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Philip Pullmans His Dark Materials: A Multiple Allegory: Attacking Religious Superstition in the Lion, the Witch and the Wardrobe and Paradise Lost

By Wheat, Leonard F.

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The BBC dramatisation of Philip Pullman's His Dark Materials trilogy has brought to the screen a universe that the author describes as "like ours, but different in many ways". One of the ways Pullman achieves this eerie blend of similarity and strangeness is through his use of language. Countries are given archaic spellings: Brytain, Eireland, Corea and Groenland. Alternatively, they are identified by historical names such as Nippon for Japan (from the Japanese "land of the rising sun") and Cathay for China (from the medieval Latin Cathaya). Alongside these, Pullman introduces his own coinages, such as the chthonic (or "underground") railway station and the alethiometer, which Lyra uses to determine the truth (Greek aletheia). Here be demons. *The unforgettable His Dark Materials trilogy that began with The Golden Compass "the modern fantasy classic that Entertainment Weekly named an "All-Time Greatest Novel" and Newsweek hailed as a "Top 100 Book of All Time" and continued with The Subtle Knife, reaches its astonishing conclusion in The Amber Spyglass. Throughout the worlds, the forces of both heaven and hell are mustering to. An exciting new tale set in the world of Philip Pullman's His Dark Materials saga. This collectible hardcover volume includes a short story by Mr. Pullman, plus a fold-out map of Oxford and various "souvenirs" from the past. The book is illustrated throughout with woodcut illustrations by John Lawrence. Young Adult / Fantasy. Fans of Philip Pullman's His Dark Materials will be hoping the TV adaptation delivers on expectations. But some Christians might be wary. "Science and religion are strongly intertwined, without one being unconditionally good and the other evil. Both, as institutions, can be dangerous in the wrong hands," she wrote in The Conversation. As for the new TV series, the makers are very keen to stress it isn't anti-Christian. Executive producer Jane Tranter says His Dark Materials is attacking control, not religion. (Reuters: Danny Moloshok). Executive producer Jane Tranter told The Hollywood Reporter Pullman's books weren't about attacking belief, faith, religion "or the church, per se". His Dark Materials is a trilogy of fantasy novels by Philip Pullman consisting of Northern Lights (1995) (published as The Golden Compass in North America), The Subtle Knife (1997), and The Amber Spyglass (2000). It follows the coming of age of two children, Lyra Belacqua and Will Parry, as they wander through a series of parallel universes. The novels have won a number of awards, including the Carnegie Medal in 1995 for Northern Lights and the 2001 Whitbread Book of the Year for The Amber Spyglass Pullman does this in his second allegory by turning Paradise Lost upside down. Satan and his daughter, Sin, along with Adam's murderous son Cain, become heroes; God and Jesus become villains. This retold story depicts our society's warfare between knowledge (symbolized by Dust) and religious superstitions (symbolized by Specters). S. Lewis's The Lion, the Witch and the Wardrobe and John Milton's Paradise Lost. Pullman's aim is to counter Lewis's pro-Christian allegory with his own anti-Christian allegory. Pullman does this in his second allegory by turning Paradise Lost upside down. Satan and his daughter, Sin, along with Adam's murderous son Cain, become heroes; God and Jesus become villains.

For more than a decade and a half, Philip Pullman has talked about a companion novel to his acclaimed fantasy trilogy His Dark Materials. Earlier this year, he revealed that fans of The Golden Compass, The Subtle Knife, and The Amber Spyglass would not only finally get to read The Book of Dust, but that it was a trilogy, with the first installment, La Belle Sauvage, hitting bookstores today. With the arrival of The Book of Dust, it's worth looking back on Pullman's dazzling trilogy. While readers have enjoyed a glut of great YA fantasy novels in the last two decades, His Dark Materials part one Northern Lights, known as The Golden Compass in North America, is the first novel in English novelist Philip Pullman's His Dark Materials trilogy. Published in 1995, the fantasy novel is set in a universe parallel to our own and tells of Lyra Belacqua's journey north in search of her missing friend, Roger Parslow, and her imprisoned father/uncle, Lord Asriel, who has been conducting experiments with a mysterious substance known as Dust. Both the trilogy and the film adaptation have faced controversy, as some critics assert that the story presents a negative portrayal of organized religion and religion in general. Wheat, Leonard F. Philip Pullman's His Dark Materials – A Multiple Allegory: Attacking Religious Superstition in The Lion, the Witch and the Wardrobe and Paradise Lost. Robert Darby: Intercision-Circumcision: His Dark Materials, a disturbing allegory of genital mutilation [1]. Gerald O'Collins SJ., Philip Pullman's Jesus (London, Darton, Longman and Todd, 2010). Edit] External links. Wikiquote has a collection of quotations related to: Philip Pullman. Philip-Pullman.com Official site. Philip Pullman at the Internet Speculative Fiction Database. Philip Pullman at the Internet Movie Databas Pullman does this in his second allegory by turning "Paradise Lost" upside down. Satan and his daughter, Sin, along with Adam's murderous son Cain, become heroes; God and Jesus become villains. This retold story depicts our society's warfare between knowledge (symbolised by Dust) and religious superstitions (symbolised by Spectres). Pullman adds an original third hidden story featuring Christian missionaries, Charles Darwin, agnostics, and atheists. 1.0 out of 5 starsPhilip Pullman's His Dark Materials: A Multiple Allegory: Attacking Religious Superstition in the Lion, the Witch and the Wardro. I returned this book and received a full refund. It was not what I was expecting. Having Philip Pullman's name confused me into thinking this was his "Dark Materials".

Wheat demonstrates how Pullman retells two prominent works of British literature--C.S. Lewis's *The Lion, the Witch and the Wardrobe* and John Milton's *Paradise Lost*. Pullman's aim is to counter Lewis's pro-Christian allegory with his own anti-Christian allegory. Pullman does this in his second allegory by turning *Paradise Lost* upside down. Satan and his daughter, Sin, along with Adam's murderous son Cain, become heroes; God and Jesus become villains. This retold story depicts our society's warfare between knowledge (symbolized by Dust) and religious superstitions (symbolized by Spectres). Pullman adds an original third hidden story featuring Christian missionaries, Charles Darwin, agnostics, and atheists. 1.0 out of 5 stars Philip Pullman's *His Dark Materials: A Multiple Allegory: Attacking Religious Superstition in the Lion, the Witch and the Wardrobe*. I returned this book and received a full refund. It was not what I was expecting. Having Philip Pullman's name confused me into thinking this was his "Dark Materials". Philip Pullman's *His Dark Materials* trilogy is one of the most popular fantasy works of our time. Both the trilogy and the movies based on it are being marketed chiefly as YA (young adult) fare. But Leonard F. Wheat shows in this fascinating analysis that *His Dark Materials* is far more than a YA tale. At a deeper level it is a complex triple allegory--a surface story that uses 231 symbols to tell three hidden stories. As such, it is among the most profound, intellectually challenging, and thoroughly adult works ever written. Wheat brings the hidden stories to light. He demonstrates how Pu... Start by marking "Philip Pullman's *His Dark Materials: A Multiple Allegory: Attacking Religious Superstition in the Lion, the Witch and the Wardrobe* and *Paradise Lost*" as Want to Read: Want to Read saving... The author compares *His Dark Materials* with two of the most important fictions about the same themes: *Narnia* and *Paradise Lost*. It could have been interesting, however L. Wheat gets lost in absurd comparisons and reduces HDM to a pale copy, forgetting to look at its specificities.