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**THE ROLE OF JOHN MILTON'S *PARADISE LOST* IN
DELINEATING THE EPIC THROUGH FANTASY IN PHILIP
PULLMAN'S *HIS DARK MATERIALS***

TRABALHO DE CONCLUSÃO DE CURSO

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Research proposal presented to the Language Arts English/Portuguese College of the Departamento Acadêmico de Línguas Estrangeiras Modernas – DALEM – and the Departamento Acadêmico de Linguagem e Comunicação – DALIC – of the Universidade Tecnológica Federal do Paraná – UTFPR, as a partial requirement to obtain the Teaching degree.

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TERMO DE APROVAÇÃO

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EPIC THROUGH FANTASY IN PHILIP PULLMAN'S HIS DARK MATERIALS

POR

TIAGO CANTUARIO DA SILVEIRA

Este Trabalho de Conclusão de Curso foi apresentado em vinte e cinco de novembro de dois mil e quinze como requisito parcial para a obtenção do título de Licenciado no curso de Letras Português/Inglês. O candidato foi arguido pela Banca Examinadora composta pelas professoras abaixo assinadas. Após deliberação, a Banca Examinadora considerou o trabalho aprovado.

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- O Termo de Aprovação assinado encontra-se na Coordenação do Curso -

I dedicate this work to anyone
like me who researches
fantastic books intensively.

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“The world is wide and yet it is like a home, for the fire that burns in the soul is of the same essential nature as the stars” (LUKÁCS, 1983. p. 24).

ABSTRACT

SILVEIRA, Tiago Cantuário da. **The Role of John Milton's *Paradise Lost* in delineating the epic through fantasy in Philip Pullman's *His Dark Materials***. 2015, 47, Trabalho de Conclusão de Curso (Licenciatura em Letras Português Inglês) - Universidade Tecnológica Federal do Paraná. Curitiba, 2015.

In the field of literature, it is common to find literary works that interact among themselves creating a relation of intertextuality. Based on this, our research proposes to analyse the role of *Paradise Lost* by John Milton ([1667]1820) in the delineation of the epic intent of the trilogy *His Dark Materials* by Philip Pullman ([1995-2000]2007). To understand this role, we analyse how some characters in the trilogy re-enact the fall of man and how the image of Satan in the trilogy seems to respond to the same image in *Paradise Lost*. To achieve this, we analyse passages from the books also in views of the ideas in "Tradition and the Individual Talent" by T.S. Eliot (1982) and *The Theory of the Novel* by György Lukács (1983). As a possible result we expect to find that the intertextuality between *His Dark Materials* and *Paradise Lost* is not only a matter of inspiration and that HDM might be seen a contemporary epic for our generation.

Key Words: English Literature. Fall of man. Epic. Novel. His Dark Materials. Paradise Lost.

RESUMO

SILVEIRA, Tiago Cantuário da. **The Role of John Milton's Paradise Lost in delineating the epic through fantasy in Philip Pullman's His Dark Materials**. 2015, 47, Trabalho de Conclusão de Curso (Licenciatura em Letras Português Inglês) - Universidade Tecnológica Federal do Paraná. Curitiba, 2015.

No campo da Literatura, é comum encontrar trabalhos literários que interajam entre si, criando uma relação de intertextualidade. Baseado nisso, nossa pesquisa propõe analisar o papel de *Paraíso Perdido* de John Milton ([1667]1820) na formação épica da trilogia *Fronteiras do Universo*, de Philip Pullman (2007). Para entender esse papel, analisamos como alguns personagens da trilogia reencenam a queda do homem e como a imagem de Satanás na trilogia parece responder à mesma imagem em *Paraíso Perdido*. Para realizar esse trabalho, analisam-se passagens dos livros e também ideias presentes em "Tradition and the Individual Talent", de T.S. Eliot (1982) e em *The Theory of the Novel*, de György Lukács (1983). Como possível resultado, espera-se descobrir que a intertextualidade entre *Fronteiras do Universo* e *Paraíso Perdido* não é apenas uma questão de inspiração e que *Fronteiras do Universo* pode ser visto como um Épico contemporâneo à nossa geração.

Palavras Chave: Literatura Inglesa. Queda do homem. Épico. Romance. *Fronteiras do Universo*. *Paraíso Perdido*.

LIST OF ABBREVIATIONS

His Dark Materials	HDM
Northern Lights	NL
The Subtle Knife	SK
The Amber Spyglass	AS
Paradise Lost	PL
The Chronicles of Narnia	TCN

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1 INTRODUCTION

This paper promotes a discussion of two important literary works in the context of English literature: the trilogy *His Dark Materials* (HDM) by Philip Pullman and the poem *Paradise Lost* (PL). HDM series is one of the most popular fantasy trilogies produced in the end of the twentieth century as PL is one of most important and seminal poems for English literature until today.

In Pullman's series, it is possible to see several issues being under discussion as the story unfolds such as sexual awakening and the opposition between religion and science. Despite this variety of themes, the topic under investigation in this research is the epic role played by the main characters along the story. Lyra and William play this epic role mostly as they represent Adam and Eve from PL, in which the fall of man provenient from the Christian myth is retold. In HDM, Lyra performs the role of the second Eve as she is tempted to eat the forbidden fruit, while William represents the second Adam and has his role in Lyra's decision. Their story happens through different worlds or universes. In the series, both words are used interchangeably. However, for reasons of clarity, in our research we consider universe as one entire place which is divided in several worlds.

Written by John Milton in 1667, PL has since then become a seminal, influential and sometimes controversial text in the tradition of English Literature. It retells the Biblical story of Adam and Eve and of how they were tempted by Lucifer and fell from the grace of God. In PL the fall of man is represented as the break in humanity's relationship with God. In HDM the fall is seen differently from either PL or the Christian Myth. This "second fall" is essentially required to save the universe so it becomes a "modern" version of this myth.

Based on this, our aim is to analyse the role of John Milton's *Paradise Lost* in delineating the epic through fantasy in Philip Pullman's *His Dark Materials*. However, the focus on the research is in the trilogy HDM and not in PL, we only look at PL to see how much light it can shed on HDM. To achieve this aim, our research proposes to analyse characters from both books and it is divided in four main sections. After the introduction, we present the theoretical

basis for our analysis. In this section we discuss the ideas of tradition, fantasy and epic under the theories of T.S. Eliot, M. Grenby and G. Lukács from the readings of “Tradition and Individual Talent”, *Children’s Literature* and *The Theory of the Novel*. In our third section we analyse the novel verifying how the image of Satan from Milton’s poem is represented in the trilogy through the characters of Lord Asriel and Mary Malone. The same section also investigates how Lyra and Will re-enact and reverse the roles of Adam and Eve as they appear in PL. Fourthly, in our conclusion, we state how we understand that the pattern of the epic moves from PL to HDM.

This research proposes a study without interference from any kind of religious bias. This purpose comes because our study takes place among a high number of studies in which somehow religious bias has appeared, such as *Re-Defining C.S. Lewis and Philip Pullman: Conventional and Progressive heroes and heroines in The Lion, The Witch, and the Wardrobe and The Golden Compass* by Elizabeth Leigh McKagen or *Philip Pullman's His Dark Materials: A Multiple Allegory: Attacking Religious Superstition in the Lion, the Witch and the Wardrobe and Paradise Lost* by Leonard F. Wheat. Such texts tend to further dualistic interpretations as they are either in favour or against the religious view implicit in HDM. The first investigation disqualifies HDM for supposedly bearing the same views on religions as TCN, while the second one praises it because HDM brings the opposite of what is portrayed in Lewis’s book. Therefore, the aims of these works are more concerned with the dispute between religion and science than with a critical analysis of the trilogy as a piece of literature¹.

As it is well known, a critical literary analysis must consider not only the thematic constructions of a text but also its formal, structural and intertextual aspects. In this research, we look at aspects such as characters and events in the story. These point more to the ways in which the series’ relationship with Milton’s PL produces an epic effect than to a dualistic polemic discussion, however important the theme of religion may be.

¹ This clarification is important due to the number of discussions that the publication of HDM has given rise to since the appearance of the first book. As a simple internet search can reveal, many have hated the book for being unchristian while many others have praised the criticism it seems to make of the Christian church. The present analysis does not propose to endorse any one of these views.

Understanding those ways in HDM is important because it adds a layer of complexity to the interpretation of the series and exposes the inadequacy of dualistic interpretations. Our proposal is also justified because it attempts to set HDM in a wider context of British literary tradition as it also tries to throw some light on the potentiality of fantasy literature to deal with highly complex and controversial themes and to establish literary relationships with highly complex and seminal texts of the past. Thinking about the importance of understanding how the modern novel stands to modern man as the epic stood to the ancients, as Lukács points out in his text *The Theory of the Novel*, it becomes relevant to analyse the extent to which PL offers as a framework for the design of the epic contour that can be seen in the series.

From the performed analysis, we expect to find that the intertextuality between HDM and PL is not only a matter of influence or inspiration and that Pullman does not only use the ideas and images from PL simply to state his atheistic creed. The intertextuality between both works evinces a fundamental movement presented in T.S. Eliot's thesis that literature should be seen as a whole, it implicates that the literature of the past and the literature of the present work together, and how insightful the comprehension of the relationship between them can be. We also intend to investigate whether HDM is not only an attack on religion but a revision of a foundational myth of Western society through fantasy. We also propose to investigate to what extent HDM can be understood as an epic, although it is a novel written at a time which, according to Lukács, is unfavourable to the epic.

2 THEORETICAL BACKGROUND

In this section we set our theoretical basis that stands on three fundamental ideas. These ideas do not establish a methodology of analysis. They work as a support in order to provide understanding of the ways in which HDM derives its epic dimensions from PL. The first idea concerns how tradition works in literature, it comes from an essay entitled *Tradition and the Individual Talent*, written by T.S Eliot in 1921. In his essay, T.S Eliot discusses the significance that a literary work acquires in its relationship with other literary texts. This idea of a literary tradition helps us to understand the ways that HDM interacts with PL. Our second idea concerns the use of fantasy in creating great stories. We based this idea in Matthew Grenby's *Children Literature*, in which the author postulates that fantasy is not just an escape from reality but has been used to satirise or rewrite reality and in Stephen R. Donaldson's *Epic fantasy: necessary literature*, in which the author considers the importance of the fantasy epic. It contributes to our understanding of importance of fantasy in HDM and PL. Our last idea concerns the nature of the epic. Our understanding comes from the study *The Theory of Novel* by György Lukács. In that study, the author elicits the differences between the novel and the epic and how the modern novel has assumed some functions of the epic. These statements clarify our awareness in relation to the epic contours found in HDM.

2.1 TRADITION

In his essay, "Traditional and Individual Talent", T.S. Eliot begins by discussing the meaning of the term "tradition" and how the value of a literary work is usually measured. According to the author, tradition, differently from what is often assumed, is not a mere repetition of the forms, themes and conventions of past literature. T.S. Eliot also states that tradition is not just a matter of "following the ways of an immediate generation (...) in a blind or timid

adherence to its successes” (ELIOT, 1921, p. 43). In fact, for the author, the real meaning of tradition in literature

involves, in the first place, the historical sense [...] the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order (ELIOT, 1921, p. 43-44).

According to the author’s postulate, we realize that he understands literature as a whole, and this implicates that a literary work which is produced in the present day is somehow linked with the entire literary production from Homer to contemporary times. This is an important justification for our analysis of HDM as a re-telling of PL. The relationship between Pullman’s trilogy and Milton’s poem is similar to the relationship of Joyce’s *Ulysses* to Homer’s *Odyssey*.

This relation is in accordance to the idea of T.S. Eliot’s that “No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists” (ELIOT, 1921, p.43-44). He goes on to state that “you cannot value him [a poet] alone; you must set him, for contrast and comparison, among the dead” (ELIOT, 1921, p. 44). Finally, Eliot mentions that, every time a book is added to the literary production, it interferes with the existing order of literature. Therefore, just as in Western literature, PL has reinterpreted the myth of the Fall of man presented in Genesis. HDM reinterprets several aspects of PL, especially in what concerns the representation of Satan, Adam and Eve in the fall of man.

There is a tendency in academic circles to consider fantasy and children’s literature as a minor kind of literature. However if we consider T. S. Eliot’s concept of literature as order, it is not relevant whether a literary text uses fantasy as a feature of the plot or children as characters in the story. What is important in a text is its relationship with the past and how it contributes to the order that has been established in literature.

2.2 FANTASY

As mentioned before, fantasy and children's literature should not be considered as a necessarily minor genre, mostly because it deals as much as other literary texts with complex topics and interacts with several literary works. In our research, fantasy appears predominantly. In HDM, Philip Pullman handles fantasy as an important element that has also appeared massively in British literature in the 1990s with authors such as Neil Gaiman and J.K Rowling becoming immensely popular. The same Milton does by retelling a biblical story.

In *Children's Literature*, Mathew Grenby defends the idea that fantasy "is not an escape from reality but, often, a rewriting of it" (GRENBY, 2008. p. 154). This implicates that fantasy is not a kind of literature just made for sheer entertainment but one which is able to criticize society in all of its spheres. As an example, the criticism presented in the trilogy can be seen in the conflict between religion and science or the process of sexual awakening and even in an observation of how totalitarian governments work². Analysing our own reality is a hard task to be done, mostly because we are inside of it. In this sense, fantasy offers a possibility for us to look our reality from the outside, because our fantasy mirrors our own world as it is presented in HDM.

That is why for Grenby, "fantasy so readily invites symbolic readings" (GRENBY, 2008. p.154). This means that fantasy creates symbols that somehow reflect our own reality. In the trilogy, the "Magisterium", which is the most powerful institution in Lyra's world, resembles the Christian church. This use of symbolism is seen in literary works that reflect about government and religion systems as Orwell's *Nineteen Eighty-Four*.

Another aspect that Grenby states about fantasy is the journey that its hero has to make:

² The criticism towards totalitarian systems can be considered in two different spheres, the first one is in relation to the Authority, who builds a Kingdom of Heaven and does not accept any being that has different thoughts from him. In a second instance, the organization called Magisterium, which acts in the name of the Authority, also is portrayed as an oppressive system that persecutes and even kills people that do not share the same ideals. For more on this topic see WHEAT (2008).

Fantasy is extremely well suited to consideration of questions of identity. The journey to another world, or another time, decontextualizes the protagonist [...] they then have to discover afresh who they are, and, usually, can return to their reality at the end of the novel with a stronger sense of themselves (GRENBY, 2008. p. 164).

Based on his concept of journey, it is possible to see that the hero needs to leave a stage of equilibrium and go through a process of maturation that ends in the return to the primary stage in order to discover himself/herself and the world in a new perspective. In HDM, Lyra starts her journey in Oxford, and, after performing her role in the prophecy, she returns to her old life in Oxford. Even though she returns to the primary stage, after her journey, she has grown up and can understand the universe in a wider perspective. The same understanding William acquires when he returns as Lyra, to the Oxford of his world. Based on this, we can see that the novel also conveys a quest that is mostly based on self-understanding.

In modern times, fantasy novels have often assumed epic proportions. As Stephen R. Donaldson states in his text *Epic fantasy: necessary literature*: “contemporary epic fantasy is more than the literature of the irrational, the transcendent, the spiritual. It is the literature of reintegration” (DONALDSON, 2015). As mentioned in Lukács’ theory, the age of the epic is an age of integrated civilizations. However, in modern time, the epic has been replaced by the novel. According to Donaldson, fantasy is the genre that, in a certain way, can recover the essence of the epic even in a time that is not favourable for epic thought.

Also in Donaldson’s words, the metaphorical nature of epic fantasy links people even if the language, culture, race, geographic and historical aspects are different. This happens because mankind shares something in common: dreams. As the author highlights, dreams are able to make man “share the same tropes [such as]: the same fears and powers, the same irrational exhilarations and dreads, the same dissociated loves and woes (DONALDSON, 2015). Some examples of epic fantasy novels that convey those aspects are *The Lord of the Rings*, by J. R. R. Tolkien, *A Song of Ice and Fire*, George R. R. Martin and *The Mists of Avalon*, by Marion Zimmer Bradley because they all “explore and accept every dimension of what being human means, every natural language that humankind speaks” (DONALDSON, 2015).

2.3 EPIC

As mentioned before, our idea of the relationship between the Epic and the Novel is based in Lukács' *Theory of the Novel*. That study is divided in two parts: the first deals with the forms of great literature and the societies which produced it. The second one attempts to create a typology of the novel form. For our research, we rely on the first part because it provides us with an important reflexion about the novel and its relation to the epic. In this first part, Lukács discusses the concept of epic and compares it to the novel. He begins his chapter with a metaphor about what the world is like in the society that produced epic literature: "The world is wide and yet it is like a home, for the fire that burns in the soul is of the same essential nature as the stars" (LUKÁCS, 1983. p. 24). This idea implies that, in the epic, human beings and the universe share their essences. It does not mean that they are completely harmonious but it shows that the epic is a representation of a totality that results from the harmony between man and the world. As an example of homogeneity present in the epic, in Lukács' words, even the wisest man's word would be understood by the most foolish man.

In the epic world, according to Lukács, there is no philosophy because there is no need to understand the world outside us since it is one with the world inside. The world of the epic is what Lukács calls an integrated civilization, in which, it is just possible to perceive an extensive totality of life, in harmony with the universe. If there is no need to understand the world outside us, it is because meaning is immanent to life.

Thinking in mythological terms, we could say that the need of human beings to understand themselves as different from the world may have resulted from the crisis which followed man's loss of paradise. It is possible to consider that this realization that one is not in harmony with the world mentioned by Lukács is the knowledge gained during the Fall in Adam and Eve's story, which works as a symbolic explanation about the loss of the integrated society. In

Adam and Eve's story, when they eat the forbidden fruit, they acquire knowledge that distinguishes them from the other creatures and the world. This is another representation of the break in our consciousness that produces the thought of being an individual different from the world. Considering this, it is possible to state that the moment when mankind achieves the understanding that separates man and the world is, at the same time, the moment when the epic ends. In HDM, the moment of achieving knowledge is represented through the settling of Dust in humanity.

Because the totally which is necessary for the existence of the epic has been lost in modern times, pure epics (like the *Odyssey* or the *Iliad*) are no longer produced. In modern times, it is the novel that has assumed some of the roles of the epic in representing society to itself. Therefore, Lukács' text emphasizes the differences between the epic and the novel by analysing and contrasting the characteristics of the characters in each literary genre. One of the most important aspects of the differences between the epic and the novel is in relation to the concept of being an individual. It also justifies our choice of setting the character analysis as the core of this study.

For Lukács, then, "The epic hero is, strictly speaking, never an individual. It is traditionally thought that one of the essential characteristics of the epic is the fact that its theme is not a personal destiny but the destiny of a community" (LUKÁCS, 1983, p.66). In this perspective, the epic hero has a duty to accomplish what is not just related to personal issues but which also reflects a situation of the whole community. For instance, in *The Odyssey*, Odysseus, after the Trojan War, has to return to his kingdom not only because he wants to, but also because Ithaca and its population need their king back.

On the other hand, Lukács considers that "the hero of the novel is the product of estrangement from the outside world" (LUKÁCS, 1983, p.66). This means that, in the novel, the characters deal with their own issues and in general, issues that refer to the conflict between the inside and the outside world. To exemplify, in *The Sorrows of Young Werther*, Goethe portrays a young man dealing with unrequited love, which is not directly relevant to the community he lives in, only a problem for his individuality.

As Adam and Eve in PL, in HDM Lyra and Will perform a deed which can modify and change their society entirely. Even in a time in which the epic genre is lost, some literary works can still picture its essence. In both literary works, it is possible to see characters performing actions that are not exclusively in interest of their own individuality though it is related to a society. That is the reason why the novel stands for our society as the epic stood for the ancient, in Lukács words: "The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality" (LUKÁCS, 1983. P. 56). The immanence of meaning, in Lukács words, is only possible in the epic. To seek for an understanding of life and being is not necessary because man and world are harmonically connected. On the other hand, in the novel, man is in conflict with the world, it is necessary to seek the meaning of life, even if (most of the times) this is impossible to achieve.

Lukács also states that the novel hero is a seeker, and being a seeker means that they need to look for something to fill themselves. They struggle with inner issues that do not necessarily contribute for the sense of community. In HDM, Lyra is not only portrayed as a seeker. This occurs because she is not only struggling for her own purposes. Even if unconsciously, her journey leads her to a moment that influences the destiny of the entire universe. Lukács presents the epic hero as "bearer of his destiny, is not lonely, for this destiny connects him by indissoluble threads to the community whose fate is crystallised in his own" (LUKÁCS, 1983. p. 67). This happens to Lyra: even if she does not know what she has to perform, she fulfills her destiny trusting her own intuition.

3 “TEMPTATION TO TRANGRESS”: SATAN, ADAM AND EVE IN MILTON AND PULLMAN

Philip Pullman's HDM started publication in 1995 and it is divided in three books: *Northern Lights* or *The Golden Compass*, *The Subtle Knife* and *The Amber Spyglass*. In NL, Lyra receives her alethiometer and goes North trying to find her missing friend Roger; the book ends when she crosses the bridge between her world and another world unknown to her. In SK, Will is presented when he meets Lyra in Cittàgazze; the book ends when Lyra is kidnapped and Will is left alone. In AS Will tries to rescue Lyra with the help of two angels and it ends when Lyra and Will perform their role in the prophecy announced in the first book.

The trilogy tells the fantastic journey of two teenagers called Lyra Belacqua and William Parry and their process of maturation. The story starts in a universe different from ours. Lyra lives in a universe where the soul of an individual is an animal that lives outside each person's body and is called a “daemon”. In Lyra's case, her daemon is called Pantalaimon and, as Lyra has not yet passed puberty, he is able to change his form. This will happen until a certain age, when he will settle into a definite form. In her universe, there is also the presence of magical beings as witches and armoured bears. Despite these differences, there are also similarities between Lyra's world and ours, as the geographic location of countries and places, a social set of morals and beliefs and culture. Differently, Will lives in our world, he is a regular kid and his life has nothing remarkable. His life just change when he crosses the bridge to another world.

Just like the book of Genesis is the model for *Paradise Lost*, *Paradise Lost* is the model for the general conception of *His Dark Materials*. As Eliot states in his article, this kind of dialogue is very common in literature and often intends to re-interpret, re-signify or re-evaluate a tradition or set of beliefs in terms of a new or different socio-historic context. This is the reason why a contemporary literary work can add new layers of understanding to literary works from the past. It is possible to notice this intertextual phenomenon in

works such as *Odyssey* and *Ulysses*, where the novel takes the place of the epic, even if discussing the same topics. It goes accordingly to what Lukács postulates about how novel stands to modern man.

Paradise Lost is a poem published by John Milton in 1667 and divided in 12 books. It conveys the fall of man and how Satan was expelled from Paradise. In this poem, the poet tells the story of how humankind was created by God and lost the right to live in paradise through the temptation of Satan. Some critics consider PL as an epic poem although there is no consensus on that. Milton's poem is clearly modelled on epic poems such as the *Odyssey* and the *Iliad*. Therefore, some characteristics from the epic poems, such as invoking a muse to inspire the story and the starting point being in the middle of the plot, are easy to discern.

Just as PL has its literary antecedents, so HDM derives, at least in part, from PL. Many of the characters and a good deal of the imagery presented in HDM are sketched in Milton's poem. The present research proposes to analyse how Lord Asriel, Dr. Mary Malone, Lyra Belacqua and William Parry re-enact and reverse the Miltonic images of the fall of man. To achieve this, we analyse the similarities and differences among the characters comparing both literary texts under the ideas of The Epic and The Novel, Tradition and Fantasy as explained in section two.

3.1 SATAN

The first Miltonic image to be analysed here is the image of Satan. In our Western society its first appearance comes from the Bible and it is still one of the most interesting characters that appear in literature. In both PL and in the Bible, Satan is portrayed as the enemy of God, the beginning of Sin, Death and Evil. However in PL, Milton conveys him as a humanized character with ambitions and agonies, even if unconscious. This humanization can be seen in Book I when Satan makes a speech after noticing the number of angels that fell because of him, as we can see in:

Signs of remorse and passion to behold / The fellows of his crime, the followers rather / (Far other once beheld in bliss) condemn'd / For ever now to have their lot in pain, / Millions of Spirits for his fault amerçt / Of Heav'n, and from Eternal Splendors flung / For his revolt, yet faithfull how they stood (...) Thrice he assayd, and thrice in spight of scorn, / Tears such as Angels weep, burst forth (MILTON, l. 605-620³).

According to the quote, Satan feels remorse and even cries when he tries to speak with his companions. This agony and self-consciousness contributes to humanize him and it creates sympathy between reader and character. This humanization also appears in HDM. However, the image of Satan is not centralized in just one character, mostly because of its complexity. This is what makes Satan's essence be divided in more than one character in the novel.

For our research, we analyse how two important deeds performed by Satan in PL are re-enacted in HDM by different characters. The first deed is to plot against God and, as consequence, fall from Heaven. Because of this condition, Satan performs his second deed that is to tempt Eve, making her eat the fruit from the forbidden tree. In our analysis we consider Lord Asriel and Mary Malone as characters that perform the same deeds as Satan.

3.1.1 Asriel

Starting by Lord Asriel, concerning the first deed, he initially appears in NL as Lyra's uncle. He is portrayed as a "tall man with powerful shoulders, a fierce dark face, and eyes that seemed to flash and glitter with savage laughter (PULLMAN, 2007. p. 12). His first description indicates to the reader that he is an obscure character and holds some characteristics that fits in our Western view of Satan such as "a face to be dominated by, or to fight: never a face to

³ Our references from PL are organized in the following way: (author's name, book number – according to the original division of the poem, verses). This model was chosen because it enables any reader to find the original passage quoted in any edition of the poem. However, the edition we used is the digitalized version of the book published by Timothy Bedlington in 1820.

patronize or pity” (PULLMAN, 2007. p. 12). Since the beginning of the story, it is possible to notice that Asriel goes against the will of church. He is an explorer that researches about the Dust, which the Magisterium - a religious entity - considers as a taboo. In the beginning, the reader sympathizes with Asriel because he shows himself as a man that is trying to break chains in society.

Later on, by the end of NL, his evil intentions are presented. Asriel goes to the North, where the Northern lights appears in the sky, and kills Lyra’s best friend to open a portal to another world. By doing that, he accomplishes what he was seeking, as showed in his speech: “Human beings can’t see anything without wanting to destroy it, Lyra. That’s original sin. And I’m going to destroy it. Death is going to die” (PULLMAN, 2007. p. 331). At least, this is the reason that he presents to Lyra. However in SK, Serafina Pekkala asks Asriel’s servant about the real intentions of his master and he thinks that Asriel is actually organizing a rebellion against the Authority, who stands for God in Lyra’s world as we can see in this passage: “I think he’s aiming a rebellion against the highest power of all. He’s gone a-searching for the dwelling place of the Authority Himself, and he’s a-going to destroy Him” (PULLMAN, 2007. p. 41). All these controversial actions show that he is built as an ambiguous character. Although he commits some nasty deeds, he does it because he believes that through these actions he can achieve something possibly good for society.

This trajectory is quite similar to the one that Satan does in PL. In Book I he is presented as a character who wants to think by his free will. Therefore, after God introduces his Son to lead the angels, Satan becomes envious and starts plotting against the higher authority. He starts convincing angels to join his cause and he sets a meeting point in the North, as Asriel does in HDM. This is presented in the following passage from Book V of PL in which Satan tells his companion to spread his plan against God:

What doubtful may ensue; more in this place / To utter is not safe.
 Assemble thou / Of all those Myriads which we lead the chief; / Tell
 them that by command, ere yet dim Night / Her shadowie Cloud
 withdraws, I am to haste, / And all who under me thir Banners wave, /
 Homeward with flying march where we possess / The Quarters of the
 North (MILTON, V. 679-686).

As Satan organized his plans in Heaven, Asriel also relies on the help of the Magisterium – religious force in his world - to accomplish his task of plotting against God. He uses the resources of the church to attempt its destruction, as showed in:

Lord Asriel had finished showing his relics and pictures, and the talk soon turned into a College wrangle about whether or not they should give him some money to fit out another expedition. (...) “Did they vote to give you the money?” she said sleepily. “Yes” (PULLMAN, 2007, p.25)

Unfortunately for Satan, his plan does not succeed, and after a 2-day-war, he is sent to the abyss with one third of the angels. In Hell, inside the lake of fire, Satan decides not to stay in the same state. He flies to the shore of the lake and starts plotting his ascension once again. His idea is not to be submissive to God’s will, even being in a cursed place, as he states in: “The mind is its own place, and in itself / Can make a Heav’n of Hell, a Hell of Heav’n” (MILTON, l. 254,255).

In Milton’s poem, the approach in which he portrays Satan, including human characteristics on him, makes the reader able to sympathise with Satan. This is what William Blake highlights in his poem *The Marriage of Heaven and Hell*: “The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devils party without knowing it” (BLAKE, 1994. p.6)⁴. In *Paradise Lost*, the characters God, Jesus and the celestial angels are portrayed as perfect beings, even Adam and Eve before the fall are also considered perfect beings. The one who suffers agony, despair and doubt through the story - which are common human feelings - is Satan and this makes him similar to humankind.

In Book I, when Satan goes out of the lake of fire, there is a description of how the landscape of Hell looks like, which will be used to build his new kingdom:

⁴ William Blake said that because even though Milton was religious and his texts tended towards a perspective of praising the glory of God and Jesus, in PL Satan ends up becoming a very intense and humanized character.

He lights, if it were Land that ever burn'd / With solid, as the Lake with liquid fire; And such appear'd in hue, as when the force / Of subterranean wind transports a Hill / Torn from Pelorus, or the shatter'd side / Of thundring *Ætna*, whose combustible / And fewel'd entrals thence conceiving Fire, / Sublim'd with Mineral fury, aid the Winds, / And leave a singed bottom all involv'd / With stench and smoak: Such resting found the sole / Of unblest feet (MILTON, I. 228-238).

The same Asriel does, building a fortress in a world similar to the one presented in PL, a place of fire and despair, in which is described in AS as “a lake of molten sulphur extended the length of an immense canyon, releasing its mephitic vapours in sudden gusts and belches and barring the way of the solitary winged figure who stood at its edge” (PULLMAN, 2007. p.49). In this inhospitable place, Asriel builds:

a fortress of basalt seemed to grow out of the mountain as if some volcano had thrust it up a million years ago. In vast caverns beneath the rearing walls, provisions of every sort were stored and labelled; in the arsenals and magazines, engines of war were being calibrated, armed, and tested; in the mills below the mountain, volcanic fires fed mighty forges where phosphor and titanium were being melted and combined in alloys never known or used before. (PULLMAN, 2007. p.50).

In PL, After Satan is established, he and his companions also built a great temple called Pandemonium where they could forge weapons, hold meetings and start building another kingdom in Hell.

Rose like an Exhalation, with the sound / Of Dulcet Symphonies and voices sweet. Built like a Temple, where Pilasters round / Were set, and Doric pillars overlaid / With Golden Architrave; nor did there want / Cornice or Freeze, with bossy Sculptures grav'n, / The Roof was fretted Gold (MILTON, I. 711-717).

These similarities of places bring the characters close to each other. Besides this, both characters gather an army of beings to fight against the highest authority of their universes in each case. This is mostly what makes Asriel resemble Satan. After this moment he becomes the number one enemy of “God”. This also shows how Pullman conveys some characteristics from PL, including the setting of his novel.

In relation to the second deed, in Book IV of PL, the first time that Satan tempts Eve is when, at night while she is sleeping, he possesses a toad and

influences her dreams: “In search of whom they sought: him there they found Squat like a Toad, close at the eare of EVE; Assaying by his Devilish art to reach The Organs of her Fancie” (MILTON, IV. 799-802). In NL, Asriel also tempts Lyra few moments before Roger’s death. Lyra and Asriel have a conversation in which he explains the core of his quest. Before the conversation, Lyra is invited to be “washed, and eaten some bread and cheese and drunk some wine and hot water” (PULLMAN, 2007. p.322). The conversation starts by Asriel asking Lyra if she really knows what the meaning of Dust is, as if he were preparing Lyra for the role she will later perform in the prophecy. Asriel asks her to pick a Bible from a shelf and tells the story of Adam and Eve. After telling her that Adam and Eve ate the forbidden fruit, Asriel reads:

And the eyes of them both were opened, and they saw the true form of their dæmons, and spoke with them. “But when the man and the woman knew their own dæmons, they knew that a great change had come upon them, for until that moment it had seemed that they were at one with all the creatures of the earth and the air, and there was no difference between them: “And they saw the difference, and they knew good and evil; and they were ashamed, and they sewed fig leaves together to cover their nakedness....” He closed the book. “And that was how sin came into the world,” he said, “sin and shame and death. It came the moment their dæmons became fixed (PULLMAN, 2007. p.326, 327).

In this passage Asriel tempts Lyra by telling her the consequences of eating the forbidden fruit, not in a direct way as Satan does. However this ignites in Lyra a knowledge that was dormant. The representation of the food before the telling of this story is also relevant, considering that the fall of man was caused by a fruit.

As mentioned before, Asriel was a researcher of Dust. In their world, Dust is related to sin, as Lyra mentions in SK “Because the Church people in my world, right, they’re frightened of Dust because they think it’s original sin” (PULLMAN, 2007. p.75). Through a series of symbolic associations in the trilogy, it is possible to imply that Dust is actually knowledge, which is a relevant topic and it is retaken and discussed in our analysis of Adam and Eve.

Another fact that relates Asriel to the character of Satan is a passage in SK, in which a boy from Cittàgaze is talking to Lyra about cats: “You don’t know about cats?” the oldest boy said incredulously. “Cats, they got the devil

in them, all right. You got to kill every cat you see. They bite you and put the devil in you too. And what was you doing with that big pard?" (PULLMAN, 2007. p.129). As Asriel is from Lyra's world, he also has his own daemon which is a female snow leopard called Stelmaria, a species which comes - as cats - from the Felidae family. Another cat appears in the trilogy and it is actually what makes Will find the portal to another world, when he is in his hometown. Therefore, as Lyra was attracted by Asriel to Cittàgazze, Will is attracted by the cat to find Lyra for the first time. Both of these scenes mirror the image of Satan tempting Adam and Eve.

Although Asriel dies in the end of HDM, his campaign against the Authority succeeds. In the end of AS, during the war, Lyra and Will see a cage falling from the sky, inside of which was a being that started to be damaged by the wind until its extinction. They do not realize that actually this is the end of the Authority. The moment when God dies is presented in this quote:

The old one was uttering a wordless groaning whimper that went on and on, and grinding his teeth, and compulsively plucking at himself with his free hand; but as Lyra reached in, too, to help him out, he tried to smile, and to bow, and his ancient eyes deep in their wrinkles blinked at her with innocent wonder. Between them they helped the ancient of days out of his crystal cell; it wasn't hard, for he was as light as paper, and he would have followed them anywhere, having no will of his own, and responding to simple kindness like a flower to the sun. But in the open air there was nothing to stop the wind from damaging him, and to their dismay his form began to loosen and dissolve. Only a few moments later he had vanished completely, and their last impression was of those eyes, blinking in wonder, and a sigh of the most profound and exhausted relief. Then he was gone: a mystery dissolving in mystery. It had all taken less than a minute (PULLMAN, 2007. p.367).

His death is caused mostly because of his age and also because the Authority gave most of his power to an angel called Metatron, who replaced him and became a more powerful and younger leader. To help Lyra fulfil the prophecy, Mrs. Coulter seduces Metraton and leads him to the edge of the abyss where Asriel is waiting. After a struggle, they sacrifice themselves jumping down with Metraton in their arms. The image of the characters falling in the abyss resembles the image of Satan falling into Hell in PL. As it is presented in a conversation in which Mary Malone asks Xaphania about Asriel and Coulter: "But what happened to Lord Asriel?" said Mary. "He fought the Regent

of Heaven, the angel Metatron, and he wrestled him down into the abyss. Metatron is gone forever. So is Lord Asriel" (PULLMAN, 2007. p.429).

This is when Asriel destroys the power of Heaven and helps Lyra accomplish the prophecy. The reversal also occurs in the representation of characters. While Metatron, who represents God, is portrayed as an evil character led by his instincts and ambitions. Asriel achieves his redemption saving the universe and his own daughter. Differently from PL, in which Satan cannot even fight against God.

3.1.2 Mary Malone

Mary Malone's first appearance occurs in SK and her trajectory is told until the end of the trilogy. She is portrayed, in Lyra's words, as a woman "in her late thirties, (...) perhaps a little older than Mrs. Coulter, with short black hair and red cheeks" (PULLMAN, 2007. p.74). In relation to the first deed of Satan in PL, when Lyra meets Dr. Malone for the first time, Lyra discovers striking similarities between Mary's past and Satan's story. As in this passage: "you used to be a nun," she said. "I wouldn't have guessed that. Nuns are supposed to stay in their convents forever. But you stopped believing in church things and they let you leave (PULLMAN, 2007. p.80). As Satan, Mary Malone lost her faith in order to accomplish her free will. After being expelled from church, Mary becomes a scientist who studies about dark matter. It is well known that science has been several times in our history one of the antagonists of religion. This is what makes Mary Malone hold the essence of Satan being the ultimate enemy of God, although this essence is portrayed more clearly in Asriel.

Satan's second deed can be observed when Lyra and Malone have a conversation for the first time in SK. It is possible to notice that Pullman writes a mirror passage from NL based on the one in which Asriel explains to Lyra the core of his quest, as mentioned before. However, in Malone's universe, Dust is known by the name of dark matter. As in the scene with Asriel, Mary

Malone offers Lyra food and explains to the girl what her research group has already found out through their study about dark matter:

She handed across a mug of coffee. There was no milk and no sugar, but she did find a couple of ginger biscuits in a drawer, and Lyra took one hungrily (...) Well, we're trying to detect this almost-undetectable thing among the noise of all the other particles crashing about. Normally they put detectors very deep underground, but what we've done instead is to set up an electromagnetic field around the detector that shuts out the things we don't want and lets through the ones we do. Then we amplify the signal and put it through a computer." (...) "And we found a particle that fits," Dr. Malone went on. "We think it fits. But it's so strange . . . (...) our particles are strange little devils, make no mistake. We call them shadow particles, Shadows. (...) he discovered something one day that we couldn't believe. But we couldn't ignore it, because it fitted in with the craziest thing of all about these Shadows. You know what? They're conscious (PULLMAN, 2007, p. 77,78).

Once again Lyra is being tempted with an attractive knowledge. It is important for Lyra to understand how Dust works because it performs an important role in the fall of man which she has to perform later. Even though this is not the real temptation that Malone causes in Lyra and Will, it is a clear preparation for it.

Mary in HDM is the ultimate responsible for the fall of Lyra and Will, as we can see in these passages from AS in which the Magisterium priests are arranging a killer to kill Lyra and avoid the fall to happen: "Follow the tempter, and she will lead you to the child." (...) This woman is traveling, guided by the powers of evil, to a place where she may, eventually, meet the child in time to tempt her" (PULLMAN, 2007. p.68). The following chapter after this quote is called "Mary Alone", which is a relevant title when compared to the trajectory that Satan does to tempt Adam and Eve. In Book II from PL, Satan offers himself to go alone in the journey to corrupt the good deeds that God does. As presented in:

So hardie as to proffer or accept / Alone the dreadful voyage; till at last / Satan, whom now transcendent glory rais'd / Above his fellows, with Monarchal pride (...) None shall partake with me. Thus saying rose / The Monarch, and prevented all reply, / Prudent, least from his resolution rais'd (MILTON, ll. 425-468).

As Mary Malone's, his journey has to be accomplished alone, however both of them receive help through this journey. For Satan, he receives mostly

the help of Sin and Death. Sin was born from Satan's head and this action represents and reinforces the similarities between Sin, Knowledge and Dust. This idea is also reinforced, when in Lyra's world, the Magisterium fears Dust because they believe it is the original sin.

In Malone's case, she is helped mostly by the Mulefa, a species that she found in a different world, which later on is used as the place where the temptation of Lyra and Will takes place. In the Mulefa's world, Malone discovers that, in the ancient days, the fall also happened in their world, suggesting that each world of the whole universe probably had its own fall. In the Mulefa's world, Mary discovers that their fall happened similarly to the one in her own world:

What happened to give you the sraf? We discovered how to use the wheels. One day a creature with no name discovered a seedpod and began to play, and as she played she—She? She, yes. She had no name before then. She saw a snake coiling itself through the hole in a seedpod, and the snake said (...) "What do you know? What do you remember? What do you see ahead?" And she said, "Nothing, nothing, nothing." So the snake said, "Put your foot through the hole in the seedpod where I was playing, and you will become wise." So she put a foot in where the snake had been. And the oil entered her blood and helped her see more clearly than before, and the first thing she saw was the sraf. It was so strange and pleasant that she wanted to share it at once with her kindred. So she and her mate took the seedpods, and they discovered that they knew who they were, they knew they were mulefa and not grazers. They gave each other names. They named themselves mulefa. They named the seed tree, and all the creatures and plants. Because they were different, said Mary. Yes, they were (PULLMAN, 2007. p.200).

As the wheel is a symbol of evolution and knowledge, the Mulefa recognize themselves as different from the others as they put their foot inside the seedpod. It is also presented that the fall in the Mulefa's world was related to sexual awakening as in Adam and Eve's fall. It happens because the action of putting a foot - a symbolic image of a phallus - in a seedpod full of oil - a symbolic image of a womb - resembles the sexual act.

As in the quote above, for the Mulefa, the substance that made them aware of themselves is called Sraf. This is the same substance that people from Lyra's world call Dust and for Mary Malone's world dark matter. They are all related to a moment of rupture in their history. They are connected to the moment when men acquired knowledge about the differences between the

inside of the individual and the outside, which is the world. The substance Dark Matter from Malone's research is similar to a term "His Dark Materials" used by Milton in Book II that is also the name of Pullman's trilogy and it appears in the epigraph of NL.

Into this wilde Abyss, The Womb of nature and perhaps her Grave, /
Of neither Sea, nor Shore, nor Air, nor Fire, / But all these in thir
pregnant causes mixt / Confus'dly, and which thus must ever fight,
Unless th' Almighty Maker them ordain / His dark materials to create
more Worlds, Into this wild Abyss the warie fiend / Stood on the brink
of Hell and look'd a while, Pondering his Voyage (MILTON, ll. 910-
919).

The idea of man acquiring knowledge through the fall in the Mulefa world, as in Mary's World and the story described in Asriel's mock Bible, match Lukác's ideas of the integrated civilization. The fall is the moment that ends the possibility of the epic because it produces individuality. This is shown when Adam and Eve from Lyra's world state according to their Bible that "for until that moment it had seemed that they were at one with all the creatures of the earth and the air, and there was no difference between them and they saw the difference" (PULLMAN, 2007. p.327). Therefore, the world of the novel is a world in which this difference is always apparent. That is why the characters are not in harmony with their worlds if they are meant to be in paradise. In HDM, all the characters out of their worlds "can spend a little time, but not a long time" (PULLMAN, 2007. p. 435). Will states this when he is remembering about his father, he also states that "My father had been away from his world, my world, for ten years. And he was nearly dying when I found him. Ten years, that's all" (PULLMAN, 2007. p.435). It also shows that there is a conflict between the individual and the world, mostly because it is impossible to feel fully comfortable in any world.

The understanding of Dust ignites in Malone the knowledge of her role in the fall and how it would be beneficial for all the species. Reversing Satan's role in PL, Mary Malone does not tempt Lyra by trying to harm her or humankind. She does it knowing that this is the only way in which they can save the universe. Therefore, the moment of the fall is not only a temptation in the sense of convincing Lyra to eat a fruit as Satan does but it is a lesson about life and sexual awakening and also a moment of giving opportunities.

3.2 ADAM AND EVE

In this section we analyse the role of Adam and Eve in the fall of man. This is represented through the characters Lyra and Will in HDM, as well as the characters Adam and Eve in PL. In both cases, they represent the couple that changes humanity's destiny forever. In PL, the fall of Adam and Eve is represented as doom and the cause for all the evil that comes to humanity through disobedience. In HDM, Lyra and William have to re-enact the roles of Adam and Eve not to destroy humanity, as the Magisterium affirms, but to save not only humankind but all the other species. Our analysis starts by comparing Lyra and Eve and it goes to William and Adam. As it is presented in our analysis of Satan, our aim is to define how Lyra and William re-enact and reverse the roles of Adam and Eve from PL.

3.2.1 Lyra

Lyra is portrayed in NL as an orphan girl who lives in Oxford at Jordan College where she is raised by scholars. Unfortunately, they do not give her the attention she needs, as the following quote demonstrates: "The Scholars had more important things to do than attend to the affections of a half-wild, half-civilized girl, left among them by chance" (PULLMAN, 2007. p.17). Even living in the richest college of Oxford, Lyra spends her time mostly with poor kids and gypsies. She used to live a carefree life in which she could act spontaneously and follow her instincts more than her reason. In PL, Eve is also represented as a character that is led by her feelings and intuition more than by her reason. When she accepts to eat the forbidden fruit she does so out of curiosity and ambition but not out of reason.

This intuitive posture approximates Lyra and Eve. In this sense, both characters are led towards their fall because they favour their feelings more

than their reason. Lyra acts throughout the story without thinking about the consequences, as Eve does when she is tempted by the serpent. However, in PL, Eve is portrayed as an inferior character in relation to Adam, which does not happen in HDM.

Lyra's intuition originates one of her main characteristics: to be a liar⁵. To exemplify, in NL, she is described as "a practical liar": "being a practiced liar doesn't mean you have a powerful imagination. Many good liars have no imagination at all; it's that which gives their lies such wide-eyed conviction" (PULLMAN, 2007. p.217). In AS, the narrator also reveals the similarity between the word liar and her own name. "Liar! Liar! Liar! (...) So that she seemed to be screaming Lyra's name, so that Lyra and liar were one and the same thing" (PULLMAN, 2007. p.261). It is not just the ability of lying that is associated to Lyra, she also has a good oratory that enables her to convince almost anyone. Because of this ability, she is recognized as Lyra Silvertongue. In PL, Eve convinces Adam to eat the forbidden fruit as she had done herself, her beauty and seduction also contributes to develop this role as a guide.

Should God create another Eve, and I / Another Rib afford, yet loss of thee / Would never from my heart; no no, I feel / The Link of Nature draw me: Flesh of Flesh, / Bone of my Bone thou art, and from thy State / Mine never shall be parted, bliss or woe. (...) Farr otherwise th' event, not Death, but Life / Augmented, op'nd Eyes, new Hopes, new Joyes, Taste so Divine, that what of sweet before / Hath toucht my sense, flat seems to this, and harsh. On my experience, Adam, freely taste, / And fear of Death deliver to the Windes (...) She gave him of that fair enticing Fruit / With liberal hand: he scrupl'd not to eat / Against his better knowledge, not deceav'd, / But fondly overcome with Femal charm. (MILTON, IX, 911-999).

Although Adam eats the fruit because he loves Eve and considers her as part of himself, it is also her speech that makes him fall, as the quote above highlights "Femal charm". Eve promises him a hopeful world even being condemned, she is also the one who gives him the fruit. In HDM Lyra gives Will

⁵ It is not the purpose of this work to argue that reason is better or more important than intuition, or that being a liar is a necessarily negative trait in a literary character. This is in accordance with HDM, which deconstructs oppositions rather reinforcing them. It is mostly through lies, for instance, that Lyra can do what she does.

the forbidden fruit when he is hungry, as Eve does. This passage is discussed more deeply in the section “The Fall”.

In HDM, being a liar makes Lyra a controversial character, mostly because she is the only one who can read the alethiometer by a natural gift, without the aid of books. For a regular person, it takes years of practice and a lot of research to start understanding the message that the alethiometer shows. For Lyra however, she just needs to use her own intuition. In the end of AS, after the re-enactment of the fall has taken place, Lyra’s “unconscious grace had gone” (PULLMAN, 2007, p.461) as well as her ability to read the alethiometer. As in PL, after Adam and Eve are expelled from Paradise, they also lose their grace.

Would thou hadst heark'nd to my words, and stai'd / With me, as I besought thee, when that strange / Desire of wandring this unhappie Morn, / I know not whence possessd thee; we had then / Remaind still happie, not as now, despoild / Of all our good, sham'd, naked, miserable (MILTON, IX, 1134-1139).

Although the word grace is not used in PL, we can see what happens to Lyra is similar to what happens to Adam and Eve. When Lyra could read the alethiometer, she was graced with knowledge, and after the fall, she has to work by herself to achieve the understanding once given. After the fall, Adam and Eve also have to work for their sustenance. This was part of the punishment for their disobedience as in: “In the sweat of thy Face shalt thou eat Bread” (MILTON, X, 205).

In HDM, it is clearly stated that Lyra has a role to play as the second Eve, yet the reader only discovers that later. In the first book, the existing prophecy about Lyra’s destiny is first mentioned in the second chapter, when the scholars are talking after a failed attempt to kill Asriel. The Master of Jordan College states “Yes. 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 can be helped, though” (PULLMAN, 2007. p.28). However, it is only later, in a chapter called “The Consul and The Bear”, that Lyra’s importance is showed. In this chapter, Lyra is introduced to the consul of the witches, Dr. Lanselius, who tests her to discover whether or not she is the girl mentioned in the prophecy. After

she succeeds in picking up the right cloud-pine, Dr. Lanselius affirms to Farder Coram:

Do you realize who this child is?(...) “The witches have talked about this child for centuries past,” said the consul. “Because they live so close to the place where the veil between the worlds is thin, they hear immortal whispers from time to time, in the voices of those beings who pass between the worlds. And they have spoken of 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. So the witches say. But she must fulfil this destiny in ignorance of what she is doing, because only in her ignorance can we be saved (PULLMAN, 2007. p.154).

As mentioned in our theory section, Lukács postulates that in the epic genre the destiny of an individual is not just a personal destiny but it is also the destiny of a community. In Lyra’s case, her decision and journey are crucial for herself but also for a whole community too, including creatures of different species in different worlds, like the Mulefa, for instance. It is showed through a dialog between Mrs. Coulter and Lord Asriel the real role Lyra has to perform in the prophecy: “I learned the witches’ prophecy. Lyra will somehow, sometime soon, be tempted, as Eve was—that’s what they say. What form this temptation will take, I don’t know, but she’s growing up, after all (PULLMAN, 2007. p.183). As showed before, Mary Malone is the one who tempts her. However, not in the way that Satan does.

The prophecy also establishes the trilogy’s relation to PL, indicating the importance of the poem in delineating the trilogy’s epic contours. This is because the prophecy ties Lyra’s destiny to the destiny of her community through her role of second Eve. It is an important device to create the epic contours in the trilogy because it shows a sense of community that is not always present in the novel genre, which tends to have an individual as a protagonist.

To perform her role in this prophecy, Lyra is helped during the trilogy by several characters as Iorek Byrninson, Serafina Pekkala, The Gypsians and others. However, the character that stands out in this context is William. Will is a boy that was born in our universe. In SK he found an entrance to another universe, attracted by a cat. In this universe Will met Lyra for the first time, and until the end of the novel they fought together to accomplish all their tasks, which became intertwined.

3.2.2 Will

Will is portrayed as an independent boy even when he is just a child. Will lives in the Oxford of our world and is responsible for taking care of his mother - who suffers from psychological health problems - after his father disappeared in an expedition to the North. Because of his situation, Will matures faster than other children, as presented in this quote in SK: "Will realized slowly and unwillingly that those enemies of his mother's were not in the world out there, but in her mind. That made them no less real, no less frightening and dangerous; it just meant he had to protect her even more carefully" (PULLMAN, 2007. p.8). In HDM, William's name is chosen to carry meaning as Lyra's name does. It is impossible not to associate his nickname to the gift of free will given by God to Adam and Eve.

As Lyra has received the alethiometer and been marked as someone special, Will is also marked. In SK, Will becomes the bearer of the subtle knife, an instrument of magic powers as the alethiometer, after a struggle with a thief, in which the knife chose him to be its bearer by cutting off two fingers of his left hand. This is a signal that makes him different from everyone. It is also presented that, the best way of Will using the Knife is also the best way of Lyra reading the alethiometer. When Will is learning how to use it, Lyra tells him to concentrate in only one thought as in: "Well, you're trying to do two things with your mind, both at once. You're trying to ignore the pain and close that window. (...) Just sort of relax your mind and say yes, it does hurt, I know. Don't try and shut it out" (PULLMAN, 2007, 164). The subtle knife is also the only weapon capable of killing God, as explained by Will's father:

"The knife," he went on after a minute. "They never knew what they were making, those old philosophers. They invented a device that could split open the very smallest particles of matter, and they used it to steal candy. They had no idea that they'd made the one weapon in all the universes that could defeat the tyrant. The Authority. God. The rebel angels fell because they didn't have anything like the knife; but now" (PULLMAN, 2007, p.283).

After becoming the bearer, Will becomes the only one who can truly help Asriel achieve his goals. Although the weapon has not been used to kill the Authority or Metraton throughout the story, Will is the hope of the army against God. In PL Satan cannot defeat God and his army, as Asriel cannot start a battle without the subtle knife. In PL, Satan tempts Adam and Eve because they are the only weapon he can use to afflict God.

In relation to the parallel between Will and Adam, it is mainly established because Will relates to Lyra and becomes her partner in the temptation as Adam relates to Eve. However, there is an interesting scene to compare Will and Adam. In AS and in PL, angels come and talk to Will and Adam. In PL, the first angel to talk to Adam is Raphael and by the end of the epic poem, Michael also goes to talk to Adam. Both of them are celestial angels, and they are sent by God to tell Adam about the grace and mercy of the creator. When Archangel Michael goes to Eden to show Adam the future of humankind, Eve is put under a sleep state. As in: Ascend / This Hill; let Eve (for I have drencht her eyes) Here sleep below; while thou to foresight wak'st, / As once thou slep'st, while She to life was form'd. (MILTON, XI, 366-369)

In HDM, Lyra is kidnapped by Mrs. Coulter letting Will alone. Mrs. Coulter puts Lyra under a sleep state, as Eve in PL. While Will is alone, Baruch and Balthamos - two fallen angels - come to accompany Will. While Will is seeking for Lyra, the couple explain to him how the Authority fooled the angels and took the power of Heaven to himself, as in this passage: "The first angels condensed out of Dust, and the Authority was the first of all. He told those who came after him that he had created them, but it was a lie" (PULLMAN, 2007. p.28). In this moment, HDM reverses what is constructed in PL, while in the epic poem the angels offer Adam an image of a saviour and benevolent God, in HDM the fallen angels offer Will an image of a corrupted and evil God.

3.3 THE FALL

By the end of AS, Lyra and Will are tempted in the chapter entitled “Marzipan”. In the beginning of this chapter, Lyra wakes up and remembers about a dream she had had the previous night in which Pantalaimon showed his final form. When Lyra is still waking up, she discovers herself naked and considers the implications of William seeing her in this state, as this quote exemplifies:

Lyra sat up and found herself naked. She was indignant for a moment (...) She happily used to swim naked in the river Cherwell with all the other Oxford children, but it would be quite different with Will, and she blushed even to think of it (PULLMAN, 2007, p.387).

The symbolic images of being naked, self-aware and with a settled daemon show us Lyra’s sexual awakening. She has been prepared for the moment of the fall as Eve had been when Satan had influenced her dreams.

Later on, Mary Malone gradually starts tempting them -without exactly knowing it- by explaining how she had herself been tempted. She says that she had “once sat down to eat in a garden (...) at the end of a long table under a lemon tree” (PULLMAN, 2000. p.394). At the moment she ate some marzipan, it reminded her of when she was 12 years old in a party and a young boy had put some marzipan in her mouth and she had fallen in love with him. In this passage, which recalls the Biblical temptation that also happened in a garden under a tree, Malone is explaining to Lyra and Will how her own sexual awakening occurred. It also contributes to the sense of community that Lyra develops in the trilogy: when Malone went through her sexual awakening process, it had implications only in her own life. In Lyra’s case it is different, in the moment she grows up, it will bring implications for her whole community.

These implications are discussed when Malone, Lyra and Will are in the world of the Mulefa. In this place, they discover that, because people used the Subtle Knife to open several portals between the worlds, Dust began to leak out through these holes into Chaos. As time is passing, the lack of Dust in the whole universe is slowly extinguishing life. This is another symbolic image of the lack of harmony of the world, understood by Lukács as characteristic of the novel genre. The re-enactment of the fall is the first step to attract Dust again to the universe and to preserve life in all the worlds. That is why it is important that Lyra and Will should re-enact the fall of man.

When Malone tells her story to Lyra, the girl acts quite in an unexpected way:

Lyra felt something strange happen to her body. She felt as if she had been handed the key to a great house she hadn't known was there, a house that was somehow inside her, and as she turned the key, she felt other doors opening deep in the darkness, and lights coming on (PULLMAN, 2007, p.396).

As the symbolic image of light coming to darkness represents knowledge, in this moment Lyra starts becoming conscious of herself as a woman. The house she discovers implicates physical, mental and psychological changes similar to those that initially came to Adam and Eve when they first gave in to Satan's temptation.

In the following day, Lyra and Will seek for their deamons because they had been separated when they went into the World of the Dead. They knew that they were close but they could not find them. So, Lyra and Will go in the middle of the forest and this is the moment when the fall is re-enacted:

"I'm hungry," Will said. "Me too," said Lyra, though she was also feeling more than that, something subdued and pressing and half-happy and half-painful, so that she wasn't quite sure what it was. (...) Then Lyra took one of those little red fruits. With a fast-beating heart, she turned to him and said, "Will..." And she lifted the fruit gently to his mouth. She could see from his eyes that he knew at once what she meant, and that he was too joyful to speak. Her fingers were still at his lips, and he felt them tremble, and he put his own hand up to hold hers there, and then neither of them could look; they were confused; they were brimming with happiness. Like two moths clumsily bumping together, with no more weight than that, their lips touched. Then before they knew how it happened, they were clinging together, blindly pressing their faces toward each other. "Like Mary said," he whispered, "you know straight away when you like someone--when you were asleep, on the mountain, before she took you away, I told Pan--" "I heard," she whispered, "I was awake and I wanted to tell you the same and now I know what I must have felt all the time: I love you, Will, I love you--" (PULLMAN, 2007, p. 416,417).

Although Mary Malone has subtly tempted Lyra and Will by telling them her own story, her final act of temptation is to take "some flat bread and cheese and some sweet thirst-quenching red fruit" (PULLMAN, 2000. p. 408) and prepare them for Lyra and Will. Differently from PL, in which the one who desires the fruit is Eve; in HDM, both William and Lyra are hungry and desire for some food as showed in the passage above. Lyra takes some of these red fruits

and gives them to Will. This is the fulfilment of the prophecy that had been announced in the first book. Lyra has done it without realizing it, as the prophecy required. This could only happen because she thought that she had been fulfilling the prophecy when she released the dead from the land of the dead as her father had said. It turns out that Lyra and Will kill death not by releasing the dead but by attracting Dust and making it flow back into the world, thus preserving life.

The moment of happiness that is portrayed in HDM, is different from PL. In PL, the fall of the man happens first through Eve: when she eats the fruit, she can see the possibility of becoming a God, a force of intellectuality and knowledge, it is not natural as it happens with Lyra, as we can in: So saying, her rash hand in evil hour / Forth reaching to the Fruit, she pluck'd, she eat: Earth felt the wound, and Nature from her seat / Sighing through all her Works gave signs of woe, / That all was lost. (MILTON, IX, 780 - 784).

In HDM, eating the fruit has only positive consequences to the worlds and the universe. In PL, the action of eating the fruit was like a wound to nature, the loss of innocence that cannot be regained. After eating the fruit, Eve goes to Adam and tells him that the fruit does not kill. Eve says it not because she wants Adam to be in the same state as hers, but because she is afraid to be replaced by another Eve, as we can see in the following passage: Should God create another Eve, and I / Another Rib afford, yet loss of thee / Would never from my heart (MILTON, IX, 911 – 913). Adam after being persuaded by Eve also eats the fruit:

She gave him of that fair enticing Fruit / With liberal hand: he scrupl'd not to eat / Against his better knowledge, not deceav'd, / But fondly overcome with Femal charm. Earth trembl'd from her entrails, as again / In pangs, and Nature gave a second groan, / Skie lowr'd, and muttering Thunder, som sad drops / Wept at compleating of the mortal Sin /Original; (MILTON, IX, 996 - 1004).

Once again, the fall is portrayed as something that sends the creation of God into decay. The same fall which is damnation in PL is redemption in HDM.

4 CONCLUSION

In this research we have dealt with how contemporary trilogy HDM derives its epic proportions from its relationship to 17th century poem PL. Aided by T.S Eliot's concept of tradition, it was possible to confirm that HDM revises many ideas presented in PL, approaching the topic in a contemporary way. It is a common movement in literature that a book from the present reworks ideas or conventions from an earlier work. As showed in our analysis, the movement from PL to HDM is similar to the one that happens with Homer's *Odyssey* and Joyce's *Ulysses*. Moreover, it is possible to see this relation of tradition between several books. Coetzee's *Foe* presents a different view of postcolonial time from Defoe's *Robinson Crusoe*; Bradley's *The Mists of Avalon* portrays new perspectives about feminist values in relation to Arthurian Legends and finally the relation between Ovid's account of Pygmalion's story and Shaw's play *Pygmalion* exemplifies the importance of myth in modernity. Newer novels may re-signify, in a certain way, old plots adapting them to the imaginative needs of their times.

In our analysis, we proposed a discussion about how the characters Lyra, Will, Mary Malone and Asriel from HDM re-enact important roles found in PL as well as how HDM reverses the image of the fall of man presented in Milton's epic poem. The epic contours can be seen through Lyra and Will's role in the novel as well as Mary Malone's and Lord Asriel's in relation to the fall. The moment of the fall is an important event not only for the characters but also for the entire universe. This is because, at the same time, through the prophecy, this event was somehow wished by the universe and by the characters alike. It was the only way in which they could save all the species, maintain life and keep the universe alive. Their decisions were not just valuable and relevant for their own lives but also contributed to the whole community.

This is the epic contour transferred from PL to HDM. Because Pullman's characters are modelled, even if loosely, on Milton's character, they more easily acquire the epic features described by Lukács, even HDM being a novel which is a genre that the immanence of meaning in life is problematic. In

relation to this, the book of Genesis is a foundational myth for our society, even if it is not believed anymore, it is still a possible symbolic explanation for this normal human feeling that humankind does not belong to this world if they were meant to live in Paradise. This is also similar to the feeling found in the characters from HDM. We are in a world in which we are not made to live. After the end of the epic we cannot be entirely comfortable in this world of ours. However, HDM looks at the fall of man under a new perspective. In PL, the fall was portrayed as the doom of humanity, the loss of a life that cannot be regained and it was also the origin of all death and war that would appear in the world later. On the other hand, in HDM, when they eat the fruit, all was regained, not lost. The fall in HDM represents liberation from an oppressive system, a necessary event to preserve life and reorganize society, leading mankind to a more hopeful future.

It is also possible to see in our analysis that through fantasy it is possible to portray characters in harmony with the world. As Donaldson states in his 2015 article, fantasy is what most brings each human being close to each other. In Grenby's words, fantasy is also used to criticize society. In this sense, the reversal of the image of the fall of man depends on showing that the fall could be liberation from the oppression. It is also used as a feature to build a criticism to society and even a way to spread this criticism out, considering the popularity of this genre. An analysis of the intertextuality between PL and HDM can perfectly unfold many discussions in relation to our society. We could also state that the work made by Philip Pullman in his trilogy has an important value when inserted in the tradition of literature, because it shows not just a homage to PL but also a consistent criticism of Milton's perspective.

Among the many important aspects of the relationship between PL and HDM which this research has not explored in any depth is the representation of women in both works. This is yet another aspect from PL which was reversed in HDM. According to Gubar and Gilbert, PL represents "a long misogynistic tradition" (1984, p. 188) of representing women as subordinate to man. Accordingly, in PL, Eve is portrayed as an inferior character in relation to Adam as present in this quote:

at least on her bestow'd / Too much of Ornament, in outward shew /
 Elaborate, of inward less exact. / For well I understand in the prime
 end / Of Nature her th' inferiour, in the mind / And inward Faculties,
 which most excell, In outward also her resembling less / His Image
 who made both, and less expressing / The character of that Dominion
 giv'n / O're other Creatures (MILTON, VIII, 537-546)

Milton conveys an image of women that was befitting to his time. However, Lyra's attitude reveals a new, more egalitarian view of women in society. In HDM, Lyra and Will are equal and the girl/woman even becomes the centre of the action, not the one who supposedly spoils everything as Eve does in PL. So much that Lyra is the object of the prophecy, and not Will. Unfortunately this difference shows a sexist view of women in PL. This is a topic which was not covered by our research and could be a topic for a whole new one, considering the rich literary elements of each novel.

Finally, HDM points to the idea that there are more things in Heaven than our philosophy and religion can judge. This is implicit, throughout the trilogy, in the different concepts of "Dust" in each world. In Lyra's world Dust was related to superstition, an element that was related to church and to magic. In the Mulefa's world as Sraf and in Malone's world as Dark Matter it is showed in a mythologic (Mulefa) scientific (Malone) way. It demonstrates the complexity of this element with its multiplicity of symbolic associations. Dust can, therefore, be seen as a good thing and it might be bad somewhere else, demonstrating the limitations of human understanding and the inadequacy of stark oppositions, such as religion and science or history and mythology.

Although Dust is seeing in an ambiguous way, it is precisely because of this condition that it connects everything. This assumption goes similar to what have been quoted before in regards to Lukács's theory: "The world is wide and yet it is like a home, for the fire that burns in the soul is of the same essential nature as the stars" (LUKÁCS, 1983. p. 24). In HDM, it is clear that Dust is present everywhere, representing the shared essence of humans and stars. It is knowledge and consciousness and it is portrayed as the beginning of everything. In the novel, the moment of the fall does not bring punishment to humanity but the beginning of its ascension once again. It is the way that can make Dust return to Earth, reintegrating civilization as in the ancient times. Accordingly, Dust is another interesting topic for a research, which remains

unexplored here. The image of Dust may be studied as an interesting key of interpretation to Pullman's most famous series of novels.

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