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ANALYSING THE TEXTUAL VARIANCE IN TERRY PRATCHETT'S THE CARPET PEOPLE

MPhil in Digital humanities and Culture

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Declaration

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work.

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Abstract

This dissertation analyses the textual variance between Terry Pratchett's two versions of *The Carpet People*. The dissertation uses the mixed methodology of close and distance reading to highlight the differences between the two versions and examine the reasons behind some of the changes made in the revised version. It focuses on the traditional presentation of the hero, perceptions of Empire using relative and raw frequencies of characters and language to elucidate the alterations to the texts. It also investigates the differences in the use of direct speech and how it is distributed among the main characters and in the early works of Pratchett. An examination of the interplay between dialogue and action is also performed, noting the increase of direct speech and decrease in elements relating to battle. A further experiment is conducted using human annotation to ascertain the differences in the presence of humour between the texts which underscores one of the principal differences between the texts as the older author revised some of the earlier material using his well-established comic fantasy style.

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Contents

Introduction	5
Literature Review.....	10
Methodology	16
Chapter 1: Structure, Speech and Action	21
Chapter 2: Interpretations of the Heroic and Empire	39
Chapter 3: Humour in <i>The Carpet People</i>	51
Conclusion	62
Appendix.....	64
Bibliography	72

Introduction

This dissertation examines the textual variance in Terry Pratchett's debut novel *The Carpet People* published in 1972 and his revised version of the novel published in 1992. This dissertation seeks to highlight some of the textual variance by using the mixed methods of close and distant reading.

The original *Carpet People* was published in 1972 (CP1) and the revised edition in 1992 (CP2)¹. Terry Pratchett wrote the original *Carpet People* when he was seventeen and the revised version at forty-three. Referring to the original work, Pratchett stated that:

"I wrote that in the days when I thought fantasy was all battles and kings. Now I'm inclined to think the *real* concerns of fantasy ought to be about not having battles, and doing *without* kings." (Pratchett, 2009, Author's note)

His younger self had completely different ideas about genre fiction and by the time the forty-three year old author had gotten around to rewriting *The Carpet People*, he had become proficient at subverting the conventions of the fantasy genre which had heavily influenced his debut novel. The Encyclopedia of Fantasy (Clute and Grant 1997, 396) defines genre fantasy as:

Almost always high fantasy, heroic fantasy or sword and sorcery, and it's main distinguishing characteristic is that, on being confronted by an unread GF[Genre Fantasy] book, one recognizes it; one has been here before, and the territory into which the book takes on is familiar - it is Fantasyland. The characters too, are likely to be familiar: hidden monarchs, ugly ducklings, dwarfs, elves, dragons ... In short GF is not at fantasy at all, but a comforting revisitation of cosy venues, creating an effect that is almost anti-fantasy.

Genre fantasy can be immediately recognised as being derivative of the probably the most influential fantasy novel of the twentieth century, *The Lord of the Rings* which Pratchett himself admitted was a major influence on his childhood reading and subsequent writing (Pratchett 2015, 152-2) The idea that this type of literature can be considered 'anti-fantasy' highlights its derivative nature and that certain conventions have become so recognisable

¹ CP2 quotes are taken from the 2009 edition of *The Carpet People*.

and commonplace that it severs the term 'fantasy' from the imaginative and creative. Pratchett's Discworld novels can be viewed as responses or critiques of those conventions. By the time Pratchett returned to *The Carpet People* he had written almost a dozen Discworld novels in which several of the mentioned 'familiar' character types have appeared but are treated with nuance and subvert the traditional portrayal. In both *The Light Fantastic* and *Guards! Guards!* different versions of dragons are presented, the former fuelled by magic and barely visible, the latter drawn from a captive realm by magic but neither conform to traditional conventions of fantasy. The convention of the hidden monarch is exemplified in the character of Carrot Ironfounderson who arrives in the city of Ankh-Morpork at a time where a monarch is sought who fulfils the criteria of king – magical sword, uncertain origin, birth mark. But that storyline is never realised and is alluded throughout the City Watch books and treated as a running joke. Pratchett also subverts the traditional portrayal of benevolent elves or archetypal dwarves. He also confronts the ideas of gender roles within the fantasy genre in the Witches books. Referring to the Discworld novels Caroline Webb suggests that

These novels, beginning with the thin and somewhat clumsy *The Colour of Magic* (1983), gradually moved away from simple satire of fantasy tropes to develop a coherent, complex, and rich vision of a flat planet ... in which each novel presents a complete and engaging story in a generally comic style while at the same time commenting, sometimes seriously, on literary and/or social concerns from Western Culture (Webb, 2015, 6-7).

As noted, the initial novels of the series can be viewed as simple satire or parody of the fantasy genre with extratextual allusions to works within not only fantasy literature but television and film. As the series progressed Pratchett's style had developed to include commentary of modern society. The City Watch novels in particular have a political edge and are concerned with real world problems of different races peacefully coexisting with each other (James 2001, 119).

This idea of peaceful coexistence can be seen in nascent form in *The Carpet People*. All of Pratchett's creative genius is present in the unique world, the interactions between the races and interrogations of belief, are precursors to a lot of themes he would investigate in the Discworld worlds but the general presentation of the characters are still largely in a traditional fantasy mould. The revised text develops some of these themes and adds a

more ambivalent presentation of the world of the Carpet with more nuanced characters as Pratchett noted “It’s not exactly the book I wrote then. It’s not exactly the book I’d write now. It’s a joint effort but, heh, heh, I don’t have to give him half the royalties. He’d only waste them” (Pratchett, 2009, Author’s note).

The revised version of *The Carpet People* (CP2) marks a fusion of both approaches to the genre (Cabell, 2012, 68). Initially Pratchett hadn’t planned to change much but in the author’s words, “you know how it is when you tweak a thread that’s hanging loose.” (Pratchett, 2009, Author’s note) The resulting changes made CP2 over ten thousand words shorter than the original with significant re-writes within the story.

The Carpet People is the story of a microscopic self-contained world created by Pratchett when he was seventeen. The novel was born out of a collection of stories he wrote for *The Bucks Free Press* (Cabell (Cabell 2012, 11). The story revolves around the principal character Snibril who is a member of the Munrung tribe, a tribe that exists on the periphery of the Dumii Empire, the tribe are nominal citizens of the Empire. They are forced to leave their home when they are attacked by Fray, an unknown entity (possibly a person walking across the carpet). The principal antagonists and denizens of the carpet, the moults worship Fray as their deity and can sense when he will strike. They utilise this knowledge to manipulate the various tribes into believing they can control Fray or they take advantage of the “storm” that accompanies Fray’s presence and attack in the turmoil which follows. The Munrung tribe — led by Glurk, Snibril’s older brother and advised by Pismire, the tribe’s magician/shaman — must make their way across the Carpet to the capital city of the Dumii Empire, Ware and save the Carpet from the forces of Fray., They are joined on their journey by Bane, a wandering warrior and former Dumii general and Brocando, the king of the Deftmenes, a tribe frequently in conflict with the Dumii Empire.

The plot has gone through various iterations: The collection of the stories in the *Bucks Free Press* introduces the central characters minus Brocando and charts the journey of the Munrungs to find a new home whilst avoiding conflict with two opposing empires. A direct follow up to this was published in 1967 following the further adventures of Bane and Snibril. The novel borrows little from the follow-up story and radically reimagines the environment and inhabitants of the Carpet present in the original stories. CP1 charts the adventures of the Munrung tribe as they are forced to leave their home. They encounter

various different races of the Carpet on their journey to Ware, the Dumii capital. This general plot is followed in both versions of the story with some alterations in tone and character.

The dissertation analyses the texts with the assistance with different computer programs which serve as aids to close reading and are also capable of querying the texts to find patterns which would go unnoticed during casual reading. Pratchett has made some substantial changes to CP2 while still trying to remain faithful to the essence of the original.

Chapter 1 gives an overview of some of the structural elements of the plot and the differences in the texts. A survey of direct speech in early Pratchett works is conducted and the direct speech of the central character of The Carpet People is compared and contrasted between the versions. The chapter operates on the principle of the interplay between dialogue and action and examines changes in direct speech and alterations in relative frequencies of some of the characters more aligned with traditional fantasy narratives.

In Chapter 2 an examination of the central character Snibril is conducted in regard to his attitude to the ruling Dumii Empire and how through the manipulation of secondary characters who act as mentor figures, Pratchett removes more overtly heroic scenes of the character, in particular his love of law and empire and replaces these scenes with a more grounded sense of Empire without completely destroying the characters' initial motivation. The use of rank is also investigated by exploring shifts in character roles and the creation of new characters in CP2.

One of the principal differences between the texts is the addition of more humour. As humour is highly subjective and notoriously difficult to quantify using machine learning technologies Chapter 3 surveys the presence of humour in the first ten chapter and prologue using human annotation. The texts are split into sentences and marked under the criteria of containing – humour, no humour or unsure. Inter-annotator agreement is graded and various experiments are conducted to established whether the initial supposition of CP2 containing more humour can be verified and quantified using a second annotator. The difference between annotator result are examined and the instances of humour are also tagged to the main characters in effort to underscore any shift in character portrayal. After the initial survey a more detailed analysis of character is conducted with close reading

Student number: 21359565

highlighting some of the shifts of character portrayal; how some subtle shifts in character facilitate a lighter tone to the revised version.

This thesis attempts to highlight some of the textual variance in an effort to elucidate how the older author changed the story to bring it more in line with his established style while at the same time preserving some of the core values of the original text. Through the mixed methods of close and distant reading an examination is conducted to uncover certain patterns in the texts and highlight the significant changes.

Literature Review

Much of the critical literature pertaining to the work of Terry Pratchett focuses on the Discworld, understandably so, considering it is his most popular series and represents the majority of his oeuvre. There are four substantial collections of essays devoted to Pratchett's work: *Terry Pratchett: Guilty of Literature* (Butler et al. 2001), *Philosophy and Terry Pratchett* (Held and South 2014), *Discworld and the Disciplines* (Alton and Spruiell 2014) and *Terry Pratchett's Narrative Worlds* (Rana 2018) and *Terry Pratchett's Ethical Worlds* (Noone and Levin Leverett 2020). The literature can be broken down into various divisions, some can be thematically – religion, gender, ethics, identity, humour and philosophy or divided by characters or sets of books. The most popular characters to receive critical attention are The Witches of Lancre, the City Watch, and Death. There are several essays devoted to the children's books though *The Carpet People* does not feature prominently. There are articles of many more of the Discworld characters such as the Librarian or Rincewind and the wizards of Unseen University.

The City Watch articles are predominantly preoccupied with ideas of identity and race and the ways people interpret the “other”. The Watch, as it evolves throughout the novels examines the spaces of race, gender and the “other” and propose ways of integration and a sense of inclusivity. Captain Vimes, in particular offers an insightful commentary into the political and societal issues. The notions of race and interpreting the “other” are integral to the relationships between the races in *The Carpet People*. These interactions are foregrounded in the revised version with a new opening paragraph which draws attention to the people's proclivity to conceptualize other groups or races of people as different and often as the enemy.

Gender is frequently brought up in relation to the Witches of Lancre and their city counterparts in the Unseen University. Many critics have highlighted the disparity between the two groups of magic practitioners with Pratchett's first witches novel *Equal Rites* focusing on the fact that women are unable to attend the Unseen University and become wizards. Gender is a much overlooked theme within both versions of *The Carpet People*. The original version contains very few female characters and those present in the story lack any real agency. The revised edition attempts to redress this balance by changing the gender of

one of the pivotal characters and adding some other minor characters though he is largely constrained by the text of his earlier work and cannot add a substantial female role without significantly altering the character dynamics and plot.

Religion features in several articles written about the Discworld and also the Bromeliad trilogy which is considered Pratchett's next foray into children's literature since the original *Carpet People*. The trilogy was written around the same time as the revised version of *The Carpet People*. The stories have similar features: they revolve around small people within a bounded world, in the case of the Bromeliad, four inch nomes but there are also parallels in their dealings with religion. The signage in the department store where some of the nomes live has taken on the significance of doctrine and Arnold Bros., the department store name has taken the position of God. This type of misinterpretation of phenomena can be seen in embryonic form in *The Carpet People* where the entity called Fray is worshipped by the mous. Ultimately Fray's identity is not revealed though it is most likely a person walking across the carpet but there is a dichotomy between his worshippers and Pismire's assertion that Fray is a natural phenomenon. Both Fray and the ancient creature, the termagant are worshipped by denizens of the Carpet where whereby power is mistaken for godhood and creates religion.

Thematically some of the central investigative work on *The Carpet People* revolves around the identification and subversion of the traditional fantasy narratives as Pratchett endeavoured to reconcile the conflicting styles of the younger and older authors while maintaining a coherent story which remained faithful to the original story.

When Pratchett wrote the original *Carpet People* he was seventeen and still heavily influenced by traditional fantasy and when he rewrote it he was an established author with a recognized style. Pratchett noted powerful influence The lord of The Rings had over his imagination as a young reader and writer (Pratchett 2015, 152–53). Edward James (2012, 62) suggests that *The Lord of the Rings* 'looms over all the fantasy written in English - and in many other languages - since its publication; most subsequent writers of fantasy are either imitating him or else desperately trying to escape his influence' Pratchett likely found himself fulfilling the roles of both types of writers simultaneously as he tried to reconcile the influences of his younger self with the seasoned author without destroying the essence of the novel.

Pratchett (2015, 131) started that 'My adult mind says that the really interesting bit of LOTR must have been what happened afterwards - the troubles of a war-ravaged continent, the Marshall Aid scheme for Mordor, the shift in political power, the democratization of Minas Tirith. Well that could be a funny fantasy.' Elements of this notion can be seen in CP2 where there is more emphasis on the aftermath of the battle.

Haberkorn (2007, 319) also investigates Pratchett's reimagining of the hero stating that initially 'Pratchett simply ridicules the heroic tradition, but then he moves on to a complete and thorough reinvention. All of his reinscriptions overlay both the concept of the hero in general and the concept of the modern fantasy hero in particular.' In CP1 there are many examples of the classic hero. Some of these elements which define the classic hero are removed from the central characters in CP2 and the depiction of the classical hero is parodied.

Daniel Luthi (2014) examines Pratchett's Discworld novels in relation to Tolkien's seminal essay "On Fairy Stories" and investigates how Pratchett breaks a cardinal rule of Tolkien by satirizing magic and by consistently breaking the fourth wall in his novels. Haberkorn (2014) examines the interplay between humour and fantasy as a means of understanding and re-examining meaning in the world. In a separate article he delves into the finer points of humour highlighting Pratchett's use of satire, parody and pastiche as ways of examining and interacting with texts and events in the real world (Haberkorn, 2018).

Butler(2001) investigates Pratchett's use of humour by examining the theories of humour from prominent twentieth century theorists such as Lacan, Freud ,Bergson etc. relating those theories to Pratchett's fourth Discworld novel Mort. Butler (2001, 36) suggests that Pratchett uses the secondary world of Discworld to create 'distance from reality in order to criticise the world of the everyday.' Pratchett had become adept at using humour to commentate on the real world. CP1 shows some subtle signs of this but it is more widespread in CP2 particularly as it pertains to the ruling Dumii Empire which has been depicted as an idealized Empire under threat and in need of saving in CP1. CP2 presents a more realistic portrayal of a long-established Empire suffering decay as the ideals, actions and leadership of the Empire degenerate.

William C. Spruell (2014) conducts one of the few studies using Corpus linguistics on Pratchett's work. He explores the Discworld series primarily through word count, examining different word frequencies including bigrams and trigrams, certain noun types, speech tags and names within the corpus and comparing frequencies against corpora from different writers. The study is not exhaustive but acts as one of the first digitally assisted linguistic studies into the Discworld series. In this dissertation I also utilize word frequencies to investigate the two versions of *The Carpet People*. My primary focus relates to the comparison of relative frequencies of character names and certain elements of languages pertaining to rank. A comparison of character names enables an examination of changes in a character's role and prominence and can provide a good indication of what the author was trying to accomplish by altering a character's significance.

Concerning digital methods applied to Pratchett's work Luis Espinosa-Anke (2014) conducted various experiments using different sentiment analysis tools including lexicon based and human survey to quantify irony in Pratchett's Discworld novels. The author notes the difficulty attached to quantifying irony in texts using figurative language yet highlights the benefit of using a comparative methods utilizing both computational and human judgement. The experimentation was able to discern certain shifts in Pratchett's tone between earlier and later work noting a darker tone pervading his later work and a clustering of humour and irony in his first four novels.

There have been relatively few studies conducted on the textual variance of texts. Ketzan and Schoch (2021) examined the textual variance of three different versions of Peter Weir's *The Martian* using a python based program called Coletto which compares the texts and provides visualisations and side-by-side line comparisons with categorization of edits including deletions, insertion and condensation and expansion of words. The program is very useful at examining variants of texts that are very similar but struggles with texts that are significantly different. Martin Eve (Eve 2016) has conducted an extensive survey of the provenance of Mitchell's *Cloud Atlas* comparing changes made between editions highlighting editorial decisions which affect different sections of book. For *The Carpet People* it wasn't a case of editorial changes but authorial shifts between a writer at the beginning of his career yet to find his own style and the established writer rewriting material to fit his own style while attempting to remain faithful to the original story.

Erik Ketzan's (2022) work on Thomas Pynchon is one of the few examples of mixed method digital humanities approaches to text where he uses close and distant reading to conduct an analysis of stylistics in Pynchon's work. He examines various features of Pynchon's work such as the use of profanity, archaic uses of apostrophes, verbs, pronouns and use of ellipses. Ketzan also conducts a survey of direct discourse, verse and narration in Pynchon's oeuvre. Besides character frequencies I have conducted a survey of direct speech in Pratchett's early novels. I have also tagged and extracted the direct speech of the five main characters and several secondary character that I think are relevant to the shift in tone. Examining the data, points to areas where characters have been reduced or removed. Combined with close reading various theories can be put forward in an attempt to interpret the reasons behind the changes.

My primary digital analysis of the text revolves around certain investigations into the central characters – instances of their appearances and the amount of direct speech attributed to them. I also categorize the humour by analysing the amount of humour rated by the annotators pertaining to the main characters as a means of applying a relative consensus on whether certain character's role or characterisation has changed between the versions.

There is a lack of critical work relating specifically to *The Carpet People*, and much of what there is relates to the revised version. Commentators have noted that the original edition is heavily influenced by traditional fantasy with J.R.R. Tolkien's Lord of the Rings mentioned by several critics (Bulter 2001, Clute 2001, Baldry 2001). The core group of main characters and races in the Carpet have likened to the races of middle-earth – wights/elves, Deftmenes/dwarfs, Munrungs/hobbits, Dumii/man, mous/orcs.

John Clute describes the original story as something that "reads like a selection of episodes from The Lord of the Rings as told by Asterix the Gaul." (Clute 2001 p.11) . Cherith Baldry (2001) has conducted some of the most detailed analysis on *The Carpet People* with her essay on Pratchett's children books. She examines how the texts treat the concepts of war, empire and leadership. She also investigates differences in the characters' portrayal between the different versions and touches on the representative (or lack of) of women in *The Carpet People* Though considered a children's book Hunt and Lenz (2001, 97) suggest that, 'the core of the book could be for any audience sympathetic to the idea of co-existence rather than confrontation - to the idea of constructive change.' There is a definite

Student number: 21359565

sense of co-operation to overcome adversity in both versions of the novel but this is emphasized in the opening lines of the revised version and reiterated throughout the novel. The brief review of the critical work surrounding *The Carpet People* highlights the need for further study and it has received a limited amount of critical attention. It is the intention of this dissertation to add to the relatively small body of critical work on *The Carpet People* by using the mixed methods of close and distant reading.

Methodology

The methodology for this dissertation primarily involves the analysis of *The Carpet People* texts using the mixed methods of close and distant reading. Distant reading is a term coined by Franco Moretti (2013, 48) where “Distance ... is a condition of knowledge: it allows you to focus on units that are much smaller or larger than the text: devices, themes, tropes —or genres and systems.” Moretti had initially envisioned the use of distant reading in opposition to close reading with a mind on the expansion of canon and the analysis of larger corpora that existed outside of established canon.. This dissertation largely focuses on the more granular details within *The Carpet People* texts with the exception of a small corpus of Pratchett’s work published between the two texts. Johanna Drucker (2017, 629) defines distant reading as “the computational processing of textual information in digital form. It relies on automated procedures whose design involves strategic human decisions about what to search for, count, match, analyze, and then represent as outcomes in numeric or visual form.” My use of distant reading more closely follows Drucker’s definition as the dissertation relies on the analyses and visualisations of raw and relative frequencies of characters, language and direct speech infer meaningful shifts in the structure and themes of *The Carpet People*.

Katie Trumpener (2009, 170) states that “Statistics of course highlight continuities and discontinuities in a given body of data. Yet the information they can yield remains constrained by their search parameters.” This is undoubtedly true and that one of the limitations of computational methods is contingent upon the right questions being asked and that the data produced has intrinsic value which can be utilized for further study. My process relies on using distant reading techniques in conjunction with close reading.

Matthew Jockers (2013, 6) suggests that ‘The study of literature relies upon careful observation, the sustained, concentrated reading of text. This, our primary methodology, is “close reading.”’ Close reading owes its origins to the modes of literary analysis established in the 1920s in Cambridge known as Practical Criticism and in 1930s in America under the guise of New Criticism. It became the primary method of literary analysis as a reaction to the staid practices of the early twentieth century (Smith 2016, 58–59). One of the main

criticisms of the movements, one which Morreti(2013, 48-49) had highlighted, was that the process defined by its detailed nature necessitated the use of a limited number of texts thereby being perceived as exclusionary.

Ted Underwoods(2019, xxi) posits that “There may be no conflict, in principle, between quantitative reasoning and humanistic interpretation.” Sharing Underwood sentiment that close and distant reading should not be seen as mutually exclusive but as complementary method of investigating texts. It is following this line of reasoning that I have employed computational methods as both finding aids and to create data to be used as demarcation points for close reading.

The first task to complete was to produce machine readable text that could be examined with different software programs. I received a word document and PDF file of CP1 as the output from an OCR company and a EPUB file of CP2. CP2 required very little data cleaning besides removing metadata and any extraneous content. The word file of CP1 had be cleaned and errors from the file removed by checking against the PDF version. Metadata and images were also removed, and I converted the word document to a plain text file Once I had machine readable versions of the texts, I uploaded them into three different software programs: Coletto, Juxta and Lancsbox.

Each program offered a different set of advantages and drawbacks. Coletto is a tool which is specifically designed to measure textual variance between texts. The program output provides visualizations of the alterations to each variant including insertion, deletions, expansions and contractions and script identifiable edits including punctuation. It also produces side by side data in spreadsheet form identifying and classifying each edit. The program is specifically suited to analyzing variant texts where the variance is moderate or minimal. The two versions of *The Carpet People* are dissimilar enough to offset the calculation whereby the side-by-side data begins to skew quite heavily early in the data. As CP2 is 10,000 words shorter than CP1, the program attempts to compensate for the differential in word count by aligning the two texts. This creates various complications as the program has to distribute the CP2 text over the length of CP1 which becomes increasingly problematic as the texts diverge.

The main obstacle is that the texts become misaligned relatively early in the story. This point occurs in chapter 4 as there are substantial differences in both the content and length of the chapters. By the end of chapter 4 in CP1, there is a word differential of over 1600 which steadily accrues and at some point needs to be balanced. The result is the misalignment of sections of the story where the side-by-side comparison is rendered useless and the visualization of edits of text is actually misleading. The graph contains an average level of edits using the levenshtein distance model which is high but large spikes in the graph which should denote sections of very high variance instead signify where the program attempted to rebalance the word count differential by leaving the corresponding sections in CP2 blank for more than a thousand lines.

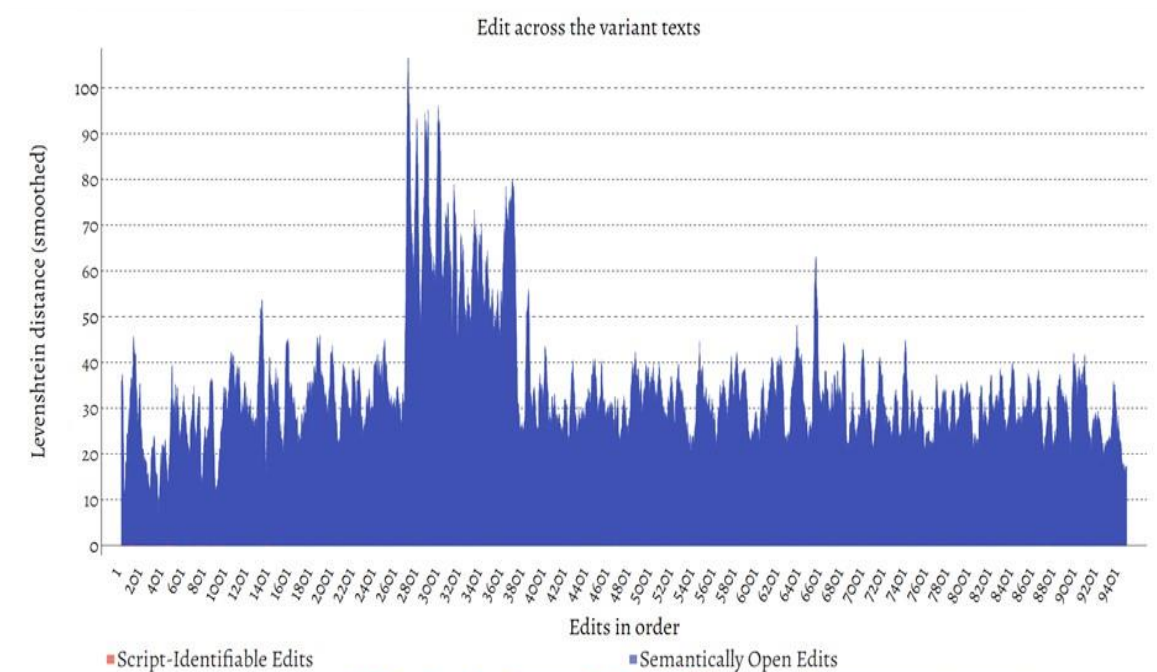


Fig.1 Coleto output: edits across variant texts

Having ran the program again with a cleaner version of the texts the same problem appeared but in a different section of the graph whereas running the program with an American edition of and a British edition of CP2 returns data which is clean and precise.

By using Juxta software in conjunction with Lancsbox corpus analysis was able I was able to combine the features of both to conduct close reading utilizing the side-by-side user interface with Juxta and the combination of the various query searches comparing the texts with Lancsbox. One of the primary advantages of both tools is as a finding aid. It is far more

efficient scanning sections of the texts with Juxta which highlights the different sections and can exposed patterns which would not be obvious with close reading alone. The primary advantage of Juxta is the ability to see the texts side-by-side and the sections of the texts are linked to their corresponding sections making it easy to maintain a reference point in the other text. This works up until the texts completely diverge in the latter stages of the novels.

I used KWIC (keyword in context) searches as the main tool within the Lancsbox program. I conducted various experiments on the texts comparing the difference in use of language and the frequency of character names. I used the data to create charts comparing the frequencies of key characters. These are good indicators of the character's involvement (or lack of) in the text and by creating different corpora of the texts by dividing them separately into individual chapters I could track where characters were mentioned or active across the texts. This gave me areas of the text to focus on for close reading and characters to investigate further to ascertain why their roles were altered in CP2.

Tracking the frequencies of the character's names is a reasonable method for discover where a character is mentioned but it does not determine whether the character is active within the story, to do this I tagged all the speech of the main characters and certain secondary characters that I deemed integral to the author's reworking of *The Carpet People*. I placed tags around each section of speech by the designated characters in the individual text files. I then used a Python code to extract the text and conducted various experiments measuring the differences in certain character's total word count and the differences in the location and volume of words spoken by the character. I also conducted Graphcoll searches of the characters to see if any patterns emerged from the characters which were not present in the original and would denote a deliberate shift in character. I compiled lists of raw frequencies of character's speech over the individual chapters and relative frequency over the texts. I created tables in excel with the data to produce charts which acted as catalysts for close reading where anomalies appear in the data, where characters were removed, or their roles were altered significantly.

I also conducted KWIC searches of the language to ascertain whether there were any distinct patterns or discrepancies in the data which required further investigation. Lancsbox was used to search and create visualizations of the data to help determine some of the

Student number: 21359565

differences in the texts. One of the main differences in the text is addition of humour and lightening of the tone in CP2. I conducted an experiment with annotators to determine whether a clear difference between the texts could be established and quantified. I used Python code to separate the texts into sentences and divided the texts into chapters on separated sheets in Google Sheets. I created three columns – Humour, no humour and unsure on one side of the sheet with three cells per row and the sentence adjacent. I annotated the first 10 chapters plus prologue in both texts and compared the results with a second annotator to check for inter-annotator agreement and general rating of humour between the texts.

Chapter 1: Structure, Speech and Action

This chapter interrogates structural elements of the different versions of *The Carpet People*. One of the primary concerns is the differences in portrayal of groups or tribes. The removal of certain characters who conform to traditional fantasy tropes and chiefly relate to battle scenes. An investigation of direct speech is also performed with a survey of some of Pratchett's earlier work and an examination of the differences in overall direct speech between the versions and the central cast of characters which highlights the significant changes and posits potential explanations. This chapter operates under the premise of battle and dialogue being two sides of the same coin where Pratchett removed and reduced scenes of battle by consequence increased space for dialogue.

The Carpet People follows a basic two act structure which relates the liberation of two different societies (Deftmene and Dumii). The narrative structures of both texts remain relatively consistent but the plot begins to diverge steadily the further it progresses. In CP1, the heroes free the Deftmene city of Jeopard which has been infiltrated by the story's principal antagonists, the moul. The moul control the city by controlling the king. After freeing the city, the heroes travel to the Dumii Empire's capital Ware, where an epic battle ensues which decides the fate of the Empire. CP2 follows the same course though it differs in various ways, it is not until the arrival at Ware where we see significant changes to the plot. Pratchett reworks Snibril's meeting with the Fifteenth Legion, their entry into Ware and the episodic nature of the final battle. He moves away from showcasing an epic battle and instead highlights the interactions between characters and introduces the new characters of Mealy and the Emperor. In CP1 the emperor is killed in the initial assault on Ware by Fray. In CP2 Snibril rescues the Emperor from the moul and a less complex battle decides the fate of Ware.

The most obvious difference between the two versions is the ending. CP1 concludes with a large episodic battle culminating in the complete annihilation of the moul and signing of a peace treaty between the other tribes of the Carpet. In CP2 the importance of the action of the battle is downplayed and the ethical decisions of the battle – treatment of prisoners and the fate of the Empire are the central concerns. CP2 posits a new form of governance – a

collection of smaller nations as opposed to a large Empire. This represents a shift in the endpoint of the story. At the end of CP1 the status quo is returned and the notion is to restore the Empire to its former glory as opposed to the creation of a new form of governance.

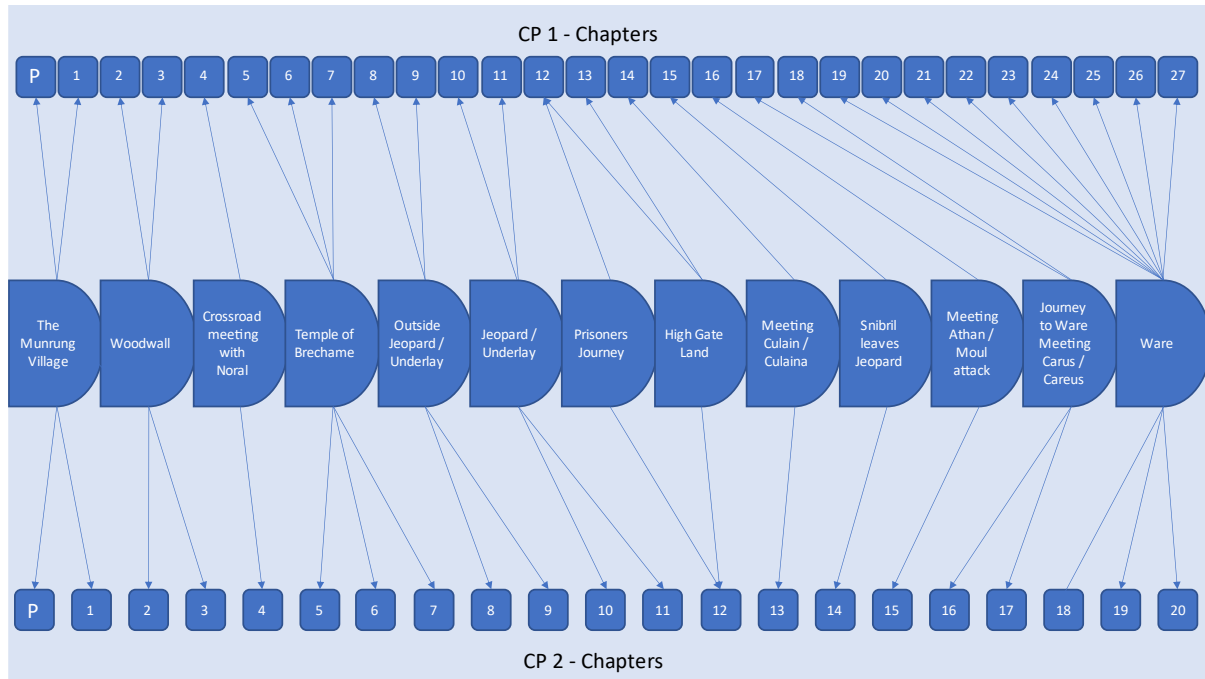


Fig. 2 shows the structure of storyline dispersed across the respective chapters. The plot structure is remains roughly in lockstep until chapter 12 where CP2 moves a chapter ahead. When plot reaches Ware the structure unravels, though many more chapters in CP1 are devoted to Ware the word count is similar and there is more scope for examining Ware in CP2 as much of the chapters in CP1 are devoted to the climactic battle.

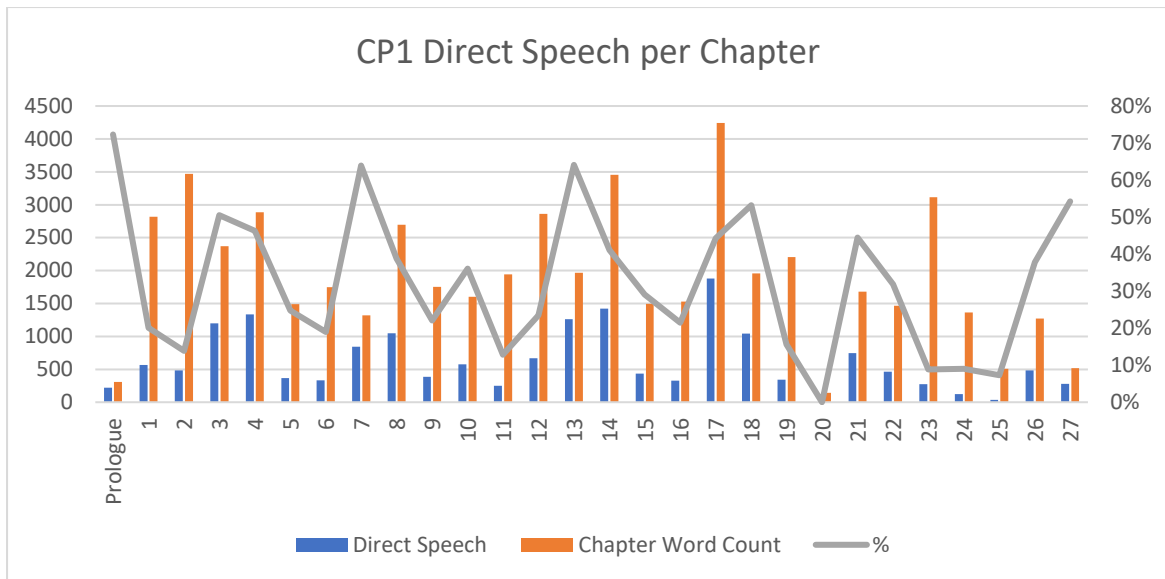


Fig. 3 shows the total word count per chapter, direct speech per chapter and the percentage in CP1.

There several important features that can be highlighted by comparing the two charts. The percentage of direct speech is far more erratic in CP1 with significant variance compared with CP2. The overall direct speech in the latter chapters diminishes in CP1 whereas it increases in CP2 denoting a focus on dialogue over action. There are substantial differences in word count between the versions in chapter 4 and chapter 17 (chapter 16 in CP2) which highlights extensive editing in those sections of the story. Sections relating to Ware make up 22% of total word of CP1 and 26% of CP2. Chapter 20 in CP1 is something of an anomaly, it has a word count of 143, does not contain any speech and has no specific location. Its sole function could be inferred as a preface to the final battle.

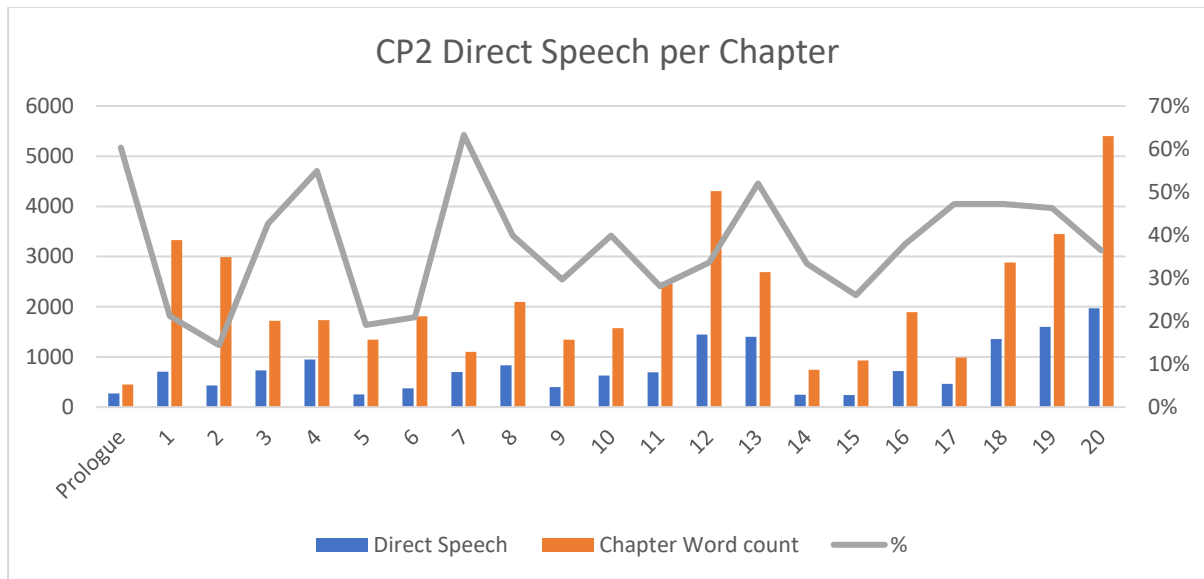


Fig. 4 shows the total word count per chapter, direct speech per chapter and the percentage in CP2.

A principal difference within the structure of the versions is that whereas both versions treat the infiltration of the Deftmene kingdom of Jeopard by the moulis in almost identical ways. CP1 treats the Dumii Empire in a much more accommodating way highlighted by Snibril’s overwhelming devotion to it. Snibril’s attitude towards the Empire is substantially altered in CP2 and the empire in general figures more prominently and is examined in a more nuanced way. What is significant is that the Empire is treated in the same many as Jeopard and is also infiltrated by the moulis. CP2 portrays a balanced view of both domains as being equally susceptible to corruption and the source of that corruption invariably emanates from the leadership. CP1 presents the threat as external to Ware and does not offer a critique of the Empire’s leadership as the Emperor is killed and does not feature as an active character in the story. CP2 highlights the danger the Empire faces from within when the leadership of the Empire now represented by the child emperor Targon who becomes duped by the moulis into signing a treaty and the Empire itself is left severely underprepared for the approaching conflict.

As an experiment I tagged all the main characters' direct speech to compare and contrast the two versions of *The Carpet People*. I expanded my survey of direct speech to encompass all the novels published between the two versions to see if any patterns emerged.

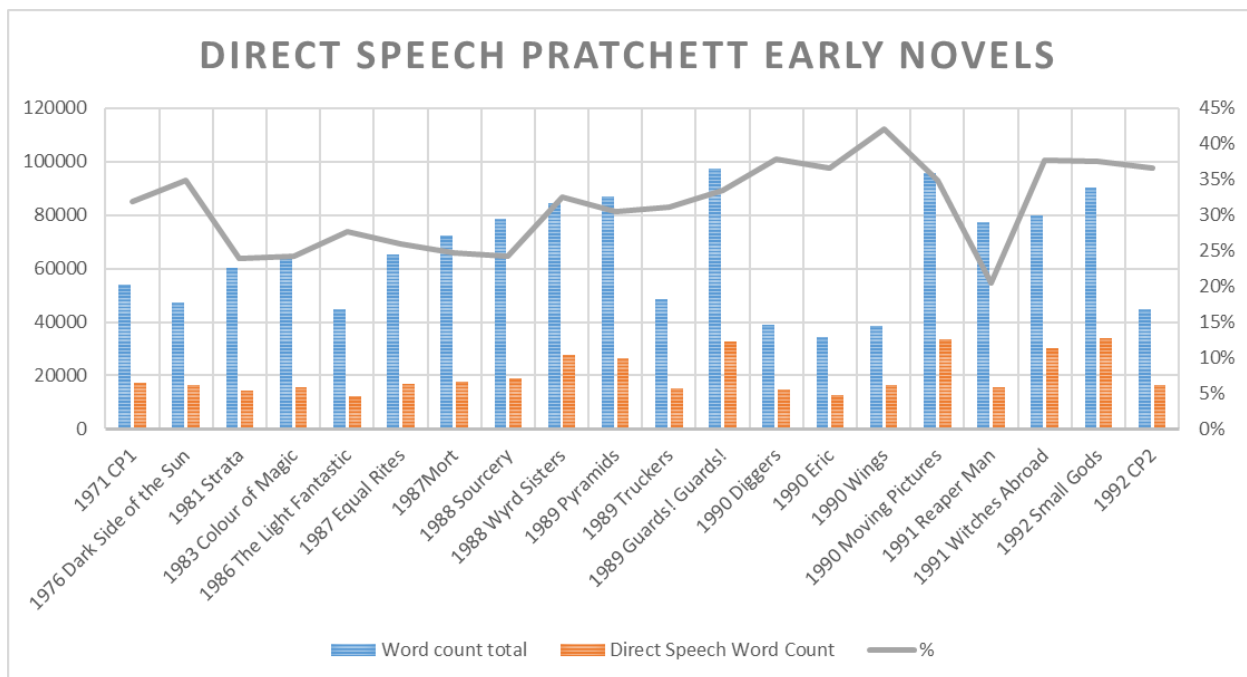


Fig. 5 shows the early novels of Terry Pratchett from his debut novel *The Carpet People* up until the revised version of *The Carpet People*. The graph charts the total word count per novel, the total direct speech word count and the percentage of the direct speech in each novel.

To create this graph I converted EPUB files of the novels into plain text files using Calibre software and removed the metadata. I edited the files using notepad++ text editor where I standardized the quotations replacing all single marks with doubles. It was necessary to conduct several alterations to the text files to restore changed apostrophes. I did this using find and replace for common occurrences –'s, 'v, 'r, 'd, 'l, 'm, n'. After cleaning the files I ran a regex code "(.*?)" (Hewgill 2008) to mark all text within quotations and I copied the text into a new file. I compiled a chart of the direct speech word count and total word count in Excel and calculated the percentage of direct speech to total word count. It should be noted that there is a varying margin for error in books containing the character of Death whose direct speech is capitalized and does not appear within quotation marks therefore was not

picked up by the regular expression. Death is a central figure in *Mort* and *Reaper Man* which render both direct speech count highly inaccurate and substantially lower than they should be. This can be clearly seen with the sharp drop in the line for *Reaper Man*

Pratchett's early work contains a mix of genres and series. After the original *The Carpet People* he wrote two science fiction novels *The Dark Side of the Sun* and *Strata* in the following decade. In 1983 he wrote his first Discworld novel *The Colour of Magic* and its follow-up *The Light Fantastic* in 1986 after this he began writing prolifically, producing on average two books a year. The majority of the books on the list are Discworld novels with exception of *The Carpet People*, the science fiction novels and the Bromeliad trilogy – *Truckers*, *Diggers* and *Wings*, the only other children's books Pratchett had written up until that point apart from *The Carpet People*.

There are some patterns visible in the data. In general the Discworld novels have a higher overall word counts which increase as the series progresses. The earlier Discworld novels also have a lower direct speech percentage than the later novels. The pattern of increasing percentage of direct speech is present each series. The children's books – *Truckers* (31%), *Diggers* (38%) and *Wings* (42%) as could be expected, the children books have the lowest word count but overall contain higher percentages of direct speech than the majority of the other books. Breaking down the Discworld novels by series the same pattern is generally observed with the Witches books – *Equal Rites* (26%), *Wyrd Sisters* (33%) and *Witches Abroad* (38%) – increasing steadily with both word count and direct speech percentage. The same pattern is exhibited with the Gods books – *Pyramids* (31%) and *Small Gods* (38%). The only major exception to this pattern are the Unseen University/ Rincewind books – *The Colour of Magic* (24%), *The Light Fantastic* (24%) and *Sourcery* (24%) which maintain a stable direct speech percentage which maybe be more indicative of the their position in the timeline of the books and the relative closeness of their publication. As previously mentioned further work is needed to conduct accurate direct speech detection of Discworld novels which contain Death as a principal character.

The theory behind this experiment was primarily to compare the different versions of *The Carpet People* and see if there was a significant difference in direct speech between the novels. From reading both versions it seemed that CP2 contained more dialogue and this experiment confirmed my hypothesis relative to total word count. CP1 has a total word

count 54,171 with a direct speech count of 17,326; CP2 has a total word of 44,943 with a direct speech count 16,398. This results in a 32% direct speech in CP1 and 37% in CP2 and a 5% increase in direct speech in CP2. As Pratchett states in the author’s note to CP2 that he considered fantasy about not having battles this lead to the idea that the alternative to battles is dialogue

With this in mind I compared the direct speech of CP1 and CP2 with the direct speech of the principal characters. To accomplish this I manually tagged the most prominent characters who remain relatively stable throughout both versions of *The Carpet People*. I used a simple <Charactername></Charactername> tagging system placing all texts within quotation marks between the tags. When the tagging was complete I used the regular expression (?-s)<Snibril>.+?</Snibril> (‘Selecting Text between Tags and Saving to Another Document’ 2022) to mark the tags and copied the text into a new file. Each character dialogue string was copied into an individual file and the tags were removed using the regex code <[>]+> (‘Removing All Xml or Html Tags Using Notepad++’ 2012). I compiled files for each of the characters, one containing the overall character direct speech count and several files per character divided by chapter. I created corpora for each character in Lancsbox and transcribed the chapter word tokens into excel to create the following chart .

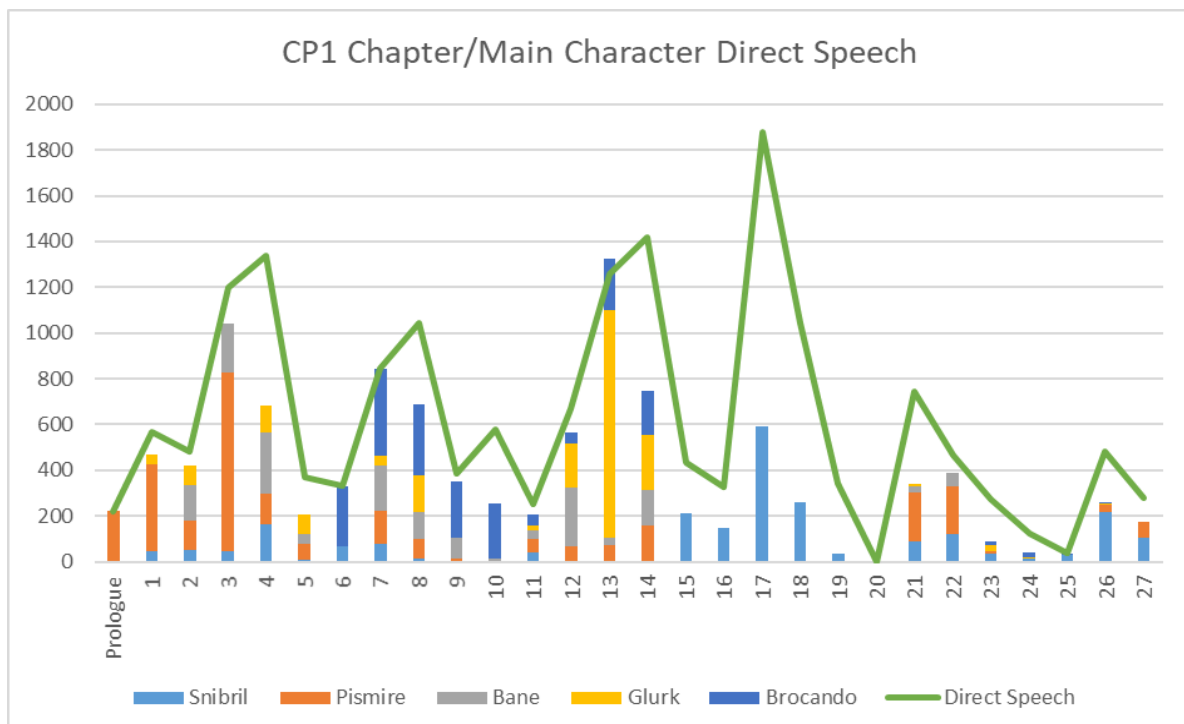


Fig. 6 The above chart tracks the direct speech distribution of the main character by chapter in stacked columns with the total direct speech per chapter as a line.

The chart exposes several key features of CP1 which may have gone unnoticed without the process of distant reading. Immediately noticeable is the decline in direct speech in later chapters specifically as the story reaches the Dumii capital of Ware. The most obvious reason for this is the foregrounding of the action of the final battle over dialogue. Another noticeable trend is the uneven distribution of the characters' direct speech. Up until chapter 18 the same pattern is roughly followed in both versions of the story with CP2 deviating heavily at chapter 18 and the characters arrival at Ware. It can be clearly seen that many of the principal character's roles have diminished significantly in the latter stages of CP1 with Glurk and Brocando given little dialogue and Bane unconscious for the entire battle. As can be seen from the chart besides Snibril and Pismire, the other principal characters have very little dialogue. The chart reveals a clustered pattern to the character's direct speech. The main characters feature heavily in certain sections of the story and are almost non-existent in others. The direct speech line contains an irregular pattern with many valleys and peaks in the earlier stages of the novels with a steady decline in direct speech in the latter stages.

The chart also shows sections where the overall direct speech line and columns are far apart denoting a significant amount of dialogue attributed to secondary characters. The main sections where this disparity can be seen is in Chapters 4, 13 and 17. These spikes in direct speech can be attributed to the characters Noral, Culain and Carus respectively. All characters have play important roles in CP1 and their characters undergo significant changes in CP2. The function of Culain and his counterpart in CP2 Culaina remains relatively stable even though the mechanisms behind their interventions may be radically different (Culain's intervention is aligned along traditional fantasy genre tropes as a member of an "the elder race" in direct conflict with an ancient enemy. Elder races are common in tradition fantasy and generally have some formative affect on the underlying story being told (Clute and Grant 1997, 313).Whereas Culaina's influence is more passive and she does directly engage in the action of the final battle but manipulates events on the periphery) but the results are the same as beings from an "elder races" who essentially save the day and the direct speech attached to the characters in heavily clustered in the same section of the both versions (chapter14 in CP1; chapter 13 in CP2).By contrast, the roles of Noral and Carus have been

altered significantly as will be discussed in close reading in a following sections and the total amount of direct speech attached to each character has been heavily reduced in CP2 to reflect their different roles.

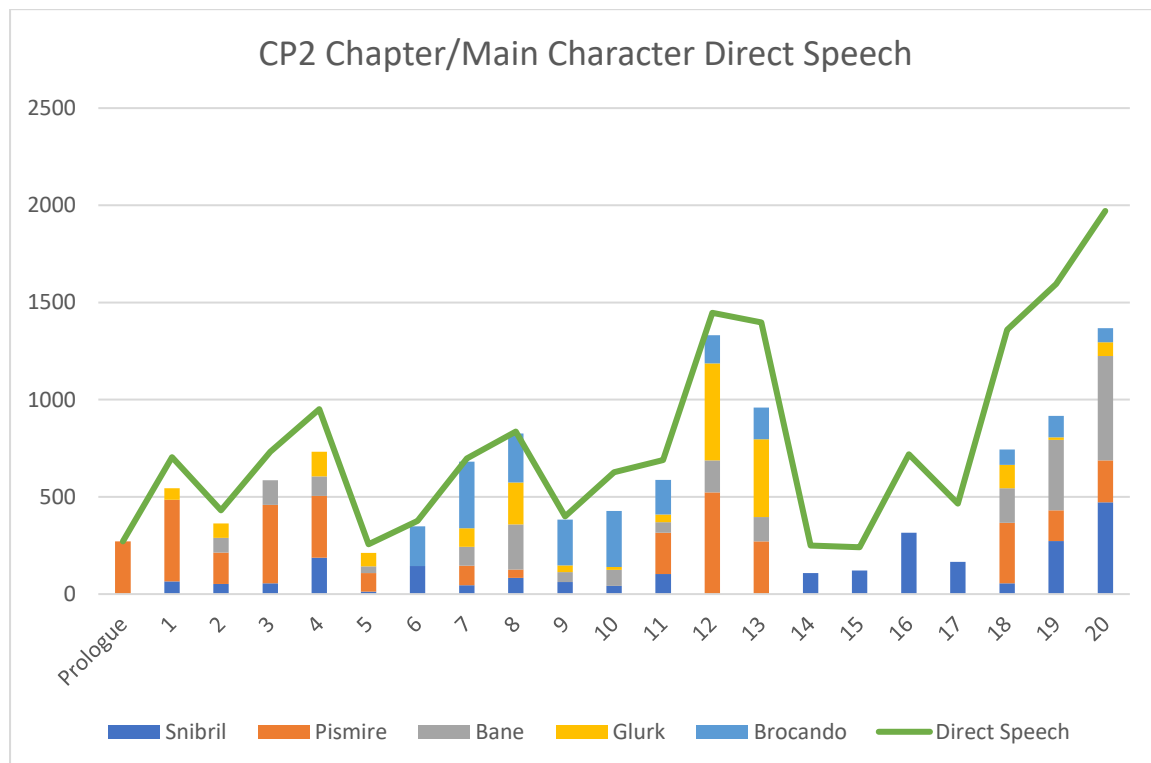


Fig. 7 shows the clustered columns of the main characters direct speech versus the over chapter direct speech.

The disparity between the chapter direct speech line and character columns is less pronounced in CP2. It can still be seen in the relevant sections but it is far less obvious and most prominent in the final three chapters which have received the most expansive rewrites from the original. This is the most obvious difference between the two charts, the general patterns of direct speech can be inferred between the charts until chapter 18 where the divergence is clear and whereas the direct speech in CP1 declines, the opposite is true for CP2. Changes within the two versions can be tracked using different software like Juxta and Lancsbox with some degree of accuracy and subtle changes can be discerned with the deletion or addition of language where both versions remain similar enough to recognise

the differences. With the exception of a paragraph of description describing the Dumii capital of Ware and the final few lines of the books everything in between is radically transformed.

CP2 reframes the sections of Ware opting for several different sequences which interrogate some character history, namely Pismire's relationship to Owlglass and the reasons behind his banishment from Ware which highlights the regressive nature of the leadership of the Empire. This scene is coupled with Snibril's rescue of the Emperor with the assistance of Mealy and the sergeant cooks. The final battle takes place in chapter 20 which is the longest chapter of CP2. As Fig. 7 shows the amount of direct speech increases through the final chapters reaching its zenith in the final chapter where the battle becomes background to the dialogue in the aftermath of the battle and the primary concern is how to govern in the future as opposed to a return to methods of the past inherent in the ending of CP1. CP2 posits the formation of a new way of governance whereas CP1 contemplates the return to an earlier version of Empire.

When examining the changes between the versions of *The Carpet People* I conducted various experiments involving the relative frequencies of characters to note any obvious differences between the characters. This method is far from exhaustive but it does provide a way of investigating shifts in character frequencies to discern why a particular character's frequency was changed. This method combined with the tagging of direct speech can provide a good insight of the involvement of each character and as a result it presents a fruitful area to explore where significant difference arise between the texts. Combining these methods my focus I had two different objectives, analyse the direct speech of the main characters and the relative frequencies some of the secondary characters whose roles were radically altered, reduced or removed entirely.

With this in mind I created the following chart of the main characters

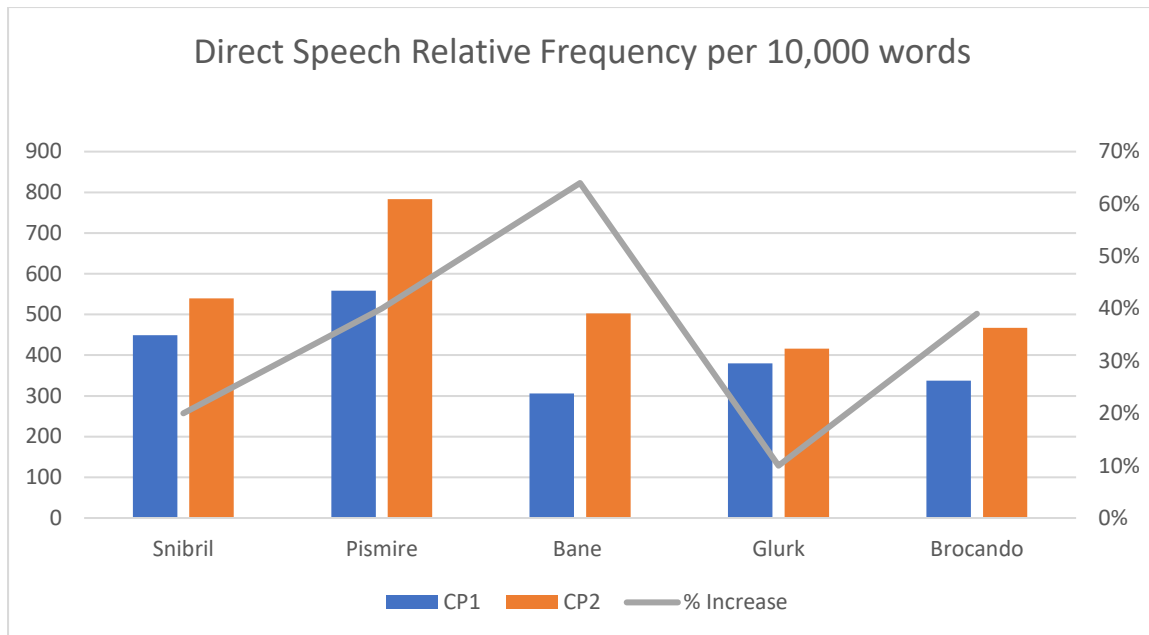


Fig. 8 shows the direct speech of the main characters in each version of the Carpet People and the line represents the percentage increase in direct speech.

The chart shows a general increase in direct speech in every character but the most significant increase can be seen with the character of Bane whose dialogue increases by 64% and overtakes both Glurk and Brocando in direct speech. Pismire remains the character with the most dialogue as can be expected as the character acts as the wise counsellor to the group while also functioning as the disseminator of much of the lore and backstory of the Carpet. Both Bane and Pismire have undergone shifts in their attitudes to the Empire or more specifically the Emperors governing it. In CP2 Pismire is given a deeper backstory designed to parallel Bane's as an exile of Ware and both characters offer a more ambivalent view of the Empire and an outright hostile view of its Emperors. Much of Bane's dialogue occurs in the chapters in Ware. By paralleling Bane direct speech with Carus/Careus a pattern emerges.

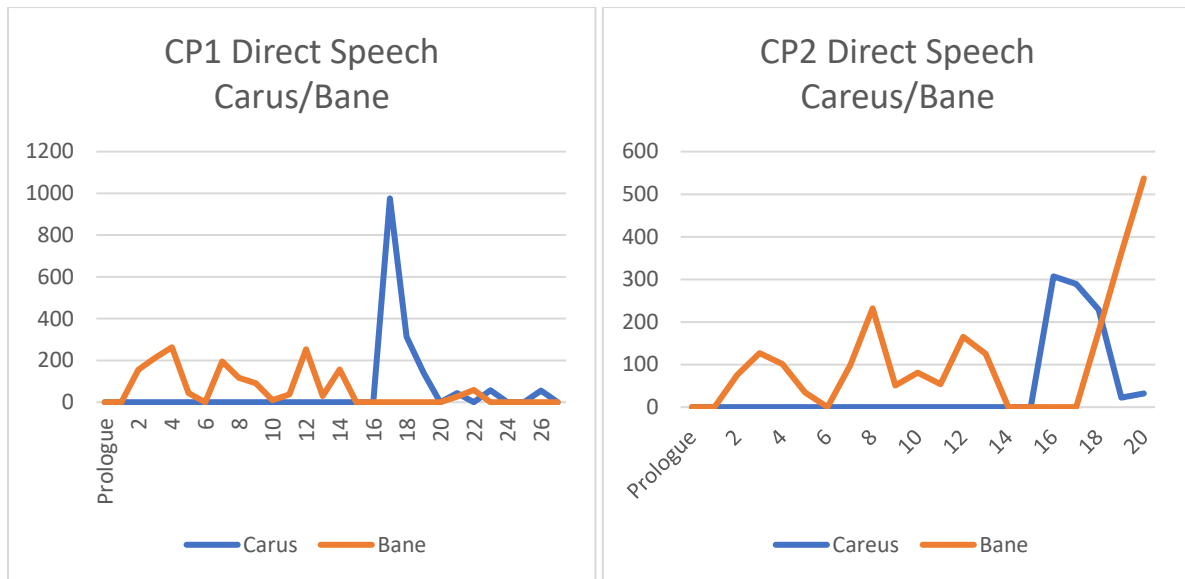


Fig.9 shows the direct speech of Bane and Carus/Careus divided by text.

The graphs show the stark difference in direct speech between the texts. General Carus has a significant amount in CP1 mostly clustered around chapter 17, Bane is injured before the beginning of the final battle and has no direct speech after chapter 22. Carus assumes the role of commanding the defence of Ware though it can be seen that he does not have a substantial amount of dialogue which is keeping with the pattern of limited dialogue that pervades the latter stages of CP1. By contrast sergeant Careus has less direct speech than his counterpart but is more evenly distributed across the chapters. As has been noted Bane’s direct speech has vastly increased in CP2 and is clustered in the final chapters as he is the highest ranking Dumii soldier and charged with dealing with the aftermath of the battle, the fate of Jornarileesh and the future of the Empire.

One of the criticisms that could be levelled at CP1 is the lack diversity in characterisation. There is a distinct sense that the main characters all have similar heroic qualities and there is a lack of conflict between the main characters despite the general distrust and hostility between the Dumii and Deftmenes. CP2 endeavours to add layers of characterisation and develops deeper relationships between the main characters like Glurk and Pismire, and Bane and Brocando.

Perhaps a major reason for the change in Carus’ character is his similarity to Bane, they are both generals and are presented as equally stoic. They have a surface level relationship

more defined by rank than friendship. When Bane is injured before the final battle Carus commands the defence of the city. Bane is not injured in CP2 and marshals the defence of Ware with his subordinate sergeant Careus relaying his orders. Sergeant Careus' role in CP2 primarily involves accompanying Snibril to Ware where he introduces him to Mealy where they attempt to rescue the Emperor. Careus does not feature significantly besides relaying Bane's orders in the final battle.

Several secondary characters have been altered and some roles have been reduced or entirely removed to maintain the balance between the younger and older author's style. There are also changes to the roles and relationships between some of the races. Primarily the "elder races" of the wights and thunorgs splintered relationship in CP1 is replaced by a single thunorg existing in the wildness of the Carpet and being generally on the periphery of the action while influencing it in subtle ways. CP1 presents the thunorgs and wights as two branches of the same race who must come together and fight a common enemy and protect the Carpet against Fray and the moults. CP1 states that the thunorgs were enemies of Fray and capable of protecting the Carpet from him. There is a fundamental shift in this relationship in CP2 where the ability to view time in the past and future is added to the wight's characteristics and the traditional "elder race" role guiding the younger races is removed.

Culaina is the only thunorg in CP2 and she does not have any overt link to Fray. This shift in characterisation precipitates a change in structure in the decisive battle at Ware where the army of thunorgs led by Culain magically reinforce the hairs of the Carpet when Fray strikes. CP1 presents an epic battle with successive waves of attacks and additional combatants joining the battle to eventually defeat the threat. CP2 runs counter to this disarming any tension by declaring the outcome of the battle before the action is related. This is yet another technique used by Pratchett to subvert the traditional presentation of an epic fantasy battle. CP1 highlights the battle as a showpiece with the principal antagonist Gormaleesh killed in the final battle with Snibril by a falling statue which is emblematic of

the Empire and the battle occurs at the site of the foundation of the Empire within the “heartcity” or first settlement which became the capital city of Ware.

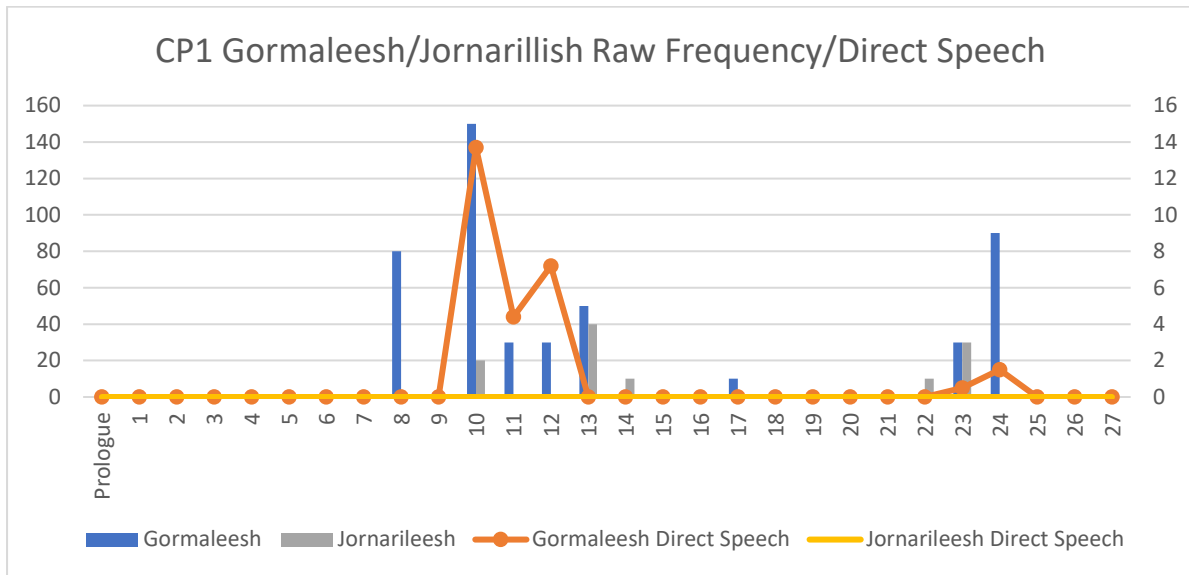


Fig. 10 shows the comparison between the raw frequency and direct speech of Gormaleesh and Jornarillish in CP1. Gormaleesh is the main antagonist and though Jornarillish features briefly he does not have any dialogue and is killed by Snibril in his only scene.

By contrast, Jornarileesh the leader of the moulis is not killed in CP2 and Bane makes the distinction between killing him and killing Gormaleesh who is presented as the caricature of a classic villain. Gormaleesh is killed off before the decisive battle and Jornarileesh the leader of the moulis takes centre stage. In CP1 Jornarillish is treated much like the Emperor in that he is mentioned by other characters but does not actively contribute to the story. In CP2 he is a more calculating but also a more relatable character. He appears in three different scenes and plays a different role in each. We first see him in the Emperor’s chamber serving as his “advisor” much like the role Gormaleesh plays in Jeopard to Antiroc.

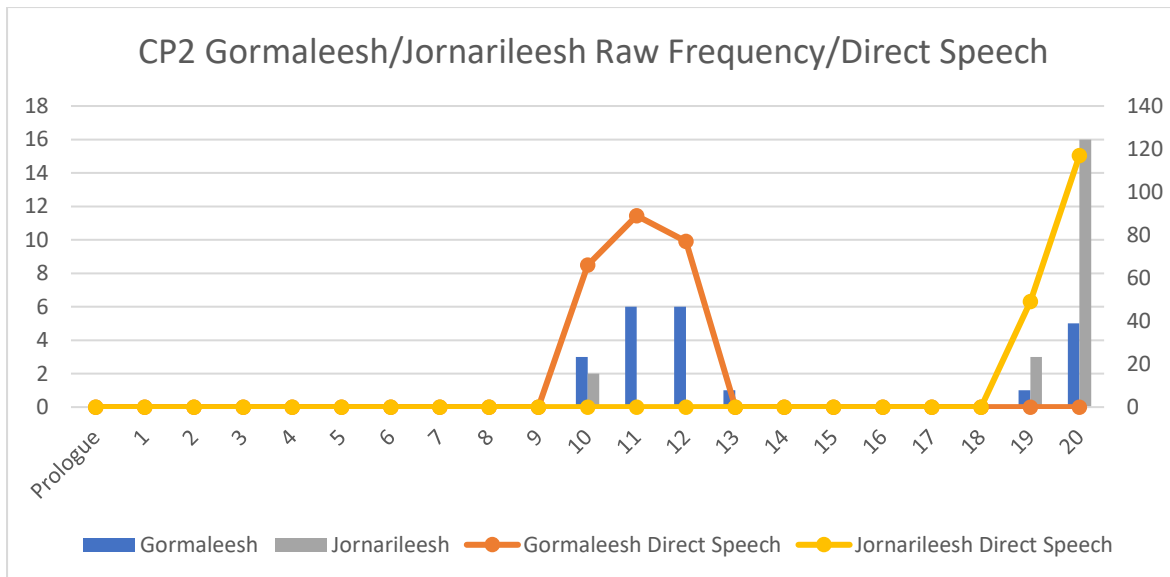


Fig. 11 shows the comparison between the raw frequency and direct speech of Gormaleesh and Jornarileesh in CP2. Gormaleesh’s function remains the same for the sections in the middle of the texts relating to the Jeopard and The high Gate Land but he is killed off and replaced by Jornarileesh in the latter stages of the text.

His second scene occurs before the last battle when the representatives of each faction go to parley. Jornarileesh as leader of the moul army offers the heroes a chance to surrender to avoid bloodshed and their seemingly inevitable defeat. The heroes rebuke this dubious offer and Gormaleesh is killed by Bane and a reversal of Jornarileesh’s death at the hands of Snibril in CP1. Jornarileesh becomes the principal antagonist. His final scene takes place in the aftermath of the decisive battle. He is brought before Bane bound and wounded. Here we see a more nuanced portrayal of the mouls which is not present in the original. Jornarileesh states, ‘I demand an honourable death.’ (Pratchett 2009, 244) Though the portrayal of the mouls can hardly be considered complex in either version of *The Carpet People* Pratchett does make an effort to present a more nuanced depiction of the mouls which is not afforded to them in CP1.

Pratchett uses various techniques to shift the tone in CP2, one of these techniques is the removal of certain characters that are not in keeping with his established style. Many of the removed characters relate to episodic battles within the story, in theory some of the characters have not been removed but are not given the status of named characters and their roles have been reduced. Many of the battles scenes from CP1 have been altered,

removed or significantly reduced in CP2. This can be evidenced clearly in the final battle. The battle takes place over several chapters in CP1 and consists of various episodes framed within the traditional fantasy epic mould with waves of previously encountered characters joining the battle at seemingly hopeless moments and culminating in the defeat of the enemy leader in single combat with the hero.

CP2 contains some of these features with the addition of more humorous elements. The outcome of the conflict is never in doubt as the battle is contained within the final chapter of CP2 and begins with the opening line of “They won.” (Pratchett, 2009, 222). By declaring the outcome of the battle before relating the actual events which led to the victory, Pratchett immediately takes away any sense of anticipation or tension. The chapter does not focus on the action of the battle, with the battle scenes summarized and placed between larger sections of dialogue.

While there is an extensive cast of secondary characters in both versions, CP1 presents a wider variety of poorly developed characters which perform a certain role in the plot and once that role is fulfilled, they no longer feature significantly.

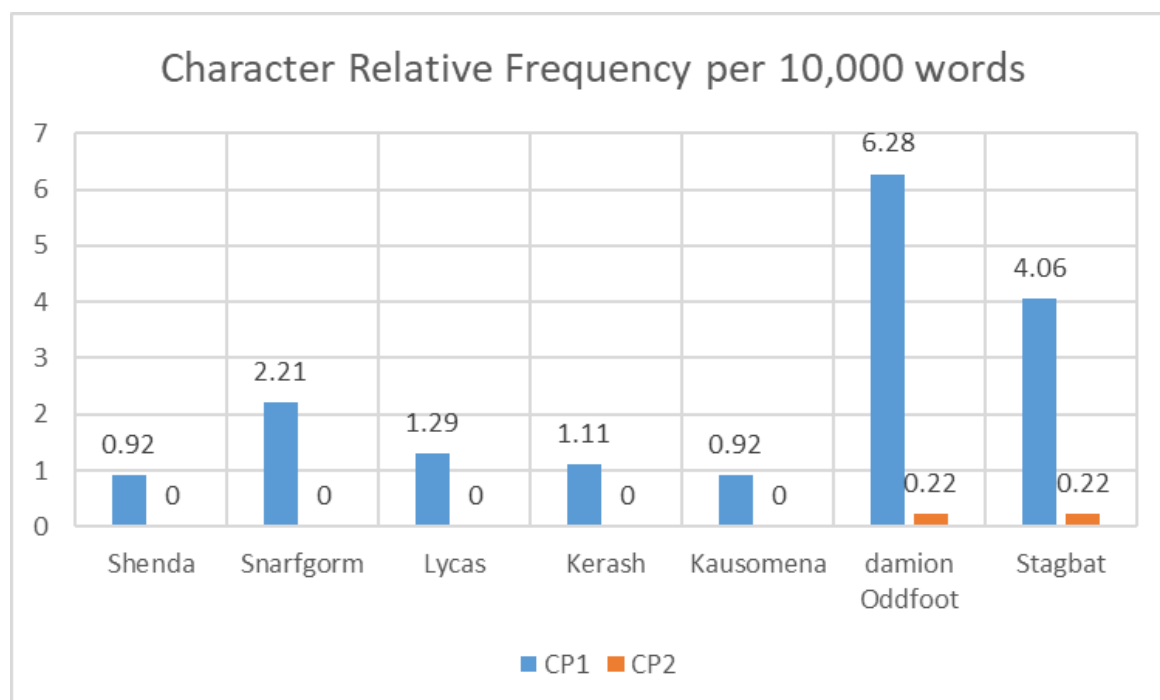


Fig.12 shows the relative frequency of certain characters. The chart was populated by using KWIC search results for character’s names.

The bar chart above shows the relative frequency of supporting characters whose roles were either entirely removed or vastly diminished. In Pratchett's statement in the author's note he explicitly mentioned the idea of fantasy not being about having battles and kings, his statement may be read more generally as not following the long established tropes of genre fantasy.

The characters in the fig.5 with the exception of Damion Oddfoot and Stagbat fulfil the requirements of belonging to typical genre fantasy and also fulfil a singular purpose in the plot. Technically the moul Kerash and snarg Snarfgorm appear in CP2 but are reduced to unnamed combatants who appear in single scene. Kerash's battle scene in CP1 is quite elaborate whereas the same scene in CP2 takes up a few lines. The role of the Vortgorn Kausmena — who aids Glurk in CP1— has been subsumed by the thunorg Culaina.

Shenda is a wight priestess and Noral's daughter who features in a quasi-magical ceremony early in the novel and it is related at the end of novel that she marries Bane. Cherith Baldry(2001, 32) suggests that Shenda is:

The most important female character— who has disappeared completely by the time of the second version — is a conventional fantasy creation, the daughter of the wight chieftain, here a much more elvish people, who becomes Bane's bride in a way that is reminiscent of the marriage of Arwen and Aragorn in *The Lord of the Rings*.

At the time Pratchett, like most fantasy writers was heavily influenced by *The Lord of the Rings* which can be seen also in the character of Lycas. In CP1, a writer paying homage to the great fantasy writer of the century can be seen. The minor character of Lycas appears in single scene to relate a skirmish with moul's interrupted by the arrival of the thunorgs. Lycas, the only surviving member of the Dumii guard utters the words, "you shall not pass", a line which would appear to pay homage to the memorable line spoken by Gandalf when confronting the balrog in *The Lords of the Rings*. Several commentators (Clute 2001; Butler 2001; Baldry) have remarked the likeness of *The Carpet People* to *The Lord of the Rings* particularly in the original version and it appears that some of the characters that could be seen as derivative have been removed.

Damion Oddfoot is a Munrung and is Snibril's loyal companion in CP1 but also functions as the standard bearer for the group brandishing an improvised banner representing the forces

of the Carpet in battle. All references to standards and banners have been removed from CP2 underscoring Pratchett's decision to destabilize the formal elements or iconography of battle typical in fantasy literature. With such emblems of war removed Damion's character has little relevance and is only mentioned once in passing in CP2. Likewise, Stagbat is the king of the Vortgorns, a race which has undergone substantial revisions and whose role has been greatly reduced to the point that Stagbat is only seen in a dream and his name included as a reference to the previous story. The Vortgorn race feature heavily in the decisive battle in CP1 but are entirely absent in the same battle in CP2. This speaks to Pratchett's foregrounding of character over action and perhaps the over-complicated nature of the final battle as several interventions or pivotal sequences within the battle can diminish the impact of the whole.

It appears that one of the primary objectives Pratchett had when revising *The Carpet People* was to bring a more balanced story where the central characters feature in a more even handed way. Pratchett revised some of the relationships between the tribes and the roles of certain characters to move away from traditional fantasy tropes and in the process reduce the amount of text dedicated to battle and increase the amount of dialogue. This can be seen in the extensive revision of the climactic battle in CP2.

Chapter 2: Interpretations of the Heroic and Empire

The presentation of the Dumii Empire varies significantly between the two versions of *The Carpet People* as does the portrayal of the characters who serve the Empire. CP1 presents a clear picture of an embattled but also revered Empire that instils devotion in those charged with its protection. CP1 presents an idealised version of Empire where CP2 showcases a more realistic depiction of an aging empire. The changes in depiction can be traced through the soldiers of the Empire and the central character of Snibril whose attitude and status within the texts shifts significantly. This chapter investigates the differences in the characterisation of figures of authority in relation to their interaction with Snibril and shifts in the characterisation of those who represent the Empire.

When Terry Pratchett wrote the original *Carpet People* he was a young aspiring author who was still heavily influenced by traditional fantasy narratives. By 1992 Pratchett had become adept at subverting the traditional tropes of fantasy narratives and he challenged many fantasy stereotypes and conventions. Pratchett's heroes were not the heroes of Tolkien but everyday characters that fell through the cracks in traditional fantasy narrative. For example in Pratchett's dedication in *Guards! Guards!*, he writes:

They may be called the Palace Guard, the city Guard... Whatever the name, their purpose in any work of heroic fantasy is identical: it is round Chapter Three ... to rush into the room, attack the hero one at a time, and be slaughtered. No one ever asked them if they wanted to. (Pratchett, 1989, Dedication)

By the time of the revised edition of *The Carpet People* Pratchett had moved away from the characters that heroic fantasy had traditionally lionised to focus on the types of minor characters that populated the periphery of the heroic sphere. He pokes fun at the conventions of prophecy and the bloodline of heroes with characters like Carrot Ironfounderson from the *City Watch Series* and presents a different perspective of the hero with his depiction of the aging hero Cohen the Barbarian.

Noral, Strephon and Carus are characters cast in the traditional mould, they all function as mentor figures within CP1. Noral is the leader of a wight troop, Carus, leader of a Dumii legion and Strephon, a Deftmene physician and advisor to royalty. Each character has been reimagined in CP2 where the principal attribute of authority has been diminished. Noral's role has been drastically reduced in CP2, Strephon is a completely different character, transformed from a respected figure in Deftmene society to a child and his role has been drastically reduced. Carus' function of bringing Snibril into Ware has remained as Careus appears in the same sequence in CP2 but he can be considered a completely different character. The same can be said for Targon, the emperor who is not an active character in CP1 and is a figure of ridicule in CP2. The character of Mealy rounds out some of the most significant changes. His character dovetails nicely with the character of Careus and features heavily in the rescue of the Emperor, a sequence not contained in CP1. It can be seen in the graph that characters who act in some ways as mentors to Snibril have undergone drastic changes and Pratchett has deliberately reduced characters of authority and moved away from traditional fantasy tropes by replacing them with characters more suited to a light-hearted comedic tone.

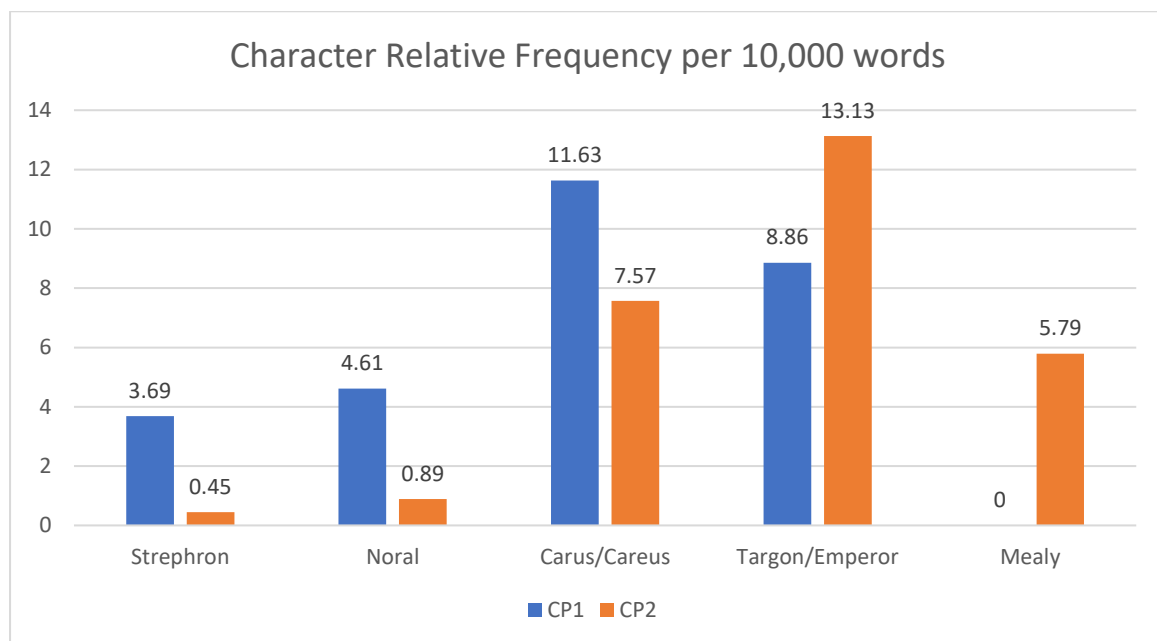


Fig.13 shows the character relative frequency

Noral is seen as an authoritative figure, he is referred to as master by the majority of the principal characters. Carus is a Dumii general, he is Snibril's direct superior and alongside

Bane takes control of the organisation of Ware's defence. Noral's role is reduced considerably as his daughter, Shenda has been removed completely and the explicit connection with Bane has been severed. He only features in chapter four of CP2 and he does not fulfil the same function of guiding the heroes that he performs in CP1. General Carus is replaced by sergeant Careus, this change effectively negates the prospect of Snibril being inducted into the Dumii army as Careus does not hold sufficient rank and his relationship with Snibril is much more of an equal than the commanding officer/soldier relationship he had with Carus.

Strephon appears at the same section of the story in both texts but in the original he is an old physician of some standing within Deftmene society and appears in several scenes. In CP2 the character is a child and appears only once. Pratchett gives the character the same name more as an echo of CP1 yet within the plot of the story Strephon performs the same function of relating the story of the infiltration of Jeopard. In CP1 Strephon provides a level of exposition to highlight the heroic qualities of Snibril:

"You are sure the end will be at Ware?" asked Strephon.

"As sure as I have been of anything: as sure as I am that somewhere Bane and the rest are still alive."

"Ah, that is why even my people will follow you. You are sure—you give them hope, if only for a moment. You are sure of the Law, of the Carpet, of everything. You even dare hope. I know that in the end Fray will crush us all. And we all feel it. But you wield hope like a sword. (Pratchett 1971, 123)

This scene is a good example of some of the material which has been cut involving Snibril and several mentor type characters. These mentor type characters have been reimaged in CP2 along with Strephon, the character of Carus has been similarly altered yet still provides the same function as his counterpart.

The character of Snibril exhibits more heroic qualities in CP1 and there seems to a fixation on the concept of "law" The focus on the "Law" has been heavily mitigated in the revised version, a query search for "law" using Lancsbox returns a raw frequency of 21 in CP1 and 7 in CP2. It appears Pratchett has deliberately removed several references to the "Law" from CP2. In the original version, 14 of these instances are capitalized denoting the special

importance given to the word. The capitalized form of the word invariably refers to Dumii law. Fifteen instances of “law” are used in direct speech in CP1 compared with two in CP2.

Direct Speech relating to Law Character network

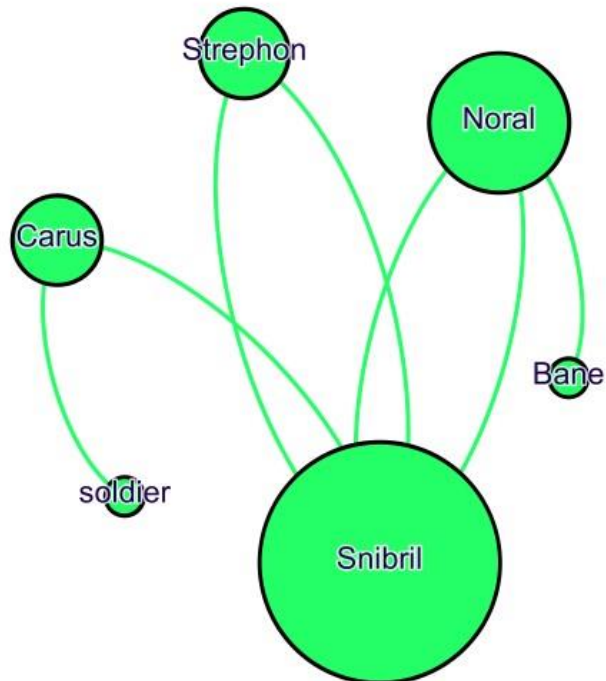


Fig.14 shows a simple character network relating to direct speech involving the use of the word law. Node size is determined by connections. The discussions of law revolve around these three mentor figures and Snibril.

The removal of the terms from CP2 can be explained by shifts in tone between the texts and the removal of the more ceremonial aspects inherent in traditional fantasy literature. In CP1, chapter four, there is an elaborate scene where the wight leader Noral’s daughter, Shenda conducts a rite of divination whereby she interprets the wants and dreams of Snibril’s party. The scene is somewhat contrived, and the characters are treated in an overly earnest way. This is one of the first major reworkings of Snibril’s character, CP1 sees Snibril professes to Noral his deep admiration for the Dumii Empire, particularly its “law”, he states

“Master . . . I—I think the Laws that the Dumii gave us,” he began, words coming in a rush, “the laws are weapons stronger than anything, if we keep them, because they are right—well, like a shield and a sword together ... If there were no Law, every man would be alone. The Dumii Law had given us

peace for many a year, and justice in its fashion, and freedom to walk without a sword in our hands, and . . . and," he quavered in silence, and appealed silently to Noral. (Pratchett 1971, 44-45)

It is not simply that Snibril professes his faith in the Dumii Empire but that it is clear he is passionate about the cause and can barely restrain his emotions. This is only one of several occasions where Snibril becomes emotional in his defence of Dumii Law and Empire. CP2 introduces a much more ambivalent attitude towards the Empire and though the heroes encounter the wight group led by Noral, the character of Shenda is not present and the gift-giving ceremony does not take place in the same way or reveal any substantial insights into the main characters.

In CP1, the scene removes any sense of ambiguity in the characters' portrayal and sets out to tell the reader exactly who the characters are. Noral has an explicit link with Bane who eventually marries his daughter Shenda. Bane spent some time with the wights after his exile from the Dumii Empire and there is a master/student type dynamic between them. Noral is a figure of wisdom who is respected, and his counsel is valued, he performs the role of the "elder race" advisor common in traditional fantasy narratives. He offers similar advice to both Bane and Snibril. To Bane he states, "you must return to Ware and save the Law" (Pratchett 1971, 44) and to Snibril, "I ask you to fight for the Law! (Pratchett 1971, 45).

The original text reveals Bane's past and the reason for his exile much earlier and frames the incident which led to his exile as a failure on his part to control his temper. The wight leader Noral admonishes him stating that "you forgot the Rule of Law"(Pratchett 71, 44). This section is followed up by another scene later in the book where general Carus relates the circumstances of Bane's exile in chapter seventeen. CP1 relates how Bane breached the Law by killing on sacred grounds even though the assassin had attempted to kill the Emperor, the breach of the Law is still held as sacrosanct. CP2 does not contain a similar network of characters discussing the importance of "Law", sergeant Careus relates a slightly different story which serves to highlight the Dumii's adherence to law and rules regardless of the consequences but also that laws need not be absolute as the Emperor changed the law after the incident although this proved too late for Bane.

Chapter four and seventeen have both been heavily reworked in CP2. In CP1 the chapters share a number of commonalities. Each contains sections pertaining to Bane's exile and

breach of law and sections relating to Snibril's devotion to the Dumii Empire and its Law. The chapters are connected by the revelation that Bane is an exiled Dumii general revealed by the wight leader Noral and the retelling of the story of Bane's exile by general Carus to Snibril. Both scenes contain an impromptu ceremonial bestowing of a cloak. Bane's tattered clothes are replaced by armour and a crimson cloak of the Dumii Empire by the wights in chapter four. He is restored in appearance to his former station. This ceremony is echoed in chapter seventeen where Carus bestows the tattered cloak of a fallen captain on Snibril entreating him to pledge his loyalty to the Dumii Empire:

"Kneel down. Now, draw your own sword. Lay it across mine. Now repeat after me: 'I, Snibril Orkson, from the Woodwall, captain of the . . . er . . . cavalry division of the Fifteenth Legion, which is called the Red Dragon of Hern, do swear thus upon the sword of my general. I will conduct myself as a good soldier and a good captain, showing no cowardice in the face of the Emperor's enemies, putting my men first in my concern and myself last. I will honour the Emperor and his appointed messengers, and obey the law above all things. This I swear.' "

Notably the law is held in the highest regard and Snibril's devotion to the Empire culminates in his arrival at Ware as a captain of the Dumii Empire. This connection is severed in CP2 as the story of Bane's exile is only related in chapter 16 by sergeant Careus who takes the place of general Carus and both instances of the bestowing of the cloak have been removed and neither Snibril nor Bane arrive at Ware as official representatives of the Empire.

In chapter 17 Snibril is inducted into the Dumii army and swears by the Law, all these instances are removed from CP2 which tempers Snibril's somewhat naïve view of the Empire, though it should be stated that his views may have been altered, the character still maintains an appreciation for the Empire though the focus has shifted from "Law" to idea of "Ware" the Empire's capital city and birthplace of new ideas. Snibril's admiration for the Empire is shown in a more grounded way. Snibril still defends the Empire and argues for its support with the Deftmenes but the tone and vehemence of his speech is tempered in CP2.

He has respect for what the Empire has accomplished, the utility it has provided for its citizens through the introduction of money and trade and how it has brought some measure of peace to the Carpet.

“We must go to Ware. It’s where we all began, in a way. It where people first realized that there may be a better way of doing things than hitting one another on the head.” (Pratchett 2009, 165-166)

The depiction of the Dumii Empire shifts in CP2 from a largely positive and idealistic one to a more realistic portrayal of a declining empire. The Dumii themselves undergo a transformation from heroic warriors to unimaginative soldiers who are obsessed with following orders. This particular attribute is satirized consistently throughout CP2 and is the main criticism of the Dumii, “The guards on the palace gate were nervous anyway. They didn't like their job. But orders are orders, even if you're not sure where they came from. At least, they are to a Dumii. If we didn't obey orders, where would we be?” (Pratchett 2009, 206) Pratchett deliberately pokes fun at the Dumii and the Empire in a way that is absent from CP1 yet he does not completely undermine the entire organisation as something inherently bad but as something that requires a great amount of effort to maintain and is subject to decay when that effort is lacking. The Empire has various positive attributes but its main flaws could be said to be in its leadership exemplified by the overtly negative portrayal of the emperor. The addition of the Emperor as an active character creates another space for Pratchett to critique leadership which complements both Bane’s exile for protecting the life of the Emperor and Pismire’s exile after he insulted the Emperor for refusing to give money for the preservation of the library.

The portrayal of the emperor is a key difference between the texts. All mentions of the emperor in CP1 are either neutral or positive.

Silently the funeral procession wound out of the palace. The evening torches had been lit, and the shadows of the marchers flickered hugely over the red-lit walls. The Emperor Targon lay wrapped in crimson cloth on the bronze carriage, that rumbled and wobbled over the cobbles. It was pulled by seventeen men from the Army, and Bane and Carus were among them. Soldiers lined the streets, holding their drawn swords outstretched, as the processions passed by. A solitary drum beat.
(Pratchett, 1972, 164)

In CP1 it is stated that the Emperor was well loved and as is evidenced by the solemn portrayal of his funeral procession, he is treated with the respect and reverence owed to a beloved head of state. At the end of CP2, the whereabouts of the Emperor or even if he survived the battle is not known, “No one could find the Emperor. No one looked very

hard.” (Pratchett, 2009, p. 242) CP1 does not engage in any particular critique or commentary on the Empire and majority of the text which relates to Ware is taken up by the action of the final battle. One of the main differences between the texts is the added commentary on the Empire and a shift in focus from the action of the climactic battle at Ware to the interplay of characters who represent different perspectives on the Empire.

In CP2 the emperor is overwhelmingly depicted negatively. He appears as a spoilt child clueless of the events taking place around him. The emperor’s portrayal strongly mirrors that of Brocando’s brother/cousin Antiroc and the taking of the Deftmene city of Jeopard. In CP2 both heads of their respective “domains” are depicted negatively and are subject to the manipulation of the moul.

A clear difference can be seen in Antiroc, Brocando’s cousin/brother’s language between the versions. Though both versions essentially say the same thing, there is a deliberate move in CP2 to associate Antiroc’s language to that used by a child.

“I’ll report you to your master, Jornarillish! I’ll call Stagbat on to you!” (Pratchett 1971, 80)

‘I’ll report you to Jornarileesh! I’ll tell on you!’ (Pratchett 2009, 106)

A parallel can also be seen in the language used by the Emperor, “Everyone must do what I say!” screamed the Emperor. “I am in charge!” The language of both leaders belies their status and infantilizes the characters. In CP1 the Dumii Empire is not as susceptible to the same corruption as the Deftmene kingdom but the scenes involving both leaders in CP2 are deliberately designed to mimic one another by employing similar language more suited to children. The manner in which the characters are revealed is almost identical, the conversations between the moul and the respective leaders are initially related without the heroes being able to see the participants and the characters are judged by the content of their speech as opposed to their appearance.

Blame is laid firmly at the feet of the Emperor as opposed to the Empire in general. It is noted how easy it is to infiltrate the Empire by just controlling the leadership with the almost automaton-like nature of the Dumii in CP2.. When Snibril attempts to rescue the Emperor, he confronts the moul leader Jornarileesh stating that, “Dumii obey orders, so all

you had to do was be in the — the centre, where they start. All you had to do was frighten this ... this idiot!' (Pratchett 2009, 215)

Pratchett manipulates the story in various ways but the alteration of certain characters is key to his revision of the text. In CP2 certain characters occupy the same narrative spaces as their counterparts in CP1 but perform different functions. Many of the characters may still retain the same name or a variation of it but for all intents and purposes are entirely different characters. This can be quite clearly in the case of Carus/Careus, the Emperor and Strephon. The Emperor does not actively feature in CP1 but is referred to several times and his depiction is mostly positive but he dies in the initial conflict at Ware whereas his counterpart is rescued by Snibril and depicted in overtly negative terms. The Emperor is the mirror of the Deftmene usurper king Antiroc. Verbs like “whine” and “sulkily” are used exclusively for the heads of state in CP2 and do not appear in CP1.

The straightforward approach to the Dumii Empire has been altered and depicted with more nuance in the revised version. There is a deliberate shift from a focus on “law” and devotion to the Empire, primarily shown through the interactions and speech of the main character Snibril, to a critique of the governance of the Empire emphasized by the depiction of its ruler, the Emperor.

In CP2 figures of authority are either removed or reimagined and replaced with characters that are more relatable. Sergeant Careus is portrayed as the common man just trying to get on with his lot in life without any notions of grandeur. Pratchett had become adept at portraying common folk as opposed to characters like Carus who could be found in many heroic fantasy narratives which concern themselves with bloodlines and powerful houses. Sergeants make for much more relatable characters than generals do. “Most armies are in fact run by their sergeants – the officers are there just to give things a bit of tone and prevent warfare becoming a mere lower-class brawl “(Pratchett, 2009, 179). In Pratchett’s critique of war and empires in his work, his main characters tend to be from the lower ranks and generally criticise the upper echelons of leadership and governance.

Pratchett had already written *Guards! Guards!* — the first novel in the series of City Watch books in the Discworld — by the time he rewrote *The Carpet People*. The novels of the City Watch highlight the differences in class and many societal problems relating to governance

with Captain Vimes and Sergeant Colon. Edward James suggests that “Pratchett uses Vimes and Colon to articulate anti-monarchical views ... to question the romanticism of monarchists; he deconstructs the traditional views of kings and kingship.” (James 2001, 11). In CP1 there is a focus on law, honour and duty with these ideals being held by figures of authority, there is little critique at all of the Empire or its leadership. By removing some of the more overt figures of authority Pratchett opens a dialogue where the main character of Snibril gradually develops his own attitude towards the Empire through exposure to a variety of characters in CP2 as opposed to already having a defined belief about the Empire in CP1 which is reinforced by figures of authority he encounters throughout the story.

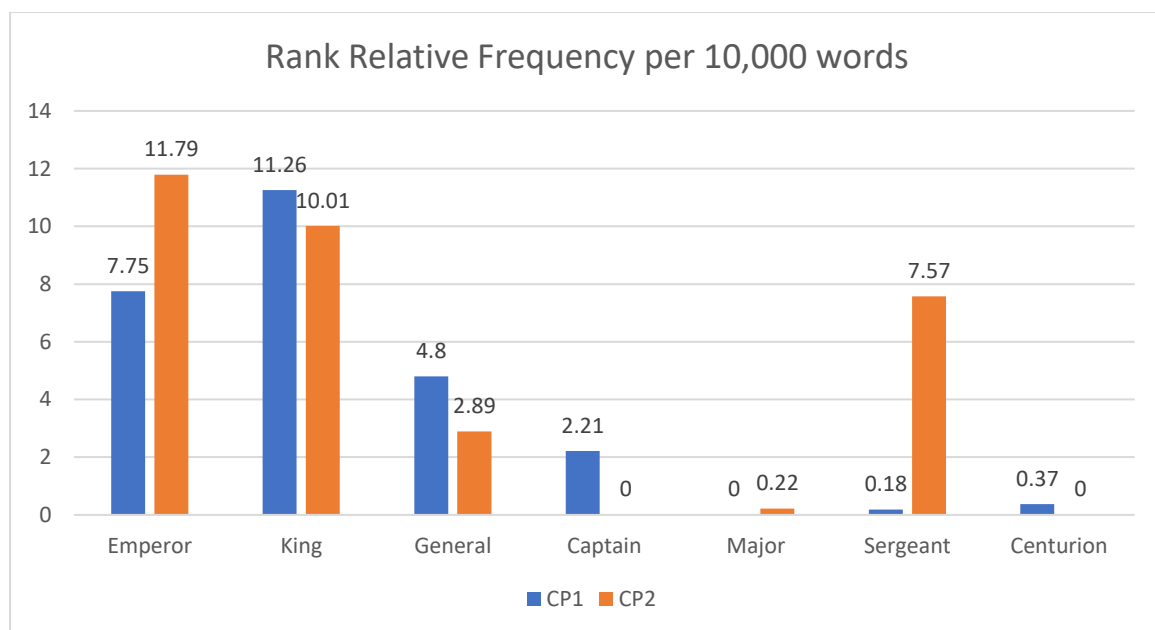


Fig. 15 shows the relative frequencies of the occurrences of rank in The Carpet People texts. The chart was populated using KWIC searches with Lancsbox.

Fig. 15 displays the relative frequency of words relating to rank in each text. The chart shows a pattern of higher rank terms occurring in CP1 with the exception of results for “Emperor” which can be attributed to the fact that the Emperor is only ever mentioned by other characters in CP1 and does not actively participate in the events of the story as he killed early in the battle for Ware. The rank of king has been marginally reduced due to the removal of Stagbat, king of the Vortgorns. Of active military ranks, CP1 contains two generals and a captain while CP2 has one general and two sergeants. This shift alters the general tone from one largely concerned with more weighty ideals in CP1 to the more

practical concerns of war that are frequently narrated by characters closer to the average person and not from the ranks of the elite. In the latter stages of CP1 Snibril becomes a captain and spends the majority of his time under the command of general Carus as opposed to entering the city in company of sergeant Careus and rescuing the Emperor with former retired sergeant Mealy.

Pratchett creates the character Mealy for CP2 who is a cook in the palace and a former sergeant. Mealy serves several functions within the text. He acts as a mouthpiece for the common soldier who has returned from service of the Empire. His scenes mainly take place in the kitchens of the palace which offers a less idealized view of the semi-retired sergeants as all the cooks are war veterans and all have been maimed as a result of their service. Pratchett treats the characters in a comic tone but they still act as cyphers for the actual consequences of war. Mealy, alongside Careus offers a completely different vantage point from which to view the war and the Empire. They are both light-hearted characters and their concerns do not extend to the high ideals of Empire espoused by leaders like Bane and Carus in CP1 but are grounded in the practical minutiae of war.

Farah Mendelsohn (2001, 156) suggests that “The concept of war is a game has three supports: honour, nobility and civilisation. Only the powerful can afford to see war and death as a game. Honour is the luxury of the noble: it ensures not honesty, but adherence to a code” Pratchett’s work showcases this attitude in various Discworld novels such as *Jingo* and *Monstrous Regiment* where the upper ranks treat war as a game played with the lives of the common soldier. *Monstrous Regiment* is especially adept at displaying the demarcation between rank and class as Sergeant Jackrum’s sole concern is “looking after his lads” and all ranks above sergeant are called “Ruperts” as they come from a different class. Pratchett examines notions of class and how attitudes to war differ wildly between enlisted soldiers and ranking officers. The “Ruperts” have little understanding of war and are eager to get involved in the action to gain honour and glory. What they know of war comes from books as opposed to the reality of war experienced by the enlisted soldiers. To ensure the safety of the troops Jackrum needs to manipulate the “Rupert” into doing what he knows is best for the troops. This idea is summed up in the following passage, “Damn! You can’t let a Rupert run around loose, there’s no tellin’ what he might take into his little head to do, now he’s got the idea he’s in charge! You’re ‘is minder!” (Pratchett 2017,185)

This level of division between class is not so explicit in *The Carpet People*, it is not present in CP1 but can be seen in the revised texts' attitude towards the leadership of both Deftmene and Dumii societies. Official military leadership is lacking in CP2 as Snibril encounters the Fifteenth Legion with Careus nominally in charge. In CP2 Bane does not return to the city restored to his former station in shining Dumii armour as he does in CP1. General Carus is removed as is Snibril's induction into the Dumii army. CP1 has the combined leadership of two generals and a captain to marshal the forces at Ware. CP2 has a cynical exiled former general and battle weary sergeants.

Pratchett makes reference to this dichotomy of perspective explicitly in CP2 where "Most armies are in fact run by their sergeants — the officers are there just to give things a bit of tone and prevent warfare becoming a mere lower-class brawl." (Pratchett 2009,179). A key difference in the portrayal of the Empire is the perspective offered by the new characters. The ideals and overarching concerns of generals highlighted by Bane and Carus in CP1 are mitigated by the practical musings of more accessible characters like Mealy and Careus. By altering the interactions between Snibril and the mentor type figures in CP1 Pratchett also closes the space for heroic exposition and subtly reshapes Snibril's characterisation by removing his faith in the 'law' and idealistic devotion to the Empire and replaces it with a more realistic appraisal of the Empire.

Chapter 3: Humour in *The Carpet People*

After reading both versions of *The Carpet People*, one of the most striking differences between the texts was presence of humour. Referring to CP1 John Clute (2001, 11) states that

All of Pratchett is in *The Carpet People*, and daily growing. The book is both funny and straight. Some of the characters may be ridiculous, and all of them are tickled by the author into folly and foible; but never is the Carpet whipped from under them. All that is really missing is the joy of comedy.

CP1 is an engaging story in a novel setting which contains moments of humour but still bears the hallmarks of an emerging writer yet to find his own style. With CP2 the older author had far more experience having honed his writing skills with the Discworld novels and by the time he rewrote *The Carpet People* had developed his own unique style of comic fantasy. This chapter examines the presence of humour in both texts by using human annotators to rate sections of the texts to ascertain whether there is a distinct increase in humour. A further study of comic shifts in characterisation is advanced using the results in combination with close reading.

Humour detection using machine learning is notoriously unreliable, the complexity and variety of ways to create humour coupled with the subjectivity of what people find funny make it a task unsuited to the current technologies as ‘there exist few formal taxonomies of humor characteristics. Thus it is almost impossible to design a general algorithm that can classify all the different types of humor, since even humans cannot perfectly classify all of them’ (Yang et al., 2015, 2367). With this in mind and in order to attempt to quantify this increase in humour, I have employed a human annotating technique whereby the first ten chapters plus the prologue of each version are broken into individual sentences using python code and displayed in google sheets documents. Beside each line of text are three columns to assess the presence of humour in the line. The columns are divided into humour, no humour and unsure. The chapters are graded independently and compared for inter-annotator agreement. A separate sheet is used to calculate inter-annotator and general humour agreement. The three annotated column of each annotator are placed side by side with another three columns which calculate the sum of the annotators columns at the end of each chapter the each column is tallied with the results of each chapter compiled in a table and the

total of each column is calculated. The statistics include average percentages of humour, non-humour and unsure categories compiled per annotator and inter-annotator agreement on humour and non-humour with a manually calculated partial humour score where the rating of humour and an unsure categorisation occur.

There is significant agreement between annotators where the presence of humour is not detected but this must be treated with caution as “a category is rarely observed, it is easy for annotators to agree on the many sentences where it is clearly not present, but they might disagree on the few sentences where at least one annotators thinks it is present” (Koolen et al., 2022, 10). But the primary function of this experiment is to not to determine specific agreement on particular instances of humour rather to show whether there is a distinct difference between the two texts. A further analysis is also conducted of the presence of humour being attributable to specific characters which would infer a deliberate shift in characterisation.

	CP1 Annotator Ratings					
	Annotator 1			Annotator 2		
	Humor	No Humor	Unsure or N/A	Humor	No Humor	Unsure or N/A
Prologue		25	1	3	23	
chapter 1		218		10	208	
chapter 2		275	1	2	274	
chapter 3	2	174	3	8	171	
chapter 4	2	242		2	242	
chapter 5	1	121		6	116	
chapter 6		150		3	147	
chapter 7	3	120	3	4	122	
chapter 8	1	169		2	168	
chapter 9	1	122		1	122	
chapter 10		134		1	133	
	10	1750	8	42	1726	
	0.57%	98.98%	0.45%	2.38%	97.62%	
Average humour	1.47%					
Average no humour	98.30%					
unsure or n/a	0.45%					

Fig.16 shows the total and average ratings for CP1

Results concerning CP1 offer high percentage inter-annotator agreement concerning the identification of lines that do not contain humour with a % whereas as annotator 1 scores the presence of humour four times lower than annotator 2 and grades several lines as ambiguous whereas annotator grades entirely binary scoring a total 42 instances compare with annotator 2 10 for humour and 8 graded as unsure. There is very little consensus on specific humour agreement with one line testing positive for agreement and three a partial match with a positive/unsure result.

		CP2 Annotator Rating					
Annotator 1					Annotator 2		
	Humor	No Humor	Unsure or N/A	Humor	No Humor	Unsure or N/A	
Prologue	3	35	1	5	34	0	
Chapter 1	30	251	3	15	268	1	
Chapter 2	3	274	2	9	266	4	
Chapter 3	5	175	4	7	177	0	
Chapter 4	13	195	5	3	208	2	
Chapter 5	12	129	0	9	132	0	
Chapter 6	7	177	3	9	174	4	
Chapter 7	33	91	1	10	115	0	
Chapter 8	23	174	2	17	182	0	
Chapter 9	7	120	1	2	126	0	
Chapter 10	24	141	22	13	174	0	
	160	1762	44	99	1856	11	
	8.14%	89.62%	2.24%	5.04%	94.40%	0.56%	
CP1		CP2		Difference %			
Average humour	1.47%	Average humour	6.59%	5.12%			
Average no humour	98.30%	Average no humour	92.01%	-6.29%			
unsure or n/a	0.45%	Average unsure	1.40%	0.95%			

Fig. 17 shows the total and average rating for CP2

CP2 contains a far higher humour presence returning results of 161 sentences positive for humour, an 8% increase on CP1 and 42 unsure which is a 2% on CP1. Annotator 2 scores 99 sentences positive for humour with 11 unsure.

	CP2 Inter-annotator Agreement						
	Agreement						
	Humor	No Humor	Unsure or N/A		Humor	No Humor	Unsure or N/A
Prologue	3	34	0		7.69%	87.18%	
Chapter 1	12	249	0		4.23%	87.68%	
Chapter 2	2	263	0		0.72%	94.27%	
Chapter 3	3	172	0		1.63%	93.48%	
Chapter 4	2	194	0		0.94%	91.08%	
Chapter 5	6	126	0		4.26%	89.36%	
Chapter 6	3	168	0		1.60%	89.84%	
Chapter 7	7	89	0		5.60%	71.20%	
Chapter 8	10	167	0		5.03%	83.92%	
Chapter 9	0	118	0		0	92.19%	
Chapter 10	7	137	0		3.74%	73.26%	
	55	1717	0				
Partial Agreement							
	10						

Fig. 18 shows the inter-annotator agreement for CP2

Both annotators agreed on 55 sentences containing humour out of the 205 sentences rated to contain humour collectively which is a 27% agreement rate and a 90% agreement on no humour detection. There were 10 sentences rated as a partial match returning a positive/unsure result.

There are various biases which should be considered when annotating for humour, the annotator cultural background may play a factor as Pratchett is British there may be some jokes where more specific cultural knowledge is necessary, this is undoubtedly true of Pratchett's Discworld series where the layers of intertextuality or metafiction be missed by

readers not familiar with specific cultural phenomena. Annotator 1 is Irish and Annotator 2 is American, it is more likely that an Irish annotator would be more familiar with cultural and historic events due to geographic proximity, comparable cultures and exposure to similar media and artistic expressions. Another factor is the varying familiarity with the author's work and specifically *The Carpet People*. As the author of this dissertation I have read both versions of *The Carpet People* several times and therefore may rate the sentences differently due to overexposure to the work. I found some sections I rated unsure I may have rated as humorous upon an initial reading. Likewise Annotator 2 may have rated some sections as humorous because of the novelty factor which is invariably present in the environment of the stories where the reader tries to discern what everyday objects certain structures in the landscape are. This is an amusing activity on initial reading but loses its appeal on subsequent readings. Looking at the data of CP1 in particular many of these instances where humour is ascribed to environmental factors can be seen. This also links to which version of the *Carpet People* the annotator read first. It is notable that Annotator 2 read CP1 first and rated humour significantly higher than Annotator 1 whereas annotator 1 read CP2 first and rated it significantly higher than annotator 2. This may be attributed to the first instance of being exposed to the novel setting of the stories. These are noticeable differences in the agreement between the annotators but in relative terms both annotators rated CP2 as containing a higher percentage of humour. Annotator 1 rated 8.14% of the lines rated contained humour whereas annotator 2 rated 5.04% of the lines contained humour with an average increase of 5.12%

A further examination of the sentences rated for humour was carried out to categorise the positive results by main character. To compile the chart I checked each positive and unsure rating within each annotators files and assigned the value of one to a character if the line containing humour/unsure was attached to a specific character by direct speech, thought and description. For annotator 1's rating 16 out of 18 instances were attributable to characters with the character Glurk returning the highest instances of humour with a score of five. 32 out of 42 instances of annotator 2's ratings were attributable to characters with the highest score of 15 attached to Pismire. These results are not particularly significant given the low number sentences rated positive.

CP2 offers a more fertile ground for examination with a much higher instance of humour detected. Annotator 1 ranked Glurk with the highest rating of 43, followed by Brocando with 37 and Pismire with 25. Annotator 2 also ranked Glurk the highest marginally with a score of 21, with both Brocando and Pismire scoring 20. There is general agreement between the annotators on which characters are considered funny as the remaining characters of Snibril and Bane score considerably lower.

Pratchett employs various techniques to imbue the characters with humour. It could be said their counterparts in CP1 contain the seeds for that humour and in essence Pratchett was only accentuating what was already there, he just lacked the experience at the time to produce it. Using close reading to compare the treatment of the characters in both texts can be showcase Pratchett's ability to reframe his earlier creations.

There is an obvious shift to the humorous in the initial descriptions of both Glurk and Pismire.

“He’s a man of few words, but words worth waiting for,” they said around the Woodwall, and that was true enough.’ (Pratchett 1971, 8)

“He’s a man of few words, and he doesn’t know what either of them mean,” people said, but not when he was within hearing.’ (Pratchett 2009, 18)

The opening lines describing Glurk’s physical prowess remains stable between the versions but it is his mental capacity which Pratchett changes characterising him is all brawn and no brains which encourages a lighter comedic tone in his scenes. Pismire’s portrayal is also altered from the beginning:

Pismire was the magician. He conjured up good hunting. There had always been a magician in the tribe, ever since its wandering days. Privately some Munrungs thought good hunting was more due to their own skill, but it didn’t do to say so—besides. Pismire knew the arts of healing and cookery and was much respected. (Pratchett 1971, 9)

Pismire was the shaman, a kind of odd-job priest. Most tribes had one, although Pismire was different. For one thing, he washed all the bits that showed at least once every month. This was unusual. Other shamens tended to encourage dirt, taking the view that the grubbier, the more magical. (Pratchett 2009, 19)

Pismire's recharacterization is centred around two poles, one is the shift away from the magical evidenced by the change in his profession and the juxtaposition of the shaman against the methods and beliefs of other shamen which are steeped in ritual and superstition. This juxtaposition open up a space for a light-hearted comedic tone by comparing him with his brethren. Pismire ascribes to a more practical philosophy,

Pismire said things like, "Correct observation followed by meticulous deduction and the precise visualization of goals is vital to the success of any enterprise. Have you noticed the way the wild tromps always move around two days ahead of the sorath herds? Incidentally, don't eat the yellow-spotted mushrooms." (Pratchett 2009, 20)

CP2 also deepens the connection between Pismire and Glurk and introduces an element of friendly rivalry and playful banter between the characters. When Glurk rescues Pismire, Bane and Brocando from the High Gate Land, Pismire is particularly baffled at how Glurk had gained such an intricate knowledge of the High Gate Land and the ponies, the creatures who facilitate their escape, he revels in the unfamiliar feeling of knowing something which Pismire does not. Pismire attempts to question him, "Tell you soon," said Glurk. He was enjoying himself in a quiet way. For the whole of his life Pismire had known more than he did. It was nice, just for once, to be Mr Answers.' (Pratchett 2009, 142-3).

Brocando has also undergone a noticeable change in characterisation. The characters in CP1 are less well-defined than their counterparts in CP2. Too many of the characters possess a similar type of heroism or adherence to a moral code which can seem like an interchangeable attribute among the central characters. This rigid adherence to a sense of law or justice can be an obvious impediment to humour which often relies on the incongruent or farcical.

The other four deftmenes had hold on Antiroc's arms and legs, and were swinging him backwards and forwards, high over the roofs of Jeopard. "One-and-Two-and-Three," they chanted, the swings getting larger. "Enough!" shouted Brocando, "Release him! This is not my justice!" (Pratchett 1971, 83)

Brocando's character, much like Glurk has relinquished his adherence to a strict moral code which in turn generates a space for the comedic:

'You can't let them do that!' said Snibril. Four Deftmenes had hold of Antiroc's arms and legs, and were swinging him backwards and forwards, high over the roofs of Jeopard 'A-one-a-two-a-three,' they chanted, the swings getting larger.

'Why not?' said Brocando.

'He's your brother!'

'Hmm? Oh, all right. Put him down, people,' said Brocando. 'Come on. Release him. I won't say let him go, you might get the wrong idea. I can't have you subjects throwing my family over the balcony, that would never do.'

'Good,' said Snibril.

'I'll do it myself.' (Pratchett 2009, 111)

Pratchett's use of humour, particularly when employed through Brocando subverts the traditional presentation of the fantasy hero. Brocando does not follow through on the above statement and plays with notions of morality specifically around the practices of kingship. The idea of throwing people off rocks, the treatment of prisoners or unarmed foes become running gags which are returned to several times which question albeit in a humorous way the darker aspects of rule. The interplay between the swashbuckling carefree Deftmenes and the unimaginative Dumii is also fertile ground for humour on the one hand and for critique of the nonchalant attitude held by Deftmenes towards conflict.

'What shall we do if we capture them alive, your majesty?' said one of the Deftmenes.

Brocando looked tired. 'Well, we haven't got many dungeons,' he said. 'So perhaps if you can avoid capturing any alive that would help.'

'You mustn't kill an enemy who has thrown down his weapons,' said Bane.

'Can't you? We live and learn. I always thought that was the best time,' said Brocando.

Pratchett often uses Bane and Brocando as foils for each other and their relationship in CP2 examines the faults inherent in both societies ideologies. Brocando is symbolic of the chaotic and Bane of order. Both approaches to life are have their benefits and disadvantages and are present in a nascent form in CP1 yet the thrust of the critique falls heavily on the Deftmenes' naïve approach to conflict and insular thinking towards governance. CP1 presents an idealistic version of Empire whereas CP2 offering a more realistic depiction which attempts to balance the critiques of both societies while trying to maintain a light-hearted tone which at times is absent from the original text. The following passage is an example of the change in presentation of the Dumii system of governance.

On the fifth day the Governor of the town called all the tribal chieftains to an audience in the market square, to hear their grievances and give the Law. That was how it had always happened, time out of mind. (Pratchett 1971, 7)

Pratchett's approach to the Dumii in CP1 is very matter-of-fact and is without any sense of irony or critique. By contrast the same passage in CP2 Pratchett takes the opportunity to poke fun at the Dumii system and modern forms of governance as well.

On the fifth day the Governor of the town called all the tribal chieftains to an audience in the market square, to hear their grievances. He didn't always do anything about them, but at least they got heard, and he nodded a lot; and everyone felt better about it at least until they got home. This is politics. (Pratchett 2009, 16)

The sequences appear early in both texts and set out the texts attitude towards the Empire. CP1 focuses heavily on the Empire as a civilising force and the idea of "Law" is a concept heavily entwined in the very fabric of the Empire and professed by several of the main characters throughout the original story. As discussed these references to the Law are almost entirely removed from the direct speech of the main characters and in this scene too removed from the narration and initial description of Dumii governance. Instead we are presented with a humorous but quite apt description of politics and a more grounded impression of the Empire which will be interrogated throughout the revised version of *The Carpet People*.

Pratchett also parodies the ideas of heroes and villains through changes in characterisation. Glurk is a much more earnestly heroic character in CP1. In the example below Glurk is holding up a doorway from collapsing to ensure everyone can escape:

Glurk had been forced on to his knees, his face purple, the veins in his red neck throbbing. The fire licked around him, hungrily.

Snibril grabbed at one straining arm and pulled.

"No," came the low growl, "Pismire and the others are still in there."

Another tremor shook the hall. A pillar cracked, and Glurk's broad back trembled.

"Get away!" came a whisper from deep in his throat, "it's going to go." (Pratchett 1971, 87)

Compare Glurk's heroics in CP1 to Pratchett's satire of the heroic in CP2:

Another tremor shook the hall. A pillar cracked, and Glurk grunted. 'Get out of the way!' came a whisper from deep in his throat. 'It's going to go.'

The rock shook underfoot.

'I'll ... I'll get some people with beams and things!' said Snibril. 'We'll soon have you out! Don't go away!'

Glurk grunted as Snibril hurried away.

Pismire appeared through the smoke, a scrap of his robe tied over his face, shepherding some bewildered revellers in front of him. He pushed them out under Glurk's arm.

'What are you doing, still here?' he said

'Goin' to be in a story,' said Glurk.

Bane groped his way out of the billows, a rag pressed over his mouth. 'Come on,' he said, 'Brocando's got the secret door open.'

'Help me with this idiot,' said Pismire.

'Looks wedged to me,' said Bane.

'Gonna be a hero,' said Glurk.

'Shut up,' said Pismire. 'That's what comes of listening to stories on an empty head. Stupid idea, anyway, wedging yourself under the door like that ...'

Glurk's heroics in CP1 are treated seriously whereas in CP2 Pratchett plays with the traditional notions of heroism. By the same token Pratchett approaches his depiction of the villains as well. Gormaleesh the principal antagonist in CP1 is portrayed as a one-dimensional villain:

As they struggled on the dank floor Gormaleesh's grinning face appeared at the bars, lit red in the torchlight of the dungeons. "Enjoy the hospitality of our dungeons while you may. Soon you'll go to the mines. There you will not sleep. But you'll be safe from Fray!"

In CP2 Gormaleesh perhaps as a nod to his earlier version is treated as a caricature of a one-dimensional villain:

As they struggled on the dank floor Gormaleesh's grinning face appeared at the bars, lit red in the torchlight of the dungeons. 'Enjoy the hospitality of our dungeons while you may. Soon you'll go to the mines. There you will not sleep. But you'll be safe from Fray!'

'Why do they talk like that?' said Pismire. 'Melodrama. I'm amazed he doesn't go "harharhar".'

'Gormaleesh!' said Bane.

The moul reappeared. 'Yes, lowly scum?' he said.

'Lowly scum,' said Pismire. 'Imagination of a loaf of bread, that one.'

'When we get out of here I'm going to find you and kill you,' said Bane, in quite normal conversational tones. 'I thought I ought to tell you now. I wouldn't want you to say afterwards that you hadn't been warned.'

Gormaleesh stepped back, and then said, 'Your threats I treat with scorn. Harharhar!'

Pismire nodded happily. 'Knew he would, sooner or later,' he said to himself. (Pratchett 2009: 134-5)

The character of Gormaleesh becomes a parody of the earlier version of himself portrayed in CP1. Pratchett increases the amount of humour by creating changes in characterisation that allow him to subvert traditional fantasy tropes and subtly change the tone of the revised text.

By examining the texts using human annotators, it can be seen that Pratchett had attempted to fuse the work of the younger and older authors together primarily by introducing more humour. This was done by altering the portrayal of the central characters and removing more serious elements of the characters and replacing them with lighter ones. Human annotation is a reasonably effective way to measure the presence of humour though the method performed here would need to be expanded to the whole texts and increase the number of annotators.

Conclusion

The Carpet People represents a unique opportunity to analyze the textual variance of two versions of the same novel whereby a significant amount of time had elapsed between the versions and a substantial shift in the author's style, ability and experience. This dissertation examined the choices Terry Pratchett made when revised *The Carpet People* using the mixed methods of close and distant reading.

A key factor in this investigation was the interplay or friction between the younger and older author, the collision of styles and the influences of the traditional and the original. The fantasy genre played a major role in the formative years of Pratchett's reading and writing. The change in style between the two novels is evident by how Pratchett chose to edit CP2 and where he chose to cut certain elements which conformed to overtly heroic fantasy narratives. This has been shown by examining how the character of Snibril was changed by removing what may be called marque speeches espousing the virtue of "Law" and Empire and the qualities of a traditional hero type figure.

I conducted an experiment to compare the direct speech in Pratchett's early work with all the novels written between each version of *The Carpet People*. It is evident that the significance of direct speech increased as Pratchett's work continued and there is correlation between the foregrounding of dialogue in comparison to action which can be seen by extensive rewriting of climactic battle scene.

Examining the direct speech of the characters also provided an insight into which characters became more vocal in CP2 and why. It had been shown that the direct speech of all the major characters increased in the revised version, it is notable that besides Glurk, Snibril's increase is the most modest. The denser sections of his speech from Chapter 4, 15, 17 and 26 have been either removed entirely or reduced significantly and the tone altered to align with the less decisive character.

The primary area of difference examined by this dissertation is the presentation of law and empire which is highlighted in the change in Snibril's characters but also by the change in the interactions between Snibril and certain characters on the periphery of the stories. Pratchett addressed the traditional heroic version of Snibril in two significant ways, he

altered much of his overtly heroic speech but also changed the characters to whom Snibril gave those speeches, in essence negating the need or suitability of the speeches to happen in the first place. This was notably done by removing the presence of several mentor figures and fundamentally changing the nature and powers of the wights.

Another difference highlighted by the use of distant reading is the shift in the figures of authority and the introduction of characters of lower ranks. Characters like sergeant Careus and Mealy replace the more austere figure of general Carus creating a lighter tone. Snibril does not become a captain in CP2 and his attitude towards the Empire is more circumspect. The addition of the child-like Emperor in CP2 also offers a critique of leadership of the Empire not present in CP1. Mentor figures like Noral and Strephon have also been altered underscoring a move away from familiar character types in the traditional fantasy narratives.

Through examining the differences in humour through human annotation it can be seen that whereas inter-annotator agreement on specific instances of humour is difficult to achieve given all the variables that comprise the subjective nature of humour, it is still a useful method in ascertaining the presence of humour in general in a text. The experiment showed a difference in rating between the two versions with an average increase of humour of over 5%. It has also been shown through close reading how Pratchett altered some of the characters to generate more humour in CP2.

For future work regarding the analysis of humour, the initial examination of the texts would need to be expanded to encompass the entirety of the texts and perhaps other works from the author and a comparative group. It would also be necessary to recruit more annotators to improve the relevance and reliability of the data. This dissertation provided a novel approach to examining the textual variance of the two versions of *The Carpet People* using the mixed methods of close and distant reading and hopes to contribute in a meaningful way to the field of Pratchett studies and digital humanities approaches to literature analysis.

Appendix

Fig.3 Data

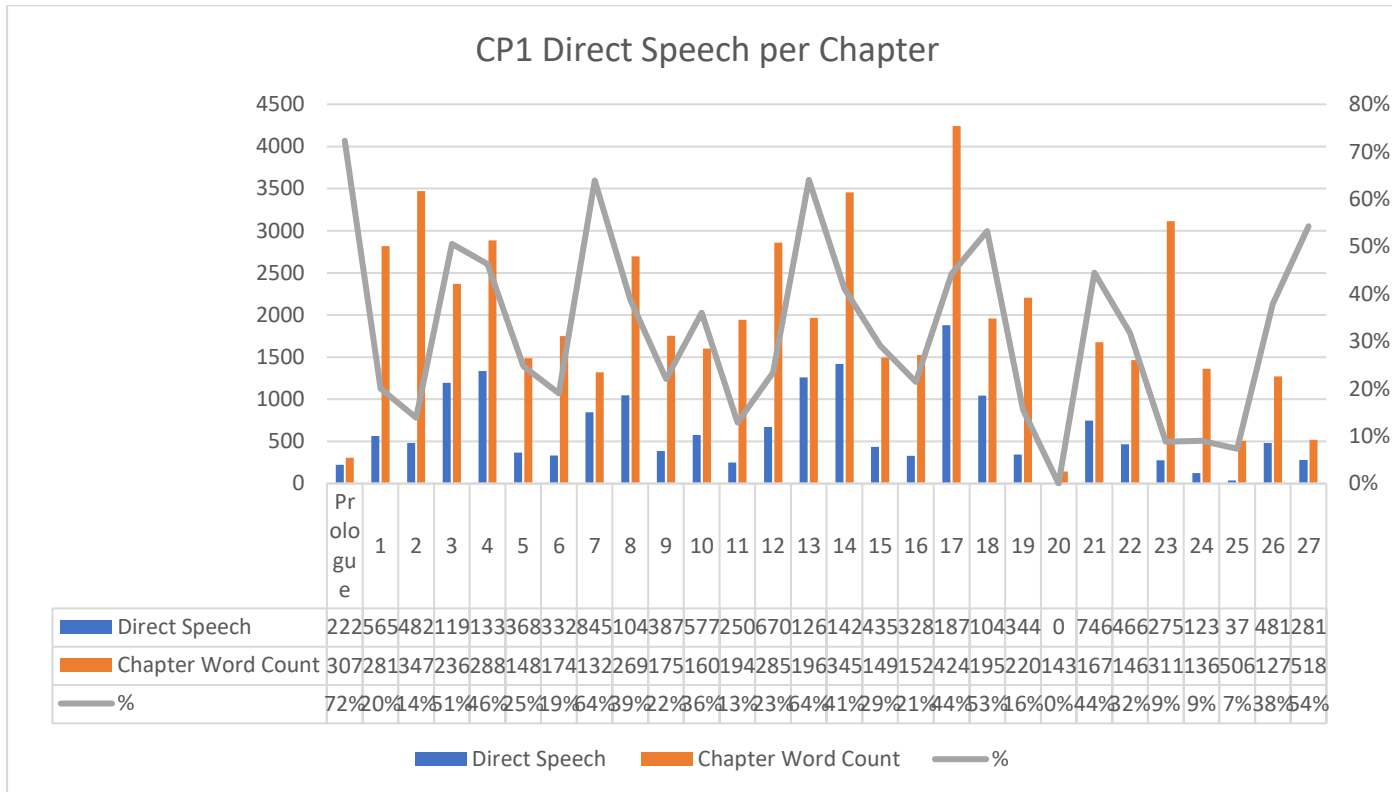


Fig.4

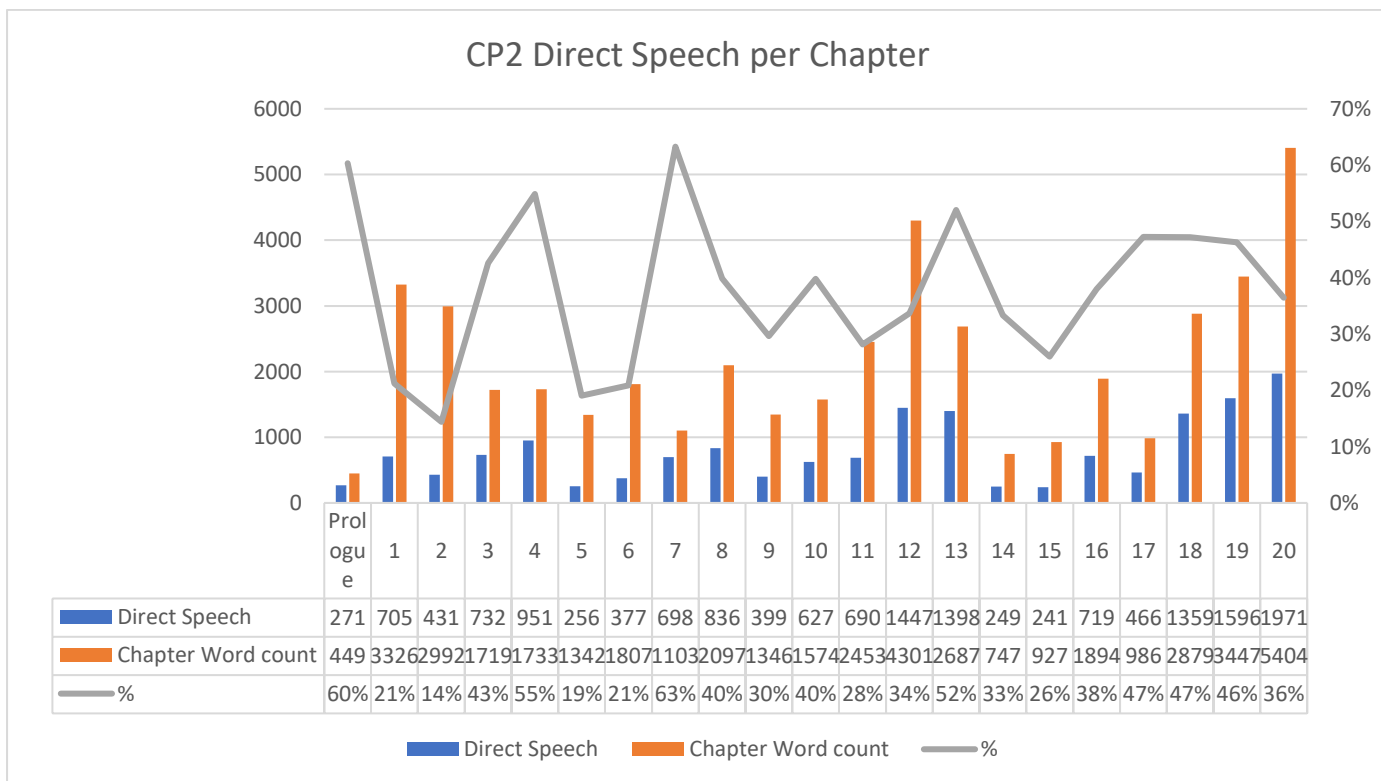


Fig. 5 Early Pratchett Novels

	Word count total	Direct Speech Word Count	%
1971 CP1	54171	17326	32%
1976 Dark Side of the Sun	47179	16479	35%
1981 Strata	60145	14392	24%
1983 The Colour of Magic	65092	15825	24%
1986 The Light Fantastic	44796	12366	28%
1987 Equal Rites	65306	16964	26%
1987Mort	72477	17853	25%
1988 Sourcery	78433	18952	24%
1988 Wyrd Sisters	84650	27532	33%
1989 Pyramids	86813	26501	31%
1989 Truckers	48391	15025	31%
1989 Guards! Guards!	97198	32517	33%
1990 Diggers	38968	14738	38%
1990 Eric	34258	12558	37%
1990 Wings	38746	16317	42%
1990 Moving Pictures	95705	33356	35%
1991 Reaper Man	77363	15825	20%
1991 Witches Abroad	79980	30155	38%
1992 Small Gods	90347	33882	38%
1992 CP2	44943	16419	37%

Fig. 6

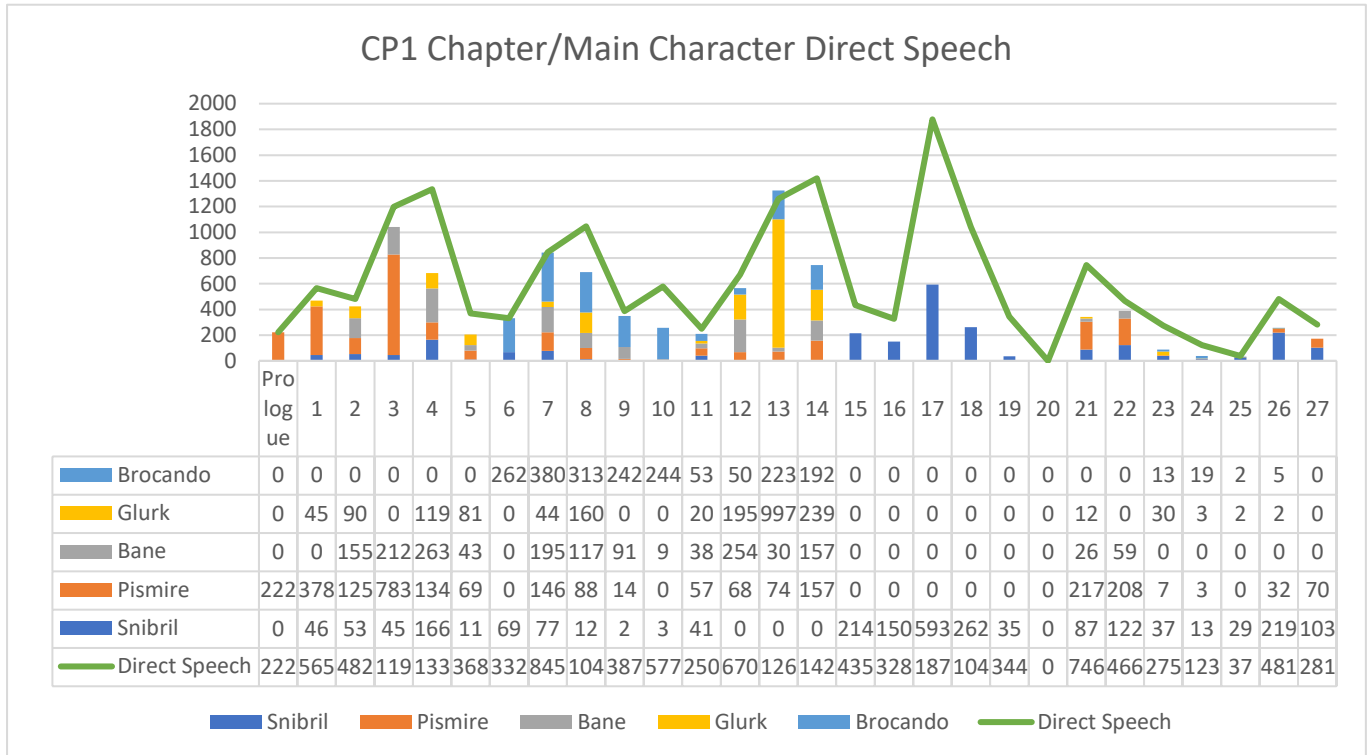


Fig. 7

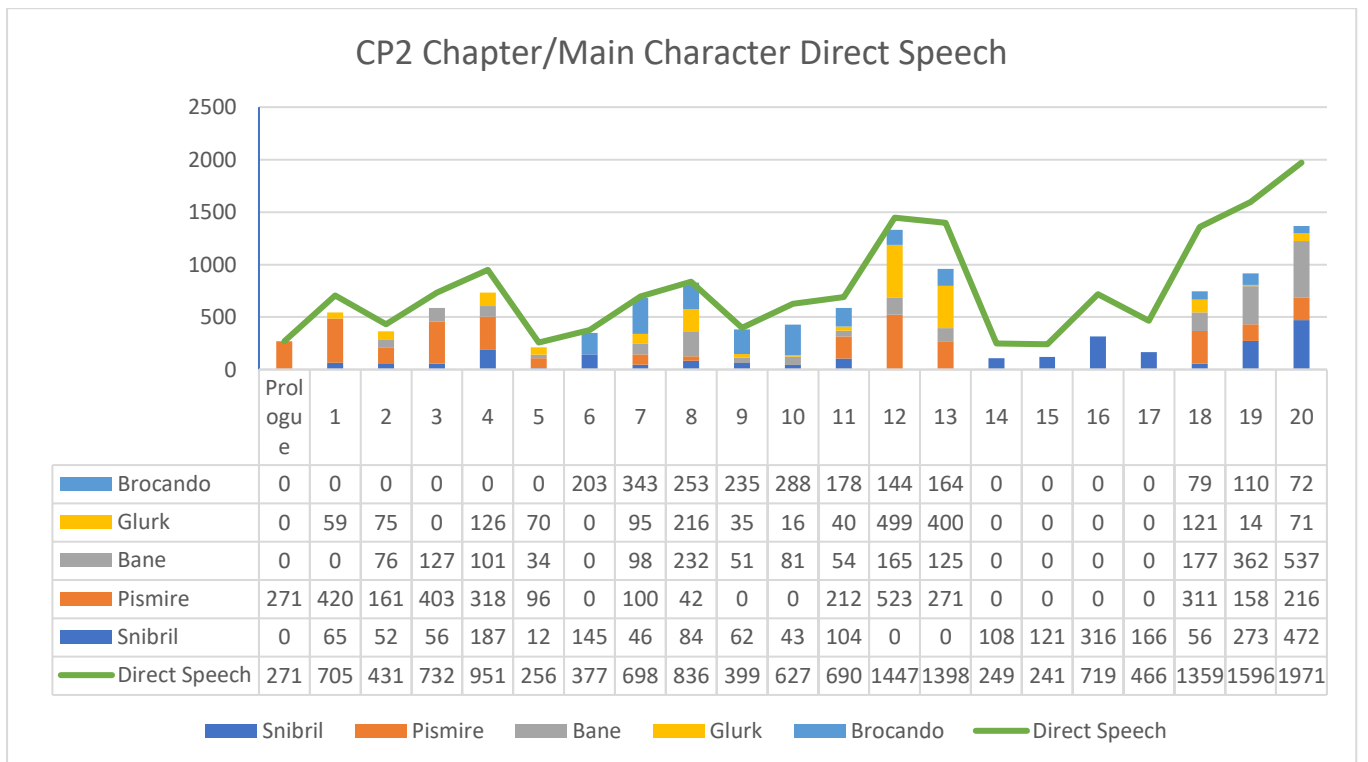


Fig.8

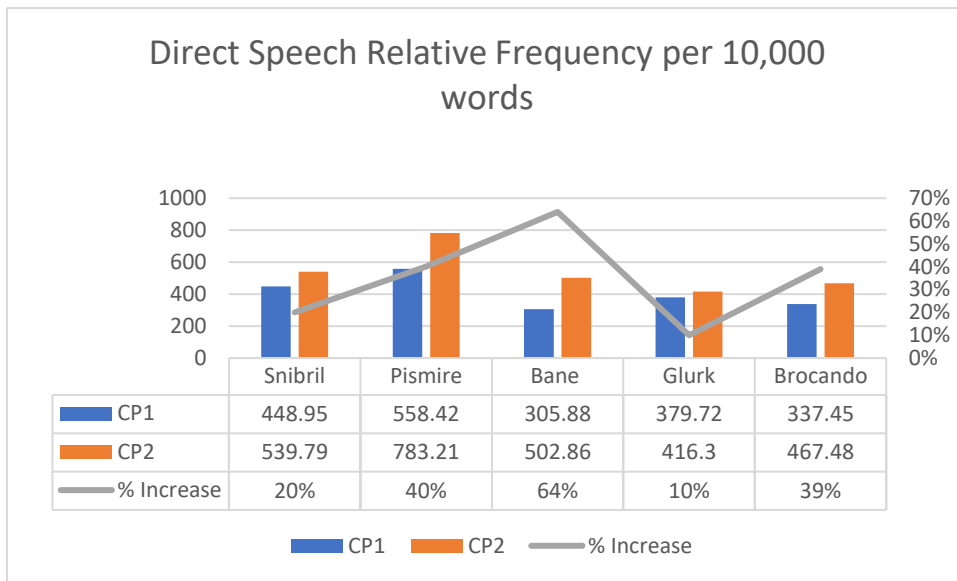
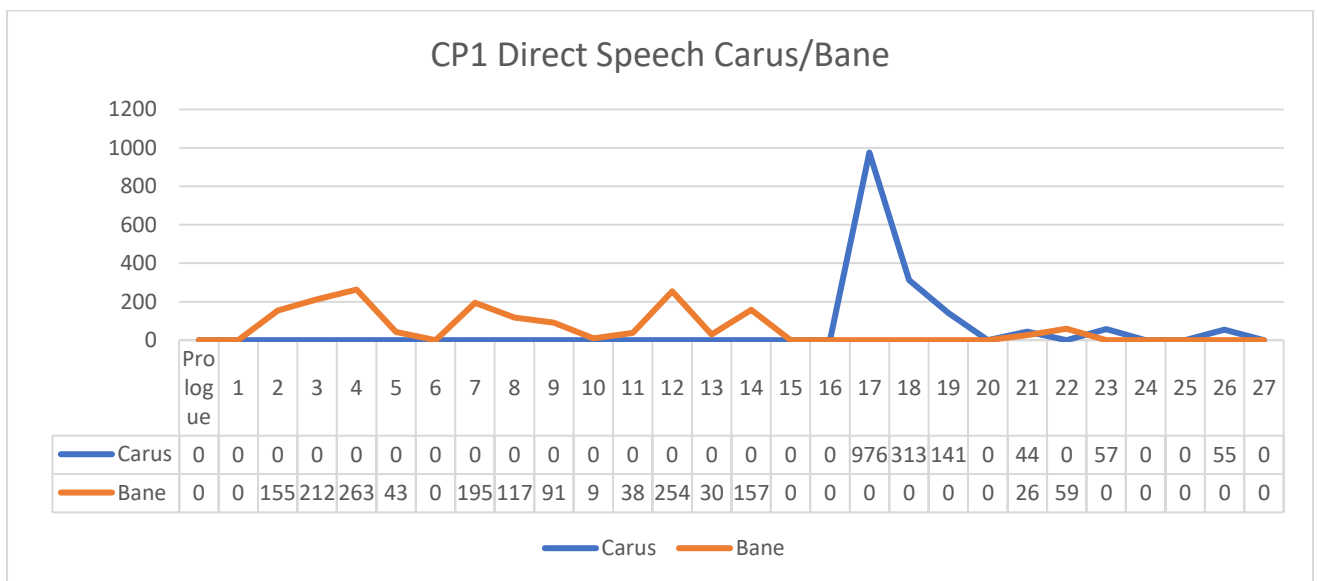


Fig. 9



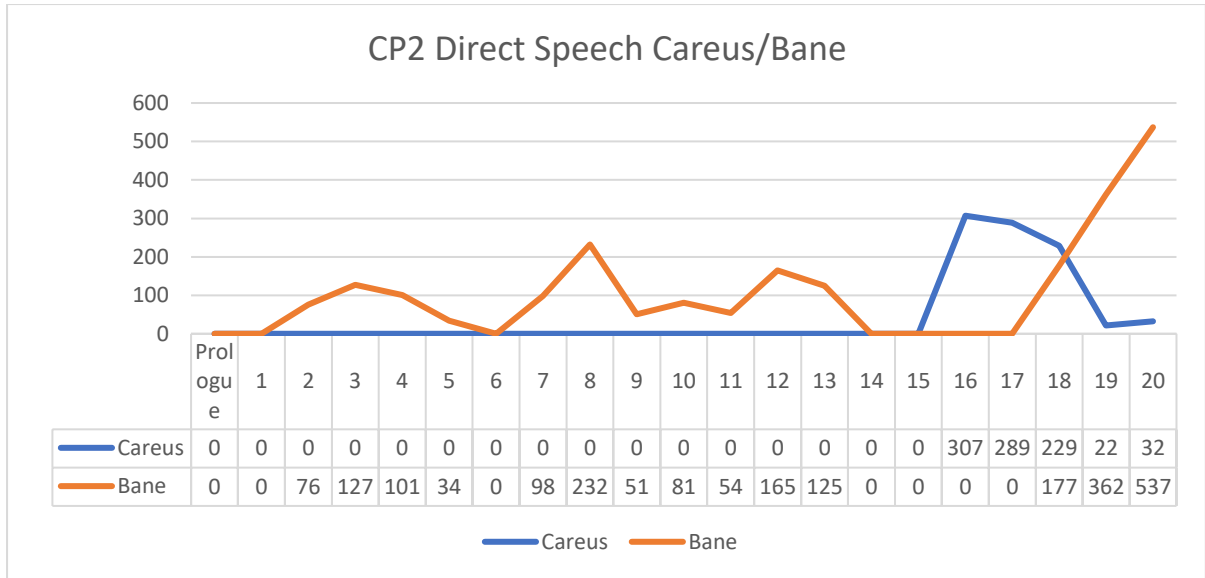


Fig.10

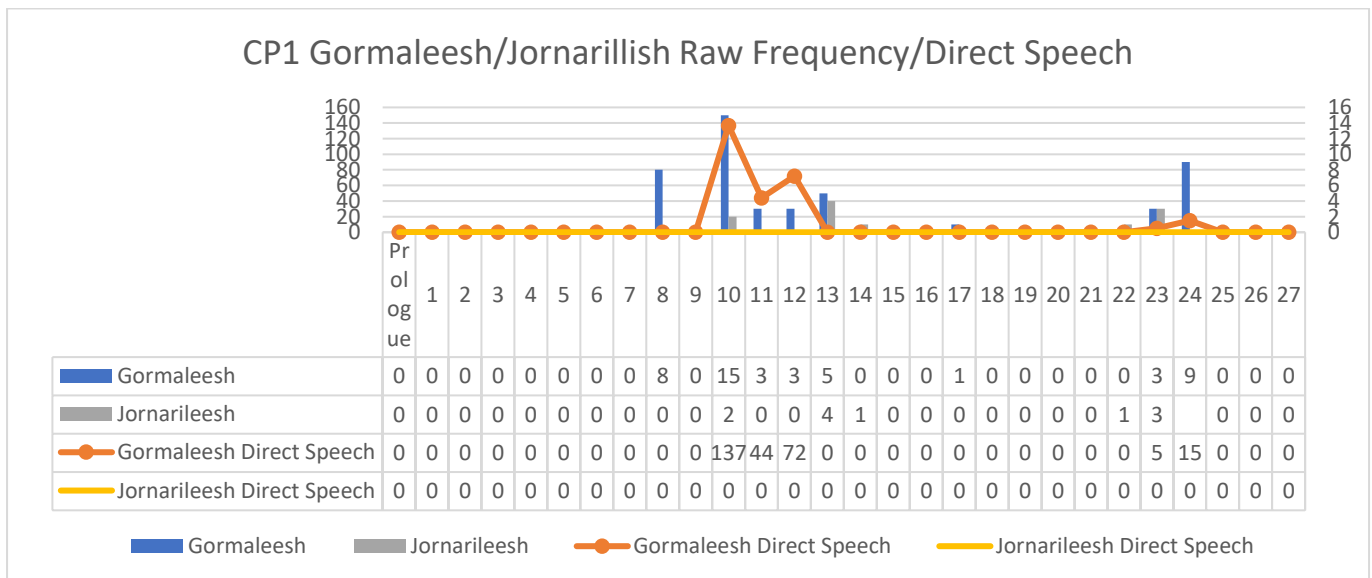
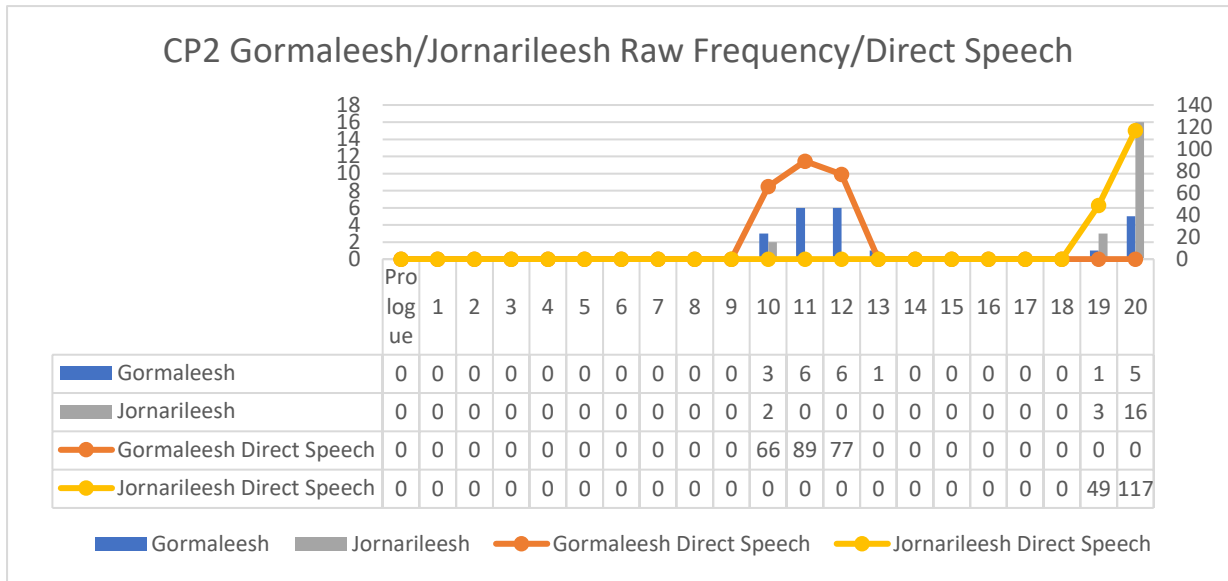


Fig. 11



Data CP1 character Humour rating:

Annotator 1	Snibril		Pismire		Bane		Glurk		Brocando	
	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or n/a
Prologue				1						
Chapter 1										
Chapter 2		1								
Chapter 3			1	3			1			
Chapter 4							2			
Chapter 5							1			
Chapter 6										
Chapter 7				2						
Chapter 8							1		1	1
Chapter 9									1	
Chapter 10										
Total		1	1	6			5		2	1
Annotator 2	Snibril		Pismire		Bane		Glurk		Brocando	
	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or n/a
Prologue			3							
Chapter 1	2		2				3			
Chapter 2	1									
Chapter 3	1		3		2					
Chapter 4			1				1			
Chapter 5			5		1					
Chapter 6									2	
Chapter 7			1							
Chapter 8							1		2	
Chapter 9									1	
Chapter 10										
Total	4	0	15	0	3	0	5	0	5	0

Data CP2 Character Humour rating

Annotator 1	Snibril		Pismire		Bane		Glurk		Brocando	
	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or n/a
Prologue				2						
Chapter 1	1		15		1		6	1		
Chapter 2	1		2							
Chapter 3			3		3			1		
Chapter 4	2	1		3			3			
Chapter 5	1		1				3			
Chapter 6	1		3						5	
Chapter 7	1		0		1		16		9	
Chapter 8	0		1	1	4		12	1	6	1
Chapter 9	1						1		4	1
Chapter 10	5				4	1	2		13	8
	13	1	25	6	13	1	43	3	37	10
Annotator 2	Snibril		Pismire		Bane		Glurk		Brocando	
	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or N/A	Humor	Unsure or n/a
Prologue				2						
Chapter 1	1	1	6				5			
Chapter 2	3				1			3		
Chapter 3	1		3		2					
Chapter 4			2				1			
Chapter 5	3		5				2			
Chapter 6	3	2							3	
Chapter 7	1		2				4		2	
Chapter 8					2		8		4	
Chapter 9									2	
Chapter 10	1				2		1		9	
Total	13	3	20	0	7	0	21	3	20	0

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