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Diplomová práce

## Wise wizards and wicked witches?

An Analysis of Magic Users in Terry Pratchett's Amazing Discworld

## Moudří čarodějové a zlé čarodějnice?

Analýza magických postav v Úžasné Zeměploše Terryho Pratchetta

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## **Abstract**

The aim of this thesis is to examine several works from the Discworld series by Sir Terence David John Pratchett, focusing on magic and the people using it. The thesis starts with an examination of witches and wizards in English tradition. It also concerns magic and how it is viewed in popular literature throughout the twentieth century. The main focus of the thesis lies in an analysis of Terry Pratchett's magic system, wizards and witches and stereotypes connected with them.

**Keywords:** Discworld, fantasy, magic, witch, wizard

## **Anotace**

Náplní této diplomové práce je prozkoumat několik prací ze série Úžasná Zeměplocha od sira Terence Davida Johna Pratchetta, se zřetelí na magii a postavy ji používající. Práce začíná prozkoumáním čarodějů a čarodějnic v Anglické tradici. Také zahrnuje magii a jak je nahlížena v populární literatuře skrz dvacáté století. Hlavní náplň práce spočívá v analýze magického systému, čarodějů, čarodějek a stereotypů s nimi spojených v pracích Terryho Pratchetta.

**Klíčová slova:** Zeměplocha, fantasy, magie, čaroděj, čarodějnice

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# Introduction

Storytelling is a basic feature of human culture. Ever since humans could speak, they were sharing stories among themselves, be it for entertainment, warning or learning. Stories are important to understanding cultures, or even individual people telling them. Each element and each technique, the ways of saying things, all of it makes the difference. There are many key themes, figures, elements and other particles of storytelling that keep appearing all over the world, though their telling is unique. One such element, playing an important role, present in many stories is magic.

This thesis focuses on magic in English tradition of literature, specifically in Terry Pratchett's works. Before getting to the Amazing Discworld itself, the thesis explores the origins of wizards and witches in English tradition, going through the history of their stereotypical portraiture and the views society held on them, as well as the origins of the words used. Other words used in context with magic casters also get explained shortly.

The thesis then briefly analyzes development of interpretations and the stereotypization of wizards and witches in English literature, with closer focus on how the taboo of magic came forward and then broke away. The works of C. S. Lewis and J. R. R. Tolkien serve as an excellent example of the breaking point, as both authors wrote their novels at a similar era and were friends, yet their views on magic differ vastly.

Ever since that point magic in stories gained more and more popularity and variety, which this thesis demonstrates on several examples from contemporary English literature

Next, the thesis goes over to its main goal, the wizards and witches in Terry Pratchett's Amazing Discworld, with the focus on analyzing the traditional English stereotypes present in Pratchett's stories, how the characters work with them and how true the stereotypes actually are. To achieve

respectable analysis, the thesis includes a number of citations from primary sources.

## 1.0 Exploring the origins

The notion of wizards and witches, in some form, is present in most human cultures. That is due to our minds being rooted in symbolism and people first emerging with thought sought to explain the world around them through this view. A supernatural explanation of the natural phenomena appears in myths and religions all around the world, very often in similar patterns (how the world was created, how humans came to be, how did they get fire, how the gods taught them to do specific feats, who rules the heavens and the worlds, what spirits live in what places...)

The traditions of magical beliefs and practices, however, differ from one another. There are more ways to differentiate the nuances, but one such system, quite easy to understand, states that there are three important characteristics - knowledge, wisdom and understanding of the system.<sup>1</sup>

People versed in such knowledge began to appear along with it, sages capable of helping the common masses to make sense of all the mystery in the world, explaining and teaching how to best go through life without angering the spiritual forces beyond them. These people most often had a rather special place in society they lived in, being a bit aloof from the populace, mysterious and partial to divine forces. Be they priests, shamans, bards or magicians, they often held significant power in their hands, either as advisors to rulers or as a power in the societal hierarchy themselves.

Whether these keepers of lore were male or female depended on specifics of the culture. In various languages, there often exist terms to differentiate male sage from a female one (e.g. seidrmann/völva as shamans in Nordic

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<sup>1</sup> Suzanne Ruthven, *Traditional Witchcraft and the Pagan Revival: A Magical Anthropology*, (Moon Books, 2013), introduction.

mythology, working with the energy known as seiðr, böö/ugdan as Mongolian shamans of spiritual tradition, or the more familiar wizard/witch).

The wizards and witches of English tradition stem from prehistoric shamans, Celtic druids and priestesses, Welsh tradition (Myrddin, alias Merlin, is probably one of the best known mages), mythology of early Saxon settlers, Danish völvas and seers, elvish folklore and the shunning dislike for magic brought with Christian belief.

There are, of course, more elements present, especially since the fascination with magic grew and its taboo subsided during the 20th century, but the basic foundation for both wizards and witches depends on these traditions.

Even though one would think that after the Age of Reason and our (mostly Western) current fixation with natural sciences and reason, magic, rituals and all associated with it would disperse. But in reality Neopaganism is thriving,<sup>2</sup> which can be seen in the building of new temples in the northern reaches of Europe, for example the one near Iceland's capital,<sup>3</sup> the growing numbers of Wicca believers in both Europe and the United States,<sup>4 5</sup> and everlasting fascination with the "Old Ways," apparent in contemporary fiction, making frequent use of mythological, pagan, ancient and spiritual motifs.

This fascination might be explained through psychology. The human mind likes to operate in certain patterns, intermingling with cultural impacts. If we look at how many symbols we use in our lives (words, for example, are purely symbolic), and how we like to explain things through images and signs, how long we as a whole have been doing it, it is no wonder that our minds, no matter how learned, like to return, unwittingly, to this way of interpreting the

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<sup>2</sup> Neopaganism numbers by country, accessed at [https://commons.wikimedia.org/wiki/File:Neopaganism\\_numbers\\_by\\_country.png](https://commons.wikimedia.org/wiki/File:Neopaganism_numbers_by_country.png) (August 2019)

<sup>3</sup> Ásatrú Temple, accessed at <https://www.atlasobscura.com/places/asatru-pagan-temple> (August 2019)

<sup>4</sup> Ross Douthat, *The Return of Paganism*, accessed at <https://www.nytimes.com/2018/12/12/opinion/christianity-paganism-america.html> (August 2019)

<sup>5</sup> Sangeeta Singh-Kurtz, Dan Kopf *THE US WITCH POPULATION HAS SEEN AN ASTRONOMICAL RISE*, accessed at <https://qz.com/quartz/1411909/the-explosive-growth-of-witches-wiccans-and-pagans-in-the-us/> (August 2019)



world and explaining what we feel. This fact makes symbols, literary imagery and archetypal characters most important, for these are pure manifestations of our psyche, offering insight into the human soul.<sup>6</sup>

## 1.1 The origins of a wizard

The word is of an Anglo-saxon origin - *wyseard*, and the expression “wizard” came to usage during the 16th century.<sup>7</sup> The Anglo-saxon word is interpreted as “philosopher” or “sage.” If we look at the components, *wys-* (wise) and *-eard* (homeland/dwelling/home)<sup>8</sup>, and their individual meanings, we will get someone who dwells in, comes from, or whose home lies in wisdom. As an interesting excursion, it is worth noting that the word *wizard* served as a slang expression for “excellent” around 1922.<sup>9</sup> The use remains up to today, noting someone with amazing, almost otherworldly, skills in some activity (technology wizard, wizard in animation...).

Let us have a look at how a wizard is depicted. The image most probably coming to mind will be that of an old man with a long beard, dressed in robes and carrying a staff or wand, at least for someone familiar with Western culture and tradition. This type of wizard is also often depicted in children’s books, and even makes an appearance in contemporary Eastern media, namely anime, though this type of a wizard is not the predominant one for that genre.

As for the old age of the archetypal wizard, this attribute is tied in with the fact that wizards were sages. Even the word itself describes the wizard as someone native to wisdom. A lot of cultures believe that wisdom is achieved with age and learning, if a person is trying for it and gaining experience. All of the traditions laying foundation for our archetypal wizard had their sages come through a lengthy process of study of the arts of their tradition, and one could

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<sup>6</sup> Marie-Louise von Franz, *Psychologický výklad pohádek*, (Portál, Praha, 1998), 15-28

<sup>7</sup> Humphrey Carpenter and Mari Prichard, *The Oxford Companion to Children’s Literature*, (Oxford, Oxford University Press, 1987), 577

<sup>8</sup> Anglo-Saxon dictionary by Joseph Bosworth & supplement by Thomas Northcote Toller (1921) accessed at <http://www.bosworthtoller.com/>

<sup>9</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/word/wizard> (August 2019)

not become a wizard (shaman/druid/sage) unless one mastered this large pool of knowledge. This is especially strong in druidic tradition, even more so with the fact that they had to learn every bit of lore by heart.

An exception could be found in medieval alchemists, an offshoot of wizardry, but they haven't left that much of an imprint on the archetypal wizard this work is interested in. They too had to be well-learned, but not all of them were depicted as old men.

The beard ties in with the matter of wisdom gained through age. If we look at depictions of ancient Greek philosophers, many of them have long beards, pointing out their wisdom, a view which, unwittingly, spread through Europe.

Men in Britain, after the Romans left, had no great need to shave, thus many of the older gentlemen had impressive beards peppered with gray, pointing out their age and the fact that they must have been wise (or cunning) to have survived for so long in a world so harsh.

If we take the Danish element into consideration as well, there is no surprise in having another positive influence connected with beards. The Danes were keen about their hygiene and keeping up the good looks,<sup>10</sup> so there's no wonder that any male figure held in high esteem in their culture needed to sport a cultivated beard as well. Since the sages were highly important for pagan cultures, the Danish male sages couldn't miss having such a beard, imprinting it into the imagery even more.

The robe is present probably due to the clothing style of earlier periods. The first image to come to mind would be a druid in a flowing white robe, something many people are familiar with. But the clothing styles of ordinary people, even later in history, also feature cloaks, long undershirts, robes and various coats. The Anglo-Saxons wore long tunics and cloaks,<sup>11</sup> the Danes did

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<sup>10</sup> What did the Vikings look like? accessed at <https://en.natmus.dk/historical-knowledge/denmark/prehistoric-period-until-1050-ad/the-viking-age/the-people/appearance/> (August 2019)

<sup>11</sup> Anglo Saxon Dress and Accessories, accessed at <http://blogs.carleton.edu/anglo-saxon-material-culture/anglo-saxon-dress/> (August 2019)

too, although theirs were slightly different in style and layering<sup>12</sup> and during most of the medieval period, scholars often wore overcoats reminiscent of the popular robe of an archetypal wizard.

During the time of Anglo-saxons and the Danes, long robe, best if lined with fur, was a good way to stay warm. It also had other practical uses - one could utilize it as a blanket or a tent, for example. A piece of clothing such as this one was also easier to dry, making it the most practical choice of clothing often present in rainy and windy lands of England, thus leaving a lasting impression in the subconscious mind.

The staff, a very prominent feature of an archetypal wizard, comes with both practical and mystical uses. It could serve as a walking stick, very useful for wise old sages, or for those travelling the world to gain knowledge and experience. A piece of wood was also easy to obtain, and had its uses for anyone on the road - either to defend themselves, to ease the walking a bit or to use as a tool for various tasks.

But it also has a mystical meaning, other than the sense of authority a proper wooden staff so often carries. Since humanity came from trees in the first place, and, with the exception of people living in deserts or arctic areas, most of its history and life tied in with trees, the human mind seems to place a great importance on wood. Be it in the form of the world tree Yggdrasil, in worship of forest spirits (Cernunnos, Apple Tree Man, Idunn, Fjörginn), in recognizing sacred trees (the tree of knowledge in the Garden of Eden) or in placing wooden staves in the hands of important figures (Moses).

Since wood was (and still is, there are many sources offering to enlighten the readers across the internet<sup>13</sup>, books<sup>14</sup> and oral knowledge as well) often perceived as magical in some way, the sages of old often used it, and their staves, in rituals, making them an essential part of their appearance.

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<sup>12</sup> The clothes and jewellery of the Vikings, accessed at <https://en.natmus.dk/historical-knowledge/denmark/prehistoric-period-until-1050-ad/the-viking-age/the-people/clothes-and-jewellery/> (August 2019)

<sup>13</sup> Magickal Properties of Wood, accessed at [http://www.tryskelion.com/engv\\_properties\\_wood.html](http://www.tryskelion.com/engv_properties_wood.html) (August 2019)

<sup>14</sup> Sandra Kynes, *Whispers from the Woods: The Lore & Magic of Trees*, (Llewellyn Worldwide, 2006)

There is also a pointed hat, but it needn't be always present in wizards. Even though many cultures have had a fashion peak concerning pointy hats, its popularity on wizards' heads probably owes to literature from later periods.

As for the alignment of the wizard, it can vary. There are neutral sages, minding their own matters and doing no good or evil, there are benevolent advisors, working for the betterment of the world, and then there are evildoers, who kidnap princesses, imprison their own daughters in a vile net of enchantments or build dark lairs, awaiting the arrival of the hero coveting something of their collection.

Though as seen today, the archetypal wizard will probably be in good regards of those judging him. This consideration of wizards as predominantly good characters has to do with Tolkien's Gandalf and the lifted taboo of magic. Also possibly with the fact that other words are used more often to describe wizards swayed down the dark path, which will be addressed in a later chapter.

## **1.2 The origins of a witch**

The word witch, similarly to the wizard, comes from an Anglo-Saxon expression, namely the word *wicce*, which is the feminine form of the word *wicca*. Wicca means a sorcerer, a man who deals with magic.<sup>15</sup> Unlike the wizard, the witch, *wicce*, already carries a negative connotation, as can be seen in the Laws of Ælfred, issuing death for the practice of witchcraft.<sup>16</sup>

This apparent negativity towards wise-women stems from Christian views, ingrained into our culture through the centuries. It affects the picture of the witch with much greater strength than the picture of the wizard (since the wizard, the benevolent one at least, could fulfill the role of a hermit-sage, or miracle worker blessed by God doing his work on earth).

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<sup>15</sup> Humphrey Carpenter and Mari Prichard, *The Oxford Companion to Children's Literature*, (Oxford, Oxford University Press, 1987), 576

<sup>16</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/word/witch> (August 2019)

The image of an archetypal witch is not as well defined as that of the wizard. She can be a beautiful young woman, probably naked, or a revolting crone. Though both these pictures are frequent, minds will probably gravitate towards the picture of the old woman, putting her in a black dress, pointy hat, giving her a broom to fly on and a black cat to scare people with, along with hideous looks and cackling laughter.

This duality stems both from the tradition of Christianity, where women could pose a serious danger, especially those unwilling to submit to the rule of men (unless they were nuns, thus devoted to God), and the ancient view of women as changing (the triple goddess, tying the female to the moon and its phases, the aspects of femininity - the maiden, the mother and the crone). The latter plays a more subtle role, staying deeper in the subconscious mind, while the former, containing only the dark side of a woman's power, is more apparent and easier to reach in our tradition.

These women, who "made a pact with Satan," were meant to throw Christianity into disarray, sending souls of good people to hell. As for the beautiful young woman - she would seduce men, making them break the moral code, thus condemning them to eternal fires through her power of unbound sexuality. Which was considered unholy. She would often use the men she would have sex with to her own dark magic means, enacting satanistic rituals to gain her goals, whatever they may be (as can be seen in some illustrations, increased in number after the spree caused by the invention of the printing press, like for example in Martin Le Franc's 'Le Champion des Dames' from the year 1451).

This is the problem of the forbidden - especially while dealing with needs. As per Maslow's theory (hierarchy of needs), for the body and mind to function properly, these needs have to be satisfied, at least somewhat. Sex ties in with several of these needs as a tool to their fulfillment, thus its vilification is bound to have a negative impact on the human mind. Not only that, there are psychologists who deem sexuality vitally important on its own, for example Sigmund Freud.

The issue of the witch also might have a common ground with Jung's concept of the anima, the inner feminine side of men. It is dangerous for a man to succumb to the anima, but suppressing it leads to mental mutilation.<sup>17</sup> In succumbing to it we see the man succumbing to the evil of the devil tied with unbound femininity, suppressing it shows in the societal centering on masculinity. There is hardly any space to accept it in such a setting.

The old crone with a hat, a cat, a broom and a boiling cauldron is, just as other aspects of the witch, rather muddled and not easy to put a finger on. Certainly the women targeted by witch hunters, often old widows living alone with their cat, apart from the rest of the village, left an imprint on the subconsciousness of medieval people. Along with the fear of age and approaching death, it was a good figure to avatar various fears, making it easy to believe she was in league with the devil and the source of some "unfathomable" disaster, usually natural in manner.

Another source of this archetype can be associated with brewstresses. Their skills in the kitchen and specific attire, along with the details of their trade, sit very closely with the image of the witch. There are herbs present, a huge bubbling cauldron and a drink that makes men lose control if consumed in large quantities. The broom - supposedly a broom hung over the front door indicated an alehouse. As for the pointy hat - tall pointed hats were in fashion, though more so for noble ladies. Alewives adopted the hats because they were often well off and, for a more practical reason, because these hats are easy to spot in a crowd, therefore announcing the brewstress' presence and the possibility to buy a drink.<sup>18</sup>

Combine this with a much older and deeply rooted belief of triple goddess and the changing nature of the female (associated with the moon), and we have our archetypal witch, starting as a striking young woman, dancing

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<sup>17</sup> Marie-Louise von Franz, *Psychologický výklad pohádek*, (Portál, Praha, 1998), 115-116

<sup>18</sup> Riley Winters, *Bubbling Brews and Broomsticks: How Alewives Became the Stereotypical Witch*, accessed at <https://www.ancient-origins.net/history-ancient-traditions/bubbling-brews-and-broomsticks-how-alewives-became-stereotypical-witch-021539> (August 2019)

naked in the moonlight, and ending as a crone with a pointy hat and taste for wickedness.

### 1.3 Other words associated with magic users

Wizard and witch are the best known words for users of magic, maybe with the exception of simple “mage.” Other well-known words include sorcerer(ess), warlock, enchanter or conjurer. These are popular in various fiction, films or table-top games, like Dungeons and Dragons, which is gaining large boosts in popularity lately. Some of these words carry certain connotations, so let us have a look at them too.

Mage comes from the Latin word *magus*, meaning a magician, and Greek *magos*, denoting the priestly class of persians.<sup>19</sup> The mage is rather neutral and basic. It differs from the wizard slightly, since the wizard carries a slight positive connotation and is more often associated with men only, whereas mage can describe a female magician as well without any oddities.

Sorcerer is of Old French origin, *sorcer*, meaning the conjurer of evil spirits.<sup>20</sup> Therefore there is an innate negative connotation attached, though in contemporary culture it has weakened greatly. If we look at games and fiction using the term, sorcerers on their own have no specified alignment. Sometimes there might be a notion of sorcerers being somewhat lesser (weaker) mages. There is a clear line between a sorcerer and a wizard in Dungeons and Dragons, and it somewhat leaks into the general awareness. Whereas wizards as a class gain their magic through study, sorcerers gain it as their innate heritage, caused by interbreeding with magical creatures.

Warlock, from Old English *wærloga*, rooting even older in Proto-Germanic expressions *wera* and *leogan*, means oathbreaker.<sup>21</sup> This word

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<sup>19</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/search?q=mage> (August 2019)

<sup>20</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/search?q=sorcerer> (August 2019)

<sup>21</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/search?q=warlock> (August 2019)

carries a strong negative connotation, which stays firm even in contemporary literature, mostly freed from the taboo placed on magic during the Medieval times. Warlocks are generally associated with demons, evil intentions and all things sinister, often performing blood magic, stealing souls and making pacts with demons or worse to gain power to further their goals.

Enchanter is a noun created from Old French word *enchanteor*, meaning simply magician, singer.<sup>22</sup> Enchanters in contemporary fiction often play the role of someone who does enchanting - weaving magic into items. Usually this activity is just a certain branch of a wizard's skillset. Enchanter is also sometimes used as a rank in magical hierarchy, or to describe a magic user not strong enough in magic to be called either a mage, a wizard or a sorcerer, turning to magical trinkets instead.

Conjurer, from Anglo-French *conjurour*, means basically the same as enchanter does, as far as word meaning goes.<sup>23</sup> If we look at the role a conjurer plays in contemporary culture, he is often regarded as a lesser mage, not skilled enough, or even a charlatan, only playing tricks unable to do real magic. Either that or a mage specialised in conjuration magic, as can be seen in Dungeons and Dragons.

## 2.0 Wizards and Witches in English Literature

As was mentioned, magical personas are characters often frequented in stories throughout history and cultures. English stories are no different, ranging from monster-women in *Beowulf*, priestesses and sorceresses in various versions of the arthurian legend (Lady of the Lake, Morgan Le Fay) and the ever present Merlin, various fairy tale characters, both benevolent and

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<sup>22</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/search?q=enchanter>(August 2019)

<sup>23</sup> Online Etymology Dictionary, accessed at <https://www.etymonline.com/search?q=conjurer> (August 2019)



malevolent (as for example *The Old Witch*, a fairy tale collected and written down by Joseph Jacobs during the latter half of the 19th century), Tolkien's wizards, elven sorceresses and dark lords, up to the boom of mages in popular literature during the 20th and 21st centuries.

Let us have a look at some of these wizards and witches.

## 2.1 Fairy Tales

Fairy tales are often mixed from various sources, changed with every generation of storytellers. There are many themes and views added to the pot of the stories, and an analysis of those would take a whole thesis on itself, so this one will not delve into it much.

The role magically gifted people play in fairy tales and myths therefore largely depends on who is telling the story, where the story originates and which influence is the strongest. As such, magic and its users can be helpers to the hero, or the villains the hero must defeat. The protagonist of the story usually doesn't happen to be a magic user themselves, but they certainly can make use of magical items given to them by someone else - as can be seen for example in the folktale by the name *The Three feathers*,<sup>24</sup> where the heroine utilizes magic feathers.

The evil villain role seems to be the most noticeable one, since then the character stands in stark opposition to the hero, either as a villain to be beaten or something that endangers the hero in some way. Fairy tales being portrayed in black and white notions, this contrast stands out, meaning to teach the children about good and bad, about morality. Therefore the evil witch or a warlock in such a role stands out more so than a benevolent helper.

A case of a witch having the role of endangering the hero can be found in a folktale by the name *The Old witch*,<sup>25</sup> where the witch herself is not the evil

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<sup>24</sup> The Three feathers, accessed at [https://www.worldoftales.com/European\\_folktales/English\\_folktale\\_93.html](https://www.worldoftales.com/European_folktales/English_folktale_93.html) (March 2020)

<sup>25</sup> The Old witch, accessed at [https://www.worldoftales.com/European\\_folktales/English\\_folktale\\_64.html](https://www.worldoftales.com/European_folktales/English_folktale_64.html) (March 2020)

to be felled, but instead stands as a danger to the heroine. As for where a witch stands for the evil to be slain, one does not need to look further than to the well known and wide shared story of Hansel and Gretel.

Witches, magical elderly people, beautiful sorceresses or other sages also appear in a benevolent role, lending some kind of aid to the hero or showing them the path they need to take. This role, however, usually gets much less notice and space in the story, since it focuses on the hero and doesn't need to expand on mysterious helpers along the way. For example, in *Black Bull of Norrøway*,<sup>26</sup> there is an "old witch washerwife" who, evidently, serves the purpose of helping young girls find their fortune, which makes her a rare benevolent witch. She only appears in the very beginning of the story, though, and once she sets the heroine on her way, she gets no further attention.

Merlin and Morgan Le Fay both come from old Welsh legends, and their stories changed, similarly to other legends and fairy tales, according to who told them and in what context.

Merlin comes out somewhat better than Morgan Le Fay. He originates from the figure of Myrddin, a Welsh prophet and a bard. Similar figure appears also in Scottish and Irish myths, albeit under a different name. Myrddin ended up driven mad due to the death of his lord, which made him withdraw into the woods. In his madness, he kept ushering prophecies.<sup>27</sup> Merlin appears with the scholar Geoffrey of Monmouth, who combined Myrddin with the figure of Ambrosius Aurelianus. In this version of himself, Merlin is fathered by an incubus, which makes him the son of the devil. It explains where he got his powers and adds the element of wickedness to him. This Merlin, though he serves more than one great lord during his life, does some questionable things - for example helps Uther satisfy his lust.

In another version of the tale, his evil origin by incubus is forced back by baptism, which makes Merlin able to keep his knowledge and power, but allows him to turn to good, becoming instrumental in establishing Arthur's

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<sup>26</sup> *Black Bull of Norrøway*, accessed at [https://www.worldoftales.com/European\\_folktales/English\\_folktale\\_48.html](https://www.worldoftales.com/European_folktales/English_folktale_48.html) (March 2020)

<sup>27</sup> *Who was Merlin and what is his significance to King Arthur?* Accessed at <https://d.lib.rochester.edu/camelot/text/frequently-asked-questions> (March 2020)

rule. Even this righteous version of his, however, ends up badly - he leaves service to the king for a woman, who later seals him with a charm he taught her.<sup>28</sup>

Nonetheless, even if Merlin is a magician, even if he originated from the dark forces of evil, he does great good and is remembered as a prominent, mostly positive, figure since the Middle Ages up to today.<sup>29</sup>

Morgan Le Fay also originates in Welsh mythology, possibly being attributed to one of the goddesses (Modron, Morrigan). She first plays the role of a healer, and her animosity towards Arthur also comes in later versions.<sup>30</sup>

In French romances by Chrétien de Troyes, Morgan becomes Arthur's sister, still a benevolent healer of otherworldly beauty. Her other characterizations in French literature get more and more negative, though, even gaining hatred for Guinever and Arthur on the basis of thwarted love. But still, as of this telling, she does take Arthur to Avalon in the end.

Her villainous image in English tradition comes in high and late medieval literature. In *Sir Gawain and the Green Knight*, she is the one behind the whole scheme. Here she is also implicated as the woman who stole Merlin's powers.<sup>31</sup>

Morgan remains complex and not wholly evil (taking dying Arthur to Avalon), though certainly villainous to some extent, up till the Victorian era. In some cases, she becomes the central villain (*Lancelot and the Four Queens* by Sir Robert Charles) or the root behind the central villain (*Morte d'Arthur: A Fragment* by Reginald Heber). Generally, her nature as an enchantress caused her to be seen as a negative character, either complex or plain, for writers of the Victorian era. American literature of the time portrays her similarly - as a wicked mage-woman, seductress of little or no good intentions (*Morgan le Fay* by Madison J. Cawein, *North Folk Legends of the Sea* by Howard Pyle).

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<sup>28</sup> *Who was Merlin and what is his significance to King Arthur?* Accessed at <https://d.lib.rochester.edu/camelot/text/frequently-asked-questions> (March 2020)

<sup>29</sup> Lupack Alana, *Merlin*, accessed at <https://d.lib.rochester.edu/camelot/theme/merlin> (March 2020)

<sup>30</sup> Norako Leila K., *Morgan le Fay*, accessed at <https://d.lib.rochester.edu/camelot/theme/morgan> (March 2020)

<sup>31</sup> The same source

In the 20th and 21st centuries, Morgan gains her complexity back, not being a wholly antagonistic character in the general discourse. Very different versions of Morgan appear in both literature and filmography (the Merlin series, various films using the theme of Arthurian legends, Marion Zimmer Bradley's *The Mists of Avalon*, Barbara T. Lupack's *The Girl's King Arthur: Tales of the Women of Camelot*).

One can notice that even though both Merlin and Morgan, through the period seeing magic as something extensively negative, were connected with evil, only Merlin got redeemed and could become a positive figure, a benevolent helper of the king. Morgan, in some versions, even lived as a nun for a while, but she never got the redemption arc and rise to greatness arc Merlin did. Her only act akin to this theme could be taking dying Arthur to Avalon, but the rest of her story is mostly tied to dark arts, otherworldly beauty and villainy. Where Merlin surfaced as a wise man, an advisor of the king and a foundation of the blessed kingdom, not remembered for his disgraceful ending, Morgan lost her status as a benevolent healer and was cast away with contempt, gaining an unremovable mark of an antagonist.

## **2.2 Lewis vs Tolkien**

Looking at the popular fantasy literature in the 20th century, both Lewis' Narnia and Tolkien's Arda stand up as exceedingly prominent worlds, important for the development of literature and fantasy as a genre in itself.

It can also be said that these two authors stand as a sort of turning point in how magic is treated. This particular turning point gets even more interesting considering Lewis and Tolkien were good friends, used similar motifs in their works, but ended with vastly different variations on the matter.

Let us have a look at the similar motifs they used - both authors have some sort of an all-powerful figure, a Creator of sorts, standing at the beginning of being. Both of these figures employ singing to set the creation in motion. In both works, there is some Great Evil, lurking on the horizon, and

forces struggling against it. Both works are also teeming with various forms of magic and magical creatures. There are also strikingly beautiful women who use magic.

These are just some of the similarities. However, they are suitable material to show the difference between Lewis' and Tolkien's outlook on the matter in question.

### **2.2.1 Lewis and the evil witch**

Starting with the Creator figure, Aslan the lion stands in the center of many events in Narnia. Not merely creating worlds, he also conducts them in a way, as can be seen in his many interventions in the lives of the heroes and events concerning them. He sometimes does so in more subtle ways such as making Shasta and Aravis meet<sup>32</sup> in *The Horse and His Boy*, or when he appears in the magician's book in *The Voyage of the Dawn Treader*, to remind Lucy not to go astray when she is about to give in to temptation offered by a beauty spell.<sup>33</sup> More often that not, though, Aslan intervenes on much larger scale, such as giving quests to the protagonist - sending Digory Kirke for a magical silver apple<sup>34</sup> in *The Magician's Nephew*, giving signs to follow to Jill Pole in *The Silver Chair* intended to lead her and Eustace to the kidnapped prince,<sup>35</sup> or even outright sacrificing himself and then resurrecting in order to beat the White Witch<sup>36</sup> in *The Lion, the Witch and the Wardrobe*.

Not only interacting with the heroes, Aslan even stands at the beginning and the end of Narnia. In *The Magician's Nephew*, he creates the new world of Narnia via a song<sup>37</sup> and in *The Last Battle*, through the last few chapters, he shuts the door to the shadow world and takes all his faithful to the real Narnia, to the real life happening in his garden, where everyone lives in happiness and no one dies.

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<sup>32</sup> Lewis C. S., *Kůň a jeho chlapec*, (Fragment, Havlíčkův Brod, 2006), 34-37

<sup>33</sup> Lewis C. S., *Plavba Jitřního Poutníka*, (Fragment, Havlíčkův Brod, 2006), 167

<sup>34</sup> Lewis C. S., *Čarodějův synovec*, (Fragment, Havlíčkův Brod, 2006), 161-163

<sup>35</sup> Lewis C. S., *Stříbrná židle*, (Fragment, Havlíčkův Brod, 2006), 33

<sup>36</sup> Lewis C. S., *Lev, čarodějnice a skříň*, (Fragment, Havlíčkův Brod, 2006), 160-172

<sup>37</sup> Lewis C. S., *Čarodějův synovec*, (Fragment, Havlíčkův Brod, 2006), 113 - 132

All in all, Aslan is the omnipresent all-knowing being, the Creator, and not only for Narnia, for all worlds, as he himself makes known to Lucy and Edmund in *The Voyage of the Dawn Treader* - he is everywhere, albeit under different names.<sup>38</sup>

He is also the ultimate good - throughout all of the seven books, this notion gets mentioned many times, as well as how majestic, beautiful, wise, understanding and loving he is, along with a strong emphasis on justice. Every single instance of something on the opposing side of Aslan is regarded as evil, or, if not directly opposing him, but not knowing him (or not revering him) as an unfortunate foolishness.

Turning to the song, which creates the world of Narnia - this miracle also comes from Aslan, and him alone, even though it appears as a song of many voices further into the process of creation. His song is faultless, changing notes with what it means to create. Listening to it makes people feel all types of pleasant emotions - unless they happen to be a magician or a witch.<sup>39</sup> This has to do with the fact that people like these are on the opposition of what is good, therefore the embodiment of it in a song has a very different effect on them than on the others.

The Great Evil in Lewis' stories is usually a person or a group of people, whose actions and beliefs vary from the example set by Aslan. There are some heroes and other characters who are wavering, but since they do not firmly believe in Evil or rather are ignorant of both and later manage to find their way to Aslan, they cannot count among villains (Edmund, Eustace, Puzzle the donkey). The true villains impersonate the exact opposite of values of the Good - in each story someone else is shown. Among the ranks of villains there can be found Jadis the White Witch, the Lady of the Green Kirtle, prince Rabadash or the wicked ape called Shift.

Each of these villains is bad enough, a living embodiment of vice, but there are two who are worse than others - one of them being the White Witch, to whom we will get shortly. In *The Last Battle* an entity appears - Tash.

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<sup>38</sup> Lewis C. S., *Plavba Jitřního Poutníka*, (Fragment, Havlíčkův Brod, 2006), 263

<sup>39</sup> Lewis C. S., *Čarodějův synovec*, (Fragment, Havlíčkův Brod, 2006), 117

Originally, Tash is the main deity of the Calormene belief, but he comes to Narnia in person after being called by the invaders, who didn't believe he actually existed, and becomes an agent of destruction. Tash embodies all the vicious, dark and bloody thoughts, turning even on his own followers. He would have brought an end to the good king Tirian as well, had the high king Peter Pevensie not banished him in the name of Aslan.<sup>40</sup>

Before turning to the matter of witches, it would do well to note a certain enmity towards some aspects of the feminine that appears in Lewis' work, because this enmity ties to both the idea of Evil and to the witches themselves. This aspect of femininity ties to the woman finding pleasure in her own beauty, in the admiration she gets due to it, social interaction for her own enjoyment and taking interest in the things related - for example fashion and make-up. These women also most certainly do not pay their attention to following Aslan's example.

This can be encountered in milder forms, for example in the *Magician's Nephew*, when Aslan calls queen Helena to Narnia to join her husband, Lewis describes her natural beauty and notes how ugly she would look if she had time to put on her best clothes.<sup>41</sup> Susan receives much stronger backlash. She is rather practical through the two books in which she features as one of the protagonists, with others sometimes commenting on her "wanting to be an adult," which later, in *The Last Battle*, escalates into them rejecting her completely for becoming a woman as per the above mentioned description. Peter even declares that Susan is no longer a friend of Narnia.<sup>42</sup>

Now come the witches. The witches are also exceptionally beautiful and care for their beauty. To add more fault, they are also using their beauty for their own means, they are wild and fiery in characters and they oppose Aslan directly. Their actions and characters are evil, through-and-through. Lewis is careful to mention, in several of his books, that there are some character flaws that come naturally with being a witch (or a magician). Using people for their

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<sup>40</sup> Lewis C. S., *Poslední bitva*, (Fragment, Havlíčkův Brod, 2006), 163

<sup>41</sup> Lewis C. S., *Čarodějův synovec*, (Fragment, Havlíčkův Brod, 2006), 156-157

<sup>42</sup> Lewis C. S., *Poslední bitva*, (Fragment, Havlíčkův Brod, 2006), 165-166

own means and not caring for them afterward and being wicked stand out the most, along with cruelty and cunning.

There are two witches who feature most prominently in Lewis' books, the more intimidating being Jadis, also known as the White Witch. The other, the Lady of the Green Kirtle, is no less wicked, but has significantly lesser impact than Jadis through the books, therefore she is less defined as well.

Turning to Jadis first, let us summarize her traits. She comes from an extraordinary background - a royal line of the now dying world called Charn. She is a descendant of giants and magic-wielding kings. Thanks to her lineage, she possesses extraordinary height and beauty, but also cruelty, sprung from thirst for power and conquering, which appeared and grew in the royal line of Charn. Pride appears to be her dominant trait, along with disdain for basically anyone who can't compare to her. Starting with the war for queendom, waged against her own sister, ending in Jadis destroying Charn rather than giving in, it carries over to her behaviour towards anyone (disregarding them as people, addressing anyone as slave, breaking laws on basis of her being powerful sorceress/queen), then shows in her act of stealing magic apple from Aslan's garden and finally manifests in her tyranny over Narnia during the eternal winter.

Another of her traits, one which Lewis points out as being the defining trait of witches and magicians, is using people for her own means. Specifically, she picks men. Women she ignores, as can be seen in her interactions with Polly and Digory, and later in London, where she turns to Digory's uncle and disregards his aunt as nothing. In *The Lion, the Witch and the Wardrobe*, she does this again, by tempting Edmund over to her side temporarily to extract information she needs out of him and then treating him as a prisoner. Even her dark lieutenants are male - Maugrim, the chief of her police, is a male wolf, the black dwarf serving her is a man and faun Tumnus, whom she uses as a look-out (even though he later turns to good), is also a man.

Speaking of dark lieutenants, another favourite victorian theme appears here - connecting "dark" and "scary" animals with evil personas. Just as Dracula is surrounded by wolves and rats, Lewis surrounds Jadis with various



beasts and symbolically distasteful creatures, like wolves, black dwarves, giants, werewolves, ghouls, ogres, minotaurs, hags, giant bats and vultures. He even goes as far as saying that the monsters are so horrid, he won't dare to describe them, otherwise parents wouldn't let the readers read the book.<sup>43</sup>

As can be seen, Jadis, in the tradition of witches being seen as evil by nature, embodies all that is wicked and there is plenty of symbolism to support that idea, crowned with her unforgivable acts of destroying her homeland, stealing from Aslan's tree and, most importantly, being the hand that murdered Aslan himself.

Lady of the Green Kirtle, being a witch, also has the traits of beauty, callousness, cruelty and wickedness. But where Jadis is brutally effective with her strength and clearly straightforward, Green Lady utilizes the same witch's tools in a different way. She leans to subtlety, illusion, deception. When she is first introduced, she rides, along with her black knight, through the land of giants. Though the knight is a silent, menacing presence, the Lady is, again, described as unearthly beautiful. She laughs beautifully, her voice is as sweet as a bird song and captivating, she is friendly and acts kindly. To finish painting the image, she rides a white horse, which appears to be the most striking of horses.

Unlike Jadis, this witch does not choose to ignore women. She does utilize men more handily to get what she wants (kidnapping of prince Rilian), but, since she needs to maintain a certain image, she doesn't act as Jadis does in this matter. She reacts to Jill just as much as to anyone else.

This friendly appearance of hers is only an act. Her goal in this particular encounter was to send the protagonists to their death at Harfang, castle of giants, where they would be eaten during the Autumn festival.

She did so to quietly remove them from her path, since she knew they might endanger her goals of conquering Narnia through prince Rilian she had kidnapped a decade earlier. These plans of hers come to light later, revealing her to be a scheming witch.

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<sup>43</sup> Lewis C. S., *Levi, čarodějnice a skříň*, (Fragment, Havlíčkův Brod, 2006), 160-161

In her underground palace, the protagonists meet the bewitched prince, who then explains the Lady's plans to conquer Narnia. She plans to achieve that via an army of gnomes she had placed under mind control and forced them to leave their homeland for this. Then she wishes to put the bewitched prince on the throne and rule as his queen.

The curse she put on the prince is the most awful one. He loses all sense of his previous self for all time, except one hour in the night. During this hour, he wakes up in torment, remembering his previous life, but, as he is tied to a silver chair, he cannot do anything but despair.

The Green Lady, just as Jadis, also has a symbolic animal showing her darkness. She has only one, a great green snake. She retreats into this form after her attempt to put a spell on the prince and the other protagonists is foiled. She also used the form of a great green snake when she first set out to Narnia, and killed the queen, an event which set prince Rilian in motion and sent him into her lair.

Both the witches carry similar themes. They fight against good, possess unearthly beauty, are very cruel and deceptive, scheme, use people for their own means and are accompanied (or personify themselves) by animals usually perceived as dangerous or evil.

A perfect image of the wicked witch.

### **2.2.2 Tolkien and the world of complexity**

Let us start with the creator figure. His name is Eru, and he too, just like Aslan, is the all powerful creator. That is where the similarities end. In *Ainulindalë*,<sup>44</sup> the first thing he does is create the Ainur, his saints. They listen to him and sing with him as he talks to them, and he is glad for that. He is teaching them to be able to sing together, but without his guidance.

He does not orchestrate everything. He gives a musical motif, and then lets the Ainur do what they please with it, enjoying their music. Later, when Melkor disrupts the melody, Eru does not come down on him in destruction to

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<sup>44</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 11-17

punish him - he, while smiling, adds something new. He does look more strict with each rebellion, but never actually forcibly stops Melkor from his deviation. Instead, he teaches all the Ainur that even the rebellion is actually a creative tool, making unexpected things. He tries to teach Melkor that his secret thoughts are in truth parts of the whole.

Another thing differentiating Eru from Aslan is freedom. He created his saints and children to be free, and let them be free. When the world settled into its form, he told Ainur that if they so wish, they can go there, and if not, they can stay with him. Some went and some stayed. Those who went became the Valar and were on their own in the world, since Eru stayed beyond the borders of the world and didn't intervene anymore, they had to tackle all problems they faced on their own.

There is one instance of Eru intervening, and that is the destruction of Númenor and parting Valinor from other earthly realms. But overall, he does not influence the world much.

If we look at the song of creation, it is also a collective effort. True, Eru sets the motif and tone, and later adds powerful music to oppose Melkor's dissonance, but the creation in its whole is the result of all the Ainur singing together with Eru. There is also one more interesting aspect to it - the song only created a seed of possibility in their minds. To actually form the world, the Valar had to leave the place beyond, where Eru's seat is, and build the world from the seed they sang into existence.

Each of the Valar represents a different part of the world, as each of them sang a different tune of the song. They each do their part in the process of creation. Even Melkor's dissonance has its place in the new setting, though problematic it may be. As the Valar created, he tried to thwart their efforts, therefore creating whole new landscapes the Valar couldn't even imagine to exist.

Speaking of Melkor, let us look at the Great Evil. The two most prominent figures fitting this role in Tolkien's stories are Melkor/Morgoth and Mairon/Sauron. Both of them are the most powerful of their kind of spirits - Melkor, the mightiest of Ainur, and Mairon the mightiest of Maiar (lesser

spirits). They both are shown as an ever-constant threat, looming somewhere beyond reach, always reaching out to ruin other's efforts and forward their own desires - Melkor on the edges of creation and later in Arda, Mairon in his various lairs (most prominently Mordor in *The lord of the Rings*).

Both of them are wicked, terrifying and do horrible things. But why? Certainly not because it is their nature, since they belong to the same kind as the benevolent Valar do. This is the interesting point - they chose this path themselves. Because of some events, their desires and ambition, or lonesome thoughts, jealousy. They are evil because they choose to be, for whatever reason, not because it is their nature.

“He [Melkor] had gone often alone into the void places seeking the Imperishable Flame; for desire grew hot within him to bring into Being things of its own, and it seemed to him that Ilúvatar took no thought for the Void, and he was impatient of its emptiness. Yet he found not the Fire, for it is with Ilúvatar. But being alone he had begun to conceive thoughts of his own unlike those of his brethren.”<sup>45</sup>

This theme repeats itself in most of the plots in Tolkien's stories. It was Fëanor's pride and selfishness that brought trouble, not his kind. Númenor starts to fall apart even before Mairon influences the kingdom - not because they were evil people (on the contrary, Númenorians were favored and heroic as a basis), but because their fear of death twisted them. Saruman, the head of the Istari, also does not start out malicious. He slowly transforms through time, events and decisions.

There are some creatures which could be described as evil in nature, but still, it is not as simple. Ungoliant and later her spawn - she also started as a spirit, but chose to take on the form of giant spider and fed her unending

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<sup>45</sup> Tolkien, J. R. R., *The Silmarillion*, (HarperCollins, 1977), 9

hunger on light, because she is said to have come from “Darkness.” She agreed to help Melkor only because he promised to let her sate her hunger on whatever she wanted, therefore destroying the two trees of Valinor. Her motive wasn’t to do evil, though, but to feed.

Another creature type like that could be the balrog. But balrogs are simply fire Maiar who joined Melkor because he convinced them of his goal. Dragons? Like orcs and the demonic wolves, they were bred, grown and twisted by Melkor’s doing. Those might be evil by their nature, but that nature was forced upon them by the choice of another.

Good and evil in Tolkien’s stories is a matter of morality, decisions, circumstance and actions. Never simply because of being something or someone.

That also applies to magic. Magic is a force, mysterious and powerful, perhaps divine, but, primarily, it is just a tool. It is not a freely available tool, but even so, it is also not locked for Eru’s use only. All the spirits can use it, various elves, dwarves also have some types of magic (moon runes), and even humans can achieve it sometime. There are also some not fully explained beings connected with magic, like Tom Bombadil, undead spectres, Beorn or the awakened trees (meaning the somewhat sentient trees in Fangorn and in the Old Forest - chapter VI in *The Fellowship of the Ring* - whom the elves taught to speak).

Since magic in itself is just a tool or a force, its nature is neither good nor bad. To what end it is used always depends on what purpose magic is utilized for. This can be seen in the differences between Gandalf and Saruman, Melkor and Manwë or Aulë and Mairon. All of these figures wield magic with comparable capability, but their usage of it vastly differs based solely on their intent. Where Manwë wishes to protect and create, Melkor wishes to destroy and overpower. Where Aulë creates for the sole joy of creating things, Mairon creates to subdue. Where Gandalf wishes to help, Saruman wishes to take (after his allegiance shifted due to strain of duty and slow descent into madness incited by the power of the One Ring).

With magic being just a tool, it makes sense for women wielding this tool to be their own people regardless of the fact they indeed can use magic. Probably the most prominent magic women, who are not spirits, are Galadriel and Lúthien. Both of them are daughters of noble elves, strikingly beautiful, capable and wise.

Let us look at Lúthien first. She is of royal and spiritual descent, her parents being the elven king Thingol and maia Melian. She bore exceptional beauty<sup>46</sup> as well as powerful magic, performed through her songs and dances.<sup>47</sup> Her story is a romance, not a mischievous plot, and throughout it, she proves to be a kind soul. She does not use others to achieve her goals and she is willing to suffer for her love.<sup>48</sup> During her quest, she finds help - a valinor hound named Huan, who, being an honest and good hearted creature, decided to help her.

Lúthien even sets out to rescue her lover Beren, and, along with Huan, manages to stand up against Sauron and his werewolves, defeating them utterly and gaining lordship over his lair.<sup>49</sup> This proves how vast her power is. Yet, she never turns it against the innocent. In her kindness, she even did not allow the death of Curufin, who tried to kidnap her more than once.

She joined Beren in the quest for the Silmaril, her power being great enough to give pause even to Morgoth himself.<sup>50</sup> Her song of grief and her beauty even moved Mandos so much, he went to Manwë and asked for help with restoring the lovers to life. To do that, Lúthien had to renounce her immortality, which she gladly did, therefore becoming the only elf who truly died, just as men do.

Galadriel is known as one of the greatest elves. She even bore Nenya, one of the three elven rings of power. She was born in Valinor, during the Age of the Trees, but she ventured to Middle-earth, eager to see it on account of Fëanor's adventures. She wanted to rule a realm of her own, but, unlike

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<sup>46</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 142

<sup>47</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 143

<sup>48</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 143, 151

<sup>49</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 151

<sup>50</sup> Tolkien, John Ronald Reuel, *Silmarillion*, (Mladá Fronta, Praha, 1992), 156

Fëanor, did not participate in the Kinslaying. She does want for worldly power, unlike Lúthien, however, she never allows herself to sink into the darkness.

When Sauron came to elves in the disguise of Annatar, meaning to create the rings of power and later use them, Galadriel took immediate distrust towards him, even if others did not. She urged for the rings to be hidden, which ensured the artifacts didn't fall into Sauron's hand during a later attack.

In the Third Era, she had employed her powers against Sauron, helping other factions to thrive, but she still remained very enigmatic, so no one, not even Saruman or Elrond, knew what exactly was she capable of. What remains proven, though, is the fact that her wisdom helped secure the victory. Through various small actions, she allowed the heroes of the War of the Ring to prevail - her gift to Frodo, her help in rescuing Gandalf from Celebdil (a peak in the Misty Mountains, where he fought with Durin's Bane), and sending word to Aragorn about existence of the Path of the Dead.

Even though she did not play a majorly visible role, her character and her power remain unquestionable.

## **2.3 Contemporary Literature**

A very clear shift of view can be seen in the previous chapter. This shift, or rather a broadening, because in some circles magic remains a taboo to this day, led to a huge branching of magic in literature and it becoming a staple, especially in the fantasy genre.

The form and function of magic differs from author to author, sometimes book to book. There are no borders with it, since all entailing it depends solely on the writer's imagination. This results in many different and interesting systems of magic appearing in contemporary literature, ranging from brusquely "realistic" magic in the works of Juliet E. McKenna, where the wizards are a society not entirely trusted by common peoples of the world, or the system of masculine and feminine magical energy (the both of which carry different meanings, societal views and dangers depending on which culture happens to be the beholder) appearing in Robert Jordan's *The Wheel of Time* series, to

imaginatively science-fiction like magic, seen for example in Ben S. Dobson's *The Magebreakers* series, where a whole city running on machinery powered by magic and crystals exists, or Philip Pullman's *His Dark Materials* trilogy, showing an interesting mix of steampunk and magic, then finally arching over to more dreamy and imaginative magical worlds, like Angie Sage's *Septimus Heap* series or the famous *Harry Potter* series by J. K. Rowling.

Due to the popularization of magic, many stories including it appeared (and keep appearing). The themes and motifs change with each author. Sometimes there are the "classical" views of the wise wizard and the wicked witch leaking in or used on purpose. One author using these themes masterfully on purpose is Terry Pratchett.

### **3.0 Wise wizards and wicked witches in Terry Pratchett's *Amazing Discworld***

Sir Terence David John Pratchett (28 April 1948 – 12 March 2015) was an English humorist, satirist, and author of fantasy novels. He didn't write stories of the *Amazing Discworld* only, but is most known for them. The series has 41 novels.<sup>51</sup>

Some of the stories can be chained into a larger storyline, some are standalone, but all of them, albeit appearing as light-hearted fantasy stories, are interwoven with complex themes and ideas from all parts of human society. Events, themes, characters and more from Earth's history and/or literature are put inside this fictional world, but the similarity between them are not the important part, they are there just to create a familiar setting or the right kind of pun, meant to forward the satire.

The important thing in sir Pratchett's stories are the people and how they deal with the situations at hand. He offers very complex views and motives, one could say his stories are often a kind of a societal and/or personal analysis,

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<sup>51</sup> Terry Pratchett, [https://en.wikipedia.org/wiki/Terry\\_Pratchett](https://en.wikipedia.org/wiki/Terry_Pratchett) (accessed at 13. 10. 2020)



be it through the lens of philosophy, psychology, sociology or any other social science.

Usually in different books different lenses are used. Since the focus of this thesis lies in magic and magic users, and covering all of the 41 novels would need a library of analytic theses, let us turn to the chosen matter at hand.

### 3.1 The system of magic

The setting of the books is the world on the back of the Great A'Tuin, a turtle swimming through the stars and space. The world, borne on the backs of four great elephants, standing on the back of the turtle, is disc-shaped, therefore, its name is rather fitting - Discworld. The world has its own sun and moon, both rather small, circulating around it. It is a world existing only because of the fact that gods sometimes like to have fun too. But that is the reason why magic survives there. (*"Takový svět, který existuje jen proto, že i bohové si občas rádi zažertují, je místo, kde magie přežívá."*)<sup>52</sup>

#### 3.1.1 Magical field, the eighth colour and sentience

The physical and astrological properties of Discworld are crucial when it comes to magic. Rather than a magnetic field, Discworld has a magical field generated around it. Other worlds possibly have one too, as it is mentioned the one around Discworld is unexpectedly strong (*"...protože světlo se v nezvykle silném magickém poli Plochy pohybuje líným tempem..."*).<sup>53</sup> It is so strong the light of the sun moves at a leisurely pace. This magical field, and raw magic along with it, is generated by the rotation of the Discworld. In fact, magic is what keeps this world from falling apart. It can be described as a silk woven from the basic material of being, which can then be used to repair the sometimes damaged reality.

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<sup>52</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 8

<sup>53</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 20

*“Zeměplocha drží pohromadě díky magii - magii stvořené otáčením toho podivného světa, magii sprádané jako hedvábí ze základní matérie bytí, kterého má být použito k vyspravení občas poškozené skutečnosti.”<sup>54</sup>*

The raw magical energy produced by the rotation of the Disc forms into ley lines.<sup>55</sup> The excessive energy of those then grounds itself through the mountain peaks (mostly of the Ramtops, found on the crossing of two ley lines), jumping from peak to peak and seeping into the world itself. This grounding of magic in the mountains, and creating magically rich environments, results in more people sensitive to magic being born in the Ramtops.<sup>56</sup> Therefore it can be said magic in Discworld tends to seep into places and living creatures through a natural process.

Magic has a specific place in the light spectrum as well. It takes place as an eighth colour, octarine (which then makes the number eight associated with all things magical). Octarine is produced by light passing through extremely potent magical field. Most people can't see it, only those sensitive to the mystical can. It carries some special properties, shining through people, objects and walls, it makes other colours behave wildly and get muted. It is magnificent and rather mundane at the same time. Its coloration cannot be properly described, although Rincewind thought of it as greenish-purple.

*“Záře osmé barvy, která vzniká při průchodu světla silným magickým polem, pronikala těly, regály i stěnami. Ostatní barvy se rozmazaly a seběhly dohromady, jako by světlo bylo sklenicí ginu, kterou někdo vylil na ještě vlhký akvarel světa.”<sup>57</sup>*

There is more than this “scientific” side of magic, though. It indeed is rooted as a part of the natural world's phenomena and acts similarly to other

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<sup>54</sup> Pratchett, Terry. *SODNÉ SESTRY*. (Praha: TALPRESS, 1995), 6

<sup>55</sup> Pratchett, Terry. *SODNÉ SESTRY*. (Praha: TALPRESS, 1995), 79

<sup>56</sup> Pratchett, Terry. *SODNÉ SESTRY*. (Praha: TALPRESS, 1995), 6

<sup>57</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 267

forces, for example electricity, but there is also something inherently sentient about magic.

For example, if there is someone extremely gifted with magic, they understand the rules by which magic acts innately, almost as if it told them itself. Eskarina does not understand why she knows the facts, or how to even articulate them, but she still does understand. (*“Ona skutečně věděla co a jak. Ta představa se jí jasně a ostře zhmotnila v hlavě. Jenže ji neuměla vysvětlit slovy, a to ani sama sobě.”*)<sup>58</sup> The power can be manipulated consciously by the caster, of course, but it can also go after its own agenda, happening through the caster, as if they were only a vessel for acting out the magic’s will.<sup>59</sup>

Strong enough concentration of magic can also boost sentience of other entities, like stones. When magic’s properties mix with those of stones, for a prolonged period of time, the stone develops a much stronger personality and a wholesome conscience as a result. The Unseen University can serve as a prime example of that.<sup>60</sup>

Another interesting example of magic’s sentience is the fact, as Granny Weatherwax puts it, that people do not choose magic, magic chooses them instead. (*“Lidé nechodí jen tak, aby našli magii, naopak, to magie si hledá je.”*)<sup>61</sup>

### 3.1.2 Gods, reality and belief

The sentience of magic, as well as many other properties of Discworld, are caused by the fact that Discworld itself exists at the very borders of reality, therefore the reality there is much more flexible than the reality of our world, for example. More flexible and also more vulnerable, which brings both exclusive opportunities and astonishing risks.

The fact that Discworld moves on the edges of reality has a very interesting effect on belief. Actually, this one detail makes belief into a formidable force, not that different from magic, capable of making great things

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<sup>58</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 27

<sup>59</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 86

<sup>60</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 184

<sup>61</sup> Pratchett, Terry. *SOUDNÉ SESTRY*. (Praha: TALPRESS, 1995), 67

or events happen. Not only sentient belief, though, all belief, as can be seen in the existence of the god of the hunted, Herne.<sup>62</sup> He is the result of prey, of all the little creatures that hear predators on the hunt coming for them, making their own occult voice, their belief, in large enough amounts to make a god come to reality.

Gods are beings made and held alive by hope and belief. Therefore they take on a form and personality which suits the belief that made them come alive. Herne, the god of the hunted, is small, fast and not at all brave. Ancient gods of the hunt, created by hunters in furs dancing around a bonfire, will reflect that - they are jovial, energetic and wild.

*“Většina bohů je stvořena a udržována při životě vírou a nadějí. Lovci tančili ve zvířecích kůžích kolem ohňů, a stvořili tak bohy lovu, kteří měli sklony být stejně srdeční a bouřlivě bodří jako přílivové vlny.”<sup>63</sup>*

Gods grow more powerful with the number and strength of their believers, but also grow weaker if they lose that belief. There are some rather steady gods, for example the crocodile god Offler or the chief god, Blind Io. These gods have a wide mass of followers, therefore hold great power. Gods having less believers than these titans vary in strengths, again, depending on how many followers they have. If there are some, but not too many, the god has a status of a “Small God,” a god somewhat important and strong - just like Herne the Hunted. Then there are many weaker ones, desperately seeking more believers, or those slowly fading out of existence. When a god loses all belief, it becomes a mere whisper, a voice lost in the world, unheard.

This mechanism of belief as a fuel of godly existence creates a fluctuating mass of gods, new ones appearing and old ones disappearing very frequently as the belief in them grows or wanes. It also affects the existence of other supernatural entities, like the Hogfather, Death or Fate.

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<sup>62</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 71

<sup>63</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 71

With enough belief (or sometimes raw emotion), mortals can become bearers of divinity for a time (and when the belief fades in this scenario, they return back to their mortal self), or transform into a personification, or a form of a spirit, associated with what predated the creation of this new supernatural being. An example of such a being is the Cunning Man, who became an embodiment of poisonous thoughts against witches through his actions and hatred.

Interestingly enough, belief also has its own rules. It has certain levels it can achieve, certain heights<sup>64</sup> (depends on how many believers live). This energy, or levels, make gods, personifications and others, as was described above. These creatures, the personifications, or other folk beings, are kept alive by a massive amount of belief. No one needs to worship them directly, it is enough that they are widely considered to be real - like the Hogfather or Jack Frost. But if it somehow happens that the belief in some of them suddenly disappears, the belief becomes a mass of energy, ready for using. A void in the overall mass of belief appears along with this newly released energy, left after the personification that just ceased to exist.<sup>65</sup> This void needs to be filled with the extra belief not currently in use. Therefore it takes even the tiniest bits of active belief in a forgotten creature's reality for it to become real.

*(“Tak...ted’ se nám kolem potuluje přebytečná víra, hrom do škopku, a tihle malí d’áblici z toho těží? Vracejí se? Myslim tyhle domácí bůžky.”)*<sup>66</sup>

As belief can make and dismantle gods and other otherworldly creatures, it can also bend reality itself. Or even worse, bend what hides behind the thin veil of reality. There are the Dungeon Dimensions, existing less than a shadow's width away, filled with Things that hate.<sup>67</sup> True, these dimensions are much easily accessible when one happens to be connected with magic, but entering that space is not exclusive to casters. The Things do not rely on belief to exist, but they can break through in a way of nightmares, assaulting the

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<sup>64</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 285

<sup>65</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 287

<sup>66</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 288

<sup>67</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 149

weaker minds. Though if approached with logic and knowledge, they quickly become weak.<sup>68</sup>

Belief and expectation can also cause a change to reality in the way of entwining of the mundane and the supernatural. Death, just as other supernatural beings similar to him, are usually visible only to those sensitive to magic, to the occult, because of the fragility and ingenuity of mortal brains. However, when met with the force of strong belief and expectation, Death is revealed to the mundane, which is such a shock to him he becomes unsure for the first time in his existence.

*“Smrt’ se málokdy ukazoval, vidávali ho především lidé s okultním nadáním a pak pochopitelně momentální klienti. Důvod, proč ho neviděl nikdo jiný, spočíval v tom, že lidský mozek je svým způsobem geniální a odmítá vnímat obraz věcí natolik strašných, že by se s nimi nebyl schopen vyrovnat. [...] Protože několik set lidí v hledišti očekávalo, že v tomto okamžiku uvidí smrt, skutečně ho viděli.”<sup>69</sup>*

Belief does not have to extend all the way to the supernatural. With enough belief, the right mind receiving it and the right help from the outside, creatures can even wholly change their shape and mind. It can have a bad effect on them if done incorrectly, rendering the creature practically mad.

*“Tohle byl jakýsi opak - tohle byl pokřivený a zmrzačený pokus o lidské myšlení, zbytky tenké slupky logických úvah loupajících se z nabroušeného hrotu dravčích úmyslů. Bylo to vědomí šelmy, které se pokoušelo myslet.”<sup>70</sup>*

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<sup>68</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 229

<sup>69</sup> Pratchett, Terry. *SODNÉ SESTRY*. (Praha: TALPRESS, 1995), 297

<sup>70</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 169

The procedure can be done correctly, especially with the right mind to do it to - for example with cats, because cats happen to be rather extraordinary in terms of thinking. As Nanny Ogg puts it, they are basically human.

*“Dráhy jeho kočičího vědomí zaplavil příliv víry. Najednou pevně věřil tomu, že je člověkem. Neměl jen dojem, že je člověk, věřil tomu naprosto bezvýhradně. Nesmírná síla neochvějně víry zaplavila jeho morfologické pole, překonala jeho námitky a přepsala konstrukční plány jeho samého.”<sup>71</sup>*

Another rather interesting instance of bending reality is the Tower of Teeth. The Tower of Teeth is a place created by the Tooth Fairy (also known as the Boogeyman) and kept functioning via the imagination of children. It is a dimension of its own, bearing qualities connected with how children paint and think. There are no shadows, the world looks like a child's painting and the Tower itself defies any laws of physics.<sup>72</sup> In this dimension, no one dies - if that should happen, the dying person disappears and appears back in reality, where they die. (*“Pak se prohnul v pase a téměř zakryl Časnačajovu napřáženou ruku s dýkou, jejíž ostří mu zmizelo v těle. A vzápětí, jako všichni ostatní ve věži, vybledl a zmizel.”*)<sup>73</sup>

The Tower of Teeth exists for one purpose - to protect children. Since body parts (like teeth) can be used for various spells, including manipulation of the individual and their belief among others, the Tooth Fairy decided to collect all the teeth children lose with age and keep them safe at this distant dimension.<sup>74</sup> How devastating an effect the misuse of teeth can bring can be seen in the near loss of the Hogfather as a whole, and his entire existence across time and space. All that needed to happen for this was manipulating the

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<sup>71</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 276

<sup>72</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 93-94

<sup>73</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 95

<sup>74</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 392-393

believers through a spell using their teeth. (*“Vy pomocí těch zubů kontrolujete děti...”*)<sup>75</sup>

A manipulation of belief such as this is one possible cause for creating an amount of excess belief, leading to the phenomenon mentioned above.

To finish the musing about reality and its sturdiness, let us have a look at one more interesting point, namely the existence of other worlds and the possibility of them crossing over to reality.

Parallel worlds also exist,<sup>76</sup> but, since they are a reality, in nature same as the one on Discworld, only “somewhere else,” they will not be included in further analysis.

The already mentioned Dungeon Dimensions are something of a separated dimension, though not entirely, because they exist in shadows and nightmares of the world. Though separated from reality by a boundary of sorts, they are a part of it. The other worlds, however, are not, at least not by nature. While the Things from Dungeon Dimensions have certain reach outside of their existence via nightmares, the denizens of these other worlds do not. They can exist in the minds of peoples, as a memory, belief, a song or ancient ritual, but to actually do something, they need to cross the boundary between the worlds, cross the reality.

There are some worlds existing in a stale “now.” They do not have a past, they do not have a future. These are the dangerous worlds, those that cross the border and feed off of the dynamic, real, worlds. The only chance for them to do that is in the fleeting moment when their existence touches upon the existence of a dynamic world, and there is a weak enough point in reality for the stale world to attach. The parasite worlds.

*“Na druhé straně ovšem existují i jezírka stojaté vody, vesmíry odříznuté od minulosti i budoucnosti. Takové vesmíry musí krást svou minulost i budoucnost z vesmírů jiných. Jedinou jejich nadějí je se na čas přisát na životaschopné,*

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<sup>75</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 378

<sup>76</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 124



*dynamické vesmíry, a to v oněch prchavých  
okamžicích, kdy se dotknou, nebo setkají, [...]  
Právě to jsou parazitní vesmíry... ”<sup>77</sup>*

Special places where reality happens to be thinner exist scattered across worlds. One such place in Discworld exists near Lancre, and to protect it against such intrusions, the ancient peoples of that land erected a meteorite circle. To this day, it is known as the Dancers. The reality periodically weakens within the circle and opens a pathway to the world of the elves, Fairyland.

The circle usually stands solid, not letting the elves cross. If someone comes to the Dancers and calls for them, though, especially in the time of weakened reality, not even the meteorite iron is enough to stop the elves from passing.<sup>78</sup> In such an event, the two worlds attach, partially entwine and the elves can move out of the circle freely to prey upon the world they have invaded.

To prevent such things from happening, certain people (namely witches) who know, who keep the knowledge of what is happening, do not mention the truth to anyone and quietly keep watch over the stones. The secret is held so tightly not even all of the witches know of it. (“-*mi sice kdysi řekla, že ty kruhy jsou nebezpečné, ale nikdy mi nevysvětlila proč.*”)<sup>79</sup>

The reason for such secrecy is to keep everyone in a safe distance from the Dancers. To prevent people from falling prey to romantic notions and calling the elves over, or accidentally breaking the veil of reality for a short time by just being near the stones.

The damaged gateway can be repaired, though, and once again work fully against other worlds seeping into Discworld. Re-erecting the circle of meteorite pillars after the elves have been chased back to their icy homeland and keeping people from going there is enough to bar the weakened reality from letting parasites through.

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<sup>77</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 125

<sup>78</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 72

<sup>79</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 35

Considering all the facts, it is no wonder the peoples of the Discworld do not try to prove various things, as for example that the Great A'Tuin might not be real. What if, due to the fact they exist on the border of reality, they managed to actually achieve it and A'Tuin disappeared, leaving everyone floating in the emptiness of space?<sup>80</sup>

### **3.1.3 Sensitivity to the occult**

People and various creatures possessing a certain sensitivity for or connection to the matters of magical nature exist among the inhabitants of Discworld. As for animals, with some, like cats or goats, it seems all members of the species are sensitive. With others it varies individual to individual, similarly to people. A person with the innate sensitivity to magic can be born anywhere, though places with high amounts of magic seeping into them tend to produce a majority of them, like the Ramtop mountains. Then there are also rather mystical connections to the occult, which can be obtained via mastery of a specific craft, like smithing. The crafts eligible to provide this are usually tied to something capable of sensing or affecting magic.

First let us have a look at animals. Cats, bees and goats get the most prominent part and are the species all members of which are sensitive to the occult. Although all three species are like that, cats get to be the most active ones in interacting with all things magical.

Goats, with notable exceptions, are usually the most passive of the three. They can sense magical things and changes, but don't do much about it. Possibly because it is not their matter, and they are busy with their own lives. Or maybe they don't deem it necessary to involve themselves with it. So whole goats often appear alongside witches (they are useful animals, afterall), or some special individuals, most of the time they don't actively participate in magical matters, albeit they are wary of any passing magic.

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<sup>80</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 8

*“Jenže vzápětí je přilákalo něco jiného a jako na povel zvedly hlavy podruhé. Ztuhly, oči se jim rozšířily a nozdry pracovaly jako o závod.*

*Bylo to zvláštní, protože na stezce nebylo vůbec nic vidět. Jenže kozy pomalu otáčely hlavy, dokud to nezmizelo za ohybem stezky.”<sup>81</sup>*

An active exception to this behaviour is the billy goat named Mephistopheles, who accompanies the first male witch. He does that only because of his love for Geoffrey, the male witch, and because of his desire to go with his human friend. Otherwise, his interest in the matters of magic is no greater than that of other goats.

*(“Ale bojím se, že do toho nemůžu moc mluvit - Mefistofeles se rozhodne sám. Obvykle to tak dělá. [...] Jak to ten mládenec dělá? To pekelné zvíře je ochotné vykopat duši z každého, kdo sem jen strčí nos. Ale ne z Graciána.”)<sup>82</sup>*

Bees hold a middle position between cats and goats. They are, as a whole hive society, very sensitive to the matters of the occult. Their power lies in their hierarchical society and an intensely strong mind made of thousands smaller minds joined together into one huge organism. Also, as they are creatures of order, any chaos (usually souring from shifts of reality) gets the bees active and on a defensive mode.<sup>83</sup>

They do get more active around witches, especially in terms of ritual behaviour. Though this taking part in the lives of witches might be connected to Granny Weatherwax and her legacy, as the most prominent cases tie to her. The two most notable are bees answering her summons as to aid in the fight against elves<sup>84</sup> and the bees helping select a new “chief witch” after Granny Weatherwax died.<sup>85</sup>

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<sup>81</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 9

<sup>82</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 32

<sup>83</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 90

<sup>84</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 362

<sup>85</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 86

As a last note to bees, the occupation of beekeeping also takes part as “witchcraft,” similarly to blacksmithing, because it is such an old and mysterious occupation, tied into the arcane via the bees. A case of this can be seen in Mr. Brooks, a royal beekeeper in Castle Lancre.<sup>86</sup>

As in many stories and myths all around, cats in the universe of Discworld happen to exist in the arcane rather deeply. They are very sensitive to it, they always know about unseen entities, like for example Death or extremely concentrated magic coming by.<sup>87</sup> Of course they can. (“*A SAMOZŘEJMĚ TAKÉ KOČKY.*”)<sup>88</sup> Cats appreciate Death’s company, and he theirs.<sup>89</sup>

Aside from that, cats often find their way to witches, hence the popular idea of a witches’ cat familiar. Especially cats with prominent personalities, like Greebo and You. Greebo, Nanny’s tomcat, is a very vagrant-like cat. He is often a target of the metamorphosis spell already mentioned in the previous chapter, to be of use to the witches. Thanks to his mindset and natural abilities as a cat, this experience doesn’t have negative effects on him, like it often has on other creatures. It does have a remaining feature, making Greebo shift into human form sometimes even if he doesn’t want to, but causes no damage to his mind.

Then there is the thing with cats just being where they want to be. As if they appeared from thin air. No one has been able to decipher this mystery, as the cats have quickly dispatched those who tried. (“*A nebylo to poprvé, kdy se znovu zamyslela, jak je možné, že kočky někdy dokážou být v jednom okamžiku na jednom místě a téměř ve stejnou chvíli se objeví jinde.*”)<sup>90</sup>

Cats in general are very arcane in nature, though witches’ companion cats tend to delve even deeper into that, especially You, the white cat accompanying Granny Weatherwax. She is one of the few creatures Greebo is afraid of (other being for example Granny Weatherwax or Legba, a companion

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<sup>86</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 131

<sup>87</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 10

<sup>88</sup> Pratchett, Terry. *SOUDNÉ SESTRY*. (Praha: TALPRESS, 1995), 15

<sup>89</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 13

<sup>90</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 53

of a voodoo witch from Genova's swamps), but, most importantly, she carries a certain authority, coming with the fact that she is the cat who accompanied Granny Weatherwax. As such, the witches defer to her judgement in important decisions, which is a marvelous feat, as all witches are headstrong individuals.

*“A ještě jedna věc. Ty si vybrala tebe. Když  
Esme odešla, támhle ta kočka šla za tebou.  
Bílá kočka Ty seděla na pařezu staré břízy a  
pečlivě se olizovala. Tonička začala přemýšlet. A  
myšlenky jí běžely na plné obrátky.”<sup>91</sup>*

There are also other mystical animals, usually in the company of witches or wizards, like the talking raven who accompanies Susan in *The Sound of Music* or the already mentioned voodoo rooster going by the name of Legba in *Witches Abroad*. These become unusual throughout their intellect and constant contact with magic, but this feature is not universally shared by their species.

As for people, most of the really sensitive ones become wizards or witches, because they are entwined with magic and there is no way to avoid this fact, as it will, sooner or later, affect their lives in some way. There are some exceptions, like the new baroness of the Chalk, Letitia, who most certainly is deeply involved with the arcane and carries some traits of witches, but chooses to lead a different life instead.

Aside from these deeply sensitive individuals, there are some who have a connection, but are not cut to be a user of magic in the traditional way. There are people who have the mental requirements to see ghosts, for example,<sup>92</sup> or people who become connected to the arcane via their occupation, like blacksmiths or beekeepers.

They become part of the occult through joining themselves with their craft and coming to know some mysterious things others do not, for example knowing everything about the lives of bees or being connected to iron. The smithy is a special place in itself, as in mountain towns it often serves as a gathering place where important folk things happen. In addition to all of this,

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<sup>91</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 77

<sup>92</sup> Pratchett, Terry. *SOUDNÉ SESTRY*. (Praha: TALPRESS, 1995), 15

there can be other things that happen in the workplace of a master smith - like Jason Ogg. He is a master smith and pays a certain price for it, an arcane price no one else could pay. He can shoe any animal, and he *must* shoe any animal requested. To prove that, he once shod an ant, without hurting it.<sup>93</sup> But he also knows that his smithy is something more than a workplace, and that he is something more than a man just working the metal. There is something more, connected to iron, and he can clearly feel it, even though he cannot put it to words. And it has to do with the price for his mastery.

The arcane price he is paying is a bit more interesting. It is an old tradition, passed down from a master smith to another master smith. Once in a while, there will be someone who will come with a horse needing shoeing. He will know when it happens. And he cannot focus on anything else than the horse. There are all manners of mysterious things happening during this event, and rules coming to it, as should be, because the customer is Death and the horse needing shoes is Binky, his pale horse.<sup>94</sup>

Jason knows this deep inside, because he became sensitive to the arcane via the ancient traditional bound, a contract of sorts, that has to do with iron. And because he knows this, he adheres to the rules of this contract, and keeps the title of a master smith.

These forms of sensitivity to the arcane are rather rare though, most common practitioners of the arcane are wizards and witches (also cats). So let us have a look at these people.

### **3.2 Wise wizards...**

Thinking about a wizard, the most common picture in this area of the world probably ought to be one of a wise old man, donning a long beard, a robe and a pointed hat, having his trusted staff at hand. Usually there is an air of mystery hanging around him as a shroud. Reasons for why that might be have been addressed in previous chapters.

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<sup>93</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 393

<sup>94</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 15-20

So what about wizards in Discworld?

According to folk knowledge, they are wise, very old and practitioners of powerful, mysterious and complicated magic. Most of them don long beards. And all of them, without exceptions, are men. (*“Byli moudří, jak si vzpomínala, a velmi staří a provozovali mocnou, složitou a tajemnou magii a většina z nich nosila dlouhé vousy. Jo, a byli to bez výjimky muži.”*)<sup>95</sup>

Folk knowledge like that stems from chance meetings of wizards and ordinary people living away from the cities. Wizards of Discworld, just like any profession, like to have certain elements in their appearance to announce their status to the world. These usually include robes, a staff and in most cases a pointed hat. Maybe a little bit of magic is happening here and there.

*“Procházel bouří a na první pohled bylo zřejmé, že je to mág, jednak proto, že na sobě měl dlouhý plášť a v ruce vyřezávanou hůl, ale především z toho důvodu, že se dešťové kapky zastavovaly nějaký metr nad jeho hlavou a měnily se v páru.”*<sup>96</sup>

People more knowledgeable of wizards also look for these signs - just like merchants, looking to hire a wizard to escort their caravan and use their talents to protect the goods. Or light a fire.<sup>97</sup> As mentioned, the wizards do take care of appearances, at least in the notion of flaunting their skills and status to the surrounding via their clothing and staves. Because, when you do not have respect, you have nothing.

An image kept functioning by the wizards themselves. But is it a true image? Let us have a closer look.

Starting with where most of the wizards flock to, the Unseen University in the city of Ankh-Morpork, the image and truth look promisingly close. The gates to the University are huge and black, so black they look like carved from darkness itself.<sup>98</sup> The gates are made of octiron, a rather strange metal, which

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<sup>95</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 84

<sup>96</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 8

<sup>97</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 133

<sup>98</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 159

can only exist in such form on the University, thanks to the amount of raw magic enveloping the place and seeping inside.<sup>99</sup> There is no visible way of opening them, for the gates can only get opened via magic, which, of course, adds up a whole pile of mystery and imagination to the wizards' image. To add more to that, when the gates do open, a glimpse of the University can be seen, beautiful, huge and majestic, though it is not a very precise image, because, as the name suggests, most of the University is not visible.<sup>100</sup> Not many people get to see that, so when they do, they inevitably confirm the folk image of the wizards for themselves. The insides of the University are also humongous, full of long halls and more wings than it should have. Not to mention the Library, which appears to be a dimension for itself, due to being stuffed with an unimaginable amount of magical books. Though the most astonishing thing about the University could be the fact that it has its own conscience and its own personality. (*"Přišla na to, že Univerzita má své vlastní vědomí."*)<sup>101</sup>

The nature of wizards makes them very interested in words, numbers and calculations. The classrooms in the University reflect that too. They are filled with tables, sketches and occult drawings. The rooms are usually situated into the likeness of an amphitheatre. Filled with students and having a lecturer teaching, they do look imposing.

All of this paints an impressive image, but it is not the whole picture. What can be found when one looks under the frontal picture, into the guts?

Staying with the university, the reality of its functioning is as mundane as it gets. Even if the building and its most visible residents are riddled with magic, they both need an army of mundane people to keep functioning. Maids, cooks, gardeners...

The entryway for them is magical in its own way. A small back door, completely uninteresting, it even has a door handle.<sup>102</sup> It leads into the queendom of the head housekeeper, filled with laundry, cooking, brooms and more.

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<sup>99</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 177

<sup>100</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 164

<sup>101</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 183

<sup>102</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 178



If the University itself has different versions of itself, what about the wizards? Let us have a look at them.

They are actually smart, most of them, because truly stupid wizards do not stay or survive at the University for long. It has to do with the ability to learn to control one's magic (not all students make it) and the way wizards rise up through their ranks (usually via murder).<sup>103</sup>

They do like words and arithmetics, as was mentioned, and cast magic accordingly - their spells require sigils, measurements, precise manipulation of the matter of the world. One could say that wizards are at least partially philosophers by nature - as they love to debate and find out how the world works, especially the younger ones, like Ponder Stibbons and his branch studying theoretical applications of magic, called the High Energy Magic.

Wizards who survive through learning are usually very sensitive to magic and strange phenomena around them, though not all of them manage to use this to their advantage.

*“Hele, a co to na mě hraje vy, člověče,  
vždyť se předpokládá, že vy mě nevidíte!”*

*“Já jsem mág! My vidíme všechno, co je  
kolem nás,” odpověděl mu Výsměšek, “a v  
kvestorově případě i věci, které kolem nás nejsou.”*

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The first crack of the carefully crafted image appears. Not all mages are capable of utilizing their gifts as they could. What about their daily lives? Surely they must spend time on occult mysteries.

Occasionally, they do.<sup>105</sup> With the exception of mages working with Stibbons, who work day and night on various projects. But most wizards do not participate so actively, nor rob themselves of sleep due to some “nuisances.” Sleep is very important to wizards, though the schedules of it

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<sup>103</sup> Pratchett, Terry. *TĚŽKÉ MELODIČNO*. (Praha: TALPRESS, 1998), 131

<sup>104</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 125

<sup>105</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 195

vary. Most usual version is - go to bed late and get up even later. (*“Mágové nikdy nechodili časně spát.”*)<sup>106</sup>

*“Pro většinu mágů Neviditelné univerzity byl prvním denním jídlem oběd. Ve většině případů si na snídani nepotrpěli. Jediní dva, kteří věděli, jak vypadá slunce zepředu, byli arcikancléř a knihovník. Ráno, to byla doba, kdy mívali prakticky celou Neviditelnou univerzitu několik hodin sami pro sebe.”*<sup>107</sup>

As mentioned, only two wizards at the University like to rise early, the Archchancellor and the Librarian. Though Stibbons and his colleagues do stray from the usual wizardly sleeping regime, they do so because they forget themselves and get lost in their scientific projects.

Aside from sleep, what is the most important part of a common wizard's life? Food! Honestly, that is true mostly due to the halt of mobility in wizarding ranks ever since Mustrum Ridcully donned the title of the Archchancellor. So wizards, bored because of the inability to successfully plot his demise, turned to feasting. “Something small” for a wizard in terms of food translates to “meal of three to four courses, excluding nuts and cheese.”<sup>108</sup> Imagine what a feast entails. Not to mention, most wizards like to have snacks delivered right under their noses any time they so desire.<sup>109</sup>

So what about their perceived wisdom? They do like debates and scientific approach to all things magical, after all. Well, let us say that “intelligent” does not equal “wise.”<sup>110</sup> All of them are rather intelligent and knowledgeable, though the application of knowledge in practical life varies from wizard to wizard. Generally, they could be characterized as a self-important, unruly and dangerous pack of boys who know a large amount of big words and don't like to go outside. (*“Venkov- to je proti přírodě.*

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<sup>106</sup> Pratchett, Terry. *Otec Prásátek*. (Praha: TALPRESS, 1998), 139

<sup>107</sup> Pratchett, Terry. *Dámy a Pánové*. (Praha: TALPRESS, 1997), 46-47

<sup>108</sup> Pratchett, Terry. *Otec Prásátek*. (Praha: TALPRESS, 1998), 140

<sup>109</sup> Pratchett, Terry. *Otec Prásátek*. (Praha: TALPRESS, 1998), 400

<sup>110</sup> Pratchett, Terry. *Otec Prásátek*. (Praha: TALPRESS, 1998), 203

*Naprosto nepřírozené. Příliš mnoho stromů. To bych nesnesl.*")<sup>111</sup> As was mentioned, this varies wizard from wizard, but the senior wizards do create a powerful ground for this stereotype.

It can be seen most prominently in moments when the wizards get to leave their usual lives and do something unexpected. As for examples, rather telling ones can be found in the events of *The Hogfather* and *Soul Music*. The first entails an expedition to the laundry room, where the elated wizards conduct a search, in a rather comical way, for a monster eating socks.<sup>112</sup> The other involves the senior wizards getting riled up by The Band With Rocks In and turning to act like teenagers. That includes things like buying guitars, wearing boots with taller soles,<sup>113</sup> banging on silver bowls,<sup>114</sup> mumbling or wearing strange hairstyles.<sup>115</sup>

The boyish core of theirs also shows in the attitudes most wizards hold towards women. A general rule states wizards are not allowed to marry and women are not allowed to enter the University (with the exception of household and the ceremony during which young men join the University), so none of them have much experience with women. This results in fearful respect for the head housekeeper, Mrs. Whitlow, whom even the Archchancellor does not dare to cross. ("*Dobře víte, že paní Vidláková nemá ráda, když jí tam chodíme...*").<sup>116</sup> Fearful respect is one side. The other contains rather silly tendencies to impress the other sex.

*"...a tam se ted' předváděl a dělal všechny ty věci, které dělá muž, když se nečekaně ocitne tête-à-tête s osobou opačného pohlaví, jako že si nepozorovaně čistil boty o nohavice kalhot a čistil si nehty jedné ruky nehty ruky druhé."*<sup>117</sup>

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<sup>111</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 53

<sup>112</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 204-206

<sup>113</sup> Pratchett, Terry. *TĚŽKÉ MELODIČNO*. (Praha: TALPRESS, 1998), 150-151

<sup>114</sup> Pratchett, Terry. *TĚŽKÉ MELODIČNO*. (Praha: TALPRESS, 1998), 153

<sup>115</sup> Pratchett, Terry. *TĚŽKÉ MELODIČNO*. (Praha: TALPRESS, 1998), 183

<sup>116</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 202

<sup>117</sup> Pratchett, Terry. *OTEC PRASÁTEK*. (Praha: TALPRESS, 1998), 400

There is also a condescending disbelief in women's abilities, especially concerning witches, though it is lined with wariness.<sup>118</sup> For some, it can turn to respect, but generally, wizards do not hold the magical ability of witches in high regards (which is fine, because witches do not have a high opinion of wizards right back at them).

Turning back to magical abilities to explore the wizardly mind, it is a well-known fact that magic users know the precise moment of their death due to their connection to the occult. How they deal with this reality shows a lot about their psyche. For wizards, the general idea of dying looks like this - happy bliss in their wine cellar, now empty, and a lot of debts they would never have dared to deal with during their life.<sup>119</sup>

This does denote a certain type of wisdom, does it not? Or perhaps cunning.

There is also a certain type of blunt, practical wisdom to be found among wizards, but it commonly appears with the Archchancellor, rarely with others. He is a little bit less prone to debates and theorizing, and has a certain knack for tearing through ideas that are not steadfast in their foundations. An example can be found in his performance of the Rite of AshkEnte, a rite to summon Death, where, instead of doing all the proper rituals to finish it, Ridcully simply uses fresh eggs. And it works just the same.<sup>120</sup> Or in the way he dismantles Stibbons' theorems, because he sees that sometimes Stibbons' smarts are just that, and nothing else.<sup>121</sup>

Still, concerning wizards and their qualities, intelligence is a much more precise term than wisdom. Most of them, even the smartest ones, like Stibbons, are not capable of grasping the true essence of things. The only exception to this statement would be the Librarian, who is a very curious personality just by the fact that he is a librarian, and an ape to that. He possesses wisdom born from his dealings with magic books and from his perspective, vastly different from that of a human. A beautiful example can be found in *Lords and Ladies*,

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<sup>118</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 79

<sup>119</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 93

<sup>120</sup> Pratchett, Terry. *TĚŽKÉ MELODIČNO*. (Praha: TALPRESS, 1998), 278-279

<sup>121</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 122-124

where Stibbons, unable to understand the nature of the Dancers, storms away, angry at himself for taking an interest in mere pebbles when there is a whole ocean of truth he could be exploring. But the Librarian knows - sometimes, when you pay attention to pebbles on the beach, you can learn something about the sea.

*“Podíval se Jasoňovi Oggovi přímo do očí.*

*A k jeho úžasu lišácky mrkl.*

*Někdy, když věnujete důkladnou pozornost  
oblázkům na pobřeží, dozvíte se něco i o moři.”<sup>122</sup>*

No other wizard shows thoughts like these. Therefore the wisest of the bunch appears to be the Librarian - the one not holding himself up to the visage of a wise wizard. No pointy hat, no staff, no spells, no robes. He has a visage of a large leather bag covered with orange fur, as orangutans do.

So what of the stereotype? As expected, it is true, to some degree. It had to be built on some foundation. But, again, as expected, the truth differs. The wizards, though very intelligent and capable men, usually do not fulfil the role of a wise man. They much rather enjoy their life, a reality with which nothing is wrong, and ponder all the mysteries of the world.

Or, in the Archchancellor's case, have fun hunting. With a crossbow. Especially animals that are rare and close to extinction.

### **3.3 ...and wicked witches?**

Either a nasty looking old crone or a devilishly beautiful temptress. Always dressed in black, often wearing a pointy hat, possibly accompanied by a black cat and very often having a huge cauldron full of suspicious bubbling matter. Very mysterious woman, who knows all sorts of spells and incantations and is never afraid to use them. Let's not forget the broom! That is the general image of a witch.

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<sup>122</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 369

Discworld witches, just like the wizards, like to keep a professional image. Unlike the image of the wizards, the one the witches keep up is not that firmly based in the folk belief, though it does have elements of it implemented. Keeping it up is a bit more precarious for the witches than for the wizards, because witches move among people, as they are the main focus of their work, whilst wizards usually isolate themselves from “lesser” people on universities, in orders, wizardly houses or any other comfortable place available. Also, there is a more immediate fear connected with the witches because of this, since they are not rarely seen figures like the wizards. Therefore, the witches run a much higher risk of getting on the receiving end of fearful and/or angry masses.

Let's start with the folk knowledge about witches. For one, they are exclusively female, just as wizards are exclusively male. They can usually be found anywhere, just like cockroaches.<sup>123</sup> The most common idea involves black clothing, pointy hats and flying brooms. From there, folk ideas differ. Some include lore of powers tied to earth,<sup>124</sup> naked dancing, moon phases or occult symbols. Others involve women living in remote areas, who have mysterious powers. Or old women, especially lonely ones, who favour cats for company and read about stars instead of taking care of many grandchildren.<sup>125</sup>

Even so, these mysterious women look after the people. There is always a witch when you have trouble, even if she is a scary woman you don't know much about. So there is a mix of respect and fear. Everyone seems to need a witch, and the fact that it is true makes a lot of people angry. And when there is something ticking the masses off, the hatred can materialize into a single person - the witch who is around.

*“To byl ten problém s čarodějnictvím. Zdálo se, že čarodějky potřeboval každý, ale každý současně nenáviděl skutečnost, že je potřebuje. A tahle nenávisť, která platila všeobecně, se zkonkretizovala na určitou osobu. Lidé si pak*

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<sup>123</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 206

<sup>124</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 17

<sup>125</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 69

*začali myslet: Co ty jsi vlastně zač, že umíš to a ono? Jak je možné, že znáš tyhle věci? ”<sup>126</sup>*

This thought, this wicked witch, lurks in the unconscious minds of people. But what about real witches? What are they like?

Firstly about their social behaviour. Witches are mostly individuals, who can group up with other witches, about whom they feel friendly. Mostly friendly. They do feel most comfortable in a group, or a coven, of three, but it is not a necessity. They sometimes do gather for a sabbat, though usually only if it can't be avoided, as gathering of too many witches in one place is rather dangerous, because each witch has a dominant personality of her own right, and clashes are inevitable in larger numbers.<sup>127</sup> Therefore the usual social gathering of witches consists of few women feeling enough friendship to each other to tolerate doing things together. Oftentimes their territories neighbour each other.

There is also a rather interesting hierarchy in the witches' world. Part of it depends on experience and age, part of it depends on the magical ability of said witch, her relations with the people in her stading are also important, and, of course, her reception among other witches. There are groups that certainly DO NOT exist, and then there are head witches, who ARE NOT head witches.<sup>128</sup> The idea works as such - no witch would admit she is lesser in any aspect than another, but they do respect the most able of witches, who then actually become heads of their part of witch society, but no one ever outright admits that. The grouping works similarly, usually in the above described sense. Though again, no witch would ever admit to it, since they value their independence, individuality, self-sufficiency, their pride and the respect of the people towards them.

Individuality is very vital for a witch, because they are themselves - they live their life and do things their way, because they are themselves and do not need to be someone else.<sup>129</sup> Witches do train new witches via taking

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<sup>126</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 269

<sup>127</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 23

<sup>128</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 66

<sup>129</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 85

apprentices, one at a time, but that does not mean the young witch would take on mannerisms of the old one. Therefore, no typical witches exist. There are, however, two types of witch's outlook on life, which creates two large and blurry groups of "typical" witches. One is the complicated witch, and the other is the plain witch. Simply put - the first one has a full house of magical trinkets, the other does not.<sup>130</sup> One such trinket can be a knife covered in runes. And here comes another telling trait of witches - even if she is the one with many trinkets, she knows her runed knife will cut bread just as good as a plain one. And when it comes to it, she will do very plain, and practical, things with her knife.

Practicality is just as important as individuality. Witches have to be practical, because they, unlike wizards, live among people and help with their very mundane and practical problems. It reflects on their behaviour, clothing and houses as well.

Witch's house is her base of operations. Since witches are very individualistic, no house looks the same. There are some general characteristics which apply to most of the houses. Those include solitude (as with anything witch related, exceptions can be found - Nanny Ogg lives in Lancre, in a house complex to which houses of her sons belong), age, and peculiar quirks - most of witches' houses are inherited, and each witch builds or repairs parts of the house that need it at the moment, thus creating an amazing structure like no other. The houses tend to have peculiar shapes, make peculiar sounds and look like something that nature might reclaim soon - with trees growing out of roofs and other features.

*“Domek nebo chalupa čarodějnice je zcela výjimečná architektonická záležitost. Ona není postavena, jako spíš složena v průběhu mnoha let, jak postupně nabývá v důsledku oprav a nutných přístaveb, takže nakonec se podobá ponožce vytvořené ze samých zaštipovaných otvorů.”<sup>131</sup>*

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<sup>130</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 260

<sup>131</sup> Pratchett, Terry. *DÁMY A PÁNOVÉ*. (Praha: TALPRESS, 1997), 166



A steading usually belongs to a house - the area in which the witch living in the house operates. No steading is the same - sometimes it can be few villages, sometimes a whole area. The witch tends to her steading and to people in it, and usually tends to be very territorial.

But, as was said, nothing is ever the same for all witches. There are witches with no houses and no steadings - like for example the travelling opera star and a witch Agnes Nitt, or Miss Tick, who operates as a travelling teacher and uses this opportunity to find girls suitable for witch apprenticeship.

Though not all witches have their own steading, they keep doing witch's work, which consists of dealing with people's problems and sometimes of occult problems, which of course makes the witch annoyed, because magic should not interfere with people living their lives.<sup>132</sup>

The witch's steading is her territory, and most witches respect that. When they visit another witch at her home turf, they will respect her way of doing things, even if they might not agree with it.<sup>133</sup> The steading is also where she does her job, which mostly consists of going around houses and doing what needs to be done. Things like healing injuries and illnesses, helping babies get born, helping the old die peacefully, taking care of those who can't take care of themselves...many of witch's duties require her to make weighty and difficult decisions, oftentimes such decisions others do not want to make themselves.<sup>134</sup> They do what is right, not what is pretty.<sup>135</sup> This often puts them into difficult situations as well, making them stand on the thin line between light and darkness.<sup>136</sup>

This all sounds mystical and interesting, but it actually is not. The witches simply do what needs to be done. Which also reflects on their clothing - they are very practical in both their personality and their wardrobe. A pointy hat might be the most notable part of a witch's attire, but her boots are as much important. They are always sturdy and keep her feet safe and comfortable. You

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<sup>132</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 315

<sup>133</sup> Pratchett, Terry. *SODNÉ SESTRY*. (Praha: TALPRESS, 1995), 92

<sup>134</sup> Pratchett, Terry. *OBLĚKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 67

<sup>135</sup> Pratchett, Terry. *OBLĚKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 350

<sup>136</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 42

can take them through any terrain, but at the same time, they do not make you lose your connection to the land beneath your feet.<sup>137</sup> Witches also wear warm and simple clothing, often black. It is functional, even if a bit used.

Witches get all these things they need from others. As a gift, mind you. You never pay money for services of a witch. Never. They do not accept money for what they do, even if someone wanted to give them some.<sup>138</sup> People, in respect for what witches do for them, give gifts to them - old clothing they will not use, a pint of beer, a freshly baked loaf of bread... This gifting does not happen after a particular deed, it functions more like a continuous custom. When you have freshly baked pie, you go and give some of it to the witch. When you have a problem needing her attention, the witch comes and helps you with it. No matter how hard or ugly it might be. No other arrangements needed.

The witches know they do things that need to be done. And they are extremely proud creatures, so the question of payment is a peculiar issue conflicting with their pride and the whole idea of doing things that need to be done. Weirdly enough, though the witches never do their work out of greed or to reach a particular goal, they do engage in bartering and trading favours, like removing someone's physical pain for their help with their magic broom. But if something does not go her way, a witch will definitely step over set boundaries to get things done.

Though this stepping over is not very explicit, at least not at all times. Mostly the witches use a method called "headology."<sup>139</sup> Headology is their deep knowledge of the human mind and the way it functions intertwined with a highly functioning and intricate system of pressure of varying strength and overtness, applied to the specific person a witch is talking to. Most witches, in their usual practical fashion, can predict how people will act and use that to their favour. A really good witch can even use this knowledge in regards to herself, decoding her own thoughts and thinking processes, which gives her a

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<sup>137</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 12

<sup>138</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 86

<sup>139</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 134-146

vast advantage over any potential foes, as she is much less prone to fall for any trick. All witches are far less susceptible than most people, but the ones who can use the skill to analyze and steady themselves are truly extraordinary.

It is worth noting, however, that the use of headology and the matter of overstepping of boundaries is done in the name of the Common Good. Most witches aim for that. Though there are those who go astray - they are usually the witches who either get too drunk with power and are not cautious in use of magic, or the witches who get twisted in their heads. The usual cause of the latter is being too long without the company of other witches, because without venting and looking after one another, witches can get overwhelmed by the difficulty of their work and start “cackling.”<sup>140</sup> After a witch starts cackling, she might get very prone to confusing right and wrong, putting children into her baking oven and charming castles to sleep for hundred years, and that is a fate no witch ever wants to suffer.

So to keep others and themselves from getting as deep as starting with cackling, witches sometimes need the company of other witches, of their own kind. That is the central point of witchcraft - preventing going insane.

*“Čarodějka, která podle tradice téměř vždycky pracovala sama, po nějakém čase začala mít sklony být...divná. Záleželo to samozřejmě na čase a na síle jejího vědomí, ale dříve nebo později začínala mít trochu sklony plést si věci jako správné a nesprávné, dobré a špatné a pravda a následky. To může být velmi nebezpečné. Proto musí čarodějky udržovat jedna druhou při zdravém rozumu, nebo alespoň v takovém stavu, který se u čarodějek považuje za normální.”<sup>141</sup>*

The first case of a witch going “bad,” when she gets drunk on magic and power, is similar to cackling, but goes down in a similar way. She starts confusing things without realizing it, and begins to use living creatures of the

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<sup>140</sup> Pratchett, Terry. *SOUDNÉ SESTRY*. (Praha: TALPRESS, 1995), 259

<sup>141</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOC*. (Praha: TALPRESS, 2011), 71

world as her puppets, or playthings, which strongly contrasts with what witchcraft is really about. Such a case can be found in the antagonist of *The Witches Abroad*, Lisa. She uses magic to bend the world to her wishes, and feeds people to fairy tales without any regard for their lives.

Because of this, a philosophy of using magic only in minimal amounts is very common amongst witches. Also because the really powerful witches, the wisest ones, realized that magic is tricky business, and can twist out of control rather easily.<sup>142</sup> One could say it is a philosophy of not using magic. Yes, there are important events when even witches have to use magic to get to the right conclusion,<sup>143</sup> but magic is always the last option, chosen only when there is a good reason for using it. Knowledge, practical thinking, headology and action is what witches prefer. Because the important thing is: magic gives people what they want, not what they need.<sup>144</sup>

So witches operate with reality,<sup>145</sup> they see things for what they are, not for what they wished they were, they think about the ways they think to avoid getting lost in difficult matters and to stay on point of what is important. They don't do much magic even though they are capable of doing it, and yet there is that part of their folk image saying witches do all sorts of magic. How could that be?

The matter is actually rather simple. The ever practical witches know what reputation means and tend to it carefully. They keep up appearances in a very effective way, costing them little energy. A large number of witches use Boffo to deal with expectations and keep up appearances. Again, not all of them, but it is a very easy getaway for those who don't manage or don't want to keep the image up via their own headology or actions.

What is Boffo? It is a name for a particular branch of headology, one dealing with expectations. It is a mechanism the witches use to utilize the folk image of themselves. They behave exactly as is expected of them in situations where it matters, therefore people see what they expect and don't focus on

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<sup>142</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 264

<sup>143</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 248

<sup>144</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 271

<sup>145</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 152

what is really there. A cauldron with ominously bubbling green slime? Very impractical, who would want to clean the cauldron all the time? A clever witch will instead make a discreet purchase and get a fake one, which produces the sounds and lights she needs to keep the image up. Or skulls, sitting on her shelves and making her seem as a venerable, terrifying spellcaster? Also fake. Sudden change of skin color to green, with an addition of many terrifying warts? A costume the witch put on before the doubters visited her home.

Where do the witches get these items? In Ankh-Morpork, of course, where else? The Boffo Novelty and Joke Shop, no. 4, Tenth Egg Street, Ankh-Morpork, run by Mrs. Proust and her son, is the place to go to. Mrs. Proust is a witch herself, a city witch, so she knows precisely what other ladies in the trade need.

*“Ale i skutečné čarodějky potřebují bimbo. Jsou chvíle, kdy jste musela vypadat jako čarodějka, a ne každá čarodějka to dokázala sama od sebe, nebo měla příliš mnoho práce, než aby našla čas pořádně si rozčuchat vlasy a nabrat špínu za nehty. Bimbův obchod byl místem, kde jste si koupili falešné bradavice a paruky, nesmyslně těžké kotle a umělé lebky.”<sup>146</sup>*

It is hard to generalize a group composed of fiercely individual members, but there are some mottos, or philosophies, all witches stand behind. Witches always face their fears.<sup>147</sup> Witches never lie, though they don't feel the need for complete honesty (*“Jsme povinny mluvit pravdu,”* řekla. *“Ale nikde nebyla řeč o tom, že musíme všem vytroubit i věci, na které se nikdo neptal.”*).<sup>148</sup> Witches also deal with “things,” and even if they didn't cause anything, should they find a situation, it is their responsibility. Especially if no one else is dealing with it and it desperately needs to be resolved (*“Já jsem si z toho udělala svoji věc. Jsem čarodějka. My to tak děláme. Když to není ničí věc, je to moje věc,”*

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<sup>146</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOČ*. (Praha: TALPRESS, 2011), 139-140

<sup>147</sup> Pratchett, Terry. *ČARODĚJKY NA CESTÁCH*. (Praha: TALPRESS, 1996), 353

<sup>148</sup> Pratchett, Terry. *SOUDNÉ SESTRY*. (Praha: TALPRESS, 1995), 328

*odpověděla Tonička bez zaváhání.*”).<sup>149</sup> Then there is the issue of cackling. All witches stand by the belief that they should never cackle, and never get on the slippery slope to insanity, as then they would end up right in the archetype of the wicked witch and start doing things that are fundamentally against all their beliefs.

How to describe a witch in a generic sense? Possibly as a highly individualistic person, who adheres to a strict moral code and spends her life caring for her own, be it land, people in it or the balance of reality.

Again, just like with wizards, the stereotype is rooted in some truth. There have been witches who became wicked, but this situation is never held up as an example of good witchcraft among its practitioners. Most witches are simply very determined women who try to do all they can to keep the world working in a better way, and come to understand many things in the process.

### 3.4 The issue of tradition

Wizards are always men. Witches are always women. It has always been like this. The rule says men can't do witchcraft and women are not able to understand the intricacy of wizardry. Men use the power of the universe, while women use the power of the earth.

*“Kouzla a čáry mágů nejsou určeny pro ženy. Všechny ty knihy a hvězdy a a ta jejich kometrie. Nikdy to nepochopí. Kdo kdy slyšel o mágyňi? [...] Čarodějnice - to je něco úplně jiného,” odsekla mu Bábi Zlopočasná. “Ty používají kouzla a síly pramenící ze země, ne z vesmíru, a proto se jim také nikdy nenaučili muži.”*

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Why is this so? Simply because it has always been thus, no profound reasoning exists, only vague explanations based on gender stereotypes. This

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<sup>149</sup> Pratchett, Terry. *OBLÉKNU SI PŮLNOČ*. (Praha: TALPRESS, 2011), 39

<sup>150</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 17

situation also builds a distrust towards the other on either side, as both wizards and witches think they understand things better than their counterparts do.

But does magic really work that way? Not really. It is a natural force, even if somewhat sentient one. The magic is the same no matter what path is used to get it to do what you wanted. There are living proofs of that - the male witch Geoffrey and the female wizard, Eskarina Smith. They were both told their wishes are impossible to achieve.<sup>151</sup> Yet, in the end, otherwise was proved. Interestingly enough, since she was trained in both traditions, Eskarina's aptitude and skill with magic are exceptionally high. (*"Kouzla čarodějek a mužská magie se nějakým způsobem posilují navzájem."*)<sup>152</sup>

The boxing of casters based on their gender is a result of a long lasting cultural tradition. People are affected by the way they are taught to look at the world and interpret it. The presumption of possibility is based solely on their perception of things, and when put to test, it shows that. Sir Pratchett uses this fact to demonstrate how important psychology and one's point of view and interpretation is, how much it influences our lives. The wizards and witches are seeped into this issue connected to perceptions of gender and abilities rather deeply, and through them sir Pratchett demonstrates the system of it and the possibilities opening up by accepting a different interpretation.

## Conclusion

Magic is an important part of human imagination, and the idea of it evolved anywhere humans lived. The lore regarding this subject varies with every culture, so to get better understanding, it is good to narrow the exploration on a specific branch. This work deals with the English branch, which is mostly a mix of celtic, norse and christian traditions. Elements of these three traditions merged together over time and gave rise to the archetypal witch and wizard of the English lore. The wise wizard and the wicked witch.

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<sup>151</sup> Pratchett, Terry. *PASTÝŘSKÁ KORUNA*. (Praha: TALPRESS, 2017), 154

<sup>152</sup> Pratchett, Terry. *ČAROPRÁVNOST*. (Praha: TALPRESS, 1994), 153

Since magic is an important part of human belief, exploring its interpretations reveals interesting truths about the people making the tradition. As with any other aspects of humanity, beliefs about magic change through time and the dominant course of cultural beliefs, therefore offer insight into the people of the past. The changes of beliefs about magic in English tradition nicely demonstrate transformation of something sacred into something profane, something taboo, and then a slow release of that taboo.

Probably the most visible breaking point of the taboo can be found in the works of Lewis and Tolkien. They were friends, yet their views and their works differ. Lewis approached the wicked witch in a literal sense, making all magic be an instigator of evil in itself, unless it was a gift from Aslan the lion. Tolkien, on the other hand, saw magic as a tool, and the intention and actions of the ones wielding it decided how things went, not the fact of magic in their hands alone.

Sir Pratchett demonstrates ingenious use of magic in his stories. Through his wizards and witches, he demonstrates a wide array of things. For one, the issue of stereotypes. As in any society, the people of Discworld adhere to stereotypes. These images are based on some truth, as could be expected, and a great deal of ignorance. Social interactions and public activities are also very important for the creation of stereotypes, as well as the target group maintaining a certain image of themselves which they present outward.

The stereotypes stand as of the usual in English tradition - the wise wizard and the wicked witch. These are a result of mixing of the ancient and christian traditions, and then adding wild Victorian fantasies to the mix. Probably the most prominent example of these stereotypes are Merlin and Morgan Le Fay, as Arthurian legends gained a famous status with the audiences. Both Merlin and Morgan make mistakes, but only Merlin gets a redemption arc and the role of a wise sage as a king's advisor. Morgan ends up either as an ambiguous character, or an outright wicked woman.

In Discworld, these stereotypes are expertly woven in. At first look it appears that the characters act according to them, but as the reader learns more,



they find out that it is not all there is to the characters. So it can be said the characters both are and are not the stereotype they represent.

There are multiple layers to this - most important ones are the actions and thoughts of the characters, possibly changing according to who is watching. The wizards put up a front of a wise sage, capable of dealing with any challenge, a respectable if elusive figure. While it is true they can deal with many challenges, if examined in situations when there is no need of building up the image, their behaviour changes, often into a rather silly one. For most of them, a label of a highly intelligent young boy could be used without hesitation. While there is wisdom to it, the wizards' lifestyle and way of thinking lean more to the theoretical, rather than practical aspects of life, which leads to most of them lacking real wisdom. The honorable exception is the Librarian, who has the advantage of life among magical books and being an orangutan.

So the wizards are not actually wise, in most cases. Cunning, intelligent, capable - yes, but not wise.

With witches, the connection to the stereotype is more closely related. The "wicked witch" is an eventuality which can happen in any witch's life, even if it stands against everything the witches believe.

Witches work for the common good, and they work particularly hard. They do what needs to be done, and help people with difficult times in their lives - for example when someone dies, the witches are there to prepare the body and keep vigil. A witch also probably was taking care of the person before they died, making the end of their life as comfortable as possible. Witches also deal with breaches in the balance of the occult nature happening in their land.

Their lifestyle leads to great wisdom, a very practical kind of it, and a no nonsense attitude. But it also leads to loneliness, and a life filled with thankless toiling. This is what can drive a witch into the wicked state. But since it is such an affront to what witches believe in, they take care of each other, and watch for any warning signs of "cackling." If need be, the other witches will dispose of their colleague, should she be beyond saving.

Such cases are rare, however, and witches owe the wicked reputation mostly to their adherence to expectation, and creating images with the help of Boffo.

Last but not least, the question of gender stereotypes comes to mind. Sir Pratchett does not disappoint in this area either. Again, the usual stereotypes exist - wizards are exclusively male, while witches are exclusively female. It is so because of a deeply rooted tradition of how gender affects the way magic is used, caused by differences in the brain. This tradition did not change for a long time, simply because no one actually thought it could be changed. But, as with everything else surrounding stereotypes, even this matter depends solely on what an individual perceives as possible, since there are female wizards (Eskarina Smith) and male witches (Geoffrey), who broke through the belief. With that, he clearly demonstrates how strong an influence psychology can be on anything.

## Summary

Náplní této diplomové práce je analyzovat magické postavy v pracích Terryho Pratchetta a stereotypy, které se jich týkají, vzhledem ke stereotypům, nebo archetypálním postavám, které se vůči magickým postavám vyskytují v anglické tradici. Pro dostatek materiálu je využíváno osm primárních zdrojů, které se nějakým způsobem magických postav přímo týkají.

První kapitola se věnuje původu a historii archetypálního čaroděje a čarodějnice v anglické tradici. Zároveň zkoumá původ slov spojovaných s magickými postavami a rozdílů mezi nimi, jako například konotace. Oba tyto archetypy vznikly smíšením převážně keltských, severských a křesťanských tradic, a následným viktoriánským přibarvením, obzvláště co se týče čarodějnic. Běžné a široce známé atributy, jako například plášť, hůl, bublající kotel, koště nebo špičatý klobouk se dají zpětně vystopovat k velmi praktickým důvodům spojeným s životem lidí v různých obdobích historie.

V druhé kapitole se práce věnuje rozboru magických postav v anglických pohádkách a významných příbězích, jako například Artušovských legendách. V této části je krásně vidět, jak obě postavy získávají upevněné postavení ve svých stereotypech. Častěji než zlý čaroděj se objevuje zlá čarodějnice, a kde moudří staří kouzelníci mají místo významného rádce hlavního hrdiny, výjimečné případy kladných čarodějnických postav jsou v příběhu velmi mizivé. Ještě výraznější rozdíl je pak možno nalézt v Merlinovi a Morganě Le Fay - kde Merlin i přes svůj démonický původ nebo spáchané chyby dostane možnost vykoupení, Morgana přijde o všechn svůj původ zakořeněný v léčitelství a skončí přinejlepším na hranici neutrality a záporného postavení.

Druhá kapitola pak dále zkoumá nedávnou a současnou anglickou literaturu, převážně pak obrat pryč od tabu magie a jejích uživatelů. Nejvýrazněji je to vidět na pracích Lewise a Tolkiena, osobních přátel s úplně odlišným názorem na magii. Kde Lewis posiluje magické tabu skrze zkažené čarodějnice, zatracené už jen tím, že magii ovládají, Tolkien staví magii jako

nástroj k činnosti, ne nepodobný například meči. Zda-li vyprodukuje zlo, záleží čistě na motivacích uživatele magie, nikoliv na třímání magie samotném.

Třetí kapitola je věnovaná čistě pracem Terryho Pratchetta a rozebírá jeho magický systém jako takový, čaroděje zvlášť a čarodějky také zvlášť. V podkapitole o magii jsou uvedeny její vlastnosti, jak fyzikální, tak psychické, jelikož magie na Zeměploše působí téměř inteligentně. Její další důležitou vlastností je, že na ni jsou specifické bytosti více či méně citlivé, jako například kočky nebo včely. Podkapitola neopomíná zmínit důležitost víry a jak její množství ovlivňuje magii i realitu samotnou.

Druhá podkapitola se věnuje čarodějům, kde z nich sejme mystický závoj starého mudrce, který si velmi snaživě udržují, a ukáže poměrně bláznivou klukovskou podstatu pod ním, která se vyskytuje u většiny mágů.

Třetí podkapitola se věnuje čarodějkám a jejich stereotypu. V jejich případech se jedná o reálnější a nebezpečnější záležitost než u čarodějů, jelikož se mnohem častěji vyskytují mezi lidmi, tedy jim hrozí nebezpečí z jejich strany. Ačkoliv si čarodějky drží respekt a dopomáhají si udržováním své celkové image, stereotyp zlé baby pojídající děti je založen na pravdě a sídlí v obecném lidském podvědomí. Zároveň je to jedna z nejhorších věcí, co by se čarodějce mohla stát, v přímém rozporu s hodnotami čarodějnictví. Aby předešly problémům s lidmi a osobnímu nešťastnému osudu, vždy praktické čarodějky se navzájem hlídají a udržují při smyslech.

Poslední podkapitola se věnuje tradici, psychologii, nahlížení světa a efektům, jaké vyvolávají.

Závěr práce shrnuje dosavadní analýzu a její význam.

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