

The Fantastic in Terry Pratchett's the Discworld Novels

David Tlusták

Bachelor Thesis
2012



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav anglistiky a amerikanistiky
akademický rok: 2011/2012

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **David TLUSTÁK**
Osobní číslo: **H08398**
Studijní program: **B 7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**

Téma práce: **Fantastično v románech řady Zeměplocha Terryho Pratchetta**

Zásady pro vypracování:

Představení Terryho Pratchetta a řady Zeměplocha
Nástin konceptu fantastična, především v pojetí Tzvetana Todorova
Aplikace Todorova na řadu Discworld Terryho Pratchetta
Shrnutí

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Butler, Andrew M., James, Edward and Farah Mendlesohn. Terry Pratchett: Guilty of Literature. Baltimore, MD: Old Earth Books, 2004.

Frow, John. Genre. London: Routledge, 2006.

Jackson, Rosemary. Fantasy: The Literature of Subversion. London: Methuen, 1981.

Todorov, Tzvetan. The Fantastic: A Structural Approach to a Literary Genre. New York: Cornell University, 1975.

Vedoucí bakalářské práce:

Mgr. Roman Trušník, Ph.D.

Ústav anglistiky a amerikanistiky

Datum zadání bakalářské práce:

30. listopadu 2011

Termín odevzdání bakalářské práce:

4. května 2012

Ve Zlíně dne 6. února 2012


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




doc. Ing. Anežka Lengálová, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 4.5.2012



.....

¹⁾ zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací;

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlázení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpirá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédá k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Tato práce se zabývá výskytem prvků žánru fantastična v řadě románů Zeměplocha Terryho Pratchetta, a aplikací teorii fantastična v podání Tzvetana Todorova. Práce se snaží vytyčit základní prvky fantastična a následně na základě různých příkladů zjistit jejich výskyt a projevy v různých románech řady Zeměplocha. Práce dochází k závěru, že Pratchettovy romány ze Zeměplocha nesplňují podmínky fantastična z důvodu nepřítomnosti některých klíčových prvků.

Klíčová slova: britská literatura, Terry Pratchett, fantasy, Zeměplocha, fatastično, Tzvetan Todorov, váhání, zázračno, podivuhodno, alegorie, poezie.

ABSTRACT

This thesis focuses on the features of the genre of the fantastic in the Discworld novels of Terry Pratchett and an application of the theory of the fantastic provided by Tzvetan Todorov. The thesis tries to outline the basic features of the fantastic, and based on them, to find out if they are present and how they act in various Discworld novels. The thesis comes to the conclusion that the Discworld novels of Terry Pratchett do not meet the requirements of the fantastic, due to the absence of some key features.

Keywords: british literature, Terry Pratchett, fantasy, Discworld, the fantastic, Tzvetan Todorov, hesitation, the uncanny, the marvelous, allegory, poetry.

ACKNOWLEDGEMENTS

I would thank my supervisor Mgr. Roman Trušník Ph.D., for his active support and personal initiative regarding my bachelor thesis and also for his benevolence that allowed me to focus on the topic I have chosen.

CONTENTS

INTRODUCTION	9
1 TERRY PRATCHETT AND HIS AMAZING DISCWORLD	10
1.1 The life of Terry Pratchett	10
1.2 The writing of Terry Pratchett	12
1.3 The Discworld	16
2 THE FANTASTIC.....	23
2.1 Defining the Fantastic.....	23
2.2 The Hesitation, the Uncanny and the Marvelous.....	24
2.3 Poetry and Allegory	26
2.4 The Themes of the Self and the Themes of the Other	27
2.5 The Fantastic conclusion	28
3 THE FANTASTIC OF THE DISCWORLD.....	29
3.1 The Themes of the Other in the works of Terry Pratchett.....	30
3.2 The Themes of the Self in the works of Terry Pratchett.....	35
3.3 The presence and use of Allegory in the works of Terry Pratchett.....	36
3.4 The presence and use of Poetry in the works of Terry Pratchett	37
3.5 The Uncanny, the Marvelous and Hesitation.....	38
4 THE OUTCOME OF THE APPLICATION.....	41
4.1 The themes of the fantastic	41
4.2 The genres of Poetry and Allegory	41
4.3 The genres of the Uncanny and the Marvelous	42
4.4 An example of the Fantastic in a Discworld novel.....	42
CONCLUSION	44
BIBLIOGRAPHY.....	45

INTRODUCTION

To correctly classify a genre is not an easy task for anybody. And the fact that word genre is used in art, literature, theater, music, film and many other fields doesn't make it easier in any way. It is especially hard because the number of genres is not permanent and new genres emerge every year. The word genre is one of the most widespread terms when we speak about fields that involve an artistic activity. We can generally identify two basic groups of genres.¹ Genres related to a theme. For example there is the Trollmetal genre in music or the Steampunk genre. And the genres related to a more technical characteristic of the work. We can see such use of the word when talking about computer games and genres like strategy or action. The truth is that a work almost never consists of a single genre and is a combination of several of them.²

With the word genre so frequently used and so many changes happening around each of them we might ask ourselves how much do two such labels, that we would normally associate with each other do actually have in common. Let us look at the Discworld. A fictional supernatural world created by the British fantasy writer Terry Pratchett. Many people would describe his novels as fantastic without realizing that the fantastic is a genre of its own. My goal in this thesis will be to find out how exactly is this association valid. Following the guideline I will create from the theory of the fantastic genre I will try to answer the following question. Could the Discworld novels of Terry Pratchett be considered as fantastic?

¹ See John Frow, *Genre* (Abingdon: Routledge, 2005), 126.

² See Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (Ithaca, NY: Cornell University press, 1975), 22.

1 TERRY PRATCHETT AND HIS AMAZING DISCWORLD

In this part of my thesis I will focus on the personality of Terry Pratchett. I will look at his beginnings as a writer, his achievements and I will conduct a small venture into his personal life. After this, I will take a closer look upon mister Pratchett from the literary point of view. I will focus on the motifs of his works, and common features present in his books. Finally I will be introducing his prized Discworld novels. Their setting, characters and backgrounds. This should provide me with enough information about Mr. Pratchett and his work to understand it, and apply it in the best way to the used theory.

I will be using Terry Pratchett to represent fantasy for several reasons. The first, and the most obvious one, is his iconic status among fantasy writers. Even though fantasy is commonly described as popular literature, it would be a challenging task to find another writer with such influence and reputation. Other reasons why I will focus on Mr. Pratchett is the wide range of material his works can provide me with and his experience in collaboration with other writers. Terry Pratchett is one of the few writers of our time, that can provide me with such a rich and diverse collection of literary works that still are homogeneous enough in there nature, to be considered as complex.

1.1 The life of Terry Pratchett

His full name sir Terence David John Pratchett OBE can evoke in us the image of a respected and honored man as he is known today. There are not many people in the world right now that would see him as the young boy that was born on 21st April 1948 in the small town of Forty Green, Buckinghamshire, England. The life story of young Terry could be a motif for a children's book by itself. The story of a little boy, who ends up in the class for non-perspective children and in a matter of one year manages to leave the class as the top student. It was at this time of his life when he discovered the power of books.³

The first steps of his literature career were made behind a school desk. An English class assignment with the topic short story resulted in an A graded paper titled *The Hades Business*, which even made it into the schools newspaper. Encouraged by this success, Terry sent his story to the *Science Fantasy* magazine. The magazine agreed to publish the story in one of their issue and paid young Terry fourteen pounds. Terry used the gains he

³ See Vic Parker, *Writers Uncovered: Terry Pratchett* (Oxford: Heinemann Library, 2006), 8.

received from the magazine to buy a second-hand typewriter. This was the year 1963 and Terry Pratchett was only 15 years old.⁴

Pratchett's first novel *The Carpet People* was published in the year 1971. The story itself had been written in Pratchett's late teens, but some time had to pass before it actually made it to the shelves. More books followed in the upcoming years. At this time Pratchett worked on various positions as a journalist or a public officer.⁵ Fifteen more years needed to pass for Pratchett to become a full time, and successful writer. Since then, he has become one of Britain's most sold writers not only among Science fiction and fantasy, but also among children books. "In Britain it has been estimated that 10% of all books sold are fantasy. And of that fantasy, 10% is written by Terry Pratchett. So, do to the sums: 1% of all book sold in Britain are written by Terry Pratchett. ... Not bad for a writer who only published four novels in the first two decades of his career."⁶

Even with his commercial success, the conservative environment of the British society at that time had not made it possible for Pratchett to be recognized as an author of quality literature. Even though many of his books received awards across the world, the fact that Pratchett wrote fantasy based novels has been a barrier for him. Fantasy has been seen as a lower form literature in Britain for a very long time. It has been branded as popular and the writers were not taken seriously enough. The first attempts to publish studies about Terry Pratchett and his works under the auspices of prestige universities ended in rejections. The approving committees just did not consider Pratchett as a writer of high literature.⁷ But these prejudices were bound to be surpassed someday. Still it took almost fifteen years since Pratchett became a full time writer for the first books analyzing his work to appear. Since then Pratchett became a recognized personality not only in the eyes of his readers and the public, but also among other writers.

The two highest tokens of success could be his Pratchett's two encounters with the royal family. In the year 1998 he has been awarded the title Officer of the Order of the British Empire.⁸ Eleven years later, in the year 2009, Pratchett received one of the biggest

⁴ See Parker, *Writers Uncovered*, 6.

⁵ See Parker, *Writers Uncovered*, 14.

⁶ Andrew M Butler, *Pocket Essentials Literature: Terry Pratchett* (Harpenden: Pocket Essentials, 2001), 7.

⁷ See Andrew M Butler, Edward James and Farah Mendleson, *Terry Pratchett: Guilty of Literature* (Baltimore, ND: Old Earth Books, 2004), Preface xi.

⁸ See Parker, *Writers Uncovered*, 37.

honors in the world, the title of knighthood.⁹ Both titles have been given to sir Pratchett for his services to literature and especially for an author of fantasy the title of a knight has a special meaning. The title, that is so often present in the various worlds of fantasy and a dream for so many of their readers.

But there is also a dark side of Pratchett's life. A side, that no knight can stand up to as much as he tries and cannot be killed with any weapon or deflected by any armor. In the year 2007 Pratchett publicly announced that he has been diagnosed with a rare form of the Alzheimer's disease. The way Terry Pratchett stood up to his disease could and should be an example for everyone. Not only did he donate an enormous sum of large amount of money to the research of the disease,¹⁰ he also volunteered to test new options to cure or limit the impact of the disease. Pratchett also talked about Alzheimer on one of the BBC channels. But as his condition weakens, and the impact of the disease grows stronger and stronger, Pratchett has been repeatedly recorded to speak of assisted suicide.¹¹

As I speak about Terry Pratchett from the experience of Czech readers, there is one name I should not leave out. This name is Jan Kantůrek. Jan Kantůrek is the person responsible for all the Czech translations of Pratchett's books and has received several prizes for his work. Mr Kantůrek and his translations are the main reason why Pratchett's books are so popular among Czech readers. The analysis of Mr. Kantůrek's works could be a topic for thesis by itself. But I will leave this as a topic for others.

I have spoken about Pratchett as a writer, but his works are not only limited only to a written form. Pratchett's novels are very often used for audio books, plays or television adaptations in both animated and acted form.

1.2 The writing of Terry Pratchett

If I want to talk about the works of Terry Pratchett I should also examine some significant features present in his books. But I will not talk about the features of fantasy and humor

⁹ See "Honours and Awards: Central Chancery of the Orders of Knighthood," The London Gazette no.59160, August 18, 2009, <http://www.london-gazette.co.uk/issues/59160/pages/14245>.

¹⁰ See "Pratchett funds Alzheimer's study," BBC News, Last modified March 13, 2008. <http://news.bbc.co.uk/2/hi/health/7291315.stm>.

¹¹ See "Sir Terry Pratchett: coroner tribunals should be set up for assisted suicide cases," The Telegraph, August 2, 2009, <http://www.telegraph.co.uk/health/healthnews/5960166/Sir-Terry-Pratchett-coroner-tribunals-should-be-set-up-for-assisted-suicide-cases.html>.

just yet. I will focus on these topics later on. But now let me take a look on other, more stylistic features of Pratchett's books.

I will start with the outline of the story, or to be precise stories. Many Pratchett's book are a perfect example of multiple story lines within one novel or multiple story lines. Each of such stories acts as an individual by itself but is connected to all the others present in the particular book. This connection is not streamlined in all books. It can be a common outset or ending. A certain point in a book, that causes two stories to unite or new to separate. A book does usually contain more than one such conjunction. An example of such layout is can be seen in Pratchett's book *Reaper Man*. At the beginning of the book we are confronted with initial plot twist. Death, the grim reaper of the Discworld finds out he has been retired. This basic twist creates two completely different plot lines. One of them follows the steps of the newly unemployed grim reaper, who for the first time in his existence experiences mortality.¹² The second plot line is created by Death's absence in his position. We learn the story of a wizard, a privilege cast of humans who are escorted by Death to their life beyond, who was looking forward to the end of his life, but now has to deal with the status of the undead.¹³ Both of the main protagonists experience a different story. Each story has its climax and outcome but eventually come to the point when the two protagonists finally meet each other at the end of the book.¹⁴

A different example can be found in another novel where Death is one of the main protagonists, *Soul Music*. This time we encounter Death in a personal crisis. Troubled by the fact that he cannot forget and knows all that was, will be and could be. Burdened by all this knowledge Death goes and explores the all the ways known to man how to forget.¹⁵ And once again the position of death is emptied. This is our first story line in this novel but not the only one. Another story starts independent on Death's journey. A young druid named Imp y Celyn leaves his home to become the most famous musician on the disc. But faith has a different future in stocks for him. Following a line of several circumstances, Imp finds himself in a magical shop with two other musicians where he finds a guitar of an unknown power.¹⁶ As the story proceeds the guitar saves Imp from certain death and

¹² See Terry Pratchett, *Reaper Man* (London: Corgi, 1992), 7.

¹³ See Pratchett, *Reaper Man*, 59.

¹⁴ See Pratchett, *Reaper Man*, 283.

¹⁵ See Terry Pratchett, *Soul Music* (London: Corgi, 1995), 26.

¹⁶ See Pratchett, *Soul Music*, 39.

slowly takes control over him. Two more story lines are introduced. One is following the story of Susan, Death's granddaughter who was forcefully pulled into his place when he left. And the wizards that have to deal in different ways with the supernatural music that invades the disc.

The two basic stories in *Soul Music* are independent on each other in contrast with those in *Reaper Man*. But as well as in *Reaper Man*, the two stories unite in the end once again when Death returns and uses his powers to restore the harmony. But the additional stories do not have to have the same importance. As the story of the wizards in *Soul Music* they can as well have a minor part. The first two novels of the Discworld series, *The Color of Magic* and *The Light Fantastic*, follow the adventures of Rincewind, a wizard that is incapable of casting a single spell, and Twoflower, the first Discworld tourist. But small parts of the books focus on the story of the Octavo and the feuding wizards of the Unseen University. These parts might not seem as important as the main story line, but in the end, we find out that is not only equally important, but it could as well be more important than the main story the books focus on.¹⁷

Multiple story lines are present in most of Pratchett's novels. They do not have to have the same value of importance in the story and they can be connected with each other at the beginning, at the end or basically at any time throughout the story. But they are present. The fact that there are multiple story lines present in the books gives us a larger spectrum of characters and especially those that can be considered as protagonists.

Let me continue with another very common feature in Pratchett's books. Unlike the multiple story lines this feature is connected to stylistics. When we read, the form of the text can influence the interpretation of the received information. We notice this when look at the used language and how the text is laid out. And we also notice it when we focus on the sentence structure and the used style of the font. Terry Pratchett uses different fonts in his books very commonly. The interesting part is that they are often used mostly in direct speech. Different fonts express different tones or attitudes of the speaker's voice. I have spoken about the character of Death before, but Death is a very significant character in Pratchett's novels. He is the only character that is present in all Pratchett's books. But he is also the best example of the phenomenon of different fonts. Whenever Death speaks, the

¹⁷ See Terry Pratchett, *The Light Fantastic* (London: Corgi, 1986), 268.

reader is informed about the tone of his voice. Well it is not particularly the tone of his voice but the tone that the listener receives. The voice Death speaks with is also often described. One such description can be found in *The Colour of Magic*.

RINCEWIND? Death said, in tones as deep and heavy as the slamming of leaden doors, far underground.¹⁸

Every word he says in his direct speech is written in capital letters. This helps to create the image of his unique speech tone. But Death is not the only character who uses different fonts to create the appropriate feeling. Another example of such use of font can be found in *Reaper Man*. The divine character Azrael has only one sentence in the entire novel. And even more, this sentence only consists of one word “YES.”¹⁹ This simple sentence, this word, these three letters are spread across almost the entire page of the book. Note that in many other editions it takes the entire page, in such a way to surprise the reader. This fact, that such a large space has been used just for this character to speak is in itself an example how the different fonts can be used to help the human imagination. These examples are for characters that talk in a specific way, but a different font can be used by any character to highlight a certain attitude or meaning. For example Granny Weatherwax can sometimes be seen to talk in italics. In this way the reader is informed that the character puts a kind of stress on the word, or purposes a certain meaning.²⁰

Terry Pratchett uses different fonts in his novels to express specific strength and sound of the direct speech of his characters. Tools like capital letters, italics or bold are used to highlight stress or to suggest a different meaning of the used words. Different fonts and stylistic measures are also used to draw the attention of the reader.

The last phenomenon we I talk about in this part of my thesis is the use of footnotes. Footnotes are used by authors to add additional information aside from the book or story itself. Terry Pratchett uses footnotes very frequently. He uses them to give additional information in many forms. They can bring more light into the story or give more information about the world the story is set in. They can also create connections between the fictional world and our world. And they are also used by Terry to state his own thoughts or opinions. In *The Fifth Elephant* there is the footnote “*Detritus’s silicon-based

¹⁸ Terry Pratchett, *The Colour of Magic/Barva Kouzel*, bilingual edition trans. Jan Kantůrek (Praha: Talpress, 2011), 110.

¹⁹ Pratchett, *Reaper Man*, 265.

brain was, as with most trolls, highly sensitive to changes in temperature. When the thermometer was very low he could be dangerously intellectual.”²¹ Which gives the reader information connected to a previous novel and also information about the nature of Pratchett’s characters.

In Pratchett’s hands footnotes are a very powerful tool that provides various options to the writer. They can create or dissolve the illusion of the supernatural and enforce or weaken the tension of the uncertainty in the reader. Terry Pratchett is very renowned for his footnotes. In fact his use of them is so known that we can find references to them in the works of other writers. In John Moore’s *Bad Prince Charlie* we can find a footnote stating that successful authors like Terry Pratchett make a lot of foot notes, and that the author should make some of his own.²²

1.3 The Discworld

In a distant and second-hand set of dimensions, in an astral plane that was never meant to fly, the curling star-mists waver and part . . .

See . . .

Great A’Tuin the turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked With meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.

In a brain bigger than a city, with geological Slowness, He thinks only of the Weight.

Most of the weight is of course accounted for by Berilia, Tubul, Great T’Phon and Jerakeen, the four giant elephants upon whose broad and startanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven.²³

The Discworld is Pratchett’s fictional fantasy world in which most of his novels take place. When people talk about Pratchett’s novels, the most common characterizations that are used are fantasy and humor. But how important are these characteristics of his works? And what would be the best way to describe them? Let me try to observe the Discworld from different points of view.

I will start with the term fantasy. Fantasy is an age old concept and one of the first sources of fictional literature.²⁴ Very often the origin of fantasy can be found in myths and legends. The Discworld is no exception in this matter. Even its basic description is not an

²⁰ See Terry Pratchett, *Carpe Jugulum* (London: Corgi, 1999). 293.

²¹ Terry Pratchett, *The Fifth Elephant* (London: Corgi, 2000), 207 Footnotes.

²² See John Moore, *Zlý Princ Charlie*, trans. Petr Čaha (Frenštát pod Radhoštěm: Polaris, 2006), 33.

²³ Pratchett, *The Colour of Magic*, 6.

²⁴ See Butler, *Pocket Essentials*, 9.

original one. The idea of a world carried through space on the back of a tortoise can be traced back to ancient India. From *Writer Uncovered: Terry Pratchett* we know that as a child he had a fondness for mythology and history. So we can estimate that the idea of a space turtle is not an original concept created by Pratchett, but a concept inspired by earthly mythology.²⁵ Apart from this the Discworld shares many classical features with other fantasy worlds. But as each individual world it also has its own unique way how to interpret the original myth. So when reading through Pratchett's novels the reader can encounter creatures like trolls, banshees, elves and other supernatural creatures. They are still inspired their original myth but yet unique in their interpretation. But the inhabitants of the Discworld are not the only features of fantasy present on the Disc. Geography is also a very interesting topic. In *Jingo*, the reader encounter an island, that appears in the middle of a sea only for a small period of time before it sinks back into the deeps and the cycle starts over again.²⁶ On the other side of the Disc there is the counterweight continent. A geographical mass consisted mostly of heavy metals.²⁷ Why? Well it has to even the weight of all the other continents. And for our final example we will visit the highland country of Uberwald. The underground of these lands is the home for the Discworld dwarves who are skilled miners and crafters. This is a very common characterization of dwarves and it which would not be unique if there most lucrative export item would not be fat. The reader learns of this when lord Vetinari, the patrician of Ankh-Morpork sends the commander of his city watch Vimes on a diplomatic mission to Uberwald.

'Huge untapped reserves of coal and iron ore,' said Carrot. 'And fat, of course. The best candles, lamp oils and soap come ultimately from the Schmaltzberg deposits.'

'Why? We've got our own slaughterhouse, haven't we?'

'Ankh-Morpork uses a great many candles, sir.'

'It certainly doesn't use much soap,' said Vimes.

'There are so many uses for fats and tallows, sir. We couldn't possibly supply ourselves.'²⁸

This fact would also not be a fantastic feature if, the fat would not be mined. How did fat become a resource similar to coal is introduced in the book *The Fifth Elephant* in a form of a legend. But even if the legend is present, the fact itself remains fantastic.

²⁵ See Parker, *Writers Uncovered*, 10.

²⁶ See Terry Pratchett, *Jingo* (London: Corgi, 1998), 264.

²⁷ See Pratchett, *The Colour of Magic*, 52.

²⁸ Pratchett, *The Fifth Elephant*, 28.

From these examples I can say that the sources of fantasy present in Pratchett's books are mythology and the supernatural. But during the thesis I should not forget one thing. That what is supernatural in our world can be seen as common, or moreover normal, in a world not so similar to ours.

When readers would want to look at the humor used in Pratchett's novels, they could identify two basic sources. The most significant of them is allusion. Allusion can be described as a reference to various pieces of art, individuals or facts.²⁹ I have found allusion in many Pratchett's books and on many of their levels. Allusions that are the easiest to identify are those, represented by important characters. If a reader looks at the Character Cohen, the barbarian, it is not hard for a person who has knowledge of fantasy literature to recognize similarities with Robert E Howard's Conan. A fierce warrior who lives from plunder and his deeds create legends.³⁰ Also Captain Carrot Ironfoundersson from the Ankh-Morpork city watch is an example of such allusion. He is a reference to Tolkien's Aragorn. And not only to him, but to all long lost heirs of empty thrones that had returned to the lands of their fathers.³¹

When the readers look away from references to characters, they can find allusions to different novels. The novel *Erik* shows directly in its title, that it is Pratchett's version of the Faust them. Other books also draw there inspirations from different novels. In *Wyrd Sisters* the three witches, Nanny Ogg, Magrat Garlic and Granny Weatherwax, follow a story created from different plays of William Shakespear, especially *Macbeth*. We can see this right from the beginning of the novel of after reading the first paragraph.

The wind howled. Lightning stabbed at the earth erratically, like an inefficient assassin. Thunder rolled back and forth across the dark, rain-lashed 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 this elemental storm a fire gleamed among the dripping furze bushes like the madness in a 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.'³²

In another book, *Feat of Clay*, the Discworld golems face a problem similar to that present in the works of Karel Čapek or Isaac Asimov. They want to achieve personal freedom and

²⁹ See M. H. Abrams, *Glossary of Literary Terms* (Boston, MA: Thomson Wodsworth, 2005), 10.

³⁰ See Butler, *Pocket Essentials*, 24.

³¹ See Butler, *Pocket Essentials*, 16.

find a way how to reproduce themselves. But their attempt fails and the newly created golem goes rampage.

'They gave their own golem too many, I can see that,' said Vimes.
He picked up some of the coils of paper.
...CREATE PEACE AND JUSTICE FOR ALL...
...RULE US WISELY...
...TEACH US FREEDOM...
...LEAD US TO...³³

Also we should not forget the novel *Maskerade* which among others drains its inspiration from the *Phantom of the Opera*.

Not all references are linked to literature. Many of them refer to personalities or locations. In the book *Maskerade* we encounter several characters that resemble some famous composers.³⁴ Also we should not overlook the many similarities that the Discworld's largest city, Ankh-Morpork, shares with London.

The second significant ingredient of Pratchett's humor is also a form of reference, but this time, it is not related to Allusion, but to the social and cultural aspect of our world. Pratchett uses a fact that the reader can relate to and examines its nature in the Discworld environment. These facts can be related to customs, culture or a social situation, and are closer to pure parody. In some books, such references are the main theme. In *Soul Music* we learn how rock music could affect a fantasy world and in *Moving Pictures* we witness the invention of movies. I see such works as a form of evolution in the particular world. It is not only the introduction of new inventions, but also modernizing old ones. *Unseen Academicals* and *Going Postal* could be seen as examples of such a transformation. In the end, all the transformations should change the old into more functional and end in a form closer to our own system we use.

Alongside with references to inventions and social evolution Pratchett also takes into focus social topics. The reader can find examples for them in the books *Equal Rites*, *The Fifth Elephant*, *Monstrous Regiment* and *Thud!*. In the first three named works, Pratchett explores the topic of women's rights. In the oldest of them, *Equal Rites*, we encounter the basic premise of this problem, a young girl who has to face an only male society. In *The Fifth Elephant*, the situation is slightly different. We learn how the society of Discworld

³² Terry Pratchett, *Wyrd Sisters* (London: Corgi, 1989), 5.

³³ Terry Pratchett, *Feet of Clay* (London: Corgi, 1997), 374.

³⁴ See Butler, *Pocket Essentials*, 52.

dwarves works. A society where ones sex is certain taboo. We also witness the slow process of the feminine uprising as dwarven women, influenced by other races customs, more and more wish to openly expose their gender.³⁵ This process can be seen in several books, but *The Fifth Elephant* is the best example for it. *Monstrous Regiment* can be seen as the final step in such a process. The books starts as effort of a single woman in a war-torn country and ends in a discovery, that most of the countries high positions have been acquired by woman in disguise.³⁶

In *Thud!* the reader encounters the problem of a multicultural society. In the city of Ankh-Morpork the city watch has to deal with the upcoming anniversary of a great battle between trolls and dwarves. Both sides see the battle as an injustice committed on their ancestors by the other side and unrests spread throughout the city.³⁷ Pratchett depicts in this work how different migrating nationalities take their history and prejudice to their new homeland, where they can't avoid their opponents. This particular example may not seem related to humor by itself, but the way the characters solve this situation is.

It is also interesting how Pratchett uses the motifs of different subcultures. In *Soul Music* the high representatives of the Unseen University are so overwhelmed by the music with rocks in that it awakes their rebellious spirit which they could not calm in there student years because they did not had the means to do so.³⁸ Also in *Soul Music* when can come across a brief section of the book that records the creation of Discworld's equivalent to rap music.³⁹ In *Carpe Jugulum* the reader can see another example of a Discworld subculture. This time it is the gothic subculture. In our world, people often associate this subculture with dark atmosphere and also vampires. But in Pratchett's world, where vampires are reality, he switches the view of our perspective from the human-vampire wannabe to a vampire-human wannabe.

She folded her arms resolutely. 'Huh!'
'I thought you'd like this sort of thing, dear,' said the Countess. 'It's the sort of thing your crowd does, isn't it?'

³⁵ See Pratchett, *The Fifth Elephant*, 268.

³⁶ See Terry Pratchett, *Monstrous Regiment* (London: Doubleday, 2003), 312.

³⁷ See Terry Pratchett, *Thud!* (London: Corgi, 2005), 191.

³⁸ See Pratchett, *Soul Music*, 220.

³⁹ See Pratchett, *Soul Music*, 198.

'I don't know what you're talking about!' said the girl.' Oh, staying up until gone noon and wearing brightly coloured clothes, and giving yourselves funny names,' said the Countess.⁴⁰

References that bare the biggest humorous potential are related to proverbs and other commonly known sayings. The best example for this reference, and also the most well known in Pratchett books, is the “Million to one” chance present in *Guards! Guards!*. The premise here is, that when a person says the chance is “a million to one” he expresses that the success chance is extremely low. But Pratchett takes this premise and uses it as a basis for humorous setup. “A million to one” is truly a low chance of success, but also so low that the gods can’t resist not to make it reality. This ends in a paradox type situations where “A million to one” chance is an instant success.

Sergeant Colon looked wretched. 'Weeell, what if it's not a million-to-one chance?' he said.
 Nobby stared at him.
 'What d'you mean?' he said.
 'Well, all right, last desperate million-to-one chances always work, right, no problem, but. . . well, it's pretty wosname, specific. I mean, isn't it? '
 'You tell me, ' said Nobby.
 'What if it's just a thousand-to-one chance?' said Colon agonisedly.
 'What?'
 'Anyone ever heard of a thousand-to-one shot coming up?'
 Carrot looked up. 'Don't be daft, Sergeant,' he said. 'No-one ever saw a thousand-to-one chance come up. The odds against it are-' his lips moved- 'millions to one. '
 'Yeah. Millions, ' agreed Nobby.
 'So it'd only work if it's your actual million-to-one chance, ' said the sergeant.⁴¹

All these references and allusions are sources of humor. A very specific type of humor in which Pratchett become a master. The master of parody. Parody requires a certain level of knowledge from the reader. Not knowing the original source of the reference can fully negate its humorous potential. For example without the knowledge of the existence of Elvis Presley, the reader could not identify the reference to him in the character of Imp y Celyn, whose appearance is described by other characters as elvish. This word describes his elven like appearance and at the same time works as a reference to famous singer.

People often encounter situations and works, were parody is used to mock or discredit the original, or to parasite on it, or its success. But Pratchett’s use of parody is different. He does not use it to mock or acquire attention. “His parodies never make a ‘point’; incipits

⁴⁰ Pratchett, *Carpe Jugulum*, 136.

⁴¹ Terry Pratchett, *Guards! Guards!* (London: Corgi, 1998), 344-345.

are never *mentioned*.”⁴² Instead he takes the original and retells it in the fantastic environment of his Discworld.

Sir Terence David John Pratchett OBE is a prized British author of fantasy and children literature, whose determination to write books has been founded in a very young age. His first novel has been published in 1971, and since the first two novels of his Discworld series he has become a full time writer. Pratchett is best known for his prized Discworld series. A line of fantasy novels that is set upon a fictional flat world carried through space on the back of a colossal turtle. In his books, Pratchett combines the fictional, which is based on the supernatural and mythology, with several different forms of references and allusion to create pieces of art that are rich on comedy and humor. Unlike many other writers and artists Pratchett does not use these references to mock the original, but rather recreates them in a different environment.

⁴² Butler, James and Mendleson, *Guilty of Literature*, 20.

2 THE FANTASTIC

In this part of my thesis I will speak about the genre of the fantastic using the characteristics and features identified by the philosopher Tzvetan Todorov. Mr. Todorov is a French/Bulgarian philosopher and linguist who has chosen the structuralist approach in his work *The Fantastic: A Structural Approach to a Literary Genre*, to outline the fundamental basics that all works listed under this genre should in his opinion share.

I will first try to explain what the fantastic is and what does Todorov understands under this term. Later I will talk about the importance of hesitation and what happens when it disappears. I will also look upon the relationship between the fantastic with allegory and poetry. I will finish our summary by the themes of the fantastic and have a closer look at two specific themes. The themes of the self and the themes of the other.

2.1 Defining the Fantastic

The fantastic as Todorov speaks about it in his work is a genre in which the emphasis is laid on a simple fact, the identification of the reader with the character. This may sound simple, but it is necessary to go a little bit deeper to fully understand the meaning of this statement. If a person would like to find a story that would fit into the scheme of the fantastic, the first thing he needed to watch out for is the supernatural. Its presence is necessary because it is the source of the most important feature in the fantastic. Afterwards he would need to look how the protagonist reacts to the supernatural. The presence of such creatures as the devil, vampires or the living dead is very common in the examples that are used by Todorov. But it is not the presence of the supernatural that defines the fantastic. It is the protagonist and his reactions that form the genre. As a requirement for the fantastic to appear, the character must not to be aware of the supernatural, thus creating a constant level of uncertainty inside the protagonist disabling his capability of creating a stable explanation. Todorov's names this level of the uncertainty the hesitation. I will talk about it a little more in the next part of me thesis. But now I will continue in me outline of the fantastic. Once the hesitation is present, the next step in the outline is to focus on the recipient of the hesitation, the reader.⁴³

⁴³ See Todorov, *The Fantastic*, 24

It is important for us, and the genre, that the hesitation is spread on to the reader and a link is created between the protagonist and the recipient. Once this connection is created and the reader himself is uncertain how to explain the situations that he encounters through the protagonist, we can say that we are dealing with a true piece of the fantastic literature.⁴⁴ Unfortunately the hesitation cannot be maintained forever and it is the nature of such a story to have a kind of an outcome. At the end of a fantastic story, the reader receives several forms of explanations. The character itself does not have to receive this information, or acknowledge it. This means that the character can stay under the influence of the hesitation. No matter if the reader wants it or not, when the story is finished, the connection between him and the character is dissolved and he starts to think as an individual, creating his own opinion on the received experience. Once it is made, the reader has his own opinion and the hesitation has no power over him anymore.⁴⁵

Todorov description of the nature of a fantastic story can be summarized the following way. At the beginning, the reader is confronted with a state of normality, which is later interrupted by a supernatural event. As the story proceeds, the event is enhanced by the hesitation, leaving the reader and the protagonist in uncertainty. As long as the hesitation endures, this state is maintained. But eventually, the hesitation is dissolved, and the power of the supernatural weakens. Finally, when the supernatural is explained in one or another way, the story itself returns to the state of normality.⁴⁶

2.2 The Hesitation, the Uncanny and the Marvelous

I have spoken about the hesitation and about its importance for the existence of the fantastic. Todorov gives great importance to the hesitation. Stating that not only does it give the fantastic the power to exist, but he goes as far as to say, that when the hesitation disappears, so does the fantastic. But what does happen to a story when its source of power is lost? Does it become genreless? According to Todorov, when a fantastic story loses its tension and the uncertainty the fantastic is replaced by one of two neighboring genres, the uncanny and the marvelous. Which one of these genres takes the place of the absent fantastic depends on the way the hesitation has been dissolved.⁴⁷

⁴⁴ See Todorov, *The Fantastic*, 31.

⁴⁵ See Todorov, *The Fantastic*, 41.

⁴⁶ See Todorov, *The Fantastic*, 86.

⁴⁷ See Todorov, *The Fantastic*, 41.

The uncanny can be understood as the supernatural explained. This means that the supernatural events present in the story are clarified in such a way that can be seen as rational. A ghost can be a game of shadows and light and a magically moving object can be the work of a clever mechanism. A very common way to explain supernatural events that is present in the works that Todorov uses as examples is insanity. Insanity proposes that the supernatural events have not really taken place but were only the result of the protagonist's imagination. The reason this example is used so often in the fantastic is, that when the protagonist is confronted with an explanation that is rational for all observers, but not himself, it enforces the hesitation. But as soon as this explanation is accepted the hesitation disappears. A similar such explanation can be provided with dreams which also can create the image of supernatural in a rational world. The uncanny therefore takes place after the hesitation is explained in a believable and rational way, were the supernatural was nothing more than an illusion.⁴⁸

On the opposite pole of the fantastic another genre neighbors with it. This time it is the marvelous. The marvelous can be understood as the supernatural accepted. In the stories that tend to lean towards marvelous, the supernatural events that are present are not explained but accepted as truly supernatural. When the character decides that it truly was his dead companion who has visited him or when the tempting young woman truly is the devil in disguise. Such results of a fantastic story would be examples of a marvelous outcome. We should not forget that the marvelous outcome is not the result of the absence of an explanation, if there is no explanation we are still in the field of the fantastic, but the result of accepting the supernatural event.⁴⁹

To better understand the relations between the uncanny and the fantastic, and the fantastic and the marvelous. We will use Todorov's example and compare the relation of these genres to time. In this comparison the fantastic acts as the presence, it can only exist for as long as we notice it. In this case the uncanny could be seen as the past. It is the sum of our knowledge and experiences. Based on them, we can explain the supernatural event. The marvelous would then take the role of the future. Not knowing what might happen we

⁴⁸ See Todorov, *The Fantastic*, 47.

⁴⁹ See Todorov, *The Fantastic*, 51.

can say that anything could happen in the future. And also, anything can happen in the marvelous.⁵⁰

I should not forget to mention that even if the uncanny and the marvelous substitute the fantastic after it has disappeared, the story itself should never turn into a story of the pure uncanny or the pure marvelous. It would only lean towards one of these genres and end up in between these genres and the fantastic. We could describe these points in between these genres as the fantastic uncanny and the fantastic marvelous.

2.3 Poetry and Allegory

Now let me focus on two other genres that also have a close relationship with the fantastic, poetry and allegory. Unlike the uncanny and the marvelous, which were the options that can substitute the fantastic after it is gone, poetry and allegory are threats to the fantastic, and should be avoided. The reasons why these two genres are such a threat for the fantastic is that they purpose a different meaning than the one presented and distract the reader, giving him an unwanted interpretation of the text.

I will start with the danger represented by poetry. Most of us can feel the difference between fiction, which the fantastic is part of, and poetry. Todorov uses these words to state their difference. “It is no accident if, in fiction, the terms commonly employed are: characters, action, atmosphere, etc., all of which also designate a non-textual reality. On the other hand, in poetry we are inclined to speak of rhymes, rhythm, rhetorical features, etc.”⁵¹ The problem that the poetic meaning creates is that it uses the words to create complex images.⁵² We can even say that a word used in poetry is like a color in a picture. But the fantastic does not create images it depicts what is present in the story. A poetic interpretation of a part of a fantastic story can reduce the tension and the uncertainty level and thus be a threat to the hesitation. The fantastic requires that all words are understood in their true form, and not as a part of a larger picture.

Similarly to poetry, the danger that allegory stands for is connected to meaning. Allegory as well does not use the presented meaning of words, but transients it, and uses them to speak about different topics. If the reader would take the meaning of allegory in to

⁵⁰ See Todorov, *The Fantastic*, 42.

⁵¹ Todorov, *The Fantastic*, 59.

⁵² See Todorov, *The Fantastic*, 60.

account when discussing a supernatural event the result would be that the easiest explanation of the event is a transcendent meaning.⁵³ An example of this could be the *Animal Farm* from James Orwell. In this work the supernatural event is represented by speaking animals. But as the story proceeds on, the true meaning begins to stand out that the *Animal Farm* is in reality a book that tries to highlight the problems and dangers of the political situation. Such implementations do not support the existence of the fantastic. They use the originally supernatural event as a platform to speak about natural problems. The super becomes something like a costume that the natural is dressed in.

Allegory threatens the fantastic in the way that it takes the supernatural and uses it as a form to discuss normal topic. This once again dissolves the hesitation and the tension which are needed for the fantastic to exist.

The fantastic itself is very fragile and it is endangered by any form that could interpret the present event as tool of a different genre. Each of the genres that we have encountered in this part has threatened the fantastic in a different way. For the fantastic to be present it has to avoid these genres for as long as possible.

2.4 The Themes of the Self and the Themes of the Other

Unlike the previous topics the features I am going to characterize in this part are not connected to the genre but to the themes that the fantastic literature is working with. In *the Fantastic: a structural approach to a literary genre* Todorov identifies two basic groups of themes which are present in fantastic works.

Todorov provides us the following characterization of these themes.

“We saw that the “themes of the self could be interpreted as so many definitions of the relation between man and the world, of the perception-consciousness system. Here, in considering the „themes of the other,“ nothing of the kind is so: if we wish to interpret the themes of the other on the same level of generality, we must say that they concern, rather, the relation of man and his desires - and thereby with is unconscious.”⁵⁴

If I would try to create my own definition, I would say that the themes of the self are connected to the experience of the character, how it sees the events that are happening. And the themes of the other on the other hand can be described as the characters reaction to the

⁵³ See Todorov, *The Fantastic*, 62.

⁵⁴ Todorov, *The Fantastic*, 139.

event itself. In most cases these themes cannot co-exist in one work. A fantastic story can therefore have only one of these themes present in itself.

I will try to create an example to show the difference of these themes in a more understandable way and I will use a situation very common in fantastic stories to create this example, the appearance of the devil. If the character would deal with the themes of the self he would focus on how the devil is presented and how he acts. On the other hand the in the themes of the other he would deal with the actions of the devil and how they influence the protagonist.

To summarize the knowledge of themes of the fantastic, the difference between the themes of the self and the themes of the other is in their approach. In the themes of the self, we observe the presence of the event while in the themes of the other we observe the result of its presence and its influence.

2.5 The Fantastic conclusion

From this part of me thesis I have outlined the properties and characteristics of the genre of the fantastic in the way as it was presented by Tzevntan Todorov. Now I have a basic understanding of the genre and know what properties I will be looking for further in the application.

3 THE FANTASTIC OF THE DISCWORLD

In this part of my theses my task will be to try to apply examples from the works of Terry Pratchett to the guideline that Tzvetan Todorov has provided me with. But before I will proceed to each of the features I will have a closer look at each of our writers.

Terry Pratchett and Tzvetan Todorov are very different personalities. On one side there is a renowned and prized novelist and on the other side a respected philosopher and theoretician. This brings us to the common conflict of theory and praxis. Other differences can be seen in the topics each of them focuses on. While in *The Fantastic: A Structural Approach to a Literary Genre* Todorov focuses on works from the past, most of Pratchett's works discuss topics related to the present time.

If I would want to look for similarities of both of these influential writers, we should not overlook the fact that both of them have had their first book published approximately at the same time. Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre*, which we are using in our theses, was published only a year before Pratchett's first novel, *The Carpet People*. But is this enough for us to compare them with each other? Let us try to look for some other similarities both of them have in common. When Todorov informs us about the relationship between the fantastic, the uncanny and the marvelous, he shows it on the example of "one of the great periods of supernatural literature, that of the Gothic novel."⁵⁵ And in the *Pocket Essentials Literature: Terry Pratchett* Andrew M Butler traces the roots of fantasy back this era.⁵⁶ This shows us that the works of both of the authors do have something in common. The question is how much?

The simple question I have started my thesis with needs to be asked in a more specific way. The general question: "Could the Discworld novels of Terry Pratchett be considered as fantastic?" is not sufficient anymore and we must ask ourselves more detailed questions. Are the features outlined by Todorov present in the Discworld novels? Are the features present in their suggested form or were they altered in any way? And if they have been altered, how did this happen? And is there a way to achieve a similar result in any point by a different approach?

I must not forget that the writers I work with are very different from each other. There is not only the conflict of theory and praxis, and past and the presence, but also in the

⁵⁵ Todorov, *The Fantastic*, 41.

general approach to the world. Todorov only examines works that are set into our world, the world that we know. But Pratchett proposes a world of his own. I will look at this phenomenon later in this part of the thesis.

But to find the answers to my questions we must proceed to the next step, the search. In this search I will approach the individual features in the opposite order than I did in the third part of my thesis. The reason for this will be that it is more understandable to identify individual themes and genres than to start with a complex feature such as hesitation.

3.1 The Themes of the Other in the works of Terry Pratchett

My first topic also brings me to the first collision of these writers. The reason for the collision is that Todorov connects the themes of the other with sexuality. But sexuality is a topic Pratchett is not exactly skilled at. In fact, in the *Terry Pratchett: Guilty of literature* John Clute points out, that Pratchett was in many of his early novels incapable of creating a sexually mature character.⁵⁷

So how can I find examples for a feature that the author does not use? I will have to expend my perspective and shift it a little from the narrow outline that Todorov provides me with. If I look at the themes of the other from the characters point of view, what makes me question my own actions? The answer would be the reaction of the others. So if I as a character would want to avoid an unwanted reaction, I must focus on my actions not to commit any step that would initiate it. The conclusion is that in this case the themes of the other represent a certain measure of prejudice to any of my potential actions, because it is them who define if my actions are good or wrong.

Commonly, moral values represent the definition of what is good and wrong. And when a character violates these values it is her task to face the consequences. But what if a character has to deal with such prejudice just because of her bloodline? And all of his actions are judged by the deeds of their ancestors? Such character would be influenced in almost every of its action by the potential reaction of its surrounding. The themes of the other would be ever present in the character itself and they would influence most of its

⁵⁶ See Butler, *Pocket Essentials*, 9

⁵⁷ See Butler, James and Mendleson, *Guilty of Literature*, 23.

important decisions. Such character would be in a constant struggle to avoid the traces of the past and to maintain its individuality.

So if I would not look upon the themes of the other as the sexually based situation that influences the characters action, but rather as general opinions and values the character tries to fulfill or to avoid in an attempt to maintain its individuality, I can am able to find examples for the themes of the other in Pratchett's books in two characters very common in the books of Terry Pratchett, Samuel Vimes and Granny Esmerelda Weatherwax.

I will take a closer look at each of these characters and I will start with Samuel Vimes. First introduced in the novel *Guards! Guards!* he is one of the main protagonist in the city watch novels. Vimes is a representation of the classical American noir detective and acts as a counterpart to his subordinate colleague captain Carrot who represents a typical British bobby.⁵⁸ But not the prototype of his character is in my interests, but Vimes as a personality.

In the first of the city watch novels he is depicted as a broken individual with nothing more than his moral values that no one else seems to share. Even if they could be accepted by the reader as correct, the environment of the city of Ankh-Morpork is not pleasant for such values. But as the number of the watch's adventures increases Vimes becomes an authority with a large share of influence on the city. The combination of titles, both regained and newly gained, and the marriage to lady Ramkin, the wealthiest women in Ankh-Morpork, raises Vimes into the higher society. However Vimes is a person coming from the common folk and as such, he does not actually respect social authorities. So this does not exactly suit him well.⁵⁹ And as Vimes climbs the ladder of the cities social ranking, more and more often he has to deal with the prejudice connected to his ancestors. Vimes comes from a line of lower nobility but their family title has been withdrawn from them after Vimes's ancestor, Stoneface Vimes, has executed the last king that has ruled Ankh-Morpork and later was killed and branded a tyrant.

As the descendant of a kingslayer and a tyrant Vimes has to face constant prejudice from other members of the nobility and other inhabitants of the city. This is the point where the theme of the other becomes visible. Samuel Vimes has the duty to make important decisions which very often have an impact on the entire city. While making these decisions

⁵⁸ See Butler, James and Mendleson, *Guilty of Literature*, 198.

Vimes has to take into account not only his own opinions but also he has to consider how his decision will interact with the surrounding prejudice.

Samuel Vimes becomes a character shattered between two minds. The first one tells him to act in such a way that he believes is right and to follow his own principles and opinions. The second one constantly reminds him of all the whispers and prejudice that surrounds him and forces him to act in such a way which disclaims them. The result is mostly a compromise between both. The climax of this situation comes in the novel *Night Watch* where Vimes is transferred back into the past and faces his younger self. Vimes takes the role of his own tutor and teaches his younger self creates the foundations of his own values.

After chasing a dangerous criminal Vimes finds himself in the Ankh-Morpork of his youth. With the timemonk Lu Tze they discover that Vimes's tutor, a watchman from a different city, has been killed by the loose criminal and Vimes is forced to take his place in order to maintain the time continuum, until the time monks find a way to return him to his time.

'For a perfectly logical chain of reasons Vimes ended up back in time even looking rather like Keel!'⁶⁰

In this time Vimes educates his younger and inexperienced self in methods and approaches that were not usual at that time like how to avoid unnecessary problems.

That was the tableau, under the light - Vimes sitting down with his hands full, the bleeding man several feet away. No fight, no one had touched anyone ... he knew the way rumour worked, and he wanted this picture to fix itself in people's minds. There was even ash still on the cigar. He stayed very still for a few seconds, and then stood up, all concern.⁶¹

This gives the character of Samuel Vimes a different dimension. His inner struggle was until now between his personal values and the prejudice towards his bloodline. But now we learn that his values have been taught to him his self which already was influenced. Thus the conflict becomes a conflict of Vimes himself and the legacy of his bloodline.

The themes of the other are represented in Vimes in the form his efforts to act as an individual personality but at the same time to avoid encouraging the opinion of those, who see him as nothing else but another incarnation of his ancestor.

⁵⁹ See Butler, James and Mendleson, *Guilty of Literature*, 208.

⁶⁰ Terry Pratchett, *Night Watch* (London: Corgi, 2003), 108.

⁶¹ Pratchett, *Night Watch*, 224.

In the second character that represents the themes of the other in my work the reader can see many similarities with the first one, but yet many differences. Esmerelda Weatherwax, commonly referred to as Granny Weatherwax, is one of the main protagonists in the withes novels and particularly, the most important one. The character of Granny Weatherwax is that of a strong woman and leader but also that of a person living in constant fear of her own weakness and faith. The reader starts to experience this state of her mind in the novel *Witches Abroad*. In this novel Granny and two other witches Nanny Ogg and Magrat Garlic travel to a faraway land to stop the work of Granny's sister, a witch who is obsessed by fairy tales. Apart from Granny's sister another member of her family is introduced. Alison Weatherwax, a witch whose power had forced her to turn evil.

Granny is a powerful witch but as well as Vimes she does everything to not abuse it. When she violates the rules of magic in *Maskerade* by using it to stop a sword with her bare hand she redeems it by inflicting the damage on herself at the end of the book.

There were things to do, so she did them. There were leaves to be swept, and the woodpile to be built up under the eaves. The windsock behind the beehives, tattered by autumn storms, needed to be darned. Hay had to be got in for the goats. Apples had to be stored in the loft. The walls could do with another coat of whitewash.

But there was something that had to be done first. It'd make the other jobs a bit more difficult, but there was no help for that. You couldn't magic iron. And you couldn't grab a sword without being hurt. If that wasn't true, the world'd be all over the place.⁶²

But the fear of her becoming so powerful that she would lose control over herself lurks hidden inside her mind.

The climax of this situation appears in the novel *Carpe Jugulum*. As Magrat Garlic makes preparations for the naming of her daughter a lost invitation leads Granny Weatherwax to a conclusion that her time has passed. To better understand we must know that Pratchett's witches are presented in form inspired by the pagan and Celtic tradition of three, the maiden, the mother and the crone.

Three was a natural number for witches.

And they'd lost one. Well, not lost, exactly. Magrat was queen now, and queens were hard to mislay. But... that meant that there were only two of them instead of three.⁶³

But at the time of *Carpe Jugulum* there are four witches present in the land of Lancre, where the withes novels take place. Granny understands the absence of her invitation as a

⁶² Terry Pratchett, *Maskerade* (London: Corgi, 1996), 377.

⁶³ Pratchett, *Maskerade*, 12.

sign for her to go. She chooses rather to leave the lands and die in solitude than to tempt the faith and become an evil witch. And even the other witches see this fear of herself as Nanny Ogg shows us in *Carpe Jugulum*.

'Her own granny. Went to the bad, they say, just packed up one day and headed for Uberwald. And as for Esme's sister . . .' Nanny stopped, and restarted. 'Anyway, that's why she's always standin' behind herself and criticizin' what she's doing. Sometimes I reckon she's terrified she'll go bad without noticin'.'

'Granny? But she's as moral as-"Oh, yes, she is. But that's because she's got Granny Weatherwax glarin' over her shoulder the whole time.'⁶⁴

The three remaining witches, Nanny Ogg, Magrat Garlic and Agnes Nitt, experience a shift of their roles, while neither of them fully prepared to accept it.

At the end of *Carpe Jugulum* Granny Weatherwax experiences a certain level of salvation from her fears when she learns from the old lord of the Magpyr family about the deeds of Alison.

'What? No! Er . . . how do you know the name?'

'Why, she passed through here, what, fifty years ago. We met briefly, and then she cut off my head and stuck a stake in my heart.' The Count sighed happily. 'A very spirited woman. You're a relative, I presume? I lose track of generations, I'm afraid.'⁶⁵

Granny Weatherwax is another character in Pratchett's novels that is heavily influenced in her actions. Unlike Vimes, whose source of influence can be described as „the city“, Granny is influenced by the fear of her alternative self. The theme of the other is present in the way she looks upon herself rather than the way other characters see her.

The themes of the other that I have managed to identify in the works of Terry Pratchett are different from those proposed by Tzvetan Todorov. They are more general and not connected to a specific theme but also their interaction with the supernatural is different. While in Todorov's work the theme of the other was the reaction to the presence of the supernatural. In Pratchett's works a supernatural event appears when the themes of the other come to a resolution. In our examples the supernatural has come in a form of time traveling. In the first case the protagonist ventures back into the past. And in the second case the past comes to the protagonist in the form of an ancient undying vampire. Nevertheless they are present even if in a twisted form.

⁶⁴ Pratchett, *Carpe Jugulum*, 133.

⁶⁵ Pratchett, *Carpe Jugulum*, 405.

3.2 The Themes of the Self in the works of Terry Pratchett

As I have stated while second part of my thesis the themes of the self can be explained as the personal experience of a character. This will make it rather hard to find representatives of this theme them in Pratchett's books due to the fact that they are not that character centric. Of course we can find some minor examples.

The character that provides me with the most examples of this feature is the wizard Rincwind. Rincwind is a wizard who has a little disadvantaging perk. He is incapable of performing magic. As an educated person he thinks he has a good idea about the world, even in such an unrealistic world as the Discworld. In Pratchett's first two novel Rincwind travels beyond the walls of Ankh-Morpork as a guide to Twoflower who is the Discworld's first tourist. On this journey he encounters such things as dragons, magical swords, demons and a more then a near death experience. All these unusual experiences combined with his expectations of the world are a very good setting for the Themes of the self to appear.

A very good example for this would be his encounter with the dragon lair of Wyrnberg. Wyrnberg is special location where dragons can appear but only to those who believe in them. While Rincwind knows that dragons do not exist, because they do not anywhere else on the disc, Twoflower believes in them and manages to create one under his own control. The existence of this dragon is bound to Towflower's imaginations. So when he faints while riding the dragon it disappears and both he and Rincwind fall down into the ocean.⁶⁶

In one of the later adventures of Rincwind, the novel *Eric*, Rincwind's knowledge of his abilities is the source of another example of the theme of the self. Summoned by the demonologist Eric Thursley Rincwind becomes a tool that should help him fulfill his desires. But Rincwind, knowing his capabilities, tells him that he cannot do so. But oh so bigger is his astonishment when he finds out that he has the ability.⁶⁷ We can see the themes of the self in the acting of Rincwind who encounters a supernatural event that he cannot explain or knows its source. But he is the only one. His companion Eric sees nothing astonishing and supernatural in the fact that Rincwind is capable of fulfilling his wishes. He sees him only as this tool that was meant to do so.

⁶⁶ See Pratchett, *The Colour of Magic*, 298.

⁶⁷ See Terry Pratchett, *Eric* (London: Gollancz, 1991), 38.

The novel *Eric* may therefore look like a very good example for my application of the Fantastic. But I should not forget that *Eric* is Pratchett's adaptation of the Faust topic. In general the Rincewind novels are much closer to the themes of the self than the *Witches and Watch* novels, presented in the themes of the other, due to the fact that unlike other characters Rincewind is more surprised by the appearance of supernatural events even if he is aware of the unrealistic nature of the Discworld.

3.3 The presence and use of Allegory in the works of Terry Pratchett

When someone speaks about Allegory, he speaks about a certain topic but actually refer to a different one. In Pratchett's novels allegory is present in many examples. When the reader looks at the novel *Thud!* he encounter a situation, the watch stops two ravaging mobs of trolls and dwarves.⁶⁸ But does Pratchett only speak about a conflict of two fictional races? Or does he try to talk about to problem of a cosmopolitan community? The novel *Thud!* may be the story of an old battle between two races, but also shows how different cultures transfer their heritage to new environments. And they do so even if this heritage is in the form of hatred.

And we can find other such examples. In the novel *The Fifth Elephant* a reference to the process of women emancipation is present in the form of the dwarven king when he speaks to the character Cheery Littlebottom.

'Miss Littlebottom, I see, has not graced us with a sartorial extravaganza today?'

Cheery stared.

'You're not wearing a dress,' said the King.

'No, sire.'

'Although I do note a few unobtrusive touches of mascara and lipstick.'

'Yes, sire,' squeaked Cheery, on the point of death through shock.

'There's nice. Do be sure to let me know the name of your dressmaker,' the King went on. 'I may have some custom for her in the fullness of time. I've thought long and hard-'⁶⁹

And also other less allegorical references to this topic have been made even sooner in the novels *Man at Arms*⁷⁰ and *Equal Rites*⁷¹ which are more directly focusing on the topic how a woman can get into a male only society.

⁶⁸ See Pratchett, *Thud!*, 35.

⁶⁹ Pratchett, *The Fifth Elephant*, 444.

⁷⁰ See Terry Pratchett, *Man at Arms* (London: Corgi, 1995), 322.

⁷¹ See Terry Pratchett, *Equal Rites* (London: Corgi, 1987), 15.

The last of our examples can be found in the novel *Going Postal* and the character Reacher Gilt. Who may seem as a cunning villain but also represents a modern businessman.

'We are answerable to our shareholders, my lord. Not, with respect, to you. It is not your business. It is our business, and we will run it according to the market. I hope there are no tyrannies here. This is, with respect, a free city.'⁷²

References are in general very common in Pratchett's works. A common reader may identify many of them but after reading *Terry Pratchett: Guilty of Literature* most of them would be surprised how numerous they truly are. I will talk about the influence of references later on when I will discuss the topic of hesitation. For now I can only say, that the genre of allegory is present in Pratchett's works.

3.4 The presence and use of Poetry in the works of Terry Pratchett

As I have stated in my summary of Todorov that a poetic meaning is not focused on the meaning of the word itself but sees it as a part of an image it helps to create. In Pratchett's works, the reader can find some examples of words that would seem to be examples of such meaning. But when he would look closer at them, he would find out that Pratchett uses them in a very unusual way. He takes these poetic expressions and directly uses it in their meaning regardless how absurd such interpretation of the text might seem.

Some examples would be appropriate for us to better understand this feature. The novel *Soul Music* focuses on the appearance of modern music in the Discworld. And we encounter this music to be described as alive. Of course to say that music is alive is a poetic expression that gives us a wider meaning. But in *Soul Music* the music is actually alive in the form of an alien entity. This way the poetic expression is transformed into a fact.⁷³

Another such example could be the phrase words have power from *Going Postal*. Normally we would understand this phrase in the way, that the words can influence us and therefore have power. But in *Going Postal* the words written on the undelivered letters piled up in the post office actually have the power to directly influence the protagonist Moist von Lipwig.⁷⁴

⁷² Terry Pratchett, *Going Postal* (London: Corgi, 2005), 98.

⁷³ See Pratchett, *Soul Music*, 361.

⁷⁴ See Pratchett, *Going Postal*, 178.

Other such examples showing that Pratchett uses poetic expressions on a relatively common base could be found. But in most of them he uses them in a non-poetry meaning. One could say that if the reader would encounter the phrase it is raining cats and dogs, it would mean that there are actually animals falling from the sky. We can even find a debate related to this topic in the novel *Jingo*.

'I'm pleased to tell you, sir, that our mission is clearly divinely approved of, sir. I refer to the rain of sardines which sustained us in our extremity, sir.'

'We were a little hungry, I wouldn't say we were in extremi--'

'With respect, sir,' said Constable Visit firmly, 'the pattern is firmly established, sir. Yes, indeed. The Sykoolites when being pursued in the wilderness by the forces of Offlerian Mitolites, sir, were sustained by a rain of celestial biscuits, sir. Chocolate ones, sir.'

'Perfectly normal phenomenon,' muttered Constable Shoe. 'Probably swept up by the wind passing a baker's shop--'

Visit glared at him, and went on: 'And the Murmurians, when driven into the mountains by the tribes of Miskmik, would not have survived but for a magical rain of elephants, sir--'

'Elephants?'

'Well, one elephant, sir,' Visit conceded. 'But it splashed.'

'Perfectly normal phenomenon,' said Constable Shoe. 'Probably an elephant was picked up by a freak--'

'And when they were thirsty in the desert, sir, the Four Tribes of Khanli were succoured by a sudden and supernatural rain of rain, sir.'¹⁷⁵

3.5 The Uncanny, the Marvelous and Hesitation

I now come to the most important part of my thesis and the heart of my application. The uncanny and the marvelous are two neighboring genres between which lies the fantastic. I have made the definition of these genres in the previous part of my thesis. Showing that the uncanny is the supernatural understood and the marvelous the supernatural accepted.

At the beginning of the early books of Terry Pratchett the reader is directly introduced to a fictional world. A world which has no similarities or connections to our world and that is as supernatural as the events happening on it. This could lead the reader to the conclusion that he accepts this world as truly supernatural, and therefore as marvelous. But we should not jump to conclusions instantly and stop at the first outcome that opens to us.

In the fantastic, the importance is laid both on the receiver of the information as to the character providing it. And this is the point where this topic becomes interesting. It is true that the nature of the Discworld may seem as marvelous to the reader, but it is not to the characters that are present on it. Apart from some exceptions, the events that do seem supernatural the reader may not seem supernatural for the character at all.

The reader can say that things like werewolves, zombies or wizards are supernatural as well as their actions like casting spells or transforming into a wolf. But a character that is living among such events on a common base sees them as a part of its environment. Similarly we can say that for us the fact that all the Discworld novels take place on a plate carried through space on the back of four elephants standing on the top of a giant tortoise with its sun is spinning around it is a purely supernatural event. But to all the characters living on this plate this is a day to day fact of their fictional lives. And if this disagreement between the reader and the character would not be enough the novels also introduce several mechanisms that give this supernatural world rules. Starting from such mechanics as cardinal directions to those, which apply to supernatural events. For example there is a formula connected to a person's lineage that determines who is chosen to become a wizard.⁷⁶

A very nice example of a mechanism that explains supernatural events can be found in *Jingo*. Here the story starts by an unknown island appearing in the middle of the sea and the conflict between two nations, who both want to seize it. The supernatural event here is the appearance of the island but it is later explained in a rational way. But this way is only rational for the supernatural environment of the Discworld.⁷⁷ The island itself is not an island but rather a disc that works as a cap or a lid for a large group of underwater gas springs. When this cap catches enough of the escaping gas the gas lifts the island up, releasing the captured gas and creating the Island. But this does not last for a long period of time. Soon the pressure of the gas becomes too low and the island sinks back to the bottom of the sea again.

When explained, these mechanisms are known for us as the reader, but still it is supernatural due to the fact that the scale of the event is unrealistic for us. But still, an explanation for the supernatural event is present. And when we know how a supernatural event works we are coming closer and closer to the genre of the uncanny.

The reader starts in the field of the marvelous, but as he continues some features tend to lean him towards the uncanny. These features are the view of the characters and the introduction of mechanics that explain several supernatural events. So he is now

⁷⁵ Pratchett, *Jingo*, 252.

⁷⁶ See Terry Pratchett, *Sourcery* (London: Corgi, 1992), 7.

⁷⁷ See Pratchett, *Jingo*, 264.

somewhere between these two genres. And somewhere between them also lies the genre of the fantastic.

But is this enough for me to consider the fantastic and the Discworld novels to be similar? The fantastic is present as long as the reader does not know if the events are rather uncanny or marvelous, but in the Discworld novels the only conflict between them so far is which of them is more influential. I still lack the one crucial component to my formula, the hesitation. So far I know that the supernatural present in Pratchett's novels is rather marvelous with some tensions to lean towards the uncanny but I still lack any feature that would raise the reader's uncertainty level and actually make us consider the world of the Discworld as believable. And this is where the importance of the numerous references comes into account. At the beginning of most of the novels the reader is introduced to a fictional non-existing world. This way all links and boundaries to our world are dissolved and there is no space left for the hesitation to appear. But this absence is only present until the reader identifies the first reference. Finding references to our world in a fictional non-existing world influences the reader in such a way, that his mind is driven away from the pure supernatural marvelous and towards the more natural uncanny.

The reader knows that the setting is marvelous, but the references works as links to other genres that have been dissolved when the setting has been introduced. And even if he knows that what he reads is fiction the more references he finds the more he can relate to this world. At some point the combination of introduced explaining mechanisms, the characters view of its environment and the presence of references can create a state similar to the hesitation so need for the existence of the fantastic. The reader does not doubt that the world he sees is fictional, but he starts to doubt the fact that it is supernatural.

Now I know if the features outlined by Todorov are present in the Discworld novels. And if they are present in which way are they used. It is now time for me to summarize my results and create a conclusion if or if not would the Discworld novels of Terry Pratchett meet the requirements to be considered as fantastic.

4 THE OUTCOME OF THE APPLICATION

I have started my thesis with a simple intention. To find out if a modern writer would meet the requirements of a genre that most people would commonly associated with him. But soon I understood that this question would not have been sufficient enough. I had to expand it and create more specific questions, in order to find out if the Discworld novels have something in common with the theory of the fantastic.

I have purposed the following questions. Are the features of the fantastic that have been outlined by Tzvetan Todorov present in the Discworld novels? If they are present, are they present in the suggested form, or have they been altered in any way. If a feature is not present in the novels, is there a way to achieve a similar effect by different means. Now it is the time to answer these questions with the findings I have made in my application of the Discworld novels to Todorov's outline.

4.1 The themes of the fantastic

I have started with the themes commonly present in the fantastic, the themes of the other and the themes of the self. I had managed to find examples for both of these themes in Pratchett's Discworld novels but not directly in the original form. The themes of the other were more general and not connected to a specific topic also their interaction with the supernatural events was presented in a different way. The themes of the self were more similar to those in the fantastic with just a slight shift of their view. But the themes of the self were not as numerous as the themes of the other, and the novel that provided us with the best example for this theme was inspired by another novel. But even if there would be no examples of the themes of the self, the presence of the themes of the other would be sufficient enough for our purposes due to the fact that only one of these features is necessary for the fantastic. Therefore I can say that the themes of the fantastic are present in the Discworld novels of Terry Pratchett but mostly in a different form.

4.2 The genres of Poetry and Allegory

These two genres are unwanted in a fantastic work and should be avoided. But I could find numerous examples for both of them in the Discworld novels. Still, in this case their presence is not as disturbing as it would be in a fantastic novel. In the case of Poetry, the reason it is not such a threat is, that even though Pratchett uses these expressions in such a way that their image creating quality is reduced to a minimum. The genre of allegory and

all the other references present in the Discworld novels are also not threatening the fantastic due to the fact that they actually substitute a part of the feature of hesitation that is not present in the Discworld novels. The presence of references of any kind combined with the influence of the features of the uncanny helps to create feeling as close to the hesitation as possible.

The two genres that should be avoided in a fantastic novel have found their place in the Discworld novels without threatening its fantastic potential. The reason for this is that even if poetic expressions are used, they do not create a poetic image. And the presence of allegory alongside with other references and features helps to draw the novels away from the marvelous presented at their beginning and towards the uncanny.

4.3 The genres of the Uncanny and the Marvelous

The two neighboring genres of the fantastic that also work with the presence of supernatural and are the inevitable outcome of any fantastic story are both present in the Discworld novels. But unlike in the fantastic where until the end of the story we do not know if it will lean towards one or the other, in the Discworld novels we are from the beginning introduced into a world that could be considered only as marvelous. In this situation the presence of the uncanny works as a distracting force that pulls the novels from the marvelous closer to the uncanny. Together with allegory and other references the Discworld novels tend to stand somewhere between these two genres, which is also the place the fantastic lies.

4.4 An example of the Fantastic in a Discworld novel

From all the novels of Terry Pratchett that I have talked about in my thesis the one closest to the genre of the fantastic would be *Going Postal*. Unlike *Eric*, it is more original and the reader does not have to focus on the fact that it is just an author's version of a traditional theme. If I want to talk about the fantastic in *Going Postal* I focus only on a part of the novel which tells the story of Moist von Lipwig and the undelivered letters. Even if the uncertainty level is not as high as in a true fantastic story the reader witnesses the hesitation of the protagonist concerning the visions that occur to him. Strangely he is the only one who can see them. Other characters see these events only as Moist's imagination and try to convince him that what he has seen was not true. At the end of this story within a novel we receive a clarification as it is usual in a fantastic story. But as it is usual to the Discworld

setting, the clarification does not tell us if Moist's experience was uncanny or marvelous, but proposes an answer that could be considered either or none of those two.⁷⁸

⁷⁸ See Pratchett, *Going Postal*, 229.

CONCLUSION

At the end of my thesis I would like to repeat all of the questions I have worked with and complete them with the answers based on my findings in order to create my final conclusion.

Could the Discworld novels of Terry Pratchett be considered as fantastic? The answer would be no. The Discworld novels lack the presence of hesitation that is crucial for the existence of the fantastic. Also the way the novels approach the presence of the supernatural is very different than the approach in the fantastic.

Are the features outlined by Todorov present in the Discworld novels? The answer would be yes for most of the features, even those that should be avoided according to Todorov. Pratchett's novels contain the features of the uncanny, the marvelous, and the themes of other, the themes of self as well as allegory and poetry.

If the features are present, are they presented in the suggested form, or have they been altered? The answer would be that most features have been altered. The genres of the uncanny and the marvelous have become visible from the beginning and not only in the outcome. The genres of allegory and poetry are treated and used in such a way so they would not collide with the eventual fantastic and even substitute eventual missing features. The themes of the fantastic have been used in a different way. While in the themes of the self the change is very small. In the themes of the other, which are more common, the themes became more general than those outlined by Todorov. And their interaction with the supernatural has also been changed.

If a feature is not present in the Discworld novels, is there a way to achieve a similar effect by different means? The answer would be yes, partially. The missing feature of hesitation is substituted by the combination of references and the uncanny that positions the Discworld novels somewhere between the uncanny and the marvelous. But nevertheless it cannot fully replace the uncertainty of the hesitation.

From all of my findings I can say that traces of the fantastic can be found in the Discworld novels but certainly not in such a way for them to be considered as fantastic, at least not according to Todorov's outline.

BIBLIOGRAPHY

- Abrams, M. H. *A Glossary of Literary Terms*. Boston MA: Thomson Wadsworth, 2005.
- BBC News. "Pratchett funds Alzheimer's study." Last modified March 13, 2008.
<http://news.bbc.co.uk/2/hi/health/7291315.stm>
- Butler, Andrew M. *Pocket Essentials Literature: Terry Pratchett*. Harpenden: Pocket Essentials, 2001.
- Butler, Andrew M., James, Edward, and Mendleson, Farah. *Terry Pratchett: Guilty of Literature*. Baltimore, ND: Old Earth Books, 2004.
- Frow, John. *Genre*. Abingdon: Routledge, 2005.
- Irvan, Chris. "Sir Terry Pratchett: coroner tribunals should be set up for assisted suicide cases." *The Telegraph*. August 2, 2009.
<http://www.telegraph.co.uk/health/healthnews/5960166/Sir-Terry-Pratchett-coroner-tribunals-should-be-set-up-for-assisted-suicide-cases.html>
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London: Methuen & co, 1981.
- Moore, John. *Zlý Princ Charlie*. Translated by Petr Caha. Frenštát pod Radhoštěm: Polaris, 2006.
- Parker, Vic. *Writers Uncovered: Terry Pratchett*. Oxford: Heinemann Library, 2006.
- Pratchett, Terry. *Carpe Jugulum*. London: Corgi, 1999.
- Pratchett, Terry. *Equal Rites*. London: Corgi, 1987.
- Pratchett, Terry. *Eric*. London: Gollancz, 1991.
- Pratchett, Terry. *Feet of Clay*. London: Corgi, 1997.
- Pratchett, Terry. *Going Postal*. London: Corgi, 2005.
- Pratchett, Terry. *Guards! Guards!*. London: Corgi, 1998.
- Pratchett, Terry. *Jingo*. London: Corgi, 1998.
- Pratchett, Terry. *Man at Arms*. London: Corgi, 1995.
- Pratchett, Terry. *Maskerade*. London: Corgi, 1996.
- Pratchett, Terry. *Monstrous Regiment*. London: Doubleday, 2003.
- Pratchett, Terry. *Night Watch*. London: Corgi, 2003.
- Pratchett, Terry. *Moving Pictures*. London: Corgi, 1991.
- Pratchett, Terry. *Reaper Man*. London: Corgi, 1992.
- Pratchett, Terry. *Soul Music*. London: Corgi, 1995.
- Pratchett, Terry. *Sourcery*. London: Corgi, 1992.

Pratchett, Terry. *The Colour of Magic/Barva Kouzel*. Bilingual edition translated by Jan Kantůrek. Praha: Talpress, 2011.

Pratchett, Terry. *The Fifth Elephant*. London: Corgi, 2000.

Pratchett, Terry. *The Last Continent*. London: Corgi, 1999.

Pratchett, Terry. *The Light Fantastic*. London: Corgi, 1986.

Pratchett, Terry. *Thud!*. London: Corgi, 2005.

Pratchett, Terry. *Witches Abroad*. London: Corgi, 1992.

Pratchett, Terry. *Wyrd Sisters*. London: Corgi, 1989.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Translated by Richard Howard. Ithaca, NY: Cornell University press, 1975.

The London Gazette no.59160. "Honours and Awards: Central Chancery of the Orders of Knighthood." August 18, 2009.

<http://www.london-gazette.co.uk/issues/59160/pages/14245>