

Is His Dark Materials Anti Christian

Tison Pugh

Philp Pullman's His Dark Materials Leonard F. Wheat, 2010-03-05 ... a impressive case for multiple levels of allegory in Philip Pullman's brilliant His Dark Materials trilogy.... On a larger scale, Wheat demonstrates in meticulous detail that Pullman's theme of the war between knowledge and religious superstition operates not only at the surface level of the plot but also at deeper, symbolic levels.... His detailed case richly illuminates the religious and literary dimensions of the His Dark Materials trilogy. SUSANNA BRAUND Professor of Latin Poetry and Its Reception (Canada Research Chair) University of British Columbia Philip Pullman's His Dark Materials trilogy is one of the most popular fantasy works of our time. Both the trilogy and a new movie 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 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 Specters). Pullman adds an original third hidden story featuring Christian missionaries, Charles Darwin, agnostics, and atheists. Wheat's intriguing interpretation of Pullman's work is the first to point out the many allegorical features of His Dark Materials and to highlight the ingenious ways in which Pullman subtly attacks religious institutions and superstitions. Pullman fans as well as readers interested in fantasy or concerned about religious coercion will find Wheat's book not only stimulating but overflowing with surprises. Leonard F. Wheat, a retired economist living in Alexandria, VA, received his PhD from Harvard University in 1958 and is the author of five previous books dealing with economics, film, and religion. His books include *Kubrick's 2001: A Triple Allegory* and *Paul Tillich's Dialectical Humanism: Unmasking the God above God*.

Transfiguring Transcendence in Harry Potter, His Dark Materials and Left Behind Mike Gray, 2013-10-23 Three recent and commercially successful series of novels employ and adapt the resources of popular fantasy fiction to create

visions of religious identity: J.K. Rowling's Harry Potter books, Phillip Pullman's Dark Materials and Tim LaHaye and Jerry Jenkins' Left Behind series. The act of creating fantasy counter-worlds naturally involves all three stories in the creation of what Mike Gray terms transfigurations of transcendence: hopeful albeit paradoxical encodings of the ambiguous, non-observable reality whose primary locus in modern society is the societally extra-systemic human individual. Popular fantasy fiction turns out to involve acts of world-creation that are inherently religious and inherently paradoxical. A substantive examination shows that all three are involved in more or less intentional re-narrations of traditional Christian beliefs and narratives. The »atheist« His Dark Materials series does not deny but re-imagines the Christian visions of selfhood; the »traditionalist« Left Behind series does not simply replicate but modifies its own declared values; the apparent secularity of the Harry Potter series is shaped by its creative reception of Christian patterns and narratives. While the stories' visions of selfhood clearly clash, the basic paradoxes involved in their struggle to articulate transcendence expose significant parallels and a productive conversation with the Christian tradition. It is not simply that popular fantasy fiction is theologically relevant – the Christian Heilsgeschichte, too, proves to be highly relevant in popular culture. However, while far from obsolescent, models of religious identity in contemporary society require criticism and creativity – and, as evinced most powerfully in the Harry Potter stories, a flair for constructive engagement with paradox.

Politically Incorrect Guide to Catholicism John Zmirak, 2016-09-26 A book to challenge the status quo, spark a debate, and get people talking about the issues and questions we face as a country!

Interfaith Grit Stephanie L. Varnon-Hughes, 2018-03-14 This book is meant for every family member, colleague, and airplane seatmate who has asked me a variation of the following question: “Why is the world like this? What can I do?” Being human is a messy endeavor. We are made to be in relationship—built for community, craving to be known and seen and heard, better together. And yet, some flaw in us allows us to dwell on difference and allows diversity to become divisiveness. We fear the unknown. We resist the new. We turn strident and hateful when made to change. Why is this? I believe that leaning into the unknown is a transformative skill. We can practice becoming okay with difference. We can become virtuosic at embracing the unknown. When we learn that diversity will indeed transform us—body, soul, and nation—we can systematically name, teach, and celebrate the practices that help us persevere in shaky places.

His Dark Materials Illuminated Millicent Lenz, Carole Scott, 2005 The first critical analysis of Philip Pullman's cross-age fantasy trilogy.

Innocence, Heterosexuality, and the Queerness of Children's Literature Tison Pugh, 2010-12-14 Innocence, Heterosexuality, and the Queerness of Children's Literature examines distinguished classics of children's literature both old and new—including L. Frank Baum's Oz books, Laura Ingalls Wilder's Little House series, J. K. Rowling's Harry Potter novels, Lemony Snicket's A Series of Unfortunate Events, and Stephenie Meyer's Twilight series—to explore the queer tensions

between innocence and heterosexuality within their pages. Pugh argues that children cannot retain their innocence of sexuality while learning about normative heterosexuality, yet this inherent paradox runs throughout many classic narratives of literature for young readers. Children's literature typically endorses heterosexuality through its invisible presence as the de facto sexual identity of countless protagonists and their families, yet heterosexuality's ubiquity is counterbalanced by its occlusion when authors shield their readers from forthright considerations of one of humanity's most basic and primal instincts. The book demonstrates that tensions between innocence and sexuality render much of children's literature queer, especially when these texts disavow sexuality through celebrations of innocence. In this original study, Pugh develops interpretations of sexuality that few critics have yet ventured, paving the way for future scholarly engagement with larger questions about the ideological role of children's literature and representations of children's sexuality. Tison Pugh is Associate Professor in the Department of English at the University of Central Florida. He is the author of *Queering Medieval Genres and Sexuality and Its Queer Discontents in Middle English Literature* and has published on children's literature in such journals as *Children's Literature*, *The Lion and the Unicorn*, and *Marvels and Tales*.

"God Is Dead" and I Don't Feel So Good Myself Andrew Shutes-David, Christopher J. Keller, 2010-01-01 In this pertinent and engaging volume leading Christian philosophers, theologians, and writers from all over the denominational map explode the black-and-white binaries that characterize both sides of the New Atheism debate. They transcend the self-assured shouting matches of this latest expression of the culture wars by engaging in rigorous, polychromatic Christian reflection that considers the extent to which the atheistic critique-both new and old-might help the church move toward a more mature faith, authentic spirituality, charitable witness, and peaceable practice. With generous openness and ferocious wit, this collection of essays, interviews, memoir, poetry, and visual art-including contributions from leading intellectuals, activists, and artists such as Stanley Hauerwas, Charles Taylor, John Milbank, Stanley Fish, Luci Shaw, Paul Roorda, Merold Westphal, and D. Stephen Long-provides substantive analysis, incisive critique, and a hopeful way forward for Christian dialog with atheist voices.

Receptions and Transformations of the Bible Kirsten Jensen, 2009-04-22 These volumes of Religion and Normativity present the latest research in three central fields. Volume II deals with Reception and Transformation of the Bible as it occurs in modern literature (in both Danish and English), philosophy (including Kierkegaard), and Jewish and Christian religious practice. The researchers base their work on the theories and methods of the study of religion, philosophy, theology and literature.

The New Atheist Novel Arthur Bradley, Andrew Tate, 2010-02-11 The New Atheist Novel is the first study of a major new genre of contemporary fiction. It examines how Richard Dawkins's so-called 'New Atheism' movement has caught the imagination of four eminent modern novelists: Ian McEwan, Martin Amis, Salman Rushdie and Philip Pullman. For McEwan

and his contemporaries, the contemporary novel represents a new front in the ideological war against religion, religious fundamentalism and, after 9/11, religious terror: the novel apparently stands for everything - freedom, individuality, rationality and even a secular experience of the transcendental - that religion seeks to overthrow. In this book, Bradley and Tate offer a genealogy of the New Atheist Novel: where it comes from, what needs it serves and, most importantly, where it may go in the future. What is it? How does it dramatise the war between belief and non-belief? To what extent does it represent a genuine ideological alternative to the religious imaginary or does it merely repeat it in secularised form? This fascinating study offers an incisive critique of this contemporary testament of literary belief and unbelief.

Wild Things! Acts of Mischief in Children's Literature Betsy Bird, Julie Danielson, Peter D. Sieruta, 2014-08-05 Secret lives, scandalous turns, and some very funny surprises — these essays by leading kids' lit bloggers take us behind the scenes of many much-loved children's books. Told in lively and affectionate prose, this treasure trove of information for a student, librarian, parent, or anyone wondering about the post-Harry Potter children's book biz brings contemporary illumination to the warm-and-fuzzy bunny world we think we know.

Dark Matter Tony Watkins, 2006-01-01 Uses a Christian perspective to interpret the popular trilogy, offering a look Pullman's life, an overview of the major dimensions of each book, and a critical evaluation of such major themes as sin and the death of God.

Pied Piper of Atheism Pete Vere, Sandra Miesel, 2007 British author Philip Pullman is widely acclaimed by critics and readers for his best-selling, award-winning trilogy, His Dark Materials. But he has been criticized by some for attacking Christianity and promoting atheism. What is the truth about Pullman and his books? What does he believe about God, religion, the Catholic Church, and atheism? What does he hope his books will accomplish? Why does he express such strong disdain for the fiction of C.S. Lewis and J.R.R. Tolkien? Should children be reading the His Dark Materials trilogy, or watching the film version of The Golden Compass, the first book of the trilogy? These are just some of the many important questions addressed by Pete Vere and Sandra Miesel in their accessible, concise, and thoroughly-researched analysis of Pullman's fiction and beliefs. The authors provide a literary critique of His Dark Materials and reveal the many premises, and often surprising literary and philosophical sources of that popular work, as well as explain the symbolism present throughout. They also compare Pullman's fiction to The Chronicles of Narnia, the Harry Potter books, and other famous works of children's fiction. And they examine the metaphysical premises and moral propositions found throughout His Dark Materials, and point out the many objectionable aspects of the books including violence and sensuality about which every concerned parent should know. Readers looking for a fair, firm, and non-sensational critique of His Dark Materials will find it in *Pied Piper of Atheism*.

Queering Faith in Fantasy Literature Taylor Driggers, 2022-01-13 Fantasy literature inhabits the realms of the

orthodox and heterodox, the divine and demonic simultaneously, making it uniquely positioned to imaginatively re-envision Christian theology from a position of difference. Having an affinity for the monstrous and the 'other', and a preoccupation with desires and forms of embodiment that subvert dominant understandings of reality, fantasy texts hold hitherto unexplored potential for articulating queer and feminist religious perspectives. Focusing primarily on fantastic literature of the mid- to late twentieth century, this book examines how Christian theology in the genre is dismantled, re-imagined and transformed from the margins of gender and sexuality. Aligning fantasy with Derrida's theories of deconstruction, Taylor Driggers explores how the genre can re-figure God as the 'other' excluded and erased from theology. Through careful readings of C.S. Lewis's *Till We Have Faces*, Angela Carter's *The Passion of New Eve*, and Ursula K. Le Guin's *The Left Hand of Darkness* and the *Earthsea* novels, Driggers contends that fantasy can challenge cis-normative, heterosexual, and patriarchal theology. Also engaging with the theories of Hélène Cixous, Luce Irigaray, Marcella Althaus-Reid, and Linn Marie Tonstad, this book demonstrates that whilst fantasy cannot save Christianity from itself, nor rehabilitate it for marginalised subjects, it confronts theology with its silenced others in a way that bypasses institutional debates on inclusion and leadership, asking how theology might be imagined otherwise.

New Statesman, 2010-04

The Soul of the Lion, the Witch, & the Wardrobe Gene Edward Veith, 2005 When C. S. Lewis published *The Lion, the Witch and the Wardrobe* he created one of Christendom's most cherished allegories. Viewers of the movie, as well as readers of the book will come away deeply moved by what they have encountered in Narnia. They will have countless questions such as: How did the Witch take over Narnia? Why couldn't Edmund resist temptation? Why did the Lion have to die? And they will find the answers in this wonderful book written for Christians and non-Christians alike. Receive a free poster (a \$10 value) with every order! Enter promotion code SLposterat checkout. Poster is delivered rolled (not folded) and is suitable for framing!

Philip Pullman and the Historical Imagination Kristen Poole, 2025-03-15 Philip Pullman and the Historical Imagination takes the general reader on a fascinating tour of seventeenth-century thought, exploring how this time period shaped Pullman's extraordinary trilogies *His Dark Materials* and *The Book of Dust*. In Part One, readers are taken into the mysteries of Renaissance allegory and hieroglyphics, tracing how the alethiometer and Lyra's way of reading the device emerged from these traditions. Part Two enters the exciting and revolutionary world of seventeenth-century science. We see how the amber spyglass imitates Galileo's telescope, how early modern fantasies of space travel led to ideas of multiple worlds, how alchemy entered Lyra's later adventures in Oxford and Prague, and how the concept of Dust shares in the physics and philosophies of early scientists like Margaret Cavendish. Part Three invites readers into the thrilling epic poem *Paradise Lost*--John Milton's dramatic account of the creation of the world following a violent war in Heaven--that was

Pullman's inspiration for *His Dark Materials*. Pullman's vibrant re-telling of this core story brings us rebel angels, recasts Satan as a brooding Lord Asriel, and presents Lyra as the new Eve. Written by an eminent scholar of seventeenth-century literature and history, *Philip Pullman and the Historical Imagination* is crafted in an engaging and accessible style aimed at popular readers and fans of Pullman's work. It enlivens a historical period that has long attracted Pullman himself, bringing to life intriguing figures and the richly complex ideas of the time. This book is an exploration of history through the worlds and characters Pullman has invented. Ultimately, it not only reveals how seventeenth-century history helps readers better understand Pullman's novels, but shows how reading history through the lens of Pullman's imagination offers new ways of thinking about the past.

To whom the majesty of kingship has not been conferred Samuel Tuominen, 2022-05-31 How did Sir Isaac Newton, the most important figure of the Scientific Revolution, believe in literal fulfillment of the biblical prophecies on the end-times? What did he say about the foretold Antichrist? What Paul really taught in 2 Thessalonians 2:3 on the revelation of the man of lawlessness? Will Rapture precede that or vice versa? How and why did Princess Diana think that her husband Charles, the Prince of Wales, was a murderer? How and why did she think that there was a conspiracy against her and that he would murder also her in a staged car accident? How does this relate to the biblical prophecies on the foretold Antichrist? Why so many students of the Bible prophecy have taught since the early 1980s that Prince Charles could be actually the foretold Antichrist? To many of us he seems superficially the most unlikely candidate for this role. But is he, in fact, the most likely candidate, based on the number of biblical prophecies on that man what Charles can fulfill more literally than any other presumed Antichrist candidate? How there is hardly any biblical prophecy on that man's foretold attributes that Charles cannot already fulfill one way or another? How has he taken lately a more prominent and visible political role? Why Joe Biden and many other world leaders follow the post-pandemic agenda called Build Back Better that Prince Charles launched in January 2020 at Davos together with the founder of World Economic Forum Klaus Schwab? Why does its expert Justin Haskins think it represents the most significant threat to capitalism and individual liberty in more than a half-century. Why Prince Charles has been compared already with such bloodthirsty tyrants as Pol Pot, like Michael Rubin did in his op-ed in the Washington Examiner, an American conservative news website and weekly magazine? How Charles himself likes to compare himself with the cruel tyrants of the past centuries like Henry VIII? How the Book of Daniel foretold the whole world history of the last twenty-five centuries? How it relates to Prince Charles? Did Daniel see the history of the British Empire and its monarchy? Did he see something epoch-making to happen in 2023? What about the mysterious relic of the Middle Ages, called True Cross? And so much more in this book that one reader characterized as revolutionary.

Don't Stop Believin' Robert K. Johnston, Craig Detweiler, Barry Taylor, 2012-01-01 Arranged chronologically from 1950 to the present, this accessible work explores the theological themes in 101 well-established figures and trends from film,

television, video games, music, sports, art, fashion, and literature.

The National Theatre Story Daniel Rosenthal, 2013-11-07 Winner of the STR Theatre Book Prize 2014 The National Theatre Story is filled with artistic, financial and political battles, onstage triumphs – and the occasional disaster. This definitive account takes readers from the National Theatre's 19th-century origins, through false dawns in the early 1900s, and on to its hard-fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and, in 1976, led the move into the National's concrete home on the South Bank. Altogether, the NT has staged more than 800 productions, premiering some of the 20th and 21st centuries' most popular and controversial plays, including *Amadeus*, *The Romans in Britain*, *Closer*, *The History Boys*, *War Horse* and *One Man, Two Guvnors*. Certain to be essential reading for theatre lovers and students, *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives, unpublished correspondence and more than 100 new interviews with directors, playwrights and actors, including Olivier's successors as Director (Peter Hall, Richard Eyre, Trevor Nunn and Nicholas Hytner), and other great figures from the last 50 years of British and American drama, among them Edward Albee, Alan Bennett, Judi Dench, Michael Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

Superpower M. Keith Booker, 2010-05-01 Supernatural and superhuman elements have been prominent in American culture from the time of the New England Puritans' intense emphasis on religion. *Superpower* surveys the appearance of supernatural and superhuman elements in American culture, focusing on the American fascination with narratives involving supernatural adventure, superhuman heroes, and vast conspiracies driven by supernatural evil. In particular, M. Keith Booker suggests that the popularity of such themes indicates a deep-seated dissatisfaction with the rationalized world of contemporary American society. Booker details the development of the national myths underlying the characters of Superman, Batman, and Spiderman; television hits from *Star Trek* to *Lost*; and the franchises of *Pirates of the Caribbean* and *The Lord of the Rings*. This culture-spanning investigation begins with a historical survey of supernatural and superhuman themes in American culture and concludes with the recent upsurge that began in the 1990s. It then turns to various works of recent popular culture with supernatural and superhuman themes such as *Twin Peaks*, *The X-Files*, and *Buffy the Vampire Slayer*, organized according to the desires to which these works respond. What do these fantasies reveal about what it means to be American today—and what we want it to mean?

Unveiling the Power of Verbal Art: An Emotional Sojourn through **Is His Dark Materials Anti Christian**

In a global inundated with displays and the cacophony of quick communication, the profound power and psychological resonance of verbal beauty usually diminish into obscurity, eclipsed by the regular assault of noise and distractions. Yet, nestled within the musical pages of **Is His Dark Materials Anti Christian**, a fascinating perform of literary brilliance that pulses with natural feelings, lies an wonderful journey waiting to be embarked upon. Composed by a virtuoso wordsmith, this interesting opus courses viewers on a mental odyssey, lightly exposing the latent potential and profound influence embedded within the elaborate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we can embark upon an introspective exploration of the book is central styles, dissect its charming publishing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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