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**A COMPARISON OF *NORTHERN LIGHTS*
BY PHILIP PULLMAN AND ITS FILM AND TV ADAPTATIONS**

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Čestné prohlášení

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jsem pouze uvedených pramenů a literatury.

V Olomouci dne.....

Podpis:.....

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ABSTRACT

My bachelor thesis deals with the comparison of Philip Pullman's novel *Northern Lights* and its film and TV adaptations. It is provided with a detailed analysis of the storylines and major characters. It is concerned with the extent to which the discovered similarities and differences had influenced the perception and success of the adaptations.

INTRODUCTION

It seems incredible that I discovered *His Dark Materials* trilogy only three years ago as the TV adaptation premiered. The first season is based on *Northern Lights*, which was published in 1995. Having seen the first episode, I was stunned by the enchanting world and the presence of the daemons. As I had learned more about the show, including the existence of the novels, the movie adaptation captured my attention. Remembering seeing the film a long time ago with no recollection of it and not making the connection to the TV show, I figured there must be something worth exploring as the adaptations clearly differed. The trilogy has become my favourite literary work, and I have recommended it to everyone since reading all three novels in a week. Philip Pullman definitely deserves more recognition.

My thesis focuses on the comparison of the novel *Northern Lights* and its film and TV adaptations. The project is structured in two chapters, further divided into subchapters.

The first chapter introduces Philip Pullman's life and his literary works, as well as the world recognition.

The second chapter introduces the novel and its adaptations and provides a comparison in terms of the essential information. It points out the differences in the storyline and the depiction of characters' performances and understanding of the novel's invention. Furthermore, two particular scenes were chosen for comparison as their depictions affect the story in a significant way. Finally, it also discusses dissimilarities in the view on religion in each work.

1. PHILIP PULLMAN

This chapter deals with Philip Pullman's biography, his personal life and the authors who influenced him. Moreover, it looks up received literary awards.

1.1 BIOGRAPHY

Sir Philip Pullman is an English writer born on 19 October 1946 in Norwich, England. His father was a Royal Air Force pilot, and the Pullman family followed him to Africa as it was where he was stationed. When he was seven years old, his father was killed during an operation in Kenya. Pullman always thought the accident felt suspicious, later finding out his parents were getting divorced. As a result, his father, not handling well other issues, such as debts and love affairs, committed suicide. (Squires, c2006, p. 16)

His mother remarried, and the family moved to Australia, where Pullman was introduced to comic books, becoming a keen reader. In 1957, he moved back to London but was forced to move to Wales, where his stepfather was deployed. The teacher, whom he encountered there, influenced him so much that he thanked her in *The Amber Spyglass's* acknowledgements (AS, p. 550)¹ for introducing Milton's *Paradise Lost*. He also sent her the first drafts of his books as he valued her opinion. Among other authors who influenced Pullman are, for instance, David Jones and William Blake. (Squires, c2006, p. 21-22)

After studying English at Oxford University, he stayed there, working as a teacher. As he pointed out, it gave him the time for writing. (Squires, c2006, p. 21-22)

1.2 LITERARY OUTPUT

Pullman originally intended to write adults' literature, publishing *The Haunted Storm* (1972) and *Galatea* (1978). His first novel received New English Library's Young Writer's Award in 1972. Working as a teacher inspired him into writing the first children's book *Count Karlstein* (1982). He quit teaching after writing his first Sally Lockhart story, *The Ruby in the Smoke* (1982), focusing only on writing. (Dowd, 2021)

Then he started working on *His Dark Materials*. He received The Carnegie Medal and Children's Fiction Award for *Northern Lights* (1995) (The Guardian, 2001). The first volume was followed by *The Subtle Knife* (1997) and *The Amber Spyglass* (2000). The last

¹ The Amber Spyglass

book of the trilogy won the Whitbread Book Award in 2001. (Squires, c2006, p. 26) The trilogy adaptations include radio plays, stage plays, RPGs, non-finished movie trilogy or TV series.

Twenty years later, Pullman published *La Belle Sauvage* (2017), the first part of his next trilogy. *The Book of Dust* series follows Lyra's life before and after the events of *His Dark Materials*. The second book is named *The Secret Commonwealth* (2019), and the last one is yet to be published. (Dowd, 2021)

2. COMPARISON OF THE NOVEL AND ITS ADAPTATIONS

2.1 THE NOVEL: GENERAL INFORMATION

This chapter provides information about the novel *Northern Lights*, its publishing date, won awards and written critique. Moreover, Pullman's inspiration in a particular work is mentioned.

Northern Lights is the first volume of the *His Dark Materials* trilogy, and it was published in 1995. Receiving the *Guardian* Children's Fiction Award and the Carnegie Medal (The Guardian, 2001) for children's books, there was no question that Pullman had become one of the leading writers of children's fantasy. However, the novel was not an instant world success. It gained its popularity with the publication of the last two volumes in 1997 and 2000. (Squires, c2006) Furthermore, it is hugely acclaimed by literary critics. According to Bawden (1995), the novel is satisfying to all people – young and older. Publishers Weekly's review (1996) states that "Pullman is a master at combining impeccable characterizations and seamless plotting, maintaining a crackling pace to create scene upon scene of almost unbearable tension. This glittering gem will leave readers of all ages eagerly awaiting the next instalment of Lyra's adventures."

Pullman does not hide drawing inspiration in other works. In fact, he openly discusses the influence of different authors, such as John Milton. He describes the novel as "*Paradise Lost* for young people" (Parsons and Nicholson, 1999). Moreover, there is a quote at the beginning of the novel:

"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 over fight,
Unless the almighty maker them ordain
His dark materials to create more worlds,
Into this wild abyss the wary fiends
Stood on the brink of hell and looked a while,
Pondering his voyage...” (Milton, 2001, p. 40)

The following detail Pullman borrowed from *Paradise Lost* caused issues. The novel was published under the name *The Golden Compass* in the U.S. One would assume it references Lyra’s truth-telling device as its gold colour and round shape might remind a compass that can navigate. On the contrary, the title was not intended to reference the alethiometer. Pullman used *The Golden Compasses* as a provisional title of the trilogy. He explains it refers to *Paradise Lost*, where Milton describes “golden compasses used to circumscribe the universe, and all created things.” (Milton, 2001, p. 135) These compasses were not used to navigate but rather to draw circles. Pullman clarified the title to the U.S. publisher, but they did not have any interest in changing it. (Meszaros, 2021)

The only loud criticism came from the Church. Chapter 2.8 deals with Pullman’s view on religion in the novel.

2.2 THE FILM ADAPTATION: GENERAL INFORMATION

This chapter deals with the general information about the movie *The Golden Compass*, the director and the making process. It is also concerned with the awards and criticism the movie has received. In addition, it investigates the decision not to continue with adapting of two remaining volumes of the trilogy.

Adaptation of *Northern Lights* has been planned for many years. When the movie trilogy *The Lord of the Rings* finds its success, the New Line Cinema studio finally decides to breathe life into the acclaimed fantasy trilogy. Tom Stoppard wrote the first script in 2003, being replaced by Chris Weitz in 2004. Despite not being published anywhere, the *Shakespeare in Love*-writer’s script was thought to be brilliant, and the *American Pie*’s screenwriter was cursed. However, Weitz’s first draft differed from the final output. Both works were later made available. Critics described Stoppard’s script as “ponderous, dull

and long” and claimed Weitz’s work a masterpiece. What is more, the non-filmed masterpiece version covered the novel’s storyline altogether. Apart from the missing ending, it included all omitted scenes mentioned in chapter 3.4.2. Furthermore, the story was thrilling and consistent in contrast with the final product. (Vulture, 2007)

The Golden Compass movie, again referring to the mentioned misunderstanding, was released in 2007. The New Line Studio stresses that the victorious *The Lord of the Rings* trilogy is also their product as the trailer for *The Golden Compass* begins with the following opening: “In 2001 New Line Cinema opened the door to Middle-earth. This December they take you on another epic journey.” The line completes the Ring turning into the alethiometer. (Movieclips Classic Trailers, 2007)

Although awarded the Oscar and BAFTA Film Award (IMDB, 2008), the impressive special effects could not hide the apparent failure of capturing Pullman’s captivating storytelling in the script. In Pullman’s opinion (Twitter, 2019), “a magnificent cast ... did the best that could be done with the time they had, which simply wasn’t enough.” Though *His Dark Materials* is categorized as a children’s trilogy, it tells the story of growing up simultaneously. Blair (2019) points out that adaptations often suffer from this limitation; therefore, people choose to ignore some of the ingenious stories ever written. *The Golden Compass* counts among them. The adults underestimate children’s ability to understand details and deal with the consequences. The plot is interpreted explicitly with no need to explore subtle meaning further as there is none. In contrast, Robinson (2007) suggests it is apprehensible as the film is intended for a broad audience.

Not adapting the complete story of *Northern Lights* is regretting. New York magazine revealed that the final events were shot, but the studio did not include them as it was supposed to be only a two-hour children’s movie, and it should end on a positive note. (Vulture, 2007) As Papamichael (2007) declares: “There are just too many questions raised and not enough answered.”

The official verdict of not filming the sequels was “put on hold due to the present downturn in the international economy.” (Wenn, 2008) Sam Elliot, who portrays Lee Scoresby in the film, is convinced that the Catholic Church should be blamed as the critique caused the studio to start to hesitate. (Foster, 2012) While this may be true, it was more likely decided not to continue due to the disappointing reviews. (Heritage, 2009)

Blair (2019) is also convinced that the time limit of a children's movie was crucial. Furthermore, his criticism of the movie is apparent from his comment about the following two books remained unfilmed: "Is this a bad thing? I'd argue that it is not."

2.3 THE TV SERIES ADAPTATION: GENERAL INFORMATION

This chapter focuses on basic information about the TV series *His Dark Materials*, its creator and the reception of the audience and critics.

His Dark Materials is a British TV series created by BBC and HBO. The screenwriter Jack Thorne, known for his work on *Harry Potter and the Cursed Child*, had written 46 drafts before he was satisfied the result. As the author of the novel Philip Pullman works as the show's executive producer, the script and the adaptation are expected to be accurate. Thorne claims (Cripps, 2019): "I'm trying to be as faithful to her (Lyra) as he was."

The adaptation's critiques are highly positive. According to Cumming (2019): "*His Dark Materials* is worth the trip. This is a beautiful, brooding vision of Pullman's universe, which retains the mix of childish wonder and darkness that make his books so beguiling to young adults."

Graceling-Moore (2019) says: "*His Dark Materials* is darker, more grounded, and clearer from the start, while still promising plenty of twists, turns, and of course, magic. That's at least more than what *The Golden Compass* did."

2.4 THE STORYLINE

This section deals with the novel's plot and the differences in the storyline of chosen adaptations. Furthermore, it comments on how the changes influenced some of the scenes.

2.4.1 THE NOVEL

"*Northern Lights* is the first part of a story in three volumes. The first volume is set in a universe just like ours, but different in many ways. The second volume, *The Subtle Knife*, moves between three universes: the universe of *Northern Lights*; the universe we

know; and a third universe, which differs from ours in many ways again. The final volume of the trilogy, *The Amber Spyglass*, moves between several universes.” (NL, x)²

The three-part novel tells a story about Lyra Belacqua, a young girl from Jordan College, Oxford.

The first part starts with Lyra and her still unsettled daemon Pantalaimon sneaking around the college and hiding in the Retiring Room. She accidentally witnesses the Master of college poison a decanter of wine intended for her uncle Lord Asriel, who was going to Oxford to present his discoveries. She decides to warn him not to drink the wine. Then she stays hidden in the wardrobe to spy for him. She listens to his lecture about mysterious Dust, other worlds seen in the Northern Lights, Grumman’s expedition and ice bears. Lord Asriel shows Grumman’s head to the scholars and asks for financial support for his next travel. The scholars agree with the research funding despite it being considered heretical. Lyra wants to accompany Lord Asriel on his travels to the north, but he rejects her. She stays in Oxford and spends time with her friend Roger and the gyptian kids.

One day Billy Costa, Tony Makarios and several other kids go missing. It is believed the Gobblers abducted them. The reader learns that a woman with a golden monkey kidnapped them. Lyra is worried as she cannot find Roger, but her thoughts are disturbed by the arrival of Mrs Coulter and her golden monkey daemon. She charms Lyra with her stories from the north and offers her a position as her assistant in London. Lyra leaves with her, hoping to experience an adventure and find what has happened with Roger.

Before she leaves Jordan, the Master presents her with an alethiometer, a device that tells the truth. Lyra spends time with Mrs Coulter in London; shopping, learning, meeting famous people. Pantalaimon points out that Mrs Coulter is only stalling and will not take Lyra anywhere. Mrs Coulter confronts her regarding wearing a purse at home where Lyra’s alethiometer is hidden. Mrs Coulter holds a party, where Lyra finds out from the conversation with the guests that her uncle Lord Asriel was captured, and Mrs Coulter is the head of the General Oblation Board – the Gobblers. Therefore, she is the one who has kidnapped Roger.

² Northern Lights

Lyra successfully runs away and gets lost in London. Turks almost drag her away; fortunately, the Oxford gyptians save her. The gyptians are on the way to meet with other families to discuss the lost-children situation. Lyra stays with the Costa family and Farder Coram on their boat and meets John Faa, leader of the gyptians. She learns from him surprising information – Lord Asriel and Mrs Coulter are her parents. She is also told how to use her alethiometer. After they dismiss her request to join the gyptians on their way to the north, she quickly proves herself useful by reading accurate information from the alethiometer and is allowed to join them. Just before departure, spy-flies attack the boat. They manage to capture one and seal it into a tin.

At the beginning of the second part, the gyptians arrive in Trollesund, where Lyra meets with the Witch-Consul. He tests her ability to read from the alethiometer, proving to himself that Lyra is the Witches' prophecy child. He also recommends that she hire a local panserbjørn³, Iorek Byrnison. However, his armour has been taken from him.

Kaisa, daemon of Serafina Pekkala, queen of the Lake Enara clan of witches, visits the boat. He tells them about Bolvangar, where the kids are being held. He also enlightens them about Lord Asriel's plans, Dust and parallel universes. He promises Serafina is going to help them.

Lyra learns from the alethiometer, where Iorek's armour is hidden and tells him. After reclaiming what is his, he joins them. The other welcomed addition is an old friend of Iorek's, an aeronaut Lee Scoresby, whom they met there.

While travelling, Alethiometer mentions a ghost in a nearby village. Secretly, Iorek takes Lyra there, and she finds a severed child Tony Makarios, who is holding only a dry fish instead of a daemon in his hand. Tony does not last long without his daemon and dies, and the gyptians are determined to avenge him.

Further north, thy gyptians are attacked by the Samoyeds. They kidnap Lyra and bring her to the gates of Bolvangar. She introduces herself as Lizzie Brooks to remain unknown. She reunites with Roger, Billy, and the other children in the dining room. They have found out what is happening with the children, and they plan to escape. As a distraction, Lyra and Roger begin a snowball fight outside and go to explore the place. They find severed daemons and unleash them.

³ Designation of an armoured bear.

Mrs Coulter's arrival disrupts the escape. Lyra manages to sneak out and listen to the conversation. Mrs Coulter wants to know how the procedure is successful. When she leaves the room, the doctors continue the conversation about severing the children. Lyra, disgusted, is revealed and taken to the cutting device. Mrs Coulter saves her at the last second as she comes to the room.

Lyra lies to her about the escape from the party, claiming she was kidnapped. Mrs Coulter comforts her and defends the method. She also asks her for the alethiometer. Lyra gives her the tin with a spy-fly, who stuns her, and Lyra runs away. The children join her, but the Tartars guarding Bolvangar stop them. Fortunately, Serafina and the witches come to help. The great fight begins with the arrival of Iorek and the gyptians. Lee Scoresby takes Lyra and Roger up to his air balloon.

In the third part, Lyra directs to fly to Lord Asriel in Svalbard but falls out of the balloon. She is found and taken to the stone castle of the bear king, Iofur Raknison. Lyra tricks him into a fight with Iorek after claiming she is his daemon. If Iofur kills Iorek, Lyra becomes Iofur's daemon, which is his only desire. When Roger and Iorek arrive, he agrees with the battle. He is also able to trick Iofur during the fight and wins. As a proclaimed king, he gives Lyra a new name – Silvertongue.

Iorek takes the children to Lord Asriel. He is horrified by Lyra's arrival, but he immediately calms down when he sees Roger accompanying her. Asriel tells Lyra that Dust is spread between universes, and the Magisterium⁴ believes it represents the physical basis of the original sin. The Gobblers and Mrs Coulter believe removing daemons should prevent Dust from settling on people.

Lord Asriel kidnaps Roger early in the morning and goes to the mountain's top with him. Lyra and Iorek follow him, but other bears attack them. Mrs Coulter arrives in airships with the Tartars. During the battle, Lyra has to separate from Iorek because of a crack in the ice and continues alone, followed by Mrs Coulter. Lyra arrives at the moment when Roger is being separated from his daemon by Lord Asriel. The released power opens a portal to a different world through the Northern Lights.

⁴ Ruling authority of the Holy Church

Lord Asriel embraces Mrs Coulter and asks her to come with him – to be free and destroy the Church and the source of Dust. She refuses with tears and stays in her world, saying goodbye to Lord Asriel and Stelmaria.

Lyra concludes that Dust is a good thing if everyone wants to destroy it. She is devastated by losing Roger but decides to follow Lord Asriel to a parallel universe, hoping to learn more about the mysterious substance.

2.4.2 THE FILM

As far as the movie is concerned, it follows the novel's path well. Naturally, the film does not capture all events as it is only 2-hours long, and some characters and scenes were omitted to simplify the story. However, significant differences in several major moments, including the novel's end, did not help the movie's success.

Regarding the first part, the events follow in order and are adapted according to the novel. Nevertheless, there are several changes in the story. In the first 2 minutes, a viewer has to process enormous information about new worlds, daemons, devices, the meaning of daemons and prophecies. On the contrary, these facts are presented in the novel gradually, keeping the reader wondering. It is the representative of the Magisterium who poisons the wine for Lord Asriel, not the Master. Lord Asriel is very brief about his research, and Grumman's expedition is never mentioned, or his head never shown. Thus, it raises the question of how the story would be compiled in the following movies, as Stanislaus Grumman plays an essential role in the trilogy.

There is also an added scene with representatives of the Magisterium where the importance of Mrs Coulter's work is discussed: "If we can protect our children from the corrupting influence of Dust before their daemons settle, then we will nurture a generation at peace with itself, one that will never question our authority again." (Weitz, 2007, 0:19:47).

Lyra meets Mrs Coulter and leaves Oxford with the alethiometer from the Master of college. There is no party where Lyra learns the truth about Mrs Coulter. Instead, she sneaks into the locked room and finds documents about the General Oblation Board and a list of children abducted, including Roger. Mrs Coulter confronts her, and Lyra runs away.

The second part deals with minor changes. Serafina Pekkala herself visits the gypsians' boat on its way to Trollesund. The meeting with Lyra replaces the events with the Witch-consul and Kaisa in the story. Lee Scoresby himself proposes the

recommendation of hiring Iorek and an aeronaut. The movie merged Billy Costa and Tony Makarios into a single character. The benefit is evident there. It is not confusing to the viewer as there are not so many characters to remember.

The most significant discrepancy occurs after the Samoyeds kidnap Lyra. The reader of the novel is bewildered because the events swap. Instead of taking her to Bolvangar, the Samoyeds bring her to Svalbard to the ice bear king Ragnar Sturlusson. Iorek intends to take Lyra to Bolvagar after his win. However, they must separate as the ice bridge she walks on is not made for a bear. Lyra walks to Bolvangar base alone and appears in front of the gate out of nowhere, which is not suspicious at all, according to the guards.

The following events follow the novel except for omitting the releasing-daemons scene. Mrs Coulter saves Lyra from being cut away from Pantalaimon, and she tries to defend her methods and the importance of removing Dust. Moreover, she explains that intercession has not been perfected yet and wants to protect Lyra, revealing that she is her mother.

The movie ends with a spectacular battle between the Tartars, the Witches and the gyptians with Iorek. Papamichael (BBC, 2007) describes: “Towards the end, some impressively realised battle scenes up the excitement. Disappointingly though, all this magic and mystery fails to lead to any grand unveiling.” Lyra and Roger do not meet with Lord Asriel or enter a parallel universe as the movie ends with them in Lee’s air balloon, talking about setting things right. The balloon flies towards the Northern Lights.

2.4.3 THE TV SERIES

The TV adaptation also starts the story with a short description of Lyra’s world, daemons and the prophecy. The release of the *La Belle Sauvage* in 2017 helped Thorne introduce the story from the very beginning. The first episode tells the story of the prequels’ last pages. Lord Asriel brings baby Lyra to Jordan College and asks the Master for the “scholastic sanctuary” privilege. (Pullman, 2017, p. 426-427)

The episodes follow the novel accurately. They cover all the significant events until Lyra departs from her world and follows Lord Asriel to a parallel universe. The sufficiency of time and absence of pressure from the studio allows Thorne to go deep. Several new scenes were written to help the story flow, and unnecessary details were left out.

Lord Asriel basically repeats all said from the novel and does not forget to show Grumman's head. The conversation between the Master and a scholar about Lyra's role in the story, the prophecy and her future treason, which she will not affect, is also not omitted. An entirely new scene was created where the relationship between people and their daemons is marked at a special ceremony. The maturity of Ma Costa's son Tony is celebrated, and a protector is assigned to him. Lyra also tries to persuade Roger to go to the north with her, and when he disappears, she asks Mrs Coulter for help as they leave Oxford, which also does not appear in the novel.

The importance of Lord Boreal occurs sooner in the TV show. We meet him at the Mrs Coulter party in the novel. *His Dark Materials* introduces him in the first episode as the Magisterium entrusts him to learn more about Lord Asriel's plans. Apart from the novel, Mrs Coulter is in contact with the Magisterium many times during the first season; Father MacPhail even visits her at her home. He states (Thorne, 2019) that her work for the General Oblation Board is not silent enough, and the Magisterium cannot ensure her protection if it continues. Its legal role in the world is emphasized along with the laws, heresy and scholastic sanctuary.

After spending time in London, Lyra soon doubts Mrs Coulter's intentions to seek Roger when she finds out the golden monkey watches her at night from the ventilation, and Mrs Coulter denies he left her for such a distance. During the conflict with a bag, Mrs Coulter slips out and tells Lyra that Lord Asriel is her father. Lyra finds documents about the station in the north and runs away during the party.

The most significant discrepancy from the novel takes place in the second episode. Lord Boreal goes through the window into a different world and encounters local people, and his behaviour implies he does it often. It is the first time someone visits a parallel universe in the series. There is no scene or a moment from this world in *Northern Lights*.

The gyptians are seen throughout the episodes, gathering and heading to London, determined to find their children. They even find a place where the children were held for a while. After recovering Lyra from the dangerous London streets, the gyptians discuss her history. Ma Costa cares about Lyra and tells her that Mrs Coulter is her mother.

Oxford suffers from Mrs Coulter's rage as Thorne adds a scene where she revisits Jordan, hoping to find Lyra there. She learns about the alethiometer in Lyra's possession from the Master and destroys the library. Then, she releases the spy-flies.

Lord Boreal finds surprising information about Stanislaus Grumman in the new world. His actual name is John Parry, and he comes from this world. He is to be dead for thirteen years after the accident in the north, and his family should live in their house alone.

Lyra speaks at the gyptians' meeting as she is accused of being the reason for the police search on their boats. She defends herself and encourages the gyptians to fight Mrs Coulter. In another extra scene, Tony Costa and his protector Benjamin decide to break into Mrs Coulter's home and steal the documents. Benjamin does not manage to escape, committing suicide instead of betraying his family.

Lyra successfully uses the alethiometer and learns about the events before Tony returns. The spy-flies attack the boat as they do in the novel, and the gyptians decide it is time to ship out. In Trollesund, the TV show follows the novel's story apart from some extra scenes with Lee Scoresby, whom the viewer gets to know better. After joining the gyptians, they walk further north. Mrs Coulter visits Iofur Raknison with her thanks for capturing Lord Asriel. They talk about Iofur's baptism and acceptance into the Magisterium.

Lyra and Iorek leave for the village to seek the alleged ghost. The show changed as the movie – merged Tony Makarios and Billy Costa. The moment is further explored in chapter 2.7.2. The gyptians are attacked by the Samoyed, and Lyra is brought to Bolvangar, to her horror. At the same time, the story jumps into the new world, where Will Parry is introduced. He lives with his mentally ill mother, whom he protects. Lord Boreal watches their house and drives Mrs Parry insane. She keeps letters from John and does not want anyone to find them. Will wonders more about his father.

The events in Bolvangar progress the same as they do in the novel. The gyptians arrive sooner and help the children to escape. Roger finds a room with severed children and frees them. Serafina Pekkala also comes to help. The fight takes place in the station. Understandably, we cannot see a big battle because of the lower budget. The station provides a more direct and darker fight without a need for open space or complicated shots. Lee loads Iorek, Roger, and Lyra into his balloon when the battle ends and sets off. The gyptians take care of the severed children.

The next episode finds Lyra at the stone castle after falling from the balloon. There is no discrepancy in the show. She lies again about her life, tricks Iofur Raknison, and

Iorek defeats him. Lyra learns from the alethiometer that Mrs Coulter and the Magisterium are on their way. She immediately decides she has to bring the alethiometer to Lord Asriel to defeat Mrs Coulter.

In the new world, Lord Boreal revisits Mrs Parry and wants the letters. His daemon makes an appearance as he threatens her. Mrs Parry visits Will at school, tells him about her visitor and claims John Parry is still alive.

After crashing his ballon, the following extra scene finds Lee feeling ashamed as he thinks he let Lyra down. He does not want to have anything else in common with what is about to happen, but Serafina Pekkala shares that he is still needed in the next fight. Lee is pleased to hear Lyra is alive, and Iorek reclaimed the throne.

Will takes his mom to a friend and wants to alone care of the problems. As the Lord Boreal's people come to Will's house at night to find the letters, Will accidentally kills one of them and runs away.

In two separate scenes but still following the novel accurately, Lyra confronts Lord Asriel about being her father and discusses Dust with him. In addition, she also describes the frightening idea of being cut from Pantalaimon, and Lord Asriel comforts her, which seems almost traumatic, especially to a reader of the book, who knows what will happen to Roger. Lord Asriel also expresses his surprise about Mrs Coulter saving Lyra from being severed from her daemon. Later, Lyra talks with Roger about his fear of Lord Asriel. In addition, they talk about everything that has happened since they left Jordan College and how they changed each other's lives. The scene is an excellent addition as Lyra has a chance to have a last meaningful conversation with Roger before he dies. The novel tears them apart more unexpectedly, and Lyra and Roger never talk about their friendship there.

Lord Boreal learns from the alethiometer reader of the Magisterium that Grumman discovered a knife in a tower surrounded by angels, which references the name of the trilogy's second volume.

The end of the show follows the events of the novel. Lyra and Iorek try to follow Lord Asriel's steps when the Magisterium hits. The show focused more on this battle as it was the last episode of the season. Besides, there is an added scene where Mrs Coulter comes to Lord Asriel's laboratory and spares his servant Thorold. Also, when she meets

with Lord Asriel in front of the open portal, she emphasizes that she wants to stay in the world not only because of their differences but also for their daughter.

Will stays hidden in different places until a cat catches his attention and draws him into a garden. Lyra holds dead Roger, apologizing for bringing him there. The cat leads Will to a window, and he enters a different world simultaneously as Lyra decides to follow Lord Asriel through the portal.

2.5 THE MAIN CHARACTERS

This chapter is dedicated to the novel's main characters and their analyses. The following subchapters focus on the character's depiction in terms of the script and the actor's performance.

2.5.1 LYRA BELACQUA (SILVERTONGUE)

Lyra Belacqua is a twelve-year-old “half-wild, half-civilized” girl with stiff dark blond hair. (NL, p. 19, 86) She is introduced in her natural way – while comforting her curiosity. She explores the Retiring Room of Jordan College, the forbidden place to non-other than the scholars and their guests. Her so told uncle left her in the care of the Master during the Great Flood. She was told her parents, Count and Countess Belacqua, died in an accident. The college provides Lyra with the education that she half appreciates. She spends her childhood on the roofs of Oxford with her friend Roger and the gyptians kids. As Squires points out (c2006, p. 38), Lyra is not bound by her origin, and the scholars do not stand in her way to learn more about the world outside of the college, which provides an opportunity to meet other children from different social spheres. “That was Lyra’s world and her delight. She was a coarse and greedy little savage.” (NL, p. 37)

However, Lyra soon realizes that her life is not only about plays and education. When she witnesses Lord Asriel’s lecture, she has to deal with the “high world of politics” (NL, p. 37). In the course of the story, Lyra learns the truth about her parents, who were lovers and their relationship was forbidden as Mrs Coulter was already married. The illegitimacy of Lyra’s existence is a reason for her being brought to Jordan college in the first place.

What is more, the novel mentions several times in different places that Lyra has a purpose which is uncovered later in *Subtle Knife*. The first time we hear about her role is from the Master of college: “Lyra has a part to play in all this, and a major one. The irony

is that she must do it all without realizing what she's doing (...) *she* will be the betrayer, and the experience will be terrible.” (NL, p. 32-33) Then Dr Lanselius shares Lyra's importance with Farder Coram in Trollesund: “The witches have talked about this child for centuries past ... a child such as this, who has a great destiny that can only be fulfilled elsewhere – not in this world, but far beyond. Without this child, we shall all die.” (NL, p. 175) The victim of her first betrayal is Roger, whom she unintentionally brings to his death. The treason from the prophecy happens later in *Amber Spyglass*.

Lyra's most significant ability is her storytelling talent. She never hesitates, and lies come to her mind immediately. She often tells stories about her uncle, which are hardly true. She saves herself by lying about her actual name in Bolvangar and thinking of a believable story about how she lost her father, who brought her to the north: “We come with a load of New Danish smoke-leaf and we was buying furs ... he brung my brother and he says he'll bring me next, only he never. So I kept asking him, and then he did (...) I want my dad.” (NL, p. 241-242) She also burst into tears as Pantalaimon advised her, recognizing the situation requires Lyra's absolute focus: “Be stupid and dim. Be really slow and stupid.” (NL, p. 237) She earns her name ‘Silvertongue’ by tricking the king Iofur Ragnison himself. He is desirable of a daemon which Lyra soon recognizes and uses for her profit. She flatters Iofur and states she is Iorek's daemon and will become Iofur's if he kills Iorek, which opens up an opportunity to fight Iofur. Iorek Byrnison wins the battle by pretending he is injured and using Iofur's vulnerable position, where he cuts his jaw off.” You could not trick a bear, but, as Lyra had showed him, Iofur did not want to be a bear, he wanted to be a man; and Iorek was tricking him.” (NL, p. 351) Lyra herself knows it gives her power and strength: “With every second that went past, with every sentence she spoke, she felt a little strength flowing back. And now that she was doing something difficult and familiar and never quite predictable, namely lying, she felt sort of mastery again.” (NL, p. 280)

Moreover, Lyra owns the alethiometer⁵, the truth-telling device serving her throughout all three books. It was given to Lyra by the Master of Jordan before her departure to London with Mrs Coulter. Farder Coram tells her about the book with the symbols. However, Lyra naturally understands the meaning of the symbols and does not need any help with interpretation, which is a miracle for everyone.

⁵ See chapter 3.7.3 for the comparison of the device

Pullman's response (Penguins Book UK, 2021) to a question about Lyra's traits and qualities is: "She's capable of enormous affection ... of both giving affection and inspiring it." She does not hesitate to help Roger, a friend who has been there for her since the beginning. Iorek Byrnison and Lee Scoresby become her friends, willing to die for her despite being only a child. Finally, the Witches join the war too. Pullman adds: "But what do I know? I only wrote her." (Penguins Book UK, 2021)

Regarding the film adaptation, the character of Lyra seems not to have any pressing business, looking for the missing children, for instance, as she is constantly moved from location to location and meets new companions with a smile on her face. (Barber, 2007) She is played by Dakota Blue Richards, who was utterly new to acting in 2007. Meslow (2019) is convinced by her performance as Lyra and points out Richards's "confidence and curiosity". Nicole Kidman, who portrays Mrs Coulter, describes Richards as "very poised" with "intelligence and seriousness and this kind of extraordinary will that Lyra is meant to have." (Kidman, 2007). According to Pullman (2019), Richards "shone like the polar star."

As far as the TV series is concerned, Lyra is as "fierce and intelligent" as in the novel. (Mangan, 2019) Her accurate depiction is shown in extra scenes with Lee Scoresby in Trollesund, where she tricks him into sharing the information about Iorek's armour. "Damn, she is quick. And she stole my bacon." (Thorne, 2019) Dafne Keen, who portrays Lyra in the TV adaptation, describes the love for the way Lyra is written: "What I love about Lyra is that she's basically the only character I know that is a woman that has like no sort of sexual power whatsoever." (Her Dark Materials, 2020) Meslow (2019) says that Keen's Lyra is "less whimsical and more hard-edged, but that's in keeping with the show's darker tone". Saraiya (2019) argues: "Keen struggles to carry Lyra's characterization on her own." On the contrary, Cumming is convinced that Keen and Thorne manage to capture Lyra's character well as it is "brilliant and headstrong and vulnerable, pitched just so". (Cumming, 2019)

2.5.2 MARISA COULTER

The character of Mrs Coulter is introduced during the kidnapping of Tony Makarios. She is described as a "beautiful young lady whose dark hair falls, shining delicately (...) her sleek black hair framed her cheeks, and her daemon was a golden monkey." (NL, p. 42, 66) Squires (c2006, p. 47) characterizes her as "mysterious, glamorous and dangerous". Lyra sees Mrs Coulter and the women she meets in London as

“a new sex altogether; one with dangerous powers and qualities such as elegance, charm, and grace.” (NL, p. 82)

As we learn from the story, she fell for Lord Asriel and was pregnant with his child while married to another man. Lord Asriel fought Mr Coulter and killed him. Mrs Coulter did not want to have anything with Lyra. (NL, p. 122-124) She and Lord Asriel became distant and hardly saw each other.

The desire for power is what drives Mrs Coulter. Her marriage was not successful; she turned to the Church then. As a woman, she could not follow the standard way; therefore, she focused on Dust. There was no research; thus, Magisterium was terrified. It was a perfect opportunity to gain control, money and influence. (NL, p. 371-372) She established the General Oblation Board – an organization exploring Dust and its effect on people, especially children. The reader is convinced of her determination and cruelty from the scene where she encourages children to write letters to their parents and later burns them. (NL, p. 45)

After the years, she tries to find a way back to Lyra and intends to defend and protect her. Horrified, she stops the intercession as it would probably kill Lyra. (NL, p. 277) Their relationship and Mrs Coulter’s character are more exposed as well as developed in the rest of the trilogy.

Interestingly, Mrs Coulter’s daemon is the only one who makes a regular appearance and remains nameless. The reason is simple – Philip Pullman “couldn’t think of one”. (Penguins Book UK, 2021)

The film depicts Mrs Coulter accurately. The difference can be found in the relationship with her daemon. She comforts him when she hits him in a tantrum (Weitz, 2007), which the Northern Lights’ Mrs Coulter would never do. Nicole Kidman, who portrays Mrs Coulter in the film, was fascinated by the character, especially by her development in the subsequent two novels, and she was prepared to make all three films. (Youtube, 2007) Pullman himself requested Kidman for the role of Mrs Coulter in the film. (Hiscock, 2007) He was so pleased with her performance that he claimed he had made a mistake: “I’d described Mrs Coulter’s hair as black. I was clearly wrong. You sometimes are wrong about your characters. She’s blonde. She has to be. When she raises an eyebrow, the temperature in the room drops by ten degrees.” (Butler, 2007) As glamorous and captivating as she was, Meslow (2019) describes her performance as

“hammering the same note, playing up the character’s interior frostiness without any of the false warmth that allows her to beguile so many in the first place.”

The TV series shows Mrs Coulter’s involvement in the Magisterium more notably than in the film and even in the novel, as she often travels back and forth to its residence. Also, chapter 2.4.1 mentions an extra scene where Mrs Coulter comes to Oxford looking for Lyra. It brings out the emotional side of Mrs Coulter that is not present in the first novel of the trilogy. Ruth Wilson, who portrays Mrs Coulter in the TV show, said to Pullman: “You have created the most mysterious woman on the page ever to be written, I would say. Not only is she the most extraordinary female literary character that exists.” (Penguins Book UK, 2021) Meslow (2019) refers to her as “the real standout” of the TV adaptation: “Mrs Coulter is mesmerizing: a woman whose warm exterior hides a tightly-wound, dead-eyed core that only shows in moments of anger or panic.”

2.5.3 LORD ASRIEL

The novel does not offer scenes with Lord Asriel often. However, his actions and determination to destroy the origin of Dust are crucial in the story. He first appears at the very beginning of *Northern Lights*, and Lyra, hiding in the wardrobe, studies him:

“Lord Asriel was a tall man with powerful shoulders, a fierce dark face, and eyes that seemed to flash and glitter with savage laughter. It was a face to be dominated by, or to fight: never a face to patronize or pity. All his movements were large and perfectly balanced, like those of a wild animal, and when he appeared in a room like this, he seemed a wild animal held in a cage too small for it. (NL, p. 13)

He comes to Jordan College with a request for funding for his following research and lectures the scholars about his heretic work. Lyra reveals herself and saves him from poisoning, almost breaking her arm as Lord Asriel seizes her wrist. He recognises it is Lyra, notwithstanding, still holds her tight. (NL, p.14)

Twelve years ago, his love affair with Mrs Coulter cost him his social position and wealth as he killed Mr Coulter. He brought Lyra to Jordan College to keep her safe. Nevertheless, he is far from a loving father. When Lyra finally finds him in Svalbard (NL, p. 362), he cries: “Get out! Turn around, get out, go! I did not send for you!” Only when he notices she has a companion does he calm down. His reaction suggests that despite the awful idea, he would consider using his own daughter as a sacrifice.

When Lyra confronts him as her father, he responds: “Yes, so what?” (NL, 365) He does not try to understand and ignores Lyra’s complaints about the situation. She is angry with him and confides in how proud she would be if she knew. She would never tell anyone if asked not to. (NL, p. 366)

Killing Roger is one of the most intense scenes in the novel, and Lyra is rightfully upset. Although Lord Asriel knows Roger is her friend, he heartlessly uses him. Lyra sees it not only as her treason, as she blindly brought Roger to his death, but also as her father’s. (NL, p. 395)

Lord Asriel asks Mrs Coulter to accompany him and work together on the destruction of Dust in the new world as they embrace intimately. However, he does not press her much and willingly leaves. His belief is more important to him than his lover or daughter. (NL, p. 394)

Daniel Craig, who plays Lord Asriel in *The Golden Compass*, compares the film version to the novel very well: “You don’t see it in the film is ... he was a lord, and he lost everything because in fact, he murdered somebody ... he’s just very single-minded and he’s revolutionary.” (Craig, youtube) Omitting these facts does not allow the viewer to understand Lord Asriel’s actions. Barber (2007) mentions how little we see of Craig’s Asriel. In fact, he appears at the beginning when they try to poison him and then when they capture him during “his own miniature Bond escapade” in Svalbard. Still, according to Meslow (2019), you can recognize the complexity of Lord Asriel even not knowing his backstory from Craig’s performance. “He was born to play the role.”

James McAvoy has a more accessible work, as the viewer learns a lot about Lord Asriel from the TV adaptation in contrast with the film. In McAvoy’s opinion (HBO, 2019), Asriel is “the most single-minded, self-possessed, ruthless person in this world of *His Dark Materials*”, which is a punctual description of the character in the novel and the TV series as well. Meslow (2019) says: “James McAvoy’s Lord Asriel is a little more swashbuckling and charismatic than Daniel Craig’s, which feels like a deviation from what we see in the books but works fine in the context of the TV series.” The scene where Lyra stops him from drinking the wine does not appear charismatic as he does react aggressively and almost breaks her arm as the novel describes. (Thorne, 2019)

2.6 INVENTION OF THE NOVEL

2.6.1 DAEMONS

These creatures are not pets as it seems at first sight. The daemon is one's companion and a physical representation of his soul, which takes the form of an animal.

The children's daemons change until they grow to puberty, when the daemons settle. Their final form hints at "what kind of person you are." (NL, p. 167) For example, Lord Asriel's daemon is a snow leopard, Stelmaria, as "he is a solitary, cold, ruthless killer". (HBO, 2019) Nearly every daemon is the opposite sex to its human. (NL, p. 125)

Pullman (Penguins Book UK, 2021) often repeats the geniality of the idea: "That was the great advantage for me... discovering the daemon because what I could do... I am still discovering things that I can do with that idea. Furthermore, it wasn't until I'd realised that children's daemons change and adults daemons don't. That was the key to the story for me. The key to the whole thing."

The relationship between people and their daemons is sacred. It is strictly forbidden to touch other daemons, even during the fight. If anyone from the pair gets wounded, the other feels it instantly. If the human dies, so does his daemon. When Lyra and Pantalaimon are distanced, both immediately cries of physical and mental pain. (NL, p. 194)

Pullman sees one more advantage: the daemon is another character that can talk in the scene. As the writer needs to tell the reader what the character thinks, it is straightforward when the character is joined by someone else, and the story can progress. (Penguins Book UK, 2021)

The General Oblation Board started to experiment with severing the children from their daemons as the Dust supposedly makes its way on children through their daemons. "All that happens is a little cut, and then everything's peaceful." (NL, p.282-3)

The film adaptation sees daemons more as pets as it omits a vital daemon scene⁶.

The episodes follow the novel accurately. The relationship between people and their daemons is shown at a special ceremony, where the maturity of Ma Costa's son Tony is celebrated. The gyptians gather and collect silver for a ring that Tony will wear.

⁶ See chapter 2.7.2

2.7 THE SCENES

This section focuses on selected moments from the novel and compares their depiction in adaptations. In addition, it suggests how the differences influenced the story overall.

2.7.1 LYRA'S PARENTS

Lyra was told she was an orphan, and the only family she had was her uncle Lord Asriel. However, after her escapades with Mrs Coulter, she learns her parents are not dead. In the novel, Lyra finds the truth from Lord Faa, the leader of the gyptians, at the quiet meeting, where he tells the story about her parents, their forbidden love and the outcome, where Lord Asriel murdered Mr Coulter.

”Mrs Coulter?” said Lyra, quite stupefied. “*She en’t my mother?*”

“She is. And if your father had been free shou wouldn’t never have dared to defy him, and you’d still be at Jordan, not knowing a thing.”

Lyra had to adjust to her new sense of her own story, and that could not be done in a day. To see Lord Asriel as her father was one thing, but to accept Mrs Coulter as her mother was nowhere near so easy.” (NL, p. 125, 131)

The scene does not appear dramatic, but it is clear Lyra has to get used to the fact. Knowing about the parentage in the half of the novel gives Lyra a new perspective on the situation with Gobblers, her father, and everything else.

Weitz decides that Lyra will learn the truth far later in the movie. In fact, she finds her own mother, Mrs Coulter, in Bolvangar ten minutes before the film ends.

““Intercision is not perfect yet... and you're not just anyone, Lyra. Your mother didn't die in an airship accident as you were told. She wasn't married to your father, and even though... even though she loved you very much and... and she wanted to keep you... it wasn't allowed. And so you were taken from her. And it wasn't until things changed... and she was free to do as she wanted, that... that she went to Jordan College and she spoke to the Master.”

“No! You can't be!”

“Yes, Lyra, you're mine. And you're safe with me. You'll always be safe with me.”

“Who's my father? Lord Asriel. He's my father, isn't he?”

“Yes. Yes. Now I almost forgot. The Master of Jordan gave you something, didn't he?” (Weitz, 2007)

The scene requires attention as in a few seconds, the scene immediately focuses on a different topic. Of course, Lyra screams and cannot accept it, knowing the woman, who harms the innocent children, is her mother. If Lyra had known sooner in the movie, her determination would be higher. As Robinson (2007) points out, the revelation is only made at the end for a dramatic effect. Moreover, Lyra is not told the story of the parents whatsoever.

On the contrary, the scene *His Dark Materials* series is more accurate to the novel. Lyra learns the whole truth at the same time as in the novel but from Ma Costa during Lyra's emotional burst. Lyra is determined to leave, and she knows Mrs Coulter will not stop looking for her but does not know why:

”How am I supposed to trust you when no-one tells me the truth?!”

“The truth is complicated. Some things you're better off not knowing.”

“I am so bored of being told that!”

“She's your mother, Lyra! That's what no one is telling you. She's your Ma.” (Thorne, 2019)

Lyra is shocked and listens to Ma Costa as she tells her the story. Hearing it from the gyptian nurse, who lived the story and cared about Lyra when she was a baby, feels more emotionally connected and gives Lyra a feeling of safety.

2.7.2 DEATH OF TONY MAKARIOS

Tony Makarios's character does not seem significant at the story's beginning. However, the situation changes when Lyra discovers that he is severed from his daemon.

“”Where's Ratter?”

“I don't know...” she began, and swallowed hard to govern her nausea.”

He was clutching a piece of fish to him as Lyra was clutching Pantalaimon, with both hands, hard, against her heart; but that was all he had, a piece of dried fish; because he had no daemon at all.”(NL p. 214)

Lyra takes Tony back to the gyptians' settlement, where he is not welcomed at first. The thought of a person without a daemon was repulsive to everyone. Tony eventually dies,

and the gyptians burn his body in a ceremony. Lyra discovers somebody had taken the fish from Tony. “Don’t you dare laugh! I’ll tear your lungs out if you laugh at him! That’s all he had to cling on to, just an old dried fish, that’s all he had for a daemon to love and be kind to! Who’s took it from him? Where’s it gone?” (NL, p. 219) Lyra finds a coin and puts it in Tony’s mouth with the written daemon’s name as it is the way the Jordan scholars are buried.

The movie depicts the scene completely different—Billy (Tony Makarios both in the movie and the TV series). As mentioned in chapter 2.2, the movie omits almost any violent or uncomfortable thoughts as it is a children’s film. When Lyra brings Billy back, Ma Costa takes him in his arms and claims everything will be okay. Billy does not die. Also, the thought of finding his daemon is mentioned.

In comparison with the novel, the TV series differs in small but significant detail at the same time. Billy does not hold anything in his hand when Lyra finds him. Billy dies, and the ceremony happens. However, no one cares, and he is burned alone.

2.8 VIEW ON RELIGION

His Dark Materials is a trilogy about killing the Authority, who seems to be old and powerless, fighting against and alongside angels, and the new Eve destined to sin again.

In the story, Lyra fights the Magisterium, a powerful and evil organisation controlling her world, which could be interpreted as the Catholic Church of our world.

Lord Asriel explains to Lyra the complexity and power of the Magisterium in the novel: “The General Oblation Board...Your mother’s gang. Clever of her to spot the chance of setting up her own power base, but she is a clever woman, as I dare say you’ve noticed. It suits the Magisterium to allow all kinds of different agencies to flourish. They can play them off against one another; if one succeeds, they can pretend to have been supporting it all along, and if it fails, they can pretend it was a renegade outfit which had never been properly licensed.” (NL, p. 371)

Catholic League For Religious And Civil Rights also organised a protest. Bill Donohue said: The reason I protested was the deceitful attempt to introduce Christian children to the wonders of atheism in a backdoor fashion at Christmas time.

The film critiques seem to be on point in this matter as the view on the Magisterium is more Catholic. Meslow (2019) refers to using “cardinal” and “father” terms, people praying in rooms decorated by crosses.

Sepinwall (Rolling Stone, 2019) writes that the power of Magisterium or its effect on people’s lives is unclear in the TV series. However, Graceling-Moore (2019) points out that the place of the Magisterium in the world is perfectly set in the series, and its role is more significant than in the first book of the trilogy. As mentioned in chapters 2.4.3 and 2.5.2, it proves to be the truth. Its presence is known and felt from the first episode. However, Thorne

Philip Pullman has never denied being an atheist. However, he refuses any accusation of promoting it in the trilogy. (Foster, 2012) As Northirngton (2013) says: “In matters of taste there can be no dispute, and each reader finds something different in a book.” Pullman adds: “Whatever I told you would have little importance compared to what the story itself is telling you. Attend to that, and I don’t matter at all.”

McAvoy, 2019, HBO: The scope of Philip Pullman’s imagination is incredible. The fact that he’s dealing with free will and human rights, and he’s dealing with the right to learn, he’s dealing with liberty. And the things that they have to do in order to free us from the grip of these institutions are controversial and taboo and daring and anything but a kid’s story.

CONCLUSION

The main concern of the thesis was the comparison of Philip Pullman's novel *Northern Lights*, the film adaptation of *The Golden Compass* by Chris Weitz and the first season of the TV series *His Dark Materials* created by Jack Thorne. It focused on discrepancies between the novel and the screenplays in terms of the storyline, characters and novel's inventions. Detailed analysis was dedicated to differences in a couple of scenes to demonstrate the influence on perceiving the story. In the end, it touched the

Despite a change of the screenwriter of *The Golden Compass* during the creation process, the film could not be saved as the New Line Cinema had a clear vision of the movie. The significant changes in the story and poor storytelling did not meet the fans' expectations or the critics', leaving *The Golden Compass* the only filmed novel of the trilogy for the theatres. The fantastic special effects and actors' performances were simply not sufficient.

As far as the storyline is concerned, the main issue occurs at the movie's end. Chronological discrepancy and omitting the end of the novel was not a correct decision as it remained open, not knowing the sequels would not be made.

In contrast, the TV adaptation of *His Dark Materials* follows the same progression as the novel. In my opinion, Jack Thorne's thorough work on the script is appreciated and recognizable, as he is a fan of the books. The third and the last season currently being shot proves the show's success. However, it is not "mainstream" TV series as was expected after taking place after *Game of Thrones*' end.

I believe both film and TV series handled their characters in their own way differently, given the time, but still accurate to the novel. The significant discrepancy occurs at the end of *The Golden Compass* as it did not provide a closure of the storyline to any character in the movie. The film may work better if one is not aware it is based on the novel.

Pullman's inventions' complexity and cleverness are fascinating in both novel adaptations.

The adaptations cannot be filmed according to the book scene by scene. However, particularly the death of Tony Makarios is vital in the novel as it directly shows the cruelty

of the Gobblers for the first time. Moreover, it emphasizes the relationship between a person and his daemon. Changing the scenes, especially omitting the mention of a dry fish in both adaptations, was incredibly dissatisfying.

The masterpiece could be analysed further on the subject of religion as the novel, and both adaptations will always be mentioned in these discussions. As several reviews in the thesis mention, the children take from the story what they need at the moment. From my point of view, everything is fine as long as they enjoy the story.

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ANNOTATION

Jméno a příjmení	Eva Lipenská
Katedra nebo ústav	Ústav cizích jazyků
Vedoucí práce	Mgr. Petr Anténe, Ph.D.
Rok obhajoby	2022

Název práce	Srovnání Zlatého kompasu Philipa Pullmana a jeho filmového a televizního zpracování
Název v angličtině	A comparison of Northern Lights by Philip Pullman and its film and TV adaptations
Anotace práce	Tato bakalářská práce se zabývá srovnáním díla Zlatý kompas spisovatele Ian McEwana a jeho filmové a televizní adaptace. Cílem práce je zanalyzovat hlavní rozdíly především z hlediska dějové linie a hlavních postav. Dále zkoumá zpracování vynálezu díla a pohled na náboženství v obou adaptacích. První kapitola poskytuje informace o autorovi a jeho literární tvorbě. Druhá část práce zkoumá rozdíly mezi knihou a adaptacemi.
Klíčová slova	Philip Pullman, Chris Weitz, Jack Thorne, Zlatý kompas, Jeho temné esence, komparace, filmová adaptace, seriálová adaptace, alethiometr, Prach, daemon, náboženství
Anotace v angličtině	The thesis deals with the comparison of Philip Pullman's novel Northern Lights and its film and TV adaptations. The major objective of this project is to provide an analysis of the principal differences, primarily in terms of the storyline and the main characters. What is more, it examines the elaboration of the novel's invention in both adaptations. The first chapter provides information about the author and his literary work. The second part of the thesis examines the differences between the book and adaptations
Klíčová slova v angličtině	Philip Pullman, Christ Weitz, Jack Thorne, Golden Compass, His Dark Materials, comparison, film adaptation, TV adaptation, alethiometer, Dust, daemon, religion
Přílohy vázané v práci	0
Rozsah práce	39 s.
Jazyk práce	Anglický jazyk

RESUMÉ

Bakalářská práce se zabývá srovnáním literárního díla Philipa Pullmana *Zlatý Kompas* s jeho adaptacemi - filmové z roku 2007, režírované Chrisem Weitzem, a seriálové z roku 2019, režírované Jackem Thornem. Analýzou dějové linie, postav i myšlenek obou adaptací byly zjištěny velké rozdíly především ve filmové adaptaci, jež zapříčinily její negativní přijetí veřejností i kritiky. Tato skutečnost zapříčinila adaptaci pouze první části trilogie *Jeho temné esence*. Seriálová adaptace je knize prokazatelně věrnější, což dokládá jak zpracování dějové linky, tak hlavních postav.