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Philip Pullman's Trilogy His Dark Materials

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ANNOTATION

This bachelor thesis is focused on the prozaic trilogy *His dark Materials* written by a contemporary England writer Philip Pullman. Firstly it mentions the author's biography, a definition of fantasy genre and brief contents of the trilogy.

Then the main body of the work follows. Two chapters are aimed at the main characters and Pullman's invented creatures and species, while the following chapter analyses the key topics of the trilogy.

Another part deals with analogies among the trilogy and other books and shows allegorical symbols. In addition, the thesis is concerned with a translation into the Czech language and compares the versions of the two editions which were published in the Czech Republic.

KEY WORDS:

Philip Pullman, English literature, literature for children, analogy, translation

ANOTACE:

Tato bakalářská práce je zaměřená na prozaickou trilogii *Jeho temné esence*, kterou napsal současným anglickým spisovatelem Philipem Pullmanem. Nejprve se zmňuje o autorově biografii, definici žánru fantasy a stručném obsah trilogie.

Poté následuje hlavní část, která rozebírá celou trilogii. Dvě kapitoly jsou zaměřené na hlavní postavy a Pullmanem vymyšlené bytosti a druhy, zatímco v další kapitole jsou rozebrána klíčová témata trilogie.

Další část se věnuje podobnosti mezi trilogií a knihami od jiných autorů, a zároveň poukazuje na alegorické symboly. Práce se také navíc zabývá řešením českého překladu a porovnává dvě vydání, která v České Republice vyšla.

KLÍČOVÁ SLOVA:

Philip Pullman, anglická literatura, literatura pro děti, analogie, překlad

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INTRODUCTION

There are many books for children published every year, but only a few of them get in wide public consciousness. Philip Pullman is one of the authors of books for children who succeeded in this field. His trilogy *His Dark Materials* has become very popular and during years has spread all around the world. Why these books are so admired?

As many writers of children's books, Pullman also chooses a young hero, their life-threatening journey with a struggle of good and evil elements. But he goes further, he deals with more difficult aspects of life, its purpose or life after death and that makes *His Dark Materials* books interesting not only for children, but also for adult readers. (Lenz 2005, p. 2)

The story is about a young girl called Lyra, who sets off on a journey in order to find and save her very good friend. While experiencing various difficulties, she meets people and creatures who help her to achieve her resolution. However, the plot does not end when she finds this friend, in fact this is just the beginning of things that follow later. Lyra embroils in much serious matters than she would ever think of.

His Dark Materials holds a readers' interests in the plot itself as it is not an ordinary story, but also for the whole fantasy world(s) invented by Philip Pullman: not only does he use fictional creatures that are known from myths or fairy tales, but he also creates his own species and races (e.g. *mulefa*, *gallivespians*). But the biggest invention that he made is without doubt the creation of daemons (external human souls in a shape of an animal) who are connected with every person in Lyra's world. The second Pullman's masterpiece is *Dust*, which interlocks all three volumes and makes the main issue in the story. It can be said that everything that appears in the trilogy is in some way connected to *Dust*.

What makes *His dark Materials* somewhat extraordinary is also Philip Pullman's relationship towards the Church and religious issues. Many people consider him an atheist, yet Pullman himself does not say that. It is notable from reading the trilogy that the Church and things connected to it are described as bad or rather evil.

In the name of the Church people commit repulsive acts like kidnapping children and making experiments on them, which they (children) often do not survive. Religious people do not like Pullman's *His dark Materials* just because of his depiction of the Church. Most writers, in particular writers of children's books, do not dare criticise the Church as it is like playing with fire. Parents who choose books for their children can be put off when they come across Pullman's criticism of the Church.

No matter on which side we can stand and what opinions we have, this Pullman's masterpiece is worth reading in any case. It is not only an adventurous story for children with a classical type of progression, but it contains much more, more that we could find in our lives every day, more that takes us somewhere else from our everyday reality and gives us something special.

1.PULLMAN AND FANTASY

1.1. Pullman´ Biography

Philip Pullman was born in Norwich in England, on October 19, 1946. He moved in various countries several times during his life. He lived in exotic Zimbabwe, far Australia and in parts of Great Britain, where he finally settled. His father was a pilot in the RAF and died when Pullman was only seven years old. Primarily he was told that he died in a combat but later he realized that it was just a crash that caused his father´s death. It is said that his anger against God comes from this period. Pullman himself admits it but he also adds that for him God was not around before. On the other hand, his grandfather was a clergyman in the Church of England, so he was confirmed and attended Sunday school and church. Pullman himself says that he loved his grandfather´s stories from the Bible or from his own experience. Thereby here comes a question why Pullman feels such an anger towards the Church?

Well, all right, it comes from history. It comes from the record of the Inquisition, persecuting heretics and torturing Jews and all that sort of stuff; and it comes from the other side, too, from the Protestants burning the Catholics. It comes from the insensate pursuit of innocent and crazy old women, and from the Puritans in America burning and hanging the witches – and it comes not only from the Christian church but also from the Taliban.

Every single religion that has a monotheistic god ends up by persecuting other people and killing them because they don´t accept him. Wherever you look in history, you find that. It´s still going on. (www.spannermedia.com)

It is rather his aversion for people who do bad things in the name of religion instead of disliking God as himself. In the trilogy *His Dark Materials* he describes the Church as a very cruel institution and attaches it to many terrible deeds that are committed. I am going to analyse Church in Pullman´s trilogy in detail on the following pages.

What is interesting is the way Pullman writes. In an interview for www.spannermedia.com he states: “My intention is to tell a story – in the first place because the story comes to me and wants to be told.” In this very sentence we can see

that according to him, it is more than just creating a story itself, it is as if a story has its “power“ and uses a person as a medium through which it can be told. That is also the reason why he ended the trilogy the way it is; in one interview he said that he did not want to finish it like that but “the story made him to“. So if he had written the story differently, it would have lost its power.

As many other writers Pullman started his career by being a teacher. He taught at various Oxford’s Middle Schools and at Westminster College from his 25 years of age. His passion for teaching was great and he also produced plays with children due to his love for theatre. He cooperated with a playwright Nicholas Wright and enjoyed when characters from plays became alive.

Except for his most famous trilogy, he published about twenty other books for children (e.g. Count Karlstein, The Ruby in the Smoke), but they are not only read by them but have a wider audience. He also wrote a few shorter stories which he calls fairy tales and if you read them, you will find them really magic and enjoyable.

It is worth mentioning that Philip Pullman has won many awards for trilogy His Dark Materials. The most important one was the Whitbread Book of the Year Award in 2002 which was given to a children’s book for the first time (even Harry Potter’s books by J.K.Rowling did not get this prize). Others were the Guardian Children’s Book Award and the Carnegie Medal. In 2002 he got the Eleanor Farjeon Award for children’s literature and later in 2005 he won the Astrid Lindgren Award.

1.2. DEFINITION OF FANTASY

His Dark Materials is primarily fantasy with some science-fiction elements. It is important to define what exactly fantasy genre is:

Fantasy literature deals with imaginary worlds of fairies, dwarves, giants and other non-realistic phenomena. A fantasy world may be an entirely consistent parallel with the ordinary world, as in the fairy-tale trilogy *The Lord of the Rings* (1954-5) by J. R. R. Tolkien which makes use of many Nordic myths; or it may have a dream-like illogically and episodic structure, as in Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865). Both kinds of fantasy are open to allegorical or symbolic interpretation. (*A Dictionary of Literary Terms*)

To be more specific, Karen Patricia Smith (p. 136) introduces components that a genre of high fantasy should contain:

Five Key High Fantasy Conventions

1. Young protagonists (sometimes greatly troubled) who have an important life mission that may be addressed through a crucial, otherworldly adventure;
2. An excursion into an invented world that may have well-defined boundaries (possibly mapable) or more abstract configurations;
3. Perilous journeys that provoke mind- (and life-) altering events and consequences;
4. Adult (and other) guides who offer information and assistance to major characters;
5. A return to the primary world with new information, insights, and abilities to address the problems that the protagonist(s) left behind.

When we go through these points and the definition above, we realize that Pullman's trilogy can be surely marked as fantasy, and what is more, it is high fantasy. To sum up: there are described imaginary worlds (Lyra's world, our world, Citagàzze, world of *mulefa*...), there also exist many kinds of non-human beings (armoured bears, witches, *mulefa*...), two main characters are of young age (around 12 years), Lyra is on a life-threatening mission and has to face many dangerous situations; while wandering, she is guided by adults who help her and finally she has to go back from another world to her own one.

1.3. HIS DARK MATERIALS

Philip Pullman's trilogy *His Dark Materials* starts with the main character Lyra being in a forbidden place and consequently hiding in the wardrobe. She overhears some interesting information about mysterious things she has never heard before (about Dust) and becomes interested in it. Her peaceful child's life is disturbed when her good friend Roger is kidnapped. Things start to move faster; Lyra changes her places of staying – moves to her mother (at this time she does not know that the woman is her

mother), then she escapes and joins Gyptians(nomadic people) who are going to help her to find her friend. During their journey Lyra meets people and creatures who will become her friends and will do their best to help her. While the story goes on, we realize that Lyra's adventure will not end with finding her friend. It should be explained that Lyra is not an ordinary child but she has a special mission, which she will learn about, but has no idea what is going to happen – the purpose of this special mission lies in her ignorance. At the end of the first volume Lyra saves her friend, but unfortunately he is killed by her father, who uses the energy of Roger's death for creating the bridge into another world. Lyra has nothing to lose and sets off into the another world called Citagàzze in order to find out more about Dust.

The second book, *The Subtle Knife*, introduces the significant character – Will – who under the pressure of circumstances, enters another world (Cittagàzze). There he meets Lyra and they become very good friends. Meanwhile Lyra's father contrives plans how to evert the Church, which gained enormous power in Lyra's world. In the world of Cittagàzze Will defeats a man in an incidental fight, loses two fingers and gets a knife – the subtle knife – that has an ability to create windows into other worlds. The tension between the Church and opposite side grows and the battle is closer.

In the last volume, *The Amber Spyglass*, the final battle between good and evil is coming to an end. Lyra and Will undergo a suffering experience as they go through the land of the dead. Finally the evil side is defeated and Lyra and Will can have a moment for themselves after all. They meet Mary Malone and as she tells them stories about love, they both realize that they love each other. Yet the story surprisigly ends with permanent separation of these young lovers, because the windows to another worlds have to be closed and life in another world causes premature death. Thus Lyra and Will return to their own worlds and they try to make them better places.

ANALYSIS OF HIS DARK MATERIALS

2. CHARACTERS AND THEIR FEATURES

2.1. Daemons

Before analysing the main characters it is necessary to focus on the fundamental feature in the trilogy which is highly connected with each person there. Unlike ours, Lyra's world introduces to us a brand new term: *daemon*. In the beginning the name itself can be a little confusing, but fortunately from the first volume we learn that daemon has nothing to do with something evil. Daemon is a kind of human soul present in an animal form. Daemon can speak and usually talks to their owner, they can behave as they want to and despite the fact that they are part of a human, they can have their secrets. Sometimes they try to help their man when he/she is in bad mood or try to solve problems with them. Daemon can never leave their "owner" – there is an invisible connection between them that doesn't allow separation from each other. In spite of this fact if a man tries to go away from their daemon, they both suffer a huge and intolerable physical and emotional pain (except for witches or shamans who can tolerate long distances). When a person is hurt, ill or feels physically weak, their daemon feels the same.

Daemons are usually of opposite sex of their owners: men have a female daemon and women have a male one. This can be explained with the theory that every person has both male and female aspects of personality.

There is a major difference between children's and adult's daemon. Daemons of adults have their settled animal form and cannot ever change it. What animal form daemon will have is absolutely independent on people's wishes. Daemons choose their shape themselves, but the appearance has always a kind of analogy with their person and their specific feature(s). On the other hand, a child's daemon can transform into any animal form. For example, Lyra's daemon Pantalaimon has several different forms during the books. The most recognizable changing of form is when Lyra and he are in stressful and life-threatening situations and he is changing from one animal form to another in almost every second.

As stated above, an adult's daemon has a stable animal form and sometimes it is clear which form they are going to have. Servants' daemons are usually dogs, or scholars' daemons are mostly birds. On the other hand, this does not have to be valid in all cases, meanwhile the similarity between a man and their daemon is always visible.

What is important to mention is touching between daemons and people. Daemons might touch each other or fight. However, much more serious is touching of someone's daemon. One of the basic rules in Lyra's world is that it is forbidden to touch someone's daemon and it is strictly required to obey this. This mutual touch represents a taboo; it is a kind of sexual behaviour. When people are in a very close relationship, they can both touch each other and also each other's daemon; a man and woman are together and their daemons are together as well. In some cases touching someone's daemon is considered a sexual molestation. (Hines 2005, p. 42)

Eventually there arises a question: what will happen to a man's daemon when they die? Once a human dies, their daemon suddenly disappears as if they have never existed before, so there is no dead body of the daemon. And when a daemon is killed or dies some way, their person dies at the same moment with them. This means that people in Lyra's world cannot live without their daemons.

Daemons are so evident in Lyra's world that people here do not even think about someone without their daemon (which is an absolutely normal situation in our world). When Lyra first meets a child without their daemon, she feels terribly sick: "A human being with no daemon was like someone without a face, or with their ribs laid open and their heart torn out: something unnatural and uncanny that belonged to the world of night-ghasts, not the waking world of sense" (*Northern Lights*, 215). It is difficult for us as readers to imagine it because we exist without daemons and we can live, but Pullman describes this daemon-not-present state in such a perfect way that gradually we understand Lyra's feelings more and more.

2.2. Lyra Belaqua

The main character of the whole trilogy is a twelve-year girl called Lyra. She is the most important person in the story, because she has a special mission, but until the

very end, she does not know what it is about. Lyra is an orphan of a noble origin and she is raised by several scholars on the school ground (Jordan College).

Lyra is still at the age of innocence, she is a child and through the books she is beginning to gain more experience and gradually grow up. She makes many decisions according to her age, she is not limited by the rational thinking of adults and is able to believe things or situations beyond real world. Due to her innocence, Lyra is able to read *an alethiometer*¹ and see the truth with it. Only scholars who have been studying special books for many years can read the alethiometer and eventually interpret it, but contrary to Lyra, it takes so much time, work and energy for them. Moreover, her young age protects her (and other children as well) in the world of Cittàgazze from evil “ghosts“ called *Spectres*² who pose a great threat to adults and children past puberty. One thing that can also be seen as an advantage of young age is that a child’s daemon does not have its settled form yet, so it can change in any kind of animal shape and help his/her owner to protect them, escape from dangerous situations etc. (Smith 2005, p. 137-139)

Lyra’s daemon is called Pantalaimon and he hasn’t settled his animal form yet, but in the trilogy he often uses the form of ermine and moth. He expresses the rational part of Lyra’s personality.

We firstly meet Lyra at the beginning of *The Northern Lights* while she finds herself in a room which she is forbidden to enter or even stay in. So from this scene, from the first pages, we can start to recognize what kind of person Lyra is: very

¹ Alethiometer is a special kind of heavy device made of brass which at first sight reminds of a compass or a big hand watch. The purpose of the alethiometer is to tell the truth, but not everyone is able to manipulate with it. The alethiometer has four hands (three of them have their own wheel on the side of alethiometer) which point to the little pictures around the dial. The fourth longer and slender hand is moving by virtue of a person’s state of mind. There are 36 symbols (e.g. a horse, a thunderbolt) and each of them has one main meaning and more other meanings. In Lyra’s case she can read it by grace like “climbing down a ladder at night“ as she said in the first book, but once she reaches the end of childhood she loses her ability forever. The Master said to Lyra that there are only six pieces of alethiometer in the world and that is Lyra’s duty to keep it private and cherish it like the apple of her eye. (Northern Lights, p. 79-80)

² Specters represent dreadful phantoms who kill adults and just grown up children by devouring their souls.

curious, playful and of adventurous character. What scholars do not like is the fact that Lyra is a little mean, fidgety and very boyish; she wears grubby clothes, she cannot stand learning for a longer time, she loves wandering around with her best friend, cook Roger, and leads warfares with children from villages. As she is very brave and not afraid of almost anyone, she mostly wins these children's clutches and is respected by other peers.

It is important to say that Lyra's world which is described from the first pages is very familiar to ours but, on the other hand, quite different from the one which we live in. Lyra lives in Oxford similar to real Oxford with all these ancient buildings, students' background, professors all around, yet with an older image of this city – there is much bigger emphasis on tradition and religion, we cannot find any modern devices like cars, computers, television, refrigerators, etc. Instead of electricity, there is a special kind of energy called anbaric energy. People living there have their daemons (described above). And this world is so natural and obvious for Lyra as she does not know that there are other worlds like ours. It is the only world for her.

Significant information is that Lyra is bound with a certain prophecy. Witches say that her birth was predestined and she was here before and since that time the Church has hated her and feared her from the beginning. Lyra represents the new Eve and, like her, she will be tempted and in consequence she will yield to this temptation. This is why the Church are trying to stop her (kill her) before she commist that sin. (*The Subtle Knife*, 40)

2.3. Lyra's parents

Lyra's parents represent essential characters. At first we find out that Lyra is an orphan raised by several scholars and the only relative that she has is her uncle Lord Asriel (in fact, he is her real father). He is very intelligent, rigid man and Lyra has a great respect or rather fear for him as she was punished by him several times when she was disobedient or did something wrong. In the very same way Lyra's mother, Marisa Coulter, is introduced; when they two meet, Lyra has no idea who Mrs Coulter is. From the beginning she was absolutely charmed by Mrs Coulter because she was extremely beautiful, elegant, graceful. Lyra agrees to move to her place, but not a long time after living together she recognizes that Mrs Coulter is not so kind and nice as she

seemed to be. When Lyra finds out that Mrs Coulter has a lot of things in common with children's kidnappings, she escapes from her even though she has no place to go.

Thus we get the clue what characters Lyra's parents are. While Mrs Coulter is a bad person from the very beginning, Lord Asriel is depicted in a rather positive way. The contrast between them is initially drawn out very strongly. However, Pullman does not persist in this first description and develops both Lyra's parents through all the books, so there is nothing simple like an evil mother and a kind father like in many typical fairy tales. Both characters contain both positive and negative features.

With the exception of the end of *Northern Lights* we are led to the belief that Lord Asriel is a good man and it looks as if he did nothing so bad, but the idea is totally shattered when he kills Lyra's friend Roger in order to create a bridge into the other world. Lyra is travelling all the way to him with good will that she will give him alethiometer (and we as readers too) and when she reaches him, she realises that she was terribly mistaken in her judgement about him. It is a very dreadful and bitter experience for her.

Lyra's father's name itself reminds us of the word "Azrael", the angel of death in many mythological traditions. It also means the angel that separates the soul from the body in a Jewish and Moslem legend. In this point of view we can say that Lord Asriel is supposed to be an evil character and in the first book he confirms it by killing Roger Parslow. On the other hand, he sacrifices himself for Lyra in the third book which makes him a better person, but certainly he is not a hero in the right sense of these books. (Hatlen 2005, p. 88)

Marisa Coulter is a character full of contrasts. She is so committed to the Church and to fulfilling their orders that she is able to kidnap children and separate them from their daemons (children cannot survive this cruel act without terrible consequences) with calm feelings and believes that she is doing the right thing - that children will be purged from any bad sexual feelings and live a better life. She often abuses her high status which she has in society and she is willing to betray anyone anytime when it is convenient for her. Though in the end she turns these "abilities" to a good account and like Lord Asriel she sacrifices herself by seducing angel Metatron.

In this character of Mrs Coulter we can see her inner conflict when trying to be a good mother, although she knows that she will probably never be like that. She wants Lyra to be a good non-argumentative child that obeys everything what she says and

when Lyra does not do it, she does not hesitate to use violence. The longer the story continues, the more there is a significant attempt of Marisa to be a good mother, but finally it is too late and the only thing that she can do is her sacrifice.

2.4. William Parry

The last of the main characters to be described is William Parry. The first mention about him is in the second novel; Will is a twelve years old boy who lives with his mother in Winchester and has to take care of her as she suffers from mental illness. He does not have a father and spends most of his time with his mother, so he cannot live a happy-go-lucky life like his peers and actually he rather avoids them. The biggest difference between him and Lyra is that he lives in another world – the our world – and normally they would never meet. Due to Will's problematic life (he accidentally killed a man who broke into Will's house), he provides his mother for, escapes and then randomly finds the window into the other world called Cittágazze when he eventually meets Lyra.

Will is very brave, nearly fearless and rather introvert, the way he treats his mother shows us that he is also caring and has a big heart. His task is to bear the *subtle knife*³ and with its usage close the *windows*⁴. But first he has to do battle with the knife's temporary "owner" in which he loses two fingers on his left hand. He is struggling with the terrible and painful bleeding injury for many long days until he fully recovers.

When Will and Lyra meet they become friends quickly despite initial doubts, and they decide to cooperate. In the beginning they are two independent people rather

³ Subtle knife: "it was an ordinary-looking dagger, with a double-sided blade of dull metal about eight inches long, a short cross-piece of the same metal, and a handle of rosewood" (*The Subtle Knife* 189). Yet it is a very special kind of knife; its bearer can create and also close windows into the other worlds. Who bears him is able to kill Specters who are normally indestructible.

⁴ Windows are a metre across square-shaped enters to the other worlds. Some of them are made naturally however they mostly created by the knife-bearer. The large problem is these windows is that they are draining energy (so called Dust-lately described) of the worlds. Moreover phantoms "Specters" who kill adults are created with every opened window.

than one entity. Yet step by step while experiencing many complicated or even dangerous situations they are becoming very close. They support and help each other, very often one of them motivates the other one and together they can survive the worst (e.g. the Land of the Dead).

2.5. Other outstanding characters

These characters appear near Lyra and Will during the books and each of them plays their own prominent role in the plot. Iorek Byrnison, Serafina Pekkala and Lee Scoresby do not only guard Lyra during her journey to the North in the first book, but appear through the whole trilogy as well. We meet the others in some of the books, yet that does not mean they are of minor importance.

2.5.1 Roger Parslow

A kitchen boy from Jordan's College in Lyra's world. He is about Lyra's age and they two are very good friends as they resemble each other. Soon in *Northern Lights* he is kidnapped by Gobblers (a nickname for General Oblation Board whose members are responsible for abduction of children), and lately Lyra sets out to save him. Roger, in spite of not being a main character, makes one of the most eminent issues for all three books and many events unfold because of him (or his death).

2.5.2 Iorek Byrnison

An armoured bear (pansebjørne) who is highborn and the rightful king of Svalbard. He falls in a trap of a treacherous bear Iofur Raknison and in one fight he kills another bear, which is forbidden. Because of that he cannot become the king of Svalbard and has to leave. Iofur Raknison enthrones himself instead of him.

Expelled from bear society, Iorek meets Lee Scoresby and they both save each others' life. After that, he is forced to stay in one village by local people, who stole his armour. He loses interest in his life and just survives one day after another. He firstly meets Lyra in this state and does not want to listen to her, though later her attempt is succesful and he joins her and her companions on their way. Iorek develops a very

close relationship to Lyra and he will not hear a word against her. They become very good friends and they help each other in various situations.

2.5.3. Serafina Pekkala

Serafina Pekkala is the queen of a witch clan. She is considered young as she is about 300 years old. She is a very good warrior, brave and strong. She joins Lyra and her companions on their way to the North and also fights with her clan in the final battle. Her daemon, who helped to set free separated daemons from Bolvangar, is a male goose named Kaisa.

2.5.4. Dr. Mary Mallone

A physicist working in Oxford in our world. She used to be a nun before she fell in love with a man and for this reason she abandoned her religious life. She is very intelligent, smart and quite curious. With a usage of scientific computer Mary and her colleagues investigate Dark Matter (so called *Dust*). One day she is visited by Lyra and later she finds a window into another world and enters it. She wanders many days till she meets *mulefa* in one world and is absolutely fascinated by them (and so are they by her). She stays with them for a long time, learns their language and creates *Amber Spyglass*⁵.

Dr. Malone has an important role – she is said to be a Serpent (from Fall of man) and this eventually happens when she meets Lyra and Will at the end of the third book. She tells them stories about love and through listening to them both Lyra and Will realize their strong feelings for each other and suddenly fall in love.

2.5.5. Lee Scoresby

Lee Scoresby is a skilled aeronaut who comes from Texas in Lyra's world. He is a very good friend of Iorek Byrson since they fought together. He goes with Lyra and

⁵ Amber Spyglass is a hand-made telescope tool created by Mary Malone which allows people to see Dust. It is made by several layers of sap lacquer from trees, and a tube which is created by Mulefa.

her companions and helps them as he comes up with his baloon for transportation above the impassable land. His daemon is a hare Hester.

2.5.6. John Parry

He is one of the characters who appears lately. John Parry, known in Lyra's world as Stanislav Grumman or shamman Jopari, is the father of Will Parry. He was a famous explorer in our world who disappeared in one of his expeditions to Alaska. He went there in order to search for a portal which leads to another world. During a huge snowstorm, he accidentally crosses the portal to the Cittàgazze. He escapes from Spectres and finds another window to Lyra's world, where he eventually stays and his daemon, an osprey, named Sayan Kötör appears. He becomes a shamman named Jopari in Tartar's tribe and has a trepanation done by the tribe's members. John is found by Lee Scoresby in order to help Lyra by giving her the subtle knife which would protect her, and together they search for the bearer of the knife unsuspecting that he will find his own son.

2.5.7. Metatron

Metatron is an angel and the Regent of Heaven. He was once born as Enoch, descendant of Adam. He longs to replace God and have an incredible power. He knows about Lyra's mission and wants to kill her.

3. OTHER CREATURES

There are creatures that we - the readers firstly meet in *His Dark Materials*, and some of them are worth mentioning. Pullman created a masterpiece by making up these new species as they are very precisely described.

3.1. Mulefa

These slim grey creatures slightly remind of horses. They have horns on their head, an elephant-like trunk, and their four legs are unusually grown – one is in the front, one at the back and the other two in the middle of their body, so they form a rhombus. Thank to this kind of arranging, they are able to use large round pods from trees as wheels to ride on the ground in a high speed. An essential fact about the *mulefa*⁶ is their intelligence:

Close up – not five steps away – she could see much more about their appearance, but her attention was held by something lively and aware in their gaze, by an intelligence. These creatures were as different from the grazing animals nearby as a human was from a cow. (*The Amber Spyglass*, p. 79)

Mulefa have their special language, they cooperate, work together (e.g. tie nets in pairs) or build villages. *Mulefa* love the nature and are tightly bound to it. They live in a kind of symbiosis with large trees which grow in their world. *Mulefa* have a special ability to see Dust just with their naked eyes. In spite of being intelligent, *mulefa* do not have daemons.

3.2. Armoured Bears

Armoured Bears, also called *Pansebjørne*, are pollar bear-look like beings who live in Svalbard in their kingdom in the North of Lyra's world. Like *mulefa* they are not just animals, but have their own intelligence: they think, reason and use the same

⁶ the word *mulefa* is always written in italics

language as people. They are very proud, fearless, strong and cannot be tricked by people unless they start to behave like them.

Pansebjørne are very skilled, especially in working with metal. They do not have daemons, however, they have their armour which functions nearly as the daemons. Bears' armour is made from sky-iron (metal from meteorities) and although it does not look majestic, it represents a perfect protection against enemies.

3.3. Witches

They are different from the ones usually described in typical fairy-tales. In Pullman's trilogy, witches are slim and beautiful to a great extent and they are clad in strips of black silk. They differ from human beings in the lifespan – they live a very long life (hundreds of years). They are connected to the nature and everything that belongs to it. Flying is their life and they use branches from the cloud-pine for it. Witches are only of female gender and they very often deeply fall in love with “ordinary“ men and may have children with them.

Like people in Lyra's world, they have their daemons, usually birds, yet have the ability to move away from them to a large distance. As girls, they have to pass the isolated land in the North land where daemons cannot step, so they have to overcome great pain because of separation of their daemon, until they cross it. Then they become real witches and gain the ability of surviving longer distances without any problems or pain.

3.4. Gallivespians

Gallivespians are a special race of people of a very little growth and short length of life (nine to ten years). Besides, they have spurs on their heels which contain poison and they can sting enemies with them and cause them huge pain and paralyzation.

Pride and arrogancy are part of their characteristics. They are in war with people who are trying to destroy them in belief that Gallivespians are Satanic creatures. However, during the Lord Asriel's revolt they let themselves to be hired by people and spy for them.

3.5. Spectres

Spectres represent dreadful phantoms who kill adults and recently grown-up children by devouring their souls. On that account these affected people become empty living walking bodies without having daemons. On the other hand, children with unsettled daemons are untouchable by them. Spectres do not have an exact look, they appear to be miniature shimmerings in the air and children are not able to see them. Spectres are created every time a window into another world is opened by the subtle knife and only this knife can destroy them.

Spectres firstly appear in the world of Cittàgazze where parents have to abandon their children for that reason and run away to save their lives. So children are left alone in the cities and do what they want.

4. MAIN ISSUES OF HIS DARK MATERIALS

4.1. Dust

Dust serves as a crucial issue in His Dark Materials. Firstly we meet Dust at the beginning of *Northern Lights* when Lord Asriel shows pictures of it in Jordan's College: "He was bathed in light, and a fountain of glowing particles seemed to be streaming from his uprised hand" (*Northern Lights*, p. 21) and we find out that Dust looks like shiny little particles in the air which surround every adult and create a city in the sky in the North. This is the information that we get, but what is Dust?

Dust is an elementary consciousness particle coming from the sky with a significant importance to all the three books. It also poses energy which flows among the worlds. Dust is attracted by adult humans (and adult *mulefa* as well); children and animals are not affected by it. The explanation is that Dust is connected with knowledge, and children before puberty are intact by grown-up's experience. However, once a child grows up and their daemon gets a stable animal form, Dust starts to settle on them and does not leave them until death.

Dust is invisible to human eyes, people have to use special devices to be able to see it (e.g. the amber spyglass). Only *mulefa* can see it with their naked eyes which

gives them the ability to recognize other thinking creatures from animals. On the top of that Dust is the invisible force that operates alethiometer.

The Church in Lyra's world considers Dust physical manifestation of Original Sin (the sin from the Bible, caused by Eve eating Forbidden Fruit) and they try to avoid this sin by separating children from their daemons, which is called Intercision (described further in this chapter), so Dust will not settle on them and the sin is prevented.

Yet at the end of the first volume Lyra starts to doubt:

We've heard them all talk about Dust, and they're so afraid of it, and you know what? We believed them, even though we could see that what they were doing was wicked and evil and wrong... We thought Dust must be bad too, because they were grown-up and they said so. But what if it isn't? What if it's -

(Northern Lights, p. 398)

Later she realises that she was right and Dust is not an evil matter as Church claims.

Dust is called many names in the trilogy. Firstly as Rusakov Particles in Lyra's world, named after their discoverer Boris Rusakov. In our world Mary's computer uses the name Shadows which is related to the dark matter. Finally, *mulefa* use a tag for Dust sraf.

The first angels including The Authority (name for God) were created from Dust which means that Dust precedes God and everything is arisen from it.

4.2.Church and its multiple organizations

Magisterium (the Church)

Magisterium is a religious body with a prominent importance in the whole trilogy. It is also called Church and it is analogous to the Catholic Church in our world, however, with some variations. The first volume explains to us the role of the church in Lyra's world:

Ever since Pope John Calvin had moved the seat of the Papacy to Geneva and set up the Consistorial Court of Discipline, the Church's power over every aspect of life had been absolute. The papacy itself had been abolished after Calvin's death, and a tangle of courts, colleges, and councils, collectively known as the Magisterium, had grown up in its place. These agencies were not always united; sometimes a bitter rivalry grew up between them. (*Northern Lights*, p. 31)

Magisterium has an enormous power in Lyra's world – political, social and religious.

The Church teaches that there are only two worlds: the one we live in and feel with our senses and the second one in which heaven and hell exist. In comparison with it the two men (Barnard and Stokes), experimental theologians, claim that there are many parallel universes that are material like Lyra's world and neither heaven, nor hell exist. Church dislikes this idea and silences these men. Yet more evidences about parallel universes are appearing and Church cannot conceal them any longer. (*Northern Lights*, 31-32)

There are political fights inside Magisterium, as members of its branches are trying to gain a bigger power than the others inside it. Three of the most powerful factions are:

- The General Oblation Board (GOB)
- Consistorial Court of Discipline
- Society of the Work of the Holy Spirit

The General Oblation Board (GOB)

The General Oblation Board is a Church organization which operates under Mrs Coulter. Their goal is to eliminate Dust which they connect with sin and for this purpose they kidnap children and perform Intercision upon them. They built an experimental station in Bolvangar in the North, where they carry out this separation. The General Oblation Board's nickname given by children in Lyra's world is Gobblers (from the first three letters of the organisation's name).

Consistorial Court of Discipline

The most powerful part of the church which consists of twelve members and is headed by the president. They investigate all claims of heresy and punish people who commit an offence against the church. They also maintain the policy of preemptive penance and absolution – people punish themselves (scourging, flagellation) for a sin not which hasn't been committed yet. One of the members of the Consistorial Court of Discipline, father Gomez, is sent to kill Lyra to prevent her from committing the sin.

Society of the Work of the Holy Spirit

The Society of the Work of the Holy Spirit is the research arm of the church. They have less power than Consistorial Court of Discipline, but still they are strong. They consider Lyra the most important child that has ever been born and trace her with the help of alethiometer.

4.3. The Authority

The Authority is the first of angels who condensed from Dust. He is the ruler of the Kingdom of Heaven and his fortress is placed in the Clouded Mountain (also called Chariot). He denominates himself the Creator – God - and tells other angels that he has created them and the whole universe as well. When the Authority becomes old, his power-hungry Regent Metatron is delivered most of his energy and starts to rule instead of him. We can read in the Amber Spyglass that the Authority is described as decrepit with age, weak and senile.

4.4. Intercision

Intercision is an inhuman process carried out by The General Oblation Board, in which a person is separated from their daemon. It is applied because Church believes that Dust is something evil and wants to prevent people from having it settled down on them. However, this process is only executed on children as the Dust is not attracted by them, because of their innocence, lack of knowledge and experience. Once

a child passes puberty and their daemon anchors in one animal form, the Intercision would be needless from the point of view of the Church.

The first method of Intercision is tearing. Just the name itself sounds dreadful - it is carried out by holding a person by one group of people and the second group is holding his/her daemon and enlarging the distance between these two until they break the connection forever. This kind of Intercision is substituted by the Maystadt process where the Maystadt anbaric scalpel is used, with the addition of analgetics. Lord Asriel improves this method by discovering that an alloy of manganese and titanium can strain away a daemon from a person, and invents a new kind of separator called silver guillotine which is more sufficient and lowers the risk of later shock dying of the implemented Intercision.

People affected by Intercision do not have any reason to live as they become a kind of soulless when they lose their daemon. They are deeply lonely and lost in the world. They often die because of initiatory shock or live just a few days and then pass away.

4.5 . Republic of Heaven

It is a contrast concept of the Kingdom of Heaven, where the Church promises us having a place in heaven after our death, which Lord Asriel fights for. We should live our life with the knowledge that there is no life after death which means living here and now. We all are free and equal and no-one should tell us what we have to do. We should live a full and happy life, creating good not just for us, but also for other people and try to make the world a little better.

5. ANALOGY WITH OTHER BOOKS

This part of bachelor's essay is mainly based on magnificent work of Leonard F. Wheat who greatly analysed the analogy between *His Dark Materials* and other significant books. He depicts a huge number of symbols that can be found in Philip Pullman's trilogy and finds connections among those symbols and other books.

5.1. Paradise Lost – John Milton

Paradise Lost is an epic poem written by the English poet John Milton which was published in the seventeenth century. This long narrative poem is blank-verse and it uses many biblical characters and facts and describes The Fall of Adam and Eve.

Philip Pullman is fascinated by *Paradise Lost* from his sixteen years of age, not only by its story, but also by the use of language and power of the poetry. He took inspiration for the name the trilogy, *His Dark Materials*, from Milton's poem:

Into this wild Abyss,
The womb of nature and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the almighty maker them ordain
His dark materials to create more worlds -
Into this wild abyss the wary fiend
Stood on the brink of hell and looked a while,
Pondering his voyage; . . .
(*Paradise Lost*, Book II, lines 910-19, 196)

It can be said that *His Dark Materials* is an upside-down retelling of *Paradise Lost*. These two writings have in common the usage of biblical characters and events. It is called upside-down as here in Pullman's trilogy Satan is the "good" one and God is the opposite: "bad". According to Leonard F. Wheat *His Dark Materials* contains about 108 identified symbols of *Paradise Lost*. But on the contrary, it is anti-Christian aimed. (Wheat, p. 24)

Symbols

The analogy between Pullman's trilogy and *Paradise Lost* is clear from the first pages - Milton begins his poem with Satan himself and the same beginning is used by Pullman in *His Dark Materials*, where we meet Lord Asriel at outset. Lord Asriel is in rebellion with Church's protagonists and wants to enter parallel universe about

whose existence he knows. As well as Milton's Satan, Lord Asriel builds his own kingdom apart from God (in an alternative world) and leads a rebel army against the God and Church.. The only difference is that in *His Dark Materials* Lord Asriel builds his citadel and then starts the battle, while in *Paradise Lost* the battle precedes the building of the kingdom. In the course of the battle the reader stands on the Lord Asriel's side although he is not a true hero. Lyra is the real hero in Pullman's trilogy as Eve in *Paradise Lost* .(Hatlen, p. 87-88)

On the opposite side of Satan stands God (in *Paradise Lost* called Almighty). As stated before, God (The Authority) in Pullman's trilogy is extremely old, senile and eventually dies. On the other hand, God in Milton's poem does not die, yet some regard him as moribund. In comparison with Satan, who is an active and energetic being, God stays invisible and immobile.(Hatlen, p. 88)

The sobering thought is that monotheism says that there is only one God, though in Milton's poem we can find God and in addition his counterpart – Satan. And if both of them have superhuman powers (and actually they do), it hits the point that there are two "Gods". There might be a possibility that God does not have such a big power as Satan does, because if he (God) were all-powerful, he would not allow Satan to tempt Eve and Adam. It is a disturbing thought and we can only speculate, where the truth is, but it is sure is that God and Satan need each other, otherwise the universe would become static and unchanging.(Hatlen, p. 89)

In the final battle in *His Dark Matterial*, Mrs Coulter along with Lord Asriel who represents a satanic figure – fights against Metatron who took the authority of God. Both Mrs Coulter and Lord Asriel sacrifice themselves by pushing Metatron into the abyss to save their daughter Lyra. Thereby Lyra and Will survive and they are facing a new life like Eve and Adam are when they are expelled from Heaven. (Hatlen, p. 91)

According to Leonard S. Wheat, Metatron in *His Dark Materials* symbolises Jesus and has similarities with Jesus described in Milton's poem, where he moves in a chariot and sends Satan and his companions into Hell. Likewise Metatron moves in the sky in *Clouded Mountain* – also called *Chariot* - and attacks Lord Asriel's (Satan's) supporters. Main clue for Metatron being Jesus is the same term for the chariot in the trilogy. (Wheat, p. 214)

As stated before, Lord Asriel symbolises the rebellious figure – Satan. He leads a war against God and the Kingdom of Heaven. Like Satan who creates the bridge from Hell to Earth, Lord Asriel creates a bridge from Lyra’s world to the other world (Cittàgazze). Both, Lord Asriel and Satan, cross their bridges and leave their worlds. (Wheat, p. 215)

Figuratively speaking, the obvious fact is that another character - Lyra Belaqua – symbolises Eve. We can find clues for this assumption in the trilogy, moreover other characters label her Eve or even tell her that she is the new Eve. It seems logical, but according to Wheat Lyra is in fact a symbol for Sin. Her father is Lord Asriel (Satan) which implies the connection to *Paradise Lost* where one of Satan’s children is Sin. (Wheat, p. 220)

Lyra eats the red fruit in a similar way like Eve eats forbidden fruit from the tree of knowledge, and then she falls in love with Will. Love means knowledge and it is bad according to the Church – for them, the knowledge is a sin. In other words: Lyra is a sinner and here lies the connection to the Sin that appears in *Paradise Lost*. The Church in *His Dark Materials* tries to stop Lyra in fulfilling the prophecy as they want to avoid an incoming sin. However, throughout the story we find out, that knowledge is actually a good thing. Lyra loses her innocence, but this is a normal part of everyone’s life, we could not live a proper life without experience. (Wheat, p. 219-222)

The same case occurs with Will Parry. He is considered a symbol of Adam as he, like him, is in love with Eve (Lyra). But this symbolism varies just in a figurative way too. Rather than a second Adam, Will symbolises the son of Adam (Cain). At the beginning of *The Subtle Knife* he kills a man just as Cain kills Abel. Because of that Will leaves his world and enters another one (Cittàgazze) – Cain has to wander after becoming the killer of his own brother. Over and over Will meets Lyra who symbolises a sinner, similarly Cain is also a figurative companion of Sin. (Wheat, p. 230-231)

The following analogy can be seen in Pullman’s character, Mrs Coulter. She betrays Metatron (Jesus) as Judas betrayed Jesus, so it becomes clear that she symbolises him, in spite of the fact that Judas was a man and Mrs Coulter is a woman, the importance of symbolism does not depend on their gender. The device of Mrs Coulter used for intercision is called *silver* guillotine, which may be a reference to the

thirty pieces of *silver* which Judas Iscariot accepted as a bribe for betraying Jesus. (Wheat, p. 239)

Another similarity is hidden between Forbidden Fruit from *Paradise Lost* and red fruit mentioned in *His Dark Materials*: here the red fruit represents knowledge which Lyra and Will achieve. Yet they do not gain the knowledge directly from the fruit, it is “just the supernatural triggering device“ as Wheat states. Instead of it, the knowledge comes to them from the air – in the form of Dust which settles on them while they are eating the fruit.(Wheat, p. 178)

Only one fact is not clear: it is not said where the red fruit comes from, we can just assume that it comes straight from the mulefa’s dying trees, which produce seed pods and may be able to produce also another kind of fruit. The second variant is that there exists another tree which bears these special fruit.(Wheat, p. 264)

5.2. Chronicles of Narnia (especially *The Lion, the Witch and the Wardrobe*) – Clive Staples Lewis

Clive Staples Lewis was an Irish writer and professor. Lewis used to be an atheist but under his friends’ influence (J.R.R.Tolkien and Hume Dyson) he became religious. An interesting fact is that he wrote a preface to *Paradise Lost*. His best known work is *Chronicles of Narnia*.

Philip Pullman’s *His Dark Materials* is an allegory to *Narnia* series. There are about a hundred symbols that retell one of the *Narnia* book – *The Lion, the Witch and the Wardrobe* – which is also the best known book. (Wheat, p. 11)

Pullman has a hostile opinion towards Lewis’ books, he does not like the propaganda which occurs in these books. Lewis was a Christian apologist and openly expressed his positive relationship towards Christianity.

Symbols

The wardrobe in which Lyra hides symbolises the wardrobe from *Chronicles of Narnia* that serves as a gate to another world (Narnia). In addition to this, there exists the second symbol for the Lewis’ wardrobe in *His Dark Materials* - Pullman’s world of Cittágazze, which is the transit place between Lyra’s and Will’s world. Both Lewis’

wardrobe and Pullman's Cittàgazze serve as places which have to be passed through to get into another world.(Wheat, p. 109)

His Dark Materials' heroin Lyra symbolises more characters from the *Narnia* series. She constitutes two from the four siblings: Lucy and Susan. The first likeness appears when Lyra hides in the wardrobe in the Retiring Room – she symbolises Lucy who hides in the wardrobe while playing hide-and-seek with her brothers and sister. The same situation of resemblance occurs during entering and staying in the world of Cittàgazze (the second symbol for Lewis' wardrobe). Another parallelism is when Lyra puts a coin in a dead boy's mouth such as Lucy pours some medicine into her dying brother's mouth. (Wheat, p. 110-111)

When Father Gomez searches for Lyra in order to kill her, she represents a symbol for Lewis' Susan who is attacked by the wolf. Moreover Lyra symbolises Susan, who goes up in a tree with a gift horn, when she is travelling in a balloon with Lee Scoresby. On top of that Susan's gift horn is symbolised by Lyra's alethiometer.(Wheat, p. 111)

Another notable fact is that Wheat points out that Lyra's name is not a coincidence: it has much in common with the name Lucy from *Chronicles of Narnia*. Both names start with the letter L, have four letters and both contain letter Y. These three signs are not so frequent as it could be thought. (Wheat, p. 112)

One of the minor characters - Tony Makarios – a boy who is kidnapped by Gobblers, poses a symbol for Lewis' Edmund. He meets Mrs Coulter with her golden monkey; she offers him chocolatl (hot chocolate) which he cannot resist and goes away with her – the same situation takes place in *The Lion, the Witch and the Wardrobe* where Edmund joins White Witch as she promises him Turkish Delight candy (also a delicious hot drink). Both boys are seduced by charming women who give them sweet beverages.

Mrs Coulter is one of the symbols for Lewis' White Witch. It is quite evident when she seduces Tony with a chocolatl – the White Witch seduces Edmund by Turkish Delight candy. Mrs Coulter also poisons a man (Mr Boreal) and the White Witch uses her wand, which represents poison, to change one character (Tumnus) into a stone. The White Witch's wand is also symbolised by silver guillotine that Mrs Coulter uses for intercision. An analogy also exists between Mrs Coulter's sledge and White Witch's sledge on which they travel. (Wheat, p. 115-116)

What is more, the golden monkey (Mrs Coulter's daemon) symbolises the dwarf – White Witch's servant. The golden monkey obeys Mrs Coulter as the dwarf obeys the White Witch. (Wheat, p. 116-117)

In *His Dark Materials*, a guide that helps Lyra and her companions is represented by witch Serafina Pekkala. She tells them how to get to Bolvangar. In Narnia series a robin guides children to Mr Beaver. Thus Serafina Pekkala is that robin. They both fly and their life takes place in the air. (Wheat, p. 117)

There is also a connection between Pullman's aeronaut Lee Scoresby and Lewis' Father Christmas (Santa Claus). An obvious common feature of these two characters is travelling in the air – Lee Scoresby uses a balloon, and Father Christmas rides on a sledge pulled by reindeer. (Wheat, p. 120-121)

A very notable analogy lies close to an armoured bear Iorek Byrnison from *His Dark Materials* and Aslan, the lion from *Chronicles of Narnia*. Both of them are intelligent and strong animals and save children's lives. Lyra rides on Iorek's back (Susan and Lucy on Aslan's back), helps him to find his armour (his soul) and witnesses Iorek's comeback (Susan and Lucy witness Aslan's death and subsequent resurrection). Another analogy is that Iorek kills Iofur - the false king - who also symbolises the White Witch and Aslan kills rightly the witch. Moreover Iofur behaves like a human and also the White Witch pretends to be a human being. (Wheat, p. 125-127)

Mary Malone is a symbol for Lewis' White Stag, who leads grown children back to the wardrobe. Mary also leads (just) grown children metaphorically somewhere – but it is not a place, but knowledge. Her most important role takes place at the end of *His Dark Material* as White Stag also does his work at the end of the story. (Wheat, p. 134-135)

Lyra's return to Jordan's College symbolises the return of the children back to the Professor's house. Here Lyra represents all four siblings – Lucy, Edmund, Susan, and Peter.

5.3. Analogies with other books

In the acknowledgements of *The Amber Spyglass* Philip Pullman writes:

I have stolen ideas from every book I have read. My principle in researching for a novel is “Read like a butterfly, write like a bee,” and if this story contains any honey, it is entirely because of the quality of the nectar I found in the work of better writers. (*The Amber Spyglass*)

In this statement he shows his inspiration springing from other authors. Besides, John Milton and C.S.Lewis, Leonard F.Wheat finds analogies among *His Dark Materials* and William’s Blake works, Jonathan Swift’s *Gulliver’s Travels* (Gallivespians), Charles Dicken’s *Christmas Caroll* (three night-ghasts⁵, coins) and also from Irish folklore, where similarity between goblins and Gobblers appears.

6. TRANSLATION

The Northern Lights was firstly published in the Czech Republic in 2002. The second and the third book followed in the next year. Later in 2007 the new edition appeared. This edition of Pullman’s trilogy differs not only in the translation of names of species, races, some people, places, things etc, but also in its titles – all three books have different titles and what is more, the name for the whole trilogy was also different.

Translation of Titles

Here is the table with the former translation:

Year of publishing	2002	2003	2003
Name of translator	Jiří Dolanský	Pavel Aganov	Pavel Aganov
Title	Světla severu	Dokonalý nůž	Jantarový dalekohled
Trilogy’s title	Jeho šerá hmota		

⁵ Night-ghasts are three robed figures with bleeding stumps instead of their heads, who appeared in Lyra’s nightmare. (*Northern Lights*, p. 51)

The second edition:

Year of publishing	2007	2007	2007
Name of translator	Dominika Křest'ánová	Dominika Křest'ánová	Dominika Křest'ánová
Title	Zlatý kompas	Jedinečný nůž	Jantarové kukátko
Trilogy's title	Jeho temné esence		

6.1. Translation of the Trilogy's title His Dark Materials

The biggest difference between these two editions is noticeable in the title of the trilogy. While in the first edition the trilogy's name was translated as *Jeho šerá hmota*, the second edition is called *Jeho temné esence*.

From the point of a reader, especially a child reader, it has to be said that the second name *Jeho temné esence* expresses the trilogy's subject much better as when it is read, it is woven round with mystery; on the one hand we are not sure what exactly is meant by this name, but on the other hand, it brings a desire to find out what is hidden behind it. Particularly the word *temné* (for dark) foreshadows that the books are bound with something uncanny or even bad. The last word *esence* (for materials) is a precise choice because it means an essence and a base of something and, as we later realize, the books' main issue Dust is virtually a substance of almost everything.

In contrast, the first name of the trilogy *Jeho šerá hmota* sounds too down-to-earth and points out something connected with some material. The adjective *šerý* (for dark) evokes the image of grey colour, which in fact has nothing to do with the trilogy's content or with Dust itself.

6.2. Translation of single books

The initial name of the first volume was a literal translation of *Northern Lights* – *Světlá severu*, so the title was the same as Pullman's first book in Great Britain. Yet, later the name was changed into *Zlatý kompas* (word-for-word translation of *The Golden Compass*) because of the film adaptation of the first volume which appeared

in 2007 (the year of the second edition). Thus people can connect the film version with the book.

The second volume *The Subtle Knife* was translated as *Dokonalý nůž* in 2003, but the problem is that the word *dokonalý* is not the exact explanation of the subtle knife, because the knife is not perfect, it can be destroyed. On the other hand, the second title *Jedinečný nůž* represents the subtle knife's qualities much accurately; it displays its uniqueness and the fact that the knife is not just an ordinary knife, but something more.

And finally the two Czech titles of *The Amber Spyglass* do not differ too much. Both *dalekohled* and *kukátko* mean devices used for looking through to see something far away. The only difference would be in their size: *dalekohled* is bigger and usually used for watching landscape, while *kukátko* is little and mostly used in theatre.

6.3. Different names for people species and races

As mentioned above, the translation between these two editions distinguishes also in the names of people, races and species. The amount of different names is not negligible:

Names in original edition	First edition (2002, 2003)	Second edition (2007)
Gyptians	Plavci	Romuni
Gobblers	Hltouni	Vrahouni
Witches	Víly	Divoženky
Spectres	Přízraky	Fantomové
Cliff-Ghasts	Útesové příšery	Útesoví běsi
Stanislaus Grumman	Stanislaus Grumman	Stanislav Grumman
Mary Malone	Marie Maloneová	Mary Maloneová
Lyra Silvertongue	Zlatoústá	Stříbroústá

This chart shows various denominations and it mainly concerns the species and races.

The word *Gyptians* itself offers connection with real people – Gypsies, who put emphasis on family and large communities, they live their own way of life and often nomadize. This description also matches Pullman's Gyptians. In a similar way,

the Czech translation *Romuni* is very close to *Romové*, which means Gypsies. The former translation *Plavci* associates them with people who live on the water or have some other connection with water, which is true about the Gyptians, but the word *Plavci* does not involve the features of the race.

As we can learn *Gobblers* is a word derived from General Oblation Board and marks people who kidnap children for the purpose of Intercision. Moreover, the word *gobble* means swallowing heavily, which is what children like to think that the Gobblers do – gobble children. The word-for-word translation of *Gobblers* appears in the first edition: *Hltouni*. There is also a connection to gobbling as in the original and there is no doubt about what these people do. *Vrahouni*, the Czech word from the second edition, is seen roughly as killers and it can be considered truthful (children very often die after Intercision), nevertheless, in this case, the first interpretation *Hltouni* conveys the meaning better. In the end it should be said that both the Czech equivalents are also derived from the Czech translation of the General Oblation Board: *Obětní komise* (**H**lavní teologická **o**bětní **u**niverzitní komise→*Hltouni*) and *Absoluční výbor* (**V**ýbor pro radikální **a**bsoluci **h**říchů→**V**rah→**V**rahouni – modified plural form).

Both the Czech words *víly* and *divoženky* do not exactly express the meaning of the word *Witches*. In Czech *víla* means a fairy, while the second equivalent *divoženka* means a dryad, wood nymph. Each of these meanings is close to Pullman's *Witches*, but it does not express the right idea. The usual translation of *Witches* is *Čarodějnice* and both translators avoided this word because of the strong association which comes from many fairy-tales like Hansel and Gretel, where witches are described as evil, ugly women living in their shacks and doing bad things, which has nothing in common with Pullman's *Witches*. But if we could choose, the word *divoženka* sounds more appropriate due to its connection to wildness and unboudness.

Spectres cause the same problem as the *Witches*: the closest translation would be *strašidlo*, which is in some way similar to *Spectres*, but on the other hand, it is different and has no comparison in the world of fairy-tales. Nevertheless the two Czech equivalents – *Přízraky* and *Fantomové* - that were used, express *Spectres* in a perfect way.

The names of Stanislaus Grumman and Mary Malone differ only in spelling in the translation, yet Lyra's epithet given to her by Iorek Byrnison – *Silvertongue* is

worth mentioning. The first translator used the Czech word *Zlatoústá* for it, but this word would literally mean *Goldentongue*, not *Silvertongue*. It is probably like that because the word *Zlatoústý* occurs in the Czech language, while the literal translation *Stříbroústý* would be difficult to find.

6.4. Things, places, events

Not only the names of people, races and species are different, but also some things, places and events⁶:

Names in original edition	First edition (2002, 2003)	Second edition (2007)
Muscovy	Moskovitsko	Muskva
The Intention Craft	Stroj řízený úmysly	Záměrolet
The Battle on the Plain	Boj na planině	Bitva na pláni

The example of a place, *Muscovy* (Russian city Moscow in Lyra's world) has two similar equivalents and both convey the meaning in a right way. Just the second translation may be understood more easily as we use *Moskva* for *Moscow* in Czech.

There are two different names for the flying device invented by Lord Asriel *The Intention Craft* as well. The translation from 2003, where it is called *Stroj řízený úmysly* is based on a descriptive kind of translation, because The Intention Craft is really driven by people's intentions. In contrast, the second equivalent is created as a complex word made from *záměr* (for intention) and *let* (for flying) with the connecting letter O in the middle : *záměr – o – let*. Both of them are good.

Finally, when we take the event of *The Battle on the Plain*, we find out that the Czech translations are different just in the selection of particular words. The second equivalent is more appropriate, while the first one is not so suitable as *boj* means *fight* rather than a *battle*.

⁶ There are three of them.

CONCLUSION:

Literature for children has an important role in the whole literature world and can be considered as equivalent and worthy as other types of literary books that appear in book-stores. Books for children contain clear values and mechanisms, which can help a child understand the world better. Nevertheless, well-written children's literature can win the adults' hearts too.

Philip Pullman is one of the authors of children's books. He is an English writer who has written more than twenty books and got many literary awards for them, which testifies that his books bring the reader something more. Every author has his/her own style of writing that makes him/her recognizable among the others. Philip Pullman's books are distinguished by his extraordinary literary skills. His contribution to the world of literature is invaluable. His best known work the trilogy *His Dark Materials* is a brilliant contribution to nowadays society.

Philip Pullman has invented the whole fantasy world (in fact, more than just one world) with its regularities and laws, with the system and possibilities and with its characteristic features that define it and make it outstanding. As well as our world, in this Pullman's trilogy other worlds are on the one hand quite ordinary for its inhabitants, but on the other hand, they still seem totally different from many things that we know. While reading his books, we suddenly find ourselves perceiving the reality of other still unknown worlds, we gradually start to know it and consider it as some familiar element for us.

And what is more, Pullman included the whole spectrum of characters: from the simple ones to the most complicated ones. He does not stay on the side of black and white writing and does not depict just good or evil characters. He just goes further and develops a whole scale of qualities that his characters have. Even though, initially, some of his characters are portrayed in a certain way, later they can surprisingly completely change and grow into other proportions. Philip Pullman also really understands that people are very complicated beings and he knows that it is impossible

to describe them just from one point of view in the simplest way. He can see beyond the circumstances and connects situations and people that firstly seemed incompatible. Personalities of his characters seem steady but they are unpredictable at the same time and this makes his stories so realistic and credible.

Phillip Pullman found a huge inspiration for writing *His Dark Materials* in other significant writers such as John Milton, William Blake or C. S. Lewis. It is possible to find many allegorical symbols in all three books and connect them to the works written by these authors. Primarily, symbols from from The Bible are common for both *Paradise Lost* by John Milton and *The Bible* itself.

The fact that His Dark Materials is very popular caused that film studios started to be interested in making the film according to it. Finally the idea of shooting a film became clearer and in 2007 the film named *The Golden Compass* appeared in the cinemas. As we know the film versions of books, especially fantasy books (e. g. *Lord of the Rings*, *Harry Potter* or *Chronicles of Narnia*) meet with enormous success. However, reading of the books is certainly much better as it helps us develop our imagination and plunge into the story.

RESUMÉ

Trilogii Jeho temné esence napsal anglický spisovatel Philip Pullman, který se narodil v roce 1946. Během svého dětství se několikrát přestěhoval a žil dokonce v Africe a Austrálii. Jeho otec, pilot RAF, zemřel při letecké nehodě, když bylo Pullmanovi sedm let. Ačkoliv to Pullman nepotvrzuje, kolují spekulace o tom, že jeho problematický vztah k církvi se začal utvářet právě v tomto období. Každý spisovatel má svůj vlastní způsob psaní a nejinak je tomu i u Philipa Pullmana – říká, že příběh k němu „přijde“ sám a on spíše funguje jako médium přes které se dostane na svět. Předtím než se stal spisovatelem na plný úvazek, Pullman býval učitelem a učil na různých školách v Oxfordu. Z jeho lásky k divadlu se zrodilo několik her, které pak se svými žáky nacvičoval a posléze předváděl. Kromě uvedené trilogie napsal okolo dvaceti knih pro děti, které si získaly i dospělé čtenáře. Popularitu jeho knih potvrzuje i fakt, že vyhrál několik významných cen za literaturu. *Jeho temné esence* získala nejvyšší ocenění Whitbread Book of Year Award, což bylo poprvé, kdy byla tato cena udělana autorovi knih pro děti.

Jeho temné esence se řadí do žánru fantasy s vědecko-fantastickými prvky. I zde se objevují vymyšlené paralelní světy, fiktivní bytosti, které potkáme jen v této trilogii (divoženky, andělé, *mulefové* aj.) a různá dobrodružství, jež čekají na hlavního hrdinu. Zároveň obsahuje i prvky tzv. vyšší fantasy, jako jsou mladí hrdinové, cesty do jiných světů nebo dospělí průvodci, kteří pomáhají hlavním hrdinům.

Hlavní hrdinkou trilogie je dívka Lyra, která žije v jiném světě, než je ten náš. Se svou zvědavostí a odvážnou povahou se vydá na cestu, aby našla svého uneseného kamaráda. Podstoupí strastiplnou cestu a nakonec zjistí, že její putování nalezením kamaráda teprve začíná. Úplně sama se tedy vydává do neznámého světa, kde ji čeká spousta nečekaných zážitků a dobrodružství.

Lidé v Lyřině světě mají jeden společný rys, a to je daemon – „zvířecí“ společník, který znázorňuje část duše člověka. Tak jako my máme duši, lidé v tomto světě mají daemony, které jsou jejich neoddelitelnou součástí. Dá se říci, že je váže neviditelné pouto, které jim znemožňuje vzdálit se od sebe na větší vzdálenosti. Daemoni dětí a dospělých jsou odlišní: daemon dítěte na sebe může vzít jakoukoliv podobu zvířete, jež se mu zachce, zatímco daemoni dospělých navždy zůstávají

v jediné neměnné podobě. Podoba každého daemona je jedinečná, záleží na vlastnostech. Každý člověk má daemona, který je pro něj něčím typickým, jako například služebnictvo má daemony psí podoby nebo čarodějnice ptačí podoby. Dotýkání se daemonů je mezi lidmi tabu, jelikož vyjadřuje sexuální náklonnost vůči druhému člověku. Pokud se někdo násilně zmocní cizího daemona, jedná se o chování podobné zneužívání. Smrtí člověka umírá i jeho daemon a naopak. Zatímco z člověka zbydou tělesné ostatky, tělo daemona se rozplyne a zmizí. Tak jako my automaticky počítáme s tím, že žijeme bez daemona, v Lyřině světě je život bez daemona nepředstavitelný a hlavně také nemožný.

Lyra Belaqua je ústřední postavou celé trilogie. Žije v jiném světě, než je ten náš, a má svého daemona v zatím neustálené formě. Její nejoblíbenější činností je prozkoumávání různých zákoutí, objevování nových věcí a dělání různých klukovin. Poté, co je unesen její kamarád, si dá Lyra za cíl najít ho a přivést zpátky. Už to vypovídá o její odvážné a odhodlané povaze. Lyra má jednu velmi zvláštní vlastnost: dokáže pomocí speciálního přístroje (alethiometr) zjistit pravdu, což jí pomáhá při putování a zjišťování spousty věcí.

Ačkoliv bylo Lyře řečeno, že je sirotek, oba její rodiče jsou naživu a dokonce se s nimi několikrát potká. Během prvních setkání Lyra netuší, kdo opravdu jsou, nicméně netrvá dlouho a dozví se pravdu. Lyřin otec, Lord Asriel, je velmi chytrý, přísný muž s pevnými zásadami. Bohužel v případě svých zájmů neváhá a je schopen čehokoliv, aby dosáhl svého. Paní Coulterová, matka Lyry, je popsána jako neuvěřitelně krásná a okouzlující žena, ale jako Lord Asriel i ona se neštítí některých ohavných činů ve jménu církve. Zároveň se ale během děje objevují její mateřské pudy, díky kterým se pro ni Lyra stává čím dál tím důležitější. V závěru trilogie se oba Lyřini rodiče obětují pro její záchranu.

V druhém dílu *Jeho temné esence* se seznamujeme s Willem Parrym. Tento dvanáctiletý chlapec žije v našem světě a stará se o svou psychicky nemocnou matku. Po nehodě, kdy zabije muže, který se vloupá k nim do domu, Will utíká a nachází průchod do jiného světa, kam posléze vkročí. Will je odvážný, dobrý chlapec se srdcem na správném místě. Stane se nositelem jedinečného nože a společně s Lyrou putují po světech. Oba dva se do sebe nakonec zamilují.

V příběhu můžeme najít i jiné velmi důležité postavy, jako je ozbrojený medvěd Iorek Byrnison, čarodějnice Serafina Pekkala, doktorka Mary Maloneová nebo například moci-chtivý anděl Metatron.

V trilogii se vyskytuje mnoho lidských ras a druhů, které bychom v našem světě hledali marně. Mezi nejlépe propracované patří *mulefové*. Tyto bytosti, na první pohled připomínají pasoucí se zvířata, jsou neskutečně inteligentní. Používají kulaté tobolky ze stromů a nich jezdí, staví si obydlí nebo stavějí společně sítě. Mají svůj vlastní jazyk a dokáží vidět Prach svými očima bez použití jakékoliv technologie. Mezi další inteligentní bytosti patří ozbrojený medvěd, kteří oplývají obrovskou silou a zručností. Žijí na severu, kde mají své království a mluví lidským jazykem. Pullmanovy čarodějnice jsou krásné, nespoutané bytosti milující přírodu. Létají na speciálních větvích a jsou schopné zvládat velké vzdálenosti mezi sebou a svými daemony, jež by normální lidé nepřežili. Galivespiáni jsou maličtí lidé létající na velkých vážkách. Mají jedovatou ostruhu na patě, s níž dokáží otrávit své nepřátele. Pro svoji velikost jsou výbornými špióny. Zatímco výše popsané druhy Lyře pomáhají, Fantomové představují děsivé přízraky, které se živí lidskou duší. Dospělí a děti, které překročí práh puberty a jejich daemon tak ustálí svou podobu, mohou být jimi napadeni. Děti před pubertou jsou pro Fantomy nezajímavé, protože na nich ještě není usazený Prach.

Mezi hlavní náměty knihy patří beze sporu Prach, církve a konflikty s nimi spojené. Prach jsou základní, nedělitelné částice obsahující vědomí. Každý dospělý člověk a děti s ustálenými daemony přitahují Prach a ten se na nich usazuje. Prach je spojený s poznáním a zkušenostmi, a proto je na dětech usazený jen ve velmi malém množství. Andělé pocházejí z Prachu a Prach také pohání alethiometr. Na rozdíl od *mulefů*, je pro lidi Prach neviditelný a musejí používat speciální zařízení, aby by byli schopni ho vidět. Církev považuje Prach za něco špatného a hříšného a snaží se děti zbavit jeho budoucího usazování. Za těmito účely unášejí děti a na experimentální stanici s nimi dělají pokusy s odtrháváním jejich daemonů. Oddělování znamená, že za pomoci speciálního skalpelu navždy přeruší neviditelné spojení mezi dítětem a jeho daemone. Tento proces je velice krutý a nelidský a dobrovolně by ho děti nikdy nepodstoupily. Jakmile je daemon odtrhnut od člověka, již nikdy nemůže být znovu jeho součástí. Takový člověk přijde o část své duše a již nemůže žít normální život. Nehledě na to, spousta dětí umře při samotném oddělení či brzy po něm. Církev tyto procesy drží v tajnosti, protože vědí, že to co dělají, by jim nemohlo projít. Zatímco

jedna část církve provádí oddělení, jiné části se snaží najít Lyru a zabránit jí v naplnění prorockví a všechny se perou o moc. V čele církve stojí Nejvyšší (Bůh, stvořitel), který je ale sešlý věkem, a tudíž nedokáže pořádně vládnout. V dobách jeho moci se prohlásil za stvořitele celého světa a všech ostatních andělů, i když pravdou je, že on sám je anděl, jenom byl první. Většinu jeho moci převzal regent Metatron, který dychtí po moci.

Philip Pullman byl inspirován jinými autory při psaní své trilogie. Mezi nejvýznamější inspirace patří *Ztracený ráj* od Johna Milтона a *Letopisy Narnie* od C.S.Lewise. Ve spojitosti se *Ztraceným rájem* můžeme najít velké množství analogií a samotný název *Jeho temné esence* byl převzat z jednoho jeho verše. Sám Pullman přiznává, že byl tímto Miltonovým dílem fascinován od svých šestnácti let a tím pádem se to projevilo i na jeho tvorbě. Dá se říci, že *Jeho temné esence* jsou převráceným převyprávěním *Ztraceného ráje*, jelikož zlo je na straně církve a dobro se ukrývá pod postavou „Satana“. Téměř v každé postavě, která se v trilogii vyskytuje, můžeme najít podobnost s Miltonovým *Ztraceným rájem*. A stejné je to i s *Letopisy Narnie*, kde je téměř každá postava nějak podobná těm Pullmanovým. Jde o vnitřní souvislosti, které vypovídají o jeho názoru na Lewisovo dílo. Mezi těmito dvěma díly můžeme najít okolo sta alegorických symbolů. Phillip Pullman nijak neskrývá svou nechuť k tomu, jak Lewis v *Letopisích Narnie* propaguje a obhajuje náboženství. Nejenom tyto dva spisovatelé ovlivnili Pullmanovu tvorbu; analogie můžeme najít také u Charlese Dickense, Williama Blakea, Jonathana Swifta nebo u irských mýtů.

První díl *Jeho temné esence* vyšel poprvé v roce 2002 v České Republice pod názvem *Světla severu*. Následující rok vyšly i zbylé dva díly *Dokonalý nůž* a *Jantarový dalekohled* a název celé trilogie zněl *Jeho šerá hmota*. Novější vydání z roku 2007 pozměnilo svůj název, jak už celé trilogie, tak i jejich jednotlivých dílů. Všechny knihy byly nově přeloženy do českého jazyka a došlo i k větší změně názvů některých bytostí, předmětů, míst nebo událostí. Souhrně je novější překlad ve většině případech výstižnější než ten z let 2002 a 2003.

Literatura pro děti má své čestné místo ve světě literatury a čtou ji jak děti, tak dospělí. V Pullmanově díle *Jeho temné esence* je čtenáři představen nový fantastický svět který nabízí neuvěřitelná dobrodružství se spoustou možností; potkáme v něm úžasné bytosti z jiných světů a setkáme se s osobnostmi v dnešní době nevídanými.

Popularita této trilogie dosáhla takových mezí, že byl podle jejího prvního dílu natočen film a v roce 2007 uveden do kin.

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