describing Carrot's room, which has the desk close to the window to catch as much light as possible, to make candles last longer, which shows Carrot has a conscientious and frugal mind. The environment may also show the imbalance in the natural order of things that needs to be corrected. This particular aspect of the Gothic is also apparent in detective fiction. For instance, when examining Agatha Christie's Classic detective fiction, justice is not necessarily meted out when the case has been solved. However, stability and a return to the status quo is brought about (Rowland 2001:112). Gothic literature states that when a crime has been committed, the world is unbalanced. In Christie's novels, society is unbalanced by the crime, and in Gothic literature, the forces of nature are often unbalanced. When the crime has been solved, then balance returns both to the English society of Agatha Christie and to the forces of nature in Gothic fiction. In each, symbolism is significant.

The characters of Gothic tradition are also unforgettable and have left a marked impression on society and popular fiction. Often the most interesting character would be the villain, according to Punter (1996:9). That still holds true today: Batman, the crime-fighting crusader of Gotham from DC comics, would not be so famous without his rogues' gallery. The villain can take three forms: the antithesis of the hero, the villain that opposes the light, and the grotesque and demonic. As MacAndrew (1974:81-82) phrases it, "[t]hese villains are symbolically, not literally, diabolical, and they appear along with ghosts and monsters to

reproduce evil, madness, and torment located in the human mind." MacAndrew (1974) is using the adjective "diabolical" in the old sense of the word, "demon-like". The demonic villain is not characteristic of detective fiction, as such a figure does not fit in with a genre that has increasingly become ruled by the empirical method. The other two, ghosts and monsters, have remained. For example, the Joker from Batman, a clown villain, is the antithesis of the hero. The Joker loves no-one, his origins are a mystery, and he is an advocate for chaos in Gotham. Batman loves his family and his friends, something that the Joker has used against him many times, and the loss of Batman's parents is the well-known precursor to his becoming a masked hero. Batman stands for order, hence his refusal to kill and his vow to leave every villain he defeats to the police. The villain that only opposes the light is also a regular feature in thriller detective novels (Glover 2003:147).

Finally, the writing style that pervaded the Gothic tradition can still be found in modern detective novels. Both Gothic and detective novels are often written in the first person, from the protagonist's perspective (Punter 1996:2). Gothic literature is

> a literature of nightmare. Among its conventions are found dream landscapes and figures of the subconscious imagination. Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author's own subconscious mind and some the stuff of myth, folklore, fairy-tale, and romance. It conjures up beings – mad monks, vampires, and demons – and settings – forbidding cliffs and glowering buildings, stormy seas and a dizzying abyss – that have literary significance and properties of dream symbolism as well. Gothic fictions give shapes to the concepts of the place of evil in the human mind. (MacAndrew 1974:3)

As seen from the above description of Gothic literature by MacAndrew (1974), this genre seeks to write about what scares the public, to find out what terror lies deep within their minds. Gothic fiction writers do this by writing about what scares them and, failing that, by taking familiar myths and fairy tales and pulling on some common thread to elicit the fearful thrill experienced by children when hearing of the big bad wolf. Emphasis is on the emotions of the characters and on eliciting emotion from the reader (Knight 2010:224). Gothic

literature also dwells on what is referred to as “unheimlich” (Knight 2010:224), a German word meaning “uncanny”. It was employed by the famous psychologist, Clement Freud, when analysing what made people scared. In Freud’s essay on the uncanny, he suggested that what scares us most is the unfamiliar (Freud [1919] 2011). In literature, the “unheimlich” (Knight 2010:224) is taken further and has become the preferred term for describing a way of writing in which the familiar changes so that it seems strange. For example, if a person were to find a room never seen before in that person’s house, this would be an example of what is “unheimlich” (Knight 2010:224) or uncanny: finding something alien in a familiar setting. Gothic literature would go further and find something horrifying and sinister behind the door.

After this discussion of Gothic literature, it makes sense to move on to a discussion of Sensation fiction, as there is some overlap between these two genres. Sensation fiction, as its name suggests, focuses on producing sensation within the reader. It does this by using many of the techniques of Gothic literature. While Sensation fiction does not aim to be didactic in the way Gothic fiction is, the highlighting of contemporary issues is also evident in Sensation fiction (Rowland 2001:63). For example, Wilkie Collins, whom some claim to have been the first Sensation fiction author (e.g. Priestman 2003:33), wrote *The Moonstone* ([1868] 2020) in which a precious gem is stolen from a sacred temple in India. The gem then causes havoc in the lives of a family in England. The novel uses the story around the stolen gem to comment subtly on the displacement of people and the status of the outsider, effectively criticising aspects of colonialism.

The crucial difference between Gothic and Sensation fiction is that Gothic fiction centres on eliciting horror in the reader (MacAndrew 1974:8), whereas Sensation fiction aims to stir up any feeling, whether good or bad, in the reader (Knight 2010:39-40). Sensation fiction’s need to intensify the reader’s various emotions is one reason why detective fiction is still so

popular today. Detective shows, films, and novels revolve around getting the audience invested in and emotional about the mystery and its solution.

The characters of Sensation fiction are unique, individualistic, and in the case of Dickens, humorous (Punter 1996:200). These characters have also had an impact on Detective fiction as many well-known fictional detectives have unusual quirks. The Classic crime fiction detective Sherlock Holmes is an excellent example of this. He is brilliant, rude, naïve in some respects, an addict, and yet also cultured. He is the apotheosis of the detective as he is highly intelligent, moral, all-knowing, energetic, and in touch with the public (Knight 2010:55). While Pratchett does not use the idea of a highly intelligent master detective, some of Sherlock Holmes' traits are shared by a group of people found in the Night Watch. For example, there is no one in the Night Watch or even the city of Ankh-Morpork more in touch with the people than Carrot. Carrot seems to possess the amazing ability to know everyone, even if it is only by sight.

It is also essential to discuss the style of writing commonly used in Sensation fiction. Wilkie Collins led Sensation fiction with fluid and easy-to-read texts that made his novels fast paced. The rate at which these novels could be read added to their excitement (Punter 1996:195–200). The need for fast-paced detective narratives has not changed: series such as *CSI* and all its variations clearly show how much the public enjoys a quick storyline. Sensation fiction traditionally concerned itself mainly with characters from upper-class or middle-class backgrounds (Pykett 2003:34). While this aspect is no longer so important, it lingered in Detective fiction for a considerable time, as borne out by Agatha Christie's focus on the upper and middle class in her Classic detective novels. Sensation fiction also had the curious tradition of settling things outside the court:

> The family is the locus of the crime, and the secrets of the family are responsible for most of the plot complications, and in most cases, crime and punishment

> circulates entirely within the family. Although the law court was the source of many sensation plots, sensation novels do not enter the courtroom or the prison. Crime is dealt within and by the family. (Pykett 2003:34).

According to Pykett (2003), the crime usually occurs in the home and deals with the criminal underbelly of what is thought of as a respectable society, "the family". The drama does not happen in court, but the results of court cases cause drama far from the courthouse. Whatever it may be, the crime is dealt with privately and out of sight, possibly to avoid scandal or because it would never stand up in court. For example, in Wilkie Collins's *The Woman in White* ([1859] 2020), the lead investigator, Walter Hartright, only manages to find all the evidence he needs to achieve justice for the woman he loves by blackmailing one of the culprits. This type of behaviour would not hold up in court. Nor would all the other evidence coming from those who are either deceased at the end of the novel, or which has been told in confidence to the investigator. Because of these factors, there would be no way for Hartright's to bring his evidence before the public eye of the courtroom.

Another critical genre contributing to Detective fiction development is Newgate fiction. It is biographical in nature. It took the prisoners in Newgate prison and glamourised their exploits (Pykett 2003:34). Newgate fiction was short-lived and only really existed between 1830 and 1868 (Pykett 2003:19). Newgate's impact on the Detective novel showed that people had an interest in what motivated the criminal and how the criminal mind worked. It revealed that the double narrative of crime and investigation (Marcus 2003:245) was significant. Pratchett also shows the criminal mind's inner workings early on in *Men at Arms* (1994), with the final complete revelation placed at the end of the novel. The most important thing that Newgate fiction brings to the discussion is an atavistic versus ameliorist philosophy of crime. Atavistic philosophy states that crime is a part of human nature and that it is here to stay. The only thing that can be done is to accept the crime and try to find justice. Ameliorist philosophy

goes against this and states that people can improve and that, with enough effort, crime might become a thing of the past (Bell 2003:13).

Noir fiction, as the name suggests, focuses on the black and dark side of life. The Noir detective is dark, brooding, cynical, and pessimistic (Brooks 2016:56), aligning this kind of detective with the atavistic approach. There is internal darkness to the detective, a monster within (Brooks 2016:56). There is a history of alcoholism amongst Hardboiled Noir detectives. According to Stephen Knight (2010), the alcoholic stereotype of Noir detectives is so prevalent that it has made its way into the idea of the ironic antihero in Detective literature as a whole as demonstrated in this quote from Colin Dexter's Inspector Morse: "I always drink at lunchtime. It helps with my imagination" (quoted in Forshaw 2016 b:33). Pratchett's Vimes is the Noir detective of the Discworld; it is only because of Lady Sybil, Vimes's wife, that he manages to overcome his alcoholism and takes up smoking instead.

A key aspect of Noir fiction involves wrestling with the moral grey areas of being a police detective. A recurring grey area in such fiction is the question of whether it is better to stick to police procedure and stay within the confines of the law or break with the procedure and pursue justice (Brooks 2016:56). The detective usually breaks with procedure by investigating something without permission while getting his subordinates to cover him (MacDonald 2016:78). The police procedure dilemma is frequently encountered in detective novels to this day. Vimes is tasked with trying to explain this dilemma to his younger self in *Night Watch*; he struggles because he is faced with the ambiguity of trying to impress upon his younger self the importance of following regulations while simultaneously flouting the rules of the system himself. This trope of the moral grey area is further unpacked in relation to the Police Procedural and Noir fiction in later chapters.

The Noir detective also regularly has relationship problems; sometimes s/he has a partner and sometimes s/he works alone (MacDonald 2016:78). Romantic relationships are generally fickle or simply toxic (MacDonald 2016:80). It falls outside the scope of this dissertation to discuss in detail *Guards! Guards!* (1989), in which Vimes does struggle to become more intimate with Lady Sybil, but it is worth noting that it takes a fire-breathing dragon to make Vimes admit his feelings. Part of this motif of strained relations involves the *femme fatale* whose role is critiqued later on in relation to Angua.

Public relations are also strained in Noir fiction; the detective may have a dedicated passion for bringing justice to the community and being proud of that community, but s/he may also despair at its inadequacies. For example, Inspector John Rebus, a Scottish Noir detective created by Ian Rankin, describes his community as "best, most loyal, desperately corrupt" (quoted in Mac Donald 2016:80). Vimes exemplifies this at a dinner party in *Men at Arms* when he takes issue with the lords and ladies spreading slander about the dwarfs and trolls of the city. When Lady Sybil rightly points out that he does complain about them himself, Vimes retorts that he has the right to criticise, since he has worked with and alongside trolls and dwarfs. Strained public relations are a motif that is further expanded upon in later chapters.

Having evolved out of the Great Depression in the US, Noir fiction still battles with the public's moral excesses and their downfall (Hoppenstand 1998:1). Public opinion has always been an issue for the police, and Noir detection shows how relevant this still is. The early police were thought to be so corrupt that individuals decided that they could only place their trust in other individuals rather than organisations, leading to employment of the private detective (Knight, 2010:15). The issue of police corruption is a significant theme in *Night Watch,* and the way that Vimes navigates the need for honesty while also not being someone

who would "drop someone in the cacky" (*Night Watch* 132) is a major theme throughout the novel. The pessimism of the Noir is a trope which is dealt with in greater detail in later chapters, especially in relation to the morality of people in general and to the concept of evil.

Police procedure has been mentioned in relation to the Noir, but care must be taken to distinguish Noir fiction dealing with police procedure from another sub-genre called the Police Procedural. The Police Procedural concerns itself with being as realistic as possible, stressing "the step-by-step procedures always followed by professional detectives" (De Noux 1992:1). The genre evolved out of the traditions of "Golden Age of detection" (Primasita & Ahimsa-Putra 2019:34), consisting of Classic detective fiction novels such as those of Agatha Christie, and Noir fiction, consisting of detective novels such as those by Raymond Chandler (Primasita & Ahimsa-Putra 2019:34).

The Police procedural began in the mid-twentieth century with the desire to break away from more recent traditions. It had a new type of detective, and it had a new detective technique (Primasita & Ahimsa-Putra 2019:34). The new detective had to be a member of the police in some way and preferably an actual police detective. The job needed to have an impact on whom the detective was as a person and accordingly on the detective's behaviour, and finally, the detective would work in a team of other detectives (Primasita & Ahimsa-Putra 2019:35-36).

The procedure was standard as well. Much like the real-world detectives, detectives in the Police Procedural follow a set stratagem in solving cases, and the novel accordingly follows a predictable route. The novel begins with the crime being committed and subsequently discovered. Then the investigation begins. The detectives collect evidence. The evidence would be both physical clues and testimonies. If the crime is a murder, identifying the body is part of this process (De Noux 1992:1). The testimonies of various sources are taken: suspects,

witnesses, and associates of suspects, witnesses, and the victim(s) (Primasita & Ahimsa-Putra 2019:35). These clues direct the detectives along true or false paths as they recount what they have discovered in later briefings. On the basis of the information collected, the detectives apprehend the true or false perpetrators and question them. Again, the clues provided by the interrogation put them on the right or wrong path. Finally, the case is resolved (Primasita & Ahimsa-Putra 2019:35).

One characteristic makes the Police Procedural similar to Noir fiction – the dark perspective on life (Forshaw 2016 b:29). In the Police Procedural, this dark perspective changes subtly. It has more to do with the job of the police being a "thankless" one (Primasita & Ahimsa-Putra 2019:38-39), and the detective usually has a troubled home life because s/he is incapable of separating his/her personal life from his/her career (Primasita & Ahimsa-Putra 2019:38-39). Part of this sub-genre is the mechanisation trope of the Police. The idea that the organisation is becoming too much like a machine and that it is losing the human touch. This is examined later in greater detail.

Moving on from the Procedural, it should be noted that Postmodernism has had an unusual impact on Detective fiction. Instead of adding new aspects to the genre, it has broken with the traditions set before it. In essence, all other crime genres view crime as a problem that can be solved (Thompson 1993:71). In contrast, Postmodernism does not do this; it makes no claims that the universe is knowable. It goes against this holistic claim and, as a result, is usually ambiguous (Thompson 1993:13). This quote exemplifies the impact of Postmodernism:

> The shift in mystery books for youth can be understood most productively by thinking about the more general shift in the status of knowledge under a postmodern paradigm. Unlike modernist thinking, postmodernism makes no presumption of an ultimately knowable or discoverable universe. Knowledge is found to be contingent and subjective; it has a perspective if we think in ingenuous terms, or an agenda, if we lean toward the sinister. It has a narrative base, rather than a scientific or rational one. (Coats, K 2001:187)

As this comment suggests, Postmodernism takes away the detective's almost omnipotent power and leaves him or her in a weak, vulnerable state in an unknown ambiguous world. This ambiguity permeates Postmodernist literature, especially when it comes to the individual. Questioning the identity of the self is common; usually, this applies to the person's nationality, but it can relate to other aspects (Rose 1996:71). An argument can be made that this Postmodernist theme raises its head in *Night Watch* in terms of the "beast within" trope relating to Vimes. However, this dissertation will argue that the Postmodernist theme of the ambiguity of the self is more closely related to the Gothic tradition. It is also possible to argue that the ambiguity of the self in terms of nationality could apply to *Men at Arms* if we consider the undead and their origin in Überwald – a country in the Discworld equivalent to our Transylvania – with its abundance of undead (vampires, werewolves, and zombies). Again though, Pratchett makes it clear through Angua's remark that most of the undead were born in Ankh-Morpork that ambiguity is not what he intended and that attitudes to the undead refer instead to racial slurs which suggest that those who are different from the rest should go back to where they came from.

Postmodernism's key feature is the mass of information with which the reader is presented, a great deal of which is meaningless (Messent 2000:127). The detective is assailed by information and has to sort out the information which could solve the case from the information which means nothing. Sometimes it is the mystery itself which is meaningless with the result that solving the case is pointless and that its resolution holds no gratification for the reader or the detective. Take *Extremely Loud & Incredibly Close* by Jonathan Safran Foer ([2005] 2012) for example. The story revolves around a nine-year-old boy called Oskar, who tries to reconnect with his dead father by finding out to which lock a key he has found belongs. This task leads Oskar to traipse around New York looking for the lock. He eventually finds that the lock has nothing to do with his father at all. Oskar is exposed, as is

the reader, to a wealth of information, almost none of which has anything to do with the quest. The quest ends up being a moot endeavour, and all the information that Oskar has gathered is useless.

Pratchett does not use this Postmodernist writing technique of providing useless information. While there is a great deal of information to be found in all of his novels, nearly all of it means something. Even a tiny footnote at the bottom of the page seeks to enrich the world of the Discworld, for example: "The Battle of Koom Valley is the only one known to history where both sides ambushed each other" (*Men*, 54) This little bit of information is not necessary to the novel but it does enrich the world of the Discworld and provide further backstory to the dwarf and troll feud.

A discussion of the tropes and motifs of Detective fiction and its various traditions needs to be followed by a discussion of Fantasy as Pratchett's novels are not only works of Crime fiction but also works of Fantasy.

It is not easy to define Fantasy. The famous science fiction writer Arthur C. Clarke (1962, quoted in Find Quotes, 2021:n.p.) once said that "[a]ny sufficiently advanced technology is indistinguishable from magic". When it comes to defining Fantasy, the same issue arises. Typically, the easiest way to tell the difference between Science fiction and Fantasy is when the word magic appears. If there is magic, then it must be a Fantasy; if there is no magic, but hitherto unimagined wonders take place, it must be Science fiction. Another definition of the difference between Fantasy and Science fiction relates to the basis of the novel. The basis for Fantasy and Science fiction is the same, the reader is taken to a place or time unfamiliar to them and exposed to wonders of that time and or place. The difference is that Science fiction bases its wonders on scientific ideas or principles whereas the Fantasy novel does not. The scientific ideas or principles of Science fiction do not have to be proven ideas or principles

but they must have some basis, even a loose basis, in science. Fantasy, in contrast, does not have to base itself on any fact or scientific idea. Every single aspect of a Fantasy novel can be based in fiction, and it is only for the reader's convenience and understanding that a Fantasy author bases their work on anything that might be familiar to the reader.

This definition is sufficient for Pratchett's Discworld, as magic is referred to many times. In many novels such as *Harry Potter* (Rowling, 1997-2007) or Eoin Colfer's Artemis Fowl series (2001-2012), magic is usually explained as coming from some magical object or a wizard or witch. Before delving deeper into Pratchett's Discworld and defining what type of magical world it is, we need to review fantasy categories in general.

One of the issues in trying to separate Fantasy and Science fiction is that occasionally the word magic is never used and that the science that is given to us is so alien that it appears to be magic. Authors Frank Herbert and Patrick Rothfuss can be cited to illustrate this. For the sake of brevity and before entering this discussion, Frank Herbert is classified as falling within the category of Science fiction category, whereas Patrick Rothfuss as falling within the category of Fantasy fiction.

Frank Herbert's *Dune* ([1965] 2005) follows the coming-of-age story of Paul Atreides. Paul has to struggle and make peace with a prophecy that has been made about him. He can, through advanced science and melange, the coveted spice sought by all who seek power in the novel, see into the future. Paul has to try and navigate the choices he makes to shed as little blood as possible in his rise to power on the planet Arrakis, the sole source of melange. Not only can he see into the future, but he also possesses a level of mental mastery, is able to control his body in unnatural ways and can hypnotise others to some degree. The difficulty that arises for the reader is that melange appears to be a magical substance because the reader

does not understand the science behind it. This difficulty is exacerbated because those characters with this enhanced power are derogatorily referred to as witches.

Patrick Rothfuss's *The Name of the Wind* (2007) and *The Wiseman's Fear* (2011) revolve around the character of Kvothe, who retells his life story to explain how one of the legends of his world came to work as an innkeeper. In Kvothe's world, no one uses magic, and many people believe that magic does not exist. At the same time, however, a university teaches its students alchemy and sympathy, disciplines purported to have some basis in science that the reader does not understand. Another discipline, called the true name of things, allows people to control the elements of nature themselves. At this point, the similarity between the Fantasy novel and the Science fiction novel *Dune* ([1965] 2005) can be seen. However, Rothfuss's novels fall into the Fantasy genre as its worlds are inhabited by mythical creatures even though most of the characters in the novel do not believe in them.

With this distinction between Fantasy and Science fiction in mind, we can now address how Pratchett's *Men at Arms* and *Night Watch* fit into the Fantasy genre. For this purpose, Farah Mendlesohn's four types of Fantasy worlds (2008) are used to categorise Fantasy novels. It is important to note that in her *Rhetorics of Fantasy* (2008) Mendlesohn points out that her categories cannot hope to contain every Fantasy novel and dedicates a chapter in her book to the exceptions to her taxonomy. The categories nonetheless remain helpful in understanding how Pratchett's novels fit into the Fantasy genre.

The four types of categories defined by Mendlesohn are the Portal-Quest, Immersive, Intrusion, and Liminal fantasies (Mendlesohn, 2008). Before we delve further into these categories, it should be said that Pratchett's Discworld novels are primarily immersive fantasies, although some characteristics of the other categories also apply to them.

Portal-Quest Fantasy is one of the story tropes that can be found in Fantasy literature. In this type of Fantasy, the protagonist is taken from the mundane world and transported to a different world entirely, one that is magical and utterly unknown to them (Mendlesohn 2008:2). This portal does not affect the real world in any shape or form; it simply acts as a gateway to the magical world and it is rare for the magic to leak from that world into the real world (Mendlesohn 2008:1). The protagonist is often a child, which facilitates the idea that the world has to be explained to the protagonist without provoking the same level of questioning or conflicting beliefs that would usually arise with an adult in the same situation (Mendlesohn 2008:2). More often than not, the protagonist has to undertake a quest. The novel then revolves around the protagonist completing that quest, usually to general approval, or to the approval of some authoritative figure (Mendlesohn 2008:4-5). In *The Lion, The Witch and the Wardrobe* (Lewis [1950] 2005), Aslan is the authoritative figure, and the quest is to rescue Edmund and defeat the witch.

Some of Pratchett's novels do correspond to motifs common in the Portal-Quest. In *Night Watch,* for example, Vimes is transported back in time. The main difference is that the world that Vimes is transported to is not strange or new to him but familiar (and to the reader of previous Discworld novels). It remains familiar, despite some minor changes to history that Vimes himself brings about. Vimes is given a quest to ensure that the past happens as it should. The monks of time may perform some authority role for Vimes, but there is a better argument for viewing Sergeant Keel's ghost as the authoritative figure in the novel. There is no literal ghost of Sergeant Keel commanding Vimes to do his bidding in a Hamlet-like fashion, but the memory of Sergeant Keel haunts Vimes, because Vimes has to impersonate him to survive in order to return to his own time as himself. Because he is trying to emulate Keel, Vimes tries his best to live up to Keel's example.

Immersive fantasy is a way of writing fantasy that makes the fantastical appear unremarkable and part of the everyday life in the world of the novel (Mendlesohn, 2008:59-62). In Immersive fantasy, the reader confronts the mythical and the magical with the same lack of awe and wonder that sighting a mail-carrier would receive in the real world. Immersive fantasy strives to make the extraordinary seem ordinary. One way of achieving that is by providing no explanation for the magical events happening around the protagonists. The absence of commentary on magic makes sense in the same way as we do not feel the need to explain electricity in our daily lives. Immersive fantasy is the category into which Pratchett's Discworld is placed. No wonder at the magic or amazement at the miracles it can achieve is expressed. Indeed quite the opposite is true as, in many instances, magic is often seen as a nuisance. Mythical creatures walk the streets, and, in one memorable instance, the fantastical element is brought sharply into contact with the mundane when Dibbler, the street vendor, tries his luck at selling food to the trolls, something which is hard for him to do as he cannot empathise with the trolls or understand why they find rocks tasty.

Intrusion fantasy, as the name suggests, intrudes upon reality. The intrusion brings chaos, not necessarily malevolent chaos but chaos nonetheless (Mendlesohn 2008:119-120). In the novel, *Five Children and It* (Nesbit [1902] 2004), five children stumble across a sand fairy whilst playing on the beach. This fairy grants them one wish each day, and each day the children manage to make a wish that ultimately leads them into one scrape or another. The chaos that ensues never does any actual harm to the children, and they usually learn a lesson from the experience, however hard that lesson may be. There are elements of Intrusion fantasy in the novels *Men at Arms* and *Night Watch.*

In *Men at Arms,* the "gonne" acts as an intrusive element in the Discworld. It is seen as something foreign to that world, even if it is only a matter of time before progress inevitably

brings about its creation. The "gonne" seems to take on its own supernatural qualities, not unlike the one ring in Tolkien's *The Lord of the Rings* ([1954-5] 2004). It seems that whoever holds the "gonne" turns to terrible corruption and, as it passes from owner to owner, each comes under its influence. The first instance that we see of this supernatural quality is when the ruler of the city, Lord Vetinari, questions Dr Cruces, the head of the Assassins' Guild, as to why the "gonne" has not been destroyed as he had ordered it to be. Dr Cruces's reply is interesting, as he tries to explain that he could not destroy the "gonne". Later on, the reader witnesses the "gonne" talking to Edward, egging him on to kill more people and suggesting that his actions are justified. This almost demonic possession that takes over the "gonne" holder even takes hold of Vimes temporarily and alarmingly quickly. The "gonne" is not in Vimes's hands for more than a moment when this occurs. It takes a massive effort for Vimes to resist the will of the "gonne". The release of the "gonne" into the Discworld world when Edward steals it causes chaos in the city. Like most Intrusion fantasy, the intruder is sinister in nature, and the "gonne" is most undoubtedly sinister. The inventor of the "gonne", Leonard of Quirm, explains that the "gonne" almost invented itself. He remarks that the "gonne" seemed to exist before the idea came into his head. This unnatural method of being birthed into the world only heightens the "gonne's" sinister nature.

In *Night Watch,* Vimes and Carcer intrude upon the past. Both cause a certain amount of chaos, as Carcer kills Sergeant Keel and introduces the torture method known as "the ginger beer trick" (*Night Watch* 205) years in advance of when it should have been discovered. Vimes tries to prevent as much bloodshed as possible and is good at doing so, having the benefit of having seen it all before and possessing a lifetime of experience that he did not have the first time. Because of this, he quickly arouses the interest of many dangerous people. Both Carcer and Vimes are at the centre of the chaos, but one brings about benevolent chaos, and the other takes pleasure in malevolent chaos.

Liminal fantasy is when the magic occurs in a novel without anyone remarking on it. It is nonetheless not perceived as being normal (Mendlesohn 2008:182-245). In some ways, it resembles Portal fantasy in that the magic that occurs is alien to the world, of the novel. The magic does have a place in Liminal fantasy in the sense that it is the same as a man jokingly referring to pixies turning the milk sour throughout his life only to discover that they actually do and being utterly unsurprised by the revelation. That would be the same as the story of Harry Potter being told from his cousin Dudley Dursley's perspective. The magic never involves him, and it hardly ever affects him, but he is aware of it. It is not outlandishly strange to him and passes him by without much comment. In Pratchett's *Soul Music* ([1995] 2013), much like in *Men at Arms*, a strange object with seemingly magical abilities enters Ankh-Morpork. It is a guitar that gives birth to rock 'n roll. The rock' n roll phenomenon sweeps the city, changing and seemingly possessing everyone apart from a few exceptions. One of these exceptions is Ridcully, the head of Unseen University, the wizarding university, who does not get swept up in the musical frenzy surrounding him. To him, it is just another craze. He knows something unusual is happening, but it passes him by.

After the discussion of Fantasy and Detective fiction, it would be remiss not to touch on satire before continuing with the rest of the dissertation. Satire is not a genre; it is defined as "the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices" (Compact Oxford English Dictionary 2002:1015). This implies that satire involves a specific tone, a writing technique and a type of humour. In this way, satire can appear in many different genres, which is why Pratchett can remain a satirist in all his works, including those that use the tropes of Detective fiction. Knight (2004:4) goes so far as to say that "[s]atire is not a genre in itself, but an exploiter of other genres". Knowing that satire is not a genre but a writing style, the question of how to separate this type of humour from other forms of humour then arises.

As the definition above states, a key feature of satire is that it targets people, groups, or humanity in general. Pratchett's satire targets humankind in general. The two books, *Men at Arms* and *Night Watch,* focus on the tropes of Crime fiction and the police. Nevertheless, plenty of general human folly is satirised in these two novels. An example of satire targeting human folly is the description of a character as "the kind of man who'd be appalled at the idea of divorce but would plot woman slaughter every day" (*Night Watch* 313), suggesting that *Night Watch* is a satirical work which comments humorously on human folly. In this instance, *Night Watch* and *Men at Arms* do not merely parody the police or Crime fiction but also reveal all sorts of human faults.

Another critical feature of satire is its poignancy in attacking issues and faults in society. However, as Charles Knight (2004:5) states, satire is all about "provocation rather than moral instruction". Satire is all about bringing awareness to bear on issues. It rarely tells the reader what should be done. Pratchett's Discworld novels discuss many issues, as is shown in later chapters. Satirists such as Pratchett use their craft to highlight society's issues so that people are made aware of them and how ridiculous they are. The idea is to make the readers aware of issues, but to avoid didacticism by refraining from giving their opinion on how to solve the issues.

In this chapter, this dissertation has provided background and context for the Detective fiction tradition and examined Fantasy and satire. While this background is by no means exhaustive, it will suffice for this dissertation. The next two chapters examine each of the chosen texts in more detail, first by seeing how Pratchett draws on a selection of tropes common to classic Crime fiction in the two chosen novels and then by showing how he challenges other conventions of the genre in these works. By using the tools of close reading and critical

analysis, an attempt is thus made to determine the ways in which the tropes of Crime fiction have an impact on Pratchett's satirical fantasy world.

CHAPTER 2:

FOLLOWING CRIME FICTION CONVENTIONS

This chapter discusses the many ways in which Pratchett draws on and conforms to the traditions of both classic Golden Age Detective fiction and the conventions of more recent Crime fiction. The purpose of this discussion is to suggest that Pratchett may be viewed through the lens of Crime fiction and to present him as an author who is not only familiar with Crime fiction but has been influenced by it and shows this influence in his writing. The objective is to demonstrate that in following these styles and writing techniques, Pratchett adds his distinctive flair to the genre of Crime fiction.

In demonstrating the above, this chapter covers the Golden Age of Detective fiction, writing styles such as the group effort, and the British clue puzzle. It is also suggested that Corporal Carrot corresponds to some extent to the British Bobby or the friendly charismatic neighbourhood cop who is in touch with the public, a figure possibly inspired by the television detective Dixon of Dock Green (Butler, AM., James E., & Mendlesohn, F. 2000:198). This chapter also pays special attention to how Pratchett uses both a Semiotic and a Sacrificial mode when writing about the bodies so central to Crime fiction. Chapter 2 then progresses to American Noir Detective fiction, focussing on Vimes as the stereotypical American thriller detective, an alcoholic, a heavy smoker, and a man with a grim attitude to life (Butler et al. 2000:198). Chapter 2 explores these characters thoroughly and examines the ways in which Pratchett manages to incorporate both the grim Noir detective and the cheerful British bobby into his work. The Noir detective section of this chapter also covers a range of issues, including personal and public relations, corruption in society, alcoholism in the Noir detective, the grey moral areas of Noir fiction, and the unfairness of the law. The chapter ends with a discussion of how Pratchett's novels can be considered in relation to the Police

Procedural, touching on issues such as the growing mechanisation of the police force, the police no longer remaining in their local neighbourhood but moving to other unfamiliar districts, and the benefits and drawbacks of having a bigger police force.

In addition to these topics, the chapter also discusses Pratchett's incorporation of social issues such as affirmative action in his novels, and of commentary on the system's seeming inability to adjust to differences between people and to historical conflict. Part of this discussion revolves around whether the inclusion of these issues should be attributed to the traditions of Detective fiction or the traditions of satire, as both have a history of commenting on these issues in their different ways.

As mentioned in the previous chapter, Detective fiction often incorporates commentary on social issues of the day. Terry Pratchett does this too, the interesting point already noted being that Pratchett is also a satirist. Satirists like Jonathan Swift are well known for highlighting problems in society (Compact Oxford English Dictionary 2002:1015). The same applies to Pratchett, and trying to determine whether the issues mentioned in his novels can be attributed to the influence of Detective fiction or satirical traditions or both makes for an interesting discussion. For example, the idea of race is explored by analysing the attitudes of the different sentient species in the Discworld. In this case the focus is chiefly on the animosity between trolls and dwarfs, which is overcome as both begin to understand that stereotypes, while they may have some truth to them, do not necessarily reflect reality. For example, the troll Detritus accuses the dwarf Cuddy of eating dogs and cats. While it is true that dwarfs eat dogs and cats, this is rare and only occurs if their preferred dish (rat) is not available. Cuddy revises his thought that most trolls cannot count past three when he discovers that trolls merely have a different numerical system, namely one, two, three, many, lots, e.g., that ten would be "two many and a two", or "two lots" (*Men*:150)

As Pratchett intended, this concept of complexity behind stereotypes can be related to the real world. In our world, we have many stereotypes about many things, and while the general saying goes that one should not believe in stereotypes, Pratchett delves a little deeper. The example above shows the reader that while there may be some truth to stereotypes, the truth is often more complicated than it may first seem. People's circumstances are complex, and stereotypes should not be taken at face value. The concept of partial truth in stereotypes and that stereotypes need to be interrogated is what Pratchett means to convey to his readers. These are the kinds of ideas so characteristic of Pratchett's work that are covered in this chapter together with the way in which Pratchett presents the various deaths so central to every Crime novel.

"At the centre of every detective story, there is a body upon which the literary detective focuses his gaze" (Thomas, 1999:2). Pratchett follows this tradition with, of course, his usual wit. In *Men at Arms*, there are at least five bodies that need to be examined: those of Bjorn Hammerhock, Beano the clown, Lettice Knibbs, Edward d'Eath, and Constable Cuddy.

Before continuing, here is a reminder of who these characters are. Bjorn Hammerhock is the first body to be discovered. He is the dwarf who fixes the firing mechanism on the "gonne", and when he does, he accidentally shoots himself. Lettice Knibbs is the maid to the head of the Beggars' Guild. As she is trying on the dress that belonged to the Queen of the Beggars (190), she is mistaken for the Queen and shot. Edward D'Eath is the killer for most of the story, and he is the one who hatches the plot to put Carrot on the throne. Constable Cuddy is the new dwarfish recruit for the Watch.

The Sacrificial body previously referred to is beautiful in a way, tragic but beautiful. The body is always referred to as 'the body' or by the victim's name. Because the body is referred

to as the body or by name, the body remains human after death. There is grief for the deceased, the body is tidy (Plain 2001:33-34), and the death seems irrational (Plain 2001:39).

Lettice Knibbs (Queen Molly's maid) and Corporal Cuddy both appear to be Sacrificial bodies. Both Lettice Knibbs and Corporal Cuddy are killed because they are in the wrong place at the wrong time. There seems to be no reason behind their deaths so that their deaths appear to be irrational. Knibbs is killed because of mistaken identity. During Dr Cruces's killing spree, he attempts to murder the head of the Guild of Beggars as part of his master plan: "Guild leaders to start with. Leave the city in turmoil, and then confront his silly candidate and say: Go forth and rule it is your destiny" (*Men* 356). When Lettice Knibbs is trying on a dress belonging to Queen Molly, Dr Cruces shoots her, mistaking her for the Queen of the beggars. Lettice's death therefore appears to have no real motive behind it, making it all the more tragic.

Corporal Carrot's and Constable Angua's reactions to Lettice's death show grief, which indicates that Lettice's death is Sacrificial because grief from the detectives is an essential aspect of Sacrificial death. Angua yells at the beggars gawking at the door: "'Do it!' she shouted, clenching her fists. 'And stop looking at her!'" (*Men* 188).

As the reader can see in this quote, Angua is protecting Lettice. She refers to Lettice as "her". It is clear to us that, for Angua, Lettice is not simply a clue, she is still a person. Angua is angry that people are not more concerned about the girl and treat her death as a spectacle. Carrot does not shout, but his demeanour is so frightening that when he asks for string, the beggars are "so unnerved that half a dozen of them were trying to carry one piece of string" (*Men* 189).

Pratchett, the all-knowing narrator, says very little about the body, only this: “A person normally had more head on their shoulders” (*Men* 187). This gruesome remark is the only thing we are told about the body. This statement about Knibbs’s head is the only point in the novel where Lettice’s physical attributes are ever mentioned. Because the physical attributes are given in only one sparse instance, it further supports the idea that Lettice’s body is not meant to help add to the clue puzzle; it is meant to be an emotional push to drive the investigation forward. The circumstances of her death offer a clue, but nothing about the physical body is used in evidence.

Lettice Knibbs’s death is without reason or motive, and it causes grief to Angua and Carrot, the two officers who arrive at the scene of the crime. They treat her with care and respect. Her body is not used to add to the list of clues. For all of these reasons, Knibbs’s death is Sacrificial.

Lance-Constable Cuddy’s death is also Sacrificial. Cuddy is guarding one of the towers surrounding Vimes’s wedding to prevent a sniper from firing at any of the guests or at Vimes. Cuddy has been assigned the tower that Dr Cruces wants to use, so Dr Cruces murders him so that he can attempt to kill someone else, namely the patrician, Lord Vetinari. Cuddy’s death is tragic. His death is mourned by the readers who have become familiar with his character throughout the novel and by Lance-Constable Detritus, the troll who has learned to overcome his racial differences with Cuddy and has become his friend. This new friendship is expressed by Detritus when he says of a new piece of armour, a cooling helmet: “It this new helmet my mate Cuddy made me sir” (*Men* 370). Detritus first saves Cuddy’s life when he steps in front of Cuddy to shield him from Dr Cruces, who fires at Cuddy and Detritus to prevent them from catching him. Later on, Cuddy saves Detritus’s life when the two become stuck in a giant warehouse freezer. Cuddy manages to escape the warehouse and fetch help. In doing so, Cuddy saves Detritus from freezing to death.

A closer look at how Cuddy's body is described reveals similarities between Knibbs's and Cuddy's deaths as they are both Sacrificial deaths. The first description of Cuddy's body is: "golden shafts of light…lanced down on what, not long before, had been Acting-Constable Cuddy" (*Men* 382). The language used here is poetic not analytical, and lends some beauty to the death scene. The second description of Cuddy's body emphasises the grief that comes with his passing:

> Detritus walked in. They looked at the limp shape in his hands. He laid it carefully on a bench, without saying a word, and went and sat in a corner…removed his homemade cooling helmet and sat staring at it, turning it over in his hands. (*Men* 384)

As indicated earlier, Cuddy was Detritus's friend, a friendship that had overcome prejudice. How Detritus cares for the body shows that Cuddy is still a person for Detritus. His body is not a clue; the torn piece of black cloth held in Cuddy's hand is a piece of planted evidence meant to manipulate the police, something that Vimes sees for what it is immediately. Cuddy's death serves no purpose. Cuddy dies because he gets in the way. Pratchett uses four emotive words to play on the reader's emotions in this extract to draw out this mournful feeling. The "limp shape" has connotations of something fragile, broken. The word "carefully" also implies something precious and delicate. The "corner" demonstrates that Detritus needs to be alone, possibly even referring back to the animal instinct to find shelter. Finally, "homemade" implies love. Homemade cookies and other gifts that come with the label of "homemade" implies care, which is why Detritus looking at the helmet Cuddy made for him only emphasises the tragedy that has occurred, the loss of a friend. Cuddy's death is Sacrificial because there is no real motive behind it. The way the body is handled is evidence of grief and respect. The body is not treated as a body but as a person. The description of the body also reveals no gory details.

The Sacrificial deaths of Cuddy and Knibbs's deaths, as shown above, clearly demonstrate that Pratchett does use the sacrificial technique in his writing. With this fact established, it is time to place upon the pathologist's table the issue of why Bjorn Hammerhock, Beano the clown, and Edward d'Eath's deaths are better suited to the Semiotic category.

The Semiotic death is starkly different from the Sacrificial death. There is nothing beautiful about it. The attitude of the author and the characters is clinical, and the body is gruesome (Plain 2001:37). The body takes centre stage in the plot; it is the first clue and reveals many more clues upon examination (Plain 2001:37). The Semiotic death may even be only one of many in a serial killer's spree, each following a defined pattern that will reveal the killer's habits (Plain 2001:39). The death may even lead to the collapse of the group dynamic among the detectives (Plain 2001:39).

Bjorn Hammerhock and Beano the clown are both found floating in the river Ankh. Floating in the river is not a dignified or pretty way to be discovered. Hammerhock's body is discussed at length, and comments are made about how big the hole in his chest is. "'What I want to know is,' said Angua, 'what put that hole in him?' 'Never seen anything like that,' said Colon" (*Men* 109). Hammerhock's body is significant because it is the first encounter the Watch has with the "gonne", the first gun in Pratchett's Discworld. It is an unknown weapon, and because of that, the Watch and all its members, including the veteran officer Vimes, have never seen anything like a bullet wound before – as Vimes tells Lord Vetinari: "'I've never seen anything like it… there was just this great big hole. But I'm going to find out what it was'" (*Men* 104).

In these two extracts, the detectives show no grief for the victim Hammerhock, and the tone is analytical. The description of the corpse is that it is the corpse of a dwarf, with a hole in his

chest. Beano the clown's corpse is treated with so little respect that his death, like his life, is a sad joke. When Vimes and Carrot discover Beano's corpse, it is not treated delicately,

> 'Haul it out, find out who he was, make out a report for Sergeant Colon'. The corpse was a clown. Once Carrot had climbed down the pile and moved the debris aside, he floated face up, a big sad grin painted on his face.
>
> 'He's dead!'
>
> 'Catching, isn't it?'
>
> Vimes looked at the grinning corpse. (*Men 148*)

Beano is referred to as an object immediately. Beano is an "it" (*Men 148*) or a "corpse" (*Men* 148). Both terms are qualifiers for a Semiotic death. Beano's funeral is not a respectful scene either, as one clown at the funeral pours "the ashes of the late Brother Beano into the other clown's trousers" (*Men* 161-162) following the Fools' Guild custom. The "grinning corpse" (*Men* 148) line is also morbidly humorous. Pratchett's clown that smiles a fake smile in death references the cliché of the corpse grinning and is therefore given a new spin. Usually, the description of the corpse grinning is because the flesh draws back from the mouth during decomposition. However, in this case, the grin is painted on, so this is another instance of Pratchett putting his spin on a Classic Detective fiction trope.

Details of the body are explicit: there is a "big sad grin painted on his face" (*Men* 148), "'[h]e has been seriously hit on the back of the head and has been stuck under the bridge for some time, he is not a pretty sight'" (*Men* 148), the body "had a blobby red nose and red wig" (*Men 305*). From these extracts, readers have a good idea of Beano's appearance. The detail of the red wig is essential because similar red strands of hair are found in Hammerhock's workshop, the scene of Hammerhock's murder, and the red nose is crucial because it is the clue that leads Carrot to understand the idea behind the killer manipulating clown ideology. The blow to the back of the head reveals how Beano died, and the state of the corpse is indicative of the length of time that has lapsed since Bean was killed, an important detail as it reveals that

someone impersonated Beano after his death. All these details are confusing out of context, but the details of the body are clues. The body is reduced to a collection of clues, which is what is meant by a Semiotic death in a novel. Beano's body is at the centre of the novel because of all the clues mentioned here; his death is gruesome because of the detailed accounts of how his body has decayed and how he died.

Beano's death is also Semiotic because there is a logical reason for his death (Plain 2001:39). Beano cannot be allowed to live, because otherwise he will alert people to the imposter Edward d'Eath. Beano is not grieved over by those who discover him; he is treated with little dignity and in a clinical manner (Plain 2001:33-34). The details of Beano's body are important to the novel and, as such, are scrutinised by the detectives. In addition, the details provided are sometimes gory, concerning the time of death and rate of decomposition (Plain 2001:37). For all these reasons, it is reasonable to claim that Beano's death is Semiotic.

The last body to be discussed is that of Edward d'Eath. Edward is discovered in the forgotten sewers of the city Ankh-Morpork. The discovery of Edward's corpse is quite vexing for the detectives as it rules out Edward as the murderer, at least until Dr Cruces's confession at the end of the novel reveals that Edward did kill Hammerhock and Beano but not the others. Edward's body is proof that there is another killer in the city, and the way Edward is dressed, like Beano the Clown, is another clue that helps the detectives discover the ruse to steal the "gonne" from the assassins' museum and why Beano was murdered.

Edward's death also has a reason. He was going to confess, come forward and hand himself over to the police, but Dr Cruces kills him because he believes in Edward's original plan to make Carrot the king. To realise Edward's plan, he kills Edward, takes the "gonne" and starts killing where Edward left off.

It can safely be said that Edward's death is Semiotic. Edward is not mourned by the detectives who find him nor by anyone else (Plain 2001:33-34). Cuddy and Detritus find Edward's body after the two officers have fallen into the forgotten sewers of Ankh-Morpork. They show no grief for the dead Edward and immediately refer to the body as an object as evidenced by Cuddy's reaction to finding Edward: "He looked back to the pathetic discovery. 'There's going to be a lot of trouble about this,' he said" (*Men* 249). The readers are given a description of the body by Terry Pratchett when the two return with Carrot and an Orang-utan, the librarian from the university. The body is described as a "sad, hunched corpse of someone who looked for all the world like Beano the clown" (*Men* 271).

Later on, when Vimes confronts Dr Cruces, the head of the Assassins' Guild, Vimes reveals a little more about the state of Edward's corpse – there is a "'…stab wound in his heart…dead not two days, and it's nice and cool down here'" (*Men* 391). This detailing of the body's condition reveals that Terry Pratchett wants us to be more concerned with the clues than the body. It is on the basis of such clues that the detectives eventually solve the case (Plain 2001:37).

The detectives use the body as bait to catch the killer. This method works when Dr Cruces returns to make sure that Edward is dead, and that the rumour put out by the detectives is false. The rumour was that the killer had failed to kill Edward and that the police had managed to recover Edward and keep him alive. The unspoken implication is that Edward will be able to tell the detectives who the second murderer is, "'tell the people we've got the killer…Edward D'Eath… badly injured, but he's alive'" (*Men* 386). The fact that the police use the body as bait, as a tool, further distances the reader from the idea that the dead body is still recognised as a person. Edward D'Eath's death is Semiotic because there is a reason

behind his death, his body is described in gruesome detail, and there is no one who mourns his passing.

Pratchett uses both the Sacrificial and the Semiotic deaths in his writing of *Men at Arms.* The deaths of Lettice Knibbs and Acting-Constable Cuddy are Sacrificial, as argued above, because their deaths elicit grief from the detectives at the scene, the deaths are presented beautifully, and their bodies are treated with respect. Pratchett reveals only a few details about the bodies indicating that the bodies are not meant to be used as clues to unravel the mystery.

The deaths of Bjorn Hammerhock, Beano the clown, and Edward d'Eath are Semiotic, as argued above, because the details of the deaths are gruesome and are used as clues to catch the killer, Dr Cruces. The detectives grieve for none of these bodies, and there is a rational and definite motive for their murders. Each death takes centre stage in turn so that the story and plot can move forward. Hammerhock's body is the first to reveal that a new weapon has been used. Beano's body is the clue that reveals the method Edward used to steal the "gonne", and Edward's body is the final clue to who stole the "gonne" and to the fact that there is another killer.

Significantly, Pratchett uses both Sacrificial and Semiotic writing techniques because it gives him a much greater range than those writers who use only one or the other technique. Using the Sacrificial technique allows Pratchett to toy with the reader's emotions. His readers, like the detectives, are grieved to see these characters die, particularly Cuddy, whom the readers would have got to know intimately through the course of the book. His death is made more tragic because it is Detritus who finds the body of his close friend. The anger and loss Detritus displays at seeing the death of Cuddy rouse the readers' emotions as they would have seen the friendship grow between Cuddy and Detritus. As the readers' emotions are

toyed with, the reader becomes more invested in the mystery and longs, in the same way as the Watch does, to see justice served. The second reason it is significant that Pratchett uses both writing techniques is, as mentioned before in this discussion on the Semiotic and the Sacrificial, that typically writers from the Golden Age of Detective fiction would use either Semiotic or Sacrificial deaths but not both (Plain, 2001:33). The fact that Pratchett does so sets him apart from the Golden Age Detective fiction writers and, at the same time, displays his in-depth knowledge of their techniques and his ability not only to make use of their techniques in line with the traditions of the past, but also to add something new to the genre of Detective fiction.

The Semiotic technique elicits a different reaction from the reader. The curiosity and intellectual drive evoked by the Clue puzzle trope of the Golden Age of Detective fiction (Knight 2003:77) which so excite the readers of Detective fiction are also evoked by Pratchett. The Clue puzzle, a method by which all the clues are laid out for the readers so that the readers may solve the mystery themselves, activates higher thinking within the reader. Pratchett takes advantage of this, not only by drawing the reader's attention to other matters that Pratchett wishes the reader to think about, such as his satirical description on the levels of evil, but also by highlighting the intricacies of the mystery.

Using the writing methods characteristic of both the Semiotic and the Sacrificial deaths, Pratchett takes advantage of the responses which each elicits in the reader of Crime fiction. His dual use of Sacrificial and Semiotic deaths reflects his intimate knowledge of the genre and ability to use its writing techniques in his work in a novel way.

Pratchett also makes subtle use of other tropes linked to Noir fiction and the Police Procedural and seems even to comment on how detectives from each of these sub-genres behave.

The remainder of Chapter 2 discusses the many ways in which Pratchett follows the traditions of these detective subgenres. The next section covers Noir fiction and the many characteristics that identify Vimes as an exemplar of the Noir detective in his habits and thinking.

Many of the Noir traditions are also deployed, such as the appearance of popular phrases used by Noir cops such as "What can you make of this…?" or "You would make me a happy man if you told…" (*Men* 44) and the idea that the general public is largely made up of disreputable villains who are innately selfish. These tropes occur in the two novels, which sometimes mock the Noir tradition in Pratchett's satirical fashion. Paying particular attention to police procedure, the procedure to which police have to adhere not the genre, to how Vimes flouts the system when it gets in his way, and to how Carrot uses the system to his advantage provides some useful insights.

Carrot's character as a detective seems to be based on two archetypes. The first discussed here is Sensation fiction's trope of the outsider detective. The second is the juvenile detective. As previously stated,, Sensation fiction focuses primarily on eliciting emotions from the reader. The Sensation genre of Detective fiction originated in the nineteenth century at a time when trust in the police was low and people felt the need for an outsider detective who would be innocent of corruption but savvy enough to solve crimes (Bell 2003:14). Carrot shares some of the qualities of the famous outsider detective, Hermsprong, created by Robert Bage in *Hermsprong: or, Man as He is Not* (1796). Hermsprong is brought to the attention of the novel's villain for causing trouble among the miners by demanding justice for their suffering (cited in Bell 2003:14). Carrot also has his origins in a mining community, brought up by dwarfs who found him, growing up in the mines before coming to the city and attempting to right social wrongs by joining the Watch.

The innocent outsider trope is not uncommon. Forest Gump, in the 1994 film *Forest Gump*, is a famous example of a character who has a beneficial and positive impact wherever he goes because of his innocence. A particular instance of the beneficial impact of Gump's naïveté is when, while fighting in Vietnam, he rescues a group of men while trying to save his friend despite the fact that the forest he is in is about to be bombed. Gump is capable of this heroism because he is not fully aware of what is happening, is unaware of the imminent bomb attack and does not know that it is unusual to go run into danger to help strangers – he is just doing what he thinks is right. It is important to note that, like Carrot, many of the other citizens of Ankh-Morpork are also outsiders – simply not as naïve as Carrot. Angua, for instance, is an outsider but displays a greater grasp of the harsh reality of things than Carrot does. She is amazed therefore that Carrot is proud of being in the Watch, an organisation in the city with a reputation for being full of society's dropouts:

> He's *proud.* She remembered the oath. Proud of being in the damn *Watch,* for gods' sake. (*Men* 114)

As shown above, while Angua has been in the city for a shorter time than Carrot, she displays greater understanding of how things work. It is for this reason that Carrot's behaviour should be attributed less to his position as an outsider and more to his role as an innocent. Carrot's innocence brings his character closer to the juvenile detective than to Sensation fiction's outsider trope.

Juvenile detection exists in many of the different sub-genres of Detective fiction as a whole. Juvenile Detective fiction is any detective novel in which the main detective is a child. As a child, the protagonist is innocent of many things in relation to the adult world. Juvenile detectives are not able to mysteries in the same way that an adult detective does. For example, an adult can demand answers. A child can only ask questions and hope to get an answer. Similar restrictions make the juvenile detective a compelling character. There might

therefore seem to be an issue in ascribing to Carrot, an adult and by all accounts a tall, muscular adult, the qualities of a child detective. However, closer inspection reveals that such a comparison is plausible.

The first characteristic that Carrot shares with the juvenile detective is that of innocence. The other characters treat Carrot as being an innocent, and Carrot is sometimes genuinely innocent or acts as an innocent. Vimes mentors Carrot to become a better Watchman but on more than one occasion also protects Carrot more than he protects his younger self from the world's harsh realities. Having previously argued that absolute rule such as that of kings always ends badly, in the extract below Vimes again argues against the notion of absolute monarchy:

> 'He wielded the axe, you know. No one else'd do it. It was a king's neck, after all. Kings are,' he spat the word, '*special*. Even after they'd seen the … private rooms, and cleaned up the … bits. Even then. No one'd clean up the world. But he took the axe and cursed them all and did it.'
>
> 'What king was it?' said Carrot.
>
> 'Lorenzo the Kind,' said Vimes, distantly.
>
> 'I've seen his picture in the palace museum,' said Carrot. 'A fat old man. Surrounded by lots of children.'
>
> 'Oh yes,' said Vimes, carefully. 'He was very fond of children.' (*Men* 81)

This conversation between Vimes and Carrot is important to the novel as it subsequently becomes clear that Carrot has taken heed of Vimes's words. When, in the last pages of *Men at Arms*, Carrot discovers that he is the rightful heir to the throne of Ankh-Morpork, he chooses not to ascend to the throne, a decision that has its roots in the above conversation. Carrot puts Vimes's philosophy into practice providing an excellent example of Vimes's mentorship of Carrot. The conversation also demonstrates how Vimes protects Carrot in the same way as a parent would care for a son by shielding him from some of the harsher realities of life. He softens the tale by using words that make it more palatable. For example, he uses words like "bits" (*Men* 81), rather than refer to mangled bodies, or phrases such as "[h]e was

very fond of children" (*Men* 81), rather than state more explicitly that the king was a paedophile. A comparison of the above extract with the extract below in which Vimes is mentoring his younger self, barely out of childhood, truly reveals how much Vimes protects Carrot:

> He heard a low, visceral sound from the boy. Sam had spotted the torturer in the chair. He shook himself away from Vimes, ran over to the rack, and snatched up a club. Vimes was ready. He grabbed the boy, swung him around, and twisted the thing out of his hand before the murder was done.
>
> 'No! That's not the way! This is not the time! Hold it back! Tame it! Don't waste it! Send it back! It'll come when you call!'
>
> 'You know he did those things!' Shouted Sam, kicking at his legs. 'You said we had to take the law into our own hands!'
>
> Ah, thought Vimes. This is *just* the time for a long debate about the theory and practice of justice. Here comes the shortened version.
>
> 'You *don't* bash a man's brains out when he's tied to a chair!'
>
> 'He did!'
>
> 'And you don't. That's because you're not him!' *(Night Watch* 332)

In this example, Vimes's mentorship of his younger self is rougher than his mentorship of Carrot. When Vimes and Carrot are conversing, they are calmly walking along the street whereas Vimes and his younger self are raiding the torture chambers of the secret police. Vimes places his younger self in a harsher, more emotionally charged environment. The language that Vimes uses in the latter extract is more abrasive than the former. Compared to "bits" (*Men* 81), the phrase "bash a man's brains out" (*Night Watch* 332) is more vivid and graphic. Vimes avoids the word paedophile when talking to Carrot (*Men* 81) but baldly refers to "the torturer" when talking to the younger Vimes (*Night Watch* 332).

The actual content of the lessons is also different. The first excerpt talks about why absolute rulers are a terrible thing from a theoretical perspective, while the second excerpt deals with an immediate pressing question of morality. The differences between these two excerpts would seem to demonstrate that Vimes treats Carrot more carefully than he does his younger

self, who, although younger than Carrot, does not receive the same careful treatment. The difference in the way Vimes, who is probably the most direct and outspoken of the characters in *Men at Arms* and *Night Watch,* treats Carrot demonstrates how people as a whole treat Carrot as an innocent.

Another amusing example of people seeing Carrot as innocent is when Carrot tries to trick the Fools' Guild into letting him and Angua look inside the Fools' Guild Museum. He tries to let Colon pretend that he has taken time off surreptitiously:

> 'I'm just going off duty,' said Carrot. 'Right now would be nice. Since I happen to be here.'
>
> 'You can't go off duty when – ow!' said Colon.
>
> 'Sorry, sergeant?'
>
> 'You kicked me!'
>
> 'I accidentally trod on your sandal, sergeant. I'm sorry.'
>
> Colon tried to see a message in Carrot's face. He'd gotten used to simple Carrot. Complicated Carrot was as unnerving as being savaged by a duck. (*Men* 300-301)

In the above extract, Carrot is pulling off a relatively simple act of deceit. Almost everyone at one time or another has had a foot trodden on or trod upon someone else's foot to stop the person talking. In this instance, even a simple act of deception in stepping on someone's foot to get the person to play along is so out of character for Carrot that Colon is unnerved by it. It is clear that everyone who knows Carrot considers him to be an innocent, and occasionally naïve, person.

What the above extract also demonstrates, however, is that innocence can be an act, and it is, therefore, necessary to provide proof of Carrot's innately innocent character. Carrot treats himself as innocent on a few occasions. After work, he and the rest of the Watch go to a bar and order some drinks: "Carrot counted out his change on the counter. 'That's three beers, one milk, one molten sulphur on coke with phosphoric acid –'" (*Men* 107). The members of

the Watch drink alcohol or, in the case of Detritus, the troll equivalent of alcohol, except for Carrot, who drinks milk, the only non-alcoholic drink.

The most convincing piece of evidence for Carrot's innocence being authentic and not an act is when he picks up the "gonne". The "gonne" corrupts everyone who touches it in *Men at Arms* with the exception of Carrot. The exception to the "gonne's" seemingly universal corrupting influence is thus Carrot:

> But the gonne gave you power from outside. You didn't use it, it used you. Cruces had probably been a good man. He'd probably listened kindly enough to Edward, and then he'd taken the gonne, and he'd belonged to it as well. (*Men* 407)

The above extract reveals the corrupting power of the "gonne". Vimes is, in fact, so wary of this corruption that he warns Carrot not to touch it. However, Carrot does touch it and then smashes the "gonne" to pieces. Whereas three other men before him have taken the "gonne" and allowed it to manipulate them through their darker sides, Edward, Cruces, and to some extent Vimes, Carrot is not manipulated. Carrot is the only one morally strong enough to destroy the "gonne".

Like the juvenile detective, Carrot is an innocent being, but we have not yet considered how this innocence governs his actions as a detective. To do so, it is necessary to give examples of the typical actions of a juvenile detective. The juvenile detective has an innate yearning for the solution to a mystery (Boone 2001:53). The juvenile detective does not seek money or power as a reward for solving the mystery (Boone 2001:46). The juvenile detective seeks to correct the behaviour of adults so that they act in a proper manner (Routledge 2001a:65). The child never lets those whom they question know how much the child knows about the mystery (Boone 2001:48). Lastly, the child detective notices, and asks about, things that adults overlook (Routledge 2001a:65).

The juvenile detective has an innate need to solve a mystery, almost a physical need to do so, displaying the "bodily excitement normal to a curious youth" (Boone 2001:61). The famous juvenile detective Nancy Drew, the main protagonist of the Nancy Drew books by Carolyn Keene (a pseudonym chosen by the Straetemeyer syndicate which produced multiple iterations of the books), a teenage amateur detective, expresses this yearning when she says that she is "aching for another adventure" (Boone 2001:61). Carrot also has an internal drive to get to the bottom of a mystery. In the novel *Guards Guards!* (1989), Carrot's internal drive to bring about justice is what sets the Watch on its journey from its initial shambolic state to become the high-functioning department seen in *Night Watch.* His drive for solving mysteries infects the others working with him as can be seen in the following extract.

> Sergeant Colon liked a quiet life. And the city could spare a clown or two. In his opinion, the loss of the whole boiling could only make the world a slightly happier place. And yet … and yet … honestly, he didn't know what had got into the Watch lately. It was Carrot, that was what it was. Even old Vimes had picked it up. We don't let things lie any more … (*Men* 162-163)

The above extract shows the effect that Carrot has on the Watch. Carrot's innate need to see justice served allows the Watch to rise above the stigma of uselessness and bring about change for the good.

The juvenile detective does not seek money or power as a reward for solving the mystery (Boone 2001:46), nor does Carrot. Nancy Drew, for example, never claims any reward for herself but simply seeks to bring about justice for others. "Nancy initially 'turns sleuth' because the Tophams get richer while more deserving relations of the deceased are living in poverty" (Boone 2001:57). She solves mysteries on behalf of others. That same sentiment of solving a crime for justice's sake can be seen in the extract below as a despairing Vimes asks why the Watch should bother trying to solve any crime given that the city is so full of disrepute that doing so will not make much of a difference:

> The rest of the Night Watch stood looking at their feet in mute embarrassment. Then Carrot said, 'It's better to light a candle than curse the darkness, captain. That's what they say.' (*Men* 253)

From the above extract, it is clear that while Carrot is still relatively new to the Watch, the others take their lead from him. The rest of the Watch have nothing to say; Carrot is the only one who can face Vimes's depression with optimism and try to do the job for the sake of doing the job. This is evidence of an ameliorist philosophy versus an atavistic philosophy in action. Ameliorist philosophy states that we as a society can improve and that crime might one day be a thing of the past, whereas atavistic philosophy states that crime is here to stay and will never abate (Bell 2003:13). However, Vimes raises an interesting point. There is no reward for these detectives in solving the crime; people will continue to dislike them. There is no money in solving crime, and the Patrician has made it abundantly clear that he does not want the Watch investigating. At the end of the novel, Carrot asks the Patrician for a favour or two but nothing grand: a new kettle and a new dartboard for the Watch. The reward is small compensation considering the trouble that the Watch has gone through to solve the crime. They could ask for more and yet they do not, which proves that the reward is not the objective, merely a bonus for solving the mystery.

Child detectives sometimes act as the adult in a situation. Crime and criminals can be seen to be childish and the solving of a crime as a way of admonishing the adult for being childish, as seen in the Famous Five books by Enid Blyton (1942-1963), where "criminals and criminality are often presented as irrational and childish" (Routledge 2001a:65). Carrot also takes on the role of adult or teacher in relation to the criminals in the city. He admonishes them and asks them to behave. In *Men at Arms*, Carrot stops two parades going down opposite ends of the street, a parade of dwarfs and a parade of trolls. They anticipate a fight, but Carrot steps in to prevent bloodshed:

> 'You've got *weapons,* haven't you?' snarled Carrot at a hundred dwarfs. 'Own up! If the dwarfs who've got weapons don't drop them right this minute, the entire parade, and I mean the *entire* parade, will be put in the cells! I'm serious about this!' The dwarfs in the front row took a step backwards. There was a desultory tinkle of metallic objects hitting the ground. '*All* of them,' said Carrot menacingly. 'That includes you with the black beard trying to hide behind Mr Hamslinger! I can see you Mr Stronginthearm! Put it *down.* No one's amused!' (*Men* 59)

In the above extract, the reader sees Carrot telling off a hundred dwarfs as if they were badly behaved children. Carrot even uses the stereotypical lines of a schoolteacher, probably intentionally chosen by Pratchett, to enhance the comic effect and to get them to behave. For example "and I mean the entire class will stay behind after school" is comparable to Carrot's "'and I mean the *entire* parade, will be put in the cells!'" (*Men* 59). Similarly a line such as "that includes you master so and so. No one's amused" is used by Pratchett in the form of "'That includes you with the black beard trying to hide behind Mr Hamslinger! I can see you Mr Stronginthearm! Put it *down.* No one's amused!'" (*Men* 59). As the above extract demonstrates, Carrot acts as the adult in the situation, putting an end to childish behaviour in the same way a juvenile detective would "remove childhood and childish behaviour from society at large" (Routledge 2001 a:65).

An interesting quirk of having a child investigator is that children have to ask questions in a way that will not arouse suspicion. They do this by never letting the person they are questioning know how much the child knows. The child leaves blanks and allows the adults to fill in the gaps, without the adults ever knowing that they are giving away more than they think they are. Tom Sawyer, the main protagonist of Mark Twain's novels who acts as an amateur detective does the same:

> 'We was in a sweat to find out what his secret was, but Tom said the best way was not to seem anxious, then likely he would drop into it himself… but if we got to asking questions he would get suspicious and set up his shell. It turned out just so.' (quoted in Boone 2001:48-49)

Carrot employs the same method. When Carrot and Angua are investigating the Fools' Guild, Carrot begins to ask questions in a way that suggests he is just making conversation. Nevertheless, this method of questioning works, and the clown leading them on a tour of the Guild gives away more information than he ought to. The second aspect of Carrot's questioning is that he questions things that most people overlook. Like the child detective described by Julian Symons, Carrot asks "obscure questions that later turn out to be meaningful" (Routledge 200:69). The success of both Carrot and the child detective lies in "finding significance in things overlooked by the police; child detectives attend to things overlooked by, or invisible to, the adult gaze" (Routledge 200:64). The extract below exemplifies how Carrot uses these two juvenile detective techniques:

> 'Are you often on gate duty, Boffo? Said Carrot pleasantly, as they strolled through the Fool's Guild.
>
> 'Huh! Just about all the time,' said Boffo.
>
> 'So when did that friend of his, you know, the Assassin … visit him?
>
> 'Oh, you know about him, then,' said Boffo.
>
> 'Oh, yes,' said Carrot.
>
> 'About ten days ago,' said Boffo. 'It's through here, past the pie range.'
>
> 'He'd forgotten Beano's name, but he did know the room. He didn't know the number, but he went straight to it.' Carrot went on.
>
> 'That's right. I expect Dr Whiteface told you,' said Boffo.
>
> 'I've spoken to Dr Whiteface,' said Carrot.
>
> Angua felt she was beginning to understand the way Carrot asked questions. He asked them by not asking them. He simply told them what he thought or suspected, and they found themselves filling in the details in an attempt to keep up. (*Men* 302-303)

As seen in the above extract, Boffo does not even know that Carrot is questioning him. To Boffo, this is all just idle conversation. He simply agrees with whatever Carrot is saying to pass the time on the way to the museum in the Guild. As Angua so aptly puts it, Carrot does not ask questions. He allows others to fall into the trap the same way as Tom Sawyer does. The Fools' Guild clowns do not know why their friend was killed or the significance of the

position of the room, so answering these questions seems harmless to them since Carrot poses them in the same way a juvenile detective would ask seemingly harmless questions. They are insignificant to everyone except Carrot, who manages to figure out the scheme in the end:

> 'I think what happened was this. Someone in the Assassins wanted a way of getting in and out without being seen. He realised there's only a thin wall between the two Guilds. He had a room. All he had to do was find out who lived on the other side. Later he killed Beano, and he took his wig and his nose.' (*Men* 308)

Here finally is the link between the Fools' Guild and the "gonne". The reader, like Carrot, learns how a clown became mixed up in a plot conceived by an assassin to plunge the city into chaos. Because Carrot notices something that no one else does, the shared wall between the Fools' Guild and the Assassins' Guild, the mystery is solved. Like the juvenile detective, Carrot has the ability to notice those things that are overlooked by everyone else.

"There are eight million stories in the naked city. This has been one of them" (Dassin 1948). This quote is a line from the movie *The Naked City* (1948), and as Butler et al. (2000) have pointed out, this is echoed in *Night Watch*: '[T]here were a million people in the city and a billion places to hide" (*Night Watch* 21). *The Naked City* (1948) is a recognised Noir film classic, and the reference to it in Pratchett's novel shows that Pratchett is aware of Noir fiction and the Noir genre in film. Pratchett's familiarity with and allusions to Noir fiction and Noir film also support the contention of the present research that Pratchett's writing is influenced by and uses aspects of Noir fiction.

Most of the aspects of Noir fiction in *Men at Arms* and *Night Watch* centre on the character Samuel Vimes who is promoted from Captain of the Night Watch to Commander of the Watch in *Men at Arms* and remains the Commander of the Watch in *Night Watch*. He becomes Sergeant at Arms, going under the name of Keel at the beginning of the latter novel, and then reverts to being Sam Vimes, Commander of the Watch. To avoid confusion, Samuel

Vimes is referred to simply as Vimes when he acts as the character Vimes, and as Vimes/Keel when he performs the role of Keel.

The Noir detective is conventionally a rather bleak character, but this is not exactly true in the case of Vimes. Although Vimes is Pratchett's representation of a Noir detective, Pratchett has made Vimes a satirical version of this figure. While Vimes may have a gloomy outlook on life, this is often contrasted with the outlooks of other characters in a way that makes his outlook appear ridiculous or his perspective is taken to such extremes that the readers can see the funny side without needing to resort to comparisons of any kind. Pratchett's satirical approach needs to be borne in mind in the following discussion of how Vimes represents the Noir Detective.

The Noir detective often has relationship problems; sometimes he has a partner, and sometimes he works alone (MacDonald 2016:78). His romantic relationships are generally fickle or simply toxic (MacDonald 2016:80).

In Noir fiction, public relations are also strained; the detective may have a dedicated passion for bringing justice to his community and be proud of his community, but he may also despair of its inadequacies. As mentioned in the Introduction, Inspector John Rebus, the Scottish Noir detective, describes his community as the "best, most loyal, desperately corrupt" (MacDonald 2016:80) community. The exchange between Vimes and Lady Sybil at the dinner party in *Men at Arms* (cf. Introduction p. 21) reflects similar disappointment in their own community.

The corruption motif is an important focus of Noir fiction. In his novels, Pratchett makes fun of the sentiment that people, as a whole, are morally corrupt denizens of the world and frequently makes fun of the citizens of Ankh-Morpork in this regard. It ultimately becomes

clear to the reader that this continual reference to how terrible people are is not meant to be taken seriously. Pratchett is well known for his little footnotes, and here is one of them demonstrating the villainy of Ankh-Morpork in a satirical manner:

> Murder was in fact, a fairly uncommon event in Ankh-Morpork, but there were a lot of suicides. Walking in the night-time alleyways of The Shades was suicide. Asking for a short in a dwarf bar was suicide. Saying 'Got rocks in your head?' to a troll was suicide. You could commit suicide very easily, if you weren't careful. (*Men*107)

Here Pratchett is making fun of a startlingly casual attitude to regular social killings. He does this with theft and various other crimes, but most of the time Pratchett's attitude is one of mischievous mockery. Pratchett takes the common phrase of somebody doing something idiotic and refers to it as suicide – for example, crashing the boss's sports car is career suicide – turning it into Watch jargon. Although Pratchett makes fun of the notion of murder/suicide and the violence endemic to Ankh-Morpork, this mockery comes with a sense of condemnation. Violence is the normal state of things, but the difference comes when someone is killed for some reason other than "suicide" (*Men* 107). When a murder does not match the norm, then it becomes murder – even though people are killed on a regular basis. Although Pratchett does agree with the Noir trope of a morally corrupt citizenry, he is more accepting of this and less condemnatory. This theme of a corrupt society extends to the police force and the manipulation of the law:

> Cuddy had only been a guard for a few days, but already he had absorbed one important and basic fact: it is almost impossible for anyone to be in a street without breaking the law. There are a whole quiverful of offences available to a policeman who wishes to pass the time with a citizen, ranging from Loitering with intent through Obstruction to Lingering While Being the Wrong Colour/Shape/Species/ Sex. It occurred briefly to him that anyone not making a dash for it when they saw Detritus knuckling along at high speed behind them was probably guilty of contravening the Being Bloody Stupid Act of 1581. (*Men* 197-198)

This extract shows how easy it is for anyone to commit a crime in Ankh-Morpork. A second thing to consider is Pratchett's choice of words, "quiverful" (*Men* 197), which is Pratchett's

subtle way of reminding the reader that this fictional society knows nothing about firearms. It is a pre-gun era, and so the metaphors used by the characters reflect this and prove how in-depth Pratchett's Immersive fantasy is. Again, there is explicit underlying humour here, but this time there is a little bit of a bite to Pratchett's light-hearted reference to some bizarre and arbitrary law, such as "… Lingering While Being the Wrong Colour/Shape/Species/Sex…" (*Men* 198). Pratchett hints at how the law has been abused and, in some parts of the world today, is still being used to discriminate against certain people. While Pratchett is generally mocking the Noir detective for being so pessimistic about human nature, there is an admission on Pratchett's part that there is some truth to the view that there is a darker side to the law. In the above extract, Carrot mentions four reasons for someone or some group to be discriminated against, but what he leaves out is someone's class, and class is something which Pratchett deals with in considerable depth, as is now shown.

Vimes has a passionate dislike of the aristocracy, a detail which Pratchett uses to significant comic effect given that Vimes is married to Lady Sybil, herself an aristocrat. Vimes loves Sybil but hates being a duke. Vimes's ancestor, like Vimes, was a Watchman, and he was responsible for killing the last king of Ankh-Morpork. It would seem that this hatred for the upper class has been passed down to Vimes. In the following extract, Vimes thinks about class differences when he is at a dinner party with Lady Sybil's wealthy acquaintances. The dinner guests are complaining about the poor minority groups coming into the city, and the following extract gives Vimes's mental response:

> He hadn't had much experience with the rich and powerful. Coppers didn't as a rule. It wasn't that they were less prone to commit crimes, it was just that the crimes they committed tended to be so far above the normal level of criminality that they were beyond the reach of men with bad boots and rusting mail. Owning a hundred slum properties wasn't a crime, although living in one was, almost. (*Men* 131–132)

In this excerpt, it is plain to see the inequality between the rich and the poor. It is clear that, while Pratchett is taking a sarcastic tone, the situation is very familiar. The last sentence is

easy to overlook, but on closer examination, the implied meaning is that the poor are held to far greater scrutiny and are more easily convicted of crime than the rich. The nature of the crimes committed by the poor versus those committed by the rich is different. Living in a slum should not be held against a person, yet perversely it is "almost". Conversely, owning a hundred slums and doing nothing to improve the living conditions of the people there is not a crime, but it should be. The description of the policeman or watchman, in "bad boots and rusting mail" (*Men* 132) reveals that the police are far more like the poor than the rich, which may explain why it is so easy for the poor to be arrested by the police, as the police have a greater capacity to relate to and recognise the crimes of the poor than those of the rich. This theme of inequality between the rich and the poor is taken further in the following extract from *Night Watch* when Vimes catches Nobby following him on the orders of a so far unknown aristocratic woman:

> 'All right, sarge she said she'd turn me over to the Day Watch if I didn't', Nobby confessed, 'and you go straight to the Tanty if a nob lays a complaint against you.'
>
> That's bloody true, thought Vimes. Private law again. (*Night Watch* 197)

In this extract, Pratchett clarifies how the poor are at the mercy of the rich. There is no due process, and a complaint is taken far more seriously if the complainant is from the upper classes. The comic irony here is that the person making this complaint is Nobby, and he is talking to Vimes – they both know that Nobby is a crook, so while the complaint is valid, the irony lies in recognising who is making the complaint.

The conclusion that can be drawn is how difficult it is to convict a wealthy person of a crime. The law is set to govern the day-to-day practices of people and not the one out of a hundred whose wealth exempts him or her from the law. Pratchett is referring to corruption and suggesting that the rich can afford the legal fees of the best defence lawyers. Pratchett goes further, however, pointing to contemptible actions of the rich that influence the lives of

others. While there is no law against these, they are morally indefensible. Pratchett goes further than the typical criticism of the corruption of the system by those with the money and underlines the flaws in the justice system even when it is intact.

These extracts clearly show that Pratchett's attitude to the Noir trope of public and police corruption is humorous. Pratchett acknowledges that the Noir has some merit in this regard but suggests that it is not as big a deal as Noir fiction would traditionally make it out to be. However, Pratchett does have his serious moments, made all the more serious by the fact that the humour unexpectedly pauses to allow the reader to acknowledge that, in this instance, the topic should be taken seriously. Such a moment occurs when the Watch in *Night Watch* raids the headquarters of the Unmentionables and finds the people this secret police group have been torturing. The following scene is written from the perspective of Vimes, with Pratchett interweaving some careful commentary during the raid:

> He knew what was going to be in the dark arches of the cell tunnels, but that didn't make it any better. Some people could walk or maybe hop. One or two had just been beaten up, but not so badly that they couldn't hear what was going on just out of sight, and dwell on it. They cringed when the gates were opened, and whimpered as he touched them. No wonder Swing got his confessions.
>
> And some were dead. Others were … well. If they weren't dead, if they'd just gone somewhere in their heads, it was as sure as hell that there was nothing for them to come back to. The chair had broken them again and again. They were beyond the help of any man.
>
> Just in case, and without any feeling of guilt, Vimes removed his knife, and…gave what help he could. There was not a twitch, not a sigh.
>
> He stood up, black and red storm clouds in his head. You could almost understand a thug, simple as a fist, being paid decent money for doing something he didn't mind doing. But Swing had *brains*…
>
> Who knew what evil lurked in the heart of men? (*Night Watch* 332–333)

This piece of writing is masterly in many ways, but the focus here is on the corruption and depravity of humankind. Without being explicit, Pratchett makes it horrifyingly clear what terrible things have been done to these people in the name of the law. Pratchett makes it abundantly clear that the law and the morally good are not always the same thing. Vimes kills

people in this scene, but in this instance, what the law would define as murder, the reader sees as mercy. If not for Vimes's actions, these people would continue to live in their crippled bodies reliving what things had been done to them until they died. It was better for them to die and find peace.

Pratchett shows the reader what true evil looks like. In the previous extracts, people have been killed or robbed, but the behaviour of those doing the killing and robbing is in some way understandable – not excusable, but understandable. In those scenarios, it is not the actions of calm, collected minds that perpetuate these "suicides" (*Men* 107), as Pratchett calls them, but angry lowborn people who do not think, only act. For Pratchett, a greater evil is apparent in someone like Swing, the head of the Unmentionables, who, although endowed with intelligence, is able calmly and rationally to torture people to prove his theories and sees nothing wrong in doing so. Swing is the Discworld's version of Lombroso, the man who is said to have been a pioneer of criminology, the study of criminal behaviour. He was also the inventor of Physiognomy, the pseudoscience of correlating people's measurements with their character (Thomas 1999: 21–29), a science invented in the late 1800s and used to persecute people, including people the Nazis thought might be Jewish. Pratchett's views on the practice of all forms of evil is clearly expressed in the final line of the extract, "Who really knew what evil lurked in the heart of men?" (*Night Watch* 332–333).

A study of the corruption motif in Pratchett's work is important as it shows his concern with people's attitudes and challenging them through satire. His demonstration of what may be called the everyday evil of humanity, which may be understood although not forgiven when it is simply unthinking and brutish, and what true evil is thought provoking giving rise to reflection on the nature of evil, the dangers of bad science, such as physiognomy, and class structure. Pratchett forces the reader to look beyond the legal questions of who commits the

crime and why. While it is true that many detective stories have their moral grey areas, this is not the case here. Pratchett discusses levels of crime that, while not unheard of, are unusual, and his treatment of these is undoubtedly distinguished by his use of humour.

The discussion now turns from the corruption of society the sins of the Noir detective. The Noir detective is not always clear-headed. Hardboiled Noir detectives have a history of alcoholism. According to Stephen Knight (2010), this alcoholic stereotype of Noir detectives is so prevalent that it has made its way into the idea of the ironic antihero in Detective literature as a whole. Pratchett posits two explanations for Vimes's alcoholism. The first is that the Noir detective is in a difficult position because the job is hard, and alcohol provides an easy escape. In Raymond Chandler's *Farewell My Lovely* ([1940] 2021), the Noir detective, Philip Marlowe, drinks almost constantly throughout the novel: he often uses the bottle as a way of bribing people and getting them to talk to him. While Marlowe seems to be able to handle alcohol, perhaps being a high-functioning alcoholic, Vimes cannot. Of course, Vimes's inability to handle his alcohol helps Pratchett in his parody of the drunken Noir Detective.

Pratchett's Vimes is the Noir detective of the Discworld, and it is only because of Lady Sybil, Vimes's wife, that he gives up the bottle and takes up smoking instead. When Angua and Carrot discover Vimes drunk after the Patrician has almost taken Vimes's police badge away, Carrot has this to say: "'I didn't think he'd touched the stuff for months. Lady Sybil got him on cigars'" (*Men* 240). In relation to the idea that Vimes may drink because the job is hard, Pratchett jokes in an earlier conversation between Carrot and Angua:

> 'He only drinks when he gets depressed,' said Carrot.
> 'Why does he get depressed?'
> 'Sometimes it's because he hasn't had a drink.' (*Men* 238)

While this excerpt might seem to be making light of a problem, Vimes does get depressed intermittently, and perhaps it is not because, as Carrot suggests, he has not had a drink but because something else weighs on his mind. Pratchett hints at the second explanation for Vimes's alcoholism in the following quote:

> Klatchian coffee takes you back through sobriety and, if you're not careful, *out the other side,* where the mind of man should not go. The Watch was generally of the opinion that Samuel Vimes was at least two drinks under par, and needed a stiff double even to be sober. (*Men* 243)

Klatchian coffee is a strong, magical coffee with a remarkably sobering effect, but the ensuing sobriety is equally dangerous and can in fact take a person "*out the other* side, where the mind of man should not go". This state of sobriety removes the cushioning effect of drunkenness and brings the harsh realities of life into sharp focus. Vimes would seem to need this cushioning "at least two drinks", (*Men* 243) to be able to cope with these harsh realities. His addiction to alcohol is an almost physical need and enables him to deal with his temperamental unease and provide him with some form of escape.

This need for alcohol is also related to the difficult job of the detective and his internal struggles. The word "Noir" is French for black, and that is precisely what Noir fiction is all about. The Noir detective is dark, brooding, cynical, and pessimistic (Brooks 2016:56). There is internal darkness to the detective, a monster within (Brooks 2016:56). This idea of the "monster within" is evident in the *Night Watch* as can be seen in the following extract where Vimes is under a surprise attack from Carcer in a graveyard:

> As he leaned forward to look, the blade went over his head. But the beast had been ready. The beast didn't think at all. But it forever sniffed the air and eyed the shadows and sampled the night and almost before the swish of the sword it had sent Vimes's hand thrusting into his pocket. Crouched, he swivelled and punched Carcer on the kneecap. (*Night Watch* 464)

The "beast" (*Night Watch* 464) is what Vimes calls that animal nature that resides within him. As seen in this extract, the monster within the Noir Detective keeps the detective alive. The animal nature of this beast does not need to go through the logic of the brain; it acts on instinct – "The Beast didn't think at all" (*Night Watch* 464).

There is one crucial aspect to this monster within the Noir detective: it is not inherently a good creature. It is useful, but only if the detective can keep the animal side in check; it cannot be allowed to run free, as Vimes so nearly lets it do:

> There was the beast, all around him. And that's what it was. A beast. You could hold it on a chain, and make it dance, and juggle balls. It didn't think. It was dumb. What you were, was not the beast. You didn't have to do what it wanted. If you did Carcer won. He dropped his sword. (*Night Watch* 467).

This extract reflects Vimes's thoughts, as he believes that he has Carcer, the villain of the story, at his mercy, since Carcer seems to be unarmed and Vimes has his sword. Carcer has killed many people and tried to kill Vimes on numerous occasions as well, and the temptation here is for Vimes to kill Carcer and finally put an end to his killing spree. However, Vimes takes time to reconsider his actions. The beast within wants to kill Carcer, but the decision Vimes reaches is that he cannot do whatever the animal within him wants. If he does, then he will be no better than Carcer. It is a turning point in the novel, as up to this point, when Vimes has returned to his own time, he has constantly had to wrestle with his principles in terms of both obeying the unjust law of his past and justifying his actions to a young rookie watchman. To make matters more complicated for Vimes, the young man he is mentoring is his younger self – a younger, more inexperienced version of himself. He needs to make sure that suitable lessons are passed on to this younger Vimes, otherwise, the future that Vimes has created will not come to pass.

The moral quandary that Vimes has been in is resolved when he refuses to submit to the beast's will and upholds the law. He says this to Carcer as he is arresting him after Carcer's surprise attack has failed:

> 'I'm still doing it all by the book.' He wrapped the linen around the wrists a couple of times and knotted it firmly. 'I'll make sure there's water in your cell, Carcer. I'll make sure the hangman doesn't get sloppy and let you choke to death. I'll even make sure the trapdoor is greased.' He released the pressure. Carcer stumbled, and Vimes kicked his legs from under him. 'The machine ain't broken, Carcer. The machine is waiting for you.' (*Night Watch* 468–469)

The machine that Vimes refers to is the bureaucracy of the system. The evocation of the system represents the novel's encroachment on the Police Procedural which is examined later in this chapter. However, the critical point here is that Vimes's absolute certainty that the system works. He is 'doing it all by the book' (*Night Watch* 468). He is obeying the letter of the law. His faith in his moral code and the law has been restored, and the darkness inside him has been banished. The higher morals that help Vimes conquer the beast within, to overcome his more savage instincts and give control back to the civilised man within him have won: "What you were, was not the beast" (*Night Watch* 467).

Pratchett has humorously illustrated the flaws of the legal system and the complex darkness of society, the inner darkness within people, and the tragic figure of the Noir detective. Pratchett's motive is for people to improve. He has the realistic view that people can be evil, but that, like Vimes, they can choose the better path. Satire and Crime fiction have this in common. They both highlight the flaws of society and people, but Satire says that this can be different, that we need not wallow in despair, that we can choose to change.

The bureaucracy mentioned above introduces the next topic of discussion, and that is the Police Procedural. Michael Arntfield discusses three ages of Police Procedural, namely the Golden Age, the Gilded Age, and the Dark Age. A key aspect that he talks about is the relationship that the police have with the public. One thing to bear in mind is that the Police

Procedural tries its best to mimic real life as accurately as possible, so the issues that arise with the characters are meant to reflect real-world problems (Arntfield 2011:75).

The Golden Age of Police Procedural runs roughly from 1967 to 1975 (Arntfield 2011:76). In the Golden Age, the first signs of public relations issues for the police begin to appear, owing at least in part to the rise in technology. The police stop patrolling on foot and begin to patrol in cars. They become more regimented, less organic and more mechanised (Arntfield 2011:78). In other words, there is no longer any room for individuality – a policeman is just one among many and meant to carry out his/her duties in the same way as the next member of the force.

This increasing mechanisation of the police is evident to some extent in *Night Watch*. At the beginning of the novel, a policeman is murdered. Vimes is angry about the murder, but he is also saddened by the fact that he now requires a file to know his officers and that he has lost the personal connection he once had with each of his officers,

> A file, he had to refer to a damn file. But there were so many coppers these days… *A whip round for flowers. And a coffin. You look after your own. Sergeant Dickens had said that, a long time ago…*He wasn't good with words least of all ones written down, but after a few glances at the file to refresh his memory he wrote down the best he could think of. And they were all good words and, more or less, they were the right ones. But in truth Stronginthearm was just a decent dwarf who'd joined up because, these days, joining the Watch was quite a good choice of career. The pay wasn't bad, there was a worthwhile pension, there was a wonderful medical scheme if you had the nerve to submit to Igor's ministrations in the cellar and, after a year or so, an Ankh-Morpork trained copper could leave the city and get an instant promotion. (*Night Watch* 23).

In this extract, the reader can see that the police of present-day Ankh-Morpork are inclined to move to other districts to gain promotion. The turnover of recruits must be very high. If the recruits leave after only a year, then there must be new recruits to fill those spaces. The condition of working in the city for at least a year is similar to that of medical students being required to complete a year or two of community service before being recruited to a higher

paying job. This impersonal practice is in stark contrast to the way members of the Watch used to behave, generally staying in the same place for their whole career. Another instance of change is that Vimes is not able to say anything personal in an obituary compared to the old days: "A whip-round for flowers. And a coffin. You look after your own. Sergeant Dickens had said, that a long time ago" (*Night Watch* 23). The days when a policeman's funeral was paid for by what his colleagues had on them at the time is a distant memory for Vimes. It used to be a more familiar familial group. Evidence of a closer-knit police is seen in an angry tirade that Vimes/Keel unleashes upon a citizen when that citizen insinuates that all policemen are the same and, in some way, "other" to the public:

> 'He's a copper, too. His name's Sam Vimes. He lives in Cockbill Street with his mum. And that's Fred Colon, just got married, got a couple of rooms in Old Cobblers. And Exhibit C there is Waddy, everyone knows Waddy. Billy Wiglet there, was born in this street.' (*Night Watch* 226)

In this extract, it is clear that the Watchmen did not move about as much in the past as they do in present-day Ankh-Morpork. Wiglet, for example, has stayed in the place where he was born for his entire life. It can be argued that Sergeant Keel, the man Vimes is impersonating, has moved, but he does not gain promotion as is described in the extract before this one, where "an Ankh-Morpork trained copper could leave the city and get an instant promotion (*Night Watch* 23). Keel's move does not include this promotion, and it is to Ankh-Morpork, not from it, that he moves and the reason for the move is only a slight wage increase.

Also evident in this extract is Vimes's ability to name every Watchman without difficulty and add a little bit of knowledge about them. He manages to accomplish this feat without apparent preparation, rapidly and in the heat of anger, which shows how familiar Vimes is with every man under his command. This personal touch is vastly different to the previous extract, in which Vimes has to use a file to know the Watchmen under his command.

Other obvious changes are the development of an extensive organisation and the need for more bureaucracy. These benefits of these changes can be seen in both *Men at Arms* and *Night Watch*. Carrot asks Angua why she joined the Watch, and this conversation reflects what the Night Watch has to offer:

> 'Why'd you join?' he said.
>
> 'Me? Oh, I…I like to eat meals and sleep indoors. Anyway, there isn't much choice, is there?' (*Men* 114–115)

Angua is surprised by the question. It seems that it should be obvious to Carrot that Angua's reason for joining is not so much about the nature of the job as about the money and the other benefits that come with it. A similar conversation between Detritus, the troll, and Cuddy, the dwarf, reveals what attracted them to the Watch:

> 'So… how come you joined the Watch, then?
>
> 'Hah! My girl Ruby she say, you want to get married, you get proper job, I not marry a troll what people say, him no good troll, him thick as a short plank of wood.' Detritus' voice echoed in the darkness. 'How about you?'
>
> 'I got bored. I worked for my brother-in-law Durance. He's got a good business making fortune rats for dwarf restaurants. But I thought, this isn't a proper job for a dwarf.' (*Men* 245–246)

Detritus has joined the Watch because, like Angua, he needs the money and finds a job with a bit of respectability to get married. Cuddy joins for a change of pace; he exchanges one lousy job for another. In both of these extracts from *Men at Arms*, many of the recruits join the Watch because there is no better alternative. As Angua puts it, one needs a job for food and shelter, and when there are few to no other alternatives, people will settle for what is available. This sentiment of doing the job for the money and not out of a sense of duty is echoed in *Night Watch*. When Vimes is riding back in the carriage with the rest of the Watch after arresting a member of the Unmentionables, tensions are high, and things are about to get politically complicated in the prevailing revolutionary atmosphere:

> 'You joined up 'cos the wages were good and there was no heavy lifting, and suddenly it's going to be difficult.

> ‘What’re you going to charge our man with, sarge?’ said Sam.
>
> ‘Attempted assault on a copper. You saw the knives.’
>
> ‘You did kick him, though.’
>
> ‘Right, I forgot. We’ll do him for resisting arrest, too.’
>
> There was some more laughter. We who think we are about to die will laugh at anything. What a bunch. I know you well, gentlemen. You’re in it for the quiet life and the pension, you don’t hurry too much in case the danger is still around when you get there, and the most you ever expected to face was an obstreperous drunk or a particularly difficult cow. (*Night Watch* 212)

Again, the benefits are not as numerous as in the larger Watch, simply the pay and avoiding other lines of work. The extract reveals how dangerous working for the Watch can be. Even though these men joined the Watch because they thought it would be easy work, they are scared: “We who think we are about to die will laugh at anything” (*Night Watch* 212).

In summation, the Police Procedural aspect of the novels is rooted in the organic growth of an organisation which is becoming more mechanised. This growth of the Watch has its advantages. Bigger organisations lead to a more significant increase in jobs and promotions with benefits than smaller, more personal organisations with fewer benefits and less resources. Pratchett uses Police Procedural tropes because this allows him to grow the Discworld Watch to mirror the condition of a modern, urban police force. This mirroring is important as it allows for the satirical highlighting of issues that occur in contemporary police forces and provides Pratchett with more humorous subjects to keep the reader’s attention. Pratchett’s focus on the motives of individuals in the Watch brings home his message that any organisation is made up of individuals who easily become lost within the bureaucratic system. In essence, Pratchett is asking the reader to sympathise with the demands of the job and to recognise that increasing mechanisation might even be necessary. He explores what is lost and gained in this metamorphosis from an small organic organisation to a larger mechanised organisation.

Nonetheless these extracts reveal Pratchett's opinion that the one type of organisation is really no better than the other. Both have their merits. The key Pratchett appears to suggest is to try and keep the personal touch within a large organisation. He implies that it is beneficial to create each Watch house as a closely-knit group of people while at the same time retaining the benefits of belonging to a larger organisation. It is not right that the eulogy for a dead officer such as Stronginthearm should be written by someone who does not know him. Vimes, the commander of the entire Watch, cannot be expected to know every officer, but the captain of each watchhouse should. The police officer should not be simply another uniformed body but a member of the public too.

The underlying point is that Pratchett wants the reader to think. The satire is funny, but its function is more than simply providing humour. Pratchett does not explicitly say what we should do as a society – he merely holds a mirror up to society so that the observant reader will reflect on his observations. It is up to the reader to decide what should be done.

CHAPTER 3:

REBELLING AGAINST CRIME FICTION CONVENTIONS

This chapter discusses several ways in which Pratchett challenges the traditions of Detective fiction. One of these is how he treats female characters differently from other Detective fiction writers. For example, Pratchett does not portray Angua, the female detective of the Watch, as a *femme fatale*, nor does he depict her as an unattractive meddling spinster. Instead, Pratchett makes Angua an interesting female detective and protagonist. This chapter explores the possible reasons for the way Pratchett characterises her. The other topic considered in the chapter is Pratchett's unusual approach to technology. Pratchett, unlike other Crime fiction authors, does not readily focus on new developments in law enforcement in his novels. Possible reasons for this are discussed. The final topic addressed in this chapter relates to the laws that Pratchett formulates in his novels, the unusual nature of these laws and why Pratchett may have chosen to deviate from the British and American systems of law-making so prevalent within the Detective fiction genre in building his world.

Reddy (2003:193) writes about female characters in Hardboiled Noir Detective fiction:

> The intense masculinity of the hardboiled, its centralisation of an alienated male consciousness and its positioning of women as either dangerous, seductive, villainous or nurturing but essentially insignificant helpmates simultaneously reproduces and explains the very same cultural myths that made female professional private eyes unlikely outside the novel as well.

This description is largely accurate in relation to the subgenre Reddy is exploring, but is not representative of the characterisation of females in Detective fiction more broadly.

One of the archetypes of the female detective is Agatha Christie's Miss Marple from the age of Classical Detective fiction – a typically nosy spinster, too old for marriage (Reddy 2003:199). With the history of how female detectives were depicted in mind, this chapter

shows how Angua does not fit these stereotypes. Angua does not align with the Classic Detective fiction archetype as she is considered beautiful and has never married, nor has she grown old:

> She wouldn't have a full uniform yet, not until someone had taken a, well, let's face it, a *breastplate* along to old Remitt the armourer and told him to beat it out really well *here* and *here*, and no helmet in the world would cover all that mass of ash-blond hair but, it occurred to Carrot, Constable Angua wouldn't need any of that stuff really. People would be queuing up to get arrested. (*Men* 31)

This excerpt reflects Carrot's thoughts as he takes Angua out on her first patrol. Pratchett also jokes here that Angua is so beautiful that people would happily go to jail if it would mean spending some time with her. The reader learns about Angua's full figure which requires her breastplate to be specially fitted and her mass of hair that is so bountiful that no helmet could contain it. Both aspects of her appearance are clear indicators of Angua's beauty. In another instance, Angua's beauty helps to form camaraderie among the recruits. What is also interesting about this excerpt is that Pratchett highlights that she does not have a uniform because none of the uniforms fit her, emphasising that women are new and strange to the Watch. The absence of suitable armour and a suitable uniform is a metaphor for her not yet fitting in with the Watch. The formation of friendship that Angua's beauty sparks among the Watch recruits is demonstrated in the following extract:

> The transient Moment of camaraderie in adversity completely evaporated.
>
> 'Drink with a troll?'
>
> 'Drink with a dwarf?'
>
> 'All right,' said Angua. 'How about you and you coming and having a drink with me?'
>
> Angua removed her helmet and shook out her hair. Female trolls don't have hair, although the more fortunate ones are able to cultivate a fine growth of lichen, and a female dwarf is more likely to be complimented on the silkiness of her beard than on her scalp. But it was just possible the sight of Angua scraped little sparks off some shared, ancient, cosmic maleness. (*Men* 103)

From this excerpt, it can be seen that Angua is so amazingly attractive that even men from different species can put aside their differences to have a drink with her. Again, the fact that

she is the only female member of the Watch sets her apart, but Pratchett does not present this as a problem. In the case of most female detectives, setting them apart from their fellows would mean greater difficulty in gaining their respect, but Pratchett draws attention to the usefulness of being the only female recruit in the Watch. He demonstrates how being female allows a person to manipulate men (in a positive sense in this particular instance). This links, of course, to the traditional role of the *femme fatale*, but, unlike such temptresses, Angua does not manipulate men for self-serving purposes.

In traditional Detective fiction, Angua's beauty would set her up to become either a *femme fatale* or a detective who uses her feminine wiles to gain information. In Discworld, however, the only physical attributes that Angua knowingly uses to her advantage are her abilities and senses as a werewolf (Knight 2010:77; Plain 2001:43). Pratchett thus goes against the idea that a beautiful woman is inevitably either a *femme fatale* or a seductive spy. At no point in *Men at Arms* does Angua intentionally use her good looks to get any information. Nor does she act the *femme fatale* who usually brings about the fall of the male detective. When she and Carrot do come together, there is no smooth seduction that one would associate with the evil seductress of the Noir genre. In contrast, Angua displays some vulnerability and awkwardness:

> Oh, well. He's got to know sooner or later...
>
> 'Carrot?'
>
> 'Hmmm?'
>
> 'You know... when Cuddy and the troll and me joined the watch – well, you know why it was us three, don't you?'
>
> 'Of course. Minority group representation. One troll, one dwarf, one woman.'
>
> 'Ah.' Angua hesitated. It was still moonlight outside. She could tell him, run downstairs, Change and be well outside the city by dawn. She'd have to do it. She was an expert at running away from cities.
>
> 'It wasn't exactly like that,' she said. 'You see, there's a lot of undead in the city and the Patrician insisted that – '

> ‘Give her a kiss, ‘said Gaspode, from under the bed.
>
> Angua froze. Carrot’s face took on the usual vaguely puzzled look of someone whose ears have just heard what their brain is programmed to believe doesn’t exist. He began to blush.
>
> ‘Gaspode!’ snapped Angua, dropping into canine….
>
> ‘I know what I’m doin’. A man. A Woman. It is Fate,’ said Gaspode. (*Men* 349–350)

The awkwardness of this situation is brilliantly conveyed. Angua pauses frequently to show that she is hesitant about saying what she wants to say. It is clear that Angua is concerned about whether Carrot knows she was hired because she is a werewolf reveals to the reader that Angua wants to avoid having that difficult conversation. She is hoping that Carrot will spare her from having to spell the reason out for him. The fact that she thinks of an escape plan in case all goes wrong indicates how afraid she is of Carrot’s reaction. The comment that she is good at running away tells us that she has had to run away many times because of who she is. Finally, the fact that she freezes when Gaspode suggests that Carrot kiss her is a sign of how tense the moment is. All of these little details are there to show Angua’s unease and that she is not the confident *femme fatale*.

Later in this extract, the reader learns of Angua’s history of failed relationships, “It’d never work, Angua told herself. It never does” (*Men* 349). Angua says this to herself because she is trying to stop herself from hoping that this time might be different. It is a way for her to protect herself – having no expectations means that there is no way she can be disappointed. This need to protect herself is expressed earlier in the novel: “Just when she thought she’d been lucky before, she’d found that few men are happy in a relationship where their partner grows hair and howls. She’d sworn: no more entanglements like that” (*Men* 313). The only reason Angua allows herself take Carrot to bed is that she reasons that since it will end badly in any case, she might as well make the most of it. She thinks: “On the other hand … since she’d have to run anyway…” (*Men* 314).

These feelings that Angua has are not the feelings of a seductress. These are the feelings of someone who is nervous, whose love life has not been happy and who is afraid of being hurt again. Another reason Angua cannot be said to be a *femme fatale* is that the situational context is not right. Angua is not dressed in an alluring gown but wrapped up in a bedsheet because a beggar stole her clothes while she was in werewolf form in the Assassins' Guild. Carrot is not making the situation any easier, as he is too inexperienced or innocent to make the first move. The defining aspect of this awkward situation is Gaspode, the intelligent talking dog under the bed. Having an audience to such an intimate situation only worsens the awkwardness, especially since Gaspode is acting as the puppeteer.

Pratchett makes fun of the awkwardness of the situation by parodying the Disney film *The Little Mermaid* (1989). The scene parodied from *The Little Mermaid* (1989) is the lagoon scene, where Ariel is on a date with the Prince, sitting with him in a small rowboat on a lagoon. All of Ariel's friends, most notably Sebastian the Crab, set the mood for them by providing romantic music. In this scene, it is clear that although the Prince can hear the creatures singing, their voices only register on a subconscious level, in the same way that Gaspode is only heard on a subconscious level by Carrot. Ariel can hear and understand the creatures because she is a Mermaid and a Disney Princess. The scene is very romantic without any awkwardness despite crowds of animals looking on. Angua and Carrot are in a different but similar situation. Gaspode acts as a ruder, smellier version of Sebastian, the crab. Carrot's hidden royal lineage can be likened to the Prince's royal lineage. Angua, the werewolf, can hear Gaspode just as Ariel can hear Sebastian. Gaspode also says something very similar to what Sebastian sings. Gaspode tells Carrot to "[g]ive her a kiss" (*Men* 350). Sebastian sings, "Go on and kiss the girl" (1989). Unlike Ariel, Angua minds very much about having an audience, so she ejects Gaspode from the room before attempting to engage

with Carrot. This farcical situation positions her even further from being the evil seductress and sexual manipulator.

The final reason Angua cannot be a *femme fatale* is that she has more to lose by giving in to her desire to be with Carrot than Carrot has in giving in to his desire to be with her. In Noir literature, the *femme fatale* is deadly for the detective. If he accepts her invitation, he seals his fate because the consequences for him are always dire and sometimes fatal. However, if he chooses not to give in to temptation, he regains his narcissistic self and survives the encounter (Trotter 2000:31). What happens in Pratchett's novel, however, is that Carrot grows up a little. His eyes have been opened to human sexuality:

> It had definitely been an interesting night. Although he was indeed simple, he wasn't stupid, and he'd always been aware of what might be called the mechanics. He'd been acquainted with several young ladies and had taken them on many invigorating walks to see fascinating ironwork and interesting civic buildings until they'd unaccountably lost interest. He'd patrolled the Whore Pits often enough, although Mrs Palm and the Guild of Seamstresses were trying to persuade the Patrician to rename the area the Street of Negotiable Affection. But he'd never seen them in relation to himself, had never been quite sure, as it were, where he fitted in. (*Men* 350)

From the extract above, the reader knows that Carrot is aware of the mechanics of sexual intercourse but remains a virgin. He has, amusingly, taken women on dates that he had no idea were dates. These women may have been interested in him romantically and sexually, but he has remained oblivious to them until this point. The humour and satire lie in Pratchett's use of the old trope of the handsome yet thoroughly clueless suitor found in many romantic comedies which he has made appear more ridiculous. The joke is further emphasised by the fact that Carrot has, in the line of his duties, come face to face with the reality of things when patrolling the Whore Pits. The name of the Whore Pits creates a rare moment of vulgarity for Pratchett and is used to drive home the point that Carrot has never considered having sex before. There is no suggestion that Carrot would or should pay to have sex, only that it is amusing that the thought has never occurred to him.

In contrast, Angua has opened herself up to being vulnerable and hurt. She does get hurt when Carrot, who is perhaps a little slow on the uptake, finds a wolf in his bed and reaches for his sword. Having realised his mistake, he enlists the help of Gaspode to help him track down Angua to apologise and make things right:

> Claws scrabbled on the dirt.
>
> 'He drew his sword!'
>
> 'What did you expect? One minute the lad is on top of the world, he's got a whole new interest in his life, something probably better than goin' for walks, and then he turns round and what he sees is, basically, a wolf. You could have hinted. It's that time of the month, that sort of thing. You can't blame him for being surprised, really.'
>
> Gaspode got to his feet. 'Now, are you going to come on out or have I got to come in there and be brutally savaged?' (*Men* 372)

In this extract, the reader sees the conversation between Angua and Gaspode when he discovers her hiding in some dark alley. Gaspode is trying to coax Angua out and is playing advocate on Carrot's behalf. Angua is emotionally hurt, has run away and, like most scared hurt animals, could turn violent which is why Gaspode is afraid of being "brutally savaged" (*Men* 372). In this instance, Pratchett makes it clear that Carrot has fared better than Angua when he writes that "[o]ne minute the lad is on top of the world, he's got a whole new interest in his life, something probably better than goin' for walks" (*Men* 372). Later, as seen in the excerpt below, Angua does find Carrot and takes a bullet for him. Carrot carries her back to the Watchhouse, and demonstrates that he does not care that Angua is a werewolf. His is simply glad to see that she recovers from her wounds. Carrot's disregard for Angua's werewolf abilities shows his growth as a character as previously he had stigmatised the undead:

> The door opened. Angua entered, walking softly. Carrot turned and smiled. 'I wasn't certain, he said. 'But I thought, well, isn't only silver that kills them? I just had to hope' (*Men* 412)

This happy ending between Carrot and Angua also shows that Angua does not correspond to the spinster archetype detective of the Classical Detective genre. In another novel by Pratchett, *The Fifth Elephant* ([1999] 2000). Angua runs away again, this time to address a family crisis, but the loving and loyal Carrot chases after her. Carrot seeks her out and her running away not because of him but because of another issue means that the relationship between Carrot and Angua, despite all its problems, is a consistent and happy one.

This chapter has covered some of the traditions relating to women in the world of Detective fiction and Pratchett's rejection of some of these traditions. Pratchett is not entirely alone, in forging a female detective that defies previous conventions. However, many critics of Detective fiction are critical of female detective. Early female detectives had to challenge two major issues. The first is that women were thought of as illogical and incapable of being detectives (Kestner 2016:231). The second issue was that they had to "triumph over cultural restrictions instead of succumbing to them" (Kestner 2016:230).

Although many female detectives have overcome such challenges, we can mention four ways in which a female detective may not live up to expectations. The marriage plot where the female protagonist succeeds in life by getting married. In some detective novels, the female detective solves the mystery to exonerate her love only to get married and never solve another crime again (Kestner 2016:23). Other reasons for critics dismissing female detectives have been their similarity to another female detective (Kestner 2016:28), not being feminine enough, being a "mannish maiden" (Kestner 2016:30), or too girly.

In the case of the marriage plot, female detectives are often criticised for solving a mystery as a prelude to getting married. While there may be some justification in this argument, it reveals the double standards of some critics who do not criticise male detectives for the same reasons. In Wilkie Collins's two novels, *The Woman in White* (Collins [1859] 2006) and *The*

Moonstone (Collins [1868] 2020), there are male protagonists who set out to become detectives so that they can get married and yet these men do not receive the same criticism as their female counterparts. These men are considered proper amateur sleuths even though they get married just as their female counterparts do. Walter Hartright, the main detective and protagonist in the *The Woman in White* (Collins [1859] 2006), does exactly that. Within the first few pages of the novel, he meets his love, in a damsel in distress scenario:

> The loneliness and helplessness of the woman touched me. The natural impulse to assist her and to spare her got the better judgement, the caution, the worldly tact, which an older, wiser, and colder man might have summoned to help him in this strange emergency" (Collins [1859] 2006:22).

Following the meeting with the damsel in distress, a scene in which the two lovers meet for the first time in a recognisably romantic way, Hartright sets out on a quest to rescue his love from the machinations of villains intent on stealing her wealth. The novel ends with the couple living in Paris, supposedly the most romantic city in the world, with Hartright employed as an artist, having given up all further exploits as a detective, and settling down with Laura, the female romantic protagonist, to raise his child, who, at the end of the novel, becomes the heir to Laura's family fortune:

> 'Do you know who this is, Walter?' She asked, with bright tears of happiness gathering in her eyes.
>
> 'Even my bewilderment has limits,' I replied. 'I think I can still answer for knowing my own child.'
>
> 'Child!' She exclaimed, with all her easy gaiety of the old times. 'Do you talk in that familiar manner of one of the landed Gentry of England? Are you aware, when I present this illustrious baby to notice, in whose presence you stand! Evidently not. Let me make two imminent personages known to one another: Mr Walter Hartright – the Heir of Limmeridge'. (Collins [1859] 2006:647)

The criticism of the marriage trope here exposes a double standard. The male detective can go so far as to settle down, have a career as an artist, and live in matrimonial bliss with a wife, have children, while also inheriting a fortune through their wives and yet still receive

none of the criticism earned by female detectives for doing same thing. This is clearly not fair.

The criticism of female detectives being either too manly or too girly puts female detectives on a tightrope. Kathleen Klein comments that many female detectives have been "more neuter than female" (Kestner 2016:23). Similarly, Geason, alluding to Raymond Chandler's novels, has described women detectives in hardboiled fiction as "Marlowe in drag" (Knight 2010:165). From these statements, it is clear that the critics seem to require women detectives to be recognisably female but are nonetheless no kinder to such protagonists. Munt says of Sara Paretsky's Detective V.I. Warshawski that she is "a glamorous spectacle" (Knight 2010:170) and criticises her fondness for clothes. Julian Symons finds all female detectives "disastrously silly" (Knight 2010:79) and a pretty detective by the name of Dora Myrl from *Lady Molly of Scotland Yard* (1910) "no less absurd" (cited in Knight 2010:79).

The mistaken criticism that all female detectives are alike stems from the desire of authors to try and accomplish what has previously been found to be successful. Evidence of this criticism can be found in this quote, "[i]ncreasingly stereotypical nosey spinsters along the lines of Christie's Miss Marple" (Reddy 2003:195). Agatha Christie's Miss Marple is still read to today. Many early Detective fiction writers with female detectives followed Hayward's *Revelations of a Lady Detective* (1864) by having their female detectives hold many theories, be reasonable, be courageous, and a mastery over disguise (cited in Kestner 2016:9). To criticise all female detectives as being similar does not recognise the quality of the original creation. Miss Marple is still a great detective no matter how many times other less well-known authors may copy her character. The same can be said of Sherlock Holmes. Holmesian detectives are numerous and some even sport his name but no matter how bad some of these copycat authors may be, their work should not be confused with the first

Sherlock devised by Sir Arthur Conan Doyle. Neither Sherlock nor Miss Marple should suffer as a result of the poor work of later authors.

Bearing the above criticisms in mind, we need to ask ourselves how Pratchett fares with the creation of Angua's character. Angua does not get married as she would in the classic marriage plot, but she does develop a relationship with Carrot at the end of the novel. Angua is a werewolf so she is completely unlike any other female detective that these critics have discussed in terms of being too feminine or too masculine. Angua is gorgeous but at the same time Gaspode gives serious consideration to the fact that Angua might rip his throat out with her teeth. Given these traits of Angua's, it is reasonable to say that Pratchett is, in typical satirical fashion, making fun of these critics. Angua is too pretty as the critics would argue, but not only is she too pretty, she goes over the line into being ridiculously beautiful. She is also not delicately feminine, as she can tear men apart with her bare teeth. She veers close to but does not actually succumb to the prescriptions of the marriage plot. Not only is she unlike any other female detective – she is ridiculously unlike any female detective in being a werewolf. Pratchett has taken on these critics by giving them an Angua who makes fun of their criticism.

"The police, and the public they serve, have simultaneously responded to contemporaneous paradigm shifts in law enforcement technology" (Arntfield 2011:76). This quote from Arntfield's article on the Police Procedural means that traditionally the police embrace any technology they find useful in their fight against crime, while criminals embrace the same technology to commit crimes.

It is not uncommon for Crime fiction writers to incorporate the latest technology into their novels. Sir Arthur Conan Doyle, for instance, employed the Comic Gothic to demonstrate how using scientific methods could explain anything remotely supernatural, most notably in

his novel, *The Hound of the Baskervilles* ([1902] 2004), where science is used to dismiss the idea that a curse plagues the Baskerville family (Rowland 2001:112).

Pratchett does not do this. Instead, he likes to do the following three things: he allows characters to stumble upon technology in his novels or develop it themselves; he avoids technology altogether; or actively shows how progress is not always something that we should readily embrace. This inclination to keep the Discworld located in a pre-industrial area or in the early stages of an industrial revolution may also be because of the general disposition of Fantasy authors to situate their worlds in pastoral settings or pseudo-medieval cities. Attebery states in *Stories About Stories: Fantasy and the Remaking of Myth* (2014) that many Fantasy authors try to recreate a similar mood or atmosphere to that of myths, and they do this by referring to the same pre-industrial period in which myths began:

> For Mireles, Williams, Tolkien, and others of their generation, fantasy became a way of living out, rather than simply retelling myths. By exploring perilous enchanted landscapes and negotiating fairy-tale laws, characters forged new relationships with archaic mysteries. Fantasy makes it new by making it old, and this version of the mythic method was to prove useful to an ever-growing number of readers and writers through the rest of the twentieth century and into the twenty-first. (Attebery 2014:69)

Attebery argues that many Fantasy authors prefer to set their work in a pre-industrial time period because they wished to create something new by recreating the atmosphere found in myths. These attempts were successful, and other authors followed suit. There are, of course, exceptions, but more often than not Fantasy authors created worlds like J.R.R. Tolkien's Middle Earth, full of attractive natural vistas with smaller cities and rural people. Pratchett may simply be imitating other Fantasy authors as a satirist, but he may also be following this nostalgic trend.

At the end of *Men at Arms* (415–419), the novel reveals the new methods of policing that have or will be brought about because of the recent happenings in the novel. These are

discussed in a meeting between Carrot and the Patrician, Vetinari. This segment of the novel is a tense one, and there seems to be something of an unspoken agreement between Carrot and Lord Vetinari. Both are aware that this marks the point at which the power structure of the City of Ankh-Morpork might change. Both know that Carrot is the rightful heir to the throne of Ankh-Morpork. Carrot lists requests for the Watch that sound almost but not quite like a list of demands designed to make the Watch stronger. With Carrot's charisma, he could easily take over the Watch and lead a revolt against the Patrician. The Patrician knows that these improvements to the Watch are necessary to combat crime, but he is also aware of the power dynamic. In the following extract, the reader sees how the events of the novel lead to the creation of a Watch that more closely resembles a modern police force. Vetinari knows that Carrot is a good man. If he decides to do what Carrot considers to be the wrong thing, Carrot will oust him from power, but because Lord Vetinari is also a good man, he does the right thing in agreeing to Carrot's suggestions:

> 'What new arrangements?'
>
> Carrot unfolded a second, and rather larger, piece of paper.
>
> 'The Watch to be brought up to an establishment strength of fifty-six; the old Watch Houses at the River Gate, the Deosil Gate and the Hubwards Gate to be reopened and manned on a twenty-four-hour basis – '
>
> The Patrician's Smile remained, but his face seemed to pull away from it, leaving it stranded and all alone in the world.
>
> ' – a department for, well, we haven't got a name for it yet, but looking at clues and things like dead bodies, e.g., how long they've been dead, and to start with we'll need an alchemist and possibly a ghoul provided they promise not to take anything home and eat it; A special unit using dogs, which could be very useful, and Lance-Constable Angua can deal with that since she can, um, be her own handler a lot of the time.' (*Men* 416).

In this extract, the reader can see the beginnings of many modern policing practices in Discworld, such as having a Canine unit, a Forensics department, and a large police force. Specific phrases in this extract emphasise the newness of it all. This is borne out by the lack of a name for a particular new department, thinking about how it could be managed and what

issues might arise. There is no ghoul in the Watch yet, and Carrot talks about hiring one while considering what problems may arise from doing so and how to tackle these issues. Pratchett does not simply put in modern practices place or, as Arntfield would put it, introduce "contemporaneous paradigm shifts in law enforcement technology" (2011:76)

Pratchett deviates from the trend of Detective fiction to embrace every aspect of modern technology because Pratchett neither admires this tendency nor readily embraces all such technological advances in his novels. The reason for this is that Pratchett is, above all else, a satirist. "The satirist's purpose is to correct and reform the behaviour of society" (Knight 2004:136). As this chapter continues, it will explain why Pratchett believes that the betterment of society lies in the careful handling of new developments.

One of the most noted satirists in English literature is Jonathan Swift. He covered a range of topics that he thought needed attention in his Fantasy novel *Gulliver's Travels* ([1726] 2003), "Gulliver's imagined nations are, of course, a satiric fiction. But they correspond to actuality and become, for Swift and his readers, a way of perceiving the evil that really exists" (Knight 2004:73). The interesting point about satire is that readers of satire, especially in a Fantasy context, find it easier to accept the criticism of the author when it is distanced from their own world. Swift's criticism in *Gulliver's Travels* ([1726] 2003) is of England and its practices. The Lilliputians demonstrate the overzealous pomp and ceremony of eighteenth century England and their warring over petty issues. The Lilliputians squabble over how to cut a boiled egg, and Swift uses this to comment on the ridiculousness of religious schisms.

Swift makes another criticism of humanity, one that is strikingly similar to the criticism that Pratchett is making. In conversation with the King of Brobdingnag, Gulliver wishes to place himself in a more favourable light with the King by telling him about gunpowder, and how many new and mighty war machines Europe has been able to make as a result of this new

discovery. Gulliver indicates that he is willing to teach the King the secret of gunpowder, however, the King does not react to Gulliver's offer in the way he expects.

> The King was struck with Horror at the Description I had given of those terrible Engines. And the Proposal I had made. He was amazed how so impotent and grovelling an Insect as I (these were his Expressions) could entertain such inhuman Ideas, and in so familiar a manner as to appear wholly unmoved at all the Scenes of Blood and Desolation, which I had painted as common Effects of those destructive machines, whereof he said, some evil Genius, Enemy to Mankind, must have been the first Contriver. As for himself, he protested, that although few Things delighted him so much as new Discoveries in Art or in Nature, yet he would rather lose half his kingdom than be privy to such a Secret, which he commanded me, as I value my life, never to mention any more. (Swift [1726] 2001:125)

The above excerpt is fascinating as it has much to reveal. The central theme that one can pick up is that gunpowder dehumanises people. The king treats Gulliver as inhuman and as a devilish imp offering terrible secrets and temptations. Gulliver seems inhuman to the king, who thinks that the invention of gunpowder has rendered him immune to scenes of bloodshed and suffering that should, according to the king, move any human to remorse. The king also says something which would have shocked the citizenry of the British Empire at the time; Brobdingnag's king says that he would rather lose half his kingdom than know the secret to making gunpowder, meaning that the king values human life more than he values the kind of power for which the British Empire fought and for which so many lives were lost. There is even an idea that if an enemy were to threaten Brobdingnag, the king would rather lose half his kingdom than resort to such means. Swift and Pratchett are both campaigning in their novels against the use of guns by showing how advances in technology are not always a good thing and that sometimes the wisest thing is to take what one needs and put aside that which is dangerous. This belief that it is important to show wisdom when it comes to technology is echoed in the following extract from *Men at Arms*, describing a conversation between Vetinari and Leonard da Quirm, who is the Discworld's version of Leonardo da Vinci and the

inventor of the "gonne". The exchange clearly outlines the difference between wisdom and intelligence:

> 'This City is full of clever men.' said the Patrician. 'And dwarfs. Clever men and dwarfs who tinker with things.'
>
> 'I'm so very sorry.'
>
> 'They never think.'
>
> 'Indeed.'
>
> Lord Vetinari leaned back and stared at the skylight, 'They do things like open the Three Jolly Luck Take-Away Fish Bar on the site of the old temple in Dragon Street on the night of the Winter solstice when it also happens to be a full moon.'
>
> 'That's people for you, I'm afraid.'
>
> 'I never did find out what happened to Mr Hong.'
>
> 'Poor fellow.'
>
> 'And then there's the Wizards. Tinker, tinker, tinker. Never think twice before grabbing a thread of the fabric of reality and giving it a pull.'
>
> 'Shocking.'
>
> 'The alchemists? Their idea of civic duty is mixing up things to see what happens.'
>
> 'I hear the bangs, even here.'
>
> 'And then, of course, along comes someone like you – '
>
> 'I really am terribly sorry.'
>
> Lord Vetinari turned the model flying machine over and over in his fingers.
>
> 'You dream of flying,' he said.
>
> 'Oh, yes. Then men would be truly free. From the air, there are no boundaries. There could be no more war, because the Sky is endless. How happy we would be if we could but fly.'
>
> Vetinari turned the machine over and over in his hands.
>
> 'Yes,' he said, 'I daresay we would.' (*Men* 223)

In this extract from the conversation between the Patrician Vetinari and Leonard da Quirm, it is clear that Pratchett's ideas on whether new technology should be brought into the world are not based on "we should if we can" but on "what would happen if we did". Vetinari is arguing that clever people seem to be short-sighted. The wizards pulling at reality do not think about the possibility that perhaps reality should be left alone in case it is accidentally

unravelled. The alchemists are a danger to themselves and everyone around them; uncontrolled explosions are funny in this context, but they would be a serious issue in real life. Then there are people like Leonard who manage to develop brand-new innovations without considering how people may misuse them or how these may be used against other people. Nevertheless, even after the lesson has seemingly been taught, inventors never seem to learn. Leonard apologises throughout the conversation for his invention, the "gonne". Yet, he is still naïve enough to think that there will be no more war after the invention of flying machines. The Patrician, who is more practical, is not serious when he seems to agree with Leonard. He can see a future that we, the readers, are already familiar with, in which flying machines are weapons of war. In discussing the "gonne", an invention with which we are all familiar, Pratchett shows what should have been done with the first gun. He has Carrot, one of the heroes of this novel, smash the "gonne" and bury it with his friend.

> 'Whatever you do, don't touch it!' Vimes warned.
>
> 'Why not? It's only a device,' said Carrot. He picked up the gonne by the barrel, regarded it for a moment, and then smashed it against the wall. Bits of metal pin-wheeled away.
>
> 'One of a kind,' he said. 'One of a kind is always special, my father used to say.' (*Men* 407)

Pratchett's message is that being one of a kind does not mean that something has to be saved; it means that it is unique. He urges people not to conflate the two. Pratchett suggests that sometimes humanity should be thankful that only one of these things is out there and get rid of it. Inventions like the "gonne" call out to people, but that does not mean that we should use them; it simply means that something within humanity craves the power to change the world. We must have the wisdom to choose those tools that will change the world for the better and forgo those tools that will have the opposite effect. This sentiment of choosing wisely is echoed in the next extract in which Vimes is thinking about why the Assassins' Guild kept the "gonne" instead of destroying it, knowing that it was dangerous and not to be used.

> Ten minutes in a hot crucible and that'd be the end of the problem. Something like that, something dangerous, why not just get rid of it? Why keep it? But that wasn't human nature, was it? Sometimes things were too fascinating to destroy. (*Men* 204)

As in the previous excerpt, Pratchett shows how human nature is not always practical. Vimes, the cynical Master of Human nature, thinks about our folly in satisfying our curiosity despite our better judgement. Much like the apple that cast humanity out of Eden, the "gonne" has a fatal attraction. The answer to the problem is to smelt down the "gonne" away before it leads to a serial killing spree, but instead, people predictably choose the wrong path. As indicated earlier, a parallel can be drawn between the "gonne" and one of the rings in *Lord of the Rings* ([1954–5] 2004). Both are unique; both have abilities to possess the owner; both have had the new owner kill the previous owner. Dr Cruces has killed Edward, and Vimes, having wrestled the "gonne" away from Dr Cruces, has attempted to kill Dr Cruces. The most significant similarity is that both objects can project their influence over their wielder as seen below,

> Vimes stared at Cruces' contorted features. Then he lowered his head and yanked the gonne hard. The Assassin screamed and let go, clutching at his nose. Vimes rolled back, gonne in both hands. It moved. Suddenly the stock was against his shoulder and his finger was on the trigger.
>
> You're mine.
>
> We don't need him anymore.
>
> The shock of the voice was so great that he cried out. He swore afterwards that he didn't pull the trigger. It moved of his own accord, pulling his finger with it. (*Men* 398-399)

These similarities between Tolkien's one ring and Pratchett's "gonne" demonstrate how both authors affirm that total power corrupts totally. Pratchett continues with his argument that some developments are better forgotten by introducing the pseudoscience of physiognomy, referred to earlier on, into the novel. The now discredited physiognomy theory assesses the nature and inclinations of people using characteristics of their physical appearance. It was invented in 1895 by Lombroso, who also invented the first lie detector. While one invention

has proved useful, the other has been nothing but harmful (Thomas 1999:21–24). In *Night Watch* (2002), Pratchett reveals how damaging the theory of physiognomy could be:

> He measured people. He used callipers and a steel ruler. And he quietly wrote down the measurements and did some sums, such as dividing the length of the nose by the circumference of the head and multiplying it by the width of the space between the eyes. And on such figures, he could, infallibly, tell that you were devious, untrustworthy and congenitally criminal. After you had spent the next 20 minutes in the company of his staff and their less sophisticated tools of inquiry he would, amazingly, be proved right. (*Night Watch* 166)

In the extract above, the reader can see how the head of the secret police, Captain Swing, uses physiognomy as an excuse to torture innocent people until they confessed to some crime. Pratchett uses the word "infallibly" to show how much faith Swing places in his theories, which he then forces people to prove. While it might not be obvious to most when they first read this passage, Pratchett uses the burden of proof fallacy. Pratchett demonstrates that proof is being found after the accusation, and that the accusation is based on pseudoscience. The burden of proof fallacy places the burden on the accused to prove themselves innocent rather than the accuser to prove them guilty. It is this type of faulty reasoning that many dictators use to subdue their unfortunate people. Further on in the novel, Pratchett goes into much greater depth about how badly people were tortured under Swing. The reader sees the horrors of the torture through Vimes's eyes when he storms the Headquarters of the Secret Police: "They cringed when the gates were opened, and whimpered as he touched them. No wonder Swing got his confessions." (*Night Watch* 332), as discussed in Chapter 2.

So far, this chapter has examined how Pratchett illustrates the need to get rid of some knowledge or technological advancements because they are dangerous and often misused. The remainder of Chapter 3 examines how a development we know nothing about may be harmful to, or used to harm, society. No matter how advanced a new development may be, there is no guarantee that such a development will always be used for the benefit of

humanity. Pratchett thus shows how new developments in our society can be the cause of great harm if we allow them to do so.

In *Night Watch* (2002), a technique for torture has been recently developed in Ankh-Morpork. It is called the "Ginger Beer Trick" (*Night Watch* 205). Unlike the "gonne" in *Men at Arms* (1993), the new technology does not change the city, but knowing how to perform this new torture method gives Carcer, the novel's villain, more power than he ought to have and so changes history. We, the readers, do not know what the torture technique involves, but the fear that it brings out in those who have seen it being used hints at how terrible it is. The issue is not the practice itself but what its effect on history may be. Finally, the last argument that this chapter puts forward is that no new development can ever represent the final solution to human problems – it will always come with a negative corollary:

> It was amazing how people adapted. The Watch had a werewolf. That news had got around, in an underground kind of way. And so, the criminals had evolved to survive in a society where the law had a very sensitive nose. Scent bombs were the solution. They didn't have to be that dramatic. You just dropped a little flask of pure peppermint or aniseed in the street where a lot of people would walk over it, and suddenly Sergeant Angua was facing a hundred, a thousand crisscrossing trails, and went to bed with a terrible headache. (*Night Watch* 20)

In this excerpt narrated from Vimes's perspective, the new asset that Angua the werewolf has become for the Watch is met with new tactics by criminals. It is an excellent example of how a new development is treated. Although werewolves and Angua are not considered new technology, having Angua, a werewolf, in the Watch is new. The reaction that criminals have towards Angua shows that no matter how unique a new development may be, it can always be thwarted, sometimes by a simple method. In this excerpt, Pratchett reveals how criminals run a sort of counter-surveillance against the police. The Watch's new secret weapon is no longer secret, and the city's criminals adjust accordingly.

So far this chapter has covered Pratchett's unusual attitude to new technology which is not readily or automatically embraced by him. He prefers to develop the technology himself, show how harmful it may be to society and to get rid of when it is harmful. He shows how even familiar technology can harm society and should be discarded. The third aspect of the relationship between technology and policing examined in the chapter focused on how nefarious people will use technology, even if it is proved to be harmful, to gain power and exert their power over others. For Pratchett no technology represents the final solution to a problem. The development of new technology to ensure the defeat of one's opponents only means that one's opponents will use the same or other advanced technologies or develop other tactics to thwart these new developments.

The last section of this chapter discusses the most curious aspect of Pratchett as a Detective fiction writer and that is the way he presents what seems to be the legalisation of crime. In the Discworld, some crimes or aspects of crime are legalised. Amongst Crime fiction writers, the general practice is that the laws of the day are reflected in the writer's work. Laws prohibiting theft and murder are almost universal amongst Crime fiction writers; the punishments may change, as may the detective's methods for solving crimes, but the essence of the crime is the same. The only differences between being a cutpurse in Victorian England and stealing someone's bank account details today lie in the methods used and the punishment inflicted. In general Fantasy authors do the same things as Detective fiction writers when it comes to the law. The only real difference in works of Fantasy is the addition of laws controlling the use of magic. In Harry Potter (1997–2007), the best-selling series by J. K. Rowling, for instance, the notion of unforgivable curses is based on universal laws such as: do not torture; do not kill and do not control someone's mind, which is arguably analogous to laws against slavery. There are additional laws such as those relating to the exposure of Muggles, those characters without magic, to magic, and the prohibition of underage wizards using magic

outside school. Such laws are analogous to laws in the real world such those relating to underage driving or drinking. The additional of magical laws are therefore not unfamiliar to the reader.

J.K. Rowling is not unique, though, when it comes to these laws regarding magic. Derek Landy's Skulduggery Pleasant series (2007–) also has laws relating to the exposure of magic to non-magical people. One of the main driving points of this series is the threat that some or other villain wants to expose the world of magic and position those with magical powers as the rightful rulers of non-magical people, a claim that is widely contested. Eoin Colfer's Artemis Fowl series (2001–2012) similarly pivots on the methods by which Artemis Fowl, the genius boy protagonist, manages to outwit the fairy laws, which stipulate that all non-magical beings must have their memories wiped after seeing magic. As the evidence suggests, laws concerning the non-exposure of magic or magical practices are not uncommon in Fantasy novels.

The regulation of magic is not unusual either. In Trudi Canavan's The Black Magician trilogy (2004) all Magicians are registered as part of the Magician's Guild. If any unregistered magicians are found, they are inducted into the Guild, are stripped of their powers or simply killed. Charlie N. Holmberg's Paper Magician trilogy (2014) also states that all Magicians must be registered. An unregistered Magician is usually found to be guilty of breaking more than one law.

There are many other laws in Fantasy fiction, and laws differ from author to author. However, it is not necessary to go into more detail about them except to note that Pratchett differs more than most Fantasy authors in relation to the laws that he creates, as is shown below.

Pratchett has his rules, but they can be significantly different to those previously mentioned. The unusual thing about magic in Pratchett's world is that it does not seem to have much of an impact on Watch procedure or the laws of Ankh-Morpork. The only instance when magic has a significant effect on the Watch is when Vimes is accidentally sent back in time. Vimes is against using magic to solve crimes, so magic does not affect law either. It would seem that the law does not bother those with magic powers, and those with magic powers do not bother the law.

> 'People'd listen to a king, though,' said Nobby.
>
> 'Vimes'd say that's the trouble,' said Colon 'It's like that thing of his about using magic. That stuff makes him angry' (*Men* 272)

This snippet from a conversation between Nobby and Colon shows how Vimes feels about using magic and that it is linked to his feelings about kings. Nobby points out that people would listen to a king, implying that they would be more ready to do what a king would say because he is royal. Colon replies that this is the issue. Nobby and Colon are, in this instance, performing the age-old comic parts of rude artisans to portray the author's point of view. Pratchett says that magic is like the monarchy. It is an easy way out and stops people from thinking. While not an educated man or a great philosopher, Vimes is a thinking man, and as previously stated, Pratchett holds the view that being clever and being wise are two different things and that people should think things through. Pratchett does not use magic in his Discworld detective novels because that would be too easy. It is also noticeable that Pratchett does not use magic as a solution even in those of his books centred around magic. Rincewind, the wizard who cannot use magic, is used as the cowardly hero in most of these plots. In fact, Pratchett seems to equate much magic with science or philosophy and largely confines it to the scholars at the Unseen University or to the practical witches who work to protect their communities.

Pratchett's magic in the Discworld seems to have little effect on the laws and practices of the places he describes, which is unusual when compared with the examples provided above where Fantasy authors readily embrace the idea that magic would have an impact on the laws of magical worlds. None of this means that Pratchett's Discworld has the same laws as the real world. Pratchett introduces a set of extraordinary practices that, while they have no connection to magic, are nonetheless fantastical. The legalisation of unlawful practices is an idea that is alien to most Fantasy authors. Fantasy authors, as indicated above, generally add magical laws without changing the law as Pratchett does. The excerpt below where the recruits and other members of the Watch are in a bar discussing the way the city works provides an excellent example of one of these laws:

> They looked at the drinks. They drank the drinks.
>
> 'What a city,' said Angua.
>
> 'It all works, that's the funny thing,' said Carrot.
>
> 'D'you know, when I first joined the Watch I was so simple I arrested the head of the Thieves Guild for thieving?'
>
> 'Sounds good to me,' said Angua.
>
> 'Got into a bit of trouble for that,' said Carrot
>
> 'You see,' said Colon, 'thieves are organized here. I mean, it's official. They're allowed a certain amount of thieving. Not that they do much these days, mind you. If you pay them a little premium every year they give you a card and leave you alone. Saves time and effort all round.'
>
> 'And all thieves are members?' said Angua.
>
> 'Oh, yes,' said Carrot. 'Can't go thieving in Ankh-Morpork without a Guild permit. Not unless you've got a special talent.'
>
> 'Why? What happens? What talent?' she said.
>
> 'Well, like being able to survive being hung upside down from one of the gates with your ears nailed to your knees,' said Carrot.
>
> Then Angua said: 'That's terrible.'
>
> 'Yes, I know. But the thing is,' said Carrot, 'the thing is: it works. The whole thing. Guilds and organized crimes and everything. It all seems to work.' (*Men* 109–110)

This bar-room conversation centres around explaining to Angua how the city laws work, and by explaining the system to her, the system is explained to us, the readers. The current Patrician of the city is Lord Vetinari. He has legalised and decriminalised various activities practised in the underbelly of society and has made them self-regulatory. It is an unusual idea, but Pratchett, in his satirical manner, makes the ridiculous into a functioning system. The Thieves Guild reduces crime in the city. The legal thieves live off the taxes people pay to avoid being robbed, so they do not work and punish those who break the system, possibly because they are afraid of losing their tax benefits. The result is that the Watch has less work to do and can focus on catching unlicensed thieves. An introduction to this practice is also found at the beginning of the novel *Men at Arms* (1993) when Carrot and Angua, whilst on patrol, encounter Mr Flannel, who has just been illegally robbed.

> 'He took seven dollars and I never saw no Thief Licence!' said Mr Flannel.
> 'What are you going to do about it? I pay my taxes!' (*Men* 34)

This complaint from Mr Flannel shows how the system works. He pays his taxes, and the thieves do not rob him. He only needs the Watch when an unlicensed thief takes his property. It is doubtful that Pratchett suggests that we legalise thieving, but it does highlight a funny side of humanity that is able to normalise any bizarre situation. Take drugs, for example. For the majority of the world, drugs are illegal. The argument is that since drugs are harmful, governments have a responsibility to ban drugs. The manufacturing, distribution, and possession of drugs have been made illegal in most of the world. The reason the world still experiences a drug problem is that the demand has not dropped. Drugs are still easily accessible to those who wish to purchase them. Switzerland is one of the few countries that has had some success in reducing the harmful effects of drugs on its population. Instead of taking a hard-line policy on drugs, Switzerland has legalised drugs and treated drug addiction as an illness and not a crime. The results have been significant. Those who have this addiction have managed to go on to become productive members of society and, under

medical supervision, have a reduced risk of overdosing (Kurzgesagt 2016). The same argument prevails in relation to Pratchett's take on prostitution. The demand for the services provided by prostitutes will not go down simply because it is made illegal. It would be more beneficial, in fact, if prostitution were treated in the same was as drugs are treated in Switzerland.

The Assassins' Guild was a legal institution for many years before Vetinari's rise to power. An interesting aspect of this institution is that it is the Eton equivalent of the Discworld. The sons, and sometimes daughters, of the rich and powerful are sent there to receive a proper education. The idea that the wealthy should be trained as assassins is an interesting commentary by Pratchett on those destined to become leaders in the world, especially since Lord Vetinari, arguably one of the best leaders in the city of Ankh-Morpork has ever had, was trained as an assassin before entering politics.

Prostitution has been decriminalised under Lord Vetinari, and this is the first of Pratchett's laws that he might want to be implemented in the real world. Under Lord Winder and Lord Snapcase, previous Patricians, women of this profession were denied a Guild and all the benefits that this would have entailed. As readers, we do not see the circumstances these women worked in under Lord Snapcase. However, under Lord Winder, they were particularly vulnerable to the curfew laws and were often tortured as suspected revolutionaries. It is only under Lord Vetinari that the prostitutes in Ankh-Morpork win the right to form a guild.

The unusual nature of Discworld laws explains why the decriminalisation of prostitution might be a realistic goal. Whereas most Fantasy authors add laws to those already existing in the real world, the same does not apply in the Discworld where magic and the law are independent of one another. Pratchett modifies the laws against killing and stealing and effectively decriminalises prostitution.

An important distinction to be made here is the difference between legalisation and decriminalisation. Legalisation means allowing a practice to be punishable by law under certain conditions only. At the time of writing, the use of marijuana is slowly being legalised around the Western world, however, many countries continue to limit how this substance is taken and distributed. Decriminalisation allows a practice that was previously punishable by law to go unhindered without punishment. In the Discworld, theft has been legalised with certain limitations such as thieves being licensed and only stealing a certain amount a year.

Prostitution in the Discworld is treated in the same way as any other profession. Prostitutes have a guild like any another and they have no limits imposed on them, none that the reader is aware of at any rate. This means that it is decriminalised. This is unusual as, although prostitution is practised the world over, it is often criminalised or has limitations placed on it by legislation. Only in rare circumstances is it decriminalised. Why Pratchett may want prostitution to be decriminalised or at the very least to offer prostitutes legal protection in the form of a union, which is our modern version of a guild, is that laws against prostitution are general more harmful in the case of vulnerable women.

Under criminalisation, these women have to resort to working in dangerously isolated places and with unscrupulous people, which places them out of the reach of any assistance the law may offer. An excerpt from *Men at Arms* (1993) hints at this: “He’d patrolled the Whore Pits often enough, although Mrs Palm and the Guild of Seamstresses were trying to persuade the Patrician to rename the area The Street of Negotiable Affection” (*Men* 350). This extract from the musings of Carrot reveals that, while the Watch patrols the streets where these women sell their wares, they do not prohibit the practice any more than they would prohibit the shopkeeper Mr Flannel from selling his wares. The Watch are simply there to stop crime and keep the peace.

In other real-world instances where crime has been legalised, it has often been done under restrictions that have been criticised as impossible for women to follow. So, prostitutes have continued to stray into the area of criminal activity out of necessity, as Juno Mac (2016) suggests in the YouTube video *The laws that sex workers really want*. In the few places, such as New Zealand, where prostitution has been decriminalised in the same way as it has been in Ankh-Morpork, the number of issues related to prostitution reduced (Mac 2016) in the same way that theft in Ankh-Morpork decreased under the legalisation governing the Thieves Guild.

As the decriminalisation of prostitution is so rare in the real world, it might be viewed by many as being similar to the legalisation of assassination and theft. I would posit though that Pratchett is suggesting that this should not be the case.

In this final argument on how Pratchett's writing flouts the traditions of Detective fiction, this chapter has covered some of the unusual practices of law that can be found in Pratchett's novels. The argument began with a statement of what is usually found to be the case in Fantasy novels in relation to the law. It then discussed some of the unusual laws that Pratchett develops in Discworld with an explanation of how those laws work.

The argument closes by considering why Pratchett chooses to move in this direction. It would seem that Pratchett chooses to make most of these Discworld laws so highly ridiculous that they highlight our faults and follies. An exception would be the decriminalisation of prostitution. With the exception of the decriminalisation of prostitution, I would argue that the legal curiosities of Discworld are intended to promote critical awareness rather than to be taken as serious suggestions.

This chapter has discussed how Pratchett goes against the traditions of Detective fiction. It covers three areas in which Pratchett's writing challenges the traditions of Detective fiction. The first argument covers Pratchett's characterisation of Angua, which does not fit any of the earlier archetypes stemming from the gendered and possibly even misogynistic Detective fiction traditions, but presents the reader with a unique and well-rounded character. The second argument relates to Pratchett's unusual attitude towards technology, reflecting Pratchett's desire for a more cautious approach to technology. The final argument relates to the unusual laws that Pratchett incorporates in his work. In conclusion, it is argued that Pratchett's reason for describing these unusual laws is to make fun of humanity as every good satirist should and to force the reader to think about attitudes to theft and assassination while also reconsidering the decriminalisation of prostitution.

CHAPTER 4:

CONCLUSION

The conclusion of this dissertation provides a brief summary of the chapters presented so far and the conclusions reached in them. Thereafter the relevance of the present research to the field of literary studies is addressed, followed by consideration of the ideas and inquiries not covered in the study but which would benefit from further exploration, and a discussion of the purpose of Pratchett's satire.

Chapter 1, the introduction to the study, gives a brief outline of the life and achievements of satirist and Fantasy author Terry Pratchett. It explains that while most people only see Pratchett as a Fantasy author, the overarching aim of the study is to look more closely at *Men at Arms* and *Night Watch* to show Pratchett's use of several tropes of Crime fiction.

To provide an effective context and discussion of these tropes, it was necessary to provide a definition of Crime fiction. The term was shown to cover a range of subgenres, and the characteristics of several subgenres were explored. These subgenres included Newgate fiction, Gothic fiction, Sensation fiction, Noir fiction, Postmodernism, and Classic Detective fiction, also known as the Golden Age Detective fiction. The discussion of these subgenres was followed by a discussion of Fantasy fiction and how Pratchett's work falls within the Fantasy genre.

The difficulty sometimes experienced in distinguishing between Science fiction and Fantasy is highlighted, using Patrick Rothfuss's *The Name of the Wind* (2007) and *The Wiseman's Fear* (2011), and Frank Herbert's *Dune* ([1965] 2005) as examples. The discussion concludes that the easiest way to tell the difference between Science fiction and Fantasy is to look for the role played by magic, if any. If there is magic, then the work concerned is likely to be

classified as Fantasy; if there is no magic, even though there may be wonder, then it is probably a work of Science fiction.

Having established that Pratchett's novels are Fantasy novels, the chapter proceeds to determine what kind of Fantasy novels these are. Mendlesohn's (2008) four types of Fantasy are used to describe Pratchett's work as Immersive fantasy.

Satire is spoken of in Chapter 1 and defined as "the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices" (Compact Oxford English Dictionary 2002:1015). Because satire functions more as a mood rather than a genre, Pratchett remains a satirist no matter the nature of the genre he chooses to write in.

Chapter 1 thus establishes the contextual background of Detective fiction tradition and examines Fantasy and satire. On the basis of the knowledge acquired and discussed in Chapter 1, Chapter 2 sets out to establish which tropes of the various subgenres are used by Pratchett. It is shown that Pratchett follows many of the traditions and tropes of Crime fiction writing, lending support to the idea that Pratchett should be regarded not only as a satirist and writer of Fantasy and Science fiction but also to some extent as a writer of Crime fiction.

Having established that elements of Pratchett's writing support the argument that he is also a Crime fiction writer, the researcher demonstrates how Pratchett adds his own particular flair and dimension to the genre by incorporating Fantasy and satire within the genre. Six arguments made in Chapter 2 support the statement that Pratchett follows the traditions of Detective fiction. The first argument concerns the treatment of bodies. Generally, in Classical Detective fiction, there are only two ways in which bodies are treated, either in a Sacrificial or Semiotic manner (Plain 2001:37–39). Pratchett uses both the Semiotic and the Sacrificial techniques, which is unusual, but is indicative of Pratchett's familiarity with the traditions of

Detective fiction and his ability to add something new to the genre by applying both of these theoretical aspects to the genre

The second argument refers to stereotypes of dwarfs and trolls and how misunderstandings lead to the formation of such stereotypes. The inclusion of contemporary issues in the plot of the novels is a characteristic of most Detective fiction, and the fact that that many Fantasy authors do the same demonstrates that the two genres are not as different as one would suppose.

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The third argument in support of Pratchett as a writer of Detective fiction relates to his use of both the Noir film genre and the Noir detective fiction. The Noir genre, in general, deals with the corruption motif, and the Chapter demonstrates how Pratchett applies that corruption motif to the Discworld and to the people of Ankh-Morpork. The analysis of Pratchett's take on Noir fiction is somewhat tongue-in-cheek as, while Pratchett sees the characteristic darkness of Noir fiction in his characters, he also makes fun of it. Pratchett does nonetheless take this notion of darkness further by talking about levels of evil and what true evil is. His work implies that the everyday evil that people perpetuate, the evil that Noir fiction decries as so awful and bleak, is minor compared to the evil that is carefully contemplated and enacted to further interests that have no other goal than to serve the egos of such evil people in search of power. The second part of the Noir discussion focusses on the Noir detective. Vimes, Pratchett's Noir detective, displays the same characteristics and thinking as the stereotypical Noir detective. Pratchett nonetheless is not satisfied with allowing Vimes simply to remain the dark figure of the miserable Noir detective but subjects him and this trope to his usual satirical humour. He uses Vimes to joke about the complex ideas surrounding the legal

system, the darkness within people, and the philosophy that people can choose to be better than their dark nature would suppose was possible.

The fourth argument concerns the Police Procedural, a genre that tries to follow real-life police procedures and actions. In Chapter 2, Pratchett's writing in relation to police procedure focuses on what is gained and lost in the growth from a small police force to a large one. Pratchett's recommendation is that, even in a large organisation, it is necessary to strive for the personal touch. He implies that it is beneficial to create each Watch house as a closely-knit group of people while at the same time retaining the benefits of belonging to a larger organisation.

The fifth argument presented in this regard in Chapter 2 is that Carrot should be seen to conform to the typical features of the juvenile detective. The argument is based on the understanding that Carrot shares many of the characteristics of the juvenile detective, including his investigative methods and personality traits that stem from Carrot's innocence. Pratchett shows that he is knowledgeable about Juvenile Detective literature and that innocence is not a bad quality for someone whose job is to combat crime. Although an innocent, Carrot is an excellent cop, and with the help of those who are perhaps more realistic, he manages to right many wrongs within the city.

Chapter 3 has a very different approach to Chapter 2, as its goal is to ascertain where Pratchett deviates from the traditions of Detective fiction and why. The first argument in Chapter 3 concerns Angua and the roles women typically play in Detective novels. Angua clearly does not fit the traditional roles set for women in Classic Detective novels. She is no *femme fatale*, no nosy spinster or helpless helpmate. Avoidance of these traditional roles for Angua allows Pratchett to argue that women can be beautiful, vulnerable, and yet also

capable. By not relegating Angua to any predefined roles, Pratchett creates in Angua a full-blooded and compelling character.

The argument concerning Angua allows Chapter 3 to transition to the argument that most Crime fiction critics are overly critical of female detectives. The argument demonstrates how female detectives can do no right in a critic's eyes. A female detective can be rejected for reasons ranging from being too 'girly' to not being 'girly' enough or from getting married to being an interfering spinster. Pratchett has created Angua to deliberately annoy these critics as she flouts their conventions by not only being stunningly attractive but ridiculously so. She does not marry but does find happiness with Carrot. Pratchett, in his satire, does not take these critics seriously, and Angua shows that an excellent female detective can be attractive, be in a committed relationship, and be as feminine as she pleases (and also a werewolf).

The third argument presented in Chapter 3 is about Pratchett's unusual approach to technology. In contrast to most Detective fiction authors, Pratchett does not incorporate the latest in crime-fighting technology into his novels. Pratchett approaches technology using three tactics: he allows the characters to develop the technology themselves, avoids it altogether, or actively shows how we should approach a particular technological development with extreme care. There are a few reasons why Pratchett does this. There is a general inclination oft Fantasy authors to keep their worlds in a pre-industrial period as this lends itself better creating a mythological feel to their writing (Attebery 2014:69). The decision to allow his characters to create the technology themselves makes for an exciting storyline. The final tactic is arguably the most interesting because Pratchett argues that not all new developments are good for society, and here his abilities as a satirist shine through. Pratchett criticises some technology, illustrating how dangerous technological advancements from

which no good can come should be discarded, and those things that can help humanity should be embraced.

The final argument of Chapter 3 relates to the legalisation of crimes such as assassination, theft and prostitution in the city of Ankh-Morpork. Pratchett does this to make some real-world laws and legal practices look ridiculous and to offer real criticism of current laws. In making such criticism fun and unusual, Pratchett allows the readers to look at societies from a distant perspective and reconsider some of the things that may be taken for granted but could benefit from a fresh approach.

One of the objectives of this dissertation is to demonstrate that Pratchett should be taken more seriously not only by the public but also by literary critics. It is generally accepted that the public does not hold the fiction genre in high esteem. However, it can also be said that both the public and literary critics seem to see Crime fiction as more worthwhile than Fantasy fiction. Therefore, if the public and the literary world could be persuaded that Pratchett should also be seen as a Crime fiction writer or, at the very least, Fantasy writer embodying aspects of Crime fiction, then Pratchett could be taken more seriously.

It is clear that Pratchett, as a satirical writer, deals with serious topics in his books and should be taken more seriously. It is also true that Crime fiction has a long tradition of integrating and dealing with serious social issues in its writing. Satire does the same by satirising an issue in order to draw attention to it. Pratchett is in an interesting position of being able to work such issues into his writing as a satirist, a crime fiction writer and indeed a writer of Fantasy fiction. The present study argues for greater recognition of Pratchett's works. Demonstrating, as this study does, how Pratchett combines two genres to great effect supports the notion of Pratchett as a serious writer. The combination of these two genres, Fantasy and Crime fiction together with satire, allows Pratchett to harness new techniques

and revitalise both – some techniques unique to Crime fiction are introduced into Fantasy, and some techniques unique to Fantasy are introduced into Crime fiction.

An example of the introduction of new techniques is the Crime fiction writing technique involving the Semiotic treatment of death which is new to Fantasy fiction. Deaths within Fantasy fiction are usually more in line with the Crime fiction technique of Sacrificial death, than with that of Semiotic death. In *The Lion, the Witch, and the Wardrobe* (Lewis [1950] 2005), Aslan, the Lion, sacrifices himself for the sake of another. Aslan's death is met with the grief imagery that the Crime fiction writing technique of Sacrificial death employs. Semiotic death is rarely used in the Fantasy genre. Even Rowling's *Harry Potter* (1997–2007), a series which focuses on the protagonist, Harry Potter, as he uncovers mysteries, does not make use of Semiotic death. All the deaths in the *Harry Potter* novels are Sacrificial, mainly there to rouse emotions rather than to elicit clues characteristic of Semiotic death. The literary technique of Crime fiction's Semiotic death is usually absent from Fantasy fiction.

Introducing new literary techniques to a genre that previously did not have it injects new potential into an already well-established genre. Another benefit of combining two genres is the resulting reassessment of how we look at genres. Typically, when one encounters a novel, the automatic response is to put it into a category – something that could be described as a taxonomic instinct.

Chapter 1 classifies the primary texts of this dissertation to be Immersive Fantasy novels according to Mendlesohn's (2008) four types of Fantasy. Mendlesohn (2008) states that these categories that she has conceived are not hard rules, that some novels cross the boundaries of these categories. Mendlesohn (2008) faces the same problem encountered in the present study when attempting to classify *Men at Arms* and *Night Watch*. The problem is that these novels

do not fit neatly into a single category. As argued, *Night Watch* and *Men at Arms* incorporate enough aspects of Crime fiction, to allow them to be categorised as both Crime fiction and Fantasy.

One solution that may be suggested to the problem of classification is to embrace a more comprehensive system. It would appear that the genres and subgenres are too broad to truly classify some novels. Perhaps adopting a system similar to the one biologists use, in which specimens are allocated to a Kingdom Phylum Class etc. might be the best way forward. However, there are some issues with this solution. Just as the Platypus challenges biological categories, some books would not fit into any type of categorisation either. It is, therefore, impractical to suggest that further categorisation is the answer. Take Pratchett's *Men at Arms* and *Night Watch,* would they fit into the Fantasy kingdom or the Crime fiction kingdom? Which kingdom and genre deserve to be considered more significant than the other? The solution lies not in further categorisation but in recognition that categorisation is potentially useful but not definitive.

Mendlesohn's (2008) subcategories of Fantasy are certainly useful but not definitive. Categorising helps to analyse trends and anticipate what might happen. Recognising patterns within a genre may also help us avoid clichés when writing and to point them out when they occur. Categories also help sell books to the general public who know what type of story they are interested in and may only purchase books of a particular genre.

However, as literary scholars, we must be careful in analysing literature according to definitive genres and thus to allow the definition of a genre to close our minds to a novel's potential. If critics allow genre to become the defining aspect of a book, it becomes too confining. If criticism can only use the tools specific to a particular genre when analysing novels, the avenues for exploration rapidly diminish. It is better to use a spectrum rather than

a grid in classifying novels. To use a spectrum allows critics to classify and categorise books without losing the many potential nuances that may be presented by examining a novel from a different genre perspective. The novels *Men at Arms* and *Night Watch* are much easier to sort according to a spectrum than to a box definition – both of these novels may lie closer to Fantasy on such a spectrum and further from Crime fiction, but overlooking the overlap with Crime fiction will do the novel a disservice.

This dissertation has by no means exhausted the topic of Terry Pratchett and Crime fiction in respect of which many avenues of investigation remain open and have not been discussed or touched upon in the present study.

The Gothic nature of the "gonne" and its sinister creation is one topic that offers further opportunities for exploration. The Gothic nature of the "gonne" follows a monster creation archetype. The creator of the "gonne", Leonard Da Quirm, feels as if he is not creating it. It feels as if he is simply putting something together that was already there. The "gonne", an inanimate object, has a voice that speaks to people's inner darkness. The story of the "gonne" is not unlike the story of the scientist who creates a monster that is then unleashed upon unsuspecting townsfolk.

The other books by Terry Pratchett that revolve around the Watch, such as *Guards! Guards!* (1989), *Feet of Clay* (1997), *Jingo* (1997), *The Fifth Elephant* (2000), *Thud* (2005), and *Snuff* (2012) all offer further avenues for exploring Pratchett's methodology as seen through the lens of Crime fiction. Each of these books provides a further opportunity to observe Pratchett's depiction of policing.

The Watch need not be the only focus for studying Pratchett's use of Crime fiction tropes. Another Discworld series with the witches would also offer valuable insights into mature

sleuthing, especially in terms of the spinster investigator such as Agatha Christie's Miss Marple. All the witches, except for one or two, are old spinsters or widows. An analysis of their interfering nosiness would make for an interesting and humorous study into the investigative tropes of the Golden Age of Detective fiction. Exploring the trope of the interfering spinsters would offer the additional benefit of an opportunity to re-examine the critics claim that meddling old women are all the same, "[i]ncreasingly stereotypical nosey spinsters along the lines of Christie's Miss Marple" (Reddy 2003:195). It is likely to become immediately apparent that while these women may be old, they are definitely not the same. Granny Weatherwax is a formidable woman who has never married and has never had children and yet is in the same profession as Nanny Ogg, a cheerful woman who has been married many times and has many children and grandchildren. These two women and a rotating group of cohorts (Croft 2008:152) are often featured in Pratchett's work as investigating some mystery. The stark contrast in personalities and lifestyles that these women present often help Pratchett in his satirical comedy and have the added benefit that these different personalities all offer something different to help solve the case.

Nanny Ogg, in particular, would make an interesting case study for feminist critics with regard to the literary treatment of female detectives. One of the criticisms often levelled at female detectives is that they are usually satisfied with domestic life. Once they solve the mystery, they get married and forgo solving mysteries afterwards (Kestner 2016:23). However, Nanny Ogg has married repeatedly and yet she is still sleuthing with Granny Weatherwax. With or without the detective element, feminist critics would still find the witches interesting (Capdevila 2018:61–63)

One may argue that Nanny Ogg cannot be likened to the interfering spinster if she is continuously getting married, but Nanny Ogg is almost permanently in a state of widowhood,

even if she does get married or find a love interest at the end of a novel, by the next one, she has either moved on from that relationship or that husband has died. Nanny Ogg has, despite getting married and settling down, continued her career as a Witch, and has had a successful career at that. Her role as head matriarch of the family does not stifle her ability as a witch nor as a sleuth – in fact, it helps. Nanny Ogg is not the domesticated wife that critics may think married life would make of the female sleuth; she is, on the contrary, the general at the head of an army of sons and daughters who at her behest would jump to do any favour she asks, favours which usually assist in solving a mystery. Looking at Pratchett's witches through the lens of Crime fiction would not only open more avenues to be explored but allow researchers to challenge, as Pratchett indeed has, criticisms of those critics who view the interfering old spinster as an unworthy female detective.

A question that does raise its head when reading Pratchett is whether he satirises Crime fiction. It is difficult to be sure about this, but the difference between a writer satirising a style of writing and a writer who uses a style of writing to satirise something else lies in the focus of the satire. In other words, Pratchett is using Crime fiction to satirise humanity. He is not satirising Crime fiction; it is not the object of Crime fiction, but humanity and its follies that are the butts of his satire. For example, the Calvin and Hobbs's comic strip created by Bill Watterson is not used to satirise little boys and their imaginary pet tigers but rather to turn a satirical eye on philosophical ideas and little boys in general. The little boy Calvin is not the object of satire but the vehicle for it.

The concept of determining the subject of satire and how Pratchett uses Crime fiction as a vehicle for satire and not the object of satire becomes more apparent if we delve further into discusses the satirical points that Pratchett makes in these novels. Pratchett's work is light and easy to read, but it is dense with satirical lessons that this dissertation has hardly touched

upon. As a result, it is only possible in the conclusion to discuss satirical points already touched upon in this dissertation.

One of the satirical lessons that Pratchett wishes to impart to his readers is his view on stereotypes. Pratchett illustrates that with stereotypes, and a few other satirical subjects, nothing is clear cut. He acknowledges that occasionally there is some truth to stereotypes, but one needs to dig further to understand the situation better. This lesson is illustrated in Chapter 2 with stereotypes about Cuddy and Detritus concerning dwarf and troll stereotypes. The object of satire in this example is not dwarfs and trolls but the human folly of stereotypes.

On the subject of judging people by the way they look, Pratchett writes extensively about Physiognomy. Pratchett demonstrates the absurdity of the pseudoscience in *Night Watch* when Carcer, the serial killer, reveals that according to the physiognomic calculations of Swing, the man who supports Physiognomy in the secret police, he is an exemplary and upstanding citizen. This dissertation has not fully explored Pratchett's almost throwaway comment in *Men at Arms* on Phrenology, a pseudoscience adjacent to Physiognomy. Phrenology is a study that suggests that the lumps on people's heads can be used to determine their personalities. Pratchett pokes fun at this by stating that "it should be possible to *mould* someone's character by *giving* them carefully graded bumps in all the right places… what you actually get is hit on the head with a selection of different sized mallets" (*Men*:176). The lesson is that it is impossible to measure a body and then pronounce on the personality of that person. Appearance is not an indicator of either personality or moral worth. Pratchett is satirising pseudoscience to show how ridiculous it is and uses Crime fiction as a vehicle to demonstrate his point.

Yet, Pratchett's criticism of bad thinking is not limited to pseudoscience; it extends to science and technology generally. The 'gonne' is Pratchett's leading example of technology that does not benefit mankind but harms it. Pratchett brings this same motif up in other novels. In *Small Gods* (1992), a young philosopher builds a tank for a country against his uncle's advice. However, the young philosopher learns his lesson when the tank is turned upon his fellow countrymen. The object of satire is not the young philosopher but rather all clever people who create something without thinking through the possible ramifications; the young philosopher is merely the vehicle for this general satirical observation.

A great deal of Pratchett's criticism of society is along the lines of using common sense. A weapon that can cause harm to your enemies can also be used to harm you. Why would the length of someone's arm determine who they are as a person? One of these common-sense lessons that Pratchett often stresses is that simple is not the same as stupid. Carrot is the vehicle for this lesson. He has a straightforward view of life: he may not always understand, let alone employ the more convoluted thinking that Vimes or Angua do, but he is the man at the end of the novel who manages to put all the pieces together and solve the mystery.

Pratchett's ideas about crime are more complex than the ideas previously discussed. In the novel *Night Watch*, he presents a comparison between a city of legalised crime and a city of illegal crime: it would appear that crime is higher in the city that made it illegal than in the city that legalised it. While Pratchett is undoubtedly not advocating that all crime be made legalised, some crimes like prostitution are decriminalised legal in Ankh-Morpork. The legalisation of crime is done not to stop it but to control it. However, Pratchett delves even deeper – the innate darkness within everybody commonly associated with the Noir genre is also present in Pratchett's work. Like the crime novel detective, however, Vimes gives the reader hope by acknowledging the monster within and using it to fight against men like

Carcer, who allow themselves to let the monster loose upon the world. Pratchett's lesson is like the old story about the two wolves that compete, illustrating that those who feed the evil monster become monsters. Pratchett is uses police procedure to demonstrate that it is not a question of being harmless but of choosing to do good. Noir fiction is not the object of satire, but the vehicle used to deliver Pratchett's message on human behaviour

It is finally time to answer the questions posed at the beginning of this work. The study has provided an in-depth analysis of Pratchett's Detective fiction in *Men at Arms* and *Night Watch.* Chapter 1 discussed what it means to qualify as a Detective fiction writer and how past Detective fiction authors have shaped the genre. Chapter 2 showed how Pratchett responds to the Detective genre by using its conventions whilst also adding his flair to them. Chapter 3 demonstrated how Pratchett breaks with tradition to forge a new interpretation of the genre.

In summation, this study argues that Pratchett, while remaining a writer of Fantasy and satire, may be usefully considered as a writer of Detective fiction who has added to the genre through his unique perspective on its conventions. The blend of satire, Fantasy and Detective fiction, together with the way Pratchett both uses and breaks with the traditions of Detective fiction writing provides a fascinating new perspective for reading Pratchett's work and more particularly *Men at Arms* and *Night Watch.*

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