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Snuff (Discworld)



Synopsis

For more than three decades, Terry Pratchett has been enthraling millions of fans worldwide with his irreverent, wonderfully funny satires set in the fabulously imaginative Discworld, a universe remarkably similar to our own. From sports to religion, politics to education, science to capitalism, and everything in between, Pratchett has skewered sacred cows with both laughter and deep wisdom, and exposed our warts, foibles, and eccentricities in a unique, entertaining, and ultimately serious way. In this thirty-eighth entry to his esteemed Discworld canon, the beloved Commander Sam Vimes of the Ankh-Morpork City Watch is taking a vacation. But this is Discworld, where nothing goes as planned and hilarious adventure ensues."

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Customer Reviews

Author One-to-One: Neil Gaiman Interviews Terry Pratchett Neil Gaiman's best-selling novels include *Neverwhere*, *American Gods*, *Coraline*, *Anansi Boys*, and *Good Omens* (with Terry Pratchett). He is the creator of the *Sandman* series of graphic novels and author of the short-fiction collections *Smoke and Mirrors* and *Fragile Things*. Neil Gaiman: Where did the idea for *Snuff* originate? Terry Pratchett: I haven't a clue, but I think I started out by considering the character of Sir Samuel Vimes, as he now is, and since I find his inner monologue interesting I decided to use the old and well-tried plot device of sending a policeman on holiday somewhere he can relax, because we all know the way this one is supposed to go. And then I realised that moving

Vimes out of his city element and away from his comfort zone was going to be a sheer treat to write.

Gaiman: The Watch fascinate me. You get to do hardboiled police procedurals while still writing funny smart books set in a fantastic world. Pratchett: On a point of order, Mister Gaiman, the world in which Sam Vimes finds himself is hardly fantastic. Okay, there are goblins, but the overall ambience is that of the shires of Middle England. It's all about the commonality of humankind. Shove Sam Vimes into a situation that has gone toxic and away he goes, as realistic as any other policeman and thinking in the very same ways and being Sam Vimes, questioning his motives and procedures all the way through. Gaiman: Did you really say in a previous interview that you'd like to be like Sam Vines? Why? Pratchett: I don't think I actually said that, but you know how it is and how it is changes as you get older. The author can always delve into his own personality and find aspects of himself with which he can dress his characters. If you pushed me I would say that ever since I stood up and talked about my Alzheimer's I have been a public figure; I visited Downing Street twice, wrote angry letters to the Times, got into debates in the House of Commons, and generally became a geezer to the extent that I sit here sometimes bewildered and think to myself, "Actually, your job is to sit here writing another book. Changing the world is for other people..." and then I come back to myself with, "No it isn't! And so, bearing in mind that these days, people call a kid from the council houses "Sir" allows me to create a mindset for Vimes. Gaiman: On a piece about writing in the New York Times, Carl Hiaasen (a writer you started me reading on the Good Omens tour), wrote, "Every writer scrounges for inspiration in different places, and there's no shame in raiding the headlines. It's necessary, in fact, when attempting contemporary satire. Sharp-edged humor relies on topical reference points... Unfortunately for novelists, real life is getting way too funny and far-fetched." Does the Discworld as a setting allow you to escape from that? Or is it a tool that lets you raid the headlines in ways people might not expect? Pratchett: I think that's the commonality of humankind again. I hope that everyone in Discworld is a recognisable and understandable character and so sometimes I can present them with modern and contemporary problems, such as Mustrum Ridcully getting his head around homosexuality. In truth, I never have to go looking for this stuff; I turn to find it smacking me in the face. I was very pleased when Making Money came out just before the banking crisis and everyone said I had predicted it. It was hardly difficult. Gaiman: How has the Discworld changed over the years? Pratchett: I suppose the simple answer is that there is still humour, but the gags are no longer set up; they are derived from characters' personalities and situations. These days the humour seems to arrive of its own accord. Gaiman: How has writing the Discworld novels

changed how you see the world? Pratchett: I think it more true that getting older changes how you see the world. There is stuff in Snuff, for example, that I couldn't have written at 25. Although I had written things before Discworld, I really leaned writing, on the job as it were, on Discworld. I think that the books are, if not serious, dealing with more serious subjects. These days it's not just for laughs. My world view had changed; sometimes I feel that the world is made up of sensible people who know that plot and bloody idiots who don't. Of course, all Discworld fans know the plot by heart! Gaiman: How has writing the Discworld novels changed how the world sees you? Pratchett: Has it? My agent pointed out one day that I had been quoted by a columnist in some American newspaper, and he noted with some glee that they simply identified me by name without reminding people who I was, apparently in the clear expectation that their readers would know who I am. I have quite a large number of honorary doctorates; I am a professor of English at Trinity College Dublin and a fellow of King's College London, on top of all the other stuff, including the knighthood. However, when it gets to the sub-editors I am always going to be that writer of wacky fantasy, though I have to say that dismissiveness is getting rarer and rarer. Gaiman: Are you respectable? Pratchett: Is this a trick question? If so, then I shall say yes. Generally speaking I try to obey the law, pay my taxes (of which there are an enormous lot), give to charity, and write letters to the Times that they print. It's a weird term, respectable; isn't it? What every street kid wants and might possibly expect at the point of a knife? I certainly get involved with things and shortly after finishing this interview will be annoying my local MP. It's fun. Discworld and the Alzheimer's together have given me a platform. --This text refers to an out of print or unavailable edition of this title.

"In short, this is as busy and as daft as any other Discworld yarn, which means it is the quintessence of daft. Nobody writes fantasy funnier than Pratchett." (Booklist)"This account of Unseen University's entry into the world of soccer (or, as they occasionally call it, "foot-the-ball") pushes past the usual conventions of satire to offer equal parts absurdist philosophy and heartwarming romance....A witty addition to the long-running fantasy series" (Kirkus Reviews)"A triumphant effort." (The Independent on Sunday)"Like Pratchett, [narrator Stephen Briggs] loves the comic rhythm, sound, and very taste of words-just for their own sake. So order up a tuna-spaghetti-jam sandwich (with sprinkles) and be prepared for a wonderful time." (AudioFile Magazine)"Thirty-seven books in and ... Discworld is still going strong...and doing so with undimmed, triumphant exuberance. " (The Guardian)" ... [SNUFF is a] lively outing, complete with sly shout-outs to Jane Austen and gritty police procedurals." (Publishers Weekly (starred

review)) "The humor is sharp and the characters are charming, and the plight of the goblins creates moments of genuine pathos that are the highlight of the book." (Tor.com) "Brilliantly complex." (The Straits Times) "In the history of comic fantasy, Mr. Pratchett has no equals for invention or for range." --(Wall Street Journal) "Series followers will delight in this latest entry. . . . Pratchett's fun, irreverent-seeming story line masks a larger discussion of social inequalities and the courage it takes to stand up for the voiceless." --(Library Journal) "Funny, of course, but with plenty of hard edges; and, along with the excellent lessons in practical police work, genuine sympathy for the ordinary copper's lot. A treat no fan of Discworld-- and there are boatloads of them-- will want to miss." --(Kirkus Reviews) --This text refers to an out of print or unavailable edition of this title.

Loved the book. I'm a Pratchett addict, so there's no way the uninitiated would understand: And this late in the Discworld series is not a place to start. Start with something fun like Going Postal; there was a movie done on this one. Sorry Terry is gone, but he wrote lots of books, 41 of them, for us to enjoy. The books deal with a flat earth - a disc, normal human beings, and then every form of witch, troll, vampire, and goblin that are portrayed as just normal "people" trying to get along with life.

A decent ending to the Sam Vimes series of Discworld novels, but you can tell that this is not Pratchett of old. The humor isn't as biting or sharp. Things feel sort of meandering. Bit too much emphasis on things that Pratchett of old would have brought in and out of story (such as the entire poo thing) and not gone back to over and over again. On the whole, it feels very much like he had a ghost writer helping him with the overall book, as it's feel is just different than classic Discworld.

If you like Terry Pratchett's DiscWorld, you will like this book. I don't think it is one of the best, but I have only read it once. Besides, even Pratchett's not-the-best is still a lot better than most writers. In this book, little Sam is growing and starting to explore the world as a six-year-old. It is great to see a protagonist who really enjoys being a father--even when his scion takes on a smelly classification project. Sam's wife, Lady Sybil, continues to be the love of his life, even when she traps him into taking a vacation in the country. In the country and on vacation: Sam is very much out of his element. However, what Sam hates--injustice, law breaking, criminal plots--are all there just as in the city. Sam still has to deal with the Dark and his own darkness, which adds the usual extra level of suspense to the outcome. For fans, a definite read. For not-yet fans, you will probably want to start with some of the earlier books so you are familiar with Sam Vines and Discworld before you

read this novel. As for me, I will end up reading it again, just like I have all of the Discworld books, when I need something to read that is light reading with depth of character and a twisting plot.

I loved this new novel! I bought it in the hardback, not the Kindle, and am very well satisfied to add it to my collection. It's one of his best including the bits of social responsibility! I am an older reader and am glad to see that Sir Terry's new novel has not left his Night Watch characters suspended in agelessness with unresolved problems. I will agree with others that the very beginning and very end of the novel verges on the senatorial for a few pages. But one has to realize that publishers want X number of pages, so the author has to fluff things up at times. I don't believe I've read an established writer that hasn't had to do this.

Sam Vimes, the head cop of Discworld's equivalent of the Big Apple, is overdue for a vacation. The book opens just as an intense campaign by Lady Sybil has borne fruit. Sam is forced to climb aboard a coach and head for the relaxing countryside, full of crickets, cows and unhealthy fresh air. Despite his fervent prayers, no emergency occurs to call him back to the city. But where there's a policeman, there will be crime; and a big policeman will find a big crime...and Sam can't help but sense that he's making the country folk nervous. SNUFF is the latest Sam Vimes novel in Terry Pratchett's Discworld series. I have loved Sam Vimes from his first appearance in GUARDS GUARDS and therefore it's with a heavy heart I give this book four and not five stars. If you are a diehard Discworld fan, don't let this review stop you from getting this book. Pratchett still serves up a dynamite plot and some of the scenes, particularly Sam with his family, show a deft comedic touch. There's so much here that is still good that it is a treat not to be missed. By the same token, I wouldn't recommend this book to someone unfamiliar with Pratchett's genius. The first is what happened to Sam Vimes in the previous book THUD! ***** In THUD, Sam goes toe-to-toe with a supernatural entity known as the Summoning Dark which has an affinity for the worst side of Sam's own personality. In defeating the Dark, Sam locks up his own most evil impulses. The problem with a conflict of this nature is that afterwards, the author has a tough act to follow. Any ordinary criminal or conflict is an anticlimax. So it is here. None of the schemes or criminals in SNUFF is really tough for Sam Vimes. This book lacks the urgency of NIGHTWATCH, THE FIFTH ELEPHANT or JINGO -- those books show Sam Vimes and Pratchett at their best. The main reason this book disturbs me is that the author's style has changed. The tight, neat, CRISP and memorable style of classic Pratchett has turned spongy. Some sentences, even whole paragraphs, lack clarity and meaning. One stops and reads them over and realizes the author is

talking around what he means to say without quite finding it. Despite the fact that this plot cries out for tight, driving construction, the author's prose meanders and loses urgency. I hate to see this...Pratchett is my favorite author and Discworld my favorite fantasy location. For 28 years I've enjoyed Pratchett's deft satiric take on the modern world. I've been inspired by his heroic struggle against the early onset Alzheimer's that he was diagnosed with in 2007. Lately, he has been using speech recognition software or dictation to continue writing; I think that might be a factor in the changes that are apparent in his prose. I think diehard fans will enjoy all time we can spend with Sam Vimes and the other great characters of Discworld. Pratchett's still great fun to read and the character's are very funny. Here Pratchett returns to the theme that what we call "subhuman" might be more human than we think: a very poignant theme which echoes UNSEEN ACADEMICALS. Nothing wrong with the way Pratchett thinks; he still sees more clearly than 100% of politicians.

It was a Pratchett book, there's no doubt, but there was a certain lack of Pratchett-iness about it. Having read all of his book's, these latest additions seem a little two dimensional by comparison. Pratchett has always had a knack for forming several threads of story lines that work into a beautiful bow at the end whereas Snuff forms more of a hasty shoelace. It's not that the storyline isn't interesting or fun or complex, its that there appears to be holes forming in the weave of the storytelling - plot holes may be too harsh a criticism but not that far off. I love the Discworld series and for that reason I would always recommend reading all of the instalments, but for someone looking to simply "dip a toe" in the Pratchett pool, this wouldn't be the book to do it with.

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