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**TERRY PRATCHETT AND THE PHENOMENON OF THE
DISCWORLD**

Diploma thesis

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OLOMOUC 2010

I declare that I worked on my diploma thesis alone and used only those sources that are introduced.

Olomouc

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I would like to thank my mentor Simon Gill, M.A. for his guidance and his comments about my work as well as for all the patience he had with me.

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Introduction

Phenomenon in fantasy literature, it is not important to be a fan of fantasy, but due to new technologies and easy way to gain information, everyone with TV, access to internet or radio has heard at about at least one book, a film or a computer game, connected with fantasy world. It all started with the *Lord of the Rings* in fifties last century and it has grown since. Unfortunately, the literature about wizards, magic and barbarians has no chance to rise itself from the “low” genre and it will be still missed out by reputable literary awards, although there have been a few quality writers who decided to devote their writing skills fantasy genre.

What is wrong with fantasy literature? Why it will never be taken seriously? It might be the fact that it does not usually happen in a real world; its heroes are either wizards or muscular fighters, who know only how to handle a sword, but does not have to deal with real problems. That was the situation until 1983, when a new fantasy writer appeared, and he has showed that fantasy literature does not have to be like that. He has introduced new style and new factors in fantasy literature; he has made it funny and its heroes quite normal. Wizards are incapable of magic, barbarians are 90 years old and what they want most is the soft toilet paper and new teeth, magical sword are annoying, because they talk too much and pub owners burn their businesses down, because they wanted to get money from their insurance.

The topic of Discworld and its writer seems interesting, because it has started something new. It has shown that underrated literature can still bring wisdom, even if hidden in the flood of jokes, gags, and well-known clichés that are parodied and therefore broken. It inspires people to start thinking about serious topics in not so serious world and to accept fantasy heroes as ordinary people with common mistakes. Te topic of this thesis is to find what makes Terry Pritchett’s imaginary world so special.

The theoretical part of this work part is divided into seven chapters. These chapters concentrate on the topic of Discworld as with the books, Terry Pratchett and his work. There is also a chapter that deals with parody that Pratchett uses in his works. This chapter might seen as a practical work with text, but because the practical part of this diploma thesis concentrate on the fans of Discworld and the Discworld project, that are not only Terry Pratchett's work, it would be better to keep the chapter about parody in the theoretical part. To move the parody chapter in the practical section would change the conception practical part, which deals with stage adaptation, films, web pages, illustrators, and Discworld fan fiction.

The Theoretical part

1 Fantasy genre and its development

Before we can describe the Discworld and its phenomenon, at first it is important to describe the genre of the fantasy literature and where it all has begun.

Encyklopedia Britannica Describes fantasy genre as:

“Imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings).”(Encyklopedia Britannica Online 2010)

Terry Pratchett in the introduction for David Pringle's book *Fantasy: The Definitive Illustrated Guide* says that it is possible to trace the beginning of fantasy even into prehistory, when people were trying to explain themselves the existence of the Sun, the Moon, stars, weather such as storms and rain and they were telling each other stories about it. (Pratchett 2002. p. 5)

If we would follow this thought we could talk about fantasy in ancient times for example in Greece, Rome or Egypt, where people thought up whole mythologies, that are still remembered today.

Ondřej Neff in his *Encyklopedie literatury science fiction*, talks about fantasy genre as about “new invention” that is connected with development of science fiction, which fantasy used to be part of, during fifties and sixties of 20th century. He talks about fantasy as a genre that started together with works by Edgar Rice Burroughs the creator of Tarzan. Neff remarks that from Burroughs's works winds off two

branches space opera but more important “heroic fantasy” also known as a “sword and sorcery”. Neff also explains these terms as stories in which the main part plays magic and fight and that happen in imaginary worlds or our past.(Neff 1995, p. 45)

Dinah Birch in *The Oxford companion to English literature* (Birch 2009, p. 360) says that fantasy literature was firstly meant to be for children. In Great Britain these books are represented by *Alice in Wonderland* and *Through the Looking Glass* by Lewis Carroll as well as by novels written by George MacDonald. (Birch 2009, p. 360)

Birch also says that the real fantasy stories started with the publishing of the first magazines connected with this topic. These magazines were published monthly in the USA during twenties of 20th century.

As an example we can mention magazine called *Weird Tales* and a groups of writers around it including H.P.Lovercraft, Clark Ashton Smith and Robert E. Howard a creator of *Conan the Barbarian*.

(Birch 2009, p.360)

Other fantasy magazines we can mention are *Sword and Sorcery* and *Unknown*.

Although the first fantasy magazines appeared in USA as well as the first fantasy heroes, the most known fantasy was written by an English teacher from Oxford named John Ronald Reuel Tolkien. His first published fantasy book was *The Hobbit* (1937) originally written for children, but later on it was followed by trilogy *The Lord of the Rings* (1954-5) that continue in a story of a Hobbit called Bilbo and links these two stories together by a magic ring that can make person who wears it invisible. In *The Hobbit* this ring was just innocent helpful thing but in the *Lord of the Rings*, this ring becomes the most important object and its dark story is successively developed as the ring show up to be a source of unimaginable power and also danger and has to be destroyed. (Tolkien 2006)

This book was also adapted for the screen at first as a animation film in 2001 by Peter Jackson.

Due to this success, J.R.R. Tolkien started to be copied. Not only his

writing style but also his story by for example: R. Donaldson, David Eddings and Robert Jordan.(Birch 2009, p. 360) and many others.

Some of these fantasy copies were so bad that they just could not be taken seriously and only made people laugh and inspired other writers to parody them and the whole fantasy world. One of these authors has been Terry Pratchett.

Pratchett brought a different view on fantasy literature. He has shown that fantasy does not always have to be serious and full of wizards and magical battles, but the hero of a fantasy story can be an ordinary man that is put into not so ordinary world.

He was the best selling fantasy author in UK until J.K. Rowling published the first *Harry Potter* in 1997 (Weale 2002). Harry Potter saga made children and their parents to be read fantasy more and because of that, other fantasy authors whose book were published before Harry Potter, has started to be read more. For example C.S.Lewis the author of *Chronicles of Narnia*, Philip Pullman the author of the trilogy *His Dark Materials* and Neil Gaiman the author of *Stardust*.

The popularity of fantasy was noticed by Hollywood studios, and their reaction was quick enough, so in the present, there is at least one fantasy film made every year.

2 Sir Terry Pratchett – life and writing

2.1 Life

Terence David John Pratchett was born April 28 1948 in Buckinghamshire. He was the only child of David and Eileen Pratchett. (Smythe 2008, p. 1)

In the interview for Jim Young he said about his childhood this:

”I’m a quintessential example of an only child. The house I grew up in-cue Monty Python- didn’t even have water. My father had to run a hosepipe every day or so to the house next door and fill up a little cistern that my mother would use in the scullery. It was kind of deep country. We had gaslights, and every week or two my mother used to come home with a huge 90-volt dry battery that ran the radio. But we didn’t think we were poor. Everyone we knew was in the same situation, so we just thought that was the way things were. It was right after war, so that if you had a house with roof on it, you were ahead of the game. “

(Young 2006, pp. 1-2)

Although he attended school, he considers his major source of education to be Beaconsfield Public Library. (Smythe 2008, p.1)

He passed his 11-plus in 1959 and attended High Wycombe Technical High School, because according to a biography that was written by Colin Smyth (Terry Pratchett’s agent), he felt that: “woodwork would be much more fun than Latin”. (Smythe 2008, p. 1) After finishing the school he started A-level courses in Art and History and English but after a year he wanted to try journalism, left the school and started to work for *Buck free Press* in 1965 at the age of 17. While still working he attended the National Council for the training of Journalist proficiency course and passed A level in English. (Smythe 2008, p.1)

He worked for two other newspapers. First for Western Daily Press (1970-1972) then he went back to Buck Free Press, this time as a sub-editor, but in 1973 left for Bath Evening Chronicle and stayed there until 1980 when he decided to leave journalism for good. (Smythe 2008, p. 2) His reasons for stopping being a journalist, were explained by him in the interview for Guardian in 2008.

”I was sick of asking: How did you feel, Mrs. Smith, when your son was knifed to death by muggers? What is she going to say? Oh, I never liked him much? I hated that. Journalism was a good thing for a writer to off in, but I knew I didn’t want to be in it for ever.”

(Jeffries 2008, p. 3)

In 1980, he accepted a job as a publicity officer for the Central Electricity Generating Board (now powerGen) with responsibility for three nuclear power station. After becoming a full time writer in 1987, he was joking

about writing a book about his experience from Central Generating Board, but he was afraid that no one would believe it. His agent Colin Smythe in the biography used Pratchett's own words to describe what was happening there for example: a call from his boss at 6.30 a.m.: "Have you heard the news? No? Well, it's not as bad as it sounds?." or "What leak?--Oh that leak" Pratchett also jokes that year 1987 was the best time to leave because of the explosion in Chernobyl and the Three Miles accident in Pennsylvania. (White 2000, p. 2)

He married Lyn Purves in October 1968. Their only child, daughter Rhianna (also a writer) was born in 1976. (Smythe 2008, p.3)

With the success and finance that the Discworld brought him he was able to afford to move to Salisbury and to build his own observatory in the garden of his house. (Smythe 2008, p.4)

In 1995 he went to Borneo to film a documentary about orang-utans he became a patron of the Orang-utan Foundation UK (Smythe 2008, p.5). Although one of the characters he uses a lot in his book is a Librarian who is an orang-utan, but he declared that he did not choose to donate Orang-utan Foundation only because of that, he just believed that it was a good way to spend the money. (*More Moose Music Studio: Terry Pratchett Interview 2008*) Nice words, from the man, who was the best selling author in the UK in during nineties, later on he was overtaken by J.K. Rowling and her Harry Potter fantasy saga. (Weale 2002, p.1)

He was appointed by the Queen as an Officer of the Order of the British Empire in 1998 for his service to the literature. (Weale 2002, p.1) He commented on this:

"I suspect the 'service to literature' consisted of refraining from trying to write any.....Still, I cannot help feeling mightily chuffed about it"
(Smythe 2008, p.5)

Minor stroke in 2007 revealed the beginning of the rare form of Alzheimers' disease that induced him to donate £500 000 (at that time it was 1 million dollars) to the Alzheimer's Research Trust.

During the ceremony on a donation he said:

"I am, along with many others, scrambling to stay ahead long enough to be there when the Cure comes along. Say it will be soon – there's nearly as many of us as there are cancer sufferers, and it looks as if the number of people with dementia will double within generation.

In most cases, alongside the sufferer you will find a spouse suffering as much. It is a shock to find out that funding for Alzheimer's research is just three per cent of that to find cancer cures."

(Charities Aid Foundation 2008, p.1)

To support Terry Pratchett and other victims of Alzheimer's his fans started an internet campaign in hoping to raise another 1 million dollars. (Smythe 2008 p. 5)

The story about his illness and his life with it, was transformed into a two-part documentary by BBC and broadcast in January 2009. (Singh 2009, p.1)

In February 2009 Pratchett wrote an article for *Daily Mail* in which he demands the parliament to pass the law to make euthanasia legal in UK and represented his wish to commit assisted suicide before his before achieving a critical point in his disease:

”We are being so stupid. We have been so successful in the past century at the art of living longer and staying alive that we have forgotten how to die. Too often we learn the hard way. As soon as the baby boomers pass pensionable age, their lesson will be harsher still. At least, that is what I thought until last week. Now, however, I live in hope – hope that before the disease in my brain finally wipes it clean, I can jump before I am pushed and drag my evil Nemesis to its doom, like Sherlock Holmes and Moriarty locked in combat as they go over the waterfall.”

(Pratchett 2009a, p.2)

He describes himself as a humanist and an atheist and as a supporter of the British Humanist Association and therefore he does not take gods seriously even in his books.

(British Humanist Association 2009, p.1)

In December 2008 it was the announcement that Terry Pratchett is to be knighted was made. He formally received a knighthood 18 February 2009. He expresses his feeling to this occasion as:

“There are times when phrases such as ‘totally astonished’ just don’t do the job. I am of course delighted and honoured and, needless to say, flabbergasted.”

(Smyth 2008, p. 1)

And also:

“You can’t ask a fantasy writer not to want a knighthood. You know, for two pence I’d get myself a horse and a sword.”

(The Observer 2009, p.1)

2.2 Writing

As any other writer Terry Pratchett's writing was influenced by works of other writers; not only by fantasy or science-fiction writers but by humoristic ones too. To be more specific: J.K. Jerome, Mark Twain, P.G. Wodehouse, L. Carroll, Charles Dickens but also J.R.R. Tolkien, G.K. Chesterton, Lloyd Alexander... (Weale 2002, p.1)

His first piece of writing that was published was the short story called *The Hades Business* published in the school magazine *Technical Cygnet* in 1960 at the age of thirteen. Later on this short story was published again but this time commercially in the magazine *Science Fantasy*.

(Smyth 2008, p 3)

While working in the *Bucks Free Press* he interviewed Peter van Duren – the director of publishing company Colin Smith Limited. During this interview T. Pratchett offered him manuscript of his book *The Carpet People*. This children's story was published in 1971 and Pratchett illustrated it by himself. (Smyth 2008, p. 5) Only a few copies were sold

at that time but reviews were quite positive. It was rewritten and published again in 1992. (Smythe 2008, p.6)

Two other books that followed *Dark Side of the Sun* (1976) and *Strata* (1981) had the same destiny. But year 1983 brought a change. The first book of the Discworld series – *The Colour of Magic* was published and favourably received, it was followed three years later by a sequel called *The Light Fantastic*. After releasing of this book Terry Pratchett changed his publisher *Colin Smith Limited* to *Victor Gollancz's SF* and concluded to write three more books for them, all of them are the Discworld novels: *Equal Rites*, *Mort* and *Sourcery*. *Victor Gollancz's SF* was T. Pratchett's publisher until 1997, then he has started to cooperate with *Doubleday* where he has still been publishing (Smythe 2008 p.6).

After publishing *Mort* in 1987 T. Pratchett decided to become a full-time writer and was able to publish approximately two books per year. (Smythe 2008, p.8)

He has been continuing in writing the Discworld novels that became worldwide successful and has been translated into about 36 languages. Until now (May 2010) there has been published 36 Discworld novels (viz. the list, appendixes), plus four maps, a cookbook, a portfolio and many more (viz chapter about the Discworld.)

2.3 Collaboration with other writers

However, Terry Pratchett has not written only Discworld novels. He collaborated with Neil Gaiman, and together they wrote book *Good Omens* published in May 1990. This book basically parodies films and books about Armageddon and the coming of Antichrist to our world, and how one of the angels and one of the devils start to coact to save the world, because they quite like it.

Neither Terry Pratchett nor Neil Gaiman remembers which part was written by whom. (White 2000, p.1) There has been rumour that this book would be filmed and as a possible director was chosen Terry Gilliam from the famous Monty Python's group, but the project has still been postponed and does not seem likely to be ever completed. (Vosmik 2001, pp.26-27)

Next Terry Pratchett's cooperation was with Gray Jolliffe. The result of their work – *The Unadulterated Cat* was published in 1992 by Victor Gollancz Ltd. It can be described as a “manual for a cat”. The Cats here are portrayed as animals with strong individuality that do not let anyone treat them less than an aristocracy.

Together with his wife Lyn, Pratchett wrote three novels for children, the trilogy about Johnny Maxwell, ordinary teenage boy who experiences unusual adventures. The first part of the trilogy called *Only You Can Save the Mankind* (1992) (short listed for Guardian Children's Fiction Award) is trying to show new point of view at computer games. The question is: “What would you do if the aliens against whom you are fighting on you computer screen would surrender and ask you for help?” (Pratchett 2004e)

This topic attracted BBC Radio 4 and therefore was adapted into a three

part drama in 1996 and also into a musical that had a premiere at the Edinburgh Festival 2004. The album was released online November 23rd 2009 and a UK national opening is planned at the end of 2010. (Guilfoyle 2010, p.1)

The second part *Johnny and the Dead* (1993) (short listed for Carnegie Medal and received a Writers' Guild Award) let Johnny to save the old Victorian cemetery from selling it as a building site, because dead people who “live” there (only seen by Johnny) feel that they have been betrayed by city council and they do not want to lose their home. BBC made a TV series based on this book in 1995 (Discworld Oficiální stránky Zeměplochy Terryho Pratchetta 2010)

The third part of the trilogy *Johnny and the Bomb* (1996) (won Smarties prize, Silver Medal winner, short listed for the Carnegie Medal and the Children's book award) is Johnny together with his friends sent to World War II to be more specific to year 1941, and he is given a chance to protect his town from being bombed. This book was turned into a film by BBC and released in January 2006.

(Discworld Oficiální stránky Zeměplochy Terryho Pratchetta 2010)

2.4 Bromeliad trilogy

Other trilogy for children so called *The Bromeliad trilogy* wrote Pratchett earlier by himself. It consists of books *Truckers* (1989), *Diggers* (1990) and *Wings* (1990). (Oficiální stránky Zeměplochy Terryho Pratchetta 2010). The main characters are small gnom-like creatures called “Nomes”. In the first book *Truckers*, these creatures are forced to leave their current home – the old shopping mall, which is about to be knocked down, and have to find a new place where to stay. To be able to leave they steal one of the lorries and have to be able to drive it down the motorway without anybody noticing that something is strange. (Pratchett 1996f)

The second book *Diggers* describes Nom's life six months after they left the mall and found a new home is a deserted quarry. Unfortunately, this quarry is planned to be open again and Nomes have to stand up against humans to protect their home. They hope that the sleeping dragon, which turns out to be a digger, might help them. (Pratchett 2004a)

The third book *Wings* closes the adventurous journey of Nomes and let them to find a way to their real home, which is somewhere in the space, by stealing a Concord plane. (Pratchett 2009c)

Truckers was adapted by Cosgrove Hall Films as a stop motion animation in 1992 and Studio DreamWorks announced its plans to make a film based on this book too, but Pratchett himself believes that it will not be until “Shrek 17” (Vosmík O, 2001 p.27)

The last children's book that does not belong to Discworld was published in 2008 by *Doubleday* and it is called *Nation*. It tells a story of a Mau the last surviving member of his nation that died out after be hitting by a bore, and a girl Dafne, who survived an accident that sank a ship Sweet Judy. These two and a parrot learn how to survive on a deserted island and make a nation. (Pratchett 2009b) National Theatre in London adapted *Nation* to the stage in January 2010. (National Theatre 2010)

2.5 Short stories

Terry Pratchett's work does not consist of only books but also short stories. We can mention just a few of them for example: *Hollywood chickens* (published in *More Tales from the Forbidden Planet* in 1990, edited by Roz Koveney, reprinted in *Knights of Madness* in 1998 edited by Peter Haining) (Smythe 2009, p.1), *Incubust* (The Drabble Project in 1988, edited by Rob Meades & David B. Wake), *#ifdefDEBUG+ "WORLD/ENOUGH" + "TIME"* (Digital Dreams in 1990, edited David Barrett), *Let there be Dragons* (The Bookseller 1993), *Night Dweller* (New World 1965), *Once and Future* (Camelot, 1995, edited Jane Yolen), *20P With Envelope and seasonal greeting* (Time Out, 1997), *Turntables of the night* (Hidden Turnings in 1989, edited by Diana WynNe Jones, reprinted in *The Flying Sorcerers*, 1997, edited Refer Haining) and also a poem *The secret book of the Dead* (Now we Are Sick: An Anthology of Nasty Verse, 1991 edited by Neil Gaiman and Stephen Jones). The first completed file of short stories was published under the name *Divadlo krutosti (Theatre of Cruelty)* in Prague, edited by Pratchett's translator Jan Kantůrek 2004. It also includes Discworld short stories. (Smythe 2009, p.1)

2.6 Awards

Apart from being knighted Pratchett has also received about eight honorary Doctorates from the University of Warwick 1999 (University of Warwick 1999), the University of Portsmouth in 2001 (University of Portsmouth 2009) , the University of Bath 2003 (BBC News 2003), the University of Bristol 2004 (University of Bristol 2004), Buckinghamshire New University in 2008 (Salisbury Journal 2008), Trinity College in Dublin in 2008 (Trinity College Dublin 2008) and many others.

In 1994 he was also the British Book Awards' 'Fantasy and Science Fiction Author of the Year (Smythe 2008, p 8) he won the British Science Fiction Award in 1989 for Discworld novel *Pyramids* and in 2008 he received Locus Award for Best Fantasy novel - *Making Money* again Discworld novel.(Smythe 2008. p.9)

One of the greatest successes was receiving Carnegie Medal for the best children's novel in 2001 for the *Amazing Mauric and his Educated Rodents*. (Smythe 2008, p.7)

Three Tiffany Aching novels from the Discworld got the Locus Award for the Best Young Adult book in 2004, 2005 and 2007. (The Locus Index to SF Awards 2010)

Pratchett has also five novels in the chart the BBC's Big Read "Top 100" four of the fifth books were the Discworld novels. In "Top 200" there were fifteen of his novels. (*More mooseMusic Studio: Terry Pratchett Interview 2008*)

3 The beginning of Discworld and its popularity

3.1 Popularity

Terry Pratchett was the best selling author in the UK until 1997 when J.K.Rowling published the first Harry Potter book (Weale 2002, p.1). According to research that was made by booksellers in 1996, he was also the most shop-lifted author, and he is the only author with three books in the chart Top 200 best selling books (*More Moose Music Studio: Terry Pratchett Interview* 2008). Nearly every new Discworld novel is in the best-seller, but the strange thing is, that there are no huge campaigns and advertisements to announce that new Terry Pratchett's book is coming, there are only announcements on the web pages connected with Terry Pratchett and the Discworld. Two of his book were turned into an animated films, three of them into acted ones, (IMDB 2010) his books are regularly adapted on stages by professional companies as well as amateurs. His signing tours are often visited by thousands of his fans who are even waiting outside in rain, just to get his signature. Any rock-star might envy him his popularity and fan base, but although he earns millions, he still seems as an ordinary man, who would not be recognised without his black hat, that he often calls his "Zen disguise" (Weale 2002, p.1),and who lives an ordinary life in country, enjoys gardening and writing, and does not see a reason why he should do those thing that are expected from rich people like "fly to universe, buy a monumental mansion and have a private aeroplane, if he does not want to."(*More Moose Music Studio: Terry Pratchett Interview* 2008)

How is that possible? What makes the Discworld so unique?

Here are some possible reasons:

One of the reasons might be that it is different from what would be expected from a fantasy genre. When it started in 1983, it brought new ways how to look at fantasy heroes and it showed that they do not always have to be brave men or women with swords or magical powers, they can just be ordinary people set into not so ordinary world. They are allowed to behave cowardly and make mistakes, to be arrogant, moody and selfish, They just act like ordinary people; and that is, according to Pratchett's word, what makes it funny, because you would not expect people to behave normally and ordinarily in fantasy books. (Kočička 2008, p. 9) It might be one of the reasons, why are Pratchett's characters so popular, they are easy to identify with, and easy to understand.

Another reason might be a wide range, that the whole Discworld offers, he alternate his characters and topics, so in the Discworld series it is possible to find a fairy tale, a love romance, as well as a detective story or a political novel.

Pratchett also tends to educate his reader by giving them information about for example invention of the film, newspapers or stamps, but everything is presented with humour and parody. Readers can choose from this range, what suits the bets, but usually they read everything,

because although not all 33 “proper” Discworld novels, are “masterpieces”, yet still they are above the average level. (Kočička 2008, p.9)

There is one saying that: “What is good, that does not need an advertisement”. Pratchett's book are, obviously, considered good, other ways, it would not be possible for the Discworld to last for so long.

3.2 Inspiration

Usually, it needs an inspiration at the beginning to create something, and it is not a surprise that Terry Pratchett's inspiration was in fantasy books by other authors. He admits J.R.R Tolkien, J.K. Jerome and P.G. Wodehouse but what was the biggest inspiration of all? In interview for Daily Mail (2009) he clarified:

“It was *Wind in the Willows* that did it for me. It's an incredibly weird book. The sizes of the rat, the mole and the badger go up and down and down through the book. Toad can drive a motor car he lives in what appears to be a human-size mansion, and all the animals can talk except the horse that pulls the caravan. I don't understand. You're not supposed to. And that's what I fell in love with, that suspension of disbelief.” (Weale 2002, p.1)

He does not agree with the fact that fantasy genre is taken as a “subordinate” genre and often complains that although his book are the best-sellers, in the bookshops, they have never been in the best-sellers section, but “only” in a fantasy one. (Dědek 2001, p. 48)

He was also annoyed after literary critics were praising J.K. Rowling for “inventing” new ways in a fantasy genre and her saying in interview for Times that she did not even know, she was writing fantasy. Pratchett's reaction to this came afterwards, commenting that J.K. Rowling could guess she was writing fantasy, presuming that there are wizards, giants and unicorns in her book. (Kočička 2008, p.9)

Pratchett often professes that fantasy is not about “silly wands and magical battles”, (*More Moose Music Studio: Terry Pratchett Interview* 2008) and assumes the GK Chesterton's view of fantasy, which is to “take that which is familiar and everyday and therefore no more seen, and pick it up and turn it around and show it to the reader from a new point of view, so that once again they see it for the first time.” (Weale 2002, p.1)

Pratchett likes to claim that his heroes are ordinary people with common sense and despite the fact that:

“The Discworld is a magical world, not much magic happens on it, because even there is no steam and no electricity there are bright people and good engineers.”

(*More Moose Music Studio: Terry Pratchett Interview* 2008)

That is maybe why he is able to make a hero out of a man that “invented” stamps or banknotes and on the other hand, to look at killing, thieving

and prostitution as an ordinary job, that if someone wants to practise, has to study it at college, pass necessary exams, register into a guild and, of course, pay proper taxes.

To read about banks and a fiddle, is not what the reader would expect to get, while he/she picks up what is determined as a fantasy; neither would he/she assume while taking Terry Pratchett's Discworld novel for the first time that trolls, dwarfs, vampires, zombies and werewolves might be living with humans in towns and be dealing with same urban problems, that we are dealing with in the last centuries as well, for example: traffic conjunction, drugs and alcohol, unemployment and homeless people. Although these topics are serious and more connected with they way of life population has today, it will not be able for Terry Pratchett to be seen more than a fantasy writer, he put it well in his speech, while he was receiving the Carnegie Medal for children's literature for *Amazing Maurice and his educated rodents* in 2001:

"Recent Discworld novels have spun on such concerns as the nature of belief, politics and even journalistic freedom. But put in one lousy dragon and they call you a fantasy writer."

(Weale 2002, p.2)

3.3 Beginning and development

While giving an interview at the occasion of the 25th anniversary of the Discworld he explained his reasons for creating the Discworld, he said:

"It started out as an antidote to fantasy. I started in early eighties when there were far too many copies of Tolkien floating about and I thought, things need to be light up a bit, and so I started up by parodying existing writers, good and bad. And after a few books I discovered the joy of plot, and without ever really thinking about it, I suddenly embarked on writing, I think, what must be one of the longest fantasy series ever. At least longest fantasy series ever written by one person."

(Pratchett 2008)

The first Discworld novel *The Colour of Magic* was published in 1983. It was full of parodying the most used cliché that appear in fantasy book published at that time. The hero, who is more like anti-hero, is a wizard called Rincewind, the most unskilful wizard ever, totally incapable of any magic at all. He is against his will chosen to be a guide to the first Discworld tourist – Twoflower. This story does not have any special plot. It only describes their journey from Ankh-Morpork, the biggest city on Discworld to the edge of the world, and their meetings of different characters like barbarians that are strong but dull or very old, thieves that are so obsessed by fighting each other that, they forget thieving, a chest full of gold that has legs and can follow its owner like a dog, dragons that can exist only if they are believed in and above all there are gods who play a board game using real people as its figures.

The book was quite successful and three years later Terry Pratchett wrote a sequel called *Light Fantastic* with the same heroes and again with no proper plot; that was use for the first time in the fourth Discworld's novel

Mort published in 1987. It earned Pratchett enough money to be able to become a full time writer. (Smythe 2008, p.3)

If we compare the first Discworld novel *The Colour of Magic* with the last one, which is *Making Money*, which deals with the problem of banking and making the first banknotes, we can see that through the time Discworld and its heroes has developed. It is not only about parodying the “bad” fantasy writers anymore. It has gone from wizards, magic, dragons and gods through guilds, dwarfs opening fast food, trolls working as bouncers and music with rocks in it, to inventing of a film a shotgun, a printing press, bank notes and also to politics, art and taxes.

Pratchett's writing style has also changed a bit. At first the Discworld novels were divided into certain sequences with a prologue, a main part and an end without usage of any chapters. Pratchett explained that he does not use chapters, because he sees his books as films and also our life does not happens in chapters, so why should the book. (*Guardian Book Club with John Mullan: Terry Pratchett talks to the Guardian book club 2009*)

He broke his rule in *Going Postal* and *Making money* which are chaptered but according to Pratchett it is like in old Victorian times, where at the beginning of each chapter, reader gets hints of what to expect in it.

What Sir Pratchett does use are footnotes; he gives a reader some additional information without interrupting the story, for example when it is mentioned that a magical field is a hundred minithaums, there is a footnote to explain what is a thaum and how strong it is. (Pratchett 1994c, p.45)

3.4 Types of novels

The Discworld novels can be divided into seven groups according to the topic and characters that are present there. Terry Pratchett does not work only with one character or a group of characters, but he created about? Groups and he use them as he needs. Occasionally different characters appear in a novel that is not “dedicated” to them, it is also connected with the place of the story, therefore if the story takes place in Ankh-Morpork – the biggest town on Discworld and a crime is committed, we can expect that the City Watch would appear, although that is not “their” story, a visitor of Lancre usually meets witches, if a person dies, the Death appears and so on.

The Discworld novels according to appearance heroes can be divided into these groups:

1. The Novels about Rincewind and wizards: *The Colour of Magic*, *The Light Fantastic*, *Sourcery*, *Eric*, *Interesting Times*, *The Last Continent*, *The Last Hero*, and *Unseen Academicals*
2. The novels about Witches: *Equal Rites*, *Wyrd Sisters*, *Witches abroad*, *Lords and Ladies*, *Maskerade* and *Carpe Jugulum*

3. The Novels about Death and his granddaughter Susan Sto Helit: *Mort, Reaper Man, Soul Music, Hogfather and Thief of Time*
4. The Novels about (Night) City Watch: *Guards! Guards!, Men at Arms, Jingo, Feet of Clay, The Fifth Elephant, Night Watch and Thud!*
5. The Novels about Moist von Lipwig: *Going Postal, Making Money*
6. The Individual novels: *Pyramids, Moving Pictures, Small Gods, The Truth, Monstrous Regiment*. In these novels there are heroes that has been used just once and they are no likely to appear again.
7. The Stories of the Discworld: *Wee Free Men, Wintersmith, A Hat full of Sky* – Tiffany Aching's stories and *Amazing Maurice and his Educated Rodents* – These novels are not taken as proper Discworld novels, although they are set on Discworld. Terry Pratchett has written them as books for children and young teenagers.

3.5 The most interesting Discworld novels

1. *The Colour of Magic* – The first Discworld's novel, introducing Discworld as a planet and heroes Rincewind, Twoflower, the Luggage, Discworld's wizards, gods and Death
2. *The Light Fantastic* – the sequel of *The Colour of Magic*, Rincewind and Twoflower continue their journey over Discworld, introducing Cohen the Barbarian.
3. *Mort* – Death hire an apprentice and a husband for his adopted daughter Ysabell at the same time he tries to find out what the life is about.
4. *Wyrd sisters* – introducing three witches: Granny Weatherwax, Nanny Ogg and Magrat Garlick, parody of Shakespeare's *Macbeth* and *Hamlet*
5. *Pyramids* - parody of ancient Egypt
6. *Guards! Guards!* - introducing city watch and describing what would happen if a huge dragon appeared in the biggest city on Discworld.
7. *Moving Pictures* – Alchemists invented celluloid and started to make films, appearing of the first film stars, parody of Hollywood.
8. *Reaper Man* – Death retires and goes to country to work on a farm as a reaper, but if there is no Death there is also no death.
9. *Small Gods* – A god that is worships by thousands but believed in only by one tries in a body of a little turtle to get back his power and to find new prophet, parody of all religions that is possible to imagine.
10. *Soul Music* – Music with rocks in it flooded Disworld and Death is trying to make an atonement and to be given forgiveness for not preventing the death of his daughter and her husband.
11. *Maskerade* – Witches go to Ankh-Morpork to visit and opera and later on to find out who is murdering the staff of the opera house, parody of *The Phantom of the Opera* book and a musical.
12. *Hogfather* – Hogfather who gives away present on Hogswatch night

is missing, Death puts on the red and white coat and delivers presents through chimneys by himself.

13. *The Truth* – Discworld has the first printing press and also its first newspapers.

14. *The Last Hero* – Cohen the Barbarian decides to give the gods something that was stolen from them many years ago – fire, Rincewind, Leonard da Quirm and Captain Carrot from the City Watch are trying their best to prevent him from doing that.

15. *Going Postal* – a petty crook Moist von Lipwig is given a second chance to live, only if he will accept the job as an Ankh-Morpork post master, the last four of them died under strange circumstances.

16. *Making money* – Moist von Lipwig is offered another job to run Ankh-Morpork bank, but presuming that its principal is a dog.

3.6 The End of Discworld

The colourful mix of places and characters offers Terry Pratchett a wide field of activity, in which he can afford to write about barbarians and magical fights in pubs as well as about developing of a printing press and the first computer, that stops working, while somebody takes its teddy bear away.

The diversity of Discworld might be one of the reasons, that Terry Pratchett is still read by people who have started, when they were 14, and they continue even if they are 41.

27 years of Discworld seems as a good evidence, that Sir Pratchett takes his Discworld still very seriously, but to the question:

Will Discworld ever end?

Pratchett answers:

“Yes, it's got to. Eventually it will be too restrictive.

It has changed a lot. It has gone from being a jolly, lightweight read, to some reasonably heavy stuff where the humour is derived from the character and situation rather than gags.

Because it can change I'm not stuck to one character or a group of characters, but there's a limit to that.” (Weale 2002, pp.2-3)

4 Extra Discworld Materials

Discworld has grown into a such phenomenon, that readers started to ask for more than just novels. To satisfy them Terry Pratchett allowed Stephen Briggs in 1991 to adapt some of his books for

a stage but, that was just a beginning. A few years later, they started to work together on the first of the four maps - The streets of Ankh-

Morpork first published in 1993. Positive reactions from Discworld fans encouraged Pratchett to continue in making this “supportive completing materials”, and to cooperate with others. So far have been published: four maps, a cookbook,

a children's book, nine diaries, three comic books, three science books, a book about art, a companion, a portfolio, a screenplay, a book of quotes, a book about folklore and supplement materials such as calendars, postcards, posters, and so on.

Just to concentrate on a few of them:

1. Maps

a) *The Streets of Ankh-Morpork* (Pratchett & Briggs 1993) – Stephen Briggs and Terry Pratchett created the map of Ankh-Morpork in 1993, although Pratchett hesitated at first, thinking that to map Ankh-Morpork is impossible, as he explains in introduction to the Streets of Ankh-Morpork, but he was persuaded by Briggs's first drafts, that it might be feasible and the map was published in the same year with a help of readers, that were able to reread all the books to comment on the positions of streets, squares and buildings as they appeared to them. The map shows all important and until that time known places such as Unseen University, the building of the Assassins Guild, the pub Mended Drum.... but also those that were unknown until their publishing of the map and which were used in the books that, were published after the map like The Opera, Dwarf Bread Museum, Pseudopolis yard, The Post Office..but except for the introductions by Terry Pratchett and Stephen Briggs, there are no additional information for example about history, as it is possible to see in the maps that followed.

b) *The Discworld Mapp* (Pratchett & Briggs 1995) – The map of Discworld was actually drawn 12 years after publishing the first Discworld book. Sir Pratchett said that he had been against the classical fantasy method to draw a map before creating the world and he was also very careful and precise about it as his friend and coo-worker on this project Stephen Briggs said. The map should help a reader but also an author to be able to orientate on Discworld and therefore understand geographical and sometimes political situation. We can also read here about the first Discworld discoverers and explorers, and about geological theory about the continent separation. In the Czech version there is a translation of the legend, because the map itself remained untranslated.

c) *The Death's Domain* (Pratchett & Kidby 1999) – The place where the Discworld's Death “lives” was described for the first time in *The Light Fantastic* and expanded in *Mort*. Because the Death became such a popular Discworld character Terry Pratchett and Paul Kidby decided to make a plan (published in 1999) of his house and gardens. It tells quite a lot about the Death as a “person”. We can see, that everything is black, the house, the gardens, the stables, even the grass, flowers and vegetable (of course Death does not eat, everything is grown by his servant Albert). It is mentioned in *Mort* and also in the *Death's Domain* that Death has no imagination so every single thing is a copy of something Death has seen before. The house has all equipment, that should be in every proper house, but most of it does not work, because Death does not use it for example there is plumbing system, but pipes are not hollow and therefore

no water can flow through. The fact that Death still tries to learn more about human lives could be also seen by studying the the plan. There are things that he does not need at all, but according to his opinion, they should belong to a proper house. There are several gardens – Rose Garden, Flower Garden, Winter Garden, Vegetable Garden, there is an orchard, a pond with swimming skeleton fish, a maze, where Death is not able to lose himself, because he it is his ability to know, where he is at all times, a mini-golf course, where Death tried to play golf but, did not understand the point of it and a well, where is possible to hear last words, that were expressed by people before they died. The house as well as all its land are on the unknown place and the only person that can get there is Death himself and his horse.

d) *Tourist Guide to Lancre* (Pratchett & Briggs 2006)– the third of the Discworlds maps, again the cooperation between Terry Pratchett, Stephen Briggs and Paul Kidby. Lancre is the smallest Kingdom in the Discworld, but it is the most important for readers, because of its witches: Granny Weatherwax, Nanny Ogg, Magrat Garlick and Agnes Nitt. The whole extremely mountainous Kingdom might have about 500 inhabitants and a little bit confused King, but walking through it can be dangerous, because of gorges, abysses and mountain passes, sometimes there is possible to find a circle of menhirs, that is believed to be the gate to the land of elves. The tourist guide of Lancre is written from the point of view of Eric Wheelbrace and Nanny Ogg, who explains some of Lancre's folklore and traditions together with the description of the most interesting places.

2. *The Discworld Companion* (1994, 1997) and also *The New Discworld Companion* – alphabetically arranged guide that helps to orientate in complicated Discworld environment. The first edition gives information up to the book *Soul Music*, the second up to *Maskerade* and the third up to *Night Watch*. Completed by Terry Pratchett and Stephen Briggs.

3. *Terry Pratchett Portfolio* (Pratchett & Kidby 1996) – Terry Pratchett together with his wife Lyn Pratchett and illustrator Paul Kidby put together a list of the most favourite and the most interesting thirty Discworld's character according to Terry Pratchett's selections. This was the first Pratchett's cooperation with Paul Kidby.

4. *The Art of Discworld* (Pratchett & Kidby 2004) – extended version of *Terry Pratchett Portfolio*, with comments by Paul Kidby.

5. Diaries - were published from 1998 – 2008, Terry Pratchett cooperated with Stephen Briggs and illustrator Paul Kidby. Each of the diaries concentrates on a different topic, that is connected with certain characters, guilds, institutions, movement or philosophy. Diaries are designed to fit the Discworld's calendar with its all special feast or holidays, but also to be able to fit the Earth calendar.

a) *Discworld's Diary Unseen University 1998* – a handbook for a first year student of the Unseen University with description of all important and occasions and places in Ankh-Morpork, that are a must for each student to visit such as pubs, clubs and restaurants.

b) *Discworld's Ankh-Morpork City Watch Diary 1999* – a handbook for a

Ankh-Morpork City Watch trainee. It consist a list of equipment that each trainee gets while starting, a vow, police reports, the descriptions of the most known Discworld's criminals and the list of abbreviations used while communicating by pigeon post.

c) *Assassins' Guild Yearbook and Diary 2000* – a handbook for a first year students. It is possible to find here the list of regulations, subjects that are taught, the members of staff and the most successful absolvents.

d) *Discworld Fools' Guild Yearbook and Diary 2001* – a handbook for a first year student. It consists a Fool's day plan, the list of members of staff, regulations of the guild, descriptions of what is expected from clowns, mimes and fools, and examples of tests and exams.

e) *Discworld Thieves' Yearbook and Diary 2002* – again a handbook for a first year student, together with welcoming speech of the superior of the guild, there are also descriptions of what each specialized thief, pickpocket, highwayman, burglar or ckracksman should know, how to satisfy all customers, everything about slang and alibi and also the list of the most famous absolvents.

g) *Discworld (Reformed) Vampyre's Diary 2003* – a pamphlet for those vampires, who would like to live a life without blood and killing and to become a part of the human society. It consists all kinds of advises and recommendations how to behave in towns and how to overcome the strong lust for blood. Also, here are mentioned the most famous vampires.

h) *The Ankh-Morpork Post Office Handbook Discworld Diary 2007* – something about history of the posting system, something about stamps, something about how to superscribe an envelope and something about clacks.

i) *LU-TSE'S yearbook of enlightenment 2008* – it describes a way to catharsis by following the way of enlightenment written down by a history monk called Lu-Tze, who went to find wisdom to Ankh-Morpork and really has found it in the rules and regulations set by his concierge Mrs. Cosmopilite. The yearbook consits these rules as well as description of a garden of Five surprises.

6. *Nanny Ogg's cookbook* (Pratchett, Briggs, Hannan & Kidby 1999) – Nanny Ogg a witch from the Kingdom Lancre appeared for the first time in the book *Wyrd sisters*, she is a happy old woman, who was married for several times, has a lot of children and therefore, a lot of experience not only in taking care of them, but also in the kitchen. Terry Pratchett used this character to be an author of the cookbook, that contains favourite recipes of some Discworld's character like Rincewind, Lord Vetinari Fred Colon, sergeant Angua and many others. There are also given some information about Discworld's etiquette that helps a reader to should keep while being around trolls, dwarfs, vampires, werewolves and wizards, together with advises about wedding and funeral arrangements. Terry Pratchett was working again with Stephen Briggs and Paul Kidby, but this time he asked also Tina Hannahan.

7. *The Science of Discworld* (Pratchett, Stewart & Cohen 1999)– During one freezing winter wizards of Unseen University, decided to warm up, and due to the magical accident, they created a new universe;

to get to know more about it, they send a wizard - Rincewind to explore it. Terry Pratchett, Ian Stewart and Jack Cohen wrote something that is not proper Discworld novel, but it is not science book either, something between these two. The book is divided into chapters the odd chapters are Pratchett's, the even chapters are scientific in which mathematician Ian Stewart and biologist Jack Cohen tries to explain in a entertaining way, how is it possible that our world works.

8. *The Science of Discworld II: The Globe* (Pratchett, Stewart & Cohen 2002) – Discworld wizards accidentally appear on the Roundworld that they once created, but together with them come also elves and the Fairy Queen known from the Discworld novel *Lord and Ladies*. Wizards need to learn how humans and whole society developed and how to survive in it, because humans have the most dangerous weapon, imagination, another cooperation of Terry Pratchett, Ian Stewart and Jack Cohen.

9. *The Science of Discworld III: Darwin's Watch* (Pratchett, Stewart & Cohen 2006)– so far the last teamwork of Terry Pratchett, Ian Stewart and Jack Cohen. This time, they look at our world with the question: What would have happened, if there had not been for Darwin? People would not have chance to rescue themselves from a massive crush with a meteorite.

10. *The Discworld Almanak* (Pratchett & Pearson 2004) – a handful manual for every farmer and grower. There are advices such as what to do with plants that grew two years earlier than they were planted, good tips for cabbage growers – a history of cabbage, poems about cabbage, different types of cabbage, a horoscope and a zodiac and everything people should know about Discworld agriculture written by Terry Pratchett and Bernard Pearson.

11. *Where is my cow?* (Pratchett 2005c)

Terry Pratchett decided to work together with illustrator Melvyn Grant this time.

- Although, it looks like a book for the smallest children, parent would be surprised if they would try to read it to their offsprings. Again, it is taken as a joke that in a way parodies children's books. It appeared in a Discworld novel *THUD!*, in which Commander Samuel Vimes reads a bedtime story to his one year old son, and for a certain reasons the reading has to be done every night at exact time. The story of the book is simple, there is a lost cow and an author keeps looking for it and keeps asking where is my cow, there are other farm animals as a horse, a duck and a pig but also a hippo. While reading a book it is possible to read Vimes's thoughts about the book. Vimes decides that since his son will live in a city it is better to introduce him “creatures” that lives in a city instead of farm animals and changes the words in the book from *Where is my cow?* to *Where is my daddy?* And instead of animals he “reads” about *Cut-Me-Own-Throat Dibbler*, *Lord Vetinari* or *Detritus* (viz. The chapter the most favourite characters) Terry Pratchett explained in an interview for? Why and how was the book *Where is my cow?*, published.

„When my editor saw the early draught of the book *THUD!*, she liked the where is my cow scene so much that she said: ‚We've got to publish that book.‘ So alongside, which is like the proper thick Discworld novel, there is what

looked very much like a children's book. It's called *Where is my cow and what you're getting here* and in the UK is in fact the second edition, because the first edition was actually published in Ankh-Morpork on Discworld.....Where is my cow is like the generic kids fluffy animals story book.“ (*More Moose (Music Studio: Terry Pratchett interview 2008)*)

12. *The Wit and Wisdom of Discworld* (Pratchett & Briggs 2007) – Quotes and jokes from Discworld novels, put together by Terry Pratchett and Stephen Briggs.

13. *The Folklore of Discworld* (Pratchett & Simpson 2010) – a result of cooperation between Terry Pratchett and leading British folklorist Jacqueline Simpson. It describes where all stories and myths came from, where was taken an inspiration for them, it is possible to also find here something about the pantheon of Discworld Gods, Barbarians, Witches, Heroes and personification of Death.

5 The Discworld as a planet

5.1 Geography

According to *New Discworld Companion* The Discworld is a flat world – looking a bit like a giant geological pizza without anchovies. It has a diameter about 10 000 miles, at the edges it is about 30 miles thick, but it is getting thicker towards the middle. The rim of the Discworld is hemmed by waterfalls and the water that disappears in the space is covered in a magical colour octarine – the eight colour of the Discworld colour spectre – mix of green, purple and yellow. (Pratchett & Briggs 2006, p.447)

This rotating disc is carried by four giant elephants – Berilia, Tubul, Great T'Phon and Jerakeen., and every 100 000 years changes the direction of a rotation. These four elephants stands on a back of a giant turtle the Great A'Tuin who drifts through the universe.(Pratchett 1991a, p.5)The sex of the Great A'Tuin is still a mystery.

Developing of Discworld's continent is the similar to Earth's one. There used to be one main continent Pangemonia, that due to some geological changes (probably a crash with a meteorite or a with legendary the fifth Elephant), split into two of them: Lauragatea and Howondalan. 30 million years later Lauragatea lost another piece, the mysterious continent XXXX, that drifted away and until recently believed to be only a legend. It was discovered by explorers (wizards) from Ankh Morpork, then lost again (Pratchett 2002d) and found again. Lauragatea has two parts: Unnamed continent and Counterweight Continent. Unnamed continent seems to be, the place where most of the stories are set, to be more specific there are cities like Ankh-Morpork, Sto Lat, Genua, but also countries like Lancre, Überwald, Borogravia, Ocatrine Grass Country (Pratchett & Briggs 1996)

All continents are surrounded by oceans, to be more specific Widdershins ocean, Turnwise ocean and Rim ocean.(Pratchett & Briggs 1996)

In the Hub of the Discworld towers Cori Celesti the highest mountain; on the top of which there is Dunmanifestin the mansion of the Discworld's Gods.

5.2 “Mirror” Geography

Terry Pratchett does not make a secret of the fact, that he is using his Discworld to reflect situations that are really happening on the Earth. To make it more obvious he created countries and cities that have models in our world, for example: Djelibeybi – with Pyramids, Pharaoh and Sphinx in the book *Pyramids* clearly refers to ancient Egypt (Pratchett 1995d), Ephebe with its Tyrant philosophers, slaves and geometry in *Small Gods* could be seen as ancient Greece (Pratchett 1993d), Agatean Empire that has Forbidden city, a terracotta army, gunpowder and the wall that separates Agatean Empire from the rest of the world in *Interesting Times* – China (Pratchett 1995a), swamps, woo-doo, alligators, specific kitchen and a feast similar to Mardi Gras in *Witches Abroad* was inspired by New Orleans (Pratchett 1992), and also the continent XXXX where natives use a boomerang, nearly every animal is deathly poisonous except sheep and kangaroos in *The Last Continent* – Australia (Pratchett 1998b).

5.3 Calendar

Due to the fact that the very small Discworld sun still circulate on the same elliptic orbit, but the Discworld turns, the year has 800 days. Each year divides into eight seasons; it has two winters, two spring, two summers and two autumns, and it makes people not to count years but half-years. Each half year has 400 days, that are divided into 13 months: Offler, February, March, April, May, June, Grune, August, Spune, Sektober, Ember, December, and Ick. All months except Ick has 32 days, Ick has 16 days.(Pratchett & Briggs 2006)

The Discworld's half-year has 50 weeks, each week has eight days: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday and Octday. (Pratchett & Briggs 2006)

Also, there are two calendars that are used on Discworld. One of them counts full years - the Ankh Morpork Calendar, that starts at founding

Ankh-Morpork. This calendar is mathematic and easily understandable, but huge population tends to use the second calendar that starts at founding Unseen university and was created by wizards. This Weird, Wild, Wacky Wizards' calendar counts half-years and correspond to the growing season. (Pratchett & Briggs 2006)

Centuries are named, for example: Century of Anchovy in Carpe Jugulum (Pratchett 2007a), Century of the Fruitbat in Men at Arms (Pratchett 1994d), Century of the Cobra in Small Gods (Pratchett 1993d)

5.3.1 Feast and Holidays

Samedi Nuit Mort - inspired by New Orleans's Mardi Gras, this feast is celebrated in Genua, that is always described as the Discworld's opposite of New Orleans (Pratchett & Briggs 2007)

Soul Cake Tuesday – similar to English Easters, children are looking for chocolate eggs that were left for them by Soul Cake Duck (Pratchett & Briggs 2007)

28 April Creator's Birthday – It is believed that Discworld was not created by gods, but by an ordinary man, who was simply doing his job and got paid for it, he did not need any divine power, just a ruler a pair of compasses, a pen and patience. (Pratchett 1996b)

25 May Wear a lilac if you were there Day – Day of rebellion, almost revolution, when a few policemen, whose names have been nearly forgotten, helped to prevent bloodshed in streets of Ankh-Morpork, but later on were found unsuitable for new political arrangement and, therefore betrayed and killed. To recognise whose side were people fighting on, they wore a lilac in their buttonhole. (Pratchett 2002c)

August – Small Gods' Eve – little and boring festival in Ankh-Morpork (Pratchett & Briggs 2007)

Alls Fallow, $\frac{3}{4}$ point of 800 – day year, (Halloween) on Discworld the day when all witches and warlock should stay in bed. (Pratchett & Briggs 2007)

31st December and 1st January Hogswatch – based on Christmas. The Hogfather – older, bearded man, with a snout and tusks, dressed in a red coat with white fur, and after coming down the chimney, fills up stockings, hang on a fireplace. He drives a sleigh dragged by four boars and has pixies for his helpers. Children leave him a meat pie, and a glass of sherry and a turnip for his pigs. (Pratchett 1997b)

5.4 Ankh-Morpork

Ankh-Morpork – the biggest and the most filthiest city state on Discworld and the place when where about 50 percent of the stories is set. While creating it Terry Pratchett was inspired by London but also Budapest and it is said that also by Prague and maybe also by the city from Fritz Leirber books Lankhmar. (Pringle 2003, p. 253)

Through Ankh-Morpork flows river Ankh, the most dirty river that can exist, with its water so thick that, it is nearly possible to walk on it, fishing can be done only after tramping the hook into the water. Since the

Discworld series started in 1983, when river Thames in London was one of the dirtiest rivers in the world (Downes 2009 p.1), it is possible that Pratchett looked for inspiration there.

There are all ethnics living here from humans, dwarfs, trolls, vampires, werewolves to zombies, gargoyles, hobgoblins and all of them appears to live in peace, but since there are all kind of races and creatures, under the terms of political correctness, these minorities must not feel they are discriminated and must be given a choice to work where they like. This seems comical, when a vampire comes to complain that he had been hurt while working in a factory that makes pencils or in a church while he was pouring holy water.(Pratchett 1999c)

It is run by Patrician – Lord Vetinari and during his time, it seems that city really works and although, it is the most filthy city ever, everyone would like to live there. Maybe he has been clever enough to let thieves, beggars and prostitute to form their own guild, which means, that all of these crafts must be practised by certain rules and be taxed, which brings more money to the city, that is so rich, that can supply other states and towns, which are careful to declare a war to Ankh Morpork, because they would have to give back all money they borrowed to actually equip their army.(Pratchett 2006a)

Ankh-Morpork used to be a monarchy, and although its kings were usually cruel and mean, some people would like still go back to those days, which means to get rid of Lord Vetinari and replace him by a king or by themselves as it is possible to read in novels *Guards! Guards!*, *Men at Arms*, *Feet of Clay*, *The Truth*.

As it was mentioned before, Ankh-Morpork has its special guilds – Assassins' Guild, Beggars Guild, Fools Guild, Prostitution Guild which official name is Seamstress Guild, Thieves Guild but also Victim Guild, and Lord Vetinari is very careful to let guilds fight each other than him.

Apart from guilds, it is possible to find here The Opera with its own Phantom, Unseen University with its crazy wizards, Post Office that is run by used to be a swindler Moist von Lipwig and very skilful City Watch which finest sergeants are a dwarf, a troll and a werewolf.

To conclude this writing about Ankh-Morpork, it would be nice to use the quotation from Moving pictures:

„There's a saying that all roads lead to Ankh-Morpork. And it's wrong. All roads lead away from Ankh-Morpork, but sometimes, people just walk along the wrong way.“ (Pratchett 1991b p. 22)

6 Discworld and its characters

Popularity of Discworld also bring popularity of its characters that exist there. Terry Pratchett created a few groups of characters that he uses randomly in his books and let them to develop. Usually they are connected with certain place for example City Watch with Ankh-Morpork, Witches with kingdom Lancre, Wizards at Unseen University, but because Pratchett can allow himself to combine evrything he likes in his world, it is possible to read about the Witches in Ankh-Morpork Opera as well as City Watch in Uberwald.

Pratchett's characters are well-developed, rich and understandable; they are not difficult to identify with, because they are allowed to make common mistakes even if they are in the fantasy world. Death can go to parties, a witch can get drunk, sing rude songs and swear as she likes. A wizard can be totally incapable of any magic and solve out all his problems by running and the bravest member of a City Watch can be a cured alcoholic who must be at home every day at six o'clock to read a bedtime story to his son. That is what makes Discworld characters so likeable, they behave normally and they are funny. Here are described just a few of them.

6.1 Death

The most popular character of all is, as surprising as it seems, Death - character that appears in each of the Discworld novels. While creating it Terry Pratchett admits that he was inspired by Bergman film *The Seventh Seal*, where there is a character of Death that follows the main hero, offers him to play chess for his life .(Pratchett & Kibdy 1998, p. 17)

The voice of Death is distinguished by using capitals every time, so the readers do not have to be explained again that Death appears and understand the situation straight away. Also, there is no usage of quotation marks when Death speaks, because the sound of his voice appears straight in a humans head without “bothering to go through ears.” (Pratchett 1987, p 297)

Although he appears in all Discworld novels, there are five of them that concentrate more on him as a main character: *Mort*, *Reaper Man*, *Soul*

Music, Hogfather and Thief of Time.

The character of Death definitely developed through the books. When it appears for the first time *The Colour of Magic*, he seems to be an evil vindictive creature, who enjoys taking lives away, and does not respect any rules or order. He follows the main hero – Rincewind and makes an attempt to take Rincewind's life away. In the second book *Light Fantastic* it is possible to see one of the Death's first efforts to try to understand humans' life and to “enjoy” it. When wizards call him in *Light Fantastic* to answer some questions, he appears with a cocktail stick in his hand and with accusing: I WAS AT A PARTY. (Pratchett 1994c p.34), which shocks wizards, and pleases readers. Afterwards, when the questions are answered and Death is allowed to return back to the party, conversation continues like this:

”‘I said I hope it is a good party,’ said Galder, loudly.

AT THE MOMENT IT IS, said Death levelly. I THINK IT MIGHT GO DOWNHILL VERY QUICKLY AT MIDNIGHT.

'Why?'

THAT'S WHEN THEY THINK I'LL BE TAKING MY MASK OFF.“
(Pratchett 1994c, p.37)

In *Mort* we learn more about Death and we can understand him more. He visits his house, meets his adopted daughter and his servant Albert. Death even hires an apprentice named Mort. We do not know why at first, but his reason reveals itself, when Death disappears and leaves all his work to Mort. We learn that there is actually an order in the way how the humans' lives are taken, and that every person on Discworld has his/her own hourglass that measures his/her life, and to keep a balance in the universe, it is necessary not to change anything and all rules have to be obeyed. At the end of the book the Death, who was enjoying in a strange way a human life, breaks the set rules by saving Mort's life.

Terry Pratchett described in *Mort* Death's house and garden, his big white horse – Binky and his servant Albert – it led into creating a plan of the Death's Domain, illustrated by Paul Kidby (more in subchapter Discworld's maps).

In *Reaper Man*, Death is dismissed and takes a job as a farm worker. *Soul Music* brings new information about the death of Death's daughter

and her husband (Mort). Also, we meet Susan Sto Helit – Death's granddaughter, for the first time and explore new relationship between a granddad with too bony knees and a granddaughter who can stop time and walks through walls whenever she likes, but still wants to live a normal life. Her wish cannot come true so easily as she is called back to a “family business” in the book *The Hogfather*, when the Death decides to stand in for a Hogfather – the Discworld Father Christmas, and to deliver all Hogswatch presents to children and therefore, to raise their belief. The last book, which is more concentrating on Death as a character and Susan, is *Thief of Time* in where Death is trying to persuade the other Apocalyptic horsemen that now it is really time to ride out.

As it was mentioned before, the character of Death has changed through the time. As in the first Discworld novels he appeared to be careless and evil, in the last book it seems that he actually stand on the side of mortals. He is fascinated by life and in the *Hogfather* he expresses his thought, how could people in universe full as wonders invent such a thing as boredom (Pratchett 1998c, p.433)

Discworld Death became so unique and recognisable character that Terry Pratchett uses him in his non-Discworld novels too, for example in *Good Omens* (Pratchett & Gaiman 1997), Johnny Maxwell's story – *Johnny and the Dead* (Pratchett 1994b) and in a short story that takes place on Earth.

In an article that Terry Pratchett wrote for Daily Mail (August 2009) to support the idea of making euthanasia legal in the UK, he also mentioned the Death of Discworld and how is this character felt about by his readers:

“In the first book of my Discworld series, published more than 26 years ago, I introduced Death as a character, there was nothing particularly new about this – death has featured in art and literature since medieval times, and for centuries we have had a fascination with the Grim Reaper.

But the Death of Discworld is a little more unusual. He has become popular – after all, as he patiently explains, it is not he who kills. Guns and knives and starvation kill; Death turns up afterwards, to reassure the puzzled arrivals as they begin their journey.

He is kind; after all, he is an angel. And he is fascinated with us, in the way in which we make our little lives so complicated, and our strivings. So am I.

Within a year or two, I started to get letters about Death. They came from people in hospices, and from their relatives and from bereaved individuals, and from young children in leukaemia wards, and the parents of boys who had crashed their motorbikes.

I recall one letter where the writer said the books were of great help to his mother when she was in a hospice. Frequently, the bereaved asked to be allowed to quote some parts of the Discworld books in a memorial service.

They all tried to say, in some way, 'thank you', and until I got used to it, the arrival of one of these letters would move me sufficiently to give up writing for the day." (Pratchett 2009a, p.9)

To summon up the character of Death and his effort to make leaving the world for people more bearable, could be a passage from *Men at Arms* when Death is taking a life of a clown:

"KNOCK KNOCK.

He looked up. 'Who's there?'

DEATH.

'Death who?'

There was a chill in the air. Beano waited. Edward was frantically patting his face . . . well, what until recently had been his face.

I WONDER . . . CAN WE START AGAIN? I DON'T SEEM TO HAVE THE HANG OF THIS."

(Pratchett 1994b, p.33)

6.2 The City Watch

It developed from the Night Watch – a ridiculous and underrated group to the City Watch – a respected and feared police force. Its way was not easy; Pratchett introduced Night Watch in the novel called *Guards! Guards!*, and at the time it had only four members. In the second novel about Night Watch - *Men at Arms*, a werewolf, a troll and a dwarf, joined them, at the end of the book is Night Watch united with Day Watch and the term City Watch is appropriate more. *Jingo* the third book about Watch let its members to form an army and fight in Klatch, followed by *Feet of Clay*, *The Fifth Elephant*, *Night Watch* and *Thud!*. The City Watch is also mentioned in other book that takes place in Ankh-Morpork: *The Thruth*, *The Last Hero*, *Going Postal* and *Making Money*. Here are its most important members:

Commander Sam Vimes

The real cynic policeman who used to solve all his problems by soaking them in alcohol. He grew up on the streets of Ankh-Morpork and therefore, he is able to "read" the city through soles of his shoes. This character has changed through seven books in which he figures, from an alcoholic, who was only surviving from drink to drink to a loving husband and father. By marrying the richest woman in Ankh-Morpork Lady Sibyla Berankin, he not only has gained the title Duke, but he has also become so rich, that he would not have to work any more. He decided to stay to do his job and tries as much as possible to avoid a company of aristocracy even if he is one of them now. He prefers to wear his old clothes, a uniform, and shoes and does not like the fact that his

wife and their butler Wilkins are working together on getting rid of those things. By believing that there is nothing above the law, he has made himself a few enemies and a price for his dispatch by Assassins' Guild had been increasing until the book *Night Watch*, where he has been considered to be more important alive than dead. His nickname is Vetinari's terrier, despite the fact that he and Lord Vetinari are not on the best terms, but they respect each other's work so much, that Lord Vetinari once let Vimes to arrest him in the book *The Truth*. Vimes is respected by his subordinates, who do anything he asks them without any question.

Fred Colon

The man, who has been in the City Watch all his life. He is married and it is commonly believed that he has some children, but that is all, what can be said about his family life. He and his wife does not see each other much and communicate only by notes left on the table, but Mrs. Colon, does not seem to be unhappy about that. Sergeant Colon is in the right age to retire, but even if he deserves that, he wants to keep at City Watch as long as possible. He used to be the second in command, but was overtaken by much younger Carrot. Fred Colon as a commander has a problem with discipline and with being respected, he would concentrate on thing like missing sugar in the City Watch's kitchen than on a real crime committed in the streets, but when he is asked to do something, he does it properly, sometimes even more than properly.

The best way to understand how Fred Colon thinks might be to read a passage from a Discworld novel called *Night Watch* – the passage is in the section Appendixes. Sam Vimes accidentally travelled 30 years back through time and to make sure that history happens as it should. He was forced to join the Night Watch under a false identity, lead his fifteen years old himself and his colleagues through disorder in a town, which happens due to a revolution. This is a passage when Sam Vimes is checking whether Fred Colon is guarding a barricade that was built to stop soldiers to penetrate a street where civilians were hiding.

Nobby Nobbs

Nobby is the member of the Ankh-Morpork City Watch for a long time. He joined the police, despite the fact that most of his relatives were criminals. He did not do it because of enthusiasm to help and protect citizens of Ankh-Morpork, but from the feeling that it would be much easier to “nick” something while being in a uniform. He is the kind of person, who would be stealing boots and golden teeth from dead soldiers on the battlefield, but deep inside he knows what is right and his colleagues can rely on him. He is as short as a dwarf, hairy as a werewolf and warty as a hobgoblin and therefore, he is the only person in Ankh-Morpork, who has to carry a certification from Patrician that he is a human, because nearly everybody has a doubt about which species he does belong to. Even the Death was confused when he met Nobby as Hogfather at Hogswatch Night and wanted to give him a present, as it is described in the book *The Hogfather* – the passage is in section appendixes.

Sergeant Carrot Ironfoundersson

The one member of the city police officers, with whom there is no fun. Not because he is so tough, but because he does not have any sense of humour and does not understand any metaphor or simile at all. It is commonly believed, that he is very simple, but simple does not mean stupid as most of the criminals arrested by him have learnt soon. His ability to make friends anywhere he goes is astonishing, everyone likes him and he likes everyone until they break a law. He consider himself to be a dwarf, despite the fact that he is 2 metres tall, because he was raised like one; as a baby he was found by a dwarf couple in a forest, sitting by burning carriage with dead people in it, together with a sword and a ring. He also has a birthmark in a shape of a crown on his arm. According to these marks, it is presumed that Carrot has royal blood and he is the true King of Ankh-Morpork. There were even attempts to seat him on a throne in *Men at Arms*, the only one who does not approve of it together with Lord Vetinari is Carrot. He is happy as a police officer and does not intend to change anything. His tolerance towards other species is admirable; the proof might be the fact that he is dating sergeant Angua, who is a werewolf.

Description of Carrot, from the book *Guards! Guards!* – the passage is in the section appendixes.

The passage from the same book *Guards! Guards!*, which might help to describe Carrot's simplicity is in the section appendixes.

These are members of the city watch, as it started in Guard!Guards! Detritus a troll, Angua a werewolf, Cheery Littlebottom a dwarf, Reg Shoe a zombie, Dorfl a golem and also Sally a vampire and many others joined later on them.

6.3 Patrician Lord Vetinari

A Machiavelli type of the politician, under whose rule city actually works and earns money. He opened town to species like dwarfs, trolls and werewolves and let them to stay and started their own businesses.

He supports the idea, that it is better for ruler to be hated but needed that loved and expendable, and maybe that is one of the reasons that efforts to kill him are more rare than they used to be. Although, there are still some. The fact that he always survives only proves, that his education in the Guild of Assassins was a good one. His organization of spies and secret agents helps him to be informed about everything that is going on in town and he also has a great police to help him, even if it was not like that in the past. His favourite meal according to *Nanny Ogg cookbook* (Pratchett, Briggs, Hannan & Kidby 2001, pp. 32-33.) is bread and water, with a special way to prepare it and therefore avoid being poisoned. He is presented as a man without a weak point, but even he has one indulgence. He does not like mimes and he has forbidden all their public performances. If he catches one, he hangs him above the pit with scorpions and let them read a sign: Learn to talk! His most used saying is: “Don't let me detain you”. Which he uses at the end of each conversation with those he is dealing with. The character of Lord Vetinari appeared in two film adaptations based on Discworld novels; in each of

them, he was portrayed by a different actor; in the film *The Colour of Magic* (2008) it was by Jeremy Irons and in *Going Postal* (2010) Charles Dance, who has said about this character:

“He's not an archetype of villain. He just calmly quietly goes above the businesses of running things, and if things aren't run the way he wants them run, then he does something about it.” (Sky 1: *Going Postal*: Charles Dance on Lord Vetinari 2010)

6.4 Rincewind

This cowardly wizard, who is not able of any magic at all, was introduced in the first Discworld book - *The Colour of Magic*. Rincewind knows only one spell, but because nobody is sure what would happen if he said it aloud, he has to keep it locked in his head; this spell is finally said at the end of the book *The Light Fantastic*. Although his only desire is to stay safe at Unseen University. Where he helps librarian, he constantly find himself in situation in which somebody or something tries to take his life away. He fight in his own ways, which means that the most effective method how to fight the most powerful wizard ever is to hit him with a brick to his head. At the end of the book *The Light Fantastic*, Rincewind was given, by the first Discworld tourist Twoflower, a special luggage - the chest with little legs that follow its owner like a dog, anywhere he goes, which is useful since Rincewind is forced to travel in all books he appears. In *The Colour of Magic* and *The Light Fantastic* he acted as a guide to Twoflower and they travelled from Ankh-Morpork to the Rim of the Discworld and fell over it. In *Sourcery* he travelled to Klatch, but at the end of the book he was beamed to unknown place during a battle among wizards. A teenage boy Eric, who wanted to invoke a demon to fulfil his three wishes – to rule the whole world, to get the most beautiful woman on Discworld and to live forever, and got Rincewind instead in the book *Eric*. Rincewind to his own amazement is able to perform magic and tries the boy's wishes to come true, but something always goes wrong for example, when the most beautiful woman in the world is about 40 years old and has had already ten children. In *Interesting Times*, Rincewind is made by Patrician to go Agatean Empire and again meets his friend Twoflower and leads terracotta army to help defeat the Emperor. The next Rincewind's adventure *The Last Continent* takes place on the mysterious continent XXXX full of sheep, kangaroos, and poisonous animals. In Discworld fable *The Last Hero* Rincewind together with Captain Carrot from Ankh-Morpork City Watch tries to stop Cohen the Barbarian from giving Gods what belongs to them – fire. The last of Discworld novels, with Rincewind is *Unseen Academicals*, where Ankh-Morpork wizards formed a football team and has to be able to play football without using magic.

Pratchett also used Rincewind and wizards in *Science of Discworld*, where Rincewind is sent to a new created Roundworld to explore it.

6.5 Librarian

In *The Light Fantastic*, the former librarian of Unseen University Library was turned into orang-utan due to magical explosion. Although they were attempts to turn him back, none of the worked, and the Librarian is very

happy about that. It is easier for him to climb up shelves in the library, he is much stronger and can beat anyone up, and he does so very often, especially after somebody calls him a monkey. He expresses everything he wants to say by simple: *Oook. Oook!* Or *Oook?* and when he disagrees then by *Eeek!* He plays the organ and sometimes helps in Opera during performances. This character is also connected with Pratchett's being a member of Orang-utan Foundation.

6.6 Witches

At the beginning, there was only one – Granny Weatherwax. She was introduced in the novel *Equal Rites* when she discovered a little girl with magical powers and tried to teach her, how to use it. In the second book about witches *Wyrd Sisters*, there are already three witches. Granny Weatherwax was joined by Nanny Ogg and Magrat Garlick. In this book that parodies *Macbeth* by William Shakespeare (more in chapter Discworld parody), three witches helps their little kingdom Lancre to get the right king. Next book *Witches abroad* let them travel to Genua to stop Granny's sister Lilith from manipulating people into the stories she wants them to have and let them to live their own life. Queen Fairy and her evil elves attack Lancre in *Lord and Ladies* and witches want to get rid of her. *Maskerade* describes Granny's and Nanny's trip to Ankh-Morpork, where they are looking for the third witch since Magrat has got married to a king in *Lord and Ladies*. On this trip, they visit Ankh-Morpork's famous Opera with the real Phantom. The last book about witches *Carpe Jugulum* deals with vampires' visit to Lancre and the first wizardly experience of Agnes Nitt, the new third of the group.

Granny (Esme) Weatherwax

Strong-headed, barbed but clever and witch, who is feared but respected. She is not the type of person, who would people enjoy having a chat with, but when there is an injury or illness, they can be sure that Granny does everything she could. She is the best and the most skilful witch around and when there are witches races the best position is to be the second after Granny. When it is needed, she performs “Borrowing” – the act when she enters the head of any animal in the forest and therefore she is able to watch everything that is happening in Lancre. While she is doing that, she looks like dead and to prevent some misunderstanding she always holds a cardboard sign I AIN'T DEAD. She is a master of headology. Her sister is the exact opposite of her nice, kind and adorable, but also evil and manipulative. Granny Weatherwax always balances on the board between good and evil, but she has been to clever not to get to the “dark side”. Pratchett said that this lady is mix of all kind of different ladies including his grandmother. This character was also used in *Tiffany Aching's trilogy*.

Nanny (Gytha) Ogg

This woman has experienced a lot through her life. She has been at least three times married, has large number of children and grandchildren. She makes hell from lives of her daughters-in-law, but she could breathe for all her children and grandchildren. Nanny would never refuse an invitation to a party. She enjoys every possible drink, after consuming of

certain glasses of alcohol, she sings songs that make all the men in a room blush, and women laugh. Her excellent cooking skills and recipes were published in *Nanny Ogg's cookbook* altogether with her advices how to behave in society. When there is a woman in labour, she knows that the best midwife around is Nanny, in that she is even better than Granny Weatherwax.

Her tomcat Greebo has grown into a monster that scares even wolves and everyone avoids being in the same room with him, but for Nanny, he is still a little harmless kitten. In a book *Witches abroad* he was turned into a man and this ability remained in situation, when he is scared, which is not very often.

The relationship between Nanny and Granny can be understood after reading extract from their argument from *Wyrd Sisters* this passage can be found in the section appendixes.

Magrat Garlick

The youngest witch, who believes in things like magical amulets, candles and books, which is highly disapproved by two other witches, because according to them these things do not work. Magrat is most of the time confused and keeps apologizing all the time. She avoids wearing black, traditional witches colour, and prefers colourful dresses with ribbons and beads on them. Her lack of bosom she compensates by sticking two handkerchieves in the right place. While she went for a walk one day, she met Verence, who later on turned out to be the king of Lancre. They fell in love and got married, so Magrat had to leave her position as a third witch and became a queen and also a mother. Although she seems to be always scared and weak, when it is needed, she can be tough and is able to slaughter evil elves that attacked her and "her Queendom" Lancre.

6.7 Moist von Lipwig

This character has appeared in the later Discworld novels *Going Postal* and *Making Money* and it is planned the third book about him which most probably will be called *Raising Taxes*. (Discworld Official webpages 2008)

He is a swindler, cheater, and deceiver who raised cheating into an art. Because of his skills, he was able to rob a bank in daylight without a gun or threatening people, but just by counterfeiting cheques and bills. He used different names and was a master of disguise until he was caught by Lord Vetinari's men and hanged under his false name Albert Spangler. Due to Lord Vetinari's skilful executor, he did not really die and after waking up in Lord Vetinari's office he was given a choice: to reopen Ankh-Morpork Post Office or to die. He had to start to use his real name Moist and to fulfil his commitment to Post Office. At first, he takes this as a chance to earn some money and run again, but later on he realizes that running the Ankh-Morpork Post Office offers as much adrenalin as any fraud and that his swindling skill and experiences are needed and used very well. He even falls in love with a fighter for Golems' Rights Adora Bell Dearheart and gets engaged. In addition, he learns that although in his previous life he did not kill anybody personally he is still

guilty of people's death, because by his frauds many people lost their savings and had nothing to live on. This piece of knowledge makes him to think about himself and to truly regret what he has done. His character in TV film *Going Postal* (2010) was played by Richard Coyle (Sky 1 2010)

In the second novel about him – *Making Money*, he is persuaded by Lord Vetinari to build a new banking system in Ankh-Morpork and again his preceding bank experience are much to use to him.

7 Discworld and parody

Terry Pratchett started to write his Discworld series as a parody to “copies” of Tolkien's trilogy *Lord of the Rings* that were published during seventies and eighties in 20th century. (Pratchett 2008) Even if Discworld has changed during last 25 years and making fun of fantasy books is not the issue any more, parody remains. Instead of fantasy, is it possible to find links to classical pieces like *Macbeth*, *A Midsummer Night's Dream*, *Three Sisters* and *Sherlock Holmes* adventures. It is not crucial to be familiar with these works to enjoy a Discworld novel, but it helps to understand all hidden jokes and hints. There are just a few possible examples of how Pratchett's parody works.

7.1 *Wyrd Sisters* x *Macbeth* and *Hamlet*

While writing *Wyrd Sisters* Terry Pratchett used two classical pieces of English literature: *Macbeth* and *Hamlet* by William Shakespeare. He turned them into a story about the insane King Felmet, who became the King of Lancre by force and three witches, who want to set everything right.

Shakespeare's *Macbeth* is a play about the King of Scotland Macbeth, who got the throne by killing his predecessor Duncan. He would not do that if it had not been for three witches who foretold him his becoming the King. Macbeth confided his wife Lady Macbeth with the prophecy and she encouraged him and helped him to gain the throne and the crown. Three witches then invoke demons to tell Macbeth what to be afraid of, and how to keep his power as long as possible. At the end of the play Macbeth is killed by Macduff, who revenged his family that was slaughtered by Macbeth. (Shakespeare 1992)

Wyrd Sisters uses motive of three witches and a man Felmet, who supported by his wife Lady Falmet, kills his cousin, and gains the throne. The ghost of the previous king Verence still walks around the castle and tries to find somebody who would revenge him. This, references to Shakespeare's play Hamlet, in which the ghost of a murdered king walks around the battlements every night to ask his son Hamlet to punish his murderer and his unfaithful wife the Queen Gertrude. (Shakespeare 2007)

In the play *Macbeth*, witches are on Macbeth's side, they are the ones that tell him he will be the King, they warn him and give him advices.

Witches in *Wyrd Sisters* do not support Felmet. They stay against him and his wife and Felmet tries to get rid of them. His fool gives him an idea. The best way, how to overpower witches, is to take away respect people have for them by using slander and vilification. Felmet hires a theatre company to write a play about witches that would put them in a bad light and blame them for the king's death. Again, this topic is possible to find in Hamlet. Hamlet asks actors to perform a play that copies the way, how his father was murdered. This way he wants to see the reaction of the new king the murderer and to be sure, about his revenge.

To make it clear and maybe more comical, Pratchett really uses lines from *Macbeth*, but by putting them into different situation or adding a comment, these lines becomes funny.

The opening scene in the play *Macbeth* is the similar to the opening scene in *Wyrd Sisters*. Three witches meet during the storm in a forest. Here is the scene as it is in *Macbeth*:

Macbeth Act 1 scene 1

'Thunder and lightning. Enter three Witches'

1 Which. When shall we three meet again
In thunder, lightning, or in rain
(Shakespeare 1992 p.3)

This is how Pratchett sees this scene:

Wyrd Sisters

The wind howled. Lightning stabbed at the earth erratically, like an inefficient assassin. Thunder rolled back and forth across the dark, rain-lashes hills. The night was as black as the inside of a cat. It was the kind of night, you could believe, on which gods moved men as though they were pawns on the chessboard of fate. In the middle of his elemental storm a fire gleamed among the dripping furze bushes like the madness in weasel's eye. It illuminated three hunched figures. As the cauldron bubbled an eldritch voice shrieked: 'When

shall we three meet again?'

There was a pause.

Finally another voice said, in far more ordinary tones: 'Well, I can do next Tuesday.'

(Pratchett 1989 p. 5)

The next lines from *Macbeth* finds him in a situation, when he is preparing himself to kill the former king.

Macbeth Act 2. scene 1

Is this a dagger which I see before me,

The handle toward my hand? Come, let me clutch thee:

I have thee not, and yet I see thee still.

(Shakespeare 1992, p. 23)

The first line is said twice in *Wyrd Sisters*; once, when Lady Felmet encourages her husband to kill king Verence:

Wyrd Sisters

“Is this a dagger I see before me?’

‘Of course it’s a bloody dagger. Come on, do it now. The weak deserves no mercy. We’ll say he fell down the stairs.’”

(Pratchett 1989b, p. 296)

The other situation is when Felmet wakes up in the middle of the night, because of the earthquake and also bothered by his guilty conscience and Fool comes to his bedroom to comfort him.

Wyrd Sisters

“Is this a dagger I see before me?’

‘Um, no my lord. It’s a handkerchief, you see. You can sort of tell the difference if you look closely. It doesn’t have as many sharp edges.’”

(Pratchett 1989b, p. 85)

The scene in *Macbeth* when witches are preparing potion to call demons is also parodied. In the play witches mix the potion to help Macbeth, but in the book witches mix potion to call Tomjon, a lost son of king Verence. Ingredients are not exactly the same, and a few of them are changed for example instead of Baboon’s blood, that is used in play, there are Baboon’s hair in the book. To understand all the jokes, it might be helpful to read the sequence from both of them..

Macbeth Act 4 scene 1

A cavern and in the midst a fiery pit with a boiling cauldron above it. 'Thunder', as the Weird Sisters rise, one after the other, from the flames.

1 Witch. Thrice the brinded cat hath mewed.

2 Witch. Thrice and once the hedge-pig whined.

3 Witch. Harpier cries: -'Tis time, 'tis time.

1 Witch. Round about the cauldron go: In the poisoned entrails throw.

[they move leftwards

about it
Toad that under cold stone
Days and nights has thirty one
Sweltered venom sleeping got,
Boil thou first i'th' charmed pot!
All. Double, double toil and trouble;
Fire burn and cauldron bubble.

[they stir the cauldron

2 Witch. Fillet of a fenny snake,
In the cauldron boil and bake:
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.

[they stir

3 Witch. Scale of dragon, tooth of wolf,
Witch's mummy, maw and gulf
Of the ravined salt-sea shark,
Root of hemlock digged i'th' dark,
Liver of blaspheming Jew,
Gall of goat and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-delivered by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For th'ingredience of our cauldron.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.

[they stir

2 Witch. Cool it with a baboon's blood,
Then the charm is firm and good.
(Shakespeare 1992, p 53-54)

Wyrd Sisters, mixing potion scene:

“Now. Have we got everything this time?”

'Yes, Granny.'

'Light the fire, Magrat.'

'Yes, Granny.'

'Right let's see now-'

'I wrote it all down, Granny.'

'I can read, my girl, thank you very much. Now, what's this. “Round about the cauldron go, In the poisoned entrails throw...” “What are these supposed to be?”

'Our Jason slaughtered a pig yesterday, Esme.'

'These look like perfectly good chitterlin's to me, Gytha. There's a couple of decent meals in them, if I'm any judge.'

'Please, Granny.'

'There's a plenty of starvin' people in Klatch wouldn't turn up their nose at 'em, that's all I'm saying...All right, all right. “Whole grain wheat and lentils too, In the cauldron seethe stew“? What happened to the toad?'

'Please, Granny. You're slowing it down. You know Godie was against all unnecessary cruelty. Vegetable protein is a perfectly acceptable substitute.'
 'That means no newt or fenny snake either, I suppose?'
 'No, Granny.'
 'Or tiger's chaudron?'
 'Here.'
 'What the hell's this, excuse my Klatchian?'
 'It's a tiger's chaudron. Our Wane brought it off a merchant from forn parts.'
 'You sure?'
 'Our Wane asked special, Esme.'
 'Look like any other chaudron to me. Oh well. "Double, hubble, stubble trouble, Fire burn and cauldron bub-" WHY isn't the cauldron bubbling, Magrat?' "
 (Pratchett 1989b, p.240-241)

'Slab and grue, yes. But it doesn't say how much slab and grue.'
 'Goodie Whemper recommended testing a bit in a cup of cold, water like toffee.'
 'How inconvenient that we didn't think to bring one, Magrat.'
 'I think we should be getting on, Esme. The night's nearly gone.'
 'Just don't blame me if it doesn't work properly, that's all. Lessee... "Baboon hair and..." Who's got the baboon hair? Oh, thank you, Gytha, though it looks more like cat hair to me, but never mind. "Baboon hair and mandrake root", and if that's real mandrake I'm very surprised, "carrot juice and tongue of boot", I see, a little humour, I suppose...'
 'Please hurry!'
 'All right, all right. "Owl hoot and glow-worm glimmer. Boil – and then allow to simmer."
 'You know, Esme, this doesn't taste half bad.'
 'You're not supposed to drink it, you daft doyenne!'
 (Pratchett 1989b, p. 242)

Pratchett used more from *Macbeth*, in the book there is also theme of bloody hands. In the play *Macbeth*, it is Lady Macbeth who feels it is not possible to wash away blood from her hands which remind her a murder she committed together with her husband, but in the book it is Felmet, who even tries to rub his hands by a steel brush to get rid of the blood. The way of their death is also different. *Macbeth* is killed in a fight, but Felmet in his insanity runs away and falls into an abyss. In the play the death by fall is Lady Macbeth's, but Lady Felmet is ripped off by animals in forest.

7.2 The Fifth Elephant x Three sisters

To understand the parody and all the jokes in this sequence, it is important to be acquainted with the work of A.P. Chekhov more exactly with his play *Three sisters*. It is a drama about three unhappy sisters: Mary (Mascha), Olga and Irina, who live in a mansion in a country. The play starts with a scene in a living room when the second of sisters, Olga, remembers how things used to be in the past, what has changed and finds that everything was better then, when their father was alive and when they were living in Moscow. Olga is still also commenting the weather outside. The youngest one Irina is expressing her opinion that they ought to go back to Moscow, because that, according to her, is the best place to live, due to the possibility of proper social life. (Chekhov 2008, p. 244,

236)

As it is possible to see, the scene in *The Fifth Elephant* is similar to the drama's one, but with small changes, for example: the weather in a play is described as nice and warm, because it is May, in the book. *The Fifth Elephant*, the weather is freezing, cold and windy as to refer to stereotypic weather in Russian winter, which is commonly believed to be cold and windy.

The moment, when Irina in *The Fifth Elephant* is suggesting to cut the cherry orchard, it is Pratchett's reference to other Chechov's drama – *The Cherry Orchard*, in which is to a family troubled by debt, offered one possibility to save themselves by cutting the cherry orchard and rent the land, on which the orchard is. But cutting down the cherry orchards would also mean to cut a connection with their past and to be ungrateful to their ancestors's memory.(Chechov 2008, p. 338)

That maybe explains disapproval of two older sisters in the Fifth Elephant, when Irina is suggesting to cut it down and when she is admitting to have an axe in her linen cupboard.

Irina's idea in the book to go to Bonk, might be seen as Irina's idea to go to Moscow. Also, the exciting reaction on Vimes mentioning Ankh-Morpork, could be compared to reaction in a play when three sister meet a soldier (Versinin), who tells them that he was from Moscow, and their excited reaction on him being from there, sisters start to remember Moscow and how everything was better, while they were living there. Also, pointing to trousers as Uncles Vanya's refers to another Chechov's drama – Uncle Vanya.

The usage of a vowel v in words, while one of the sisters speaks, might be stressing of a Slavic accent and therefore more emphasizing the „Russian“ topic as well as saying Mother Uberwald parodying Mother Russia.

The extracts from The Fifth Elephant:

“The snow fell faster.

'How beautiful the snow is, sisters . . . !

Three women sat at the window of their lonely house, looking out at the white Uberwald winter.

'And how cold the wind is,' said the second sister.

The third sister, who was the youngest, sighed. 'Why do we always talk about the weather?'

'What else is there?'

'Well, it's either freezing cold or baking. I mean, that's it, really.'

'That is how things are in Mother Uberwald,' said the oldest sister, slowly and sternly. 'The wind and the snow and the boiling heat of summer . . . !

'You know, I bet if we cut down the cherry orchard we could put in a roller-skating rink-'

No.

'How about a conservatory? We could grow pineapples.'

No.

'If we moved to Bonk we could get a big apartment for the cost of this place-'

'This is our home, Irina,' said the oldest sister. 'Ah, a home of lost illusions and thwarted hopes . . . !

'We could go out dancing and everything.'

'I remember when we lived in Bonk,' said the middle sister dreamily. 'Things

vere
 better then.'
 'Things vere always better then,' said the oldest sister.
 The youngest sister sighed and looked out of the window. She gasped. 'There's a man running through the cherry orchard!
 'A man? Vot could he possibly vant?'
 The youngest sister strained to see. 'It looks like he wants . . . a pair of trousers . . .'
 'Ah,' said the middle sister dreamily. 'Trousers ver better then.'"
 (Pratchett 1999a, p 329-330)

"Behind him the door creaked open. He spun round, clutching the sack to him, and saw three very sombrely dressed women watching him carefully. One of them was holding a kitchen knife in a trembling hand,
 'Have you come here to ravish us?' she said.
 'Madam! I'm being pursued by werewolves!'
 The three looked at one another. To Vimes the sack suddenly seemed far too small.
 'Er, vill that take you all day?' said one of the women.
 Vimes held the sack more tightly. 'Ladies! Please! I need trousers!'
 'Ve can see that.'
 'And a weapon, and boots if you've got them! Please?'
 They went into another huddle.
 'We have the gloomy and purposeless trousers of Uncle Vanya,' said one, doubtfully.
 'He seldom wore them,' said another.
 'And I have an axe in my linen cupboard,' said the youngest. She looked guiltily at the other two. 'Look, just in case I ever needed it, all right? I wasn't going to chop anything down.'
 'I would be so grateful,' said Vimes. He took in the good but old clothes, the faded gentility, and played the only card in his hand. 'I am His Grace the Duke of Ankh, although I appreciate this fact is not evident at the-'
 There was a three-fold sigh.
 'Ankh-Morpork!'
 'You haf a magnificent opera house and many fine galleries.'
 'Such vonderful avenues!'
 'A veritable heaven of culture and sophistication and unattached men of quality!'
 'Er, I said Ankh-Morpork,' said Vimes. 'With an A and an M.'
 'Ve have always dreamed of going there.'
 'I'll have three coach tickets sent along immediately I get home,' said Vimes, his mind's ear hearing the crunch of speeding paws over snow. 'But, dear ladies, if you could fetch me those things-'
 They hurried away, but the youngest lingered by the door.
 'Do you have long cold winters in Ankh-Morpork?' she said.
 'Just muck and slush, usually.'
 'Any cherry orchards?'
 'I don't think we have any, I'm afraid.'
 She punched the air. 'Yesss!'"
 (Pratchett 1999a, p. 333)

7.3 Feet of Clay x Sherlock Holmes

The passage from Feet of Clay:

“Samuel Vimes dreamed about Clues.

He had a jaundiced view of Clues. He instinctively distrusted them. They got in the way.

And he distrusted the kind of person who'd take one look at another man and say in a lordly voice to his companion, 'Ah, my dear sir, I can tell you nothing except that he is a left-handed stonemason who has spent some years in the merchant navy and has recently fallen on hard times,' and then unroll a lot of supercilious commentary about calluses and stance and the state of a man's boots, when *exactly the same* comments could apply to a man who was wearing his old clothes because he'd been doing a spot of home bricklaying for a new barbecue pit, and had been tattooed once when he was drunk and seventeen and in fact got seasick on a wet pavement. What arrogance! What an insult to the rich and chaotic variety of the human experience!”

(Pratchett 1996c, p. 204)

Terry Pratchett apparently refers to the most famous fictional detective Sherlock Holmes, who was created by Sir Arthur Conan Doyle.

Sherlock Holmes was believed to have extraordinary observational talent and was able to exactly determine personality, social status, current life and health of other person only by looking at him/her or having a little trace like a hat or a shoe. And usually, he was right.

Sherlock Holmes's stories were “told” by his friend Dr. Watson and usually when Sherlock Holmes wanted to explain to his dear friend how he did get to his conclusion, he started his speech with: Ah, my dear Watson, dear friend or dear sir; and then he continued by describing every detail of the object or the person, that he was able to notice, and by putting all details together, he solved out the case. (Wilson 2010, p.1)

It seems that Samuel Vimes does not agree with this kind of investigation.

7.4 Small Gods x Philosophers

Small Gods is a novel about a boy Brutha, who was spoken to by his God Om. The problem is, that Om should look like a golden bull, but instead it has a body of a little turtle. The reason for that might be the fact that, although people pray to their god every day, no one really believes in him any more, and Brutha is the only one who does. This book makes fun of religion and its fanatical followers. It is possible to find here links to Greek Pantheon, but also to Spanish inquisition, here named Quisition. In connection with inquisition, church and its doctrines, Pratchett uses the famous case that happened in the past:

Extracts from Small Gods:

1)

“Your lies have already poisoned the world!”

'Then I shall write another book,' said Didactylos calmly. 'Think how it will

look-proud Didactylos swayed by the arguments of the Omnians. A full retraction. Hmm? In fact, with your permission, lord-I know you have much to do, looting and burning and so on-I will retire to my barrel right away and start work on it. A universe of spheres. Balls spinning through space. Hmm. Yes. With your permission, lord, I will write you more balls than you can imagine . . .'

The old philosopher turned and, very slowly, walked towards the exit.

Vorbis watched him go.

Brutha saw him half-raise his hand to signal the guards, and then lower it again.

Vorbis turned to the Tyrant.

'So much for your-' he began.

'Coo-ee!'

The lantern sailed through the doorway and shattered against Vorbis's skull.

'Nevertheless . . . the Turtle Moves!'"

(Pratchett 1993d, p. 204)

Because Discworld is a flat world on the back of a giant turtle, the question about science and space are different to ours. Pratchett was inspired by Galileo Galilei, the Italian astronomer, who was imprisoned by the Church for his opinion that the Earth circles around the Sun and not the other way. The Earth was believed to be the centre of our universe and Galilei's thought were declared as heresy. He was forced to take them back in front of the court, nevertheless, while he was leaving he said: 'And yet it moves.' (Van Helden 2010, p. 1) In *Small Gods* Didactylos is a philosopher, who is questioned by Vorbis – the head of Quisition, forced to take back his opinion about the Turtle's moving through the Universe. Vorbis is also the head of the Church of Omnia, that believes that Discworld is in fact round and that it is not carried by a Turtle.

2)

"The hinges leapt out of the walls. The door thudded down.

Soldiers scrambled over it, swords drawn.

'Ah, gentlemen,' said Didactylos. 'Pray don't disturb my circles.'

The corporal in charge looked at him blankly, and then down at the floor.

'What circles?' he said."

(Pratchett 1993d, p .208)

"Don't disturb my circles", is a sentence said by Archimedes of Syracuse famous Greek mathematician and physicist. When Romans attacked Syracuse and soldiers came to Archimedes's house, according to legends, he was working and gave them this command. They killed him instantly.

(Nosotro R, 2003, p. 2)

3)

"A wave almost overturned the boat. Rain hissed on the surface of the sphere, sent up a scalding spray.

'I haven't got time to explain! Jump overboard! It's for the best! Trust me!'

Brutha stood up, holding the sphere's framework to steady himself.

'Sit down!' said Urn.

'I'm just going out,' said Brutha. 'I may be some time.'"

(Pratchett 1993d, p. 236)

The last line refers to the last words of Captain Oates when he accompanied Scott on his expedition to South Pole. Being injured, he did not want to cause any troubles to those who would have to carry him, he

left a tent in – 40°C with the same remark. (Smith 2002, p.1)

5.4

These examples were just a fragment from all parodies that Pratchett has used in Discworld novels, just to mention others: the character of an inventor, a painter Leonard da Quirm and his picture Lady with a Ferret, that was admired by Mr. Tulip and the novel *The Thruth*. Pratchett (2000c, p. 82)

It refers to Leonardo da Vinci and his picture Lady with an Ermine. (Chou 2003, p.1)

Pratchett is not inspired only by famous historical personalities. In *Thief of Time* and in *Night Watch*, there is a character called Qu. He is a history monk, who invents all sort of equipments, that help other history monks on their mission, setting time right. He constructed an exploding mandala, begging bowl that has hidden blades inside for protection and explodes, when needed, a prayer drum that can be turned into a dagger and a mantra incorporating sonic tomes that have a particular effect on the human nervous system. Pratchett (2002e, p. 171)

The most famous agent 007 James Bond got all his special equipments from a man called Q who was able to turn a pen into a bomb (Wikipedia 2010), so obviously Terry Pratchett has taken his Qu either from films about James Bond or From the book written by Ian Flemming.(Wikipedia 2010)

The Practical Part

8 Theatre

The first Discworld novel was adapted for a stage by Stephen Briggs and his Oxford Studio Theatre Club in 1991 (Briggs 2007, p.1).

Since then the cooperation between Pratchett and Briggs has brought about seventeen plays and a number of maps, plans, diaries and even a guide and a cookbook.

Stephen Briggs reflects his memories about how did it all started on his web pages:

“While looking for a new project, someone suggested that I might like to try the works of Terry Pratchett – and my life passed into another leg of the trousers of time!

Terry Pratchett attended my my drama club's production of 'Wyrd Sisters' in 1991 and gave us permission to adapt 'Mort'.” (Briggs 2007, p.1)

The plays have become so popular and they are adapted worldwide from Zimbabwe to the Atlantic (Briggs 2007, p.1).

“I was the first person – ever- to dramatise any of Terry's work. That was back in 1990, when I started work on 'Wyrd Sisters'. I've now adapted seventeen Discworld books for the amateur stage. All of them have been (or are about to be) published:

Wyrd Sisters, Mort, Guards! Guards!, Men at Arms, Maskerade, Carpe Jugulum, Johnny & the Dead, The Amazing Maurice and his Educated Rodents, The Fifth Elephant, The Truth, Interesting Times, Monstrous Regiment, Night Watch, Jingo, Going Postal, Feet of Clay and Making Money.”

(Briggs 2007, P.1)

To adapt Discworld play is not as easy as it might seem. Terry Pratchett as well as Stephen Briggs are very strict about the rules of adaptations.

All companies amateur or professional, who are interested in performing any of Discworld plays should acknowledge the author to get permission and to pay a special fee that goes to Orang-utan foundation. (Briggs 2007, p.1)

The Czech Republic is one of the many countries, where amateurs and even professional companies have taken the opportunity to stage some of Discworld plays.

The first of them was Divadlo v Dlouhé in Prague that adapted *Wyrđ Sisters*. The premiere was on 27.4. 2001 (Machalická 2001, p. 20) and this play performance has still been performed.

Divadlo v Dlouhé used Jan Kantůrek's translation; the director of this play was Hana Burešová. The main characters were played by: Nad'a Vicenová – Granny Weatherwax, Jaroslava Pokorná – Nanny Ogg, Klára Sedláčková Oltová – Magrat Garlick, Tomáš Turek – Felmet, Ilona Svobodová – Lady Felmet, Miroslav Táborský – Fool Jiří Wohanka – the ghost of the king Verence and Peter Varga – Death. Samiha Malehová designed costumes.

Terry Pratchett who was also present at the premiere, had declared, that it was the best adaptation of his play he had seen so far. (Machalická 2001, p.20)

He expressed his opinion again seven years later in the interview for More Moose Music Studio, while remembering different kinds of projects and adaptations of Discworld:

“A few years ago I went off to Prague where a theatre company put on *Wyrđ Sisters* and they did beautifully with marvellous costumes and they got the staging of it right. In fact they had to reprise Death doing the tap dance, because the audience... people were lying on the floor..., I mean they weren't fans, they were ordinary audience, they were lying on the floor, gasping for breath. But, they've managed to give the Duchess (some engineer must have been at work), they've given her such an elevating bosom, that the top of it was flat. And it was the most wonderful piece of stage craft, because while the Duke is wondering around and he is holding his mug and he's ranting with a cup of tea in his hand, and he puts it down on the top of his wife's bosom. And, from that point on he is wandering around the stage and stuff is happening. He is yelling and screaming and no one is at all interested, because she is advancing across the stage trying to balance this cup and saucer and as he goes pass her, he picks it up again, and they managed to somehow to leave the things, that if she walks the bosom would go up and sort of aim itself.”

(*More Moose Music Studio: Terry Pratchett interview 2008*)

Critics were also pleased and that encouraged Divadlo v Dlouhé to adapt another Discworld play *Maskerade* five years later. *Maskerade* makes fun out of one of the most famous musical and story about theatre *The Phantom of the Opera* written by Gaston Leraux. The director Hana Burešová admitted that the theatre did not plan to adapt another Pratchett's play, but they were forced by fans to do it. (Machalická 2006, p. 20)

The story of two old witches who go to Ankh-Morpork to get the third witch out of the Opera house, terrorised by a killing maniac – the Opera Ghost had premiere on 12.4. 2006 and again it was success. (Machalická 2006, p. 20) It even won an award for the Comedy of the year in 2006 in

Pardubice and Helena Dvořáková (Agnes Nitt) won the award for the best actress there as well.

(Divadlo v Dlouhé 2006, p. 1)

The creators did not strictly follow Briggs original, but add a few scenes with Death, that is missing in the Briggs's script (Machalická 2006, p. 20), but are present in the book, for example the scene with dying swan who refuses to sing. (Pratchett 2002b, p. 74)

The main characters were played by: Nad'a Vicenová – Granny Weatherwax, Nanny Ogg – Jaroslava Pokorná, Helena Dvořáková – Agnes Nitt, Miroslav Táborský – Bucket, Jan Vondráček – Salzella, Magdalena Zimcová – Christine. (Machalická 2006, p.13)

Divadlo v Dlouhé was not the only professional theatre in the Czech Republic that adapted Pratchett's play. Only a year after Divadlo v Dlouhé staged *Wyrd Sisters*, a company from Liberec decided to adapt the same play. The premiere was on 14.6. 2002 in Divadlo F.X.Šaldy. (Ministrová 2002, p.18)

Moravské divadlo v Olomouci was the third professional theatre company to put Discworld into their repertoire. Their choice was *Maskerade* and the premiere was on 7.11.2008. (Sedláčková 2008, p.4)

The project seems to be successful because this performance has run since. The creators decided to be faithful the original Briggs script and not to add any new scenes as their colleagues from Prague did. The director Zetel j.h. gave the main parts to: Naděžda Chroboková – Granny Weatherwax, Vlasta Hartlová – Nanny Ogg, Vladimíra Včelná – Agnes Nitt, Pavel Juřica – Salzella, Dušan Urban - Bucket and Lenka Kočíšová – Christine. (Sedláčková 2008, p.4)

Because of the success that and enthusiasm that *Maskerade* in Moravské divadlo has brought, it was decided to continue in Pratchett's productions and the project was called “One hundred years of a fruit Bat”. The theatre made a nice step towards its audience and let them to choose the next play. There were three alternatives given: *Mort*, *Men at Arms* and *Guards! Guards!*. The audience voted for *Men at Arms*. (Moravské divadlo Olomouc 2010, p.1) This mysterious detective story about murders caused by unknown weapon, combines humorous situations in the Ankh-Morpork City Watch, which needs to get more staff, but instead of men they get a troll, a dwarf and a werewolf. (Pratchett 1997)

Main roles were given to: Marek Příkazký – Sam Vimes, Václav Bahník – Fred Colon, Pavel Doucek – Carrot Ironfoundersson, Jaroslav Krejčí/ Kamil Koula – Lord Vetinari, Tereza Richtrová – Angua. The date of the premiere was on 14. 5.2010. (Moravské divadlo Olomouc 2010, p.1)

Terry Pratchett is also favourite with amateur groups. Kočovní společnost Richarda Klíčnicka (Nomadic Richard Klíčnick's Company) rehearsed and performed *Guard! Guards!* in Prague on 6.7. 2001 (Pagi, p.1), the same company performed *Men at Arms* one year later in Chotěboř (Pagi2001, p.1). The latest known amateur production in the Czech Republic was *Guards! Guards!* by company called Ty-já-tr in Prague March 2010. (Kubabar 2010, p.1)

9 Films

It might seem strange that although the Discworld novels has been published since 1983, the first film *Wyrd Sisters* was made in 1996. It was animated and made only for TV. This film was divided into six parts and, was considered to be for children. The same destiny met the second animated film *Soul Music* also in 1996. Both films were directed by Jean Flynn. (IMDB 2010)

Then nothing happened for a long time, until Terry Pratchett announced that he had sold rights to film *Mort* (Vosmík O 2001 p.26). This project has been stopped and does not seem likely to happen. Pratchett used to joke about it and used to tell a story about one meeting with a producer, who was seriously talking about making *Mort*, but with a condition that The Angel of Death has to be taken away. (Smythe 2008, p.9) The fact is that Death is the most important character in the book and without him it would be impossible to tell a story.

It looked like Discworld films would be never done. Terry Pratchett started to be more cautious about selling rights to film his books and about people who would make it.

9.1 The Hogfather

Finally, in 2004 Vadim Jean came to Pratchett and asked him for rights to film *The Hogfather*. Although it was only for TV and budget was not as big as it could be in Hollywood, Pratchett agreed. He liked Vadim's enthusiasm and clear vision about making the film. (Pratchett, Jean & Player 2006, p.5)

Filming started in 2005 in London studios. (IMDB 2010) The main characters were played by Michelle Dockery as Susan Sto Helit, Ian Richardson Death more precise only voice of Death, Sir David Jason as Death's servant Albert, Marc Warren as Teatime, Joss Ackland as Ridcully and Rhodri Meilir as a God of Hangover.

The Story is about Hogswatch the feast similar to Christmas. On this special day the Assassins' Guild gets the special commission, to exhume Hogfather. The director of the Guild Mr. Downey sends Mr Teatime to accomplish this task. Due to unbalance in faith and belief, Hogfather really disappears, but certain amount of belief left after Hogfather disappearance causes forming new creatures such as a Eater of socks and the God of Hangover.

Death feels that it is important to keep belief in Hogfater before it completely vanish and decides to take task delivering presents himself. He takes his servant Albert to help him and makes his granddaughter Susan to go and find out, what is going on and who is responsible for Hogfathers disappearance.

The film divided into two parts was showed at Christmas 2006. Critics were optimistic and Discworld fans were please especially when they could see the author himself in a little role toymaker at the end of the film. (Hogfather 2006)

Although the film follows the book very closely, there are a few changes and scenes in the book that had to be taken away from the film. For

example the scene when the King of a small unknown kingdom decided to be generous and brought a poor old villager some of his fancy dish such as stuffed swan and forced him to eat it under the death penalty. (Pratchett 1998c, p. 261)

9.2 The Colour of Magic

Positive reactions encouraged Vadim Jean to adapt another Pratchett's work. 2 years later he started to work on *Colour of Magic* together with *The Light Fantastic*. This again TV film was filmed in UK and the roles of Rincewind an unskilful wizard and Twoflower the first Discworld tourist were given to Sir David Jason and Sean Astin. After Ian Richardson's death, the part of Death was given to Christopher Lee and the role of the evil wizard Trymon took Tim Curry. As a ruler of Ankh-Morpork, the biggest town on Discworld, appeared Jeremy Irons. Pratchett was so pleased by this that he wrote an extra dialog for this character.

(*Sky Arts: Sir Terry Pratchett on the book show 2010*)

The Colour of Magic has no special plot as well as *The Light Fantastic*.

It is only a story about the journey from Ankh-Morpork to the Rim of Discworld, where Rincewind falls over into a space, but because he carries one of the eight most powerful spells magic bring him back on Discworld and he can continue in his journey in *The Light Fantastic*. In here Discworld is threatened by a red star that is getting closer to Discworld and there is a danger of a crush. The only way, how to stop the star and save Discworld is to tell all of the eight spell, but because the one is missing (hiding in Rincewind's head) it is important to get the spell first. One of the way how to do it is to kill Rincewind, because when a wizard dies, all his spells leave his head.

The film was broadcast on 24.3. 2008 and again fans could see the author himself, this time as a small role of a scientist right at the beginning of the film.

Critics were not as optimistic as last time and fans were quite disappointed with Sir David Jason as Rincewind. Some of them pointed out that he was too old for this role since Rincewind was supposed to be about 33 years old and some of them expressed their feeling that low budget was very visible this time. (IMDB 2010)

9.3 Going Postal

So far the last TV film according to Discworld novel has been *Going Postal*. Filming started May 2009 in Budapest. Film was broadcast 31 May 2010 on Sky 1. (Sky 1 2010)

Story of a swindler Moist von Lipwig, was executed under a false name Albert Spangler, but he is given a second chance by and a choice by Lord Vetinari. He can either really die or reopen Ankh-Morpork Post Office – institution that has collapsed a long time ago and during attempt to reopen it again, four last postmasters died in dreadful circumstances. Moist accept this offer, but plans to escape as soon as he would have chance. Surprisingly, he falls in love with an aloof fighter for golems'

rights Adora Bell Dearheart and Moist decides not only to stay, but also bring down The Clacks Company competition of the post office and the evil owner of clacks and his rival Reacher Guilt. (*Going Postal* 2010) Vadim Jean as a director of the two previous Discworld films was replaced by Jon Jones. The producers asked Sir Terry Pratchett to be present not during filming, but also by picking up the cast and together they chose: Richard Coyle as Moist von Lipwig, Claire Foy as Adora Bell Dearheart, Charles Dance as Lord Vetinari and David Suchet as Reacher Guilt.

(*SkyArts 2010: Sir Terry Pratchett on the book Show*)

Terry Pratchett appeared again in a small role at the end of the film, this time as a postman. (*Going Postal* 2010)

During the interview with Marriella Frostrup, who was asking Pratchett about the film *Going Postal* asked him if he had feel qualified to make cast suggestions and his answer was:

“I've been going through this with movie and and theatre people. It is like this: Movie people and theatre people they have people, they have cameraman, they have make up artist, they have their set designers. I have one lousy alphabet and I have to do everything with that. So I have to know how narrative works and what looks right because I have to create it in peoples' heads. And usually, I think people in those “upstar” regimes neglect the fact that the author has to be, as it were his own cameraman and his own director.”

(*SkyArts 2010: Sir Terry Pratchett on the book Show*)

The next film according to Discworld novel should be *The Wee Free Men* from Tiffany Aching trilogy. (Murray 2010) The story about a 11 years old girl, who discovers that she has certain magical power and goes to the Land of Fairy Queen to get her small kidnapped brother back (Pratchett, 2003c) is in production now, but it is not certain, when it will be broadcast.

It is more than possible to expect, that more Discworld books will be adapt. Because of the new computer technology it might be much more easier to create any fantasy world and make all those tricks, but some fans are still sceptical, because they believe that Discworld books are not about tricks and stories. They are about kind humour and writing style that cannot be transformed into pictures. Those fans might be right, usually the book is better than a film, but these films might be the way for those who do not know Pratchett to get acquainted with his work. And it might make them to start read his books and find all those things that cannot be shown in the film for themselves.

10 Discworld Games

10.1 Board Games

Thud!

The board game Thud for the first time introduced in *Going Postal*. At that time it was played by Lord Vetinari, who complained to Reacher Gilt (owner of the Clack company) that due to all clack breakdowns he is not able to continue in the game, since his opponent is in Uberwald. (Pratchett 2008b, p.103-104)

The game plays significant role in the novel *THUD!*, where it is used as a key for understanding relationship between dwarfs and trolls.

It represents the battle in Koom Valley where dwarfs fought against trolls. Neither trolls nor dwarfs remember when exactly this battle happened, they do not even know who won, but all of them are sure that the other part did not fight fair. (Pratchett 2006a)

The game was created by Trevor Truran in 2002 who offered it to Pratchett, because he was inspired by Discworld. After the publishing of the novel *THUD!* in 2005, the special edition of the game called Thud: The Koom Valley was made (Admin 2006, p.1)

Rules:

The game is designed for two players, one plays for trolls and the other one for dwarfs. It is played in two rounds to make players to change sides.

The figures move around field similar to chess board. In the middle of it there is a Thudstone, protected by 8 trolls. The aim of 32 dwarfs is to get to that stone and to capture as much trolls as possible, trolls have to protect the stone and, of course, take as much dwarfs as possible. Each

dwarf is for one point, each troll is for four points. The game ends in the case that there is no possibility to make any more capturing. (Fanatik Studio & puczmeloun, 2005 p.1)

10.2 Card Games

Cripple Mr Onion

This fictional card game appeared in many novel for example: *Wyrd Sisters* (Pratchett 1996), *Witches Abroad* (Pratchett 1992), *Reaper Man* (Pratchett 1996e) and as Shibo Yancong-San in *Interesting Times* (Pratchett 1998e).

The game is played with two ordinary card packs. Rules were designed by Andrew Millard and Terry Tao in 1993 and reworked by Terry Pratchett the same year.

It is a mix of poker and blackjack with many different rules and exceptions. (Bohunský 2005, p. 1)

10.3 Computer Games

Until now, there have been four Discworld computer games published. There are '*The Colour of Magic*' Game, *Discworld Game*, *Discworld II*, *Discworld Noir*.

The Colour of Magic

This game was published in 1986 by Piranha Games following the plot from the book *The Colour of Magic*, another game with the same name was released in 2006. This time it was game on the mobile phones. (Wikipedia 2010a)

Dicsworld

The plot is based on the book *Guards! Guards!* But with the wizard Rincewind instead of Samuel Vimes. This game was released in 1995. (The Discworld game pages 1999)

Discworld II

In this game released in 1997, Rincewind is confronting Death.
(Wikipedia 2010b)

Discworld Noir

This game was developed by Perfect Entertainment in 1999. The main character is Newton the first Discworld private investigator.
(McMullen1999, p.1)

11 The Official Czech Discworld Web pages

There are many Czech web servers that provide information about Terry Pratchett and Discworld but the official Czech Discworld web pages can be found on www.discworld.cz

It started out under the Czech name Zeměplocha, but it was renamed about 3 years ago to its English name. These pages bring important news and information for all Czech Discworld fans and it also offers membership in the Terry Pratchett's Czech fan club (Klub přátel Terryho Pratchetta)

The information that are provided can be found in seven section. These sections are: *News* (novinky), *About the Discworld* (O Zeměploše), *Books*, (Knihy), *Forum* (Fórum), *Discworld creations* (Zemětvorba), *Club* (Klub), *Contacts* (Kontakty).

1) *News* – here can be found all new information about fan meetings, book reviews, film reviews, play reviews, also jokes, stripes – drawn jokes, outcomes of surveys but also remarks, that could fans find in Pratchett books. These remarks are often somehow connected with real background information. There is usually the section from the book and then an explanation or comment, where the author (Terry Pratchett) probably has taken an inspiration. For example there is a section from the

book *Guard! Guards!*, where there is a scene, when a member of a secret society is trying to get into the seat of this society by giving passwords at the gate. (Pratchett 1995, p. 9-11) The author of the comment expresses his opinion that the passwords that Pratchett used in this section were inspired by passwords, that were used by free mason. (Dorfl 2010) Some of these remarks and comments might be based on the truth, but there is no real prove that it is really, like that and sometimes it might be only wishful thinking. For example there is a remark by George, who would like to believe, that while writing *Night Watch*, Pratchett was inspired by the events that had taken place in Prague at the end of WWII when people were welcoming Russian soldiers by branchlet of lilac. (George 2010) In *Night Watch* Pratchett let policemen in the fight mark themselves with a lilac to recognise each other during the fight with troops that were sent to kill them, because one of the policemen remembered that in history there was a battle where friends had stuck carrots on their helmets to recognize each other (Pratchett 2002, p. 335). It is more probable that Pratchett was inspired by the legend in which St. David ordered his soldiers to stick a leek on their helmets to distinguish themselves from Saxon invaders to Britain. (Wales of Britannia, 2001)

2) *About the Discworld* – here is basically only the introduction of Discworld to people who do not know anything about it., also something about Terry Pratchett and translators of Discworld series Jan Kantůrek, who translates Discworld into Czech and Vladislav Gális, who translates Discworld into Slovak. Chronology of Discworld lines Discworld events as they are described in the books. Czech-English dictionary is alphabetically ranked list of Discworld names and places with the usage of Kantůrek's translation.

3) *Books* – the list of all books written by Terry Pratchett, not only the Discworld ones, their reviews, dates of publishing. It is possible to find here books, that have not been published in the Czech Republic yet, or even those, that are not going to be published.

4) *Forum* – here is the space for all fans to express their opinion and feeling about Discworld, books, other fans, fanclub. In the section *Obsahové chyby v překladu Zeměplochy* fans points out all mistakes that Jan Kantůrek made during translating and offers their own ideas.

5) *Discworld creations* – this section is divided into another 12 sections. We can find here sections like: articles, theatre, CONs – information about conventions held in the Czech Republic (more in section Discworld conventions), films and videos – informations about films that are finished, planned or were planned and they are not likely to be finished, there are also short videos and interviews with Jan Kantůrek and other translators. Short stories where fans can publish their own stories about Discworld (more in chapter Discworld fanfiction), competition – connected with Discworld short stories written by fans and pictures drawn by fans. Photogallery, - photos from CONs and meeting, also from rehearsing some of Discworld plays performed by amateurs (more in section theatre) Games (more in chapter games), Enquiries, web pages and links, Discworld times – Discworld newspapers.

6) *Club* – Information for those, who would like to become member of Terry Pratchett fan club. Is it also possible to find here

everything that membership offers and all its conditions.

7) *Contacts* – Here are contacts of not only those who are responsible for running the Discworld webpages, but also of Talpress publishing, that is responsible for most of the Terry Pratchett books in the Czech Republic.

Once in a while – usually it is like once in three months, there is an enquiry about some a Discworld topic, or just to know how are fans satisfied with Discworld web pages.

But www.discworld.cz are not the only web pages in the Czech Republic, that deals with Discworld topic. Others are for example: <http://ankh.ic.cz>, <http://uz.zemeplocha.sweb.cz> and many more.

12 Discworld fanfiction

It is now quite common that fans of certain genre have their own ideas of how their favourite hero should develop, where they would like to let him/her go. Maybe they would also like to continue, where the author has stopped, or they just simply disagree with the way that the author describes the certain situation. Sometimes, fans just like the environment of the story so much and they would like another story to happen there. So, they continue and present their own ideas. They bring their favourite heroes back to life, or they kill them. They let them fall in love, get married, have children, and they develop the story of those children and many more possibilities. The spectrum of it is as wide as peoples imagination can be.

Discworld story are not exception. The easiest way to find Czech Discworld fanfiction is to look at Official Discworld Czech websites www.dicsworld.cz and go to section Zemětvorba. Here are 17 short stories and that fans sent during the competition that was held in 2007.

However, Czech fans are not the only ones, who write Discworld fanfiction. There are so many different kinds of web servers, that are dealing with fanfiction topics that it is not possible to describe all of them. We will look only on one favourite. It is Fanfiction net. On this American server can be found all kinds of fanfiction stories connected with books from Robin Hood over Jeeves to Lord of the Rings or Harry Potter. By 25 June 2010 it was possible to find here 1403 Discworld stories in different languages English, Spanish, French...The favourite topic is to develop love story between Sergeant Carrot Ironfoundersson and his werewolf girlfriend Sergeant Angua, but also story about

Commander Vimes and the Watch, Lord Vetinari but also Death. To have an idea about how these stories may look. Here are some examples. These shortsories are presented here as writers have written them including punctuation.

This story is called *Theology* and describes Commander Vimes, Sergeant Carrot, golem Dorfl, zombie Reg and religious fanatic Visit while they are having discussion about religion and the most disgusting sausage in whole universe, that are sold by Cut-my-own-throat Dibbler. These characters are all made up by Terry Pratchett.

12.1 Theology

Visit was alone on this one. He sensed the waiting void in front of him, hungry for stimulation and *debate*.

'Om is silent because he alone of the gods knows that the only way to let people display their worth is to allow them to work things out for themselves.'

Vimes quite liked Om, as far as gods went. He was quiet, he didn't tell people how to love and, best of all, he didn't tell them to commit crimes, such as killing heretics. Omnians meant less paperwork than those devoted to Offler. Nevertheless Vimes didn't want to start encouraging divinities to pay attention to him. He had the sneaking suspicion that they wouldn't appreciate his cynicism. Or general attitude towards life. Or sense of humour.

Carrot beamed. 'And that is wise, isn't it, because people can be good, if only they take the trouble to talk to one another.'

Reg and Vimes exchanged a look, but neither could bring themselves to say anything. Carrot's unwavering faith in human nature was astonishing, to say the least.

Dorfl rumbled into speech. 'Silence Cannot Be Proven To Mean The Voluntary Absence Of Noise. It Does Not Necessarily Mean That Someone Is There But Quiet.'

Visit pounced on the perceived flaw in this argument. 'But it can't be proven to mean that no one is there to make a noise either. And Om is there.'

'No. But All The Others Gods Feel The Need To Make An Exhibition Of Their Existence. So Why Doesn't Om?'

Visit almost cried with joy. He knew the answer to this one. 'Because Om is the one true God, and knows that by remaining silent he can best observe the value of each individual. He doesn't *want* to prove himself, he wants us to have *faith* in his existence. Without faith gods are nothing. Without *faithpeople* are nothing.'

'Lots Of People Manage Comfortably Without Faith. Me. Mister Vimes.'

Reg had a striking thought. 'But you were *created* by a religious text Dorfl. Religion gave you *life*. So how can you support the view that no one should believe?'

'I Don't. I Just Think That People Should Wait Until A God, Or Possibly Gods, Are Logically Proven Before Giving Their Belief Away. It Is A Valuable Commodity. It Is Their *Soul*. They should Have An Assurance Of Quality Before They Exchange It, In Case They Are Giving It Away For Nothing. And Just Because Religion Gave Me Life Does Not Mean I Should Be Grateful. The Same Words Enslaved Me.'

Visit tried to out-think the golem, although trying to out-think something as patient and philosophically definite as a golem is extremely difficult. 'They still gave you life. They didn't intentionally enslave you. They don't enslave people. They better them. They comfort them.'

'It Is Commendable, That Om's Word Improves Humanity, And Why If I Was Gullible Enough To Place My Faith In A Deity It Would Be Him. His Teachings Have Value Even With The Religion Removed. People Could Live By His Words Without Believing, And They Would Be Better For It.'

Vimes lit a cigar. Carrot waited patiently for Visit's rebuttal. Reg sewed an errant finger back on.

'Yes but without Om those teachings have no teacher to *tell* people about them.'

'The Best Words Need Only The Recipient. Authors Are Often Redundant, Mere Scribes.'

'That's not true.' Visit wailed, 'Because when Om is the 'author' as you put it, you know that his words alone are truth.'

Carrot frowned. 'A lot of people are truthful, Constable. I am. Most dwarfs are. Trolls too. Even a few humans, if you give them a chance, though admittedly not C.M.O.T Dibbler.'

'That Is An Interesting Point Captain Carrot.' Dorfl turned his fiery gaze on Visit. 'If Om Asked You To Eat One Of Mr Dibbler's Sausages Would You?'

Visit panicked. 'But Om would never ask *that* of a follower.'

'But He Could, If What You Told Me Is True. And If His Words Are Truth, Which You Are Compelled To Follow, Then You Would Have To Eat The Sausage Inna Bun.'

'Noooooooooooo. Because, um, because sausages are symbolic to Offler, you see, so um...'

Vimes tried not to smirk. 'Are you seriously trying to claim that *Dibbler's* sausages are *holy*?'

Visit sunk his head into his hands.

(Duchess-susan 2010 p.1)

The other possible way of writing fanfiction, is to write so-called crossover stories. These are the stories that combine two or more books by different authors. It is also possible to combine a book and a film, or a book and a TV series, a computer game. There is no limitation in that. Here are some examples of the Discworld crossover stories published on the same server – Fan Fiction Net.

The first one is the crossover of Discworld and Harry Potter. The author used the story about Harry Potter parent's death and borrowed a character of Discworld Death to escort them. This is just a part of the story simply called *Harry and Death*:

12.2 Harry and Death

As the roof of the Potter's house was blown off, an altogether stranger sight could be seen in their back garden. A white horse, a powerful looking beast, had cantered to a halt some feet above the ground. Its rider was obscured by a robe so black it hurt the eyes to look at it. Suspended from the side of the horse was something like a lance, with no tip. There was also a bag, half open. Several hourglasses protruded from it, filled with trickling sand.

WOAH THERE. THERE'S A SATISFACTORY HORSE.

The words seemed to have a physical presence, echoing like slamming tombstones. The black-cowled figure dismounted, patting the horse's head.

WAIT HERE BINKY.

Taking the bag and the lance from the horse's saddle, the figure strode towards the house, and entered the kitchen without taking the time to open the door. He didn't need to. He stepped over James' body dispassionately, caring not for the sudden death. He ascended the stairs, and walked into the bedroom, following a shimmering blue tendril of life force. The walls were on fire, but that didn't bother him in the slightest. There were two fading spirits hovering there, clutching each other as best they could, and looking down at the cot that was miraculously unscathed. Blue tendrils connected them to their bodies.

JAMES AND LILY POTTER?

The spirits turned to him.

"Who the hell are you?" James demanded.

The black robed figure pushed his hood back, revealing a grinning skull and shining blue dots in his eye sockets.

"Or perhaps I should say: what are you?" James amended.

I WOULD HAVE THOUGHT A WIZARD SUCH AS YOURSELF WOULD RECOGNISE ME, MR POTTER. IT IS, AFTER ALL, A TRADITION THAT I APPEAR IN PERSON FOR THOSE GIFTED IN THE MAGICAL ARTS.

"The Grim Reaper..." Lily tried to gasp, looking momentarily puzzled at the lack of breath.

PLEASE. CALL ME DEATH.

"Yes. Of course. I suppose you're here for us?"

AND TWO OTHERS, MR POTTER.

"Two? I wouldn't have thought Voldemort had enough of a soul left for you to collect after everything he's done! And... who would the second be?"

YOUR SON, MISTER POTTER. MY APOLOGIES.

The two spirits looked at each other. Their expressions were... curious. Had Death been capable of it, he would have frowned. He paced forward, and looked into the cot. The boy was alive. Screaming, obviously upset, but alive. Death reached into his bag, and pulled out two of the hourglasses. One glowed with a weird light, and he tapped it. Nothing happened. The other was perhaps stranger – none of the sand was moving.

THIS IS MOST EMBARRASSING. THERE SEEMS TO BE SOME IRREGULARITY...

Death concentrated, remembering what had happened. He had a poor memory, despite knowing everything that could or would happen. It was just so difficult

narrowing it down to one memory. After a moment, he nodded.

THE CURSE WAS REFLECTED... THAT SHOULD NOT HAVE HAPPENED. AND THIS DARK LORD SURVIVED AS WELL. He turned back to the Potters, who were both looking bewildered, although they seemed to be pleased about it. YOU DO REALISE THAT WHATEVER YOU HAVE DONE IS PLAYING HOB WITH MY SCHEDULE, DON'T YOU?

"We didn't do anything!" James protested. Lily tugged on his arm, frowning, and he nodded hastily. "Not that we wouldn't have done something if we'd known, but still..."

THEN HOW DO YOU EXPLAIN YOUR SON'S CONDITION?

"Well... There was a prophecy..." Lily explained.

It was at times like this that Death wished for glands. Not being able to feel emotion was a definite drawback. He imagined that being able to feel anger would be extremely cathartic.

A PROPHECY. I SEE. BUGGER.

"Erm..." James was looking curious. "I don't want to be rude, but I was under the impression that we had to choose to be ghosts. And, well, we haven't you see."

HMM? OH, SORRY... Death twisted the lance, and a glowing blue blade swung out of the tip. It was, in fact, a scythe. A single swing was all that was needed to sever both tendrils. James and Lily had time for one last shocked look of horror before their last link to that world disappeared for good. Death turned back to the baby in the cot.

THERE'S MORE THAN A PROPHECY GOING ON HERE...

He shrugged. There wasn't a lot he could do at the moment without going beyond the bounds of the duty. And it wasn't as if he didn't have other places to be. He gave the boy one last enquiring glance and turned away. He left the house, and remounted Binky. A moment later, it was as if he had never been there.

(JKPratchett 2010, p.3)

The last example presented in this chapter is the crossover between Discworld and Sherlock Holmes. The author let Sherlock Holmes and Lord Vetinari to change their places due to magical storm that happened in Ankh-Morpork. Sherlock Holmes joins the Ankh-Morpork City Watch to help them with the case of missing member of Thief Guild and Lord Vetinari pretends to be Sherlock Holmes to solve out the case of explosion at the Birthday party. The story *The Detective and the Diplomat* according to its author (Beth Einspanier 2003, p.1) was written to compare whose mind is better Lord Vetinari's or Sherlock Holmes. This is just a short passage when Sherlock Holmes gets to know city Ankh-Morpork for the first time:

12.3 The Detective and the Diplomat

::Ankh-Morpork::

Sherlock Holmes' first formal introduction to the outdoor environment of Ankh-Morpork was, to say the least, memorable.

Natives to the city seldom noticed the Smell, any more than they would have noticed the motion of A'Tuin through space. It pervaded the city so thoroughly that, for all intents and purposes, it **was** the city. Morporkians generally insisted that the city simply had a unique atmosphere, which was true. Very few other cities had a pea soup fog that could actually be collected in a bowl and eaten.

Holmes, on the other hand, being accustomed to the normal sort of fog that doesn't beat you senseless on a muggy day, had stopped short on the front steps of Pseudopolis Yard, turned several shades of green like a surrealist sunset, and doubled over, retching, narrowly missing a bespectacled young wizard who'd had the misfortune to need to speak with someone from the Watch just then.

Once Holmes could speak again, he had demanded to know the origin of the smell, which he compared to a mixture of raw sulphur and putrefied horse droppings, set ablaze. Angua, whose sense of smell had not so much been diminished by as adapted to the unique olfactory cocktail of Ankh-Morpork, had identified it as the Ankh River. Holmes had indicated that the smell seemed to pervade the whole city, and Angua had reassured him that he would get used to it, to which Holmes had replied that such an event was not bloody likely, and furthermore he could feel his nose hairs turning white..

So it was that Holmes was in a bit of a mood when they arrived at the Thieves' Guild. His day was, it seemed, starting to edge back towards abysmal, since by that time he felt as though he was covered in a fine film of Ankh-Morpork. Lord Dunnykins, naturally, didn't help.

(Beth Einspanier 2003, p. 7)

The second part of this story is written from the point of view of Doctor Watson, who is present to Vetinari's pretending to be Holmes and questioning one of the clients, who explained everything that happened at the party and is about to leave:

"Thank you, Mr MacAvoy. If you will but leave the address where this incident took place, I shall be sure to look into the matter."

Mr MacAvoy scribbled the address, then looked pained. "I know, sir, that you charge a fee for your services-"

Vetinari waved a hand sharply to cut him off. "If this proves to be other than a regrettable accident, I shall send the bill to the responsible party." I nearly fell out of my chair. Vetinari merely gave me a look of inquisitive benevolence, as though he honestly saw no aberration in this practice. "It would, after all, only be the proper monetary penalty for someone who would attempt to firebomb a child's birthday party, wouldn't you agree, Watson?" Without awaiting my reply (I was too flabbergasted to formulate one anyway), he returned his attention to Mr MacAvoy. "I assure you, Mr MacAvoy, that I will devote all available resources to this case."

Mr MacAvoy was almost delirious with gratitude, pumping Vetinari's hand with such enthusiasm that I feared his shoulder would be dislocated, and bowed

several times as he backed towards the door.

I was at least polite enough to wait until MacAvoy had left the front stoop before whirling on Vetinari.

"Have you gone mad?" I exploded, "Holmes has never billed the perpetrator in any crime with his service fees - no matter how heinous the crime! I can't even be sure that such a debt would be legally enforceable."

He examined his nails. "What would you prefer I do - charge MacAvoy? I'm a politician, not a sadist - I learned at least that much in school."

"And where, pray, does one go to learn to be a politician like yourself?" I had heard that some of the more expensive boarding schools catered to such highbrow snobs as he, but I wasn't prepared for his answer.

"The Assassin Academy," he said, at casually as if he were mentioning Oxford. That rather shut me up on the topic of his past for the rest of the afternoon, for I suddenly had the horrible feeling that this, at least, was the truth.

(Beth Einspanier 2003, p. 6)

One more crossover story between Discworld and Pride and Prejudice are added in appendixes.

13 The Discworld conventions

CON – the shortcut of the word convention is a meeting of fans and people interested in certain type of literary genre. It started with Science-Fiction in New York USA in 1939. (Neff O, Olša J. 1995 p. 49) These meetings can take days and everyone, who is interested in certain genre is welcome. There are for example Star Wars conventions, Lord of the Rings conventions, Harry Potter Conventions and also Discworld conventions.

The first Discworld CON ever was in Manchester in 1996 and it proved to Terry Pratchett, who was present, that Discworld fans are really various (Anthony 2005, p.1). He remembers it in an interview he gave for Guardian Book Club in 2009:

“The first time, there was a Discworld convention, it was up in Manchester, and some media turned up and I think nine hundred people turned up. Everyone of whom thought they were gonna be the only person to turn up. And they had a masquerade, which was a bit of a hook, but it was the first con they have ever had.

And one of the journalists who was having a drink with me said: 'I wanna go over there and find out what they do for a living.' And in all the people who were in the masquerade, he was talking to and I was watching this and God bless him, he came back to me and said: 'They've all got real jobs! There a lady who is a head of a girls' school and they all learn more than me.'

That is you see. The whole idea that fans of Discworld let alone fans of fantasy are 14 year old boy called Kevin is evidently wrong.“

(Guardian Book Club with John Mullan: Terry Pratchett talks to the Guardian book club 2009)

The first Discworld convention in the Czech Republic was on 11.6. 1999 in Prague. Terry Pratchett was also present, because he visited Prague during his tour to present a novel called *Feet of Clay*.

Terry Pratchett was given a sponsor's certificate for one turtle in Prague ZOO. (Ríša 1999 p. 48)

There have been about seven conventions since then in the Czech Republic. The next CON called DiscCon planned on July 2010 in Chotěboř. (Voronde & Rausek 2010 p.1)

14 Jan Kantůrek

Popularity of Discworld in the Czech Republic grows because of Jan Kantůrek's translations. His ability to transfer not only right thought but also the right jokes has been appreciated not only by Czech readers but also by Pratchett himself, who said that he is sure about the best translations of his books only in the Czech Republic and in the Netherlands. (Červenková 2006, p.1)

Pratchett has also given to Jan Kantůrek a special permission to change anything that is needed to make a joke, even a name (Kočička 2008 p.9) and Jan Kantůrek uses this permission widely. Not only by putting his own footnotes in the text (these footnotes are marked as footnotes by a translator) but also by changing jokes in which a certain wordplay would not work or that would be hardly understandable by readers.

The interesting fact is that Jan Kantůrek bears in his head as he calls it Czech-English dictionary but he is not able to speak English very well. When he was talking to Pratchett for the first time, he asked for an interpreter. Terry Pratchett went pale, and could not believe that a man, who does not speak English could be able to translate a book. He was present at Kantůrek's reading in Hamburg, and was checking whether are people laughing at the moment they should. And people laughed. So, after reading he was satisfied and told Kantůrek not to concentrate on how to translate everything precisely, but to translate it to make people understand. (Filip 2006, p.1)

As an example of it might be the inscription on the Post Office in *Going Postal*. The original is:

NEITHER RAIN NOR SNOW NOR GLO M OF NI T CAN STAY
THESE MES ENGERS ABO T THEIR DUTY. (Pratchett 2004, p. 34)

This is the inscription as Moist finds it when he arrives to the Ankh-Morpork Post Office for the first time, to take his position as a postmaster. After searching what has happened to the missing letters, he finds that they were stole and then used by a hairdresser Hugo, who used them to label his business.

HUGOS

Moist von Lipwig points out to his co-workers that it was a missing apostrophe in what should be written, as HUGO'S that helped him, because there is no apostrophe in the inscription on the Post Office. After putting all letters in right place the inscription looks like this:

NEITHER RAIN NOR SNOW NOR GLOOM OF NIGHT CAN STAY THESE MESSENGERS ABOUT THEIR DUTY

So Kantůrek had to deal with a problem how to keep the joke with missing letters, find a way how to label the hairdresser's business and let Moist to have a hint according to which he would find that there is something wrong with hairdresser's label.

Kantůrek solved out the problems by not using Hugo in a name of his salon and therefore it maybe was easier to work with the rest of the text. The inscription in the Czech version of Going postal is like this
: NI SNÍH, N ĚŠŤ, NI T MN TA NO I, DY SLU CE N S ÍTÍ, NEZAB
ÁNÍ OSLŮM NA IM POV NNOST SV SPL ITI

(Pratchett 2008, p. 38)

Then a salon's label was changed from HUGOS to:

DIVOŠENKA PRINCEZNOU

Moist only points out to his co-workers that the owner is a man called Hugo and that it was the hint is the letter Š where should be letter Ž.

After completing the inscription on the Post Office, the slogan of the Post Office in the Czech version is:

NI SNÍH, NI DĚŠŤ, NI TEMNOTA NOCI, KDY SLUNCE NESVÍTÍ,
NEZABRÁNÍ POSLŮM NAŠIM POVINNOST SVOU SPLNITI

Another advantage that Terry Pratchett gave to Jan Kantůrek, is the possibility of translating all names to keep all jokes and the fact that name tells something about the character that “wears” it.

For example:

A man called Reacher Guilt, who is extremely rich but at the same time greedy, ambitious, uncompromising, and evil, was translated as Nadosah Pozlátko. Another character called Lord Winder a cruel ruler of the city, who enjoyed torturing people was in Czech turned into Lord Skřípec, the archchancellor of Unseen University a man who enjoys good drink, company, parties, and also hunting Mustrum Ridcully in Czech Vzoromil Výsměšek, the God of all hangovers Bilious turned into Žlučoblíj and many others.

Although Czech Terry Pratchett's fan sometimes enjoy looking for mistakes in Kantůrek's translations, usually they are satisfied with it and not only them. Critics are pleased too, because Jan Kantůrek was awarded by SFFH (Science-Fiction, Fantasy, Horror) Academy for his translations in 1995, 1996, 1997, 1999. (Základna FF, 2010)

15 Illustrators

15.1 Josh Kirby

By his real name, Ronald Kirby was born in 1928. He studied at Liverpool City School of Art, where his colleagues gave him a nickname Josh, because his works were linked to works by Sir Joshua Reynolds. Josh Kirby started to paint covers for Discworld books in the eighties of 20th century and until his death in 2001 he painted 25 of them. His last cover was for a novel *Thief of Time* (Pratchett 2002a). (The L-Space web 2009)

Two examples of his covers for Discworld books *Maskerade* and *Soul Music* can be seen in the appendixes in the section Pictures.

15.2 Paul Kidby

Paul Kidby was born in 1964. He left the school with a qualification to be a dental technician. He has started to earn living by drawing in 1986 working on various projects. In 1991 he started to work for Future Publishing drawing magazine covers and stayed there until 1995 when he started to work exclusively for Discworld series. (Kidby 2010)

Except covers for novels, he cooperated with Terry Pratchett on Terry Pratchett Portfolio (Pratchett 1996), Nanny Ogg Cookbook (Pratchett, Briggs, Hannan & Kidby 1999), *Death's Domain* (Pratchett & Kidby 1999) *The Last Hero* (Pratchett 2001) *Discworld Diaries* (Pratchett 1998 – 2007), *Tourist guide to Lancre* (Pratchett & Briggs 2006), Art of Discworld (Pratchett & Kidby 2005) and *The Folklore of Discworld* (Pratchett & Simpson 2010).

Kidby as well as Pratchett uses parody in his works. He takes a famous original painting for example *Mona Lisa* by Leonardo da Vinci and changes it to its own view. The sample of his works can be seen in appendixes in the section Pictures.

There are more illustrators that cooperated with Terry Pratchett for

example Melvyn Grant, who illustrated the book *Where is my cow?* (Pratchett 2005) possible to see in the appendixes in the section pictures, or Stephen Player who illustrated a legend to Streets of Ankh-Morpork (Pratchett & Briggs 1993) but these co-operations were only short and temporary. The two official Discworld painters remain to be Josh Kirby and Paul Kidby.

Conclusion

There are different phenomenons in fantasy literature and not only in it. All of them express themselves in a certain way and all of them are taken differently by people. However, there is only one fantasy phenomenon, that has named the streets (Lidové Noviny 2009), found its way to theatre, TV, but also schools and hospices.

Terry Pratchett has shown that even “low” literary genre can deal with ordinary everyday problems as well as serious ones and that to use fantasy to run away from the real world is nothing wrong, because someone can get inspiration for solving his/her problems even in the fantasy world with its fantasy characters.

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The Appendixes

Extracts

Extract no. 1: Sam Vimes and Fred Colon at the barricade from *Night Watch* (Pratchett 2002c, p.280)

Extract no. 2: Death as Hogfather and Nobby Nobbs from *Hogfather* (Pratchett 1997b, p. 192)

Extract no. 3: Description of Carrot Ironfoundersson *Guards! Guards!* (Pratchett 2000a, p. 26)

Extract no. 4: Carrot's simplicity from *Guards! Guards!* (Pratchett 2000a, p. 37-38)

Extract no. 5: The argument between Granny Weatherwax and Nanny Ogg from *Wyrd sisters* (Pratchett 1989, p.122-123)

Extract no. 6: Fan Fiction cross over between *Pride and Prejudice* and Discworld story *Lydia gets lost* (Virtuella 2008, p. 1)

Extract no. 1

Vimes shut his eyes, in the hope that the world would be a better place. But when he opened them, it was still full of the pink face of only-just Sergeant Colon.

'Fred,' he said, 'I wonder if you fully understand the basic idea here? The soldiers – that's the other people, Fred – they stay on the outside of the of the barricade. If they are on the inside, Fred, we don't, in any real sense, have a bloody barricade. Do you understand?'

'Yes, sir. But-'

'You want to do a spell in a regiment, Fred, and one of the things I think you'll find they're very hot on indeed is knowing who's on your side and who is not, Fred.'

'But, sir, they are -'

'I mean, how long have I know you, Fred?'

'Two or three days, sir.'

'Er..... right. Yeah. Of course. Seems longer. So why, Fred, do I arrive here and find you've let in what seems like a platoon? You haven't been thinking metaphysically have you?'

'It started with Billy Wiglet's brother, sir,' said Colon nervously. 'A few of his mates came with him. All local lads. And there's a lad Nancyball grew up with a bloke who's the son of Waddy's next door neighbour who he used to go out drinking with, and then there's-'

'How many, Fred?' said Vimes wearily.

'Sixty, sir. Might be a few more by now.'

(Pratchett 2002c, p.280)

Extract no. 2

Death found, to his amazement, that dealing with the queue was very enjoyable.

Hardly anyone had ever been pleased to see him before.

NEXT! AND WHAT'S YOUR NAME, LITTLE... He hesitated, but rallied, and continued PERSON?

'Nobby Nobbs, Hogfather,' said Nobby. Was it him, or was this knee he was sitting on a lot bonier than it should be? His buttocks argued with his brain, and were sat on.

AND HAVE YOU BEEN A GOOD BO ...A GOOD DWA ... A GOOD GNO... A GOOD INDIVIDUAL?

And suddenly Nobby found he had no control at all of his tongue. Of its own accord, gripped by a terrible compulsion, it said:

's.'

He struggled for -self-possession as the great voice went on: SO I EXPECT YOU'LL WANT A PRESENT FOR A GOOD MON ... A GOOD HUM ... A GOOD MALE?

Aha, got you bang to rights, you'll be coming along with me, my old chummy, I bet you don't remember the cellar at the back of the shoelace maker's in Old Cobblers, eh, all those Hogswatch mornings with a little hole in my world, eh?

The words rose in Nobby's throat but were overridden by something ardent before

they reached his voice box, and to his amazement were translated into: 's.'

(Pratchett 1997b, p. 192)

Extract no. 3

The young man is called Carrot. This is not because of his hair, which his father has always clipped short for reasons of Hygiene. It is because of his shape.

It is the kind of tapering shape a boy gets through clean living, healthy eating, and good mountain air in huge lungfuls. When he flexes his shoulder muscles, other muscles have to move out of the way first.

He is also bearing a sword presented to him in mysterious circumstances. Very mysterious circumstances. Surprisingly, therefore, there is something very unexpected about this sword. It isn't magical. It hasn't got a name. When you wield it you don't get a feeling of power, you just get blisters; you could believe it was a sword that had been used so much that it had ceased to be anything other than a quintessential sword, a long piece of metal with very sharp edges. And it hasn't got destiny written all over it. It's practically unique, in fact.

Extract no. 4

Varneshi was sitting outside his hut, threading dried mushrooms on a string.

'Hallo, Carrot, ' he said, leading the way inside. 'Looking forward to the city?'

Carrot gave this due consideration.

'No, ' he said.

'Having second thoughts, are you?'

(No. I was just walking along, ' said Carrot honestly. 'I wasn't thinking about anything much.'

'Your dad give you the sword, did he?' said Varneshi, rummaging on a fetid shelf.

'Yes. And a woolly vest to protect me against chills.'

'Ah. Yes, it can be very damp down there, so I've heard. Protection. Very important. 'He turned around and added, dramatically, 'This belonged to my great-grandfather. '

It was a strange, vaguely hemispherical device surrounded by straps.

'It's some sort of sling?' said Carrot, after examining it in polite silence.

Varneshi told him what it was.

'Codpiece like in fish?' said Carrot, mystified.

'No. It's for the fighting,' mumbled Varneshi. 'You should wear it all the time. Protects your vitals, like.'

Carrot tried it on.

'It's a bit small, Mr Varneshi.'

'That's because you don't wear it on your head, you see.'

Varneshi explained some more, to Carrot's mounting bewilderment and, subsequently, horror.

'My great-grandad used to say,' Varneshi finished, 'that but for this I wouldn't be here today.'

'What did he mean by that?'

Varneshi's mouth opened and shut a few times. 'I've no idea,' he said, spinelessly.

Extract no. 5

Magrat stood up and pulled herself together, giving the impression that some bits had to come quite a long way.

'You're a pair of silly old women,' she said quietly.

'And I'm going home.'

She marched off down the path to her village without another word.

The old witches stared at one another.

'Well!' said Nanny.

'It's all these books they read today,' said Granny.

'It overheats the brain. You haven't been putting ideas in her head, have you?'

'What do you mean?'

'You know what I mean.'

Nanny stood up. 'I certainly don't see why a girl should have to be single her whole life just because you think, it's the right thing,' she said.

'Anyway, if people didn't have children, where would we be?'

'None of your girls is a witch,' said Granny, also standing up.

'They could have been,' said Nanny defensively.

'Yes, if you'd let them work it out for themselves, instead of encouragin' them to throw themselves at men.'

'They're good-lookin'. You can't stand in the way of human nature. You'd know that if you'd ever-'

'If I'd ever what?' said Granny Weatherwax, quietly.

They stared at one another in shocked silence. They could both feel it, the tension creeping into their bodies from the ground itself, the hot, aching feeling that they'd started something they must finish, no matter what.

'I knew you when you were a gel,' said Nanny sullenly. 'Stuck-up, you were.'

'At least I spent most of the time upright,' said Granny. 'Disgustin', that was. Everyone thought so.'

'How would you know?' snapped Nanny.

'You were the talk of the whole village,' said Granny.

'And you were, too! They called you the Ice Maiden. Never knew that, did you?' sneered Nanny.

'I wouldn't sully my lips by sayin' what they called you,' shouted Granny.

'Oh yes? Shrieked Nanny. 'Well, let me tell you, my good woman-'

'Don't you dare talk to me in that tone of voice! I'm not anyone's good woman-'

'Right!'

(Pratchett 1989, p.122-123)

Extract no.6

Lydia gets lost

It is a truth universally acknowledged that Miss Lydia Bennet could walk past a milliner's shop without looking no more than she could attend an assembly without making a spectacle of herself. Her delight was as great as her surprise therefore when she perceived that a hitherto unknown shop on the high street of Meryton displayed a thrilling assortment of bonnets. She wondered briefly how an entirely new building could have been erected in the five or six days since she'd last been in the town, but this thought occupied her mind not even as long as the impatient reflection that her sisters were still across the road talking to that tedious Charlotte Lucas. Boldly she opened the door and walked in.

Inside, the shop looked a lot less attractive. The light was dim and the merchandise dusty. There *were* some bonnets on display, but on closer examination none of them excited Lydia's interest. As for the rest – what would anyone want with a lidless copper pot or a stuffed badger? It was all just so much rubbish. And why was there no proprietor? Lydia spied a service bell on the counter and rang it impatiently. A strange rumbling noise accompanied the tinkling of the bell. From the back of the shop, through a bead curtain in a doorway, bustled in a little old lady. When she saw Lydia, she clapped both hands over her mouth.

"Oh dear," she exclaimed. "I've done it again. I really, really must make sure that there are no customers in before I move shop. Just wait a second, love, and I'll take you right back."

She disappeared again through the bead curtain.

Lydia was never one to do as she was told, and since neither the merchandise nor the strange behaviour of the old biddy had met with her approval, she hurried out through the front door. She couldn't help noticing that it was not the high street of Meryton that she set foot on. While the houses were not entirely unlike, the filth and the smell, nay, *stench* did not belong to that picturesque town. Lydia looked down the grubby street in puzzlement.

"Good morning!" boomed a cheerful voice to her right. She looked round.

"I am Captain Carrot Ironfoundersson. Can I help you, Miss?"

Even Lydia could not behold Captain Carrot of the Ankh-Morpork City Watch without being momentarily rendered speechless. The young man rose, nay, *towered* at a clear height of well over six foot and displayed such broad shoulders, such muscular arms that she immediately felt weak in the knees. Fortunately this inconvenience lasted only a fleeting moment. Then Lydia cast a look into the man's gleaming breastplate to reassure herself of her captivating looks. She gave him her most winning smile.

"Oh, Captain," she trilled. "I am Lydia Bennet and I am simply *delighted* to make your acquaintance. There's nothing like a man in uniform, I always say. But I see we're in quite a lively little place here. Would you be so kind as to show me around?" She put her arm through his and began pulling him along the pavement. "And then you *must* tell me about you, Captain. Do you like to dance? Oh, I am sure you are a capital dancer. If only we could have a dance now!"

"You are not from Ankh-Morpork," said the captain with a cautious glance at the girl. "I can tell by the way you are attired."

Lydia was momentarily worried by the name of the place, but since thinking was something her brain only ever did as a sideline, she continued cheerfully: "I am from Longbourne, and mightily tedious it can be there. Even in Meryton it is quite a sensation for a new shop to open. Mind you, it wasn't a very great shop after all..."

Captain Ironfoundersson looked back over his shoulder. Suddenly he held his step and stood with the inertia of a mountain range, almost causing Lydia to lose her balance as her arm slipped out of his.

"Which shop is it exactly that you mean, Miss Bennet?" he asked.

"Oh, just that little milliner's shop over there. Oh, it is gone! What a fine joke!"

The captain's face was suddenly grave with concern. "I believe you might be in serious difficulties, Miss Bennet."

Lydia giggled.

"I am sure, Captain, that no harm can come to me while I am in your capable hands. Will you introduce me to the other officers in your regiment?"

"Yes, will you introduce her, please?" said a guttural voice. It belonged to a figure that had suddenly appeared beside them. Lydia turned towards the voice, ready to chatter on, but stopped when she took in the newcomer's appearance. She was well aware that not all men were tall and muscular, but there was no mistaking the mane of blonde hair that flowed out from under the helmet, and then there was the shape of the

breastplate...

"Of course," said the captain quickly. "Miss Bennet, please meet Sergeant Angua of the Ankh-Morpork City Watch. Angua, I am afraid Miss Bennet might have had a little accident and it looks like she is stranded here."

"I have every confidence, Captain, that you will do all in your power to protect me," cooed Lydia and put a possessive hand onto the man's arm. Sergeant Angua stepped closer. She smiled broadly at Lydia. Her canines seemed longer than reasonable and when she pointedly lifted the offending hand off Carrot's arm, Lydia saw that her fingernails were particularly long and strong.

"He," said Sergeant Angua in what could only be described as a growl, "is mine. Please understand that I can be very territorial. Most people don't like it when I get ... cross."

"Angua, please –" began the captain.

"Don't worry." Angua kept smiling and if anything her canines seemed even longer. "Welcome to Ankh-Morpork, Miss Benett. I hope you will feel at home here. I don't think you have much choice."

(Virtuella 2008, p.1)

Pictures and photos

Picture 1: *Monna Ogg* by Paul Kidby from the book *the Art of Discworld*

Picture 2: *Mona Lisa* by Leonardo da Vinci, exposed in Louvre Paris

Picture 3: *Scream* by Paul Kidby, from the book *The Last Hero*

Picture 4: *Scream* by Edvard Munch, exposed in National Gallery in Norway

Picture 5: The cover for the book *Science of Discworld* by Paul Kidby

Picture 6: *An Experiment on a Bird in the Air Pump* by Joseph Wright of Derby exposed in The National Gallery London

Picture 7: *Leonardo da Quirm and Monna Ogg* by Paul Kidby from the book *the Art of Discworld*

Picture 8: *The Hireling Sheperd* by William Holman Hunt exposed in City art Gallery in Manchester

Picture 9: The cover for the novel *Maskarade* (Pratchett 1995c) by Josh Kirby

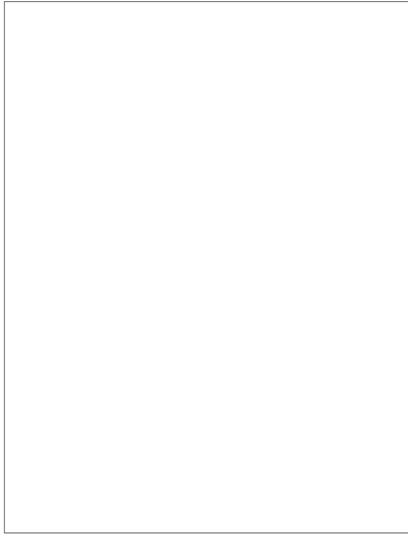
Picture 10: The cover for the novel *Soul Music* (Pratchett 1995e) by Josh Kirby

Picture 11: Samuel Vimes reads bedtime story to his son by Melvyn Grant from the book *Where is my cow?* (Pratchett 2006b)

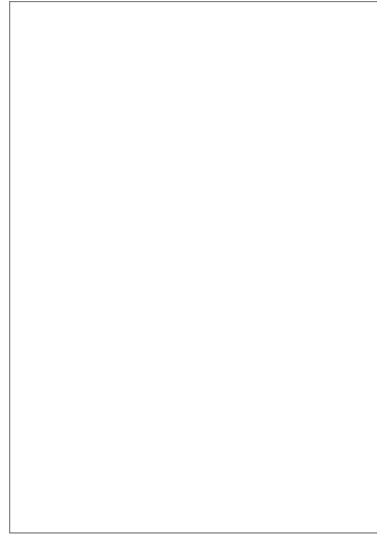
Picture 12: Magrat Garlick meets Verence, the stage adaptation of *Wyrd Sisters* - Divadlo v Dlouhé, in the photo Miroslav Táborský a and Klára Sedláčková.
Photo by Martin Špelda

Picture 13: Agnes Nitt catches fainting Christine, the stage adaptation of *Mskarade* – Divadlo v Dlouhé, in the photo Helena Dvořáková, Magdalena Zimová as Christine and Miloš Kopečný
Photo by Martin Špelda

Picture 14: Agnes Nitt meets Nanny Ogg and Granny Weatherwax the stage adaptation of *Maskerade* – Moravské divadlo Olomouc, in the photo Vlasta Hartlová, Tereza Richtrová and Naděžda Chrobková.
Photo by Roman Velcl.



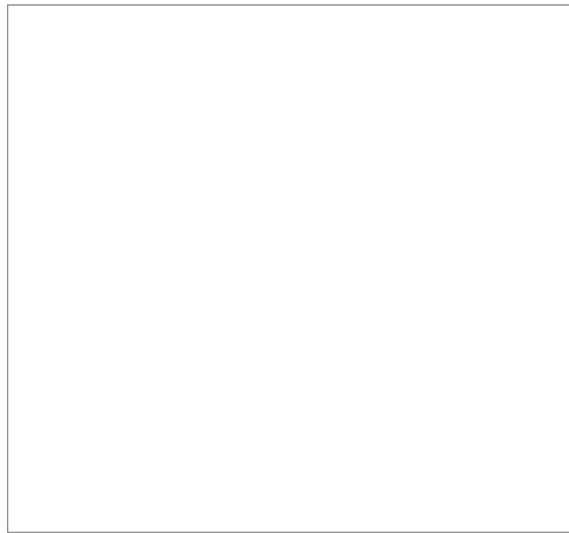
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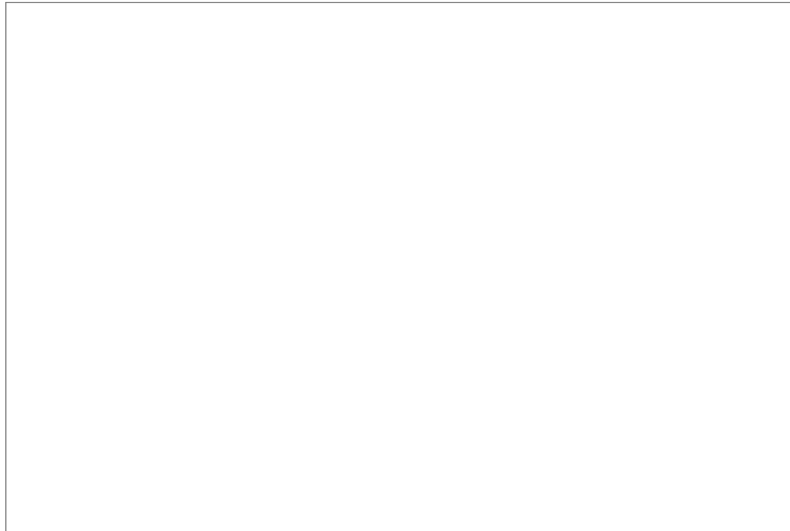
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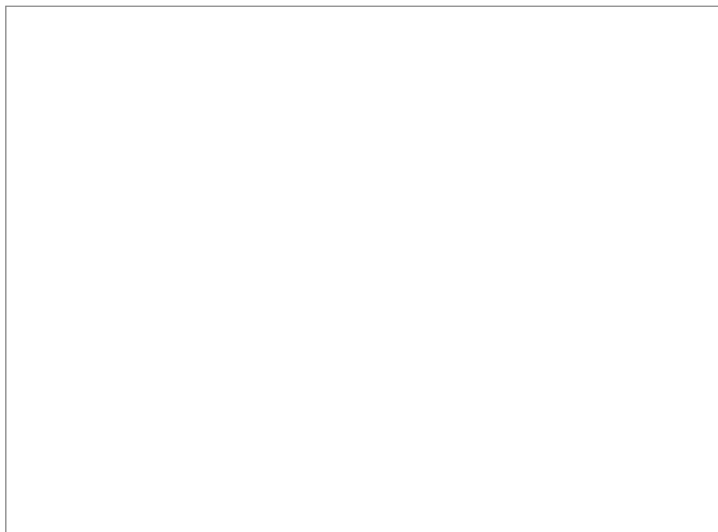
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Picture no. 5



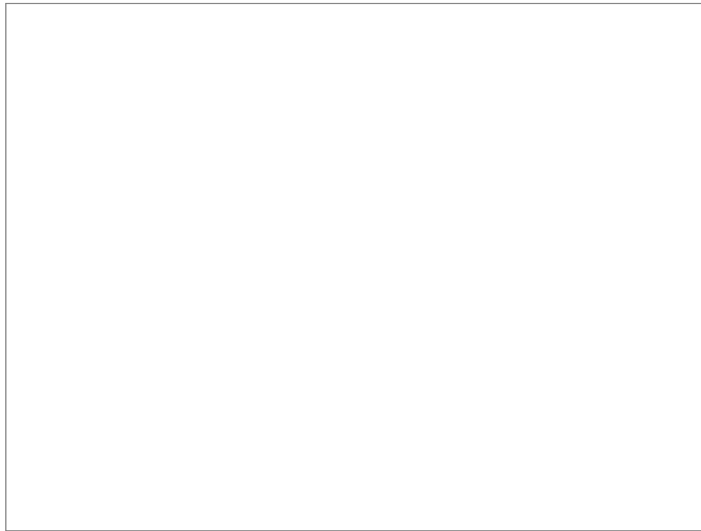
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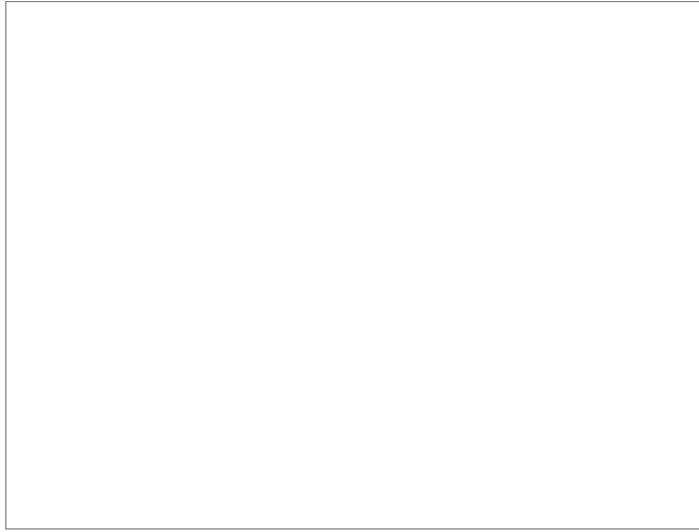
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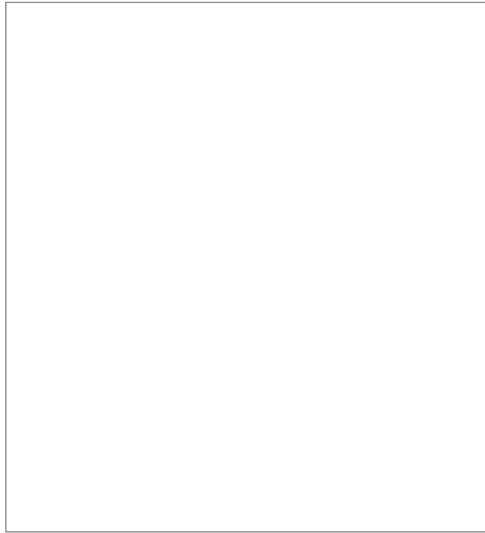
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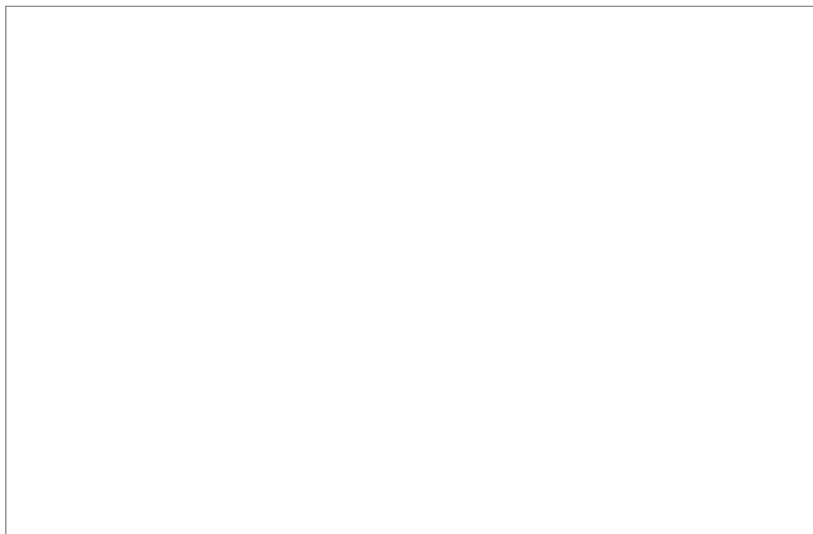
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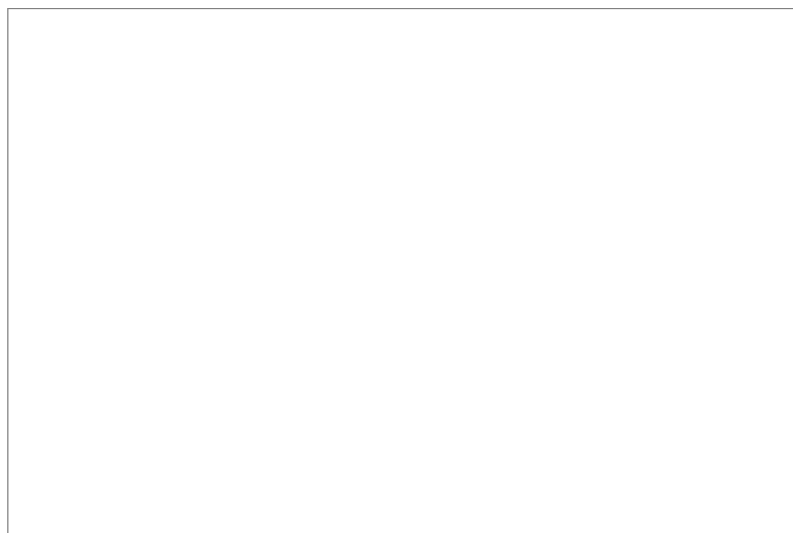
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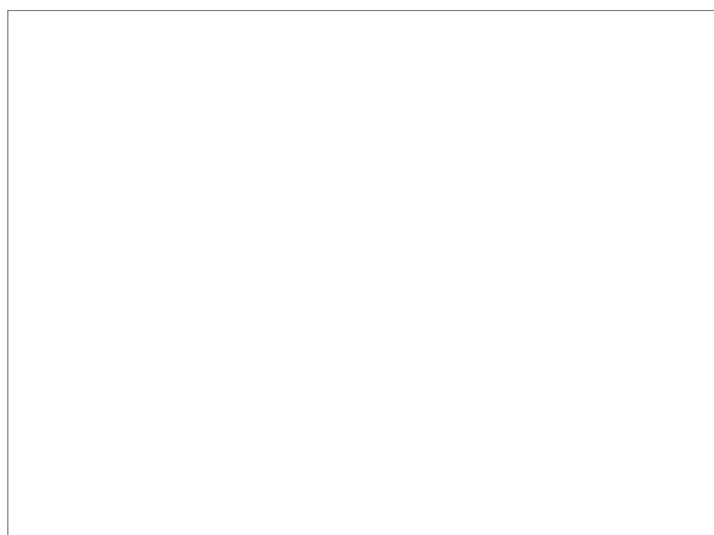
Picture no.11



Picture no.12



Picture no.13



Picture no.14

ANOTACE

Jméno a příjmení:	Lenka Benešová
Katedra:	Anglického jazyka
Vedoucí práce:	Simon Gill, M.A.
Rok obhajoby:	2010

Název práce:	Terry Pratchett a fenomén Zeměplocha
Název v angličtině:	Terry Pratchett and the Discworld phenomenon
Anotace práce:	Práce se zabývá dílem britského spisovatele Terryho Pratchetta, fantastickým světem, který vytvořil a čím se Pratchett liší od jiných fantasy autorů. Dále se tato práce také věnuje projektům, které vytvořili Pratchettovi fanoušci na základě Zeměplochy především, divadelním představením, filmům, fanfiction, hram a webovým stránkám.
Klíčová slova:	Zeměplocha, Terry Pratchett, fantasy literatura
Anotace v angličtině:	Thesis deals with the work of the british writer Terry pratchett, with the fantastic world he has created and also with the question in what is he different from other fantasy writers. This works also concentrates on the Discworld projects that have been made by his fans, more precisely stage adaptations, films, web pages and fanfiction.
Klíčová slova v angličtině:	Discworld, Terry Pratchett, fantasy literature
Přílohy vázané v práci:	ANO

Rozsah práce:	128 stran
Jazyk práce:	anglický