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YÜKSEK LİSANS TEZİ

PHILIP PULLMAN'S HIS DARK MATERIALS AS SOURCE AND ADAPTATION

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ÖZ

KAYNAK VE UYARLAMA OLARAK PHILIP PULLMAN'IN HIS DARK MATERIALS'I

ÖZLEM KOCATÜFEK

Bu tez, Philip Pullman'ın **His Dark Materials** serisini hem bir kaynak hem de bir uyarlama olarak inceleyerek, gerek genel seyirci gerek alan eleştirmenlerince ortaya konan başarısına etki eden sinematik etmenleri konu edinmektedir. Bu haliyle tez, Philip Pullman'ın **His Dark Materials** serisinde yer alan **The Golden Compass**, **The Subtle Knife** ve **The Amber Spyglass** romanları ile BBC One ve HBO'da yayımlanan **His Dark Materials** dizisi üzerine kıyaslamalı bir çalışmadır. Alan uzmanları ve genel seyirci açısından da başarılı bir uyarlama addedilen **His Dark Materials** serisinin bu başarısında, başat karakterlerin görsel mecraya, ekrana yansıtılışlarının önemli bir etmen olduğunu gözlemleyebilmekteyiz. Böylelikle, yazınsal malzeme ile uyarlamadaki sinematik dil ve öğelerin örneklemeli ve yakın okumalı kıyas araştırması için, tez, odakta bulunuşu ve daha bol ve çeşitli durum arz etmesi açısından, ana karakter Lyra ve annesi Mrs. Coulter arasındaki ilişkiyi asıl çalışma kapsamı olarak ele almaktadır. Bu bağlamda, araştırma temel olarak **The Golden Compass** ve **The Amber Spyglass** romanları ile serinin televizyon uyarlamasındaki "Lyra's Jordan", "The Idea of North", "The Daemon-Cages", "The Enchanted Sleeper" ve "The Break" bölümlerinde ve esasen seride başat karakterler olan Lyra ve Mrs. Coulter'ın etkileşimlerinin edebi ve görsel unsurlarını inceler. Çalışma, uyarlamanın başarılı olduğunu belirtir ve bunun nedenselliğini araştırırken, uyarlama olgu ve yöntemselliği üzerine ileri sürülmüş görüşlerden başta Linda Hutcheon'ınki olmak üzere, uyarlamanın kaynak metni ilerletmesi, izleyici algısı açısından zenginleşmesine katkı sunması ilkesinden yola çıkmaktadır. Bu durumda, araştırmada, anne kız karakterlerin fantastik dünyadaki ilişkisi yazılı mecradan görsel mecraya aktarılırken gerekli duyulan ve güçlü bir aktarıma, bir nevi tercümeye olumlu katkı sağlayan etmenler serimlenip, kaynakla ilişkileri de ayrıca ortaya konmaktadır.

Çocuk ana karakter Lyra savunmasız ve kolay etkilenir bir karakter olarak başladığı anlatıda annesi Mrs. Coulter'dan cazibe ve sunum konularında eğitim alır. Zamanla bağımsızlığını edinip Mrs. Coulter'ın soğuk kişiliğini değiştirir. Anlatının sonunda ilişkileri, Mrs. Coulter'ın Lyra'dan etkilendiği ve ona saygı duyduğu bir duruma evrilir. Televizyon uyarlaması, karakterlerdeki bu değişimi, romanlarda ayrıntılı, fark edilen bir biçimde belirtilmeyen ancak onları çevreleyen mekansal semboller, giysiler, renkler ve ek olarak sinematik mecraya özgü, açılara, kadraja dayalı çekim teknikleri aracılığıyla etkili bir biçimde takip eder. Bu tez, bahsi geçen bu görsel unsurları mekansal, renk ve film kuramları eşliğinde mercek altına almaktadır. Tezin amacı, bu romanlar ve bilhassa çağdaş televizyon uyarlaması hakkındaki yazına katkıda bulunmaktır.

Anahtar kelimeler: His Dark Materials, Philip Pullman, uyarlama, mekansallık, renk, film

ABSTRACT

PHILIP PULLMAN'S HIS DARK MATERIALS

AS SOURCE AND ADAPTATION

ÖZLEM KOCATÜFEK

This thesis examines Philip Pullman's series **His Dark Materials** as both a source and an adaptation, and discusses the cinematic factors which contribute to its success set forth by general audiences and critics alike. As such, the thesis is a comparative work on Philip Pullman's novels **The Golden Compass**, **The Subtle Knife** and **The Amber Spyglass** in the novel series **His Dark Materials** and the television series **His Dark Materials** broadcast on BBC One and HBO. We can observe that the reflection of the major characters on the screen as a visual medium is a significant factor in the success of the series **His Dark Materials** as reckoned by both cinema-TV experts and general audiences. Thus, this thesis deals with the relationship between the main character Lyra and her mother Mrs. Coulter as its principal scope of research as it presents a focal, plentiful and diverse case for a comparative study of examples and close reading of the cinematic language and constituents. In this context, the research fundamentally analyses the literary and visual elements in the interactions between the major characters Lyra and Mrs. Coulter in the novels **The Golden Compass** and **The Amber Spyglass** and the episodes "Lyra's Jordan", "The Idea of North", "The Daemon-Cages", "The Enchanted Sleeper" and "The Break" in the television adaptation of the series. While this present study considers the given adaptation successful, and researches on its factors, it sets out from the principle that an adaptation's advancing of the source text enriches it in the audience's perception, a view set forth notably by Linda Hutcheon alongside other critics and writers on adaptation as phenomenon and process. Consequently, in this thesis, respecting the transfer of the relationship between the mother and daughter characters in the fantasy world from the written medium to the visual one, the factors necessary and

contributory to a strong adaptation, a sort of translation, are examined as well as viewing the relationship between these progressive factors and the source material.

The child protagonist Lyra starts as a vulnerable and impressionable character in the narrative and is educated by Mrs. Coulter on glamour and presentation. In time, she gains independence and changes Mrs. Coulter's aloof demeanour. Their relationship evolves into a situation where Mrs. Coulter is influenced by and respectful of Lyra at the end of the narrative. The television adaptation efficiently tracks the change in these characters via the spatial symbols, clothes, colours and film techniques based on angles and framing which surround them but are not defined in noticeable detail in the novels. This thesis scrutinises the aforementioned visual elements under the lens of spatial, colour and film theories. It aims to contribute to the literature on these novels and their contemporary television adaptation in particular.

Keywords: His Dark Materials, Philip Pullman, adaptation, spatiality, colour, film

FOREWORD

A beloved novel trilogy among children and adults alike, Philip Pullman's **His Dark Materials** has done more than impacting popular fantasy literature at the time of its publication (1995-2000). It has managed to remain relevant and in demand in an era of fast-paced entertainment to the point of earning the rights to a television adaptation two decades later. While the novels have been analysed in depth, the show has arrived much later and is still in the process of examination at the time of this thesis being written. As such, this thesis aims to bring the adaptation process and results into discussion. It makes use of the two connected major characters and their interaction to fulfil this aim. As they are loaded with pivotal exposure and significance in the narrative, the book series, the visual material produced out of these, the television series is fundamentally a story of these two characters. Analysing the transfer of the relationship of the two major female characters in the trilogy to the television screen enables our recognition, understanding and assessment of the visual material, and its elements and facilities in its response and relation to the source material. The protagonist Lyra's relationship with her mother Mrs. Coulter is what transforms her priorities from friendship through personal pleasure and finally to maturity, saving humanity's consciousness across the universe at the end of the series. This thesis focuses on this thematically and structurally important relationship throughout both the novels and the show, analysing the additions and omissions that come with the adaptative process.

This thesis came to be as a result of my frustration with the current state of popular media. Recent years have been filled with releases of more and more adaptations, remakes and prequel or sequel materials of pre-existing popular works rather than original creations all anew. Seeing my childhood nostalgia being constantly revived in a blaze of glory only to die in a sputtering flame has been surprisingly, personally offensive. **Percy Jackson and the Olympians: The Lightning Thief (2010), The Last Airbender (2010)** and **Mulan (2020)** are only a few examples of such works; their IMDb ratings are 5.9/10, 4.0/10 and 5.8/10 respectively ("**Percy Jackson & the Olympians: The Lightning**

Thief", 2010; "**The Last Airbender**", 2010; "**Mulan**", 2020), while critics and audiences, except **Mulan (2020)**'s critics, have rated each under 55% on Rotten Tomatoes as of July 2024 ("**Percy Jackson & the Olympians: The Lightning Thief**", 2009; "**The Last Airbender**", 2009; "**Mulan (2020)**", 2020). I had to question why formerly celebrated source materials were failing their second, supposedly improved and desired re-releases. **His Dark Materials**, boasting higher ratings of 7.8/10 on IMDb ("**His Dark Materials**", 2019) and 84-83% by critics and audiences on Rotten Tomatoes ("**His Dark Materials | Rotten Tomatoes**" (n.d.)) as of July 2024, was a breath of fresh air with its loyalty to the source material while not shying away from creative liberties, as one of the primary scholars on adaptation, Linda Hutcheon required (Hutcheon, 2006: 6).

The difficulty of finding show-centric sources aside, **His Dark Materials** in both of its forms as novel and show was a delight to interact with. However, 2020-2024 were not easy times. My undergraduate studies were challenging in both good and bad ways, teaching me new perspectives to life while leading to a burnout. My last semester and undergraduate thesis were completed under the threat of coronavirus. My mother was diagnosed with and has ongoing heart problems, leading to two open heart surgeries with the possibility of a third operation or even death on the horizon. I lost my grandmother and aunt within a year. Many of my relatives were displaced or passed away in Maraş. I have struggled with the health problems of my two elderly parents on top of my own, including debilitating migraines and somatic symptoms of severe stress. I have been working full time as a research assistant at Boğaziçi University all the while. While **His Dark Materials** was a joy to experience and work on, I will not miss this period of my life.

I would like to offer my thanks to my thesis supervisors Dr. Buket Akgün and Dr. Ferah İncesu for their guidance, and wish the former one healthy and prosperous days in her retirement. I'd like to extend my thanking list to my close friend Mavi Nihal Aktaş for being my better half and the reason I believe in a kind universe, and to my older sister

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Özlem Kocatüfek

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ABBREVIATION LIST

Ch. : Chapter

Eds. : Editors

Ibid. : Ibidem, meaning “the same place”

P. : Page

INTRODUCTION

Written by Philip Pullman, **His Dark Materials** is comprised of three novels titled **The Golden Compass** (alternately titled **Northern Lights**), **The Subtle Knife** and **The Amber Spyglass** being published in 1995, 1997 and 2000, respectively. It is set in an alternate, magical world that branched off from ours into a "steampunk fantasy world ordered as a Calvinist hierocracy" (Vujin, 2023: 98). **The Golden Compass** follows the protagonist Lyra, a prepubescent, functionally orphaned child living at Jordan College in Oxford. At first glance, the most striking aspect of Lyra's world is the existence of daemons. Daemons are animal-shaped manifestations of human souls. They can shapeshift into any animal form they desire until their human reaches puberty, at which point the daemon settles at a permanent form.

In addition to being **external souls** and companions, daemons are also crucial to the main conflict of the series (Vujin, 2023: 98). Daemons represent humanity's consciousness, free will and desires, which position Lyra's parents against one another due to their ideologies. Unbeknownst to her at first, both of Lyra's parents are alive and thriving far away from her. Her mother Mrs. Coulter is working for and has considerable power in the Magisterium. In Lyra's world, the Magisterium is "a powerful and ruthlessly repressive organization, determined to root out sin and to control weak human beings for their own good at any cost" (Gooderham, 2003: 155). The Magisterium and the General Oblation Board conduct experiments on Dust, the particle responsible for consciousness, for this purpose. In accordance with this extreme approach, Mrs. Coulter seeks to exterminate the celebrated bond between human and daemon, destroying human emotion and self in the process. Lyra's father Lord Asriel stands in opposition to the Magisterium's religious oppression and pursues absolute anarchy against God. Lord Asriel disregards human life and choice in a similar way to Mrs. Coulter in his endeavours, going as far as killing an innocent child, Lyra's friend Roger.

The power struggle between Mrs. Coulter and Lord Asriel over the fate of humanity as a whole leads to Lyra setting off on a long and magical journey. Starting from

scholarly Oxford, Lyra travels through the chaotic streets of London, the brutal Arctic, moving on to another world's abandoned Cittagazze. Nomads, armoured bears, witches and angels accompany Lyra on her epic journey, a human boy from our world joining her as the deuteragonist. Will, the human boy from our world, is introduced in **The Subtle Knife** and quickly joins Lyra as they fight for free will and love against Lyra's parents. They utilise the titular devices of a truth-telling golden compass called an alethiometer and a subtle knife capable of opening portals between worlds.

This thesis chooses to focus on the two thematically and structurally major characters, that is, Lyra's relationship with Mrs. Coulter as a defining dynamic for the positive growth, maturity and self-actualization of both characters as well as the humanity's narrative as free subjects. Mrs. Coulter's interpersonal skills, goals and consistent pursuit have a lasting impact on Lyra, who is wrongly captivated by glamour (which Mrs. Coulter manipulates to advance in a patriarchal religious institution and society) first but grows into a responsible, hardworking young lady and saviour of humanity. They are introduced to one another at Jordan College. They live together in London for a period and Mrs. Coulter tutors Lyra in both scholarly and social subjects. Mrs. Coulter secretly wants Lyra's alethiometer for her work with the Magisterium on Dust as well as desiring Lyra's obedience. She wants to shape Lyra in her own image as a devout socialite unlike her father. When Lyra learns about Mrs. Coulter's cruel actions against children, she notices her own entrapment and flees. They are incidentally reunited at the experiment station at Bolvangar and Lyra flees again. Finally, Mrs. Coulter casts a spell on Lyra to keep her unconscious, under her care and protection from the Magisterium, which ends with Lyra's final flight from her. This thesis divides the analysis of these events into three chapters chronologically and according to their constantly changing dynamics. The scenes are analysed in both novel and television forms to acquire a better understanding of this narrative concerning characterisation and thematic progress and to emphasize the adaptation's strengths to enhance these.

The novel trilogy's lasting popularity finally paved the way for a television adaptation. **His Dark Materials** ran on BBC and HBO between 2019 and 2022. The show has three seasons each corresponding to a novel in the series and has been received well by critics and audiences alike with high ratings, as referenced in the Foreword of the thesis. The show adapts the novels of twenty three, fifteen and thirty eight chapters into seasons of eight, seven and eight episodes, respectively. This necessitates the use of visual signs and symbols to accelerate and strengthen both characterization and the storyline during the adaptation process.

The entertainment industry has seen a remarkable increase in adaptations of formerly successful media into new forms, yet most of these re-imaginations accrue severe criticism from a noteworthy portion of their audience. A writer for **Rolling Stone** and a top critic on **Rotten Tomatoes**, K. Austin Collins summarizes the complaints of critics and audiences alike for these failing movies when he writes specifically on the **Mulan** remake: "The movie we get instead is decidedly less exciting, less engaged with the fine-grained particulars of [the main character] and instead overly smitten with the markets it's trying to navigate and [the source material's] status as legend" (Collins, 2020). In such an atmosphere, **His Dark Materials** draws positive attention, as referenced in the Foreword. A detailed reading of the novels and a careful watching of the show yield significant results in literary, film and adaptation studies in this particular era of entertainment **His Dark Materials** reveals that a successful adaptation utilises the target medium's characteristics, in this case visuality, to improve the source material while not alienating the foundations the old medium has laid. **His Dark Materials** as a television series takes advantage of the blanks between the lines in the novels without disrespecting the text.

This thesis aims to explore the adaptative process of **His Dark Materials** by tracking the relationship between Lyra and Mrs. Coulter as a focal point due to its centrality also in the novels as a storyline and basics of thematisation. Thus, the present study examines the relationship and its effects on Lyra as the protagonist and Mrs. Coulter as a major character both in the written narrative and its television version, and the

consequences of the comparison and relevancy of the two diverse media. The show employs strong visual cues in costumes, spaces, décor and colour theory in order to strengthen the characters to compensate for the lack of the novel's length and narrator. This thesis follows a chronological order of the events to examine Lyra's growth under Mrs. Coulter's influence faithfully. It compares the content in both media side by side and borrows mainly from three theories: film theory, colour theory, and spatiality while Linda Hutcheon's and Béla Balázs' adaptation theories provide an overall frame of reference.

Adaptation theory functions as the underlying fundamental theory of this thesis. Literary critic and academic Linda Hutcheon, the author of **A Theory of Adaptation** which is one of the leading sources on adaptation studies, argues television and film adaptations of novels must "serve the story action … for in these forms, storyline is supreme" (Hutcheon, 2006: 11). Combined with the difficulty of translating psyche to visual media, it is not surprising that decisions made during the adaptation process do not necessarily harm the overall plot or themes and only alter specific, arguably minor, character elements. Hutcheon defends adaptive processes by underlining that the definition of the word **adaptation** implies not complete fidelity to the source material, but adjustment and suitability (Hutcheon, 2006: 7). **His Dark Materials** as a show does not minimize Lyra's importance but simply makes space for a cast of larger-than-life characters. The producers evidently worked hard to recreate Lyra's world and adventures and to successfully build a landscape that welcomes audiences both familiar and unfamiliar with the novel trilogy. Meanwhile, if we focus on the common audio-visual medium rather than a generic difference between film and TV series, we can also make use of the views of the prominent film critic and theorist Béla Balázs approaches to film as a frequent adaptation of novel and drama forms. Balázs goes a step further than Hutcheon and claims adaptations are "justifiable and even necessary" (Balázs, 1970: 265). Adaptations that change the form of the original material result in new content and different interpretations (Balázs, 1970: pp. 260, 264). He does not consider complete loyalty to the source material a requirement or a possible element of the adaptation process, and **His Dark Materials** fits in with this view as well.

For the purpose of creating an enjoyable narrative for veterans and newcomers alike, one can observe the show utilises three theories. The first of these is film theory. As a multimedia form that addresses several senses, film is a starkly different art than literature and requires dedicated study of its own. Television studies have their origins in literary and film studies (Brunsdon, 2004: 2299-304), making film theory relevant to this discussion despite **His Dark Materials** being a television show. James Monaco and Edward Branigan's studies on film language prove particularly beneficial in this regard. Monaco's **How to Read a Film** is one of the establishing sources on the history, development and criticism of film. In comparison, Branigan offers and compiles deeper explanations of specific film techniques, focusing more on the technical and analytical aspects. This thesis refers to works by both authors to explain the intricacies of shot lengths, angles, lighting and composition in the production of **His Dark Materials**. These are used to depict the power dynamics between Lyra and Mrs. Coulter to explore their characters more effectively.

The second theory that is used to elevate **His Dark Materials** as a television show is colour theory. This thesis draws from Faber Birren's and Patti Bellantoni's works on colour in film to examine **His Dark Materials** as a visual art. It is important to note that both Birren and Bellantoni emphasize the importance of script and context in film analysis. However, Bellantoni also takes the time to study numerous films, some of which are adaptations of classical novels themselves, and audiences' reactions to make informed conclusions about the most frequent meanings each colour evokes. She makes a point of noting the audience's role in the crafting of meaning as "the color itself [does not have] that inherent emotional property. It means that it can elicit that physical and emotional response from the audience" (Bellantoni, 2005: xxv). This approach assists in the analysis of colours that Mrs. Coulter and Lyra prefer or adopt due to their character exposure. Her emphasis on film and television's visual elements "[supporting] the evolution of the characters and story" (Bellantoni, 2005: xxvi) is beneficial to this analysis as well.

The third theory used in this adaptation is spatiality. Spatiality occupies a significant space in the novels as Lyra traverses different lands and worlds. This thesis, however, focuses on the interior spaces Lyra and Mrs. Coulter interact in to provide a more compact analysis of their characters and relationship. Gaston Bachelard and Robert T. Tally's explanations of spatiality constitute the basis of this analysis. Tally examines the history of space as a politicized concept and focuses more on public spaces in this endeavour. In contrast, Bachelard approaches the house as both a shelter for and a physical yet dreamlike manifestation of the psychological state of its inhabitants. Once again, literary and critical theory is applicable to television here. Bachelard's extensive exploration of numerous texts in **The Poetics of Space** is built upon this psychological context as well as, as Tally also notes, the dependence on text and context. The analysis of scholarly and domestic spaces in addition to shots in this thesis relies heavily on the context provided by the novel and the show's original additions. Alongside visual composition technics and colours, space usage and décor details feed the television presentation of the two major characters' interaction and enhance the prose narrative.

Since this thesis focuses on the interactions between Lyra and Mrs. Coulter, basically the relevant scenes from the novels and the television series are analysed. As such, primarily, the novels **The Golden Compass** and **The Amber Spyglass** are examined alongside the corresponding scenes in the episodes "Lyra's Jordan", "The Idea of North", "The Daemon-Cages", "The Enchanted Sleeper" and "The Break" of the television adaptation. Thus, following this present Introduction, where the conceptual and critical framework of the thesis is concisely described, the chapters of the thesis handle, examine and evaluate the opted work in this study in its transference to cinematic medium via TV show. The first chapter of this thesis deals with the establishment of Lyra and Mrs. Coulter as characters of opposite power levels but ostensibly common goals of growth. The initial colours associated with them and spatial placements in shots where they are together come into play. The second chapter is concerned with the revelation of the conflict of interest between the two as Lyra navigates the life Mrs. Coulter offers and wants for her. Colours of their new attires change as their dynamic evolves from neutral

to positive and later negative. The spatial arrangement and framing of Mrs. Coulter's apartment prove to be oppressive as their conflict becomes obvious to Lyra. The third chapter examines the breakdown of their relationship while they are separated and reunited for brief periods against Lyra's will. Colours and spaces are subverted in accordance with their character growth and now subverted dynamic. Lyra begins to gain power and influence Mrs. Coulter instead, and visual elements support this transformation. Film, colour and spatial theories are all visual concepts that prove useful while examining multimedia works such as this one. The television series **His Dark Materials** relies on visual clues acquired through these theories in order to supplement the novel's text. Lyra and Mrs. Coulter's relationship and characterization benefit greatly from this visuality in the show.

CHAPTER ONE

THE FIRST ENCOUNTER:

ESTABLISHING CHARACTERS AND DYNAMICS

In order to understand the influence Mrs. Coulter gains over Lyra as a mentor and role model, it is necessary to explore Lyra's background and initial characterization first. **The Golden Compass** introduces Lyra as a prepubescent girl (specified to be at the age of twelve in the show) being raised in a male-dominated, scholarly setting. She does not seem to have a consistent primary caregiver to provide constant supervision or guidance. With scholars often being too busy to chase after her, Lyra grows up to be a wild child, often preferring the company of street children and gyptians, a nomadic community of boat-dwellers. Having grown up as an orphan, Lyra lacks the presence of clear adult role models whose direct nurture might have controlled and shaped her the way one's parents would. The early chapters establish Lyra almost as one of the street children she is friends with, because she refuses to comply with her educational schedule or act in a polished manner as the scholars and workers at Jordan College demand of her.

This lack of a strict, reliable and consistent family unit leads to Lyra's developing a complete disinterest in how she dresses and presents herself. Moreover, she regularly disobeys and flees from Jordan College's residents. Another narrative proof of neglect is the fact that there are no information or scenes where Lyra's attire is in focus. Anything outside of Lyra's attention is omitted from the third person narration which displays omniscience when it switches to the points of view of other characters.

The early chapters inform the reader of Lyra's perspective on the matter of fashion only twice. The first occurs during a discussion of Lyra's relationships with the "urchins." The narrator goes into detail on how Lyra takes pride "in the grandeur and ritual of Jordan College" since it allows her to hold power over other children in Oxford (Pullman, 1995: Ch. 3). This means Lyra understands social power dynamics to a certain extent and is willing to participate in them if they will elevate her, regardless of the benefits. When she

meets Mrs. Coulter and sees the social power she commands, it will urge her to learn from this powerful figure. At this moment in the establishment of her character, however, such boasting rights come at a price. On the rare occasions that Lord Asriel visits Jordan College, Lyra is forced to dress up and entertain his guests (Ibid.). Then, Lyra can yield to authority under specific circumstances despite her preference otherwise. This information is given among several references to Lyra as a "savage" and "wild cat", emphasizing her characterization as unkempt and indifferent to how she normally presents herself.

Even though Lyra's childhood and life were built upon her status as an orphan entrusted to Jordan College, it is soon revealed that both of her parents are, in fact, perfectly alive. Indeed, it is Lyra's encounters with her parents that commence the plot and initiate her character arc. Lord Asriel's theological endeavours busy him in the cold, unforgiving, mystery- and adventure-filled North where Lyra desperately wishes to accompany him. However, it is her first fateful encounter with Mrs. Coulter that drives her towards a more dramatic and quick change of life. Lord Asriel's refusal to take Lyra along on his journeys inadvertently pushes Lyra to get closer with Mrs. Coulter instead. Girls in Victorian fantasies, like Lyra whose world carries similarities to, were not included in fantastic journeys outside of home (Levy & Mendlesohn, 2016: 140-141). Lyra's rebellious and pioneering activities later in the series are still not fantastic or exotic movements. Mrs. Coulter's agency as a powerful, exceptional woman in a patriarchal world is what allows Lyra to transgress the same boundary.

In **The Golden Compass**, Mrs. Coulter does not appear until Chapter 3. Her official introduction as a named character only takes place at the very end of the same chapter. In this narrative, Mrs. Coulter is treated like a horror villain: Her first appearance and description are in the same scene in which she deceives and kidnaps Tony Makarios, a gyptian child, the scene which establishes her as an explicit threat. She reappears at the end of the chapter as a scholarly guest of Jordan College. What identifies her as the aforementioned criminal is her daemon, the golden monkey dutifully standing by her side.

As a matter of fact, it can be argued that the novel's gradual reveal of her identity is similar to how visual media like movies and television shows deal with significant antagonists.

Mrs. Coulter's introduction in the very first episode of the show might, at first glance, be attributed to the time constraints that come with adapting a four-hundred-page novel into an eight-episode television series. This adaptation process, regardless of the concern for efficiency, requires diverging from the source material in various ways while maintaining an effort to stay loyal to its story beats, in accordance with what Hutcheon considered respecting adaptations (Hutcheon, 2006: 11). In the second half of the first episode, Mrs. Coulter's introduction is only preceded by a vague mention from a yet-unnamed Father MacPhail to Lord Boreal not to tell "her" about Lord Asriel's plans (Thorne & Hooper, 2019a, 37:30). This uninformative mention is the show's way of letting Mrs. Coulter's power and reputation precede her in the same way her crimes in the novel precede her polite visit to Jordan College. Instead of showing her direct involvement in the kidnappings, the show chooses to imply her status as a threat.

The show stays loyal to the novel's view of Mrs. Coulter as a figure of fear. This is accomplished through the use of an unmarked cut: a shift to a completely different shot and scene with no warning or elaborate visual effect. In linguistic terms, this unmarked cut functions as simple punctuation to end a scene (Monaco, 2000: 224). Following Father MacPhail's warning and Lord Boreal's quiet stare, the camera suddenly cuts to a woman, yet unnamed Mrs. Coulter, pulling a double door open with a creak (Fig. 1). The abrupt shift from uneasy quiet to loud noise is the show's way of inserting Mrs. Coulter as a source of fear for the audience. This initial shot (Thorne & Hooper, 2019a, 37:41) is a long one, placing the doorway Mrs. Coulter is standing at the end of a long corridor. The stone of the walls and the floor is off-white except for the blue path in front of her. The door as well as a bench on the left-hand side of the screen are of dark wood, and the corridor is largely swallowed by shadows. These unremarkable colours contrast Mrs. Coulter's eye-catchingly deep blue attire and bring her into focus.



Figure 1: Introduction of Mrs. Coulter

Behind Mrs. Coulter is more than one archway, the first appearance of a long-running visual symbol. These multiple arches and the long shot of the partially shadowed corridor make the frame appear claustrophobic. In addition, this is the first of many future shots and scenes where she will be accompanied by arches as a visual sign. Arches are liminal spaces that indicate change, motion and thus ambiguity (Tally, 2013: 131). As open doorways, Bachelard reads such liminal spaces as arches and thresholds to imply "hesitation, temptation" by way of being "an entire Cosmos of the half-open" possibilities (Bachelard, 1994: 222-224). Mrs. Coulter's positioning under such an arch foreshadows her incoming temptation of Lyra with the possibility of adventure that Lord Asriel denies her. Mrs. Coulter now stands alone in the centre of a gothic arch. Gothic arches are distinguishable because they are pointed at heaven, functioning as a religious symbol ("Gothic Cathedrals: Architecture & Divine Light"). This arch reconnects Mrs. Coulter to the Magisterium immediately. She takes a moment to gesture to her daemon which also lets the audience take her in. Her daemon has an eye-catching golden fur; this colour offsets that of Mrs. Coulter's attire to emphasize it further ("His Dark Materials costumes"). She is in a navy dress, and throughout the show she will consistently prefer

tones of blue in her clothing. Blue is a very particular colour to associate with a character such as Mrs. Coulter in their introduction. Being the coldest colour of the spectrum, it often denotes a lack of emotion (Bellantoni, 2005: 6). Furthermore, Bellantoni states darker colours are perceived as more serious (Ibid., p. 32). Thus, unlike light blue which might conjure images of clear skies and positive emotions, navy blue carries graver implications. This colour serves Mrs. Coulter as a way of solidifying her position among men, which will be showcased shortly, since it connotes control over emotions, a common masculine trait, rather than contrariwise. However, Bellantoni also defines it as a colour of ambiguity and powerlessness (Ibid., 24, 82). Mrs. Coulter's uniqueness can pose as much a threat to her as benefit, painting a target on her back while simultaneously providing a cover for her as she proceeds with her evil deeds of which the Magisterium is well aware, as evidenced by the immediate scene preceding this.

The show allows the audience this moment to process Mrs. Coulter's appearance before recommencing action and pushing her forward along with the narrative and plot. She starts to move at a brisk pace on the narrow, pale blue path towards the camera, and this colour coordination indicates this is indeed her path and hers alone: narrow and lonely for a moment. The camera follows her in a tracking shot while simultaneously zooming in on her face to indicate her importance as the focal character (Branigan, 2006: 55). Her golden monkey blends in with the background for a short time as it is bathed in light coming in through the windows. Shortly, the eeriness of the scene is disrupted by two men dressed in black walking away from the camera; their blurriness and black clothes hint at their insignificance to this story as a whole as they are background characters. However, they still inhibit the audience's sight of Mrs. Coulter, and from her point of view, these men are also an obstruction to her. The camera comes closer to follow her, and as she turns a corner into a larger, bright room with big windows and no furniture, more men appear from two directions. Like the first two, these men are also blurry and dressed in black. The camera never loses focus on Mrs. Coulter, who finally receives a medium shot clearly featuring her face this time. As a woman in striking blue which contrasts her off-white and black surroundings, and seen without obstruction, the camera urges the audience

to notice her ("Lyra's Jordan" 37:54). After glancing at either side of her several times, she smiles and enters the dining hall.

The audience is then allowed into the dining hall following Mrs. Coulter's person and perspective, where Lyra and all the scholars are waiting, and Mrs. Coulter is presently entering. In the first shot, the audience is treated to a large view of the hall with male scholars in dark clothes crowding at and between rows of tables (Ibid., 38:02). On the tables are lamps with blue shades, but the grandeur of the hall is mostly depicted via the looming portraits of former Masters with gold frames hanging high on the walls, surrounding and surveying the diners. The central portrait has thick blue borders inside the gold frame. Since blue has already been associated with Mrs. Coulter, its presence in a central piece of decor and shot hints at Mrs. Coulter's importance by proxy.

Mrs. Coulter's appearance and entrance directly contrast with Lyra's in the show. Lyra is standing by the wall at the other end of the dining hall, similarly surrounded by men, smiling and waving to her orphan friend Roger from afar. Unlike Mrs. Coulter's smile from a moment ago where she recently left her colour-coded solitary path to join a mass of background characters, Lyra's smile is a private and sincere one directed at a beloved friend despite being surrounded by the same crowd. Also, unlike Mrs. Coulter's attractive navy clothes, Lyra's attire is in a drab brownish colour. This deep colour in a dim hue points to a quiet passiveness (Birren, 2016: 164-165). She is meant to not only look demure for the narrative context of formality, but also to blend in for the show's adaptive view. After showing the audience this, the camera returns to following Mrs. Coulter over her shoulder as she walks along the rows of men in the dining hall. This walk has yet again a claustrophobic feel to it with her having to navigate a narrow path among two rows of male scholars who turn around to watch her (Thorne & Hooper, 2019a, 38:19). At this moment, all dark colours belong to living people and everything that is well-lit is either an empty plate on the table, or a lamp or a portrait of the surveillant dead. In contrast with Lyra's appearance, Mrs. Coulter's is aimed at and succeeds in drawing attention.

This scene is a successful introduction of Mrs. Coulter's character, and it deviates from the novel's depiction of the same encounter. In Chapters 3 and 4 of **The Golden Compass**, Lyra is put in clean clothes, her best shoes and a red ribbon before being rushed into the Master's drawing room for a quiet affair with several female scholars visiting from St. Sophia's College. Mrs. Coulter's presence is announced and introduced in dialogue before the narrator relays Lyra's first impression of her: "She was beautiful and young. Her sleek black hair framed her cheeks, and her daemon was a golden monkey" (Pullman, 1995: Ch. 3). Mrs. Coulter's youthful and attractive looks impress Lyra who is generally bored with all the other scholars she has known: "She regarded female Scholars with a proper Jordan disdain: there were such people, but, poor things, they could never be taken more seriously than animals dressed up and acting a play. Mrs. Coulter, on the other hand, was not like any female Scholar Lyra had seen" (Ibid., Ch. 4). Lyra's prejudice stems from "[Jordan College's] chauvinist attitude towards female scholars" besides her lack of female role models or caretakers, at least in a consistently reliable sense, throughout her childhood (Seago & Springett, 2022: 12). It is Mrs. Coulter's carefully maintained favourable image that breaks through Lyra's preconceptions of female scholars.

The show removes the appearance of other female scholars and prioritizes the direct interaction between Lyra and Mrs. Coulter instead. In the show, Lyra is not bored by the few other female scholars before being dazzled by Mrs. Coulter's glamour. The show removes them from the intimacy of the Master's drawing room and instead sets this meeting in a crowded dining hall, which the novel notes distinctly as not being the case. The show adds to Mrs. Coulter's uniqueness by having her as the only female scholar, and seats her next to Lyra, immediately rousing a sense of female solidarity. The show follows the novel's dialogue faithfully in this introductory scene between Lyra and Mrs. Coulter, but the changing of the setting and circumstances is enough to set it apart from the source material and alter their initial dynamic where part of Lyra's fascination stems from the presence of underwhelming female figures she compares Mrs. Coulter with and finds lacking, elevating Mrs. Coulter further in her regard.

The effects of adaptive labour continue as the scene moves forward. Mrs. Coulter flashes another smile at Lyra while asking for her help in matters of etiquette and maintains this smile as Lyra bitterly, grudgingly, almost aggressively questions her difference from other female scholars. This comparison is elevated from the original text, from narration to dialogue. Monaco draws attention to how most novels are three times the length of a film script and "[w]hat can't be translated by incident might be translated into image" (Monaco, 2000: 45) or in this case, sound and dialogue. Since the show does not have the luxury of featuring numerous or extended sequences dedicated to Lyra's thoughts due to time constraints and artistic limits of coherence, the dialogue works as a shortcut.

Roger's emergence in this scene functions in a similar way to further accentuate Mrs. Coulter's dominating presence and Lyra's undivided fascination with her. In the novel, the narrator repeatedly states Lyra's fascination with Mrs. Coulter during and after their first meal. Having set their conversation on shaky ground as Lyra comes off aggressive in her initial words, the show adds Roger to offset this problem. At the same point in the novel, Roger has already disappeared and fallen into the clutches of the General Oblation Board, which is led by Mrs. Coulter. In the show, Roger arrives with a pitcher of water to fill their glasses, lingers and stalls around Lyra in an attempt to get her attention. His fumbling is unrewarded as Lyra remains fixated on Mrs. Coulter (Thorne & Hooper, 2019a, 39:35). Even when the camera focuses on Roger and blurs Mrs. Coulter, it is her that is in the foreground and heard. Roger's leave is immediately followed by a chuckle between the two.

The novel and the show take subtly different routes while building the relationships between characters as well. In **The Golden Compass**, Mrs. Coulter proceeds to ask for Lyra's assistance with a claim of not having the grand table manners the Master's room requires, which makes her seem vulnerable and approachable. Her kind attentiveness to Lyra's stories and her acquaintance with Lord Asriel keep Lyra engaged because Mrs. Coulter has not only shown interest of her own volition to this child deprived

of adult attention and approval, but also established a link with the figure whose attention and approval Lyra desires the most and cannot receive. When Mrs. Coulter reveals she is also an explorer and has visited the North several times, she has Lyra in her clutches: "That was it; nothing and no one else existed now for Lyra" (Pullman, 1995: Ch. 4). This is different from the show's pace; in the television adaptation, Mrs. Coulter deflects Lyra's question about her appearance with a question about Lyra's adventurous and intriguing life. The camera adopts medium close-up shots of the characters during this conversation. Such shots are used to direct the audience to notice facial expressions in order to capture shifts in meaning and emotions (Monaco, 2000: 406.) The increasing closeness of the shot invites the audience to view Mrs. Coulter from Lyra's point of view. It indicates Mrs. Coulter's success in winning Lyra over.

The next scene depicts Mrs. Coulter and Lyra walking out of an arch together after finishing their dinner in the hall by framing them as a unit against everyone else. While the first appearance of Mrs. Coulter passing through an arch signified possibility and temptation, this time it signifies a straightforward change in Lyra's prospects. This next shot is one filmed from the opposite corner of the same room that Mrs. Coulter entered the dining hall. The change in perspective and lighting in the show earns further significance when this naturally better-lit room showcases Lyra's dress in a paler shade of blue momentarily while they walk together (Fig.2). Not only is this flash of blue a rewriting of her actually forgettable brown-coloured dress as noted earlier, it is also a much more muted version of the daring royal blue and navy Mrs. Coulter is wearing (Thorne & Hooper, 2019a, 39:50). This phenomenon is called colour constancy and it normally occurs when there is a shift in light intensity (Birren, 2016: 217). In this case where the lighting does not shift drastically or naturally, it indicates Mrs. Coulter's instant and growing influence on Lyra.



Figure 2: Lyra's dress changing colour

Furthermore, since Western writing systems go from left to right, the left side is associated with the past while the right, the destination, carries implications of the future (Bellantoni, 2005: 163). This scene follows the two coming from the left-hand corner of the shot, and when moving to the right it exposes the temporary blue colour of Lyra's dress, it symbolizes Lyra moving from a past filled with neglect to an exciting, hopeful future. The colour of her dress changes to mirror her growth and change in personality under Mrs. Coulter's tutelage. Mrs. Coulter's victory is guaranteed and signalled when she pulls back to appear vulnerable once again. After briefly mentioning her adventures in the North and being acquainted with Lord Asriel, she offers Lyra a way out of a boring conversation. It is crucial that at this particular moment, they are standing before an arch and doorway. Once again, the arch implies temptation and desire (Bachelard, 1994: 224). Lyra, who is completely taken by her by now, says "Where the North is concerned, you could never bore me," and they pass the arch into Mrs. Coulter's room. The visual setting signifies the process and means through which Lyra chooses to submit to Mrs. Coulter. Mrs. Coulter tempting Lyra into a longer conversation in her room is the first step to

inviting and trapping Lyra in her apartment later. As such, the show and Mrs. Coulter are able to use space to her advantage.

The show chooses to ostensibly grant Lyra more agency than the novel while simultaneously using space and décor to build up Mrs. Coulter's influence. The two enter Mrs. Coulter's room, an ill-lit chamber with blue curtains and a blue cloth draped over the armchair. As Mrs. Coulter charms Lyra further and proposes to take her under her wing, the camera zooms in on Lyra's face. Its closeness brings focus to Lyra's overwhelming joy as an "immersive perception of the 'heart'" (Szaloky, 2014: 95). Behind Lyra, however, are blurry yet clearly more blue decorative objects, all of which surround Lyra with Mrs. Coulter's influence visually (Thorne & Hooper, 2019a, 41:00). This scene thus utilises blue objects for spatial indicators and the close-up shot format for "the non-spatial and subconscious, namely, 'feelings'" (Szaloky, 2014: 92). Mrs. Coulter seems to hesitate before giving in to Lyra's request that Roger accompany them, but the prevalence of blue objects in an otherwise bland room implies she is the one getting her way. It is clear that the blue curtains and décor do not belong to Mrs. Coulter. Yet, they still emphasize the fact that Lyra has already been lured into Mrs. Coulter's domain. It is noteworthy that this entire scene marks another divergence from **The Golden Compass**. In the text, the dinner ends with the Master telling an utterly enchanted Lyra to wait for him in his study while their guests take their leave. The Master asks Lyra for her opinion on Mrs. Coulter before suggesting that she leave with her. He acts as a middleman and allows Lyra space to examine her feelings before making a substantive life decision as opposed to the show in which Lyra is following her whims and passions without a second thought, visually rushed along by blue. As a symptom of Balázs and Hutcheon's anticipation of revision and divergence between the two media, written and motion pictures, the show removes the intervention of the Master, a minor character, and creates a direct conversation between Lyra and Mrs. Coulter to accelerate the plot between major characters.

In exchange for a more direct dialogue between Lyra and Mrs. Coulter, The Master's motivations and intentions for Lyra's future take a backseat in the adaptation. In

the novel, he has three reasons for wanting to send Lyra away with Mrs. Coulter which he relays to Lyra quite straightforwardly: she is no longer safe in Jordan, she needs to receive formal education systematically, and she needs to adopt gender-appropriate manners through exposure. "You need female company. Female guidance" (Pullman, 1995: Ch. 4). His use of the word **female** triggers an extremely negative response from Lyra who associates femaleness with dishevelment and inferiority. She pictures "a dingy brick-built boardinghouse of a college at the northern end of Oxford, with dowdy female Scholars who smelled of cabbage and mothballs like those two at dinner!" (Ibid.) She does not want to leave the grandeur of Jordan College (earlier indicated by her love for boasting to the street children) for such humble and apparently humiliating circumstances despite her disdain for strict rules of conduct. In accordance with her spatial association of grandeur with Jordan College, Lyra pictures the female college as a "dingy brick-built" space. Tally considers psychoanalysis a mapping of the mind, and the reverse is a worthy endeavour as well (Tally, 2013: 35). Lyra's mental image of a feminine space takes the appearance of a derelict, unimpressive building due to her misconceptions.

It is only when the Master suggests Mrs. Coulter is an option that Lyra becomes interested. Indeed, Lyra's daemon Pantalaimon mirrors her reaction by turning "from coarse brown to downy white" (Pullman, 1995: Ch. 4**).** The adjective **downy** suggests softness and calmness by definition, and innocence by association. Lyra's excitement is very pure and childlike, and her daemon visually reflects this. Amanda M. Greenwell defines daemons as "a visual representation of one's inner essence, personality, or emotions" (Greenwell, 2010: 103), which can be seen in Pantalaimon's change in accordance with Lyra's mood here. Mrs. Coulter suggests that Lyra live with her and find herself "some pretty clothes" because they will be "visiting some important people" (Pullman, 1995: Ch. 4). Several times in the text, Lyra thinks about the concept of glamour in association with Mrs. Coulter whether in reference to her appearance or social activities. On the surface, this glamour is Mrs. Coulter's ability to present herself as a beautiful socialite and an enterprising adventurer simultaneously. However, Mrs. Coulter uses this glamour as a weapon and armour against influential men in this patriarchal world. Because

Lyra has not had a traditionally feminine upbringing, she does not initially recognize the depth of Mrs. Coulter's visual presentation completely. She is dazzled by what Mrs. Coulter ostensibly offers instead. Lyra is driven by novelty while the Master's hopes lie in her growth, which points at the difference between the character's desires and the narrative foreshadowing at the same time.

As one can see, the first encounter between Lyra and Mrs. Coulter is filled with visual clues and foreshadowing elements for their future relationship. Mrs. Coulter's characterization is visually established with the colour blue hinting at her striking personality and powerful status. In contrast, Lyra is depicted in meeker and earthly tones to reiterate her neglected and malnourished childhood. Together, they are positioned in close proximity to insinuate their growing emotional closeness and under arches to symbolize the upcoming change in their lives. The shots and frames are used carefully to enhance this experience and to depict their growth efficiently. These spatial elements, colours, filming and framing techniques serve the same purpose of strengthening and elevating the narrative in a visual medium.

CHAPTER TWO

COHABITATION: CHARACTER AND RELATIONSHIP DEVELOPMENT IN CONFLICT

This chapter goes into detail on Lyra's dizzying journey to and life at Mrs. Coulter's apartment to explore their emerging conflict in new spaces. Cohabitation allows Lyra to recognize Mrs. Coulter's oppression as opposed to her own weakness, especially through a conflict over clothing, and to rebel against it. Colour, décor and film language continue serve the characters in this regard in their now negatively progressing journey.

The same subject and story told in two different forms will inevitably lead to different content (Balázs, 1970: 260). In both media, Lyra travels to London with Mrs. Coulter and moves into her apartment. It should be immediately noted that in the novel, Lyra's amazement with her new surroundings is interrupted by Mrs. Coulter's orders: "Take your coat off and I'll take you to the bathroom. You can have a wash, and then we'll have some lunch and go shopping…" (Pullman, 1995: Ch. 4). Two details are of note here. The first is that Mrs. Coulter enticed Lyra at Jordan College by offering to buy her clothes for the social affairs they will attend, and she is now repeating this need for a new wardrobe immediately upon their arrival. Clothes impact the presentation and perception of people in a similar but smaller scale than their abodes do. Mrs. Coulter wishes to control Lyra's attire as a method of changing her personality and life. Secondly, Lyra in this novel arrives in London with a coat that Mrs. Coulter promptly asks her to shed. Lyra's coat is as close to an emotional armour as she can acquire, and an artefact of her past at Jordan College. The deliberate desertion of this coat strips Lyra of her protection, agency and association with Jordan College.

Lyra's vulnerability in London under Mrs. Coulter's care is told visually in the show. Lyra's boarding the airship bound for London is separated from the scene of her actual arrival which is instead shown in the second episode. The opening scene is a seven-second long, extreme long shot of London while airships traverse in different directions.

This long shot's function is to emphasize context and dialectic to acclimatize the audience to the new setting (Monaco, 2000: 197) where Lyra and Mrs. Coulter will clash. In both media, while Lyra is initially distracted by Mrs. Coulter's lifestyle, she later regains her focus on finding her friend Roger and by extension shedding her newly attained glamourous shell for her true goals. After this long shot in the show, instead of a zoom-in or any other use of montage, the camera abruptly finds itself on the ground, across from a white building with blue windows and trees on either side. Cars and pedestrians pass by, somewhat obstructing the view of the ground floor. Montage refers to a "modification of time" (Ibid., p.172) and its lack here foregrounds the new space rather than the passage of time.

The shots following the characters' entrance to the scene work as clues for their emotional state and dynamics. While their first encounter focused on Lyra's excitability, this episode displays her weakness. The angle shifts to Mrs. Coulter's car stopping in front of the building as an attendant first escorts her daemon, then herself out as the leading figure. Lyra follows closely behind, exiting the car on her own. Not only is she not wearing a coat, thereby already being at a disadvantage physically and metaphorically, but the shot also frames her in a way to emphasize this helplessness. Her expression is one of discomfort, then tentative curiosity. This is a close-up shot of her face, urging the audience to understand and relate to her. In this moment, the close-up is both a child's transformative point of view and one into a fairy tale (Szaloky, 2014: 95) where she can realize her dream. Lyra covers her eyes from the sun and raises her head to look up at the building. The camera possesses her perspective this time, looking up at the top of the building from the low ground, the angle both humbling and diminishing her (Monaco, 2000: 199-200). This angle is called a worm's eye view and it is "a psychologically powerless perspective that reflects the world we recall from childhood and infancy. From the Munchkin point of view, everyone is large and overbearing and everything that moves toward us threatens to bowl us over" ("Camera Work: What's Your Angle"). With an airship flying diagonally in the small strip of bland-coloured sky above the building, the shot has a feeling of disorientation and near claustrophobia despite its large scope in

addition to the building threateningly looming over Lyra. This is not a welcoming view for her eyes.

It is significant that while Lyra is placed in a position of disorientation, Mrs. Coulter's attire and abode are in harmony. When she exits the car, her tan coat becomes visible to the audience. Under the clouded sunlight, its colour appears muted, fitting in with the building's bleak exterior. However, the camera is thrust inside the opening doors of the cream and golden elevator, allowing a look at the hallway with the same colours, then switching to the interior where Mrs. Coulter and Lyra are. Under the better lighting inside the elevator, Mrs. Coulter's coat has a richer shade that is complemented by the warm colouring (Thorne & Hooper, 2019b, 0:35). Birren's colour theory opens with the statement that any and all interpretation of colour is dependent on the particular context in which it is used (Birren, 2016: 165). The warmth of these interior colours is in direct contrast to the cold, bland grey-beige of the exterior which Lyra just traversed. It is meant to further disarm her just as Mrs. Coulter lured Lyra to her chambers at Jordan College with stories of adventure and her charismatic appearance.

Power and perspective shift throughout this introductory scene to the new setting. The camera and Mrs. Coulter take their time as she locks her apartment with a key and a keypad (Thorne & Hooper, 2019b, 0:45). This conveys both security and peril as outside threats are kept out, but Lyra is also trapped in with inside threats now even if she is unaware at the moment: the audience knows she will live with someone in charge of terminating children's connection to daemons and souls. Bachelard contemplates inside and outside in opposition but argues the meaning of each can change with context (Bachelard, 1994: 215). Pullman and the show "[subvert] the binary relationship between the concepts of home and away … inside and outside, danger and safety" in this context (Dolaykaya, 2020: 1470). Lyra does not watch Mrs. Coulter's security protocol like the audience does. She is turned away, gazing into the rest of the apartment to which the audience is not privy. Even this is only revealed when Mrs. Coulter turns away from the

door towards Lyra, implying that the audience is following Mrs. Coulter's point of view and guidance, unreliable as she is.

Viewing the interior design of the apartment, the audience is met with sternness. The first glimpse of Mrs. Coulter's apartment is of the entrance with gold wall decorations, white tables with two white-shaded lamps and a vase of flowers as well as vents on each side (Thorne & Hooper, 2019b, 0:54, Fig.3). The elevator's doors, flooring and vents all have geometric patterns which, being accompanied by the symmetry of the room, carry a very orderly air. Bachelard states that straight lines are inflexible, angles are cold, rejecting and masculine (Bachelard, 1994: 146). This "reinforced geometrism" in the very first room the audience sees supports the division between inside and outside (Ibid., p. 215). The subtle inclusion of flowers under the soft lighting in this shot implies care and femininity, softening the geometric rigidity of the environment. This union of contradicting gender values was also a part of Mrs. Coulter's introduction in her prim navy dress suit at Jordan College, but it is significant that her abode reflects the same trait. This apartment supports the fact that she must balance her feminine and masculine traits in her fight for power.



Figure 3: Entrance to Mrs. Coulter's apartment

Several scenes are set in Mrs. Coulter's apartment, and as such, it is important to take note of how much of it is designed in accordance with the novel. The novel does not elaborate on the layout of the apartment. Nor does it provide great detail regarding the specific rooms. The entrance in the show follows the greater depiction of the apartment in general. In the book, upon entering the apartment, Lyra notes:

> It was full of light, […] and the walls were covered in a delicate gold-and-white striped wallpaper. Charming pictures in gilt frames, an antique looking-glass, fanciful sconces bearing anbaric lamps with frilled shades; and frills on the cushions too, and flowery valances over the curtain rail, and a soft green leaf-pattern carpet underfoot. (Pullman, 1995: Ch. 4)

The apartment shown faithfully adopts the gold-and-white colour palette in the entrance while adding more colour to it in the living room, and the feminine touches such as decorative objects (lamps albeit not frilled, paintings and flowers) are incorporated into the director's vision as well. The show thus takes notes from the novel and stays consistent with environmental clues.

The removal of the novel's narration is consistently compensated for by the visual storytelling in the show. In the novel, Lyra's perception of the new space is prefaced with a comparison with the old. She is used to "Jordan College beauty, Oxford beauty—grand and stony and masculine. In Jordan College, much was magnificent, but nothing was pretty. In Mrs. Coulter's flat, everything was pretty" (Ibid.). This emphasizes both the novelty and femininity of Lyra's new place of residence, contextualizing her fascination with Mrs. Coulter further. The show cannot relay this message without a monologue or dialogue line without it sounding unnatural. It can, however, use lighting and furnishing to make the audience feel it. While Mrs. Coulter leads Lyra into the living room and the terrace, the camera slowly zooms out inside the living room, not changing frame or focus but permitting the audience to take it in. The golden ceiling lamp, the décor and the vent are visible in between the light blue-grey sofas with white and navy pillows. The brightness and colourfulness of the room is in stark contrast with the dark, gothic solemnity of Jordan College. This room is also consistently symmetrical, in that the majority of the furniture is in pairs even when it is not mirrored in the same axis (there are

two windows on the right-hand side of the shot and a fireplace on the left instead) (Thorne & Hooper, 2019b, 0:57). Such furnishing is a nod to Mrs. Coulter's strictness as well as her desire for control and order. It brings her masculine desire for control together with her feminine visual touches to obscure it.

These tendencies carry over to the limited house tour which reflects the limits of Mrs. Coulter's maternal offerings. The audience is not yet allowed a glimpse into the terrace, Mrs. Coulter's bedroom and study as she offers a fast-paced house tour to Lyra and ends it at the threshold of Lyra's bedroom. Left alone, Lyra jumps onto her new bed and expresses her hope for this to become a home for both herself and Roger. This presents an interesting dilemma: the apartment is furnished in a comforting and feminine fashion, yet access is limited to the geometric, symmetrical and currently untouchable common areas. The first episode of the show follows Lyra at Jordan College as she runs through the attic, laundry rooms, kitchens and gardens for play and to search for Roger. In episode 2 in Mrs. Coulter's apartment, she is banished from these domestic spaces. Moreover, Mrs. Coulter does not even mention the existence of a kitchen. It is not far-fetched to conclude that while Mrs. Coulter ostensibly offers the comfort of a domestic space, she does not deliver it. Bachelard describes the house as a maternal space on the grounds of it sheltering and nurturing dreams and dreamers (Bachelard, 1994: 6-7). In this case, Lyra's dream for a safe, happy home is partially nourished, but mostly failed by Mrs. Coulter's.

Following this glimpse into Lyra's new **home**, the show diverges from the novel once again in a minor yet curious fashion. In the show, Mrs. Coulter lets Lyra rest and settle in her own room whereas, in the novel, she urges Lyra to immediately take a bath so that they can go out. Lyra must socialize in the public sphere which should both aid Mrs. Coulter's plans to raise and use her for her own gains and prevent Lyra from remembering Roger. Interestingly, this divorces the house of its protective function as observed by Bachelard. The house protects thought and the thinker by extension (Bachelard, 1994: 6). If Lyra is not allowed a moment's respite to think, the house fails its duty in the novel. In this aspect, the show depicts Mrs. Coulter as more concerned about

Lyra's comfort than her novel counterpart. This concern is a likely pretence, but it strengthens the ambiguity of Mrs. Coulter's motives and actions. The series also presents a change in the mother figure, she is not to stay fixedly as an abusive and exploitative personage. The show, through the additional scene and elaboration of the protagonist's endowment with a room, substantiates and speeds it up.

Comparison with the present requires acknowledging the past on the reader's part, and Lyra's bedroom in Jordan College is given little thought in the novel. It is only directly referenced when Lyra learns the truth about Mrs. Coulter's involvement with the General Oblation Board and experiments on children. Horror gives way to homesickness as she yearns for "her shabby little bedroom on Staircase Twelve" (Pullman, 1995: Ch. 5). Her room in Mrs. Coulter's apartment is not deigned a description in the novel, either. This can point to several things about Lyra. The first of these is that Lyra is a very active protagonist who traverses places of residence, lands and worlds throughout the series. Her constant movement and the changes she both experiences and causes in the world simply carry more weight for the narrative than a static place to settle in. The second is that she simply does not need or care for such a room of her own, nor a comparison between the bedrooms she occupies. Bachelard claims bedrooms are one of the places that main characters hold sway in (Bachelard, 1994: 14). However, Lyra's interest and power lie in the outdoors. Bachelard's poetics of the interior of a house, especially the bedrooms, do not apply to Lyra because while she can capably command and utilise them, she refuses to be restrained to bedrooms or houses for that matter.

Nevertheless, the show's prioritization of Lyra's bedroom in Jordan College provides further scrutiny. The novel dismisses the room at Jordan College with a sentence in passing. Its reported shabbiness and location in a staircase rather than a proper hallway, further isolating and ostracizing her from the residents of Jordan College, are spared a single clause that simultaneously heightens and diminishes its significance as a safe haven. Her new bedroom in Mrs. Coulter's apartment, however, paints a starkly different picture in the novel:

> So soft, this bed! So gentle, the anbaric light on the bedside table! And the bedroom so cozy with little cupboards and a dressing table and a chest of drawers where her new clothes would go, and a carpet from one wall to the other, and pretty curtains covered in stars and moons and planets! (Pullman, 1995: Ch. 4)

Staying consistent with previous mentions of the apartment in the novel, this bedroom in the show accentuates the sense of softness and gentleness, fast becoming home to Lyra. Again, no colour palette is offered, the only hint of a possibly soft yellowish light being conveyed through the anbaric (electric, in Lyra's world) lamp. Lyra is, curiously and understandably, more interested in the new clothes she will receive and the containers they will sit in. The sky-themed curtains appeal to her sense of adventure and wanderlust as if deliberately curated for this very purpose. Mrs. Coulter and Lyra share an interest in traversing and exploring faraway lands and zeppelins are the primary mode of transportation in their world. Thus the sky-themed curtains symbolize adventure as well as freedom for them in the novel. The show, however, chooses to decorate this space in shades of light blue-grey and beige. These colours mirror the oppressive exterior of the building as well as the living rooms that are common areas under Mrs. Coulter's control. Thus, the colours in Lyra's bedroom do not serve Lyra as an individual or her personality, they serve Mrs. Coulter's control over her. Aside from the plain clothes she is wearing, Lyra does not bring any furniture or colourful belongings that could challenge Mrs. Coulter's décor or by proxy her influence. These pale colours are also contrasted with the frequently bolder and darker shades that Mrs. Coulter favours, be they gold or navy thus far in the show. Contrary to Mrs. Coulter, Lyra's being surrounded by plain and muted colours is a visual indication of her vulnerable and impressionable state. Upon entering the room, Lyra does not pay attention to any furniture such as drawers. As mentioned above, she just throws herself onto her bed in excitement. This act of disloyalty to the novel serves the purpose of exhibiting Lyra's current impressionable and excited emotional state in a more obvious fashion.

In contrast with the show's introduction of Lyra's new bedroom, the novel instead emphasizes the bathroom more. Lyra enters the apartment, comments on its difference in

beauty compared to the one at Jordan College, and proceeds to relay a somehow simultaneously descriptive and vague recollection of Mrs. Coulter's bathroom:

> The bathroom was another wonder. Lyra was used to washing with hard yellow soap in a chipped basin, where the water that struggled out of the taps was warm at best, and often flecked with rust. But here the water was hot, the soap rose-pink and fragrant, the towels thick and cloud-soft. And around the edge of the tinted mirror there were little pink lights, so that when Lyra looked into it she saw a softly illuminated figure quite unlike the Lyra she knew. (Pullman, 1995: Ch. 4)

This description of the bathroom is crucial not only because it is one of the rare occurrences where Lyra pays such focused attention to a space that is uninvolved in action, but also because it is a space where Mrs. Coulter's influence becomes tangible. At first glance, the narration does not offer much in regard to the visuality of the bathroom. Aside from the pink soaps and lights, no colour or distinctive décor is mentioned. One can infer that unlike Jordan College's bathroom, this one does not have a chipped basin or rusty taps, but such conclusions do not aid the reader to draw a clearer picture of it. Instead, Lyra and the narration focus on the softness of it, emphasized further when Lyra's reflection in the mirror is brought into the matter. In the further episodes of the show, reflective surfaces come to function as gates between worlds. Lord Boreal is the first and most frequent user of these gates. He works with the Magisterium to control human consciousness across different worlds just like Mrs. Coulter. Thus, gates and reflective surfaces symbolize the Magisterium's and by extension Mrs. Coulter's influence. Lyra's appearance and recognition of her mirror image, which Jacques Lacan uses for "spatial identification", are proof of the conflict Mrs. Coulter is pushing her towards (Lacan, 2001). Lacan argues that an infant seeing their own reflection in the mirror perceives it as another person. The infant comes to realize their own identity is distinct from the rest of the world when the idealized other in the mirror occupies a seemingly separate space. The "softly illuminated figure" in the mirror is the Lyra that Mrs. Coulter would love to shape her into. Lyra's surroundings reflect the changes her spatial existence and identity go through. These interior design choices and mirror symbolism serve to divide the show and the novel further in the visual plane. This also provides an example of the difference between original material and content in an adaptation even if the same end result is

achieved (Balázs, 1970: 260-61). The mirror symbolism is absent in the novel, but it is consistent and supportive of Lyra's and Mrs. Coulter's characterization all the same.

By changing colours and décor details from the novel, the show paints Lyra as a more visibly impressionable and vulnerable figure than the source material. This visual aid is valuable as film and television can use colour to "support the evolution of the characters and story" (Bellantoni, 2005: xxvi). The show chooses to use a bathroom with white marble flooring and walls, marble's dark veins visually staining the cleanness and purity of white (Fig.4). The lights are light yellow and the blinds are light beige. This yellow and beige soften the contrast between the marble's white surface and dark veins as well as the emptiness stemming from the lack of any vivid colours. The novel's "pink, the colour of little girls" (Bellantoni, 2005: 25) is entirely absent in the show. This erases the softness and amplifies the impression of a blank canvas that Lyra currently is. When the predominant palette of a mostly vacant room consists of white and black like this bathroom, it washes off emotion as these colours (or neutrals, as many argue) do not hold any (Birren, 1984: 201; Thorne & Hooper, 2019b, 7:19).



Figure 4: Mrs. Coulter's bathroom

After the novel breezes through Lyra's move into Mrs. Coulter's apartment, her first day is detailed as a busy one as they go outside for lunch, visit a museum, meet influential people and finally shop for new clothes. Lyra's day begins and ends in this bathroom. The first bathroom scene in the novel establishes Lyra's favourable impression of this new place and her emotional if, due to her lack of conscious analysis, relatively superficial reaction to it as discussed above. The second bathroom scene is explored in both media and strikes a more complex chord. It introduces Lyra's daemon Pantalaimon and thus Lyra's soul and morals as a source of conflict against Mrs. Coulter's desires:

> Mrs. Coulter came into the bathroom to wash Lyra's hair, and she didn't rub and scrape like Mrs. Lonsdale either. She was gentle. Pantalaimon watched with powerful curiosity until Mrs. Coulter looked at him, and he knew what she meant and turned away, averting his eyes modestly from these feminine mysteries as the golden monkey was doing. He had never had to look away from Lyra before. (Pullman, 1995: Ch. 4)

The paragraph begins with a comparison against Jordan College as Lyra's only frame of reference, then adding Mrs. Coulter as an active participant. Her focus on gentleness and affection only drives home how starved Lyra has been for positive attention. In the show, in the spirit of keeping the dialogue natural once again, she does not comment on the soft, compassionate nature of this interaction. The show underplays Lyra's weakness to such favourable behaviour as Mrs. Coulter adopts to appeal to Lyra.

However, Mrs. Coulter driving a wedge between Lyra and Pantalaimon is especially unsettling in the novel. A daemon is a physical manifestation and part of its human's soul. There should be nothing inappropriate about Pantalaimon's presence or awareness while Lyra simply, innocently bathes. When Mrs. Coulter makes Pantalaimon turn away, it means "there is something unnatural about the gendered mores of privacy enacted in this domestic space" (Greenwell, 2018: 25). If Pantalaimon is to be shamed for transgressing any moral laws, it follows that Lyra must be shamed for the same. The narrative poses this as an issue of femininity, which the Master at Jordan College wished for Lyra to learn dutifully at this appropriate age. As far as Lyra can understand this bathing predicament, this is an instance where external validation comes at the expense of internal peace. It should be remembered that Lyra is still prepubescent and Pantalaimon

will not settle until the end of the series, signalling her entering puberty. She is currently in a liminal state between childhood and adulthood where many changes await her. Using the bathroom as the setting for such a scene is crucial as it is a room where one's vulnerability is clearly hinted at through nudity and privacy. Mrs. Coulter starting to impose a new moral and behavioural viewpoint on Lyra at a time of uncertainty and novelty, when Lyra would be most receptive to it, is a very apt choice on her part.

The show elaborates on both the characters and their strengthening relationship dynamics at this moment in the bathroom. Sidelining Pantalaimon in an intimate scene makes space for Mrs. Coulter to take his place as a trusted confidante. The scene starts with the sound of Mrs. Coulter laughing, and albeit quietly, Lyra is smiling widely too (Thorne & Hooper, 2019b, 7:10). Without immediate dialogue lines, it is impossible to know what they are laughing about, and this means the reason is not important, the result is: they are getting closer and comfortable with each other. So far in the show, Mrs. Coulter's actions have been portrayed as benevolence towards Lyra and her work with the Magisterium has not been made explicit. The visual clues to her dangerous character have remained subtle. However, the novel connects her to the children's kidnappings from her first unnamed appearance even before meeting Lyra. The reader views her kindness towards Lyra through a lens of caution and dread. In an adaptation, "[t]he same external action" can be interpreted to have "quite different inner motives" (Balázs, 1970: 264). Thus, when the camera shows Lyra and Mrs. Coulter are laughing in the bathroom but the context is not revealed to the audience, this helps maintain Mrs. Coulter's façade against the audience as well as Lyra.

The framing of the scene reinforces the growing intimacy between the two while pushing their daemons to the sidelines. Once the sound settles into silence, the audience can focus on the visual. The audience is invited into this scene through the door with the walls on either side of the screen framing the shot (Ibid., 7:17). Like arches, the open doorways examined in the previous chapter are liminal spots, implying movement and change (Tally, 2013: 131), which is why they are frequently used as frames or set pieces

in scenes featuring Mrs. Coulter. Mrs. Coulter disrupts the status quo of Lyra's neglected, overlooked childhood when she becomes a means for her to leave Jordan College. By giving Lyra space and an opportunity to grow, Mrs. Coulter initiates change and movement in her life. In this scene, the doorframe exists to foreshadow Mrs. Coulter's alterative influence on Lyra. They are in the middle of the shot, far away from the audience to highlight the intimacy of the bathroom by pushing the audience away from it in a manner similar to excluding Pantalaimon from the mother-daughter intimacy in the previous bathroom scene. In the meantime, Mrs. Coulter's golden monkey is further away, in a corner on the left, almost imperceptibly threatening in his stillness unlike Pantalaimon who agitatedly moves on the edge of the bathtub. The doorframe squeezes Mrs. Coulter and Lyra together in a narrower space. All of these visual choices reaffirm Lyra's growing closeness to Mrs. Coulter and the discomfort it should evoke.

In this scene, the conversation between Mrs. Coulter and Lyra exposes their character motives and conflict under one minute run-time. Mrs. Coulter asks Lyra whether she considered changing her hairstyle. Lyra's initial and immediate response is an act of self-assertion: "I like my hair". Mrs. Coulter counters her objection just as quickly to state it does not suit her face. Unlike her prompt first response, this causes Lyra to pause for three seconds, gazing at Mrs. Coulter before she accedes to grow it long. Mrs. Coulter invalidating Lyra's personal taste and comfort under the guise of constructive criticism is how she attempts at and temporarily succeeds in moulding Lyra into what she wishes her to be in the novel. The camera shows their respective daemons to emphasize the humans' actions and reactions. As Mrs. Coulter insists, the camera switches to a medium shot from the left-hand side of the bathroom, positioning her golden monkey in the foreground and in front of Lyra (Thorne & Hooper, 2019b, 7:30). This change in perspective prioritizes Mrs. Coulter's daemon over the audience's sight of Lyra. Therefore, it marks the power Mrs. Coulter is gaining over Lyra. Then, when Lyra mentions growing her hair long, the camera cuts to a close-up shot of Pantalaimon looking up at her instead (Ibid., 7:32). It "places [the audience] in a mental dimension" (Szaloky, 2014: 96) and conveys Pantalaimon's (thus Lyra's) hesitation in yielding to Mrs. Coulter's wishes. This distance

and focus, the camera's closeness forcing the audience into Lyra's mental and emotional state, urge the audience to sympathize with Lyra.

Being exclusively written for the show, this scene helps clarify Mrs. Coulter's intentions earlier in the show than the novel. Lyra continues with a tale of how she used to have long hair which came in handy in her adventures with Roger. More specifically, she fabricates an instance where they were stuck in a grain silo. The story puts the audience in mind of Rapunzel: "Roger turned [her] hair into a rope, he climbed up [her] and out" to escape and help Lyra get out (Thorne & Hooper, 2019b, 7:35). The camera even adopts a close-up perspective to assist in her fairy tale retelling (Szaloky, 2014: 95). Lyra's tendency to lie and tell stories is quite possibly her most defining and useful trait. Unlike the novel where it goes unchallenged for a long time, the show has Mrs. Coulter berate her for it right then and there. The camera turns to face them from the front, bringing the confrontation into the foreground. Mrs. Coulter tugs on Lyra's hair with a solid if soft grip (Thorne & Hooper, 2019b, 7:47). This physical intervention and control are alarming even if Lyra does not realize it. She tries to claim honesty with the camera turning to view her from the side and a medium distance once again, putting her in focus. However, Mrs. Coulter cuts her off and the camera shows Pantalaimon recoiling in a close-up shot. Its lingering on Pantalaimon's expressive face is in contrast with Lyra's, as the camera switches to the front view one more time and Lyra turns her back to Mrs. Coulter with a cold face. Mrs. Coulter softens the blow by stroking her hair and saying Lyra can become extraordinary if she only accepts change. Lyra nods her assent and they both laugh in one last close-up shot. This final laughter also mirrors the beginning of this scene where they were laughing. Lyra's acquiescence ends the scene with Mrs. Coulter's victory reinforced by the intimate close-up.

As mentioned previously, the show reorders or adds to the events in the novel. It adds a breakfast on the balcony and sets the lunch out before the bathroom scene, which later leads to the dress shopping scene. While the former two are less memorable, it should be noted that in both instances, Lyra's clothes copy and complement the colours that Mrs.

Coulter is wearing. On the balcony, Lyra is dressed in pale blue pyjamas to go with Mrs. Coulter's navy ones. At lunch, Mrs. Coulter is seen wearing a jade green dress suit with white fur trimmings on the collar. Green is just as volatile a colour as blue for Mrs. Coulter to favour. Its association with nature can bring to mind lush forests, but it is also an indication of poison in many animal species as well as a tornado warning in and of itself. Bellantoni presents this as green being a "dichotomous" colour which can "signal health and vitality or danger and decay" (Bellantoni, 2005: 159). This fits the fine, elegant front she adopts while simultaneously being a major antagonist to contend with. Lyra accompanies her in her dress with blue and green stripes, while her collar and buttons are white. She borrows green and blue from Mrs. Coulter, imitating her but losing her agency in the process. It is noteworthy that Lyra prefers earthly and earthy colours like brown when left to her own devices. In the show, her initial outfits at Jordan College as well as the later ones where she is away from any adult influences often feature brown and bring nature to mind. Whenever she is traveling with Mrs. Coulter, gyptians or any other adult, she adopts their clothing and manners. The finer details of this are not mentioned in the novel, but in the show, they are clear visual signs of Lyra's wish and acceptance to fit in with Mrs. Coulter.

Mrs. Coulter consistently uses fashion and shopping as ways to control and mould Lyra to her wishes, but this is depicted differently across media. The novel follows Lyra's excitement towards fashion and glamour without criticism. Her new life overwhelms Lyra as Mrs. Coulter elegantly drags her around town from event to event, distracting her with the glamour of a dazzling socialite. Shopping for an upcoming expedition seems to delight Lyra, only succeeded by her fascination with the women Mrs. Coulter surrounds herself with:

> [S]ome ladies, as well dressed as Mrs. Coulter if not so beautiful or accomplished: women so unlike female Scholars or gyptian boat mothers or college servants as almost to be a new sex altogether, one with dangerous powers and qualities such as elegance, charm, and grace. Lyra would be dressed up prettily for these occasions, and the ladies would pamper her and include her in their graceful delicate talk […] there would be lots of glamorous people to talk to and be admired by […] (Pullman, 1995: Ch. 5).

Lyra is evidently impressed by these women's appearances and social skills. It is noteworthy that she seems to recognize the danger in them while being affected by them nonetheless and not acknowledging this fact. The passive voice in the clause above "Lyra would be dressed up prettily" implies Mrs. Coulter's guidance as it would have been just as easy to state that "Lyra dressed prettily" or "Lyra wore pretty clothes". Instead she is dressed, pampered and admired, and she gets drunk on the attention given to her as opposed to the indifference of Jordan College's male scholars. After six weeks full of this exciting life, the narrator states Lyra occasionally thinks of Jordan College and Roger, but the former "seemed small and quiet" now, and as for the latter, she quickly "forgot him again" since "there was an opera to go to, or a new dress to wear" (Ibid.). This is stated after a long paragraph on how Lyra is learning how to groom herself by watching Mrs. Coulter who lets her spectate (for, as seen above when she is socializing with Londoner women, it is a spectacle to Lyra) and experiment on her own (Ibid.). Lyra is getting the feminine education as wished by the Master at Jordan College. That it is overriding her personal values and Roger's safety is deeply troubling. Mrs. Coulter's supposed guidance here fails Lyra as a human being.

Even if the novel does not narrate any scenes where Lyra goes shopping, the subtly repeated mentions of dresses make it clear that they carry weight in her new life. Likewise, the show does not pull any punches when depicting it. The second episode has Lyra being fitted for new clothes. It can be inferred that instead of browsing stores, Mrs. Coulter opted for a house call where she can exercise further control over Lyra and her choices, presumably knowing and having the seamstress on the payroll. The most striking feature of the opening shot is the golden, geometric-patterned doors essentially acting as prison bars (Thorne & Hooper, 2019b, 11:56, Fig.5). Slightly over half of the shot is allocated to showing the walls on either side of these doors with blue wallpaper with white branches and flowers. These provide a simplistic representation of the outdoors and nature while the golden doors trap those in the living room inside, the noun **living room** itself becoming ironic. The living room's design and the composition of this shot reinforce Bachelard's statement about characters holding power over their home (Bachelard, 1994: 14). The

doors also function once more as a doorway that Mrs. Coulter is guiding Lyra through. They serve as the frame of this shot, emphasizing her power over the scene. Normally, doors and thresholds are liminal spaces that Bachelard associates with "hesitation, temptation, desire, security, welcome and respect" (Ibid., 224). Mrs. Coulter's corrupting influence imposes the function of prison bars on the insiders. Lyra is tempted by Mrs. Coulter's offer of glamour here, but she is not secure or respected. This shot lingers for five seconds to ensure that the audience digests it.



Figure 5: Trapping of the living room

The state of the room complements the dress-fitting scene that follows it. The camera lingers on the earlier shot and then adopts Mrs. Coulter's position. This is a point-of-view shot where the audience sees "what the character sees from the character's position in the diegetic universe" (Vaage, 2014: 371). The audience is allowed to see Lyra from Mrs. Coulter's watchful perspective at this moment. Two seamstresses stand on either side of Lyra who is standing on a stool, trapping her just as the golden doors did in Mrs. Coulter's eyes. Lyra is in a vivid blue satin dress while the seamstresses are in more inconspicuous grey dress suits. The seamstresses' silence in addition to the colours of their

attire in this scene makes them literally and metaphorically fade into the background as Mrs. Coulter in her bold emerald dress takes control of the room. Even after the camera leaves Mrs. Coulter's perspective, décor and composition sustain her power.

Lyra's desire to exert control over her clothes is a subconscious attempt at enforcing her identity in this scene, and it is quickly thwarted. Mrs. Coulter expresses her wish for Lyra to serve drinks at her upcoming party, gives orders to the seamstresses and curtly dismisses Lyra's wish for a more flexible dress. Lyra says "I like running around, you know," in an attempt to reinforce her original characterization as an active child. However, Mrs. Coulter is concerned with how her guests will view her instead: "The clothes you wear determine the way people see you" (Thorne & Hooper, 2019b, 12:08). Her carefully chosen attires are a part of how she exerts control over powerful men in the General Oblation Board and London in general. To her, clothes can be armour and weapon at once. Indeed, Lyra figures this out in the novel. In the show, she is yet unaware and vulnerable to this kind of attack. Mrs. Coulter leaves her position in front of the window and calls Lyra to the mirror. Her leaving the natural light from the outside and moving to the mirror where two low-hanging golden chandeliers cover large space is a subtle indicator of the unnatural state of current events. Her request is for Lyra to abandon her own nature just as Mrs. Coulter is leaving natural lighting. Mrs. Coulter compliments and pleases an insecure Lyra by stating blue is Lyra's colour. Of course, having established blue is Mrs. Coulter's colour first and foremost, the show reinforces this as a moment of temptation. After Mrs. Coulter steps away, Lyra says to herself that blue is her colour "to allow [her] to wield power" and giggles with delight (Ibid., 12:37-39). This is contradictory with Bellantoni's findings as she notes only a bright and bold blue, like royal blue, can signify power (Bellantoni, 2005: 86).

To some extent, in the show Lyra seems to grasp the power of appearances that Mrs. Coulter also utilises earlier than she does in the novel. However, unlike the older woman who uses colour as a tool to maintain her power, Lyra feels the colour is what empowers her instead, placing herself in a passive role. This twisted dynamic is a result

of Mrs. Coulter's influence. In his theory of the mirror stage, Lacan claims beauty is formative, and Mrs. Coulter is succeeding in shaping Lyra's understanding of her self by praising the beauty of her mirror image (Lacan, 2001). The novel acknowledges this later as Lyra acting like Mrs. Coulter's daemon or a pet (Pullman, 1995: Ch. 5, Ch. 7). Here, the show contents itself with letting Pantalaimon undermine Lyra's joy by saying "Looks like it will allow you to wield a cake knife", but Lyra laughs it off, not understanding the gravity of the situation (Thorne & Hooper, 2019b, 12:40). She is in Mrs. Coulter's residence donning the clothes she has chosen, and is incapable of criticism or self-reflection as of yet.

Lyra's clothes change colour as her actions, priorities and attitude towards Mrs. Coulter change. After the fitting scene and before Lyra's tutoring session with Mrs. Coulter, the show embeds a scene between the Master of Jordan College and Lord Boreal. These two characters are related to Lyra and Mrs. Coulter respectively. The Master's outfit consists of a grey suit completed with a purple patterned tie and purple outer robes. When the audience is delivered to the tutoring scene, Lyra is seen wearing a purple dress (Ibid., 14:38). The first layer of interpretation to be made here is that Lyra's current focus on education connects her to the Master even if she is being tutored by Mrs. Coulter, and brings her closer to her original, unaffected self. In this scene, Mrs. Coulter is still wearing the jade dress with gold accessories. In modern colour theory, Lyra's purple and Mrs. Coulter's green are complementary colours. When brought together, these colours' difference is intensified ("Complementary color"). Thus, this difference in Lyra's and Mrs. Coulter's attires is a hint at their soon-to-surface conflict of interest. However, Bellantoni also argues purple is a colour of three themes: mystery, transformation, ambiguity (Bellantoni, 2005: 190-91, 201). In this scene, much to Mrs. Coulter's disconcert, Lyra discloses to her that she knows about Dust. Until this point in the novel and the show, what little is known about Dust is considered heretical. Dust's so far known and yet to be discovered qualities all fit the themes that purple represents. Lyra herself does, too. Lyra's knowledge comes to transform her life alongside the fate of worlds. It is crucial that during this scene, the camera exclusively focuses on one person at a time, and

Lyra is closely but softly framed by the golden doors. Since her knowledge provides strength, she is not imprisoned this time even if the shot is still somewhat claustrophobic.

Likewise, when Lyra discovers Mrs. Coulter's daemon can get far away from her which is **unnatural** and should normally cause immense pain to Mrs. Coulter and her daemon, the divergence in their respective paths is shown in the colours of their sleepwear. Lyra is still in her light blue pyjamas while Mrs. Coulter is in a white nightgown. This colour combined with the loose silhouette of the nightgown voids her emotion. She looks ghostly. She patrols in order to make sure Lyra is not entering her study where there is evidence of Mrs. Coulter's deadly experiments on children. The arches she walks through represent danger as she functionally haunts her gold and white hallway at night (Thorne & Hooper, 2019b, 21:27). Lyra's blue pyjamas paint her as a lively figure in contrast. This scene, just like the one discussed above, is not adapted from the novel but created for the show. Since the show must effectively cover twenty-three chapters' worth of content within eight episodes, it needs to take advantage of visual signs like these to accelerate plot and character growth.

The show takes more creative liberties during the buildup of Lyra and Mrs. Coulter's relationship. Unlike their first encounter, their cohabitation period allows for more freedom as the novel provides more internal narration than external, visual clues to adapt. The use of striking camera angles, composition and colour in addition to the concept of mirror image and appearances proves useful in this regard.

CHAPTER THREE

HOSTILITY: SEPARATIONS AND REUNIONS

This chapter examines the conflict of independence between Lyra and Mrs. Coulter as it breaks out. The show changes some of the novel's content to create a different context for the same plot events. This does not alter the overall plot yet affects the smaller details in characterization. In fact, the larger narrative of the show empowers other characters than Lyra and benefits from the wider cast of characters in a story about the entire universe.

The first openly hostile encounter between Lyra and Mrs. Coulter incorporates elements from the novel into a different context created in the show. In the novel, this scene between Lyra and Mrs. Coulter takes place after their tense conversation about Dust, six weeks in total spent in London, and following Pantalaimon's comment that she is all but Mrs. Coulter's "pet" (Pullman, 1995: Ch. 5). This is sufficient to boil over and subtly prepare for their conflict over Lyra's ability to make decisions. Lyra's ire is triggered when she wants to wear a white leather shoulder bag to keep the alethiometer, a truth-telling device entrusted to her by the Master of Jordan College, safely on her person. Mrs. Coulter says "It looks absurd to be carrying a shoulder bag in your own home" (Ibid.). The narrator explicitly states it is the phrase "in your own home" that upsets Lyra the most (Ibid.). It is not elaborated further. However, it is clear Lyra does not feel comfortable with the notion of a home where she cannot make her own choices whether it is about her clothes or searching for Roger. In addition, it is significant that carrying a bag at home "looks" absurd and not "is". This phrasing is a reminder that Mrs. Coulter cares deeply about appearances and creating a certain image. At this moment in the novel, Lyra subconsciously starts to realize such an outlook on life does not sit well with her.

Lyra's realization and subsequent disobedient behaviour lead to a physical fight that awakens Lyra to Mrs. Coulter's cruelty. Mrs. Coulter's daemon attacks Pantalaimon. The bond between Lyra and Pantalaimon results in Lyra hurting in the process as well.

Lyra promises obedience until she is freed and flees to her room. Unfortunately, Mrs. Coulter follows her to explicitly threaten her with a confrontation "which [Mrs. Coulter] will win" if she does not behave herself (Ibid.). Mrs. Coulter following her and making threats in her room violates the sanctity a personal room is supposed to provide. Mrs. Coulter forces a promise to behave and reconciliation with a kiss. This encounter is caused by a directly internal conflict: Lyra's desire for freedom and search for her authentic, unbridled self does not align with Mrs. Coulter's wish for absolute control and power over all.

However, the show chooses to mix and match more threads of this world, which leads to the main plot beats being hit under different circumstances. First, Lyra in the show is disturbed by the golden monkey's scope of mobility, an unprecedented and **unnatural** phenomenon. Second, right before their conflict comes to a head, Mrs. Coulter is visited at her apartment by Father MacPhail. The Magisterium threatens to withdraw support from her if she is not covert enough in her work on Dust and children. Such a threat is not made in the novel. In the show, it functions as a catalyst for Mrs. Coulter's more erratic behaviour. Lyra gets caught while eavesdropping on this conversation, then runs into her room to don her white leather shoulder bag to keep the alethiometer away from Mrs. Coulter as the Master warned her before she left for London. It is noteworthy that the bag argument has not occurred in the show yet. Despite this alteration of context, the bag becomes a symbol of Lyra's rebellion and determination to stay true to her original self. Meanwhile, both the threat and the fact that Lyra is sneaking around rattle Mrs. Coulter's grip on her emotions. Thus, the show not only speeds up the plot, but also introduces external factors like the Magisterium's looming threat to fracture Lyra's relationship with Mrs. Coulter faster. Furthermore, this incarnation of Mrs. Coulter seems almost more neurotic as she frequently appears to be having difficulty in keeping her composure unlike her counterpart in the novel.

The tension erupts between Lyra and Mrs. Coulter when the Magisterium's pressure is combined with Lyra's determination to exercise her own will. The scene

described above is shot across the apartment and most of it features bad lighting, the shadows of the set reflecting the dirty work of the Magisterium. Only after Father MacPhail's leave is the good lighting back as Mrs. Coulter and Lyra stand on either end of the hallway, several arches of the elevator and the hall surrounding both of them, but mostly Lyra (Thorne & Hooper, 2019b, 30:00). The multiplicity of arches enhances the sense of ambiguity in the imminent confrontation (Tally, 2013: 131). Lyra and Mrs. Coulter enter the living room through different doors to showcase their opposing viewpoints. The room is well lit with both natural light coming in through the windows and lamps, yet Mrs. Coulter is still backed up by a dark room behind the currently open golden doors. The darkness makes her seem more ominous and threatening while the open doors signify potential for change (Bachelard, 1994: 222-24). The camera cannot show both characters in the same shot as they are facing each other from literally and figuratively opposite sides. Lyra is backed into a wall more closely to emphasize her entrapment and under natural lighting to symbolize her openness.

The confrontation itself features interesting original dialogue that develops their characterization and escalates the conflict simultaneously. Mrs. Coulter starts off softly inquiring about Lyra's shoulder bag, then apologizes for "being short" with her when she caught her eavesdropping earlier. Lyra's response is to slide the bag to her side, slightly farther away from Mrs. Coulter to protect it. Symbolically, protecting the bag means protecting her independence and self. Then she denounces Mrs. Coulter's fury and loss of control. The camera starts to sway and shake as Mrs. Coulter calmly denies it, but until Lyra insists the shots stay medium-distanced, only switching to a close-up shot when Lyra sombrely says "And you still are [angry]" (Thorne & Hooper, 2019b, 30:41). The shaking camera conveys the emotion about to interrupt here. The medium shots keep the characters at arm's length until the close-up heightens the emotional impact of Lyra's statement. This scene shows Lyra's ability to read the room despite Mrs. Coulter's ability to act well most of the time. Mrs. Coulter indeed pauses upon hearing this correct observation. She turns around as if to leave, the shot getting closer to her face and lingering. The audience is permitted to see her struggle to maintain a semblance of calmness with this lingering shot.

Mrs. Coulter walks back towards Lyra and faithfully follows the novel's dialogue line about the bag indoors. In response, Lyra hugs the bag close to her chest and says "It's the only thing [she likes] wearing," which moves the point of contention to the bag instead of the notion of home that the novel emphasizes. The show nonverbally declares the apartment is entirely Mrs. Coulter's domain and not a home to either of them. Mrs. Coulter hisses and on this cue, the golden monkey attacks Pantalaimon, effectively subduing him and Lyra by proxy. Lyra goes as far as claiming "This isn't who [Mrs. Coulter is]. Those men just upset [her]." This confirms the effect of the external factors on this confrontation as Lyra clearly considers herself not to be the instigator of any conflict between them.

The show diverges once more and digresses further as Lord Asriel is brought into the argument. Having lost Mrs. Coulter's good graces, Lyra attempts to use her alleged uncle Lord Asriel for protection. In the heat of the moment, Mrs. Coulter reveals Lord Asriel is Lyra's father. She declares his leaving Lyra at Jordan College for protection a ridiculous idea. This connects Lord Asriel to Jordan College, Lyra's home, while simultaneously decrying both the person and the place. Moreover, both are currently lacking in Lyra's life and are a factor in her current predicament at Mrs. Coulter's apartment, in peril. Away from her safe place and safe people, Lyra is effectively a homeless orphan, a liminal figure (Greenwell, 2018: 22). Mrs. Coulter forces Lyra to face her homelessness even though the dialogue is not explicitly recognizant of this fact. Thus, Lord Asriel becomes another external source factoring into this internal conflict. Lyra leaves a softly sobbing Mrs. Coulter behind and shuts herself in her bedroom. She sits on the floor between her bed and bedside table as she tries to consult with the alethiometer. The nook she is taking refuge in is "a resting-place for daydreaming" as she futilely attempts to learn about her parents and Roger from the alethiometer (Bachelard, 1994: 15). The alethiometer's gold and white design is similar to Mrs. Coulter's apartment and the tool is equally unhelpful at the moment. The scene ends with no resolution as the conflict of her independence from Mrs. Coulter gets sidelined and abandoned.

This violent encounter is followed by more minor digressions from the novel, but colour and space are still used carefully. The differences from the source material in these scenes are largely unimportant here except for the fact that they showcase Lyra's tendency to escape to or through nooks, corners and other unconventional spaces. These may not be liminal spaces, but they are closely linked to Lyra. Bachelard associates them with the living room and the bedroom where main characters find solitude and have influence (Bachelard, 1994: 14). In the show, Lyra sneaks into Mrs. Coulter's study through the ventilation shafts. It is another moment where Lyra's tendency towards unconventional spaces shines. She is rewarded with information and the blueprints for a contraption designed by Mrs. Coulter to permanently separate a human from their daemon. When Mrs. Coulter's party starts, Lyra is dressed in Mrs. Coulter's signature blue while the woman herself is in an emerald dress (Thorne & Hooper, 2019b, 47:40). This difference indicates their opposing positions even if Lyra is still ostensibly under Mrs. Coulter's control. Lyra then meets a journalist wearing a dark mauve dress. Bellantoni claims that purple often foreshadows loss or death, and the journalist dressed in purple is shortly murdered for revealing Mrs. Coulter's involvement with the General Oblation Board (Bellantoni, 2005: 191). Unlike the novel where she takes a moment to pack some clothes and flees, Lyra in the show escapes the apartment immediately through windows and fire exits. This unconventional path strengthens Lyra's position as a protagonist and her actions in narrow, difficult spaces as opposed to openly domestic and safe spaces.

In fact, Lyra and Mrs. Coulter's next encounter happens in similar spatial circumstances, too. Lyra takes refuge among gyptians and is informed that Mrs. Coulter is her mother. After a brief period, she gets kidnapped and taken to Bolvangar, where the Magisterium carries out experiments on intercision, the extermination of human-daemon bonds. A while later Mrs. Coulter goes to the same place for an inspection, unaware of Lyra's presence. Lyra's initial days spent at Bolvangar are a poor imitation of Jordan College as she is forced to sleep, eat and socialize with children of her age: "in some ways Bolvangar was run like a school, with timetabled activities such as gymnastics and 'art.' Boys and girls were kept separate except for breaks and mealtimes" (Pullman, 1995: Ch.

15). However, deadly experimentation posits Bolvangar as a dangerous place. Until Mrs. Coulter's appearance, the novel displays Lyra's personality and skillset at her best as she lies to the adult authority figures to reconnoitre, reunites with Roger as has been her goal since the beginning of the novel, and rallies her peers into a riot to escape with their daemons intact. This involves sneaking around in vents as well as utilizing meal and play times to strategize with others, taking advantage of both the school-like and the more unconventional spaces. Outside is the cold winter of the North, which poses a direct threat to human life as well as a symbolic one of "cosmic negation" via intercision and loss of one's consciousness (Bachelard, 1994: 41). This forces Lyra into nooks, crannies and other tight spaces until she can turn the tides around.

Lyra and Mrs. Coulter's reunion can be considered a reprise of their first meeting. Lyra is caught while spying on the Station's authorities and forced into the cramped chamber of the intercision contraption. Mrs. Coulter's arrival at the school-like Bolvangar place is what frees Lyra from her comfort zone and her demise. The novel paints a barebone picture of Bolvangar with "buildings of metal and concrete" amidst the unforgiving snow, with its "white empty corridors" lacking any colour or joy (Pullman, 1995: Ch. 11 and 16). The show supports this soulless affect even in the personnel's cold white or pale blue gowns, and only breaks it with Mrs. Coulter's dark red dress. Aside from red's common association with strong emotions, Bellantoni goes a step further and claims it can "bring out latent passions" (Bellantoni, 2005: 2). These latent passions are Mrs. Coulter's growing maternal feelings towards Lyra. Mrs. Coulter releases Lyra from the intercision contraption, unlike the novel where her golden monkey sets Pantalaimon free first. The show's prioritization of Mrs. Coulter over the daemons here helps foreground her emotions and actions. In addition, the show has Lyra scream for Mrs. Coulter initially by name, then as "mother" (entirely absent in the novel), as she has learned between leaving London and arriving at Bolvangar. Mrs. Coulter responds by screaming her name back, unlike her novel counterpart's whisper (Thorne & Lyn, 2019, 24:47). This loud reaction in the show emphasizes her emotional investment more than the novel's subtlety. However, Mrs. Coulter is only seen in long shots to maintain her

ambiguity and figurative distance from the audience. In contrast, Lyra is shown in close-up shots that urge the audience to empathize with her understanding of the situation (Branigan, 2006: 95). The camera shakes the entire time to convey the tension of the scene. It only stabilizes as Lyra is released from the contraption chamber. At this moment, Lyra and Mrs. Coulter are still clearly fighting for opposite causes regarding the kidnapped children's safety. However, Lyra's survival brings them together just like her wanderlust did at the beginning.

Lyra and Mrs. Coulter's brief reunion at Bolvangar carries a complicated, twisted tone. It is set in a room with metal walls but a wooden ceiling and furniture. The metal walls present a cold front while wood is a warmer, homely material. There are several lamps none of which provide good or wide lighting, disorienting the audience. The camera's high angle preventing the audience from feeling safe and Lyra mostly being covered by a wooden panel in addition to the contradictory set design all result in an unsettling, awry mood (Thorne & Lyn, 2019, 25:27, Fig.6).



Figure 6: Confrontation at Bolvangar

The camera and the colour palette depict Lyra as a contrary figure to Mrs. Coulter in this scene. During their conversation Mrs. Coulter's dark red outfit is incompatible with Lyra in a turquoise hospital gown. The green undertones in turquoise evoke a sickly appearance (Bellantoni, 2005: 151). Turquoise is meant to convey openness and interaction, yet this twisted reunion does not allow for such positive development between its characters (Ibid., 83). The camera frequently switches angles while also swinging between medium and close-up shots, keeping the audience off their balance. Mrs. Coulter makes chamomile tea for Lyra, trying to exploit nurturing acts but Lyra stays firm. She rejects the seemingly motherly care offered to her as she has experienced its unreliability in London. Mrs. Coulter is teary-eyed the entire time, displaying more emotion in one scene than her novel incarnation does in the entire series while Lyra is under the effect of a cold fury. The scene ends with Lyra tricking Mrs. Coulter and fleeing to commence the children's collective escape from Bolvangar. It is of note that before running outside, Lyra makes sure to retrieve her outerwear which includes khaki dungarees, a red hat, a pale green knitted scarf and a tan winter coat with fur trimmings. These colours (Thorne & Lyn, 2019, 34:10) reflect her passionate personality as well as her affinity to nature and its colours, whether it is spring or winter.

Mrs. Coulter and Lyra's final days together subvert their early dynamic as Lyra grows and gains power over her own fate. After escaping Bolvangar, Lyra learns about different worlds and how they are being impacted by an abnormal shift in Dust. She learns to work with others and when to trust adults. **The Subtle Knife** ends with an unconscious Lyra being kidnapped by Mrs. Coulter. By the beginning of **The Amber Spyglass**, she has put Lyra under a sleeping spell to keep her safely tucked in a cave, away from the Magisterium. The novel describes the surrounding area in very bright tones of repeated "brilliance", "sunlight" and "glistening", while the cave itself is said to have been a resting and meditating place for a religious man (Pullman, 2000: Ch. 1). The interior of the cave is not described aside from the basic necessities Mrs. Coulter has provided with a makeshift bed and a naphtha (oil, in Lyra's world) stove, but the narrator still states it is "an ideal den for a bear or a wolf" (Ibid.). Mrs. Coulter has taken up the caretaking duties

once again, but she is not a reliable mother, and this is not a home by any means; she is "play[ing] house" (Greenwell, 2018: 28). She has been forced to take shelter in a primitive manner and cannot fend for herself, thus she relies on nearby villagers to bring her food under her guise of a pilgrimage. Her connection to the Magisterium is consistent with this religious image of a pilgrim, or a prophet, atop a mountain and meditating inside a cave, but not with that of a homemaker. Lyra's connection to nature (as opposed to the conventional home or school) and worldliness has imposed them upon Mrs. Coulter. Rustin and Rustin point out "the beauty of the natural world, contrasted so starkly with the earlier settings in which she appeared, of urban luxury and decadence on the one hand and inhuman scientific experiments on the other" showcases the change in Mrs. Coulter's relationship with Lyra (Rustin & Rustin, 2003a: 417).

Indeed, Lyra has quite literally driven Mrs. Coulter between a rock and a hard place. Instead of the top of a cliff and inside a cave, the show's Mrs. Coulter has taken refuge in an abandoned chapel on the edge of a steep, rocky valley that gives way to the sea (Spencer, Thorne & Gupta, 2022b, 4:10). This is shown with a tracking extreme long shot where the camera's zooming out and the shot's width increase the sense of distance from civilization. Meanwhile, the change from the novel's cave to the show's chapel emphasizes her claim to a divine purpose and gives her more power as far as her caretaking duties go. In the show, she is inside a human-made building with facilities, not having to keep guard, search for firewood or any modicum of comfort with the same urgency her novel counterpart has. She guides Ama, a young girl from a nearby village who brings her supplies, to where Lyra is asleep. The entrance to the chapel is not furnished at all. Small sets of stairs which go up and down lead to the bedchamber, disorienting the audience (Ibid., 9:10-15). This disorientation is in line with Mrs. Coulter's conflicting interests for her status and her daughter. Bachelard considers going up as withdrawal and higher consciousness, while going down and the cellar are signifiers of irrationality and dreaming (Bachelard, 1994: 18, 147). Mrs. Coulter is scheming and succeeding in the short run, but her high social desires for status still clash with her baser maternal instincts. Needless to say, the downward movement of dreaming belongs not only to Lyra, who is forcibly under

a sleeping spell and dreaming about the land of the dead, but also to Mrs. Coulter with her struggle to achieve adverse goals simultaneously.

Even when unconscious, Lyra's mere presence is capable of disrupting the meagre control Mrs. Coulter has acquired over the situation. When Ama lays her eyes on Lyra, she sees her through the bars of the bed frame she is sleeping in, making her appear caged or imprisoned as a result of Mrs. Coulter's "a hopelessly confused protectiveness—or possessiveness" (Spencer, Thorne & Gupta, 2022b, 9:31; Rutledge 123). Lyra's sleepwear and pillows are in shades of purple, drawing attention to the mystery surrounding her (Bellantoni, 2005: 190). There are blue and earthly yellow patterns in her blanket, complementing Ama's floral-patterned beige shirt and light brown sweater (Spencer, Thorne & Gupta, 2022b, 7:55). This colour coordination hints at the future aid Ama will provide in breaking the sleeping spell and freeing Lyra. In contrast, Mrs. Coulter is wearing red to showcase her emotionally charged state. Mrs. Coulter explains the situation as an enchanter having put her daughter under a sleeping spell that she cannot wake her from yet. When Ama gives her a hug in sympathy, Mrs. Coulter is visibly confounded and cannot return the embrace quickly. She proceeds to stare at the child, shaken, before asking her to keep this a secret, which is another divergence from the novel. The novel explains the villagers are aware of Mrs. Coulter's existence as a pilgrim and are sending her food through Ama as Mrs. Coulter is "a holy woman engaged in meditation and prayer, and under a vow never to speak to a man" (Pullman, 2000: Ch. 1). They are also afraid as she is rumoured to be accompanied by someone dangerous (Ibid.). Ama's first visit the reader witnesses in the novel involves her father coming with her near the cave but not entering, presumably out of concern for his daughter's safety. All of this context is removed or changed in the show as Ama visits Mrs. Coulter alone, along with the fact that they use sign language to communicate here. In the novel, Mrs. Coulter only understands a few words from the local language, and the language barrier is overcome through their daemons. All of these changes in the show serve to isolate Mrs. Coulter further while simultaneously accelerating her emotional instability unlike her unwavering composure in the novel. The novel's Mrs. Coulter has ambiguous motives and cannot be predicted,

but she is never out of her element and never shows any emotion unless she is acting to manipulate someone on purpose. The show's counterpart is much more expressive and dangerous in a different way.

It is only when Lyra wakes up and tries to flee that she and Mrs. Coulter are almost treated as equals. Lyra is weakened after her continued enchanted sleep and cannot get far from the chapel. It is rock-ribbed outside, and Lyra takes shelter under and behind a stratum of rocks, but Mrs. Coulter is quick to find her. She sits down next to her, adapting to her height and position in the frame, and the camera films them both in close-up shots as she verbally attempts to sympathize with her (Spencer, Thorne & Gupta, 2022b, 40:00). Solid rock is behind them in this scene, symbolizing their conviction of their respective causes. As an early-established fact, Lyra has always been a wild child and her successful travels among lands and realms in her quests reinforce her association with nature. She can hold her own in cities like Oxford and London very well, but they always signify conflict for her. In contrast, more chaotic and rural or natural settings such as Bolvangar's harsh winter and gyptian boats on the river are places where Lyra is more in touch with nature (both the world's and her own) and finds happiness. Lyra managing to escape the domestic and religious oppression of the chapel to the outside world, however brief, points to her determination and eventual success.

Lyra and Mrs. Coulter's final interaction takes place inside this very chapel. When Lyra's friend Will sneaks into the chapel to rescue Lyra, Will and Mrs. Coulter's conversation is set in a mostly dim room with soft yellow light. They sit by the fire that illuminates Mrs. Coulter's face, making her appear open and soft as they talk about Lyra (Spencer, Thorne & Gupta, 2022a, 29:49). The same lighting persists later while Mrs. Coulter is conversing with Father Gomez of the Magisterium. It is consistent with Mrs. Coulter's openness as she admits to protecting Lyra from them against all odds. Mrs. Coulter's light brown-cream shirt is reminiscent of the earthly tones that symbolize Lyra's connection to nature, while the girl herself is wearing a dark red sweater. They have changed colours to support their new actions. Mrs. Coulter's softer countenance and

favouring of Lyra is contrasted by Lyra's passionate red and prioritizing of her own desires to flee alone. Moreover, Mrs. Coulter is adopting Lyra's natural colours now as opposed to Lyra imitating her in her apartment. Mrs. Coulter's transformation is complete when she knocks Father Gomez unconscious to enable newly awakened Lyra's escape. The colour scheme empowers Lyra and depicts Mrs. Coulter's support of her.

At this point in the narrative where Lyra is already rendered weak, the show opts to weaken her further than she is in the novel. Armoured bear Iorek Byrnison's assistance to Will, Mrs. Coulter being asleep when Will tries to break Lyra out, and Ama's presence in the same scene are all removed from the show, replaced by a visit from Father Gomez. This exclusion of Lyra's allies isolates her from the support she has gathered, going so far as trivializing Ama's benevolence and loyalty to Lyra whom she has not even spoken with up until that point: "[o]ne of Lyra's most striking qualities is her capacity to inspire affection and devotion in those around her" (Rustin & Rustin, 2003b: 99).

Removing this context in the show minimizes the social power Lyra commands in the spirit of heightening Will's narrative power and loyalty to her. Mrs. Coulter's open insurgence against the Magisterium is similarly heightened. These changes can be argued to elevate Will's and Mrs. Coulter's characters further than their novel counterparts. The show also supports a characterization of Lyra where she learns to rely on other people as allies more so than her novel counterpart. During her period of weakness against the Magisterium, her mother and friend protect and help her escape. Lyra rejects Mrs. Coulter's motherly care and company, yet benefits from her protection and aid in her escape. Indeed, Mrs. Coulter sacrifices herself in the end to ensure the enemy angels cannot kill Lyra. Her final act is one of motherly sacrifice for Lyra's safety and independence even though she was an agent against Lyra's wellbeing during their early relationship. Thus, Mrs. Coulter ends the novel and show as the protector that she was always supposed to be as a mother, with the show emphasizing this more than the novel.

His Dark Materials brings original content to alter the finer details of the novel's narrative. By creating new context like the Magisterium's increased pressure and presence

on Lyra and Mrs. Coulter, the show raises the stakes to offer a more thrilling, action-focused plot. It utilises film language, colour and spatial design to improve this enhanced story further.

CONCLUSION

His Dark Materials is a novel trilogy by Philip Pullman and its television adaptation carries the same name. The novels **The Golden Compass, The Subtle Knife** and **The Amber Spyglass** were published in 1995, 1997 and 2000 respectively while the corresponding three seasons of the television show aired in 2019, 2020 and 2022. The series starts out following Lyra, an orphan girl under the protection of Jordan College in an alternate fantasy version of Oxford. Lyra is soon entangled in a plot revolving around human consciousness and agency. Her neglectful and absent parents, Mrs. Coulter and Lord Asriel, represent the extreme opposites of a war soon to be waged across worlds over humanity's ability to choose for themselves. Lord Asriel fights against the tyrannical God to establish the Republic of Heaven where humanity will be free from religious oppression, though himself not with integrity or moderation. Fighting for an even harsher religious world where people will not have the free will to commit sin, Mrs. Coulter's actions in preparation of this war include kidnapping children, experimenting on them and their souls, severing their humanity, independence and capacity for thought and finally ending their lives. Lyra traverses these worlds to protect children and humanity's freedom.

In this narrative, the relationship between Lyra and Mrs. Coulter proves a crucial dynamic as Lyra is thrust into adventure and growth due to her interactions with Mrs. Coulter. Mrs. Coulter becomes Lyra's means to move outside of her comfort zone and narrow worldview at Jordan College. Mrs. Coulter challenges Lyra's prioritisation of friendship and pleasure. She drives Lyra to improve her situation as a woman in a patriarchal society. Most importantly, she endangers Lyra's independence and sense of self. Her actions push Lyra to defend both her own and humanity's choices, leading her to mature as a character.

This thesis argues the television adaptation of **His Dark Materials** uses film language, colour theory and spatiality to depict and enhance the source material further. For this purpose, it compares and analyses scenes between Lyra and Mrs. Coulter in the novels and the show under the lens of the aforementioned theories as well as adaptation

theory. The focus on Lyra and Mrs. Coulter is due to their unique and significant relationship which also provides ample examples of the visual and textual enhancement.

Linda Hutcheon examines adaptations in more general terms in comparison with Béla Balázs's focus on film adaptations of written or staged works. They agree that adaptations are not complete copies of the original since this is impossible to accomplish between different media and because it would be a disservice to the source material not to expand and improve it. The television series **His Dark Materials** changes and adds to the novels for this purpose.

Firstly, film theories by James Monaco and Edward Branigan are used to examine how the filming techniques improve the text. Film language is thus used to convey and develop characters' emotions and state. Lyra's reactions are often filmed from close proximity or with a shaky camera to allow the audience to empathize with her fluctuating, heightened emotional state. She is shot from lower angles or framed by bar-like structures so as to make her appear smaller and entrapped. In contrast, Mrs. Coulter is shown from farther to maintain her emotional distance. The camera often follows her as she moves rather than statically film her because she is an active and powerful character that can drag the camera around herself.

Secondly, colour theory and findings by Faber Birren and Patti Bellantoni are used to track the mutable characterization of and relationship between Lyra and Mrs. Coulter. Colours are used carefully to signal their motives and strengths. Mrs. Coulter starts out with the cold, ambiguous, masculine and attention-grabbing blue. Lyra is shown in earthly brown and green with a touch of passionate red when she is true to herself. When she is impressionable, she dons a dingy brown until she adopts Mrs. Coulter's blue in an attempt to imitate her. She wears purple temporarily when she is in pursuit of knowledge or mysteries. Lyra ends the story in her earthly red. Mrs. Coulter follows her lead by donning red as she accepts her own motherly affection towards Lyra and endeavours to help her.

Finally, Gaston Bachelard's and Robert T. Tally's works on spatiality inform the audience of the manipulation of indoor spaces as backgrounds. Spaces are used to

contextualize character dynamics. Scenes at Jordan College feature arches and doorways to indicate ambiguity in Mrs. Coulter and change in Lyra's life. Mrs. Coulter's apartment is strictly orderly and geometric while carrying soft colours and decorative objects to create a more homely atmosphere. The living room is heralded by doors shaped like prison bars and Lyra does not have access to the kitchen or a yard, withholding from her the domesticity and peace that a home should offer. Lyra's bedroom at Mrs. Coulter's apartment is nondescript and reflect her impressionable state while Mrs. Coulter's bedroom and study are forbidden areas. Bolvangar is a twisted, dangerous foil to Jordan College and the cave is a foil to Mrs. Coulter's apartment with its endeavour to become a protective, nurturing place.

His Dark Materials uses these visual elements to depict the growing relationship between two impactful characters who are also growing in a multimedia form effectively. This helps the show's shorter time limit while simultaneously strengthening the source material. It is clear that the producers understood the characters and their development in the novels before adapting them to the screen. The adaptation process both respected and is built upon the novel's foundations to achieve a television series that can welcome both new and old audiences.

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