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Editorial 3/2015

Jyrki Korpua, Hanna-Riikka Roine & Päivi Väättänen

We hope all of you (or at least those of you who live in the Northern Hemisphere) have had a delightful and relaxing summer! Autumn is coming, but do not despair - we, the editors and writers of *Fafnir*, have once again arrived to offer you an issue full of interesting and exciting science fiction and fantasy research.

This issue celebrates posthumously the lifework and accomplishments of two beloved writers of science fiction and fantasy: the great Sir Terence “Terry” Pratchett (1948–2015), the author of Discworld series, and the renowned Michael Crichton (1942–2008), best known for his work in science fiction, medical fiction and thriller genres. Both of them died before their time at the age of 66.

In our journal, Liisa Rantalaiho discusses the legacy of Terry Pratchett’s work in a special obituary, while in the sole research article of this issue, “Thank you so much for keeping all of us in the Emporium gainfully employed” Jakob Löfgren studies the relationship between fan and merchant in the Wincanton Hogswatch celebration. He discusses the notion of gift exchange, illustrating the mutual benefits for fans, merchants and the fandom culture.

Erik Stengler studies the significance and scope of Crichton’s too often neglected science fiction in his overview, “Beyond the Techno-thriller: Michael Crichton and Societal Issues in Science and Technology”. He suggests that Crichton’s fictional works can and should be considered under the deeper and wider perspective of his concern for societal issues regarding science and technology.

We are also proud to present in Finnish Juha Raipola’s *lectio praecursoria* “Kirjallisuus inhimillisen rajoilla” (“Literature on the Borders of the Human”). It is based on Raipola’s doctoral dissertation *Ihmisen rajoilla: Epävarma tulevaisuus ja ei-inhimilliset toimijuudet Leena Krohnin Pereat munduksessa* (*On the Borders of the Human: The Uncertain Future and Non-Human Agencies in Leena Krohn’s Pereat mundus*), which he defended on May 30, 2015 at the University of Tampere. Raipola focuses on representations of the future and future-oriented thinking in Finnish writer Leena Krohn’s work, drawing a connection between the theme of uncertainty and the portrayal of agentic force by non-human things, beings, and technologies.

In addition to the article, overview, *lectio praecursoria*, and obituary, this issue includes two literary reviews in Finnish. Leena Romu reviews Katja Kontturi’s dissertation *Ankkalinn – portti kahden maailman välillä. Don Rosan Disney-sarjakuvat postmodernina fantasiana*, which deals with the Disney comics by Don Rosa and analyses both their fantastic and postmodern features. Markku Soikkeli discusses Tapani Kilpeläinen’s *Silmät ilman kasvoja - kauhu filosofiana* which is the first book on the philosophy of horror genre in Finnish.

And finally, as many of you know, we newly received confirmation that the 75th World Science Fiction Convention Worldcon will be held at 9–13 August 2017 in Helsinki, Finland. Congratulations to the convention committee! *Fafnir* the journal and our publisher Finfar – The Finnish Society for Science Fiction and Fantasy Research will of course play an active part in the event as the organiser of the academic track

Read and enjoy the issue.



“Thank you so much for keeping all of us in the Emporium gainfully employed” – The Relationship between Fan and Merchant in the Wincanton Hogswatch Celebration

Jakob Löfgren

Abstract: This paper examines relationship between fans and merchants in the Hogswatch celebration; a celebration of all things Discworld held in November in Wincanton, Somerset. Using socioeconomic theories on the different modes of exchange – gift economy (Gavin & Phipps) – the article explicates a relationship between fandom and dealers of intertextually linked products, resembles a gift economy system. This because the fans and merchants share an intertextual common sense, drawn upon in the celebration. Furthermore, the article aims to discuss the mutual benefits of the proposed fan/merchant relationship; showing a process of embedded economy (Cotterrell) and craft consumerism (Campbell). The article is part of my ongoing PhD-project at the department of Nordic folkloristics at ÅAU.

Keywords: Fandom, folklore, fan-culture, socio-economics, gift-exchange, fandom-economy, intertext, Discworld, Terry Pratchett.

Biography and contact info: Jakob Löfgren is a PhD-student and teacher of folkloristics at Åbo Akademi University, Finland. He is pursuing a PhD at the department of Nordic folkloristics at ÅAU and teaching courses on the relationship between folklore and popular culture. He got his MA from the same department in 2010. Jakob is writing his PhD-thesis on the intertextual connection between fandom, folklore, and the fantasy novel series Discworld using the Hogswatch celebration of Wincanton, Somerset as a case-study.

Discworld is a satirical fantasy novel series by the English author Terry Pratchett (1948–2015), comprising of forty-one novels as well as numerous other adaptations. The tales of *Discworld* are set on a flat world, atop four elephants, atop a giant turtle floating in space; depicting a storyworld that is satirical, fantastical, and full of folklore adaptations. As a fan of *Discworld* I like displaying bits of *Discworld* paraphernalia in my home. This is quite common amongst fans. When investigating the goings-on in the Hogswatch celebration – a “Christmas-like” celebration, derived from Terry Pratchett’s *Discworlds*-series, held annually in November in Wincanton, Somerset – I have been perplexed by the relationship between my fellow fans and the merchants in the town of Wincanton. We (fans and merchants) enjoy an amicable relationship, often joking about the amount of money we spend on paraphernalia during the celebration. This merchant/buyer relationship is different to the one I have in my everyday shopping experiences. Why is that?

The material discussed in this article was collected by means of participatory observation¹ during the Hogswatch celebrations of 2010, 2011, and 2012. Hogswatch is a midwinter festivity described in *Hogfather* (Pratchett 1999), that have been re-situated by fans of *Discworld* as a celebration of all things *Discworld*. It is a three-day celebration that takes place in different venues, such as pubs and the Memorial Hall in Wincanton, and in the *Discworld* fandom-paraphernalia store *The Discworld Emporium*. Hogswatch comprises many different elements that can be defined as folklore: the consumption of specially prepared food, dressing up, and the giving of gifts (cf. Löfgren). The reason I choose to study this particular celebration is its easy accessibility; in terms of it being a celebration that is smaller than major conventions in terms of visitors, but more importantly in terms of timeframe and venue. These have enabled me to make more detailed observations on the exchange; the number of places of trade in Wincanton is fewer than for instance that of Worldcon or San Diego Comic-Con, at the same time as the visitor number is lower than the *Discworld* conventions worldwide. It is also a fandom I am part of, making participation an easier task; understanding intertext, understanding jokes and participating in the celebration from an emic perspective. All field reports and material discussed are deposited at the cultural archive Cultura, at the department of Nordic Folklore studies at Åbo Akademi University.

Aim

The purpose of this article is to investigate the relationship of exchange between the fans visiting the Hogswatch celebration and the merchants taking part in actively constructing an atmosphere for *Discworld*-fandom activities during the celebrations. I will examine the relationship between the proprietors and fans by discussing socio-economic theories on exchange and consuming, illustrating the mutual benefits for fans, merchants, and the fandom culture. The purpose of this article is consequently twofold: (1) to discuss the relationship of exchange between merchants and fans and (2) to study who benefits what in said relationship.

The Concept of Intertext

Before I explicate the relationship between fan and merchant I want to introduce the notion of intertext, because the intertext is utilised by fans and merchants alike, becoming a common stock of knowledge drawn upon in the merchant/fan relationship.

Susan Stewart describes the notion of intertext as a borrowing process between two domains of meaning (Stewart 15), the two domains of meaning being, roughly speaking, our perception of reality and the ordinary and a rewritten perception of reality. Our perception of reality or the real Stewart designates the domain of common sense and the reorganized or fictional domain is termed nonsense (13). Furthermore Stewart explains the notion of “the stock of knowledge at hand” (9), which can be labelled as what everybody already knows and takes for granted. As I will explain further on, in this case the stock of knowledge is the intertextual knowledge of the *Discworld* books. Stewart’s theories are crucial for explaining two things: (1) intertext as a borrowing procedure between reality and fiction, and (2) that fans and merchants possess a communal knowledge (for a more extensive explication see Löfgren).

In their book *Re-situating Folklore: Folk Contexts and Twentieth-century Literature and Art* (2004), Frank de Caro and Rosan Augusta Jordan ponder how the borrowing process is done by authors of fiction. They explain how folklore can be re-situated from socio-cultural contexts to

¹ This article is a part of my ongoing PhD thesis project, which I am pursuing at the department of Nordic Folkloristics at Åbo Akademi University. The first part of the thesis was published as an article called “Death and a Pickled Onion – The Construction of Fan Culture and Fan Identity in the Hogswatch Celebration of Wincanton” in *Gramarye* no 3. I would like to thank my colleagues at the department the Swedish Literature Society in Finland and the Donner institute for their support of my project.

literary contexts in different ways (6–7). In Wincanton the process is reversed in that folklore is re-situated from a literary context (i.e. *Discworld*) into the context of the Hogswatch celebration (cf. Löfgren). The agent doing this re-situation is not an author but the fans and merchants participating in the celebration.

Fandom

Two key scholars within the field of fandom studies are Henry Jenkins, who adheres to a social constructivist vernacular, and Matt Hills, who adopts a more psychological view on fandom. For the purposes of this article I will utilise the theories of Hills as presented in his book *Fan Cultures*. I do this because of Hills's ideas of "affective play" (90) and his thoughts on the economic models within fandom which I find useful for my study. However, the view of fandom presented by Jenkins has formed my own understanding of fandom. I perceive fandom as a form of community (cf. Jenkins). But since the aim of this article is to investigate the exchange and relationship between fan and merchant I find it useful to turn to Hills. Affective play is a term that Hills uses to explicate two things within fandom: (1) an understanding of fandom as a display of affection in fandom experience, an idea that is based on the works of Lawrence Grossberg (cf. Grossberg 56–57); (2) an understanding of an inherent "playful potential" (Hills 91) within fandom. The affection that Hills speaks of is the affection towards the object of fandom and the play with affection works as a transgressive performance between the boundary of fiction and reality. The playfulness becomes a representation of the fandom itself. Since the playfulness in itself is a representation of fandom the merchants need to take it, as well as the intertextual connection to *Discworld*, into consideration when dealing with the fans. Communality between fan and merchant is of course not exclusive to the Wincanton phenomenon. It is rather to be viewed as a common notion of fandom mercantile activities. The systems described and analysed in this article most likely occur in many different kinds of fandom.

Hills recognises a dichotomy in fans' relationship to mercantile activities. On the one hand, the fan is a "specialist consumer" (29) or even an "ideal consumer since they are highly predicted by the culture industry" (29); on the other hand, Hills also recognises an anti-commercial side to fandom because the commercial beliefs may not be in alignment with fandom as a cultural situation. Another notion that Hills identifies in fandom is the thought of fans as loyal customers, viewed by merchants as something to strive for (36). The fan/merchant relationship can also be viewed in the light of fan culture as a highly niched market, in which the fans seek authenticity by acts of consumerism (cf. Hills 37–38).

In the article "The Craft Consumer," Colin Campbell ponders the different views on the modern consumer and especially the notion of the "craft consumer." Craft consumerism encompasses ideas that are applicable to the fan/merchant relationship in Wincanton. Craft consumerism is closely related to the identity of the consumer in that the craft consumers "adapted consumerism in such a way that it can give expression to their own distinctive cultural values" (Campbell 38). Another of Campbell's thoughts concerns the relationship between the consumer and the object, which can be described in terms of appropriation. Mass consumer products are appropriated to fit the consumers' own world of meaning (Campbell 29). The craft consumer has an agenda in that the act of consuming becomes one of expressing oneself by means of consumer props. This perspective, too, is of use in the case I am interested in.

The Concept of Gift Economy and Commodity

When debating issues of economics and trade, anthropologists and folklorists alike have often adhered to the study of the bond between two parties of exchange, a discussion I also find to be of interest. This has been done through the use of the term “gift exchange” or “reciprocal exchange” (Gregory 5039–42). The term “gift exchange” was famously pondered and discussed in Marcel Mauss’s work *The Gift* (2002) and has since then been a subject of analysis in cultural and economic studies. Scholars such as Claude Lévi-Strauss have also contributed to the understanding of gift exchange (See for instance Lévi-Strauss’s *Elementary Structures of Kinship*). The subsequently used model of the character of gift exchange, borrowed from Jack Gavin and Alison Phipps’s book *Tourism and Intercultural Exchange: Why Tourism Matters* (2005) on exchange is also mainly based on Marcel Mauss’s notion. Gavin and Phipps discuss one of the more common questions posed on the notion of gift exchange: what is the difference between gift exchange and exchange of commodity?

To understand the difference between gift and commodity exchange, one must first define what *exchange* is. An exchange is a transaction that is reciprocated (Gregory 5039–42). Transaction is the process in which a transactor transfers an object to another transactor (as in: $A \rightarrow B$). Reciprocation is the same process in reverse (as in $A \leftarrow B$). When both processes are done simultaneously it is called exchange ($A = B$) (Gregory 5039–42).

Gift exchange differs from other kinds of exchange in that gift exchange involves an element of interpersonal dependence (Duran). As Duran points out “a gift implies an intention to develop or retain a social relationship between parties” (156). Commodities, in turn, are exchanged in relation to other commodities. Both gift and commodity exchange work on a basis of balanced reciprocity (Duran 157) or an equivalence of value in the exchange. However, Duran argues that “[i]f gift exchange is recognized to be an ongoing personal relationship between parties ... then each person has an apparently firm basis for knowing the amount of utility experienced by the other” (157). This suggests that gift exchange has a community building element. The community expressed by the reciprocity aspect of gift exchange is the key difference from that of an exchange of commodity, stressed by Mauss as well as Duran. Sociologist Olli Pyyhtinen even goes so far as to suggest that gifts are “a precondition for the social or community as such” (5) and the gift (and circulation thereof) is making community visible (7). Since fandom is a social affiliation (Jenkin 19), the question one must ask is: is the relationship between fans and merchants in Wincanton reciprocal in such a way that it could be designated a form of *gift exchange*? I explore this question with the help of the gift exchange-based theory of Jack Gavin and Alison Phipps.

Different Relationships

Gavin and Phipps have given the guest/host relationship and “exchange” a great deal of thought in their book (2005). They discuss the idea that Western postmodern society has overemphasised commercial exchange as an economic form (26). They suggest that exchange between host and guest should be regarded in terms of exchange of commodities or gifts. This implies that the guest/host relationship functions on reciprocity rather than pure economic benefit. The difference between the two modes of exchange lies in the *rationality* between exchanging a gift and exchanging a commodity, resulting in different views on the relationship between the presenter and recipient (26). The key difference between a gift exchange and an exchange of commodity lies in the *relationship between the presenter and recipient*; making the relationship qualitative, rather than quantitative (i.e. creating community).

As can be seen in Table 1, the main difference between the two modes of exchange is an aspect of community building. Although the objects and food traded during Hogswatch are commodities, the relationship – as I will attempt to explicate – created and upheld by the fans and merchants is based on dependence backed by reciprocation.

Tourism scholars Sahlini Singh, Dallen J. Timothy, and Ross K. Dowling challenge the perception of the guest/host relationship in destination communities by questioning whether the inhabitants of the community always perceive themselves as hosts and whether the tourists perceive themselves as guests (10). The visited community and the tourist can be viewed in terms of an imagined community, based on mutuality and emotional bonds (Singh, Dallen and Dowling 8–9). This view implies a close connection to the concept of affection. The fan/merchant relationship can be understood to work in a similar way to the guest/host relationship, since both have an element of affection.

In his article “Tourism and local society and culture,” Michael Fagence explicates the relation between tourist and host when the destination community works as a cultural attraction, in such a way that the destination markets itself by means of a different cultural ambience (57). Fagence distinguishes three different domains of guest/host interaction: spatial, temporal and respect (58). The spatial domain encloses the physical guest/host relationship (i.e. they occupy the same space), the temporal domain encompasses the notion of seasonal fluctuations, and the respect domain enfolds the understanding of respect towards the local community. I want to draw attention to two notions from Fagence: (1) that a host community can actively market itself with cultural ambience; (2) that the guest/host relationship has a dimension of respect and responsibility. Because the fans constitute a niched market, the domain of respect becomes central for both merchant and fan. The respect domain should appear as an exchange constructed by means of reciprocity.

This article is based on three assumptions: (1) that there is an exchange between the participating fans and local merchants; (2) that the exchange shows something about the relationship between them; and (3) that the exchange and therefore the relationship is based on a mutual stock of knowledge that happens to be intertextual.

Intertextual Trade in Wincanton

If you study the economic benefits of Discworld-fandom in Wincanton you have to identify who the benefactors are. Firstly, the owners and employees of the “Discworld Emporium” shop whose business depends on an influx of fandom-related commerce. Secondly, the pubs that get an economical boost during the Hogswatch celebration, most noticeably the Bear Inn and its proprietor Jo Wainwright. The Bear Inn serves as the stage for most of the Hogswatch-related ceremonies. Third, the inn owners, hotel entrepreneurs, and hostels get a yearly full booking. Fourth, the non-Discworld-related businesses in town, the restaurants, shops, and cafés make money on the fans. Last we have the town of Wincanton as such, which collects tax-revenue and rent, not only from the various merchants, but also from fans that have relocated and now live in Wincanton, due to its connection to Discworld-fandom. Wincanton is officially twinned with Ankh-Morpork, the largest city on *Discworld*.

In this article I will present and discuss two major examples of intertextual trade: the trade of intertextual paraphernalia in “The Discworld Emporium” and the intertextually linked menus at the Bear Inn. The reasons for this demarcation is, firstly, that the Discworld Emporium and the Bear Inn largely constitute the scene (in the physical sense of the word) upon which the celebration takes place. Secondly, both the Emporium and the Bear Inn serve the purpose of explicit examples of intertextual trade. Furthermore, both the Emporium and the Bear Inn see a remarkable influx in

revenue during the Hogswatch weekend, as explained by the proprietor of the Bear Inn, Jo Wainwright, in a Facebook discussion in the spring of 2012:

(Jakob) How is the business during Hogswatch?

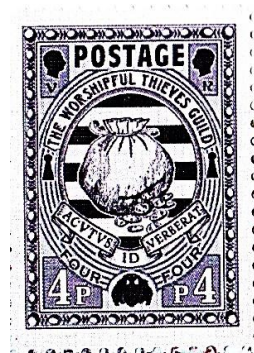
(Jo)the increase in trade is tremendous. The pub trade in G.B. is not as it was and so we depend very much on Hogswatch to pay our bills!

(Jakob) Do you have reoccurring customers?

(Jo) Many of our customers are repeat trade. That is of course due to the programme of events that are organised for us but we also try to put on Hogswatch food and entertainment. We refer to the b&b trade that weekend as "dead men" shoes as the rooms are booked from one event to another (IF 2012/004 4)

The quotes state that the trade during Hogswatch is of great financial importance and that there is a relationship that manifests itself in "repeat trade" and the fact that rooms are booked from one event to the other. There is also a mention of "Hogswatch food and entertainment," which suggests there is an element of intertextuality linked to the trade. One could explicate the monetary benefits of trade during Hogswatch, but my concern is the relationship between the fans and merchants and that relationship is in my view *not solely* based on the exchange of money for goods, but is more intricate than that.

The Discworld Emporium is owned and run by Mr Bernard Pearson and associates. The shop deals exclusively in *Discworld* paraphernalia, designed by Pearson and his crew. This includes pottery panoramas of buildings and scenes from the *Discworld* novels, printed artwork, and most noticeably stamps. The Discworld Emporium has, since the publication of Pratchett's *Going Postal* (2004) which tells the story of the rebirth of the *Discworld* postal system, been printing and selling *Discworld* stamps (pic 1.). The stamps have been a big seller for the Emporium, attracting not only Discworld fans, but philatelists as well, despite the fact that the stamps cannot be used in the postal service.



All paraphernalia bought and sold in the store have an intertextual connection to Discworld. It also has a distinctive "Victorian" feel. This is because of the depiction of the city of Ankh-Morpork in the *Discworld* novels. Ankh-Morpork has evolved in the novels towards a Victorian, industrialized state of development. This is an on-going theme in Pratchett's books concerning Ankh-Morpork, describing everything from the rise of the free press (*The Truth*, 2000), postal (*Going Postal*, 2004) and banking systems (*Making Money*, 2007), to the development of the city watch (for instance *Thud*, 2005) and the invention of football (*Unseen Academicals*, 2009). The paraphernalia sold in the Emporium reflects this development in the Victorian design of the items. The making and vending of the items is done to make a bit of *Discworld* "real" (according to Mr Pearson, who made this point on several occasions not only in Wincanton).² As I see it, the items in the Discworld Emporium function as a way to enhance the fandom by trading. Mr Pearson enhances the niched market ethos and playfulness by catering to the needs of it. In order to cater to the fandom, the Discworld Emporium needs to understand the fandom establishing a qualitative relationship with his customers rather than a quantitative (cf. Gavin & Phipps 27). Since the Emporium's staff are fans, establishing qualitative relationships with the customers implies that they draw from the communal stock of knowledge of Discworld-fandom.

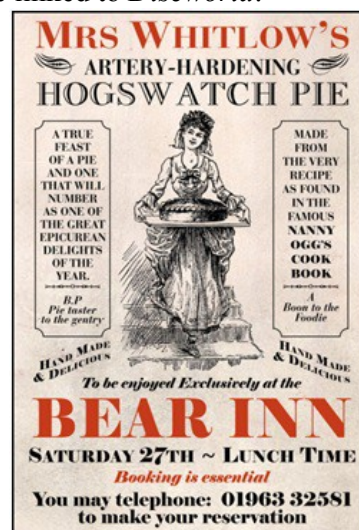
The same niched market is literally catered to by the proprietor and staff of the Bear Inn. In similarity to the trade of the Emporium some of the trade, but not all, is intertextually linked to *Discworld*. The Bear Inn gets its upswing in revenue from three different kinds of trade during

² See, for instance, Pearson's panel at Armadacon 2011: http://www.youtube.com/watch?v=bB_uqOuvUbY.

Hogswatch: (1) from an overall increase in business, (2) from a fully booked B&B service (as stated earlier, the B&B part of the Bear Inn's business is always booked solid by repeat customers) and (3) from the special meals prepared for the celebration. These meals are linked to *Discworld*.

There is a special Hogswatch dinner during the celebration, on Saturday, which always consists of pork sausages and mashed potatoes. This meal is in itself intertextually linked to the traditional Hogswatch meal in the books that consists of pork sausages (cf. Pratchett and Simpson 340). The meal is booked in advance through the Discworld Emporium and is the "traditional Hogswatch dinner." However, there is an even more telling example of the intertextual link between the trades at the Bear Inn and *Discworld*: the Hogswatch lunch.

The Hogswatch lunch is an example of how the Bear Inn's proprietor and staff are actively a part of constructing the Discworld "feel" of the Hogswatch event. The lunch consists of a pork pie called "Mrs Whitlow's Artery-Hardening Hogswatch pie," and is made according to a recipe from *Nanny Ogg's Cook Book*, a cook book with recipes from *Discworld* (Pratchett and Briggs 31). The special Hogswatch lunch menu was instigated by



the proprietor of the Bear Inn as a special effort towards the fans. The fans spend time at the Bear Inn anyway, it being the scene for the celebration, so Jo Wainwright came up with the idea of a special luncheon, made with recipes from the Discworld. In 2012 the lunch menu also featured "Slumpie," a potato dish that is described in *Nanny Ogg's Cook Book* (Pratchett and Briggs 25).

The lunch needs to be booked in advance and is colourfully advertised with the help of posters printed by the Discworld Emporium (pic 2.). This is also a way for the Bear Inn to contribute to an atmosphere that makes the fans feel welcome and contributes to the intertextual connection between the celebration and *Discworld*. To the question: "Why do you participate in the celebration?" Jo Wainwright answered: "We love the atmosphere and fun that the celebrations bring to our pub and it is vital financially to our business" (IF 2012/004). The quote indicates three things: (1) that the celebrations bring a playful or 'fun' atmosphere to the pub; (2) that Jo Wainwright is happy to participate and cater to the fans' needs; and (3) that this results in an increase in revenue. Wainwright caters to the niched market with the help of the intertextual connection to *Discworld* by a playful display. Playing with her menu with the help of intertextual connections also shows how well Wainwright knows this niched market and therefore also it is a show of loyalty towards the fans, on her part.

The trade of the Bear Inn and the Discworld Emporium serve as examples of the use of intertext and playfulness as ways to tie trade to the *Discworld*, and to the *Discworld* fans. The fans constitute a group of "specialist consumers" (Hills 29). The use of intertext also indicates a form of re-situation on the part of the vendors – re-situation in reverse as parts of the *Discworld* is re-situated from the books to the socio-cultural context of the celebration. It also shows that there is a mutual stock of knowledge between the fans and the vendors. This stock of knowledge encompasses the knowledge of the *Discworld* books and an understanding of playfulness as an ethos of Discworld-fandom. Since the stock of knowledge encompasses playfulness as an ethos for Discworld-fandom, both fan and vendor need to partake in it to have a beneficial relationship. Both fan and vendor comprehend and use the intertextual connection to *Discworld* in a playful manner. This gives rise to a feeling of community and reciprocity.

The Relationship between Fan and Merchant

As stated earlier on, there is a difference between exchange of commodities and exchange of gifts (cf. Gavin and Phipps 26). I argue that the fan/merchant relationship is expressed in a form of *gift exchange* rather than a straightforward *commodity exchange*.

Most crucial for my investigation are the points that gift exchange “establishes a qualitative relation between parties” (Gavin and Phipps 26) and that the decision process is based on community and reciprocity. Since the exchange is intertextually linked to *Discworld*, the *Discworld* novels work as a form of stock of knowledge that is shared by fans and merchants. This is perhaps best illustrated in that if you *do not know* the intertext between, say, the pie sold at the Bear Inn and the writings of Pratchett, you will probably not care about the pie in the same way as the fans of *Discworld* do. The decision to buy a *Discworld* stamp or a Hogswatch pie can be based on the *intertextual connection*. This shows that the decision to buy something intertextually linked is based on the affection towards *Discworld* and therefore can be viewed as a display of affection (cf. Hills 91; Grossberg 56–57).

Intertextual trade within fandom builds community, since the merchants understand what the fans want and cater to the fandom’s desires. This is then met by loyalty towards the merchants in that, for example, the Bear Inn during Hogswatch is booked solid by repeat customers or that the fans spend vast sums of money in the shop. I have also met fans who exclusively buy all their *Discworld* books and paraphernalia in Wincanton (Cf. IF 2012/004). This shows that the exchange is based on a need to reciprocate (cf. Gavin and Phipps 26).

The trade has created a kind of dependence between merchants and fans. The Discworld Emporium’s entire line of business is dependent on the existence of a Discworld-fandom and is also an expression of the same. Bernard Pearson is most definitely a fan of *Discworld* and within the fandom he (and the rest of the Emporium staff) enjoys a prestigious status. The increase in status is one the elements Gavin and Phipps see as crucial to gift-exchange (27). The question of status and hierarchy within fandom is not the topic of this article; however, it is a question that has been discussed by both Matt Hills (46) and Henry Jenkins (15).

Mr Pearson is invited to numerous *Discworld* conventions and happenings around the world (see “Bernard Pearson”). The proprietor of the Bear Inn is also dependent on the fan-trade, as is explained by Jo Wainwright: “the increase in trade is tremendous. The pub trade in G.B. is not as it was and so we depend very much on Hogswatch to pay our bills!” (IF 2012/004). The quote demonstrates that the Bear Inn is dependent on the trade that the fans bring during Hogswatch. In return the fans are dependent on the Bear Inn in the sense that it hosts much of the celebration. Similarly the fans depend on the Emporium shop to host the celebration, but also to provide the paraphernalia necessary to express the fandom with; in Gavin & Phipps’s words “the decision process is based on the demands of community and reciprocity” (27).

The trade works as a form of giving and taking because of the community that exists between fans and merchants. This includes the understanding that shopping is a part of the fandom. Fans “seek authenticity, or authenticate the fan culture by acts of consumerism” (Hills 37–38). The community is also revealed in inside jokes that are mutual to the fans and Mr Pearson. Mr Pearson often jokes that: “[i]f you’re not leaving hitch hiking and still have money left, we haven’t done our jobs” (IF 2012/004 2). He can make this joke because of the status he enjoys amongst the fans. The status of Mr Pearson (and that of Mrs Wainwright) seems to increase the *more things they sell*, since fandom embraces consumerism as a vital part of the concept (cf. Hills 37–38). Ten years ago the Emporium was a shop, owned by a group of friends that happened to share the same fandom. Today the Emporium staff and Bernard are distinguished guests and speakers at *Discworld* events all over the globe.

Mrs Wainwright and the Bear Inn have gone through a similar “increase in status” (Gavin and Phipps 7). This increase in status amongst the fans was explicitly shown by the fans in 2011 when they gave Mrs Wainwright a placard stating: “The Bear is the official Hogswatch pub and is frequented by *Discworld* fans as well as Sir Terry Pratchett himself” (IF 2012/ 004). The Bear Inn was also voted the top pub in Britain later the same year in the Famous Grouse-sponsored list of top 30 British pubs. Jo Wainwright commented in an article on the “This is Somerset” site: “We have two large *Discworld* functions each year and I think the popularity of the books certainly helped us win votes for the Famous for a Reason poll” (“Somerset pub toasts award for Terry Pratchett book links”). A sign showing the *Discworld* was also made to commemorate the occasion (see pic 3). This illustrates how the fandom trade has helped increase the status of the pub. The increase in status is a consequence of the Bear Inn’s participation in fandom.

The exchange between the fans and the tradesmen “creates worth” (Gavin and Phipps 27) because fandom seeks authenticity by consuming. The paraphernalia bought and sold creates a worth rather than mere monetary value. Obviously there is money involved in the transaction of a pie or a stamp, but what is bought and sold is not only an artefact or commodity in exchange for money, but rather a piece whose worth is measured in authenticity. The fans buy intertextually linked items *because* they are intertextually linked to *Discworld*. That is the point of intertextual trade. Because of the fandom search for authenticity by acts of consuming, the object (when bought) also becomes inalienable. The item often becomes part of the fans’ private collection; this is so because of the search for authentication-by-consuming process.



One could argue that what is bought and sold in Wincanton during Hogswatch are in fact commodities and that the exchange of them is in fact a commodity exchange.³ Were it not for the fact that the exchange builds community as it is based on a mutual stock of knowledge, I might have been inclined to agree; there are commodities changing hands after all. However, the exchange in Wincanton creates a form of dependence and the act to consume is based on reciprocity, which is shown in the loyalty the fans display towards the tradesmen. They are part of the community rather than strangers (cf. Gavin and Phipps 27). Intertextual trade within fandom depends on this sense of community. Therefore, I argue that the trade should be viewed as a form of gift exchange.

Cultural Ambience and Mutuality in the Fan/Merchant Relationship

Since the trade described works on a basis of community and is conditional on the fans and merchants having a mutual stock of knowledge at hand, I argue that the relationship between them emphasises community, based on mutuality and emotional bonds (cf. Singh, Timothy, and Dowling 9–10) and therefore the domain of respect becomes important (cf. Fagence 58). The relationship between merchant and fan resembles that of a host and guest. Also the intertextual trade can be said to be a trade designed to enhance and trade in a “cultural ambience” (Fagence 57).

Whether you take the paraphernalia of the Emporium or the pie as an example, the trade caters to the fandom in that it enhances a cultural ambience. Said ambience is designed to fandom-specific needs. The trade aim at the creation of a feeling of *Discworld*. By trading in intertextual items the merchants actively construct an ambience in which it is possible for the fans to take part

³ Fandom scholars such as Nicolle Lamerichs have indeed written about fandom trade in terms of commodities and profit (see Lamerichs 48).

of *Discworld* in a tangible way. Furthermore, the ambience is enhanced in that for instance the Emporium shop is refurbished and decorated in a way that it conveys a Victorian feel. This enhances the connection to the city of Ankh-Morpork, described in the novels as a pastiche of a Victorian era city. The Bear Inn is also decorated during Hogswatch to match the *Discworld* ethos, for example by the use of streamers hanging from the ceiling that contain coloured flags as well as socks and underwear. Again, this plays on the connection with *Discworld* in the sense that the humoristic disposition of the novels is conveyed by the use of laundry in the decoration the point being: “If there is such a thing as Discworld streamer, it probably has laundry in it.” The decoration of the Bear Inn and the decoration of the shop can also be viewed as an expression of playing with the boundaries between fiction and reality, and therefore it also constitutes a display of affective play with *Discworld*.

The host community (Wincanton) and its tradesmen actively try to intensify and market the cultural ambience of Discworld-fandom. Wincanton, the Bear Inn and the Emporium use *Discworld* as a selling point, and quite proudly so. If you for instance visit the Bear Inn’s website they proclaim that “[f]or fans of Terry Pratchett and his Discworld series, Wincanton is twinned with the fictitious city of Ankh-Morpork and regular events are held throughout the year” (*The Bear Inn website*). One could imagine a situation where fans would distance themselves from merchant activity based on a beloved franchise, but in Wincanton it all works. Why?

I argue that since the trade is based on mutuality and a sense of community, the host community, Wincanton, enjoys a great deal of respect from the fans. Would the trade work as a strict form of *commodity exchange* there would be a sense of anonymity between fans and merchants instead of a community. Since the trade *is based on communality* rather than anonymity, the relationship between the fans and merchants generates a mutual respect. That is also why the trade in intertextual items results in a guest/host relationship rather than a buyer/seller relationship.

The fans display their respect for the traders in that they allow the merchants a high status within the fan-community. This is shown in the aforementioned official placard given to the proprietor of the Bear Inn or in the status that Bernard Pearson and the Emporium staff enjoy. The respect is countered by the merchants in the continuous enhancement of the Discworld-ambience in the form of new items to buy or eat. Jo Wainwright also states that she and the fans enjoy a “wonderful relationship” (IF 2012/004 4), which I interpret as a sign of respect towards the fans.

The relationship between merchants and fans has been referred to by Mr Pearson on several occasions, noticeably in several Hogswatch thank you notes posted on the Discworld Emporium website forum. The issue of being financially dependent on the fandom is not a topic that is veiled. As can be seen, for instance in the subsequent quote from a Hogswatch post on the forum: “Thank you so much for keeping all of us in the Emporium gainfully employed, for being the best bunch of friends we all have and for keeping me in pipe tobacco and snuff”.⁴ Mr Pearson also referred to the fandom as a second family or tribe in the 2010 Hogswatch speech: “Discworld is a family ... We all have become part of this sort of 'tribe' like random iron fillings being drawn to a magnet, this 'magnet' of course is a series of books which give us all an uncommon denominator” (IF 2012/004 1). These quotes illustrate that the relationship is indeed founded on community rather than anonymity.

Since the merchants of Wincanton “play along” with the playfulness of the fans, they display respect towards the fans. The enhancement of the cultural ambience as well as the selling of intertextual paraphernalia is community building. The fans and merchants are part of a guest/host relationship in which the merchants’ role is to help create a *Discworld* ethos for the celebration. The

⁴ See the forum post by “Bernard the Stout” at Discworld Emporium website: <http://www.discworldemporium.com/forum/viewtopic.php?f=4&t=20207>.

fans have to be comfortable – and a part of making the fans comfortable is to play along and sell intertextual items.

Fandom Consumerism

Matt Hills clearly states that fandom seeks to authenticate fandom by acts of consumerism (37–38). The act of consumerism has been adapted so that it expresses the fandom itself. In a way, fandom-consumerism is a form of intertextual craft consumerism (cf. Campbell 23). The whole intertextual trade can be viewed as craft consuming by means of re-situation. The fans and merchants both adapted consumerism to give expression to specific cultural values. The specific cultural values in question are a cultural ambience of *Discworld*. The intertextual items are in themselves a form of re-situation. The trade is an expression of the re-situated cultural ambience of Hogswatch. To buy and sell intertextually linked items is therefore a craft consumerist expression of a re-situated ethos of *Discworld*. Furthermore, the act of consuming, since it is built on communality and mutual respect, is an expression of the community. To trade in intertextual stuff is an expression of “togetherness.” Said communality is the reason why the trade and the relationship works the way it does in the Wincanton example.

Fans express themselves and their fandom in the use of consumer props (cf. Campbell 40). Therefore the trade can be considered a step in a process of authentication of fandom (cf. Hills 37–38). This notion of “the authentic” also needs to be considered by the merchants. That is why the Emporium’s products are designed as crafted goods rather than mass produced.

The humorously (and appropriately) named “Unreal estate” leasing contract serves as an example of the Victorian era style of the products at the Emporium (see pic. 4). The product is a mock leasing contract in which the buyer gets a lease on an Ankh-Morpork apartment. The paper is designed to look like a contract would, would it have been drawn up by a solicitor in Ankh-Morpork. The design gives a distinct feel of “authenticity” and of a Victorian era print, from the “juridical language” down to the font, print, and paper. It features paragraphs on the use of magic and damage liability clause in case of dragon attacks, mixed with more usual, “real,” paragraphs of the type “no excessive noise after 10 pm.” In short, the contract is made to feel authentic to *Discworld*.



In leasing an apartment in Ankh-Morpork the fans authenticate the *Discworld*-fandom by purchasing a product designed to serve that purpose. They act as craft consumers in that they are buying a product specific to suit their own agenda, adapting consumerism so that it expresses their cultural values (Campbell 38). At the same time the merchants appropriate their products to fit the needs of the fans (cf. Campbell 29). This appropriation is done by means of re-situating products from *Discworld* to Wincanton. The process of authentication and craft consumerism, as described here, works due to the fact that the *Discworld* novels work as a mutual stock of knowledge. The trading of fandom items creates communality between the fans and merchants that is *necessary* for fandom trade. The merchants need to understand the fandoms’ stock of knowledge to cater to the fandom market. Since the merchants do understand the fandom, and partake in the fandoms’ playful potential (Hills 91), they receive loyalty and respect from the fans. This is crucial to understand when studying fan/merchant relationships, not only in Wincanton, but in other fandoms as well. The same gift-exchange system of reciprocal exchange based on a communal stock of knowledge can

also be seen in, for instance, the ongoing campaign “Support your local comic book store” undertaken by comic book fans in the USA, campaigning for loyalty and respect towards your local vendors. The numerous websites⁵ and social media groups urging towards loyalty towards local vendors indicate an understanding of shopping as a part of fandom community activities. The community building aspects of trade and the playful elements of fandom are also discussed by Nicolle Lamerichs in connection to fandom/media cons. The reciprocal relationship of fandom economy is, however, better showcased in smaller scale events and shops, such as in Wincanton or the local comic book stores.

Fandom and Craft Consumerism

Fans authenticate their fandom by acts of consumerism; hence the intertextual goods traded in Wincanton could be viewed as one part of the balance equation. One could argue that the other half of the equation would be the money that is exchanged for the goods. I would argue that the exchange of money is but a part of the balanced reciprocity. This is so because of the fans’ and merchants’ ongoing process “to develop or retain a social relationship” (Duran 157). The key to understanding the relationship between fans and merchants in Wincanton (and indeed elsewhere) is loyalty. The balanced reciprocity could be seen as an exchange of goods utilized by the fans in their authentication process, in exchange for loyalty towards the merchants. It could also be seen as loyalty from the merchants in the continuous participation in the playful events of Hogswatch in exchange for an equal amount of loyalty from the fans. Jo Wainwright expects her establishment to be fully booked during Hogswatch, not taking any other bookings. The same goes for the Discworld Emporium, continuously providing a cultural ambience and goods utilized by fans in their authentication process in exchange for loyalty from the fans. The fans choose to use the Emporium for their fan commerce rather than, for instance, making all of the paraphernalia themselves or buying books and paraphernalia online (IF 2012/004). The exchange process in Wincanton becomes an (gift)exchange of loyalty for loyalty, although the merchants trade in commodities.

The fans and merchants have developed a relationship in which they have “an apparently firm basis for knowing the amount of utility experienced by the other” (Duran 157) acting upon this understanding to create a form of imagined community. The utility equivalence experienced is that of loyalty resulting in a gift of mutual and “frequent expressions of appreciation” (157) building communality in the process. The relationship entails an idea of mutual respect, acted out in the exchange process (loyalty for loyalty), visualizing a community building process (cf. Pyyhtinen 7). Since the trade/exchange makes community (imagined or not) visible the fan/merchant exchange can be viewed as a form of gift exchange.

Gift Exchange-economy as Embeddedness-construction

The notion of embeddedness is a core concept of economic sociology (Roger 50), helping to affirm various ways in which a market is embedded in social life, the idea being that no economy is autonomous from social context. The term embeddedness has, since its revival in the mid-80s, become a somewhat amorphous term within economic sociology, leading to attempts by scholars to redefine it. This has led to various interpretations of embeddedness, as scholars have tried to define the different ways in which a market can be embedded. It is, however, sufficient to say that markets are embedded in community or “networks of community” (Roger 51), upheld by “interpersonal trust in communal relations within them” (Roger 65).

⁵ For instance, Comic Shop Locator (<http://www.comicshoplocator.com>).

In his article “Spatial’ Relationships? Towards a Reconceptualization of Embeddedness” Martin Hess (165–186) divides embeddedness into the subcategories: *Societal*-, *network*- and *territorial embeddedness*, all of which are interesting in relation to fandom-economy, and the Wincanton case in particular.

Societal embeddedness takes into account “the cultural imprint or heritage of actors that influence their economic behavior” (Hess 178). If the participants have a stock of knowledge consisting of intertextual knowledge of *Discworld*, they do in a sense have a “cultural imprint” that influences how and what they purchase. The cultural imprint is described by Hess as a heritage (178) or as a form of “genetic code” consisting of history and culture (180). The common sense I have described can be viewed as an intertextual “code” that shapes the same perceptions and actions, as well as being crucial to the economic success of the merchants in Wincanton. *Network embeddedness* is described by Hess as “the network of actors a person or organization is involved in” (180) and “can be regarded as the product of trust building between network agents” (180). The network that the participants (actors) and the merchants (organizations) share in the Wincanton case is built on trust building between actors and results in a community. *Territorial embeddedness* is described as “the extent to which an actor is ‘anchored’ in particular territories and places” (180). This form of embeddedness is crucial in the Wincanton case, as the participants most certainly have anchored their celebration in Wincanton.

I suggest that the proposed gift-economy model, where the relationship between fan and merchant is built upon an ongoing exchange of loyalty, is a method to achieve embeddedness, societal, network- and territorial. The trust building relationship shows a process toward embeddedness. The reciprocal loyalty between the fans and merchants reveals a process of network embeddedness, since network embeddedness and gift-economy alike are built on a social relation between actors. Exchange of loyalty is one way in which network embeddedness can be achieved. The fact that the merchants know how to cater to the fandom market demonstrates that the merchants have an understanding of the cultural imprint of the fans. This is most evident in the merchants’ participation in the fandom’s affective play. In order to trade in intertextual goods, you need to understand the intertext. Since the fans’ cultural imprint consists of the knowledge of the intertext, trading in intertextual paraphernalia is a marker of societal embeddedness in fandom. The entire celebration can be viewed as a means to *territorially embed* the fandom in Wincanton. The gift-economy model can be viewed as a way in which reciprocity and loyalty is used to anchor the celebration in Wincanton. In the same manner, the town’s twinning with Ankh-Morpork can be viewed as a territorial embeddedness and a display of loyalty to the fans. The fans reciprocate the loyalty to Wincanton by returning there to hold the celebration.

One could also make a case for that embeddedness can create and uphold a gift-economy, the different modes of embeddedness being a precursor to establishing a gift exchange. However, since the fans – in theory – can elect to celebrate Hogswatch elsewhere, I argue that the system of gift-exchange is a way for the merchants in Wincanton to achieve embeddedness through loyalty. If the fans did not feel welcomed and had not loyalty expressed in the exchange, they would not feel as embedded in Wincanton, and could move the celebration elsewhere.

For these processes to take place, interpersonal relationships need to be created and maintained. The manner in which the relationship is upheld is the ongoing exchange of loyalty between fans and merchants.⁶ Since the relationship is based on reciprocity and exchange of loyalty, it is a form of gift-exchange resulting in societal, network- and territorial embeddedness of the fandom market.

⁶ The exchange process is becoming “a precondition for the social or community as such” (Pyyhtinen 5).

Conclusion

The aim of this article has been to investigate the relationship between the fans visiting the Hogswatch celebration and the merchants of Wincanton. I have concluded that the fan/proprietor relationship and the merchant activities in the celebration can be viewed as a form of *gift exchange*. The exchange is based on mutuality and communality. This is so because the trade is built on a mutual stock of knowledge. The fan/merchant relationship seems to work because of the mutual understanding, creating a mutual respect. In this the merchants and fans are part of the same fandom.

As to what the benefits of this kind of trade are, it is clear that the intertextual trade is beneficial to the merchants in loyal customers and an increase in status within the fandom, resulting in increased revenue. The fans enjoy merchants who understand the fandom, authenticate the Discworld-fandom in the exchange, and enjoy the benefits of using the Discworld Emporium and The Bear Inn as a stage for the Hogswatch celebration. The fans are dependent on the merchants' good will and reciprocate in the form of loyalty. The merchants are dependent on the trade the fans bring and therefore make an effort to act as good hosts for the celebration. The mutuality and reciprocal respect can be viewed as a gift-economy system resulting in embedded market.

The mercantile exchange during Hogswatch is built on mutuality. Conversationally one could say that the fan/merchant relationship works on a basis of "I'll scratch your back, you'll scratch mine."

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Beyond the Techno-thriller: Michael Crichton and Societal Issues in Science and Technology

Erik Stengler

Abstract: Michael Crichton is primarily known for being an outstanding writer of techno-thrillers and co-creator of the genre. In this paper I suggest that his fictional works can and should be considered under the deeper and wider perspective of his concern for societal issues regarding science and technology with a profound consideration of their effects and on the life of people and the development of society.

In fact this defining feature of his work is inclusive of numerous works by Michael Crichton that would not fit into the techno-thriller genre. It therefore seems a more appropriate way to characterize his work. This idea is further supported by the fact that most of the few works of his that do not fit into this perspective were written during a brief period of time in which Michael Crichton explored other genres, only to return to his humanistic approach to science and technology for the rest of his fiction-writing career.

Keywords: Michael Crichton, techno-thriller, science and society, technology and society.

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The year 2015 has seen the release of the 4th instalment of the *Jurassic Park* franchise that began with *Jurassic Park* (Spielberg), and in 2016 the remake of *Westworld* (Crichton) will be launched in the form of a TV series created by Jonathan Nolan. The two original movies are twenty years and two completely different generations apart and yet they are both the product of the same creator, Michael Crichton.

It seems an appropriate occasion to take a renewed look at the works of this author and to celebrate his prolific fiction creations, which include not only his well-known best-selling novels

and the blockbuster movies based on them, but also early novels written under pseudonyms, short stories, and less known pieces that he directed for TV and cinema.

Michael Crichton is often left out of historical reviews of science-fiction, as his work does not depict realities set in the distant future nor in worlds far away in space. His stories are most often set in a future well within the horizon of the public's lifetimes, focusing on a realistic extrapolation of well-known scientific issues.

On the other hand, or perhaps *instead*, Michael Crichton is commonly cited as one of the creators of a sub-genre known as techno-thrillers, in which the conflict of the stories stems from the use or misuse of a specific technology, existing or imagined, but always described in extensive detail, based on real science and technology (Merriam-Webster, Oxford Dictionaries, Goodreads).

These conceptions of Michael Crichton's work barely touch the surface and miss a substantial number of pieces, including his earlier novels. These he admitted to have written with the only purpose of paying his way through medical school (see for example Golla), but nevertheless need to be included in any analysis that aspires to fully characterise his thinking.

It has already been suggested that some of his novels go beyond being entertaining best-sellers and that an in-depth reading reveals critical reflections on the societal issues related to certain scientific disciplines (Zwart). Here I suggest that this focus on societal issues is indeed the best way to characterise *all* of Michael Crichton's fiction work, beyond the narrow and limiting categorization of his work in the genre of the techno-thriller.

Examples: The Andromeda Strain, ER, and works on robotics

Michael Crichton's best known fiction works comprise over 4 decades of outstanding success (1969–2011), and include novels, screenplays, and short stories. Most of them do indeed fit into the techno-thriller category, as listed in Table 1, thus explaining his identification with this genre.

Let us look more closely at *The Andromeda Strain*, the first novel he wrote under his own name and which soon became a great success, earning Michael Crichton a great deal of fame. It was written at a completely different level from the previous novels he had written under pseudonyms and revealed the Michael Crichton who later became known for the thoroughness in the treatment of the scientific detail and background. As many of his novels, it includes an extensive bibliography section at the end, with references to specialist literature. But his consideration of science and technology does not stop at that. He addresses not only the possibility of a deadly pathogen coming back from space with the probes sent to explore the solar system, but also the drawbacks and human dilemmas stemming from relying solely on technology in high biohazard security installations when things go wrong. Technology is not used only as an instrument to articulate a plot, but explored in the light of its effects and interactions with human beings. He expresses and develops his concern for the dangers that come with scientific and technological progress at a much more sophisticated level. This approach is prevalent in all his techno-thrillers (listed in Table 1), but applies to a wider range of Michael Crichton's works than just these and as such could be considered a more characteristic and profound feature of the thinking behind his writing.

For example, in 1994 Michael Crichton gained the unique distinction of being the only author to have in the same year a number one best-seller (*Disclosure*), a number one movie (*Jurassic Park*), and a number one TV-show (*ER*, Crichton). Now, despite being one of his most successful creations, *ER* would not fit into the techno-thriller category and it would seem odd that one of his most influential works, which shaped 331 episodes over 15 seasons (1994–2009) and inspired numerous other hospital-themed TV shows, would not be part of the corpus of Michael Crichton's works that define his distinctive feature. This anomaly could be overcome if, as suggested above, his legacy as an author was expanded from being a techno-thriller writer (and creator of the genre) to being an advocate of not losing sight of the human aspects involved in the practice and application of scientific and technological development.

Table 1. “Techno-thrillers” by Michael Crichton published/released between 1969 and 2011

Title	Type	“Techno-thriller” themes
<i>The Andromeda Strain</i> (1969)	novel	Space exploration, automated safety measures
<i>The Terminal Man</i> (1972)	novel	Invasive neurosurgery and stimulation
<i>Extreme Close-Up</i> (1973)	screenplay	Remote observation technology
<i>Westworld</i> (1973) & <i>Beyond Westworld</i> (1980)	screenplay/teleplay	Robotics (deception to humans)
<i>Coma</i> (1978)	screenplay	Organ transplant
<i>Congo</i> (1980)	novel	Genetic engineering (breeding), communication technology
<i>Looker</i> (1981)	screenplay	Computer graphics, Virtual Reality
“Mousetrap: A Tale of Computer Crime” (1984)	short story	Computer crime
<i>Runaway</i> (1984)	screenplay	Robotics (weaponization, smart weapons)
<i>Sphere</i> (1987)	novel	Time travel (time loop paradox)
<i>Genes</i> (1989)	screenplay	Frankenstein revisited
<i>Jurassic Park</i> (1990) & sequels	novel	Genetic engineering (in vitro)
<i>Rising Sun</i> (1992)	novel	Video editing software
<i>Disclosure</i> (1994)	novel	Virtual reality
<i>Airframe</i> (1996)	novel	Complex aeronautic systems
<i>Twister</i> (1996)	screenplay	Tornado studies
<i>Timeline</i> (1999)	novel	Time travel (parallel universes)
<i>Prey</i> (2002)	novel	Nanotechnology
<i>State of Fear</i> (2004)	novel	Climate change
<i>Next</i> (2006)	novel	Genetic engineering (transgenics and gene patenting)
<i>Micro</i> (2011)	novel	Miniaturization

The human aspects he draws attention to are not the abstract, philosophical questions addressed by many science-fiction stories and dystopias, as for example about what makes us human, in relation

to robotics in *Blade Runner* (Scott) or *Artificial Intelligence: A.I.* (Spielberg); or to virtual realities in *The Matrix* (Wachowski Brothers).

Michael Crichton's concerns regarding the same themes are clearly more down to earth, closer to the "regular guy's" fears, as depicted in *Runaway* (Crichton), *Westworld* and *Prey*, in the case of robotics, or *Looker* (Crichton), and, in a way, *Disclosure*, in relation to virtual realities.

Earlier Works

Restricting Michael Crichton's work to the techno-thriller genre relies on focussing on the well-known novels and films of Table 1 and also leaves out, in addition to *ER*, a long list of earlier works published in part under pseudonyms up to 1972 (see table 2). As mentioned above, these should not be ignored if a full picture of the ideas behind his writing is to be drawn.

Table 2. Michael Crichton's early writings (1957–1972)

Title	Type
Writings from 1957-1961 published in <i>First Words</i> (Mandelbaum)	poem and short stories
<i>Odds On</i> (as John Lange, 1966)	novel
<i>Scratch One</i> (as John Lange, 1967)	novel
<i>Easy Go</i> (as John Lange, 1968) also appeared as <i>The Last Tomb</i> (as John Lange, 1974)	novel
<i>A Case of Need</i> (as Jefferey Hudson, 1968)	novel
"How Does That Make You Feel?" (as Jefferey Hudson, 1968)	short story
<i>Zero Cool</i> (as John Lange, 1969)	novel
<i>The Venom Business</i> (as John Lange, 1969)	novel
<i>Drug of Choice</i> (as John Lange, 1970)	novel
<i>Dealing</i> (as Michael Douglas, 1970)	novel
<i>Grave Descend</i> (as John Lange, 1970)	novel
"The Most Powerful Taylor In The World" (1971)	short story
<i>Binary</i> (as John Lange, 1972)	novel, adapted screenplay

The volume *First Words* includes four early writings from Michael Crichton. One of them, entitled "The Most Important Man In The Lab" already shows his discomfort at the lack of feelings and humanity displayed by a man of science running a student lab. Written by Michael Crichton at the age of 18 in 1961, it can be considered a piece significantly representative of his concern about the loss of humaneness that an overreliance on science and technology can come hand in hand with. These concerns can be found with gradually increasing depth in all of his subsequent works from this period, with the exception of *Scratch One* and *Grave Descend*. As they are less well known, let us cast a quick glance over their stories.

In his first novel, *Odds On*, computing technology of the sixties is used to plan a robbery. Michael Crichton wrote this at a time in which the term “cybercrime” was not in anyone’s mind. Over 30 years would pass before such activities boomed in the 1990s and 2000s. Before that Michael Crichton would revisit the concept again in the short story “Mousetrap: A Tale of Computer Crime”, published in *Life magazine*.

Easy Go is set in the familiar context of archaeological excavation in the Middle East and alludes to the danger of being led by greed in such endeavours and the plundering of sites in other countries. This would not qualify as a techno-thriller, but does, again, include a concern about the abuse of science.

Then came *A Case of Need* and *Zero Cool*. *Zero Cool* is one of the only two of his early works he expanded himself for re-issue in the 2000s. Just as *Odds On* was about using computer programming for criminal purposes, *Zero Cool* draws from anatomical and surgical knowledge to set up a plot in which it is used by gangsters for their dubious purposes. It must be noted that the treatment of this is very much “light-touch” and very far from the depth in which it appeared for example in *A Case of Need*. It actually seems significant that the latter is one of the only two novels from among the early works under pseudonym that he considered worth re-publishing later under his own name (the other one being *Binary*). This fact supports the idea that Michael Crichton’s focus was very much on the human side of science and technology, rather than just the technical aspects of it.

Understandable in terms of the social trends and international politics at the end of the 1960s is the fact that no less than four novels followed on the theme of drugs and venoms, and their misuse: *The Venom Business*, *Drug of Choice*, *Dealing*, and *Binary*. In the light of his previous works it lies close to see this as just another warning against the misuse of a product of scientific research.

Among these early works there are also two short stories published by the magazine *Playboy* (November 1968 and September 1971). In the first one, entitled “How Does That Make You Feel?”, Michael Crichton writes (as Jeffery Hudson) about the misuse of psychological therapy techniques by a therapist who tries to get away from being shot by the angry husband whose wife he is seeing, and who has abused his position as therapist to start the affair in the first place. The final twist shows that he was actually being played by his patient, but this does not take away the idea that this misuse and abuse of a science-based practice is a danger Michael Crichton is pointing out to the readers.

The second *Playboy* story, “The Most Powerful Taylor in the World”, tells about the initial inability of the White House science adviser to reach a simple solution to a problem, because his focus on its scientific aspects simply distracted him from the more mundane and simple facts. Again, I do not think it is a stretch to interpret this story as a warning against the dangers of excessive reliance on science and technology, in this case in the context of political decision-making.

The majority of these works would not fit into the techno-thriller genre, but show to a lesser or greater degree the same societal concerns about science and technology in Michael Crichton’s mind as he would later develop further and deeper in the better-known works of the late 1970s and after. These concerns constitute a distinctive feature of his writing and link both writing periods described above and at the same time provides a more profound interpretation of common themes in his work.

A Parenthesis of Fiction of Different Genres Emerges

So, it seems that this wider and at the same time deeper consideration of Michael Crichton as a humanist concerned with the effects of science and technology on people and society neatly encompasses all of his works involving science and technology and not only those falling under the techno-thriller genre. Even so, it would be naïve and futile to try and shoehorn *all* of his fiction works into one single category. A few of his works explore other themes. Interestingly, they seem to be confined to a very specific and very brief period in his fiction writing career in the early 1970s.

At that time he turned his attention to historical settings, writing the novel *The Great Train Robbery*, later adapted and directed as a homonymous film by Crichton himself. This was followed by *Eaters of the Dead*, which became the film *The 13th Warrior* (McTiernan and Crichton) and *Pirate Latitudes*, which was published in 2009, after his death, but according to various pieces of evidence he had been working on in the 1970s (Warren). With yet a completely different approach, that of a counsellor in relationship issues, he wrote three teleplays for the Insight series (Kieser) between 1971 and 1974. After this period Michael Crichton's fiction writing returned to science and technology themes, thus closing this brief parenthesis, and allowing him to create the novels that would earn him most of the fame in his life.

However, a short mystery story by Michael Crichton without a science or technology theme entitled "Blood Doesn't Come Out" appeared in 2003 in a collection of short stories by various well-known authors. This would be a single outlier to the pattern just described, and one cannot help wondering whether he had not written this short story in the 1970s as well and only left it unpublished until he was asked to contribute to this volume, just as he had kept *Pirate Latitudes* unpublished for decades.

Conclusion

From the above we can conclude that there is sufficient evidence to consider that what defines Michael Crichton as an author is a deep concern about the role of human beings and society in a world increasingly influenced by scientific and technological advance. Limiting and reducing his legacy to being a successful writer and creator of the techno-thriller genre disregards important works from the period in which he was a well-known author, as well as most of his earlier works. It also fails to do justice to the depth and transcendence of his concerns and thinking, which are of far greater significance and social relevance than just writing best-selling stories.

The fact that virtually all his works that do not fit into this wider and deeper definition of Michael Crichton's fiction were written in a brief and limited time period in the 1970s in which he explored other fiction writing approaches that he then did not pursue, reinforces the idea that his humanistic thinking about the societal issues of science and technology is a more appropriate way of defining the legacy of Michael Crichton.

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Lectio praecursoria: Kirjallisuus inhimillisen rajoilla

Juha Raipola

Juha Raipola (FT) puolusti väitöskirjaansa Ihmisen rajoilla: Epävarma tulevaisuus ja ei-inhimilliset toimijuudet Leena Krohnin Pereat munduksessa Tampereen yliopistossa 30.5.2015. Tämä essee on editoitu versio väitöstä edeltäneestä lectio praecursoria -esitelmästä. Raipolan väitöskirja on luettavissa TamPub-julkaisuarkistossa, <http://urn.fi/URN:ISBN:978-951-44-9805-3>.

Juha Raipola (PhD) defended his doctoral dissertation On the Borders of the Human: The Uncertain Future and Non-Human Agencies in Leena Krohn's Pereat mundus at the University of Tampere, Finland on the 30th of May 2015. This essay is a slightly edited version of the lectio praecursoria given by Raipola before the defense. The dissertation (including an abstract in English) can be accessed at TamPub Institutional Repository, <http://urn.fi/URN:ISBN:978-951-44-9805-3>.

Avainsanat: humanismi, posthumanismi, ekokritiikki, Leena Krohn; tulevaisuus.

Tietoa kirjoittajasta: Juha Raipola (FT, Suomen kirjallisuus) toimii projektitutkijana Tampereen yliopiston kieli-, käännös- ja kirjallisuustieteiden yksikössä.

Vuonna 1998 julkaistu Leena Krohnin *Pereat mundus: Romaani eräänlainen* alkaa kuvauksella lähitulevaisuuteen sijoittuvasta tutkimuslaitoksesta, jota kutsutaan nimellä Siirteiden instituutti. Laitoksen keskeisin tutkimustavoite on ihmismielten täydellinen siirtäminen tietokoneeseen – tavoite, joka kertomuksessa on jo saavutettu. Kertomuksen ihmispäähenkilön tietoisuus on kopioitu tietokoneelle, jossa se jatkaa elämäänsä biologian ja ihmisruumiin rajat ylittäneenä abstraktina tietokonesiirteenä. Vaikka teoksen alkuasetelma vaikuttaa tarjoavan vision teknologian avulla saavutetusta inhimillisestä kuolemattomuudesta ja biologisen elämän täydellisestä ihmishallinnasta, selviää kertomuksessa varsin nopeasti, että odotukset materiaaliseen todellisuuteen kohdistuvasta kontrollista ovat toteutuneet vain osittain. Tietokoneelle siirretty ihmistietoisuus osoittautuu ilmiöksi, joka karkaa inhimillisen kokemuksen ja ymmärryksen ulkopuolelle: ruumiiton ja yksilöllisten identiteettien rajoja rikkova tietokonesiirre edustaa oleellisesti toisenlaista olemisen tapaa kuin materiaaliseen ruumiiseen sidottu ihmiskokemus. Huolimatta siitä, että kertomuksen ihmispäähenkilön identiteetti on kopioitu kokonaisuudessaan tietokoneelle, ei tietoisuuksien monistaminen muuta millään tavoin henkilöahmon kokemusta omasta olemassaolostaan: hahmon kohtalona on jatkaa elämäänsä kuolevaisen ruumiinsa äärellisissä puitteissa. Samaan aikaan tietokonesiirre kehittyy evolutiivisesti yhä uusiin suuntiin ja karkaa samalla ihmiskontrollin ulkopuolelle. Lopulta siirre myös valistaa kertomuksen ihmispäähenkilöä niin ihmisyksilöiden kuin koko ihmislajinkin vähäisestä roolista jatkuvasti muuttuvan luonnontodellisuuden osana.

Vaikka *Pereat munduksen* aloittava fiktiivinen tulevaisuudenkuva kertoo jo muinaisiin ihmiskulttuureihin kuuluneita haaveita inhimillisestä kuolemattomuudesta, on kertomus myös monella tapaa kiinni julkaisuajankohtansa aikalaistodellisuudessa. Ajatus ihmistietoisuuden siirtämisestä tietokoneelle on kehittynyt viime vuosikymmenten aikana jokseenkin vakavasti otetuksi tulevaisuudenmahdollisuudeksi, jonka toteuttamista erityisesti niin kutsuttu transhumanistinen liike pitää keskeisenä tavoitteenaan.¹ Aikoinaan lähinnä tieteisfiktiossa pohditut mahdollisuudet ovatkin liukuneet kuin huomaamatta osaksi populaaritieteen ja populaarin tulevaisuudentutkimuksen tulevaisuudenvisioita. Ilmeisen tieteisfiktiovisioiden elementeistään huolimatta *Pereat mundus* kääntää näin aloituskertomuksessaan – ja myös muussa sisällössään – tieteen ja tieteisfiktioin perinteiset roolit eräällä tapaa ympäri: siinä missä tieteisfiktio on vanhastaan ollut kirjallisuudenlaji, jonka puitteissa pohditaan, ennakoita ja laajennetaan tieteen ja teknologian kehityskulkuja (ks. esim. Roberts 1–11), rakentuu *Pereat mundus* keskeisiltä osiltaan erilaisten aikalaistodellisuuden tulevaisuudenvisioiden varaan. Mielikuvitukselliset skenaariot tulevaisuuden mahdollisuuksista eivät siis tässä tapauksessa perustu pelkästään kirjailijan omalle mielikuvitukselle vaan viittauksille erilaisiin populaaritieteellisiin interteksteihin, joiden osoittamisen voi lukea yhdeksi väitöskirjani *Ihmisen rajoilla: Epävarma tulevaisuus ja ei-inhimilliset toimijuudet* Leena Krohnin *Pereat munduksessa* (2015) tuloksista.

Väitöstutkimukseni kohdeteos *Pereat mundus* edustaa yhtä osasta Leena Krohnin omaleimaisessa kirjallisessa tuotannossa, jossa yksittäiset teokset täydentävät toisiaan muun muassa toistuvien kysymyksenasettelujen sekä kirjallisten kuvien ja motiivien avustuksella.² Krohnin (tuotannossa *Pereat munduksen* voi nähdä eräänlaisena vedenjakajateoksena, joka esittelee tuotantoon uusia ominaisuuksia: jo varhaisempia teoksia sävyttäneiden fantasielementtien rinnalle ilmestyy *Pereat munduksessa* fiktiivisen tulevaisuudenkuvauksen ja aikalaissatiirin piirteitä. Teoksen nimi, joka kääntyy suomeksi luontevimmin muotoon ”hävitköön maailma”, paljastaa myös teokseen sisältyvien tulevaisuudenkuvien uhkaavan sävyn. Siinä missä Krohnin aiempi tuotanto keskittyy pohtimaan etäännytettyjen fantasiamaailmojen avustuksella lähinnä universaaleja kysymyksiä inhimillisestä olemassaolosta, on *Pereat mundus* täytetty erilaisilla nykypäivän huolenaiheilla ja tulevaisuutta koskevilla peloilla. Teoksessa luetellaan lähes loputtomalta tuntuva määrä erilaisia tulevaisuuden uhkakuvia, joihin kuuluvat esimerkiksi biodiversiteetin köyhtyminen, tuhoisat asteroidi-iskut, väestömäärän kasvu, tietokonevirheiden kohtalokkaat seuraukset, ilmastonmuutos, uudet sairaudet, ympäristömyrkyt, ydinsodat ja keinoälysystemien kontrolloimaton kehitys (vrt. Lahtinen 96–97). Vaikka teos avautuukin haavekuvilla ihmiselämän, ihmisälykkyyden ja ihmistietoisuuden siirtämisestä tietokoneelle, korostaa sen muu sisältö pikemminkin inhimillisen elämän haavoittuvuutta ja rajallisia mahdollisuuksiamme luonnonprosessien rationaaliseen hallintaan. Moninaisilla eri kertomuksillaan *Pereat mundus* tarjoaa näin satiirisen kuvan yhteiskunnasta, jonka tulevaisuudenkuvia hallitsevat yhtäältä toiveet teknologian avulla saavutettavasta täydellisestä luonnonkontrollista ja toisaalta lukuisat uhkakuvat, jotka vaikuttavat vaarantavan koko ihmislajin olemassaolon.

Väitöstutkimuksessani tarkastelen *Pereat munduksen* fiktiivisiä tulevaisuudenkuvauksia ja tulevaisuudenodotukseen liittyviä moninaisia uhkakuvia ekokriittisestä näkökulmasta. Mielenkiintoni kohdistuu erityisesti tapoihin, joilla teos kuvaa ihmisen ja materiaalien luonnonprosessien välisiä vaikutussuhteita, yhteenkietoutumia ja sidoksia. Tämän ohella huomioni on erilaisissa kirjallisissa keinoissa, joiden avulla *Pereat mundus* korostaa tulevaisuuden avoimuutta ja epävarmuutta. Materiaaliseen ekokritiikkiin ja posthumanismiin teoreettisesti nojaava tutkimukseni pyrkii osoittamaan, että toisin kuin teoksen tiettyjen kertomusten viittauskohteisiin kuuluvat transhumanistien tulevaisuudenvisiot, *Pereat mundus* painottaa niin sisällöllisesti kuin

¹ Transhumanismista, ks. esim. Hauskeller, *Better Humans?* ja Raipola, ”Inhimilliset ja postinhimilliset tulevaisuudet.”

² Krohnin tuotannosta, ks. myös Lyytikäinen, *Leena Krohn ja allegorian kaupungit*.

rakenteellisestikin ihmisen rajallisia kykyjä ja mahdollisuuksia ympäröivän todellisuuden ymmärtämiseen ja hallintaan.

Pereat munduksen aloituskertomus osoittaa mainiosti, kuinka tieteen ja teknologian kehitykseen liittyy yleisesti kaksi radikaalisti toisistaan poikkeavaa näkemystä ihmisen ja luonnontodellisuuden välisistä suhteista. Yhtäältä tiede ja teknologia vaikuttavat irrottavan ihmistä luonnonvälttämättömyyksien perustasta ja mahdollistavan yhä laajemmalle ulottuvan luonnontodellisuuden hallinnan. Haave informaatioteknologian avulla saavutettavasta kuolemattomuudesta pohjautuu ennen kaikkea valistusfilosofiasta periytyvälle ajatukselle ihmisen erityislaatuisuudesta sekä oletukselle siitä, että ihmishistoria on rakentunut tieteellisille ja teknologisisille kehityskuluille, joiden avulla ihminen on kyennyt siirtämään itseään yhä kauemmas niin kutsutusta luonnosta. Luonto käsitetään tässä yhteydessä erityisesti ei-inhimillisen todellisuuden alueeksi, joka koostuu esimerkiksi eläimistä ja ihmisen ”ulkoisesta” ympäristöstä sekä erilaisista ihmisruumiin sisäisistä toiminnoista, jotka ovat perinteisesti olleet ihmistoimijoiden rationaalisen kontrollin ulottumattomissa. Visioihin tietokoneelle siirretystä ihmistietoisuudesta sisältyykin usein eräänlainen suuri historiallinen edistyskertomus, jossa ihmishistorian katsotaan etenevän kohti yhä suurempaa älykkyyttä ja luonnontodellisuuden hallintaa (ks. Ansell-Pearson 220–223, Woodward).

Toisaalta *Pereat munduksen* aloituskertomus nostaa myös esiin, kuinka tieteen kehitys on jatkuvasti vierittänyt ihmistä yhä kauemmas oletetusta erityisasemastaan luonnontodellisuuden itsevaltaisena hallitsijana ja asettanut ihmisen katkeamattomaan jatkumoon muun luonnontodellisuuden kanssa. Tieteenhistoriassa on puhuttu neljästä ”haavasta” tai epäjatkuvuuden ylittämisestä, joissa ihmisen poikkeusasema on kokenut radikaalin kolauksen. Ensimmäiseksi haavaksi nimetään yleensä kopernikaaninen vallankumous, jossa maakeskinen maailmankuva korvautui aurinkokeskisellä todellisuuskäsityksellä. Tämä tarkoitti muutosta ihmisten asemassa suhteessa universumiin: ihmislajia ei voitu enää sijoittaa koko universumin keskiöön tai sen hallitsijaksi. Toinen haava syntyi puolestaan Charles Darwinin evoluutioteoriasta, joka pakotti ihmiset tarkastelemaan omaa evolutiivista menneisyyttään ja muuttamaan näkemyksiään ihmisten ja eläinten välille vedetyistä tiukoista rajaviivoista. Kolmannen murtuman aiheutti Sigmund Freud, joka toi esiin, ettei ihmisjärki kyennyt hallitsemaan edes itseään, sillä sen toiminnot olivat peräisin tiedostamattomista haluista, vaistoista ja tuntemuksista. *Pereat munduksen* alkuluvun kannalta keskeisin, neljäs tieteellinen murroskohta viittaa puolestaan nykypäivän tilanteeseen, jossa erityisesti ihmisen ja koneen sekä luonnollisen ja keinotekoisien väliset rajat ovat muuttuneet yllättävän joustaviksi. Neljännen murroksen syntyvaiheet voi jäljittää aina toisen maailmansodan jälkimainingeissa kehitelyyn kybernetiikan tieteenalaan saakka, mutta laajempaan tietoisuuteen sen voi katsoa levinneen lähinnä viime vuosikymmenten aikana, kun yhä uusille tieteenaloille levinneet informaatioteoreettiset tutkimusmenetelmät ovat mahdollistaneet näkökulman, jossa luonnonilmiöiden ja ihmiskulttuurin välille ei tehdä absoluuttista rajanvetoa. (Mazlish 3–8.) Tilannetta voi kuvailla kahden keskeisen länsimaisen ajattelutavan yhdistymiseksi, jossa orgaaninen ja mekaaninen maailmankuva liittyvät toisiinsa (Kull 283). Orgaanisia järjestelmiä kuvataan lisääntyvässä määrin informaatioprosessien näkökulmasta, ja samaan aikaan esimerkiksi tietokonesimulaatioita toteuttavia järjestelmiä hahmotetaan biologian termein.

Posthumanismi ja materiaallinen ekokritiikki

Niin kutsuttu posthumanistinen tutkimuskehys, jonka pohjalle väitöskirjani rakentuu, tarkoittaa tutkimuksellista lähtökohtaa, jossa ihmistä ei nähdä älyllisiltä, fyysisiltä, psyykkisiltä tai sosiaalisilta ominaisuuksiltaan ylivertaisena olentona ei-inhimillisiin entiteetteihin – eläviin tai ei-eläviin – verrattuna (Lummaa ja Rojola 14). Käytännössä se viittaakin tutkimusperspektiiviin, joka suhtautuu kriittisesti klassisen humanismin oletuksiin ihmisen olemuksellisesta erityislaatuisuudesta

ja joka ponnistaa liikkeelle nimenomaan ihmiselämän väistämättömästä jatkuvuudesta erilaisten ei-inhimillisten olioiden ja toimijuuksien kanssa. Samalla se tarkoittaa myös näkökulmaa, jossa huomio kiinnitetään luonnon ja kulttuurin epäselviin rajoihin: tutkimustapa kyseenalaistaa ”inhimillisen” ja ”ei-inhimillisen” kate gorioiden ennalta-annettuuden ja tarkastelee käytäntöjä, joiden kautta näitä rajoja va kautetaan ja horjutetaan (Barad 31).

Posthumanistiset kysymyksenasettelut ovat taustalla myös tutkimukseni toisessa teoreettisessa lähtökohdassa, materiaalisessa ekokritiikissä, jossa huomio kohdistetaan erityisesti erilaisiin ei-inhimillisiin materiaalsiin toimijuuksiin (Iovino ja Oppermann 3). Materiaalinen ekokritiikki jatkaa ekokriittisen kirjallisuudentutkimuksen perinnettä, jossa kiinnostuksen kohteena on erityisesti kirjallisuuden suhde niin kutsuttuun ympäristökysymykseen eli ekologisten ongelmien moninaisiin ilmentymiin kulttuurissamme. Vaikka kirjallisuudentutkijoiden valmiudet osallistua luonnontieteelliseen keskusteluun ympäristöongelmista ovat rajallisia, voi ekokriittinen tutkimus tuottaa tietoa siitä, miten kirjallisuus ja muut kulttuurintuotteet jäsentävät ihmisen suhdetta ympäröivään todellisuuteen (Garrard 4–5). Materiaalisessa ekokritiikissä mielenkiinto ei kuitenkaan kohdistu ”luontoon” tai ”ympäristöön” ihmistodellisuuden ulkopuolisena tai sille vastakkaisena alueena. Sen sijaan kiinnostuksen kohteena on kaikkeen materiaan itseensä sisältyvä toimijuus: tavat, joilla esimerkiksi ympäristömyrkyt, geenit, bakteerit, maaperä, kivet, solut, sähköverkot tai ihmislajin kokonaisuus aiheuttavat moninaisia vaikutuksia ympäristöönsä. Siinä missä toimijuus on perinteisesti yhdistetty lähinnä tavoitehakuiseen ihmistoimintaan, materiaalisessa ekokritiikissä ihminen nähdään yhtenä toimijuuden muotona lukuisien toisiinsa kytkeytyneiden toimijuuksien joukossa. Ympäristön ja ihmisen välille ei vedetä tarkkaa rajaa, vaan erilaisten ei-inhimillisten toimijuuksien katsotaan ylittävän ruumiillisia rajoja ja vaikuttavan myös ihmisruumiin sisällä. (Iovino ja Oppermann 1–5.)

Väitöskirjani pyrkii tarjoamaan kattavan kuvan moninaisista tavoista, joilla erilaisten ei-inhimillisten toimijuuksien merkitys nousee esiin Krohnin *Pereat munduksessa*. Teoksen kuvaamiin toimijuuksiin lukeutuu ensinnäkin erilaisia älykkäitä elämänmuotoja, jotka kyseenalaistavat ihmistietoisuuden ainutlaatuisuutta luonnontodellisuudessa ja häiritsevät inhimillisen todellisuuden erottamista ympäröivästä todellisuudesta. Tällaisia ei-inhimillisiä tietoisuuksia edustavat teoksessa esimerkiksi alkuluvun tietokonesiirteet, luvussa ”Ennen singulariteettia” kuvatut älykkäät tietokoneet eli ”artilektit” ja luvun ”Kimeeran poika” geenitekniset hybridihahmot. Esitän väitöskirjassani, että samalla kun tällaiset tieteisfiktiiviset hahmot piirtävät esiin inhimillisen ja ei-inhimillisen todellisuuden jännitteistä suhdetta, korostavat ne tietoisuutta siitä, että myös muilla luonnonolioilla kuin ihmisillä voi olla omanlaistaan älykkyyttä ja intressejä.

Toisaalta *Pereat mundus* nostaa jatkuvasti esiin myös hankalammin ihmistodellisuudesta erotettavia ei-inhimillisiä toimijuuksia. Esimerkiksi geenit, sairaudet, ympäristömyrkyt, erilaiset ilmasto muokkaavat tekijät ja ihmisruumiin tunnereaktiot voidaan lukea moninaisiin teoksen esiin nostamiin toimijuuksiin, joissa selkeää toimijaa on usein vaikea erottaa tai nimetä – pikemminkin tiettyjen tapahtumien voi katsoa syntyvän lukuisien eri toimijuuksien jatkuvasta keskinäisestä vuorovaikutuksesta. Juuri tällaiset toimijuudet vaikuttavat siihen, ettei inhimillinen tulevaisuus vaikuta *Pereat munduksessa* olevan koskaan rationaalisen ihmiskontrollin ulottuvissa. Lukuisat teosta hallitsevat uhkakuvat ovatkin paitsi ilmauksia inhimillisen mielikuvituksen kyvyistä, myös pohdintoja ihmisyyksilöiden ja koko lajimme väistämättömän rajallisesta asemasta universumin osana. Materiaalinen todellisuus kuvautuu teoksessa jatkuvasti muuttuvaksi vaikutuskentäksi, josta tavoitteellinen ihmistoiminta muodostaa vain yhden pienen osan. Ihmisen ympärille avautuu laajempi, *enemmän kuin inhimillinen* (ks Abram *The Spell of the Sensuous*) todellisuus, jonka toiminta pysyy aina jossain määrin myös inhimillisten toiveiden ja pelkojen ulottumattomissa: inhimilliset kuvitelmat, kertomukset ja tulevaisuudenvisiot näyttäytyvät teoksessa väistämättömän ristiriitaisina ja rajallisina keinoina ympäröivän todellisuuden haltuun ottamiseen.

Kirjallisuus epäilyn herättäjänä

Väitöstutkimukseni käsittelee *Pereat mundusta* teoksena, joka jättää niin henkilöhahmonsia kuin myös lukijansakin monenlaisten ristiriitaisuuksien, paradoksien ja epävarmuuksien eteen. Vaikka *Pereat mundus* rakentuu ensimmäisestä luvustaan alkaen kiistattoman tieteisfiktiiiviselle kuvastolle kuten tietoisuussiirteille, superälykkäille tekoälyille, geenitekniikan hirviömäisille tuotoksille, maailmanlopunvisioille ja tietoverkkoon la datuille oraville, ei teos istu erityisen hyvin perinteiseen käsitykseen tieteisfiktioista. Erottaviin piirteisiin kuuluu erilaisia rakenteellisia ominaisuuksia, mutta erityisen selvästi poikkeamat näkyvät teoksen tematiikassa ja sen suhteissa erilaisten sosiaalisten ja poliittisten kysymysten käsittelyyn. Tieteisfiktio on tyypillisesti tulkittu sosiaalisten ja poliittisten vaihtoehtomaailmojen kirjallisuudeksi, jonka kuvaamat maailmat kyseenalaistavat olemassaolevan todellisuuden väistämättömyyden ja kuvaavat erilaisia vaihtoehtotodellisuuksia, joihin lukija voi verrata tuntemansa maailman ominaispiirteitä (ks. esim. Jackson 43). Tätä perinnettä vasten Krohnin teoksen tulevaisuudenkuvat näyttäytyvät poikkeuksellisen ristiriitaisina, aukkoisina, epävarmoina ja suurelta osin inhimillisesti kontrolloimattomina. Teoksesta on vaikea saada irti yhtä visiota, johon verrata tuntemaansa maailmaa, sillä teoksen kuvaamat tulevaisuudenkuvat ovat keskenään ristiriitaisia ja jakautuneet eri kertomuksiin, joiden tulkinnallinen ambiguuteetti loitontaa osaltaan teosta tieteisfiktio tyypillisemmistä edustajista. Toisin kuin tieteisfiktiossa yleisemmin, Krohnin henkilöhahmot eivät myöskään ole varsinaisia historian tekijöitä vaan pikemminkin todellisuuden tarkkailijoita, sivullisia, jotka eivät vaikuta maailmanhistorian suuriin linjoihin. Tämä sivullisuus saa kuvatut fiktiiiviset tilanteet näyttäytymään inhimillisesti hallitsemattomina, ja sosiaalisten tai poliittisten kysymysten sijaan etualalle nousevat henkilöhahmojen kokemukset oman olemassaolonsa epävarmuudesta ja siihen liittyvistä paradokseista.

Varmojen totuuksien tai vastausten sijaan *Pereat mundus* tarjoaa lukijalle pikemminkin yhä uusia kysymyksiä ja pohdinnan mahdollisuuksia. Tutkimukseni kohdeteosta voikin pitää esimerkkinä siitä, millä tavoin kirjallisuus voi haastaa lukijansa pohtimaan inhimillisen todellisuuden rajoja ja ei-inhimilliselle annettavaa eettistä merkitystä. Keinot, joilla tällainen pohdinta tulee mahdolliseksi, ovat oman tutkimukseni keskeisintä sisältöä, mutta laajemmassa kontekstissa on tärkeää myös huomata, että kirjallisuus yleensäkin kykenee tähän: sen avulla on mahdollista tuottaa epäilyä omasta roolistamme maailmankaikkeudessa, mahdollista kyseenalaistaa historian tarkastelu inhimillisenä edistyskertomuksena ja mahdollista suunnata huomio materiaaliseen todellisuuteen, joka toimii monin tavoin ihmisestä riippumatta. Kirjallisuus voi tunnetun fraasin mukaan käsitellä kaikkea inhimillistä, mutta yhtä hyvin se voi myös kyseenalaistaa käsityksen ihmisestä kaiken mittana.

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In Memoriam: Sir Terry Pratchett (28th April 1948 – 12th March 2015)

Liisa Rantalaiho

Terry Pratchett spent most of his life writing and publishing fantasy – his first short story was published in *Science Fantasy* when he was 15, and with the payment he bought his first typewriter.¹ He studied journalism but left school to work in a weekly local newspaper. In the 1980's, he served several years as publicity officer for three nuclear power stations ("What leak? Oh, **that** leak..." – an organizational experience that he used effectively later in his fiction), writing in his free time. When his books proved to sell, he decided to become a fulltime writer in 1987, and usually published two books a year.

Pratchett's first novel *The Carpet People* was published in 1971. That was followed by science fiction in *The Dark Side of the Sun* (1976) and *Strata* (1981). He had played with the idea of a flat earth in *Strata*, but moved the concept to a fantasy setting, creating a world in the shape of a Disc balanced on the back of four elephants standing on the back of a giant turtle moving through space. Discworld was born. The first Discworld novel, *The Colour of Magic* was published in 1983, and it was also broadcast as a series on BBC4. Since then, he wrote closer to fifty Discworld books and several YA and children's books on our Earth, plus collaborated with other authors, such as Neil Gaiman for *Good Omens*, Jack Cohen & Ian Stewart for the *Science of Discworld* books, Jacqueline Simpson for *The Folklore of Discworld*, and with Stephen Baxter for the *Long Earth* tetralogy (based on a 1984 short story by Pratchett). Several of his books have been adapted to stage, TV or radio.

Readers of fantasy have always loved Terry Pratchett. By now the best guess of Pratchett's lifetime sales worldwide might be close to 100 million books, translated to something like forty languages (an upgraded estimate of Wikipedia information from 2010). Through the 1990s, he was the UK's best-selling author, his books consistently topping the charts and staying there for long periods at a time. Even his children's books appeared on adult pocket book best-seller lists – a remarkable event before the time of Harry Potter. The boost to British economy obviously did not go unnoticed, as he was appointed Officer of the Order of the British Empire (OBE) in 1998, and in 2000 he received The Services to Bookselling Award by British booksellers.

But there is definitely more to Terry Pratchett than commercial success, as attested for instance by the specialists in book content, the librarians. In 2001, he won the annual Carnegie Medal, awarded by British librarians for the outstanding children's book of the year, *The Amazing Maurice and his Educated Rodents*. Later, in 2011, he also won the Edwards Award from the American Library Association, a lifetime honour for "significant and lasting contribution to young adult literature". Altogether the list of literary awards and honours is quite lengthy. Three Discworld novels that centre on the "trainee witch" Tiffany Aching won the annual Locus Award for YA book in 2004, 2005 and 2007 and one of them, *I Shall Wear Midnight*, won the 2010 Andre Norton Award for YA science fiction and fantasy presented by the SFWA as a part of the Nebula Award ceremony. Terry Pratchett received the NESFA Skylark Award in 2009, and the World Fantasy Award for

¹ Biography and quotes from interviews: <http://www.lspace.org>.

Lifetime Achievement in 2010. The academic world also took notice of Pratchett's work: he was awarded ten honorary doctorates in literature within the British Commonwealth between 1999 and 2014, and made an adjunct professor in the School of English at Trinity College Dublin in 2010, with a role in postgraduate education in creative writing and popular literature. To top it all, he became Sir Terry Pratchett when he was knighted by Queen Elizabeth for services to literature in 2009. However, as awards go, Pratchett was not only at the receiving end: from 2011 he sponsored a biennial award for unpublished science fiction novelists, Terry Pratchett First Novel Award, where the prize is a publishing contract with his publishers Transworld.

An international active fandom of Terry Pratchett lives in the L-space (www.lspace.org): "All libraries are connected in L-space by the bookwormholes created by the strong space-time distortions found in any large collection of books". One favourite activity of Pratchett fen is to annotate the cultural references in his books, from popular culture to classical mythology and modern physics.² They also started to organize Discworld Conventions in 1996, first in the UK, later globally; Pratchett usually participated as the Guest of Honour, as indeed he was in many other SF cons around the world. It should be noted that Nordic readers discovered Terry Pratchett quite early: he was the Guest of Honour in the SF Con in Sweden already in 1992, and in Finncon in 1993.

In December 2007, Terry Pratchett publicly announced that he was suffering from early-onset Alzheimer's. He later filmed a TV-documentary of his experiences with the disease for BBC, donated extensively to Alzheimer's Research UK, and in many ways became a voice for people living with dementia. He also publicly argued for the right of a terminally ill person to be able to choose the time of one's death. However, he continued to work with his numerous book ideas, finishing several books. By 2010 he was finding it hard to visually work with text and changed to dictating his books to an assistant.

When Pratchett started the Discworld series in 1983, it was to "have fun with some of the clichés". The first two Discworld books are clearly written in that vein – in addition to a wild and absurd imagination – but soon he changed his approach to comment on modern culture and society. Many of the Discworld novels take up real-world subjects from religion, philosophy and rock-and-roll to film industry, newspaper publishing, finances, police and army organization and a variety of bureaucratic and ruling systems. The common plot in generic fantasy takes its world through a crisis back to balance when evil is banished: the world is moved by politics, war and power struggles, but it stays basically the same. Science fiction is left to deal with technological change and its effect on society. Terry Pratchett is the rare fantasy writer who takes that theme to a fantasy setting, book by book: Discworld is always changing, it grapples with modernization and technological change continuously, as it's taken "kicking and screaming into the Century of the Fruitbat". Pratchett uses with equal ease old myths, the ancient Greece and Egypt as well as modern university politics. Indeed, his text is chock-full of (classic and popular) literary allusions.

Read a Pratchett book, and you'll get a complicated plot, some unforgettable characters, and storytelling that is simultaneously funny and deadly serious. As a British humourist he was an offspring of Monty Python – especially in the abundant footnotes. Some call him sarcastic, but he is always humane, and if he grins showing his teeth, it's because he is on the side of the downtrodden. The consistent theme of his books, Discworld and others, is how to oppose prejudice, injustice, inequality and intolerance. He mercilessly parodies heroes, his protagonists are fallible, they have their weaknesses and dark sides and they live in a chaotic world. They often have a cynical common sense attitude to the world, but they always manage to stand for justice, tolerance and equality. Pratchett himself saw fantasy as fundamental to the way we understand the world. To him a good fantasy novel "is just a mirror of our own world, but one whose reflection is subtly distorted." As one of his famous characters, DEATH, expressed it in *Hogfather*: "HUMANS NEED FANTASY TO BE HUMAN." Thank you, Sir Terry, for strengthening our humanity.

² See <http://wiki.lspace.org/mediawiki/Annotations>.



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Kirja-arvio: Kontturi, Katja – *Ankkallinna – portti kahden maailman välillä. Don Rosan Disney-sarjakuvat postmodernina fantasiana.*

Leena Romu

JYVÄSKYLÄ STUDIES IN HUMANITIES

Katja Kontturi

Ankkallinna – portti kahden
maailman välillä
Don Rosan Disney-sarjakuvat
postmodernina fantasiana

Kontturi, Katja: *Ankkallinna – portti kahden maailman välillä. Don Rosan Disney-sarjakuvat postmodernina fantasiana.* Jyväskylä: Jyväskylän yliopisto, 2014. ISBN 978-951-39-5985-2.



Viime vuosina yleistyneen sarjakuvatutkimuksen myötä sarjakuvaromaanien klassikoiksi nostettuja teoksia, kuten Art Spiegelmanin *Mausia* ja Alan Mooren käsikirjoittamaa *Watchmenia*, on tarkasteltu akateemisesti lukuisista näkökulmista. Väitöstutkimuksellaan *Ankkallinna – portti kahden maailman välillä. Don Rosan Disney-sarjakuvat postmodernina fantasiana* Katja Kontturi haluaa laajentaa sarjakuvatutkimuksen lasten kulttuuriksi leimattuihin Aku Ankka -sarjakuviin. Kontturin väitöskirja toimii tärkeänä avauksena sarjakuvatutkimuksen kentän monipuolistajana, ja tutkimusaineiston valintaa motivoi tarve todistaa Aku Ankka -sarjakuvien temaattinen ja rakenteellinen moniulotteisuus. Tutkimus keskittyy yhden taiteilijan, eli käsikirjoittaja-piirtäjä Don Rosan, tuotantoon sivuten kuitenkin myös Carl Barksin tuotantoa, jonka perustalle Rosan teokset rakentuvat. Kontturi lähtee liikkeelle tuomalla esiin Rosan roolin yhtäältä Barksin luoman ankauniversumin vaalijana mutta toisaalta sen uudistajana. Rosan tarinoissaan käyttämät henkilöhahmot, kuten Aku, Roope ja ankanpojat, perustuvat Barksin näkemyksiin, mutta vastoin esikuvaansa Rosa yhtenäistää henkilöhahmojen historian ja luo tarinoiden välille jatkuvuuden: ankat muistavat edelliset seikkailunsa ja kertomukset sisältävät viittauksia aiempiin tapahtumiin.

Avainkäsitteinä Kontturin tutkimuksessa toimivat fantasia, maailma ja postmoderni, joiden avulla hän pyrkii tuomaan esille Rosan sarjakuvien kerroksellisuutta. Kattavan aineiston avulla Kontturi osoittaa, miten Rosan sarjakuvissa henkilöhahmojen seikkailut eivät sijoitu ainoastaan Ankkalinnan sisälle, vaan Ankkallinna toimii portin tapaisena pisteenä, josta käsin ankat tekevät sekä paikasta että ajasta toiseen siirtymistä vaativia matkoja. Ankat matkustavat esimerkiksi maapallon keskipisteeseen, kadonneisiin laaksoihin ja kuningas Arthurin aikaan. Kontturin pyrkimyksenä on osoittaa, että Rosan sarjakuvat käyttävät fantastisten kertomusten rakennusaineina postmodernille taiteelle tyypillisiä keinoja, kuten parodiaa, intertekstuaalisuutta ja faktan ja fiktion

sekoittamista. Fantasiaa ja postmodernia käsittelevä teoriakirjallisuus valjastetaan tutkimuksessa palvelemaan erilaisten maailmojen välisten suhteiden tarkastelua. Sisällöllisten ja temaattisten kysymysten lisäksi Kontturi näkee tarpeelliseksi tarkastella sarjakuvan rakenteellisia ja kuvallisanallisia keinoja fantastisuuden rakentumisessa. Käsittelen arvostelussani ensin fantasiaan liittyvää teoriaosuutta ja sen jälkeen sarjakuvallisten keinojen analyysia.

Rakenteellisesti väitöskirja lähestyy tutkimusongelmaa jakamalla teorian ja varsinaisen analyysin toisistaan erillisiksi kokonaisuuksiksi. Luvussa 2 esitellään fantasian pääpiirteet, luku 3 keskittyy sarjakuvallisiin fantasian kerrontakeinoihin ja luvussa 4 keskitytään postmodernin taiteen erityispiirteiden ja erityisesti faktan ja fiktion yhteen kietoutumisen käsittelemiseen. Edeltäviä lukuja laajemmat luvut 5 ja 6 pureutuvat varsinaiseen analyysiin: Rosan sarjakuvien henkilöhahmoihin ja fantastisiin matkoihin sarjakuvien kuvaamassa maailmassa.

Tutkimus on teoriavetoinen siinä mielessä, että Kontturi esittelee esimerkiksi maailmankäsitteen eri puolia monen teoreetikon havaintojen pohjalta päästen vasta viimeiseksi omaan, kohdeaineistonsa sopivaan malliin. Teoriaosuudessa viitataan lyhyesti tutkimusaineiston ominaispiirteisiin, mutta viittaukset jäävät lyhyiksi makupaloiksi. Lukijalle tämä tarkoittaa sitä, että viittaukset kohdeaineistoon antavat odottaa varsinaiselta analyysiosuudelta paljon, mutta turhauttavaa on se, että analyysia joutuu odottamaan. Pääpaino tutkimuksessa on nähdäkseni Rosan sarjakuvakerronnan ominaispiirteiden huomioimisessa eikä niinkään fantasiatutkimuksen uudistamisessa. Kontturi nojaa fantasian käsittelyssään pitkälti Maria Nikolajevan ajatuksiin fantasialle tyypillisistä piirteistä. Analyysia pohjustetaan toteamalla, että Rosan sarjakuvissa siirtymät eri maailmojen välillä sopivat suhteellisen hyvin Nikolajevan jaotteluun. Suhteen teorian ja aineiston välillä olisi voinut mieltää myös kriittisemmin eikä niin, että aineistossa kuvatut maailmojen väliset siirtymät solahtavat muun aineiston pohjalta tehtyihin teoreettisiin malleihin tai pahimmassa tapauksessa ”täydentävät Nikolajevan jakoa” (58).

Sarjakuvateoreettiseksi lähtökohdakseen Kontturi ottaa sarjakuvataiteilijoiden ja -teoreetikoiden Will Eisnerin ja Scott McCloudin havainnot sarjakuvan ilmaisukielestä. Eisner ja McCloud ovat toimineet keskeisinä viittauskohtina sarjakuvatutkimuksessa pitkään, mutta heidän analyysioppaidensa jälkeen on julkaistu monia muita, akateemiseen keskusteluun ja käsitteelliseen tarkkuuteen tiukemmin sitoutuneempia teorieoksia. Kontturi mainitsee käyttävänsä yhdysvaltalaisen Eisnerin ja McCloudin ajatusten tukena eurooppalaisten tutkijoiden, kuten Thierry Groensteenin, Roger Sabinin ja Karin Kukkonen, havaintoja sarjakuvakerronnan rakentumisesta. Koska Kontturi ei perustele Eisnerin ja McCloudin paljon kritisoitujen tutkimusten valintaa analyysimallinsa lähtökohdiksi, on kuitenkin vain arvailtava, miksi esimerkiksi Groensteenin keskeinen teoria sarjakuvan tilallisuudesta ei saa enempää painoarvoa, vaan jää lähinnä maininnan tasolle.

Aiemmasta *Aku Ankka* -aiheisesta tutkimuksesta esiin nostetaan Ariel Dorfmanin ja Armand Mattelartin teos *Kuinka Aku Ankkaa luetaan?* (1971), jota luonnehditaan tieteellisyydeltään ja kriittisyydeltään puutteelliseksi. Vastaavaa ja perusteltua kritiikkiä ei kuitenkaan kohdisteta sarjakuva-analyysin malleiksi nostettuihin Eisnerin ja McCloudin teoksiin, vaikka niitä voidaan pitää yhtä lailla puutteellisina esimerkiksi lähdeviitteiden osalta. Teoksessaan *Understanding Comics – the Invisible Art* (1993) McCloud käyttää semiotiikkaan (esim. ikoni, indeksi ja symboli) ja kognitiiviseen teoriaan (esim. täydentäminen) viittaavia käsitteitä ottamatta huomioon tieteellisten paradigmojen käsitteellistä painolastia, mitä on kritisoitu monissa viime vuosina julkaistuissa tutkimuksissa. Tämän kritiikin huomioiminen olisi syventänyt Kontturin sarjakuvateoreettista keskustelua huomattavasti ja asemoinut sen vahvemmin nykyiseen sarjakuvatutkimuksen kenttään.

Analyysiosuudessa keskitytään temaattisen analyysin lisäksi fantastisuutta tukevien sarjakuvan rakenteellisten keinojen erittelyyn. Kontturi huomioi, miten sarjakuvaruutujen reunojen muuttaminen tai rikkominen on yksi Rosan keskeisimmistä keinoista vihjata lukijalle maailmojen

välisistä siirtymistä. Lisäksi Rosa käyttää innovatiivisia keinoja välittämään esimerkiksi liikkeen ja ajan suhdetta. Esimerkiksi Milla Magian aikamatkaa kuvaavassa kertomuksessa ”Of Ducks and Dimes and Destinies” ruutuja toisistaan erottavasta kynttiläelementistä tulee sekä diegeettisen (tarinan) tilan että extradiegeettisen (rakenteellisen) tilan osoittaja mutta myös tarinamaailman ajan kuvastin: Milla on matkustanut ajassa maagisen kynttilän avulla, ja ruutuja toisistaan erottava kynttilä kuuluu sitä mukaa kuinka kauan Millalla on aikaa viettää menneisyydessä. Tove Janssonin tavoin Rosa ottaa tarinamaailman elementit osaksi sarjakuvan rakenteellista kerrontaa.

Analyysien tarkkuudesta ja mielenkiintoisuudesta huolimatta niitä ei kytketä teoriaosuudessa esiteltyyn taulukkoon (95), jossa vertaillaan Sisko Ylimartimon kirjaamia kuvan fantastisia keinoja Kontturin poimimiin sarjakuvallisiin keinoihin. Näin ollen sarjakuva-analyysiin keskittyvissä luvuissa ei enää viitata sarjakuvan fantastisia kerrontakeinoja erittelevään analyysimetodiin, joka kuitenkin johdannossa mainitaan väitöskirjan anniksi sarjakuvatutkimukselle. Jos analyysiosiossa sovellettava malli vastaa teoriaosuudessa esiteltyä, Ylimartimon taulukkoon pohjautuvia sarjakuvakerronnan keinoja, olisi mallin käytettävyyttä parantanut sen systemaattisempi käsittely. Toisaalta on huomattava, että kiitettävä määrä kuvaesimerkkejä havainnollistaa, kuinka sarjakuvaruutujen reunojen rikkoutumiset ja muutokset, väriyty ja ruudun muodot tukevat tarinaelementtien maagisuuden tai fantastisuuden välittymistä.

Kontturi toteaa, että huolimatta tutkimusmateriaalin rajoittumisesta Rosan tuotantoon, hänen esittämänsä analyysimallia on mahdollista soveltaa myös muiden sarjakuvien tarkasteluun. Vaikka tutkimuksessa viitataan monipuolisesti kaunokirjallisuuteen ja elokuviin, olisi muiden taiteilijoiden sarjakuvaesimerkkien lyhyt käsittely konkreettisemmin havainnollistanut Kontturin esiin nostamien analyysien laajempaa soveltuvuutta. Kontturi yhdistää Rosan tyylin underground-sarjakuvaan ja tuo mainiosti esille, miten Rosa on tyyllisesti saanut vaikutteita esimerkiksi underground-sarjakuvan keskeisiin nimiin kuuluvalta Robert Crumbilta. Muiden sarjakuvaesimerkkien vertaileva mukaan tuominen olisi havainnollistanut lukijalle yhtäältä Rosan käyttämien sarjakuvakonventioiden yleisyyttä ja toisaalta hänen tyyliinsä erityisyyttä Disney-taiteilijana ja sarjakuvataiteilijana yleensä.

Kontturi osoittaa tutkimuksessaan, kuinka Rosan sarjakuvat kuvaavat varsin monipuolisia fantasiamaailmoja. Rosa käyttää Barksilta perittyjä juonikuvioita kadonneisiin laaksoihin suuntautuvista matkoista, mutta niiden lisäksi ”Rosan ankat seikkailevat avaruudessa, menneisyydessä, erilaisissa unitiloissa ja myyttisissä paikoissa” (278). Ankat kohtaavat seikkailuillaan muun muassa eristyksissä asuneita heimoja, omia esivanhempiaan ja Kalevalan myyttisiä hahmoja. Kontturin väitöskirja osoittaa, miten Rosan sarjakuvat yhtäältä kytkeytyvät Barksin ja Disney-sarjakuvien jatkumoon mutta toisaalta myös muuttavat ja kehittävät sitä eteenpäin. Rosan ankkatarinat esittelevät lukijoilleen historiallisia yksityiskohtia ja faktoja, käsittelevät luonnonsuojeluun ja ahneuteen liittyvää tematiikkaa ja mahdollistavat erilaisten seikkailu- ja löytöretkijuonien kehittelyn. Kontturi esittää väitöskirjansa lopussa toiveen siitä, että ”tämä ensimmäinen Aku Ankka -sarjakuvien sisältämiä teemoja ja merkityksiä analysoinut väitöskirja poista[isi] niitä ennakkokäsityksiä, joita Disney-sarjakuviin vielä liitetään” (281). Ennakkokäsitysten tunnistaminen ja muuttaminen jäivät jokaisen lukijan päätettäväksi, mutta ainakaan väitöskirjan osoittamasta perehtyneisyydestä Rosan tuotantoon sen ei pitäisi olla kiinni.



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Kirja-arvio: Tapani Kilpeläinen – *Silmät ilman kasvoja*
– *kauhu filosofiana*.

Markku Soikkeli



Tapani Kilpeläinen: *Silmät ilman kasvoja – kauhu filosofiana*. Tampere: niin & näin, 2015. ISBN-13 978-952-5503-87-6.

Jos olen oikein peloissani, niin tuskin pysähdyn harkitsemaan, saati filosofoimaan.

Kirjat ja elokuvat, joiden aiheet ovat kauhistuttavia, voivat tietysti pysäyttää ihmettelemään ja ajattelemaan, mitä kummaa on tekeillä. Mutta kuinka moni kokee vaikkapa vampyyrifilmin kauhistuttavana? Onko "kauhu" edes oikea sana nimeämään sen kutkan tai kiusan, mitä lavastetut verikekkerit saavat aikaiseksi?

Kauhufiktio määritleminen on selvästikin asteen verran vaikeampaa kuin scifin tai fantasian. Populaarit tietokirjat kauhufiktiosta eivät edes yritä luokitella kauhukokemuksen eri asteita muutoin kuin markkinointikoneiston ehdoilla. Mutta filosofi yrittää – eikä tyydy yhteen määritelmään, kuten taiteentutkija tekisi, vaan selittää yhä uudelleen uskomattoman monipäisen käsittehirviön.

Tapani Kilpeläisen *Silmät ilman kasvoja - kauhu filosofiana* on juuri tällainen käsikirja. Sitä voi viileästi suositella sekä kauhuviihteen vakaville harrastajille että genrefiktio tutkijoille niin kuin kirurgin parantavaa viiltoa suositellaan. Kilpeläisen terävä-älyinen kirja antaa erinomaisen esimerkin siitä, miten perusteellisesti lajikohtaisiin käsitteisiin voi pureutua.

Kauhufiktio voi jopa opettaa käsitteidenhallintaa, huomauttaa Kilpeläinen, kunhan vastaanottaja saadaan ajattelemaan näkemäänsä. Kilpeläinen ottaa esimerkiksi logiikaltaan mutkikkaan *Cube*-elokuvan (1997), mutta myös kansanperinteen kauhutarinat, joiden avulla yksilöllinen ja sosiaalinen tulkinta osoittautuvat luovasti ristiriitaisiksi.

Kuten monet muutkin kotimaiset tutkijat toteaa Kilpeläinenkin, että suomessa "kauhu" on liioiteltu nimitys fiktiolle, jota nautitaan hyvinkin runsaan huumorin kuorruttamana. Silti kauhu on parempi käsite kuin tyrmistys tai pelko: "Pelolla on kohde, kauhulla jäsentynyttä kohdetta ei välttämättä ole."

Pidin erityisesti siitä, miten Kilpeläinen selittää auki teoreetikkojen määritelmiä kauhulle. Esimerkiksi Noël Carrollin teoriasta hän tulkitsee kauhun olevan "toiveikkuuden ja edistysuskon paha varjo, jonka toiveikkuus ja edistysusko yhtä aikaa sekä tuottavat että kieltävät." Näin kuvitelmatkin pääsevät valloilleen tai, kuten taiteentutkija ehkä sanoisi, hirviöt muuttuvat käyttökelpoisiksi metaforiksi, esimerkiksi vampyyri kapitalismin kritiikkiin.

Genretutkimuksen kannalta aito harmistuksen aihe on se, että kirjan keskeinen käsite, kauhu, ei suinkaan selvenny "taidekauhun" ja "rivikauhun" erottelulla. Vaikka Kilpeläinen osoittaa monin osuin esimerkein, miten genretutkimuksessa päädytään kohteenmäärittelyssä tarpeettoman korkeisiin abstraktioihin, hän itse tulee käyttäneeksi 'kauhua' kohtuuttoman avoimena yleiskäsitteenä. Hän siis pikemminkin testaa käsitteen käyttökelpoisuutta eri yhteyksissä, mukaan lukien fenomenologian näkemys kauhusta "maailmassaolomme perussävyinä".

Aina ei voi olla varma, onko kyse "taidekauhun" parhaista piirteistä, vaikka Kilpeläinen ilmoittaa (s. 35) kirjansa käsittelevän "nimenomaan taidekauhua". Taidekauhu määritellään myöhemmin (s. 58) teoksen ja vastaanottajan relaatioksi tai jopa teoksen herättämäksi kokemukseksi, mutta jätetään avoimeksi, mitkä kaikki fiktiolle ominaiset keinot voivat kokemuksen herättää.

Onko esimerkiksi "moraalinen kauhu" hyvää tai parasta taidekauhua? Voiko moraalinen kauhu tosiaankin perustua pelkästään sille, että henkilö paljastuu toisenlaiseksi kuin tämä on itse luullut? Ja jos esimerkkinä käytetään *Silent Hill* -videopelejä (1999 ja 2001), niin lieköhän moraalinen kauhu kuitenkin se osuin käsite kuvaamaan pelien vaikutusta?

Kilpeläinen kirjoittaa yhtä hyvin lennokkaan esseistisesti kuin syvällisellä tutkijan otteella. Oikeastaan ainoa asia, josta kirjaa kelpaa moittia, käsiteparaatin ohella, on itseisarvoksi äityvä lennokkuus. Kilpeläinen käyttää välillä niin kirjavia eli itse keksimiään sanavalintoja, että kielipoikkeama pysäyttää lukijan ajatuksen.

Kirjan kestävyys kannalta on olennaista, että lähteiden käytössä ei ole säästely: leipätekstin kahteen sataan sivuun on saatu mahtumaan yli seitsemänsataa loppuviitettä. Kirjan luettavuutta tämä ei mitenkään hidasta, mutta lähteiden valintaa ei myöskään ennateta tai väliteta perustella. Erityisen kyseenalaiseksi jää se, miksi kauhua koskevasta taiteentutkimuksesta on valittu mikäkin teoreetikko. Onko esimerkiksi Eino Railo tosiaankin oivallisin valinta määrittelemään Frankenstein-romaanin merkitystä?

On kirjassa toki sellaisiakin osuuksia, jotka näyttävät tulleen mukaan vain siksi, että kirjoittaja osoittaa tuntevansa myös taiteenalan historiaa. Kirjallisuuden- ja elokuvienhistorian kauhuklassikoita niputetaan ("Pikapiirtoja kauhun historiasta" -alaluku) niin pikaisina sarjoina, ettei niistä listoista ole kuin haittaa kokonaisuudelle. Oman esimerkkiaineistonsa rajaukseksi Kilpeläinen ilmoittaa teokset, jotka "arkikielessä sijoitetaan kohtuullisen ongelmattomasti kauhun piiriin." Ajatuskaan genrekohtaisesta kaanonista ei siis näytä sopivan taidefilosofian lähtökohtiin.

Mitä pidemmälle kirja etenee, sitä selvemmäksi käy, että Kilpeläinen ei tyydy "taidekauhun" klassikoihin. Tästä voi vain iloita. Kirja huipentuu zombifiktio tarkasteluun, jolloin viimeistäänkin myös "rivikauhun" kuluttajat heräävät mukaan. Voisikin toivoa, että joitakin osia kirjasta saisi julkaistuksi myös sci-fi- ja fantasia-alan lehdissä – ja että harrastajakunta löytäisi tämän mainion pikkujättiläisen.