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**Faculty of Arts and Philosophy**

**Man and Environment in the *Discworld series***  
**Lucie Titmanová**

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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

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## Zásady pro vypracování

Práce se zaměří na popis rozdílného vnímání prostředí člověkem v knižní sérii Terryho Pratchetta *Zeměplocha*, která obsahuje rozsáhlý fiktivní svět složený z mnoha druhů životního prostředí a míst. Text uvede teoretická kapitola, ve které autorka zmapuje vývoj toposu venkova a města (Williams, Garrard, Tuan) a zároveň představí aplikovatelné koncepce z oblasti humanistické geografie a environmentální kritiky (např. antropocentrismus a biocentrismus). Na tomto základě a s použitím vhodné sekundární literatury vypracuje detailní rozbor Pratchettova znázornění rozdílných funkcí venkovského a městského prostoru, jejich vnímání postavami příběhů v závislosti na tom, zda město či venkov tvoří jejich existenční prostor. Předmětem autorčina zájmu bude i zobrazení člověka a přírody z pohledu jejich vzájemného vztahu skrze témata symbiózy, respektu, míru, pokory apod. Práci zakončí kapitola, ve které autorka z dílčích úsudků vyvodí obecnější závěry.

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### Primary sources

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## ANNOTATION

The bachelor thesis focuses on the relationship between a person and the environment they occupy. It discusses the impact different kinds of environments have on a person's worldview and values concerning the justification of change of the environment for the betterment of humanity. It reflects on the human need for belonging and the topic of ownership of space important to the person. It analyses the topoi of the city and the country. It focuses on the different attitudes toward the city and the country environment in Terry Pratchett's *Discworld series*.

## KEY WORDS

anthropocentrism, biocentrism, environment, city, country

## ANOTACE

Tato bakalářská práce se zaměřuje na vztah mezi člověkem a prostředím, ve kterém se nachází. Poukazuje na možné dopady rozdílných druhů prostředí na hodnotové názory člověka týkající se změn životního prostředí za účelem uspokojení lidských potřeb a lidského pokroku. Mluví o potřebě člověka někam patřit a přivlastnit si prostor, který je pro něj důležitý. Analyzuje pojmy topos města a topos venkova. Zaměřuje se na různé postoje vůči městskému a venkovskému prostoru v knižní sérii *Zeměplocha* od Terryho Pratchetta.

## KLÍČOVÁ SLOVA

Antropocentrismus, biocentrismus, prostředí, město, venkov

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## Introduction

The topics of the environment and the relationship between people and the environment are broad and encompass many different fields of study, from philosophy and sociology to biology and ecology. It has its own interdisciplinary field of environmental studies. The study of the environment might include moral dilemmas, for example, whether or not it is just to change the natural space to better suit human life or the topic of ownership of land and space.

One way to study the relationship between people and the environment is to define different kinds of environments. The most obvious is to differentiate between those spaces that are changed by humans to better suit them, the spaces that are populated and used for the purposes of security, prosperity, and progress of humankind, and spaces that are untouched or scarcely populated. These two possible spaces have been studied by many and defined by multiple metrics. One of such people who gave names to these concepts is Yi-Fu Tuan, who differentiates them according to the shapes of the surroundings; nature makes round, chaotic and untamed lines, whereas mankind tends to make easily replicable shapes that allow precise handling, easy repair and copying.

In literature, the difference between a man-made space and the unchanged one is often condensed into showcasing the difference between the city and the countryside. The city and the countryside are topics debated, for example, by Raymon Williams. Literature, for example the genre of fantasy, has the power to show troubling behaviour and views in a way that the receiver of the message does not feel attacked or berated. For this reason, humorous and satirical fantasy is popular and important. Terry Pratchett's Discworld series is a collection of works that show the good and the flaws of humanity, be it politics, religion, interpersonal relationships, ego or self-worth. In this instance, Discworld shows, because of its complexity and variety of environments and cultures, the different ways to perceive and cooperate with the environments in which the characters live.

The spaces also have the ability to influence their inhabitants, just as the inhabitants influence the spaces. Man-made spaces might evoke the idea of invincibility and invulnerability of humankind, which allows the people to feel safe and create in the name of progress, but also to forget that resources for such projects and attitude might be final and the environment might stop giving. Chris Brawley and Ursula Le Guin comment on this topic. Spaces not created or moulded to be easily accessible by a human may evoke a feeling of anxiety and vulnerability, which may lead to fear and anger, but a certain amount of fear could allow the person to feel respect towards their surroundings and make them cooperate with it

rather than subdue it. These points of view can be studied not only from the point of view of ecology, but also ecocriticism, which links the relationship between a person and the environment with culture and literature. An academic interested in the field of ecocriticism is, for example, Greg Garrard.

The relationship between a person and the environment can also be personal and intimate. People crave to belong and have certainty. This notion lets Tim Creswell introduce the importance of home, which then leads to the need for owning the space a person is surrounded by and making it their own. Slightly broader terms connected to the personal relationship between a person and the environment are homeland and place attachments.

This paper aims to describe the differences in the relationships between a character and the environment they live in, be it the city or the country, in the *Discworld series*. The introduction defines and describes the main concepts and terms from the field of ecocriticism, such as anthropocentrism, biocentrism, homeland, home, carpentered and noncarpentered spaces and the nuances of the different relationships between the environment and a person. It also describes the meaning of the topos of the city and the topos of the country.

The second chapter introduces the city environment of the *Discworld series* and the characters in it. It focuses on the topos of the city and its inhabitants. It speculates as to why they have the view of the environment such as they do and what the view entails. It links the topos of the city with anthropocentrism and discusses whether or not it is true that man-made spaces form the inhabitants to be more humanity-focused.

The third chapter looks at the topos of the country existing in the *Discworld series* and the unique fantastical topic that may help form a relationship between the environment and the inhabitants, which is magic. It discusses the ability to cooperate with the environment and nature, rather than change it by force. The concept of biocentrism is introduced and the opinion of the inhabitants on this concept is described and explained.

The fourth chapter deals with the concept of belonging and introduces how the characters in both environments differ in feeling and expressing it. It discusses the terms homeland and home, as well as place attachment.

This paper aims to describe the different relationships between people and the environment in places with different amounts of human intervention in the *Discworld series*, as well as different moral attitudes toward the environment. The closing chapter of the thesis draws more general conclusions from the analysis in the previous chapters.

# 1 Terms and Concepts

The first chapter of the thesis introduces the concepts concerning the relationship between people and place, such as homeland, home, place attachment, topophilia and the ethical perspectives towards the environment, such as anthropocentrism and biocentrism. The chapter also offers an explanation of the concepts of carpentered and noncarpentered environments and the topos of city and country. Each section introduces a collection of interlinked terms and concepts.

Fantasy literature, much like reality, deals with topics such as the relationship between humans and the environment, and the value people put on a place, creating a sense of belonging. Without putting value into a place and therefore contributing and belonging to that place and its community, a person is, according to Greg Garrard, less human.<sup>1</sup> For characters to be human and therefore impactful to the story, they, too, need to belong and care; otherwise, they would be obsolete, for there would be no grounds or motive for their actions and character growth. Characters are not only shaped by the environment they are born in, but also simply react to it, which subsequently shapes the plot and future behaviour of the characters. This relationship between a character and the environment they are living in can be crucial or at least impactful, as humans exhibit a strong tendency towards shaping space in their immediate vicinity to be somehow “theirs”. In the *International Encyclopedia of Housing and Home*, the phenomenon of an impactful relationship between men and place is called *place attachment*, which is an affective bond to people, places and processes, encompassing memories, feelings, habits and experiences linked to them. These bonds help create a sense of identity.<sup>2</sup> A similar concept is *genius loci*, which

[...] may be a question of how a person identifies with a site – his home, his local surroundings, his nationality – some of which can be tangible, such as smell, sound and above all language.<sup>3</sup>

What ties people to a place and allows them to form an attachment is not only a community or what the person themselves experiences there, but also something that only happens by chance, such as the mentioned smell. To develop the idea of attachment to a place further, it is important to mention *homeland*, about which Yi-Fu Tuan says: “Human groups nearly everywhere tend

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<sup>1</sup> Greg Garrard, *Ecocriticism* (Taylor & Francis e-Library, 2004), 115.

<sup>2</sup> Barbara Brown, Irwin Altman, and C. M. Werner, “Place Attachment,” in *International Encyclopedia of Housing and Home*, ed. Susan Smith and Marja Elsinga (Amsterdam: Elsevier Ltd., 2012), 183.

<sup>3</sup> John Dixon Hunt, *Genius Loci: An Essay on the Meaning of Place* (London: Reaktion Books, 2022), 9.

to regard their homeland as the center of the world. A people who believe they are at the center claim, implicitly, the ineluctable worth of their location.” Apart from the bonds with individuals, groups and physical environment, it is also the pure human idea of wherever one is, belonging to them. Even more condensed term for the environment humans try to possess for themselves is described by Tim Cresswell, who talks about the importance of “home”:

As an elementary and ideal (for some) form of place it [home] lies at the heart of human geography. It is for this reason that the idea of a student making university accommodation into “their place” was an early example of place in the introduction. Most people are familiar with the attempt to make somewhere feel like home.<sup>4</sup>

This description implies that not only does a person need to feel attachments to a place through experiences and feelings linked to it to feel at home, but one must also change the environment, as it was perceived as imperfect before. According to Garrard, “home” has been in opposition to “wilderness” since the Neolithic farmers, and since then, humans have been fighting this imperfect state of their surroundings to manage to feel at peace. Without the soil being tended to, it would be a part of wilderness and therefore an enemy.<sup>5</sup> With calling a place home comes a sense of ownership and a heightened perception of what is right and wrong. The inhabitants of this place are the ones who are most qualified to describe whether the place they are trying to shape to their image is safe, aesthetically pleasing and worthy of their pride. This description is subjective, yet gives the inside view not only into the place itself, but also into the psyche of the person describing it. The place and the person shape each other in an unending cycle. As home is described as “elementary and ideal” and people strive to shape their surroundings into a home, the relationship between a man and the place they live in is bound to be positive at least to some extent, be it outright love or a notion to not let outsiders berate it even if the man who takes ownership of the place sees it negatively. The positive relationship with a place is called *Topophilia*, a term coined by Yi-Fu Tuan:

The word “topophilia” is a neologism, useful in that it can be defined broadly to include all of the human being’s affective ties with the material environment. These differ greatly in intensity, subtlety, and mode of expression. [...] It may then vary from the fleeting pleasure one gets from a view to the equally fleeting but far more intense sense of beauty that is suddenly revealed.<sup>6</sup>

In the *Discworld series*, as in other literary pieces, place attachment, sometimes leading to topophilia, is a crucial aspect of the plot and character development. The characters give the

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<sup>4</sup> Tim Cresswell, *Place: an introduction* (Hoboken: Wiley-Blackwell, 2015), 135.

<sup>5</sup> Garrard, *Ecocriticism*, 60.

<sup>6</sup> Tuan Yi-Fu, *Topophilia* (New York: Columbia University Press, 1974), 93.

material environment they see as theirs and more or less beautiful or in some way outstanding great importance, therefore both the environment and the relationship between it and the characters is described in depth, giving the possibility to observe human behaviour in their habitat in a world as complex and developed as Discworld. There are different kinds of spaces and places to be lived in, in the *Discworld series*, therefore showcasing different approaches to creating and perceiving a home that was moulded from the environment around, how topophilia shows in those environments, as well as place attachment.

The environment people live in differs in the degree to which humankind has modified it and the perspective people have on the values surrounding nature. It is crucial to a story and the behaviour of the characters whether the story is set in a more man-made or natural environment. Yi-Fu Tuan introduces a straightforward and clean divide of environments that humans inhabit:

Human habitats vary greatly in character and are classifiable in various ways. A simple two-fold classification might distinguish the habitats into the categories “carpentered” and “noncarpentered.” The carpentered world is replete with straight lines, angles, and rectangular objects. Cities are rectangular environment *par excellence*. Nature and the countryside, in contrast, lack rectangularity.<sup>7</sup>

The so-called carpentered city is a habitat that is man-made and therefore structured in a way logical to the human mind – easy to make in large quantities, repair and navigate, be it movable assets, real estate or order and laws. The viability and suitability of this environment make human characters in some literary works, especially set in the times after the Industrial Revolution, more prone to overlooking the need for nature and the finitude of resources in favour of the unending growth of humankind. The Industrial Revolution that brought the majority of the population into cities shaped the human idea of their relationship with the world. As Raymond Williams writes in *The Country and the City* about the newly formed metropolitan experience of humankind: “[m]an did not go to his destiny, or discover his fortunate place; he saw, in pride or error, his own capacity for collective transformation of himself and of his world.”<sup>8</sup> The seemingly endless possibilities for transformation that humankind acquired led them to “a belief in humans and their existence as the most important and central fact in the universe,”<sup>9</sup> which is the definition of *anthropocentrism* by the Cambridge Dictionary. Chris Brawley describes anthropocentrism as a belief that “entails framing nature around our image

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<sup>7</sup> Yi-Fu, *Topophilia*, 75-76.

<sup>8</sup> Raymond Williams, *The country and the city* (New York: Oxford University Press, 1978), 272.

<sup>9</sup> “Anthropocentrism,” Cambridge Dictionary, accessed June 10, 2025, <<https://dictionary.cambridge.org/dictionary/english/anthropocentrism>>.

of it,”<sup>10</sup> and argues that it “must be discarded, and an awareness of the whole of nature must be embraced. It is precisely this experience of nature which the theme of the annihilation of the self engenders.”<sup>11</sup> The city, the carpentered world, is a prime example of an anthropocentric space. Even the spaces in a city that are meant to be natural, such as parks or rivers, are framed around the image of how the architect wants to portray nature. The self is endangered in a resident of a city, because uniformity of the carpentered environment might cause repression of uniqueness in a human being, although it offers safety and assurance. This creates a contradiction as anthropocentrism emphasizes the importance of humankind and its right to transform the surroundings for its needs, yet subsequently creates an environment where the self of an individual might be threatened. When Chris Brawley later talks about Ursula Le Guin’s *Buffalo Gals and Other Animal Presences*, he mentions that

[f]or Le Guin, the nonhuman is essential, and fantasy is the only genre that displaces the anthropocentric bias of the West and puts in its place the importance of the connectedness between all of nature.<sup>12</sup>

This ability of fantasy literature not to be anthropocentric is, however, questioned by the genre of *urban fantasy*. While Stefan Ekman tries to define urban fantasy, he mentions the vague borders in which it is not certain whether a book needs to be set in a metropolis, a town, or only be contemporary to be counted as urban fantasy.<sup>13</sup> Although the definition of urban fantasy is not precise, it is visible that fantasy can be and is, in some cases, anthropocentric as it can be situated in a city or other carpentered space where man and humanity are often the leading force for change. As can be seen, even in fantasy literature, where nature and the “non-human” plays a curtail role, the story line of the city watch in the *Discworld series* being an example, there is a potential for the characters to be surrounded by the unreal, non-human elements of extraterrestrial beings, deities, magic and potent forces of nature and still believe in the progress of humankind and the ability of man power more. On the other hand, in the non-carpentered world, the wilder, more chaotic and less rectangular environment is more prone to an ethical worldview called *biocentrism*. The meaning of this term is an “ethical perspective that all life deserves equal moral consideration or has equal moral standing.”<sup>14</sup> Nature and the countryside are chaotic, primordial, not made ideal for human habitation or consumption. As Joel B. Hagen

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<sup>10</sup> Chris Brawley, *Nature and the Numinous in Mythopoeic Fantasy Literature* (Jefferson: McFarland, 2014), 29.

<sup>11</sup> Brawley, *Nature and the Numinous in Mythopoeic Fantasy Literature*, 29.

<sup>12</sup> Brawley, *Nature and the Numinous in Mythopoeic Fantasy Literature*, 146.

<sup>13</sup> Stefan Ekman, “Urban Fantasy: A Literature of the Unseen,” *Journal of the Fantastic in the Arts* 27, no.3 (2016): 457-458.

<sup>14</sup> “Biocentrism,” *Britannica*, accessed June 10, 2025, <<https://www.britannica.com/topic/biocentrism>>.

says in *The Origins of Ecosystem Ecology*, “new ecology emphasizes indeterminism, instability, and constant change.”<sup>15</sup> This usually makes its inhabitants more sceptical towards the idea of the ability of humans to change and transform their habitat by their own hand. As is described in *Escapism*: “Nature itself is real. It is indubitably real to humans when they feel it as a blast of cold wind, a sudden shower, or the skin rash caused by contact with poison ivy.”<sup>16</sup> People living primarily in the non-man-made environment of nature are aware of its dangers and power; therefore, they are usually less anthropocentric. Man-made environment enables humanity to develop itself more quickly, as well as ignore the negatives it is causing to nature. The city is usually seen as the bringer of culture and although Yi-Fu Tuan says that “a current trend in anthropological thinking is to wonder whether the nature/culture dichotomy is not more an eighteenth-century European invention than anything fundamental to human experience,”<sup>17</sup> it is still used in stories as the centre of knowledge as it hosts universities, artists and innovators. The city makes man-made products and values, which are therefore the most important and valued in the lives of the characters, as these products and values are the only ones the characters encounter. Yi-Fu Tuan describes a link between civilisation and city thusly:

The gap between palpable worth and imagined worth, with the latter backed by the power of society, is greatest in the art objects that are the pride of civilization. A city rich in art and architecture can, in a certain light, seem unreal, because such works boldly present themselves as products of a highly imaginative (even fanciful) mind and also because for all their materiality, they are wrapped in prestige, whose literal meaning is “sleight of hand,” and glamour, whose literal meaning is “magic.”<sup>18</sup>

Ankh-Morpork, the city described in the *Discworld series*, is not only the perfect representation of the city ruled by prestige and glamour, but also literally sleight of hand and magic. As both art and literal glamour in the fantasy genre are a representation of self, inherently have a chaotic core and seem unreal, they seem to be the imaginary noncarpentered parts of the places created by the idea of anthropocentrism, therefore in part contradicting Brawley’s negative view on the influence of anthropocentrism on the self. Even the carpentered environment, highly modified by humankind, might give birth to creative chaos and uniqueness in defiance of the uniformity of its appearance.

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<sup>15</sup> Joel B. Hagen, *An Entangled Bank; The Origins of Ecosystem Ecology* (New Brunswick, N.J.: Rutgers University Press, 1992), 19.

<sup>16</sup> Tuan Yi-Fu, *Escapism* (Baltimore: The Johns Hopkins University Press, 1998), 15.

<sup>17</sup> Yi-Fu, *Escapism*, 24.

<sup>18</sup> Yi-Fu, *Escapism*, 78.

The topos of city and the topos of country are also concepts that need to be explained. Topos, in the general sense, is “emphasis on inability to do justice to the subject” or an elevation and praise of the use of the subject.<sup>19</sup> It is, therefore, an important and often repeated subject. Dyck agrees that one of the translations of topos is “topic” or “line of argument”.<sup>20</sup> After the fall of the Greek city states and Roman Republic, topos lost its original meaning rooted in the political orations and topoi became clichés used in any literature.<sup>21</sup> The topos of the country is described through problems of property in land in England in *The Country or the City*. In the sixteenth century, the property relationships of the English countryside started to change from the aristocratic owners who had seen estates as purely an obligatory inheritance carrying income, the estates populated by peasants, to still aristocratic owners who saw estates as an opportunity for investment, carrying returns due to peasants changing to tenant farmers and wage-labourers. This crisis of value then brought an idealisation of a happy tenant, a rural retreat, and a sense of melancholy.<sup>22</sup> England in the eighteenth century starts to concern itself with the “lost peace and virtue of country life.”<sup>23</sup> The topos of the country is therefore shaped by nostalgia and longing for something pure and lost. This image has partially survived until the modern age, for example, in the need for summer houses. The topos of the city in England also started to be observed in the eighteenth century, when the growth spurt of London was seen as an example of a “dramatic alteration of landscape: the rapidly expanding and changing city.”<sup>24</sup> When Williams comments on Blake’s observation of London, he finds that

[h]e [Blake] had originally written “dirty” street and “dirty” Thames, and these would have been evident enough; but what he adds is the perception of “chartering”: the organisation of a city in terms of trade. Suddenly, within this, he sees the capital in a new way: not the riot, the noise or the monstrous we of earlies and contemporary observation; but an organisation, a systematic state of mind.”<sup>25</sup>

Here comes the birth of the topos of the city as a carpentered environment, made of system, organisation and the surroundings moulded in the image of the progress of humanity.

To conclude, this chapter examines the relationship between people and the environment they live in from several different perspectives. The first perspective is intimate

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<sup>19</sup> Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, trans. Willard R. Trask, (Princeton: Princeton University Press, 1983), 70.

<sup>20</sup> Ed Dyck, “Topos and Enthymeme,” *Rhetorica: A Journal of the history of Rhetoric* 20, no.2 (Spring 2002): 106.

<sup>21</sup> Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, trans. Willard R. Trask, (Princeton: Princeton University Press, 1983), 70.

<sup>22</sup> Williams, *The country and the city*, 60-61.

<sup>23</sup> Williams, *The country and the city*, 68.

<sup>24</sup> Williams, *The country and the city*, 142

<sup>25</sup> Williams, *The country and the city*, 148.

and concerns the sense and need of belonging on different levels: place attachment, homeland and home. These three concepts introduce the perceived ownership of a particular space that leads humanity to further investigate its ties with the environment and the birth of the need for moral concepts regarding the environment. These moral concepts shown in this chapter are anthropocentrism and biocentrism, which are linked to different kinds of spaces: carpentered or man-made (or transformed) spaces and non-carpentered or unchanged. City is given as an example of a carpentered space, and the topos or the city is further investigated. The country or the countryside is an example of a less carpentered space; the topos of the country is also talked about. The following chapters depict the existence of these concepts in the *Discworld series* as well as use the terminology to investigate the relationship between humans and the carpentered and non-carpentered spaces in this specific series.

## 2 Anthropocentrism and the City

This chapter analyses the description of a city in the Discworld series from the position of the narration as well as the attitudes of the characters towards their habitat, debating whether or not the characters seeing the city habitat as “theirs” subsequently lean towards anthropocentrism and the need to transform their environment despite the harm it may cause. The city of Ankh-Morpork (*de facto* a city-state) is described with the aid of the term *topos* of the city. Although in the previous chapter the *topos* of the city is described with London in mind, Ankh-Morpork is similar to London on the brink of the industrial revolution in many ways. In an interview with Terry Pratchett, it was said, that Ankh-Morpork “has slowly turned from a Dungeons & Dragons place of rogues and thieves brawling in taverns, into a fantasy mirror of London,”<sup>26</sup> with the additions of more plot and development, the city turned into something believable. Furthermore, the chapter shows the attitudes of outsiders toward the city and the reputation of the city and contrasts it with the attitudes of the inhabitants.

The *Discworld series* storyline situated in a city showcases the different attitudes towards the carpentered environment by both the residents and the outsiders, and as a part of a satirical fantasy series, exaggerates the flaws and reputation that a big and old city also has in reality. The city storyline mostly regards the crew of the Ankh-Morpork City Watch as main characters, therefore managing to show the lower and criminal class as well as the attitudes of the ruling class, as crime concerns everybody. The books concerning the *topos* of the city are most often used as examples in the thesis, such as *Guards! Guards!* and *Night Watch*. In the *Discworld series*, the city storyline also involves *Theatre of Cruelty*, *Men at Arms*, *Feet of Clay*, *Jingo*, *The Fifth Elephant*, *Thud!*, *Snuff*, *Going Postal* and a children’s book, *Where’s My Cow?*. The Ankh-Morpork City Watch is introduced as a dysfunctional police force, more often than not going through the streets, ringing a bell, saying that all is well, while the guilds police themselves and the ruling tyrant is allowed to control the happenings in the city. The main character, Samuel Vimes, unwillingly climbs the social ladder throughout the books and brings moral principles into the City Watch. The city is therefore mainly shown through the life events of a once broken man who “started out in the gutter, true enough. And now he was on three meat meals a day, good boots, a warm bed at night and, come to that, a wife too<sup>27</sup>.”

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<sup>26</sup>Tom Chivers, “Terry Pratchett interview: a fantasy writer facing reality,” *The Telegraph*, August 27, 2015

<sup>27</sup> Terry Pratchett, *Feet of clay: A Discworld novel*. (London: Corgi Books, 2001), 16.

The city is shown as flawed both in the emotionally charged language used to describe it and in the city's inner workings. For example, in the book *Night Watch*, the city is described as

a process, a weight on the world that distorted the land for hundreds of miles around. People who'd never see it in their whole life nevertheless spent their life working for it. Thousands and thousands of green acres were part of it, forests were part of it. It drew in and consumed and gave back the dung from its pens and the soot from its chimneys, and steel, and saucepans, and all the tools by which its food was made. And also clothes, and fashions and ideas and interesting vices, songs and knowledge and something which, if looked at in the right light, was called civilization. That's what civilization meant. It meant the city.<sup>28</sup>

The city is seen as all-consuming and, to a degree, exploiting both its inhabitants and the land around. This distortion of the land around and burdening the people who have never seen it shows the willingness of the society to sacrifice that which does not immediately concerns them for the gain of the place that represents humanity. William Raymond describes the change from estates being an inheritance to being an opportunity for investment in the sixteenth century, then after the Industrial Revolution, when masses migrated to cities for work, the rural countryside being by some seen as an ideal retreat and regarded with melancholy and longing.<sup>29</sup> In Ankh-Morpork, even though there is an old aristocracy present, they are not the visibly ruling class, as Ankh-Morpork is *de facto* a tyranny led by Lord Patrician, *Primus inter pares*, with a city council made of guild masters whom the Patrician may or may not listen to and who hate him.<sup>30</sup> The morals of nobility and honour in preserving inherited estates are therefore broken by the aristocracy not being the ruling class, and the estates are, indeed, seen as opportunities. In addition to tyranny with a city council, there are other political aspects that cause unhappiness in the relationship between the common people and the government. In *Night Watch*, a book about time travel to the past times of The People's Revolution of the Glorious Twenty-Fifth of May, Samuel Vimes is made to go through a previous coup d'état to put a new Patrician in the place of power. Those times are even more unlawful than the ones of the present, from the position of the series. In one particular scene, Samuel Vimes talks to his younger brother self and thus gives the reader an insight into his character development:

“Yeah, all right, but everyone knows they torture people,” mumbled Sam.

“Do they?” said Vimes. “Then why doesn't anyone do anything about it:

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<sup>28</sup> Terry Pratchett, *Night Watch* (London: Doubleday, 2017), 176.

<sup>29</sup> Williams, *The country and the city*, 60-61.

<sup>30</sup> Pratchett, *Feet of Clay: A Discworld novel* (London: Corgi Books, 2001), 92.

“‘cos they torture people.”<sup>31</sup>

Through the character of Samuel Vimes, the cowardice of the common people and the inability to change anything without a strong incentive or effective leadership can be seen, even though the common people do have a moral compass and know it is wrong. On the other hand, when one department of the City Watch was told they would have to shoot on people in the attempt to pacify the rebels, most of them deserted immediately.<sup>32</sup> On the other hand As much as Ankh-Morpork is similar to eighteenth-century London, the melancholy or want for idyllic rural places and retreats is not present. The attitude of the citizens towards the countryside is developed further in the next chapter, but not only have most inhabitants of Ankh-Morpork never been outside of the city, they do not even exhibit any want or need to do so. One of the reasons the poetic rural lifestyle is not present is simply because the Discworld series does not deal with the history of the city before it was populated; therefore, the story does not give the citizens any memories of their ancestors living in the countryside before the ongoing industrial revolution. For the reader, it seems as if the people have always lived where they live now, with the exception of non-humans. As a slow migration from the surrounding countries that are more densely inhabited by non-humans to Ankh-Morpork is happening, the most current books in the series show a shift in the attitude of the human citizens of Ankh-Morpork towards the non-humans from ignorance to antagonism, as that is a step needed to be made if what follows is to be acceptance. For example, in a pub scene in *Feet of Clay*, a man expresses hate towards a werewolf and questions the humanity of an old lady, simply because she is very old, blind and quiet.<sup>33</sup> One of the story lines follows a side character named Angua von Überwald, who becomes the first female and the first undead creature, specifically a werewolf, in the City Watch. She later welcomes a young dwarven woman into the Watch and befriends her, finding out that the dwarven woman does not know Angua is a werewolf and actively takes action to guard herself against a werewolf who she heard is employed in the Watch.<sup>34</sup> Returning to the idea of a countryside retreat, the humans are not interested in the longing for an idealized rural life, and the non-humans are in the process of leaving their homeland and finding their place in the city while fighting racism, therefore also not interested. Even though the city is described as a partially destructive force with many negative qualities, Ankh-Morpork is also shown as an embodiment of civilization and its achievements; it is thought to produce knowledge, art,

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<sup>31</sup> Pratchett, *Night Watch*, 145.

<sup>32</sup> Pratchett, *Night Watch*, 322.

<sup>33</sup> Pratchett, *Feet of Clay*, 144.

<sup>34</sup> Pratchett, *Feet of Clay*, 166-167.

and values. The people living in this city are surrounded by material goods, providing them with what is essential to survive and even create. That, according to Yi-Fu, may be considered good:

"Good," for most humans historically and for many even today, means physical survival and a little extra. From the need to ensure both comes the desire for tangible things: green pastures, rich harvests, sturdy shelters, possessions [...] <sup>35</sup>

The city takes from the surrounding nature and from the inhabitants themselves, but provides most of them with enough to want to stay. Those two ideas do not contradict themselves, as the high population makes it inevitable to bring knowledgeable individuals, but the mindset of the masses is overwhelmingly negative.

Throughout the series, the narrator makes it known that the main feeling the inhabitants have towards the city is disgust, as is presented in *Pyramids*:

It was high summer in Ankh-Morpork. In fact it was more than high. It was stinking. [...] Morpork was twinned with a tar pit. There was not a lot that could be done to make Morpork a worse place. A direct hit by a meteorite, for example, would count as gentrification. <sup>36</sup>

The environment of Ankh-Morpork is shown to be unhygienic throughout the series; the river Ankh is a trail of mud, more than water, even able to hold footprints, as shown in a police chase in *Feet of Clay*.<sup>37</sup> Moreover, it is bluntly said in the *Night Watch*, that “The city is a little slice of Hell, and there's no real safety anywhere.”<sup>38</sup> It is, therefore, surprising that there is a certain degree of patriotism shown in the series. Ankh-Morpork and its parts are frequently personified, such as in *Guards! Guards!*: “The Gutters of the city gurgled softly as the detritus of the night was carried along, in some cases protesting feebly,”<sup>39</sup> and fought for as a symbol of its people, not as a place. Here, Samuel Vimes, at that point only a police officer from the lower class, is seen as “the city” in the *coup d'état*:

“You're the city right now!” said Carcer [...] “They sneak. You don't. You ride right up to them and damn them to hell, that's what you do. They're stealing the streets from you! You take 'em back! They've put 'emselves beyond the Law! You take the Law to 'em!”<sup>40</sup>

It is seen as putrid, chaotic and dirty, but also as honest. Samuel Vimes is one of the characters who bring a sense of morality and humanity into the society as he chooses to do what is best

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<sup>35</sup> Yi-Fu, *Escapism*, 78.

<sup>36</sup> Terry Pratchett, *Pyramids* (London: Transworld Publishers, 2012), 5.

<sup>37</sup> Pratchett, *Feet of Clay*, 78.

<sup>38</sup> Pratchett, *Night Watch*, 162.

<sup>39</sup> Terry Pratchett, *Guards! Guards!* (London: Transworld Publishers, 1989), 34.

<sup>40</sup> Pratchett, *Night Watch*, 170.

for the people, not disillusioned by the fact that the city and its people are not inherently good. In *Feet of Clay*, he mentions not wanting anyone else to shave him, because he spent too many years patrolling the streets to be happy about anyone else wielding a blade anywhere near his neck.<sup>41</sup> The shift Williams described by commenting on Blake's recollection of London is not present.<sup>42</sup> Even the characters actively living in Ankh-Morpork and, in a sense, taking ownership of the space, do not describe it in more favourable terms than is the objective truth of the narrator.

For the picture of the city as a whole, it is also needed to know the reactions and attitudes toward it shown by outsiders. In *Guards! Guards!* The plot surrounds Carrot Ironfoundersson, an idealistic and sheltered man raised by dwarves who wants to go to Ankh-Morpork to become a police officer. With him trying to find information about the city appears a representation of how someone who has never been to the city recounts it from half-remembered accounts of people long dead:

He [Carrot] would go to this city – whatever *that* was – and have a man made of him.

They [the city watch] took only the finest, Varneshi had said. A watchman had to be a skilled fighter and clean in thought, word and deed. From the depths of his ancestral anecdotage the old man had dragged tales of moonlight chases across rooftops, and tremendous battles with miscreants which, of course, his great-grandad had won despite being heavily outnumbered.<sup>43</sup>

Ankh-Morpork, despite the foulness and danger, is still regarded as a place of legends and a beacon of valour and civilisation at this moment. From the outsider perspective, Ankh-Morpork is a place where noble, heroic and cultured things happen. The description by the inhabitants and those who only heard of it differs greatly. That is because dwarves are one of those who stereotypically value ore and gold, therefore material things of worth. Ankh-Morpork has the imagined worth mentioned by Yi-Fu *Escapism*, the architecture, art that society deemed valuable, prestige and glamour.<sup>44</sup> This imagined worth makes it possible for the city to keep the reputation and legends of honour that were never even true. This reputation is not present in the parts of Discworld where prestige and glamour do not have such value. One of such places is the countryside inhabited by witches. Witches will be further introduced in a later chapter, but it is sure to say that the impression of a city, even one smaller than Ankh-Morpork, is not favourable.

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<sup>41</sup> Pratchett, *Feet of Clay*, 14.

<sup>42</sup> Williams, *The country and the city*, 148.

<sup>43</sup> Pratchett, *Guards! Guards!*, 42.

<sup>44</sup> Yi-Fu, *Escapism*, 78.

“What, Morris dancing in a city?”

“Well, down in Sto Helit, anyway. Bunch o’ soft wizards and merchants. I watched ‘em a whole hour and there wasn’t even a groinin’.”<sup>45</sup>

The inhabitants of the countryside see the inhabitants of the city as weaker and working non-physical jobs, therefore not working as they should.

“Swish city bastards. Comin’ up here, takin’ our jobs...”

“Don’t be daft. They don’t know what a proper job is.”<sup>46</sup>

Moreover, there is a notion of seeing the city people as “the other” and therefore the enemy in a begrudging way. That is not to say that all inhabitants of the countryside can be considered as “uncultured” by the city standards. In *Maskerade*, a book belonging to the storyline of witches and therefore the countryside, the main characters deal with the city opera, which is regarded as one of the best representations of culture, even by the standards of the city.

They were dressed something like the young opera-goers she’d seen in Ankh-Morpork, except that their fancy waistcoats would have been considered far too fast by the staid members of the community, and they wore their hair long like a poet who hopes that romantically flowing locks will make up for a wretched inability to find a rhyme for “daffodil”.<sup>47</sup>

There is still the notion of thinking of the opera-goers, the people visibly from the city, as weak and vain, but the aversion towards the city is not great enough to prevent them from visiting it. It seems that the Discworld as a whole is not yet in an age of travelling for pleasure having gained popularity with the masses. Neither the citizens of Ankh-Morpork nor the outsiders are looking to depart from their habitats *en masse*. A particular officer of the Ankh-Morpork City Watch even expresses a thought that “a good thick layer of cobble-stones was about as close as he wanted to get to Nature. Also, Nature tended to be squishy.”<sup>48</sup> Both the characters whom the plot follows throughout the City Watch storyline and the ones they encounter are not always, but usually, pragmatic, sarcastic and lean towards either a negative or an opportunistic world view; therefore, they tend to ignore or silently complain rather than explore and inquire when met by an outsider. This makes it complicated for the outsiders to form an opinion. It is true that the very first book in the *Discworld series*, *Colour of Magic*, follows the first ever tourist in Ankh-Morpork. This is because Twoflower, the tourist, is from a faraway country, pointing at the fact that there are, in fact, other continents and societies that the city-state of Ankh-

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<sup>45</sup> Terry Pratchett, *Lords and Ladies* (London: Transworld Publishers, 1992), 231.

<sup>46</sup> Terry Pratchett, *Lords and Ladies* (London: Transworld Publishers, 1992), 231.

<sup>47</sup> Terry Pratchett, *Carpe Jugulum* (London: Corgi Books, 1999), 170.

<sup>48</sup> Terry Pratchett, *Feet of Clay*, 491.

Morpork and the continent it lies on, and the other societies may be more developed, at least in a sense of having the time and funds to travel abroad for pleasure.

Overall, this chapter shows how the topos of the city is described in the Discworld series and how both the inhabitants and visitors react to its unique look and state of existence. It showcases the satirical comedy in the way politics are made to be in Ankh-Morpork and gives background of the characters, therefore allowing for a unified image of their way of thinking. It discusses that the people living in the city are anthropocentric in their ignorance, but not their active acts, as most of the common people are not yet in a place to think of anything else than the immediate future, safety, entertainment and duty.

### 3 The Country and Biocentrism

This chapter introduces Lance as the representation of the countryside and the topos of country in the Discworld series, as well as the protagonists, encompassing the core values of this environment, the witches. It is discussed whether the inhabitants of the chaotic noncarpentered country accept biocentrism as their world view and, if so, why. The chapter also shows the role of magic in moulding the relationship between the characters and their environment. Finally, it is showcased how the outsiders and inhabitants of the city view the countryside.

The countryside in the Discworld series is, for the purposes of this thesis, represented by Lancre. Lancre is a small hilly kingdom, described as a little cup of valleys, in which, from the highest points of the mountains, one can see the rim of the world.<sup>49</sup> The kingdom is the main environment in most of the storyline concerning witches. For the purpose of the analysis, *Carpe Jugulum* and *Lords and Ladies* are chosen to be the representatives for this storyline. As the countryside obtains its soul partially from magic, the chosen books highlight this part, as they, in addition to the witches, also deal with either the fairy folk or vampires, both being potent magical entities. Other books from this story line are *Equal Rites*, *Wyrd Sisters*, *Witches Abroad* and *Makerade*. The protagonists of the countryside are three witches who each symbolizes part of the archetype of a Tripple Goddess used in many neopagan religions. Esme Weatherwax is a “crone”, Nanny Ogg a “mother” and Magrat Garlick a “maiden”. They can also be seen as an allusion to the Three Witches in Macbeth.

As the Discworld series is a fantasy, magic needs to be mentioned as an important force influencing the countryside and the relationship between the inhabitants and the environment. Terry Pratchett describes the involvement of magic on Discworld thusly:

Magic on Discworld lies, as I said, mostly in the nature of the environment; the witches use broomsticks, certainly, but mostly their power is derived from a zest for life, a clear-headed grasp of psychology, a gift for natural medicine, and an absolute refusal to be overawed by any situation.<sup>50</sup>

The three main characters, who allude to the Weyward Sisters from Macbeth, rarely use magic and prefer to be overwhelmingly practical, street smart and nosy, which is later assumed by those who do not know them as using magic. The reverence the witches acquire from their community is gained by the knowledge of nature and environment, as well as tradition.

A witch’s cottage is a very specific architectural item. It is not exactly built, but put together over the years as the area of repair join up, like a sock made entirely of darns. The chimney twists like a corkscrew. The roof is thatch so old that small but

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<sup>49</sup> Terry Pratchett, *Carpe Jugulum* (London: Corgi Books, 1999), 15.

<sup>50</sup> Terry Pratchett, “Imaginary Worlds, Real Stories,” in *Folklore* 111, no. 2 (October 2000): 162.

flourishing trees are growing in it, the floors are switchbacks, it creaks at night like a tea clipper in a gale. If at least two walls aren't shored up with baulks of timber, then it's not a true witch's cottage at all, but merely the home of some daft old bat who reads tea leaves and talks to her cat.<sup>51</sup>

What makes a witch is not using magical power, but fulfilling the expectations of what a witch should be. She is an entity with certain prerequisites for being a helpful link between the common people and the magical environment. She is needed, and the fact that the assumed magical abilities are mostly attention to detail and respect for the surroundings is not a trick but a show of skills. The relationship between a witch and the environment she lives in is respect and reverence. A witch attuned to the nature she calls hers. In *Lords and Ladies*, it was because of this link between the witch and the environment that she knew that “[t]hey [the fairy folk] had broken in somewhere. She could feel it in the trees, in the minds of tiny animals.”<sup>52</sup> This intimate relationship is helpful and often drives the plot. In the *Discworld series*, witches are in the countryside what wizards are in the city. Wizards draw power and respect from the hierarchy of the carpentered system, obeying the environment, allowing them to gain knowledge through an academic life at the Unseen University. Conversely, witches have no systematic education and thrive in the environment of noncarpentered chaos. Witches are seemingly the driving force of biocentric belief in the countryside, being attuned and willing to cooperate with their surroundings. Augustine Thomas, in a work about *Lords and Ladies*, surmises that “[i]t is often the witches’ empathy that drives the magic. Empathy is so often the word of choice for magic binding,”<sup>53</sup> and comments on the importance of their respectful relationship with the environment thusly: “In most cases, mastery over an inanimate object is brought through a comprehensive understanding of the inanimate object, which often the conscious mind cannot gather; to acknowledge coexistence.”<sup>54</sup> This understanding oftentimes plays an important role in the plot of the countryside storyline. *Lords and Ladies* are a perfect example of the importance of an intimate relationship between the character with their environment:

If there's a stone circle you mustn't go near, the imagination suggests [...]  
She knows about the stones. No-one ever gets told about the stones. And no-one is ever told not to go there, because those who refrain from talking about the stones

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<sup>51</sup> Terry Pratchett, *Lords and Ladies* (London: Gollancz, 2014), 201.

<sup>52</sup> Pratchett, *Lords and Ladies*, 265.

<sup>53</sup> Augustine Thomas, “Ecopsychology in Terry Pratchett’s *Lords and Ladies*,” *International Journal of Multi-Disciplinary Research* 4, no. 1 (August 2019): 4.

<sup>54</sup> Thomas, “Ecopsychology in Terry Pratchett’s *Lords and Ladies*,” *International Journal of Multi-Disciplinary Research* 4, no. 1 (August 2019): 4.

also know how powerful is the attraction of prohibition. It's just that going to these stones is not... what we do.<sup>55</sup>

The fact that the community is not told about a possible danger due to the knowledge of a human mind and curiosity is one of the reasons why witches are held in high regard.

“You're trying to tell me those... things exist because people believe in them?”  
“Oh, no. I imagine they exist anyway. They're *here* because people believe in them *here*.”<sup>56</sup>

With these two examples, it is visible that the magical environment shapes the relationship between the inhabitants and the space they occupy. Environment is not conscious in the Discworld series *per se*, but because of the magical element, it obtains a certain personality through the way people interact with it, assume behaviour and communicate needs and wants, consciously or unconsciously, in fact much like witches do. Magic thus allows the inhabitants of the countryside to have a familiar, almost human relationship with the environment.

Another topic worth noting is the vivid description of the country. If the descriptions of the city allowed the reader to imagine an old, crumbling, overfilled city smelling of waste, Lancre and the surrounding nature are buzzing, energetic, clean and plentiful. In one scene “[a] magpie landed on a twig a foot from her face and screamed at her,”<sup>57</sup> and henceforth, magpies start to be a recurring theme of a guarding familiar. In another “[t]he pre-dawn light was grey on the horizon and a shower of sleet had made the leaves sparkle [...],”<sup>58</sup> or mountaintops above the skies. The lands of the witches are described with utmost care, convincing the reader to imagine wonders. As previously stated, the environment is the element of magic most time, so it is only fitting that it is the environment that obtains the most wonder. It is a place inhabited in a profound way, as John Dixon Hunt says.<sup>59</sup> The Lance countryside has a *genius loci*.

As might be expected, the relationship between the environment and a person is much different when the person is only visiting. Lancre is not used to visitors and is hard to visit, but the characters who stepped outside the city to embrace the wilderness of the countryside are notable.

Ponder looked around at Lancre. He'd been born and raised in Ankh-Morpork. As far as he was concerned, the countryside was something that happened to other people, and most of them had four legs. As far as he was concerned, the countryside

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<sup>55</sup> Pratchett, *Lords and Ladies*, 10.

<sup>56</sup> Pratchett, *Lords and Ladies*, 413.

<sup>57</sup> Pratchett, *Carpe Jugulum*, 111.

<sup>58</sup> Pratchett, *Carpe Jugulum*, 92.

<sup>59</sup> Hunt, *Genius Loci: An Essay on the Meaning of Place*, 9.

was like raw chaos before the universe, which was to say something with cobbles and walls, something *civilized*, was created.

“This the capital city?” he said.

“More or less,” said Casanunda, who tended to feel the same way about places that weren’t paved.<sup>60</sup>

As was mentioned in the previous chapter about the city, it is curious with how much enthusiasm the inhabitants of the city do not want to leave it. The nature of the countryside is always described as beautiful, or at least majestic or in some sense impactful, when described by the narrator. When noticed or commented, in speech or thought, by a character from the city, it is dirty, uncomfortable and only worthy of animals. Ever further, the reader seems to be the only one obtaining the image of a mostly bucolic image, as the inhabitants of the country also do not talk about it as beautiful, only normal, suspicious, or to be regarded with respect. On one notable occasion, the wizards from the Unseen University travelled to the countryside to their female magical counterparts and commented the experience thusly:

“Well, I’m not going,” said the Dean. “It’s not natural, the countryside. Far too many trees. Never could stand it.”<sup>61</sup>

The coach rattled across the featureless plains. The land between Ankh-Morpork and the Ramtops was fertile, well-cultivated and dull, dull, dull. Travel broadens the mind. This landscape broadened the mind because the mind just flowed out from the ears like porridge.<sup>62</sup>

The characters from the city seem not to be able to perceive nature as anything but practical and mundane. The examples of city inhabitants in the country are proving to be more of a proof of anthropocentric beliefs than the common people who do not have the means or a reason to leave the city. It seems those simply do not think of the countryside, lives other than those in Ankh-Morpork and the environment. Even further, some city characters are even hostile:

What a place! What a dump. He’d had a short walk after the service and every path seemed to end in a cliff or a sheer drop. Never had he seen such a vertical country. [...] As for the people he’d met... well, simple ignorant country folk [...]<sup>63</sup>

These instances of hostility are, needless to say, not the entirety of the meeting of the city and the country, but they are frequent enough to be notable.

In conclusion, this chapter describes the chosen countryside of the Discworld series, home to the witches and explores the impact of magic and witches on the relationship between

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<sup>60</sup> Pratchett, *Lords and Ladies*, 253.

<sup>61</sup> Pratchett, *Lords and Ladies*, 64.

<sup>62</sup> Pratchett, *Lords and Ladies*, 138.

<sup>63</sup> Pratchett, *Carpe Jugulum*, 32.

the inhabitants and the environment. The environment in the countryside plays a more active role in the story, as it is filled with volatile magic that is represented by stone circles and other instances of reactive environment. In *Lance*, the environment needs to be treated with respect, as it is not a passive participant in the exchange, but may react to a wrong stimulus. This leads to the feeling of reverence, which is easily moulded into biocentrism, as even stones seem to be alive in the countryside, and the stones can react badly to stimuli.

## 4 Home and Belonging

This chapter analyses the notion of the need to belong and the perceived ownership of space by the character from both the city and the country, and discusses whether or not the character's description of that need and ownership differs according to the space they occupy. The main characters from both Ankh-Morpork and Lancre are in some way leaders of their community and act as protectors; Samuel Vimes in a literal sense, being in the leadership position of the Ankh-Morpork City Watch, and the three witches Esme Weatherwax, Nanny Ogg and Magrat Garlick as the ones who strive to understand the happenings of volatile magic and traditions, and connect the human community with the wisdom of folklore magic and magical creatures. Those characters are the ones who ought to feel the most ownership over their community and the space they occupy.

Samuel Vimes prides himself on being one of the common people and in understanding the city on a primal level. At the beginning of the City Watch storyline, he is introduced as a broken man, a drunk and having no ambition to be anything but a simple police officer. He is, in all likelihood, depressed due to the inefficiency and heavy losses in the Night Watch where he is situated. He is, nevertheless, showing signs of belonging to the space he occupies, even if he does not feel a sense of security or pride in the system of the city.

This was home. Not the bare little room over the candle-maker's shop in Wixon's Alley, where he slept, but this nasty brown room that smelt of unswept chimneys, Sergeant Clono's pipe, Nobby's mysterious personal problem and, lately, Carrot's armour polish. It was almost like home.<sup>64</sup>

He is attached to the place through the experiences and the sense of purpose the work he does in it gives him, which creates an affective bond and therefore indicates, that he can have a positive feeling towards a place even though he perceives it as "nasty" and does not try to speak about it in gentler terms.<sup>65</sup> He calls the space he berates home. The story concerning Samuel Vimes brings to light Lord Vetinari, the cunning Patrician of Ankh-Morpork. He is a Machiavellian character and a self-proclaimed tyrant whose only ambition is to make the city run smoothly. Even after the Patrician gives him increasingly more power and elevates him in social standing, this newfound prestige makes him uneasy.

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<sup>64</sup> Pratchett, *Guards! Guards!*, 156-157.

<sup>65</sup> Barbara Brown, Irwin Altman, and C. M. Werner, "Place Attachment," in *International Encyclopedia of Housing and Home*, ed. Susan Smith and Marja Elsinga (Amsterdam: Elsevier Ltd., 2012), 183.

He'd actually been rather attached to his old cheap boots. He could read the street in them, the soles were so thin. It'd got so bad that he could tell where he was on a pitch-dark night just by the feel of the cobbles.<sup>66</sup>

Samuel Vimes accepts the duty and responsibility that a promotion indicates, yet is troubled by what some would see as the positive part of the deal. He seems not to wish to surrender a symbol of his belonging to the streets of Ankh-Morpork. The old, cheap boots allow him to navigate the space he is attached to and which he calls home. He lives in a carpentered space *par excellence*, the most populated, polluted, and moulded place on Discworld, yet he seems to have found the noncarpentered part, the piece of chaos and what gives the humanity a bad reputation, dealing with the criminal underworld in the streets at night, and made it his home.

Although not the main characters, the undead also ought to be mentioned, as they represent the oppressed minority in a city experiencing a cultural shock due to the migration of outsiders, moreover, outsiders not fully human. They experience being feared and berated for their appearance, sleeping cycles, food preferences and unusual powers.

Some people had a thing about the undead. Angua knew Commander Vimes was uneasy in their presence, although he was getting better these days. People always needed someone to feel superior to. The living hated the undead, and the undead loathed – she felt her fists clench – the unalive.<sup>67</sup>

As Discworld just at that moment begins to experience the migration and the undead newly in the city do not feel safe and assured enough to feel the need to express and defend themselves, the usual reaction to such behaviour is silent ignorance. Even though that is true in the majority of situations, there can be seen an attempt to help a community in a scene in *Feet of Clay*, however appropriate or inappropriate it is.

“[...] They...watch out for her [an old ]. Help her out in little ways.”

“How?”

“Well, I heard that last month someone broke into her hovel and stole some of her stuff...”

“That doesn't sound helpful.”

“...and if was all returned next day and a couple od thieves were found in the Shades with not a drop od blood left in their bodies.” [...] “You know, you get told a lot of bad things about the undead, but you never hear about the marvellous work they do in the community.”<sup>68</sup>

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<sup>66</sup> Pratchett, *Feet of Clay*, 16.

<sup>67</sup> Pratchett, *Feet of Clay*, 157.

<sup>68</sup> Pratchett, *Feet of Clay*, 146.

The vampires in question seem to attempt to express a sense of belonging to a person from the original community even though the larger population oppresses them. It may not yet be an attachment to a place, but it is an attachment to a person for whom the place is a home.

There are, however, not only positive examples of the relationship between the characters and the city. In *Night Watch*, Nobby, a member of the Ankh-Morpork City Watch, expresses only a monetary interest in the time of a revolution:

“Will you shut up!” said the major. “have you no interest in honour? Glory? Love of city?”

“Dunno. Can you get much for ‘em?” said Nobby.

“They are Priceless!”

“Oh, well, in that case I’ll stick with my boots.”<sup>69</sup>

The city inspires both greed and a sense of home, but it is interesting to mention that neither the character who sees Ankh-Morpork as a home and feels something akin to melancholy towards it, nor the character who is more concerned with money and material goods than in honour and glory want to leave the city or change anything. The view of the city is different in every character, depending on the experiences they have had, but they all seem to be loyal enough not to abandon it. Even the orangutan librarian from the wizarding Unseen University feels that the rooftops of the city belong to him,<sup>70</sup> and the carpentered man-made space that the city is, is far away from his natural habitat.

Another worthy mention of a character from the City Watch storyline is Carrot Ironfounderson. He arrives in Ankh-Morpork because he wants to be a police officer. He was raised by dwarfs, yet is nearly two meters tall, young and broad-shouldered. Before coming to work in the Ankh-Morpork City watch, he was sheltered and never left his dwarven parents, therefore being naïve and pure, which clashes with the lifestyle and overall atmosphere of the city. Even after years, he “sends his pay home,” therefore not seeing Ankh-Morpork as one. When he left the mines of his parents, he had a conflict of identity, seeing dwarves as his kin and his own parent sending him “to his kind.”<sup>71</sup> Throughout the books, Carrot Ironfounderson is one of the characters who manages to keep his identity and home, but accepts Ankh-Morpork as the environment that surrounds him, therefore is his to protect as a police officer. Oftentimes

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<sup>69</sup> Terry Pratchett, *Night Watch* (London: Corgi Books, 2003), 371.

<sup>70</sup> Terry Pratchett, *Guards! guards! - Discworld: The City Watch Collection* (London: Orion Publishing, 2014) 123.

<sup>71</sup> Terry Pratchett, *Guards! guards! - Discworld: The City Watch Collection* (London: Orion Publishing, 2014) 36.

he operates with naivety clouding his judgment, but he belongs to both environments through attachments.

The country offers a different kind of belonging. As previously mentioned, Lancre and the mountainous countryside of the Discworld series is filled with magical potential and creatures. It brings an emphasis on folklore, pagan traditions and belief in biocentrism, as everything is linked within the spiritual world. Because of this, it seems that the inhabitants of Lancre never really leave:

And so the sons and daughters of Lancre went on into the worlds carved out careers, climbed the various ladders of achievements and always remembered to send money home.<sup>72</sup>

The countryside is less populated than the city and is filled with “isolated homesteads with a few windows lit at night.”<sup>73</sup> This could be a way to loneliness, but the countryside is more communal than the filled Ankh-Morpork.

In conclusion, the belonging and longing is different. This chapter describes the meaning of home and whether home is only one place. It looked at the city, which seems to be more diverse in the means of opinions on the topic of home, but it is notable, that not one character from the city wants to leave.

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<sup>72</sup> Terry Pratchett, *Carpe Jugulum* (London: Corgi Books, 1999), 16.

<sup>73</sup> Terry Pratchett, *Carpe Jugulum* (London: Corgi Books, 1999), 46.

## Conclusion

The paper aims to describe the relationship between a man and the environment in the Discworld series, represented by chosen books consisting of *Feet of Clay*, *Guards! Guards!* and *Night Watch*, which show the storyline set in a city, and *Carpe Jugulum* and *Lords and Ladies*, which show the storyline set in the country. The first chapter presents the main concepts and terminology needed to describe the attitudes and relationships a person may have regarding the environment they are in. It shows multiple levels of personal relationship with space, the broadest being place attachment, which indicates an attachment to a place due to past memories, feelings, experiences and habits, forming a pleasant bond. Other personal relationships include the terms homeland and home. Both indicate a manner of ownership and dedication. Home is described as a previously imperfect space that a person changes to make to make it “theirs”. *Genius Loci* is also introduced and a term. The chapter introduces the moral concepts of anthropocentrism, which values humanity and human progress over the natural being of things, and biocentrism, which values all life and sees it as of the same value. Carpentered and noncarpentered spaces are other concepts that are described, showing one of the ways to divide space into one changed by humans and another unchanged. Last, the concepts of the topos of the city and the topos of the country are introduced, topos being a subject repeated with such frequency that it becomes a cliché.

The second chapter contains an analysis of the topos of the city and discusses whether the inhabitants of the city lean towards the moral concept of anthropocentrism or not, and how the relationship between the citizens and the environment is shown. The analysis shows that the topos of the city is described as a booming, overpopulated and dirty, yet still worthy of pride by many. The glamorous yet dangerous city seems to be anthropocentric in the amount of concern for anything but itself, but not much in the idea of changing the space for the betterment and progress of humanity. Ankh-Morpork in the books examined does not yet seem to be in the era that allows the common people to express or even want a fast-paced progress. The common people of the city care for survival and adaptation to social changes, such as immigration bringing the undead. Moreover, Ankh-Morpork is a carpentered space moulded by humans in their image, but the chaos of the criminal and lower class, together with the attitude of rejecting change on principle, the city seems to have signs of wilderness.

The third chapter concerns the countryside and the concept of biocentrism. It introduces the main characters, the witches, who, from the analysis, are the driving force of biocentrism seemingly being the popular moral belief due to their ability to connect the common people

with the inherent wild magic of the environment and the magical creatures in it. It discusses the involvement of magic in people's lives in depth, as magic is unique to the fantasy genre and those associated with fantasy. According to the analysis, the combination of fear and reverence that the inhabitants of Lancre feel towards the magic and the assurance, knowledge of the for them unknown and common sense given to them by the witches, leads to a positive attitude towards folklore and the environment in which the people live. The positive attitude and feeling of belonging and not as much ownership but coexistence with the environment leads to the general belief that all living is of value.

The final chapter discusses the concept of home and belonging in both the city and the country. The analysis indicates that the city, although being a carpentered, human-made and logical space, hosts people who are made at home not by the space created specially for their human wants and needs, but either solely by the community or by the chaos and wilderness that is, by the societal standards, either not supposed to exist, or supposed to stay hidden.

## Resumé

Tato práce pojednává o knižní sérii Zeměplocha od britského autora Terryho Pratchetta. Tato knižní série je často označována za satirickou fantasy a popisuje detailně propracovaný plochý svět ležící na čtyřech slonech, stojících na želvě, která pomalu pluje vesmírem. Zeměplocha hostí mnoho rozdílných lokalit, kultur a příběhů, přičemž každá z dějových linií je zakotvena v jedné z lokalit a běžně sleduje ty samé hlavní postavy, či jejich okruh známých lidí. Tato práce se více do hloubky zabývá dějovou linií odehrávající se ve městě jménem Ankh-Morpork, největším městě na Zeměploše, které hostí městskou hlídku a hlavní postavu Samuela Elánia, nejdříve depresivního a často opilého člena Noční Hlídky, později napříč jeho přáním aristokrata a velitele Městské hlídky. Druhou dějovou linií objevující se v této práci je dějová linie odehrávající se v Lancre, které je domovem čarodějek. Hlavními postavami v tomto venkovském prostředí jsou bábi Esmeralda Zlopočasná, Stařenka Oggová a Magráta Česneková. Venkov a postavy čarodějek přináší folklor, nespoutanou magii, která je spíše součástí přírody, kouzelných stvoření a světa okolo, než činů čarodějek, a selský rozum.

První kapitola seznamuje s koncepcemi potřebnými ke zkoumání vztahu lidí s prostředím, ve kterém se vyskytují. Nastihují se zde koncepty antropocentrismu a biocentrismu, které pojmenovávají morální hodnoty spojené s hodnotou člověka a jeho úspěchu vůči hodnotě všeho živého. Těmito tématy se zabývají například Chris Brawley, Ursula Le Guin, Joel B. Hagen, či Stefan Eknam. Kapitola popisuje rozdělení prostoru Yi-Fu Tuana za pomoci geometrie na „carpentered“ (česky například „otesaný“) and „noncarpentered“ („neotesaný“). Otesaný prostor je složen z rovných linií and pravých úhlů, je to tedy ten stvořený či změněný člověkem, zatímco ten neotesaný má nepravidelné tvary a dá se hůře předvídat, ten je tvořen přírodou a není změněný dle vůle a očekávání člověka. Kapitola se také věnuje pojmům domov, vlast a oddanost místu, kterými se zabývají Tim Cresswell a Barbara Brown. Robert Williams je jedním z těch, kteří se zabývají toposem města a venkova, které jsou v první kapitole také popsán.

Druhá kapitola pojednává o městě a antropocentrismu a jejich možných propojení. Zabývá se tím, jak postavy z vybraných knih z městské dějové linie uvažují o svém vztahu s prostředím, ve kterém se nacházejí. Také rozebírá to, jak je město v knihách představeno. Ankh-Morpork je představen jako špinavé a přelidněné město, které vykořisťuje a ohrožuje jak své okolí, tak své obyvatele, a přesto si ponechává úctu od těch, kteří v něm vidí symbol civilizace, umění a pokroku. Město se utkává s vlnou imigrantů z okolních zemí a ačkoliv jeho obyvatelům nevadí představa utlačování přírody a okolí, nemohou si dovolit myslet dostatečně

antropocentricky, aby si za utlačováním okolí představovali pokrok lidstva, nýbrž se zabývají svým přežitím.

Třetí kapitola se zabývá venkovem a myšlenkou biocentrismu. Zkoumá dopad magie, která je přítomná jak v čarodějkách, tak v okolí samotném, na přístup obyvatel k tomuto okolí. Lancre je místem folkloru a pohanských tradic a kombinace strachu a úcty vůči kouzelnému prostředí ve kterém lidé žijí, je vede k uvědomění, že všechny životy jsou jak stejně pomíjivé, tak stejně důležité, tedy souhlasí s myšlenkou biocentrismu.

Poslední a čtvrtá kapitola popisuje vztah k prostředí postav jak z prostředí města tak z prostředí venkova, nyní s pohledu sounáležitosti. Objevují se zde termíny jako domo, vlast a oddanost k místu a kapitola zjišťuje jak postavy s rozdílných prostředí popisují domov a co za domov považují.

V závěru jsou analýzy v jednotlivých částech vyhodnoceny a popisují se jejich výsledky. Možná nejzajímavějším zjištěním je, že Samuel Elánus, tedy hlavní postava v městské dějové linii, vidí domov právě v oněch špinavých ulicích Ankh-Morporku a ve svém povolání policisty, ačkoliv právě špína a zločin, kterým se dobrovolně a skoro až láskyplně obklopuje, je tou částí města, která je nejméně „otesaná“, tedy má znaky chaosu a divokosti, které se lidstvo svým antropocentrických představováním svého okolí snaží ideálně vymýtit.

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