

**Translating and Adapting Fictional Speech:  
the Case of Philip Pullman's *Northern Lights***

A thesis submitted to the University of Manchester for the degree of  
Doctor of Philosophy  
in the Faculty of Humanities

**2013**

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## **Editions used and abbreviations**

- ST or source text** Pullman, Philip (1996) *Northern Lights*, London: Scholastic, paperback edition.
- Fr. or French** Pullman, Philip (2000) *Les Royaumes du Nord* [The Kingdoms of the North], Translated by Jean Esch. Paris: Editions Gallimard Jeunesse, "Folio Junior" paperback edition.
- Play** Wright, Nicholas (2004) *His Dark Materials*, London: Nick Hern Books, 2nd revised edition.



## **Abstract**

### **Translating and Adapting Fictional Speech: the Case of Philip Pullman's *Northern Lights***

This thesis is an examination of the effects of translation into French and of adaptation for the stage, in English, on the dialogue of Philip Pullman's novel *Northern Lights* (published in North America as *The Golden Compass*). The study focuses on the speech of Lyra, the novel's protagonist, in terms of both its linguistic qualities and the functions it supports within the novel and the trilogy of which it forms part, *His Dark Materials*. The study aims to identify the ways in which not just the linguistic surface of fictional speech is affected by translation and adaptation but also the degree to which the roles played by the dialogue in the source text are reflected or transformed in the different versions.

The unusual research design, involving a comparison of the effects of interlingual translation and intermedial adaptation on the same text, consists of two main elements. In the first quantitative section, the relative incidence of three variables is measured for the purposes of identifying how features of spoken style and non-standard variation are treated. This analysis is followed by a detailed qualitative evaluation of a small number of dialogue passages that exemplify the key linguistic features and likely textual functions of Lyra's speech in the novel. The passages concerned are compared with equivalent stretches of dialogue in the French translation and the theatrical script.

The study finds evidence to suggest that Pullman uses dialogue in support of characterisation, plot, and also ideological and intertextual concerns. All of these aspects are affected, in subtle but significant ways, by the different decisions made by the translator and the dramatist in respect of Lyra's speech. The study also finds that aspects of both user-related and situation-related variation in fictional speech may be worthy of further research.

30 August 2013

## **Declaration**

I hereby declare that no portion of the work referred to in this thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

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## **Dedication**

To my mother, Margaret.

May she rest in peace, with pride and contentment.

## **Acknowledgements**

I would like to thank Dr Siobhan Brownlie, my supervisor in Manchester, for her patient support and guidance over the course of my PhD studies. I am also grateful to the current and former members of my supervisory team – Dr Maeve Olohan, Dr Rachel Platonov, and Dr Luis Pérez-González – for the specific help they have provided and to Professor Adrian Armstrong for his kindness during challenging times. Warm thanks also go to Professor Mona Baker, Dr Oliver Bond, and Ms Mathilde Savary for advice on specific aspects of my research.

My PhD studies at the University of Manchester have been funded by a Doctoral Award from the Arts and Humanities Research Council (AHRC), for which I remain extremely grateful.

Of those who have helped me in a professional capacity, I am especially grateful to Amanda Mathews, Adrian Tannock, Maxine Whybrow, Gouri Laher and James Hayton.

I also appreciate the friendship of Łukasz Kaczmarek, Luciana Kaross and Chus Fernandez in recent years, and the inspiration and support given to me by Richard Cleminson and Sue Chaplin in the past and hopefully again in the future. To my other friends not mentioned here, I also say thank you.

Finally, I thank my family for their love and support, especially Stephen and S, B and C. I couldn't have done any of it without you.

### **Statement about the author**

Andrew Read is a teacher, researcher and practitioner of translation. He graduated from the University of Salford with a BA (Hons) degree in Modern Languages, and later completed his Masters in Translating at the same university. Since then, he has worked as a freelance translator mainly from German and French into English, and as a lecturer specialising in translation studies and translation practice. While his primary research focus is fictional speech, particularly in translation, other areas of interest include children's literature, intermedial adaptation and translation pedagogy.

# 1 Introduction

## 1.1 Background to the study

This thesis consists of a comparative study of the treatment of fictional speech in two versions of the Philip Pullman's 1995 children's novel *Northern Lights*: its 1998 translation into French by Jean Esch, and its 2004 adaptation for the stage, in English, by Nicholas Wright.<sup>1</sup> Pullman's use of vivid and varied dialogue for his characters makes his novel an excellent source text for a case study of this type. Furthermore, as this study will demonstrate, the dialogue within *Northern Lights* plays a variety of roles, both locally – that is, within the scene where it occurs – and across the novel, in supporting broader issues of characterisation, plot and theme. The study therefore represents an opportunity to investigate the different ways in which translation between languages and adaptation between media can affect not just the surface linguistic features of the novel's dialogue, but also its local effects and wider textual functions. To help evaluate the support given by dialogue to these different levels of meaning, a methodological framework based on Lorés Sanz's implementation (2000) of Hatim and Mason's "communicative-pragmatic-semiotic" model of analysis will be used (1990).

The study is also intended to provide new insights in a number of other areas. Firstly, its unusual design, involving a comparison of the effects of interlingual translation and intermedial adaptation on an aspect of the same source text, will contribute to the growing interest in the intersections between translation studies and adaptation studies. (See, for example, Milton 2009 and Krebs 2013.)

In addition, the thesis is intended to provide findings of potential benefit to practitioners of translation and adaptation by revealing, in ways that are as far as possible neither critical nor normative, the range of functions that even subtle features of dialogue can support and that can therefore be affected by their treatments. On a related point, the study also represents an attempt to move

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<sup>1</sup> These dates relate to the first publication of the version concerned. The specific editions of each text used for this study (which, in the case of the original novel and its French translation, consist of later paperback editions) are listed on p. 8 above.

beyond the paradigm of the “untranslatability” of dialect in fiction as reflected, for example, in the titles of works by Lane-Mercier (1997) and Sánchez (1999). My hope is that, by examining the possible underlying ‘meanings’ of speech variation in the specific textual context involved, and also by becoming exposed to the much greater freedom with which adapters for performance approach source text (ST) dialogues, translators and critics of translation might become more open to considering different ways of transmitting such meanings and functions.

A further benefit of the study lies in its examination of aspects of fictional speech that have been somewhat neglected by scholars of translation. While most previous research has concentrated on the translation of group varieties (dialects or sociolects)<sup>2</sup> or individual character’s voices (idiolects),<sup>3</sup> few studies have investigated the treatment of situation-related variation within a character’s voice.<sup>4</sup> Similarly, there has been relatively little attention paid to the translation of the ‘spoken’ qualities of fictional speech: in other words the qualities that set it apart from the ‘written’ style of the prose that surrounds it.<sup>5</sup>

There are two other points to add. Firstly, the present thesis also reflects the growing interest in the translation and adaptation of speech in children’s literature.<sup>6</sup> As this study will indicate, speech may be the one of elements in children’s fiction that remains especially susceptible to radical changes in the process of translation. Secondly, despite the considerable academic and critical attention given to Pullman’s *His Dark Materials*, the analysis described below is

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<sup>2</sup> Studies that have examined the translation of dialect or sociolect include Chapdelaine and Lane-Mercier 1994, Berezowski 1997, Bonaffini 1997, Sánchez 1999, Chapdelaine and Lane-Mercier 2001, and Määttä 2004.

<sup>3</sup> For research into idiolects in translation, see López Rúa 1997, Azevedo 1998, Diaz Pérez 1999, Berthele 2000, Miguélez Carballeira 2003, Wong 2003, Formica and Ciccioni 2006, and Ramos Pinto 2009.

<sup>4</sup> The very few studies undertaken into the challenges of translating variation *within* a single character’s idiolect in different situations within a work of literature include Hatim and Mason’s analysis (1997: 98-110) of different translations of Eliza’s idiolect in Shaw’s *Pygmalion* and Lorés Sanz’s study (2000) whose research design is adopted in the present thesis (see Chapter 3 below).

<sup>5</sup> For research on this topic, see especially the collection of articles titled *Oralité et traduction* (“Orality and translation”) edited by Michel Ballard (2000). The narratologist Monika Fludernik has claimed that fictional orality is one “of crucial importance” to researchers because of its frequency within literary texts (Fludernik 2009: 65).

<sup>6</sup> A recent edited volume is specifically devoted to that topic (Wirf Naro and Fischer 2012).

the first study of any type that focuses on the important role played by dialogue within that trilogy.<sup>7</sup>

Before looking in further detail at Pullman's work, it is worth contextualising the author's use of dialogue there by considering the distinctive nature of fictional speech in general.

## 1.2 The distinctive nature of fictional speech

The reason why speech in any work of fiction represents such a fascinating topic for study lies, perhaps, in its distinctive nature: specifically, its difference from the narrative prose that surrounds it in a novel or short story, its difference from real-life speech, and its difference even from dramatic dialogue as created for a film or play. For example, fictional dialogue often differs from the surrounding narrative by including a selection of linguistic features that suggest authentic speech, such as informal vocabulary (Page 1988: 5). On the other hand, the speech depicted in a novel tends to be much more fluent and coherent than real-life utterances are when set down in writing (Mullan 2008: 129). And dramatic dialogue bears a much greater burden than its fictional counterpart in terms of transmitting the story of the work, absent the narrative descriptions and comments available to the novelist (Brady 1994: 27-8).

With regard, firstly, to its relationship with the narrative prose that surrounds it in the novel, dialogue occupies a unique position. While it works in conjunction with the other elements of fiction such as narrative description or comment as part of "one general effort of expression", in the words of Henry James,<sup>8</sup> unlike those other elements, dialogue "surrounds us throughout life, both inside and outside novels" (Page 1988: 3). Its depiction therefore represents an attempt "to

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<sup>7</sup> For example, Squires' otherwise detailed overview of *His Dark Materials* (2003) makes no reference at all to Pullman's use of dialogue, while Lenz and Scott's edited volume of scholarly essays on the trilogy (2005) yields up only a single brief mention of characters' speech (Matthews, Susan 2005: 133). I have, however, recently become aware of two unpublished theses, one at Masters level (Lund 2009), and the other at PhD level (Tso 2010), that do include within their research design some examination of fictional speech in *His Dark Materials* and its translation.

<sup>8</sup> Cited by Page in his *Speech in English Fiction* (1988: 3). Writing from a narratological perspective, McHale notes that the *interaction* between fictional speech and other narrative elements – its "textual context" – has been given little attention by scholars and should be a priority for further research (2009: 443). Sharing McHale's concern, I have attempted to ensure that the present study's research design gives full consideration to the interplay between dialogue and other textual elements (see Chapter 3 below).



simulate, rather than simply to report, what is going on in the fictional world” (Leech and Short 2007: 128-9). For this reason, fictional speech can be seen as the most apparently mimetic aspect of fictional prose in relation to real life (Rimmon-Kenan 1983: 106).<sup>9</sup>

Even so, as mentioned above, speech in the novel is not a close or accurate representation of real-life spoken discourse, however close it seems to being an “imitation of reality” (Page 1988: 3). For example, the number of pauses and repetitions that typically occur in real-life conversations are only very rarely suggested in fictional speech (Hughes 1996: 54). Similar points have been made with regard to French fictional speech by, for example, Luzzati and Luzzati (1987: 15) and Durrer (1994: 38-9).<sup>10</sup> Scholars in the field of narratology have also drawn attention to the inherent artifice of speech in the novel. For example, McHale has pointed out that readers tend to “accept thin sprinklings of conventional or possibly arbitrary features as faithful representations” of real-life speech behaviour largely because of the “textual contrast” between represented speech and the surrounding narrative, (2009: 439; see also Fludernik 2009: 66). In addition, however, narratologists have proposed other ways in which even direct speech – let alone other modes of speech representation such as free indirect discourse – should be seen the artistic creation of an author. For example, many instances of direct speech are “deliberately stylized and unmimetic” (McHale 2009: 438).<sup>11</sup> Furthermore, the “author’s hand” remains visible in the ways in which he or she integrates dialogue with the surrounding narrative, for example by means of speech report tags (Fludernik 1993: 409).<sup>12</sup>

We might imagine that dialogue in a novel has a lot more in common with dialogue written for a film or a play than with authentic speech, and in some ways it does. For instance, both forms, as mentioned above, are artistic creations of a writer and therefore tend to be much richer in “clarity and precision” than most real-life conversations (Page 1988: 9). Dramatic dialogue

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<sup>9</sup> The term *mimesis* here is used in the sense of a “faithful reproduction of what we take to be reality” (McHale 2009: 438).

<sup>10</sup> The specific conventions used in depicting fictional dialogue will be discussed in Chapter 2 below, with reference to both English and French.

<sup>11</sup> See Fludernik 1993: 409-14 for an illustration of several such cases.

<sup>12</sup> These factors have led Fludernik to describe the mimesis of speech in fiction as a “linguistic hallucination” (Fludernik 1993: 453) or, less dramatically, as “pseudo-orality” (Fludernik 2009: 63).

can also imitate the texture of authentic speech and include dialect features, for example (Brady 1994: 57-9). In a play, however, dialogue carries an even heavier burden in terms of transmitting characterisation, action and theme than it does in a novel. There can be no support from or interaction with, for instance, a narrative comment to describe a character's emotional state or an individual's intention in uttering a particular statement.<sup>13</sup> On the other hand, other resources are available on stage to support some of the source text's effects (in dialogue passages and elsewhere), such as costume, lighting and props. Similarly, the presence of an actual physical setting for the delivery of the words allows playwrights to include deictic references to places and things that are visible to the audience (e.g. 'that guy over there') in a way that would be confusing to a reader of a fictional work (Ben-Shahar 1994: 207). Finally, in a dramatic script, the speech written down by the playwright is actually aimed a different 'audience' than speech in a novel. In the latter, the individual reader interprets cognitively how a speaker might sound. In play, however, the written dialogue is intended for performance by actors, under the guidance of a director and other intermediaries.<sup>14</sup> The performers could therefore, for example, make stilted dialogue in a script sound more authentic, or give greater or lesser prominence to dialect features.

All of these factors that make speech in fiction different from narrative prose, authentic speech and dramatic dialogue also raise challenges for those translating a novel into another language or adapting it for performance. Translators, for their part, need to take into account the conventions of representing speech in their own language, which, as Chapter 2 will show, may be quite different from those in the source language. Adapters, on the other hand, are faced with the task of including within their dialogue at least part of the 'content' of the narrative prose that surrounds and supports the source text dialogue. It is therefore fascinating to examine how challenges such as these

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<sup>13</sup> Narratologists have discussed these types of differences between media extensively. For instance, Hühn and Sommer state that, whereas a novel conventionally has a controlling narrator, a dramatic performance is "typically devoid of any overt presenting agency" (2009: 228). For a detailed investigation of way different media (specifically fiction and film) use quite different narrative techniques to tell a story, see Lothe 2000.

<sup>14</sup> As Hühn and Sommer have written, in dramatic performances, "the sequence of happenings is presented directly, corporeally, in the form of live characters interacting and communicating on stage" (Hühn and Sommer 2009: 229).

have been tackled with regard to a source text like *Northern Lights*, which, as the following section will discuss, makes such varied use of dialogue and is so rich in narrative and thematic content.

### **1.3 Philip Pullman's *His Dark Materials* trilogy**

#### **1.3.1 The trilogy and its translations and adaptations in context**

Born in Norwich, England in 1946, Philip Pullman studied English in Oxford during the late 1960s, a city in which he went on to teach children aged 9 to 13 for several years (Squires 2003: 10-12). During his time as a schoolteacher and subsequently as a lecturer in English, a job which involved training prospective teachers, Pullman developed his interests in storytelling and in writing (Tucker 2007: 17-21). After publishing two novels for adults, Pullman found success as an author of works for children. According to Squires (2003: 13-16), these fall into three broad categories. The first of these are “stories of adventure” (Squires 2003: 13), including the *Sally Lockhart* series of detective novels set in Victorian England (published between 1988 and 1994). Like the trilogy of which *Northern Lights* forms part, these novels combine traditional genre elements with a radical social agenda (Tucker 2007: 31 and 51). The second category proposed by Squires (2003: 15) consists of extended “fairy tales”. Some of these – such as *I Was a Rat!* (1999), a “new take” on part of the Cinderella story (Tucker 2007: 73) – display Pullman’s recurrent interest in borrowing from and retelling other well-known works. The final group, meanwhile, is made up of what Squires terms “realist teen novels” (2003: 15), such as *The Butterfly Tattoo* (1992), a thriller set, like *Northern Lights*, in the city of Oxford.

None of the author’s other works, however, has achieved the “extraordinary critical and commercial success” (Squires 2003: 9) gained by Pullman’s *His Dark Materials* series.<sup>15</sup> First published in 1995 in Britain under the title *Northern Lights*, and in the following year as *The Golden Compass* in the US (a title later used for the film adaptation), the opening volume of Pullman’s trilogy won two major prizes for children’s literature: the *Carnegie Medal* and the *Guardian*

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<sup>15</sup> The title of the series is taken from Milton’s epic poem *Paradise Lost*, one of the principal sources on which Pullman draws for his trilogy. Pullman cites a brief excerpt from Book II of Milton’s work including the phrase “His dark materials” as an epigram to *Northern Lights* (see ST, front matter).

*Children's Fiction Award* (Tucker 2007: 92). With the release of its subsequent volumes, *The Subtle Knife* (1997) and *The Amber Spyglass* (2000), the series attracted more and more attention from the book-buying public, so that at one point Pullman's sales figures outstripped those achieved by J. K. Rowling's *Harry Potter* series (Tucker 2007: 92). By 2008, it was estimated that over 15 million copies of the books had been sold worldwide (Gee 2008). Critical recognition for Pullman's achievement also continued, as shown in his receipt of the Swedish Government's *Astrid Lindgren Memorial Award* in 2005.<sup>16</sup> Ongoing public appreciation for the author's work was evident in the fact that, in 2007, voters in an online poll selected *Northern Lights* as their favourite out of a shortlist of ten major children books that had won the *Carnegie Medal* during the award's 70-year history (Pauli 2007).

The success was also reflected in the many versions of *His Dark Materials* that have been produced. Internationally, for example, the trilogy has been translated into at least 35 languages (Squires 2003: 76), including Catalan, Chinese, German, Italian, Russian, Spanish, Turkish and Thai, among others.<sup>17</sup>

As for the French version of the trilogy, the first volume of which is analysed in the present study, it was published by the children's imprint *Gallimard Jeunesse* between 1998 and 2001. The French titles of the three volumes were *Les Royaumes du Nord* ("The Kingdoms of the North"), *La Tour des Anges* ("The Tower of the Angels"), and *Le Miroir d'Ambre* ("The Amber Looking-Glass"). The person selected to translate all three volumes was Jean Esch, an experienced literary translator who appears to have specialised predominantly in the translation of detective fiction and works for children by British and American writers since 1985.<sup>18</sup>

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<sup>16</sup> Pullman was awarded the prize jointly with Japanese illustrator Ryoji Arai. See the Schools Library Association website ([www.sla.org.uk](http://www.sla.org.uk), last accessed 19 August 2013).

<sup>17</sup> See the website of Pullman's literary agents, AP Watt ([www.apwatt.co.uk](http://www.apwatt.co.uk), last accessed 19 August 2013) for a more complete list.

<sup>18</sup> More specific information on Esch is hard to obtain; this summary is based on my searches on [www.amazon.fr](http://www.amazon.fr) and on Esch's Wikipedia entry ([www.fr.wikipedia.org/wiki/Jean\\_Esch](http://www.fr.wikipedia.org/wiki/Jean_Esch)), both last accessed 19 August 2013.

There have also been three major English-language adaptations of all or part of Pullman's trilogy for different media.<sup>19</sup> The first was the full-cast radio adaptation by Lavinia Murray, running to 7 hours 30 minutes, that was commissioned by BBC Radio 4 and was published on CD, in 2003, by BBC Audio.<sup>20</sup>

This was followed by an adaptation for the stage, commissioned by the London-based *National Theatre*, which was premiered there in January 2004 and was revived, with slight revisions, for a second run later that year (Wright 2004). The script for this version – part of which represents the third object of analysis in this study – was written by Nicholas Wright, an established playwright and adapter, albeit one who, before *His Dark Materials*, had not specialised in dramatising children's books (Pullman, Hytner et al. 2004: 18). Although the stage version is divided into two plays, with a total running time of approximately six hours, Wright was required by the volume and complexity of the source material to remove or compress many of the original work's scenes, characters, and dialogues (Pullman, Hytner et al. 2004: 25 and 73-4). Particularly because of the length of the play, the decision was taken in the original production to cast young adult actors, in their twenties, in the roles of Lyra and other 'children', their status as children being reflected partly through costume and the actors' performances (Pullman, Hytner et al. 2004: 21-2 and 112). Perhaps surprisingly for a situation where the source text has so much vivid dialogue, very few lines uttered by the characters in Pullman's version reappear in Wright's dramatisation, as the excerpts cited within this study will demonstrate.

The third main adaptation, *The Golden Compass*, the 2007 film released by the Hollywood-based New Line Cinema, had a much more complicated gestation than Wright's stage version. Although the studio had already commissioned the well-known playwright Tom Stoppard to write the screenplay in 2002, it fell to the relatively inexperienced American director Chris Weitz to direct the final version released on the basis of his own screenplay (see, for example, Rosin

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<sup>19</sup> I have been unable to identify any adaptations in other media produced originally in other languages (i.e. apart from the dubbed or subtitled versions of the feature film *The Golden Compass*).

<sup>20</sup> Basic details are available on [www.audiogo.com](http://www.audiogo.com) (last accessed 19 August 2013). In an example of what Venuti (e.g. 1995) might term 'the adapter's invisibility', the only writer listed there and elsewhere online is Philip Pullman. However, Murray is credited as the adapter in Squires 2003: 77.

2007). Despite its massive budget of \$180 million, the film was deemed to have ‘underperformed’ at the box office, particularly in the important US market (Dawtre 2008). Since then, no film versions of the second and third volumes of the trilogy have appeared.

Aside from these many versions of *His Dark Materials*, perhaps the most remarkable aspect of the trilogy’s success lies in the recognition it received outside the field of children’s literature. Most notably, in 2002 the third volume of *His Dark Materials* became the first ever work for children to win a major prize – the UK’s *Whitbread Book of the Year* – open to all categories of literature (Lenz 2005: 1). This dual appeal of the trilogy to both children and adults is surely due to its status as both an exciting, fantastical adventure story and as an intellectually ambitious attempt to “rewrite [...] the Bible and [Milton’s] *Paradise Lost*” (Squires 2003: 74).<sup>21</sup> Both of these aspects are examined in the following section.

### **1.3.2 The plot of *His Dark Materials***

For readers who are themselves unfamiliar with Pullman’s trilogy, a bare outline of its key plot elements risks creating the unfortunate impression of a rather exotic fantasy, rather than the “complex, provocative and deeply intellectual work of literature” that many critics have perceived it to be (Squires 2003: 70). The overview of the work’s ideological, intertextual and thematic aspects that follows this plot summary is therefore intended to mitigate that impression.

#### Volume One: *Northern Lights*

The story of *Northern Lights* is set mainly in “a universe like ours, but different in many ways”, as a note to the reader explains (ST: front matter). The chief difference lies in the fact that each human has a personal “dæmon”, an “animal alter ego that holds the person’s soul” (Shackelford Tise 1998), and from which the person cannot be separated.

We meet the spirited eleven year-old heroine, Lyra Belacqua, who – always accompanied by her dæmon Pantalaimon – lives in “Jordan College”, Oxford,

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<sup>21</sup> The trilogy certainly represents what the children’s literature specialist Zohar Shavit has termed an “ambivalent text” (1980), that is, a work that “can be read by a child on a conventional, literal level or interpreted by an adult on a more sophisticated [...] level”, as summarised by O’Connell (1999: 210).

under the care of the rather distracted but well-meaning college “Master” and the other “Scholars”. Although she receives occasional visits from the austere Lord Asriel, a man she believes to be her uncle, Lyra spends most of the time playing and exploring with other children, including her closest friend Roger Parslow. After hearing that a shadowy group known as “the Gobblers” are abducting children from Oxford and elsewhere, Lyra is invited to stay in London by a visitor to the college, the glamorous Mrs Coulter. Before she leaves, the Master gives Lyra an alethiometer, a “golden compass” which helps Lyra interpret the truth and foretell events as the story unfolds.

After spending several weeks at Mrs Coulter’s London residence, Lyra finds out that her host Mrs Coulter is actually the head of the Gobblers (or “General Oblation Board”), an agency of the Church. Lyra therefore escapes and begins her quest to rescue the abducted children and, she hopes, her uncle Lord Asriel (who has been imprisoned on the island of Svalbard on Mrs Coulter’s orders). Often aided by her remarkable ability to tell lies and make up stories, Lyra travels via the foggy streets of London and the fens of “Eastern Anglia” to the Arctic wastes of “the North”. There she finds that the children abducted by the Gobblers, including her friend Roger, have been taken to Bolvangar, an isolated “experimental station”.

Lyra is captured and taken to Bolvangar herself, where researchers – under Mrs Coulter’s guidance – are carrying out the process of “intercision”: the separation of children from their beloved dæmons in a process that usually results in the child’s death. After almost being subject to intercision herself, Lyra is saved by Mrs Coulter, who explains that she is in fact Lyra’s biological mother, and that Lord Asriel is Lyra’s father. Lyra flees once again and successfully leads the other children in their escape from Bolvangar.

In the final section of *Northern Lights* Lyra, accompanied once again by her friend Roger, travels to the prison on the Arctic island of Svalbard where Lord Asriel has been held captive. Lyra’s quest to aid her father Lord Asriel results, however, in her accidental betrayal of Roger, when Asriel mercilessly kills him for his own ends by cutting him apart from his dæmon. Asriel uses the energy released by this process to open a bridge into another world, visible through the

aurora (the Northern Lights), of the arctic sky. Lyra and Pantalaimon resolve to travel onwards into the other world.

During her quest, Lyra receives assistance from a clan of “gyptians” (barge-inhabiting travelling folk) led by the kindly John Faa; from a *panserbjørn* or “armoured bear”, Iorek Byrnison; from Lee Scoresby, a mercenary from “New Denmark” (equivalent to America in the parallel universe of *Northern Lights*); and from a tribe of witches led by their queen, Serafina Pekkala.

### Volumes Two and Three: *The Subtle Knife* and *The Amber Spyglass*

In *The Subtle Knife*, Lyra is joined by another protagonist, Will Parry, a twelve-year-old boy who lives in the familiar Oxford of our own world. Will and Lyra first find themselves in Cittàgazze, a city in an unfamiliar world. Having then returned with Will to his Oxford, Lyra meets a new ally, Mary Malone, a scientist and former nun. Although Lyra loses her alethiometer, Will manages to capture a special knife that he uses to cut windows between the various alternative worlds and aid Lyra in regaining the alethiometer. Will eventually meets his long-lost father who explains that the knife is capable of “killing God himself” (Tucker 2007: 99). By the end of this second volume, Will and Lyra have become separated from each other.

At the start of *The Amber Spyglass*, we find Lyra drugged and imprisoned by her mother, Mrs Coulter, who is now protecting her from the Church. The Church’s agents are pursuing Lyra because of her prophesied role as the “New Eve”, whose actions could change the course of human destiny. Will, meanwhile, is supported by two angels opposed to “the Authority” (known to humankind as God) and to Metatron, the Authority’s second in command. Lyra is rescued by Will, and together they make their way, at great peril, to the land of the dead, where Lyra finds her friend Roger. Attacked by vicious “harpies” who guard the underworld, Lyra learns to tell true stories, instead of lies, and thereby helps to liberate Roger and the rest of the dead from their joyless existence. Mrs Coulter and Lord Asriel are reunited and both sacrifice themselves in killing Metatron, before the Authority, an aged and feeble figure, simply “dissipates into the wind” in Lyra’s presence (Parkin and Jones 2006: 39). Safe from the Church, Lyra and Will are inspired by Mary Malone to express their burgeoning love and sexuality. They then find, however, that they



have to live apart forever. Accepting this sacrifice, Lyra and Will acknowledge the need to “build the republic of Heaven on earth” (Tucker 2007: 104).

As mentioned above, the mere description of the story of *His Dark Materials* – which, as the foregoing summary implies, has become increasingly extravagant by the third volume, the weakest in the series in the view of many critics (Squires 2003: 74 and Chabon 2005: 14) – is unlikely to transmit the work’s thematic richness and intertextual interest. These, then, are the topics of the following sections.

### **1.3.3 Themes and intertextual references**

While *His Dark Materials* can be said to deal with a number of issues – “love, moral conduct, power, nature, paradise, hell [...], the universe and everything” in the words of British journalist Andrew Marr (cited in Squires 2003: 21) – it is for its attitude to religion that Pullman’s work, and the author himself, has gained notoriety. Pullman’s openly stated opposition to established religion (Schweizer 2005: 163) is reflected in the narrative of *His Dark Materials*, which can be seen as a bitter critique of the Christian church for what the author sees as its “sterile adherence to a code of rules, its proffering of the hope of an illusory heaven, and [...] its cruelty and unscrupulousness” (Pinsent 2005: 205).

Probably the clearest intertextual strands in the trilogy, in fact, lies in its ‘rewriting’ of the biblical narrative, particularly the Fall from grace (Matthews, Susan 2005: 125). In its familiar version, this is the process by which Adam and Eve gained knowledge on eating the apple from the tree of knowledge, but simultaneously ‘fell’ into sin. In Pullman’s story, in contrast, the Fall, implied when, in *The Amber Spyglass*, Lyra and Will come to know and accept their sexual feelings for one another, is “not a disaster but [...] a coming of age for the human race, with his main protagonist, Lyra, becoming the new Eve” (Pinsent 2005: 202). Pullman’s narrative, then, represents a “reversal of the traditional morality associated with the story” (Squires 2003: 49) and a “celebration of adolescent sexuality” (Squires 2003: 50).

As well as openly declaring his intention to recast the Fall from grace as a positive event (Russell 2005: 212-3), Pullman has also stated his desire to ‘write against’ the works of two previous Christian writers of books for children, J. R.

R. Tolkien and C. S. Lewis (Hatlen 2005: 76). Pullman has argued that while his trilogy and Tolkien's *The Lord of the Rings* series are both works of fantasy, Tolkien's series demonstrates no interest in genuine human concerns (Squires 2003: 59). Pullman has reserved most of his venom, however, for C. S. Lewis's more overtly biblically inspired *Chronicles of Narnia* series (Squires 2003: 17 and Hatlen 2005). With his positive attitudes to human sexuality, in particular, Pullman can be said to have created 'a kind of "anti-Narnia"', that is "a secular humanist alternative to Lewis's Christian fantasy" (Hatlen 2005: 82).<sup>22</sup>

A key interest of this study therefore lies in examining the ways in which, as I will demonstrate, dialogue in *Northern Lights* supports these intertextual and subversive elements of Pullman's trilogy, and in investigating the degree to which the French and stage versions do the same. Before examining the objectives of the thesis in more detail, however, it will be helpful to provide some examples of fictional speech from the novel.

#### 1.3.4 Speech in *Northern Lights*

Whichever characters are speaking, the dialogues of *Northern Lights* often create a vivid impression of spontaneous and interactive speech through the use of features familiar to us from real life, such as contractions, repetitions and informal word choices. Such features are evident in this excerpt where a doctor is talking to Lyra and the children held at the Bolvangar experimental station:

"Listen, children," he said. "Listen carefully. Every so often we have to have a fire-drill. It's very important that we all get dressed properly and make our way outside without any panic. So we're going to have a practice fire-drill this afternoon. When the bell rings you must stop whatever you're doing and do what the nearest grown-up says. Remember where they take you: That's the place you must go to if there's a real fire."

ST p. 255

In addition, however, there is considerable variance between the speech of individual characters and groups within the novel. For example, Lyra is depicted as having a distinctive idiolect that includes frequent non-standard usages, as in

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<sup>22</sup> Beyond this perception of *His Dark Materials* as a critical response to the Bible, Tolkien and Lewis, however, readers and critics have found interest in the work's many other intertextual references. The three most notable – all explicitly cited by Pullman at the end of his trilogy (see Squires 2003: 19-20) – are Milton's *Paradise Lost*, the poetry and writings of William Blake, and an 1810 essay by Heinrich von Kleist, *Über das Marionettentheater* ('On the Marionette Theatre'). For details of their influence on Pullman, see Scott 2005 and Shohet 2005.

these excerpts from scenes taken from various points within the novel. Non-standard features are underlined:

“[...] He [*Roger*] was took same as Billy the day before I come away with Mrs Coulter. I bet if I was took he’d come and rescue me. [...]”

ST p. 110

And they [*the Gobblers*] was all working on some plan, I dunno what it was, only they was going to make me help her get kids for ’em. But they never knew...”

ST p. 119

“But I en’t done nothing yet!” Lyra protested [...]. “All I done was run away from Mrs Coulter! [...]”

ST p. 140

“Yeah! We’re different from them all right... Like bears. They’re strange, en’t they, bears? [...]”

ST p. 316

Some of these non-standard qualities are also found in the speech of other characters, such as the gyptians, the other children whom Lyra meets, and the College servants, as in the following excerpt of speech from one of the cooks:

“There could be a dozen reasons why Roger en’t turned up. Listen to sense. We got dinner to prepare and serve in less than an hour; [...] and that means Chef’ll have to attend to getting the food there quick so it don’t go cold; [...]”

ST p. 62

In contrast, a number of characters speak a less marked, ‘educated’ English that, while still retaining a spoken-style quality, differs strongly from the speech of Lyra and the other groups mentioned. Such speakers include the Oxford scholars and priests, as well as Mrs Coulter and Lord Asriel, who speaks here:

“The Cassington Scholarship is traditionally given to a freethinker; it’s his function to challenge the faith of the Scholars. Naturally he’d say that. But think of Adam and Eve like an imaginary number, like the square root of minus one: you can never see any concrete proof that it exists, but if you include it in your equations, you can calculate all manner of things that couldn’t be imagined without it.”

ST p. 372

As well as these differences between speakers, however, certain characters’ voices vary in certain situations. For example, the speech of the gyptian leader

Lord Faa gains an oratorical quality, thanks to features such as alliteration and poetic repetition, as he rallies the assembled gyptian clans to the task of rescuing the abducted children:

“But be assured of this, Margaret. When the time comes to punish, we shall strike such a blow as’ll make their hearts faint and fearful. We shall strike the strength out of ’em. We shall leave them ruined and waste, broken and shattered, torn in a thousand pieces and scattered to the four winds. [...]”

ST p. 139

As for Lyra’s voice, certain of its features become more or less prominent depending on the individuals with whom she is speaking, the activity she is engaged in, or her mood. Thus, when she is angry, Lyra’s depicted speech includes mainly short, abrupt sentences, and the repetition of the same or similar phrases:

“But why were they going to do that? I never done anything wrong! All the kids are afraid of what happens in there, and no one knows. But it’s horrible. It’s worse than anything... Why are they doing that, Mrs Coulter? Why are they so cruel?”

[...]

“The kids know it. All the kids talk about it, but no one knows. And they nearly done it to me – you got to tell me! You got no right to keep it secret, not any more!”

ST p. 283

Pullman therefore can be seen to reflect spoken-style qualities in the dialogue of his novel, as well as including a significant degree of variation, both between characters’ voices and within the speech of certain characters. Since, therefore, the aspects of the novel’s use of dialogue that could be investigated in a study of this type are so wide-ranging, the following section will set out the key areas on which the thesis will focus.

## **1.4 The scope and aims of the study**

### **1.4.1 Focus and boundaries**

The detailed analysis carried out for the purpose of this study is focused specifically on the direct speech of Pullman’s heroine Lyra within *Northern Lights*, the first volume of Pullman’s trilogy, and two of its versions. These are the French translation of that volume by Jean Esch, and the parts of Nicholas

Wright's theatrical adaptation (of the entire trilogy) that cover approximately the same action as *Northern Lights*.<sup>23</sup> Appropriate sections of the remaining volumes of the trilogy (and their translation and adaptation) will, however, be referenced as evidence of, for instance, any plot developments or themes that are relevant to the dialogue passages being analysed.

As for the restriction of the study to just two specific versions out of all those available, this was mainly motivated by a wish to compare the translation and adaptation of speech and its effects in considerable depth, instead of presenting a more superficial survey of practices in multiple versions. My reason for selecting the French version rather than, say, the German (a language in which I also specialise) lies principally in the greater quantity of relevant secondary literature I have been able to access. Insights from titles that cover, for example, the differences between spoken and written language in French and the ways that spoken-style features have conventionally been evoked in French fiction, are described in Chapter 2 below. My selection of Wright's adaptation rather than the film of *The Golden Compass* was based on the fact that his play script is, just like Pullman's source text and Esch's translation (but unlike Weitz's screenplay), readily available in printed form. In other words, I am more closely comparing 'like with like', even if my analysis cannot take full account of the ways that performance can influence the ultimate 'delivery' of Wright's script to the audience.<sup>24</sup>

As mentioned above, the analysis concentrates on the speech of Lyra, the heroine of *Northern Lights*. While it is, perhaps, unfortunate that this precludes detailed analysis of, say, the gyptian dialect created by Pullman, the decision was taken for very specific reasons. Firstly, Lyra 'speaks' more often and in a wider range of settings than any other character. Secondly, the idiolect that Pullman gives her is linguistically fascinating, with its remarkable non-standard qualities as seen even in the brief excerpts already cited. Thirdly and most importantly, however, Lyra is the central figure in both the trilogy's plot

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<sup>23</sup> From this point forward, the title of Pullman's original novel will be referred to as 'ST' (source text) in any citations. The word 'French' or the abbreviation 'Fr.' will refer to Esch's French version, translated as *Les Royaumes du Nord* ("The Kingdoms of North"), while the word 'Play' stands for Wright's stage adaptation, which was published under the title *His Dark Materials*.

<sup>24</sup> It is intrinsically difficult to take account of the effects of performance when conducting a stylistically informed analysis of a dramatic script. For a recent attempt to overcome these difficulties (on the basis of a filmed version of a Shakespeare play), see McIntyre 2008.

developments and Pullman's intertextual and ideological agenda. Consequently, her voice plays a greater role than any other in the book in supporting wider thematic and story-related elements, as the study will demonstrate. In any case, the study makes frequent reference to other character's speech varieties, particularly in terms of their relationship of Lyra's idiolect in both the source text and its versions.

The study is delimited in two final ways. Firstly, excluded from specific analysis are forms of speech or of spoken style that may be represented outside instances of direct speech (as typically shown in English between quotation marks and as indicated in French by the use of a dash to open a paragraph of direct speech). This decision was taken both to ensure that the study remains manageable in scope, and because there can be no clear textual equivalent for instances of, for example, other forms of speech or thought representation (such as free indirect discourse) within a dramatic script.<sup>25</sup> Secondly, very little coverage is given to the issue of conversational pragmatics *between the depicted speakers*, or in other words questions of, for example, cooperation or speaker intention on the part of Lyra and her interlocutors.<sup>26</sup> My interest is more in the roles played by spoken-style features and markers of variation (e.g. the features that make Lyra's voice similar to or different from other characters' voices, and the ways that it varies according to situation) and the treatment of these two aspects within the different versions of the text.

#### **1.4.2 Aims and research questions**

As mentioned above, the principal aim of the study lies in investigating the ways in which interlingual translation and intermedial adaptation can affect not just the superficial linguistic features of dialogue in a thematically interesting work like *His Dark Materials*, but also the local effects and wider textual functions of that dialogue.

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<sup>25</sup> Note, however, that the qualitative analyses of Chapters 5 and 6 below will take into account any relevant textual elements outside direct speech, such as narrative comment in the novel, or stage directions in the play, if they are relevant for the dialogue under consideration.

<sup>26</sup> In this way, the present study differs from studies that focus on conversational interaction within fictional dialogue, such as, in English literature studies, Thomas, Bronwen 2012. This area does, however, appear to be insufficiently researched in translation studies.

Taking into account the necessary limitations of the study set down above, the opening research question can therefore be formulated as follows:

1. *What are the key features of Lyra's speech in Northern Lights, and what roles does it appear to play both in its immediate context and in terms of the overall text?*

As a precursor to uncovering the effects of the translator's and adapter's treatments of the dialogue concerned, it is necessary to ask:

2. *In what ways did Lyra's speech change when the text was (a) translated into French and (b) adapted for the stage particularly in terms of spoken-style elements and features of variation?*

In order, finally, to allow for the investigation of the effects of the translator's and adapter's actions on the dialogue, a third research question is required:

3. *What are the possible effects of any changes observed (a) in the immediate context of the dialogue passage concerned and (b) on the work overall?*

These questions will be answered with the aid of both a quantitative analysis and a qualitative evaluation (based on Lorés Sanz 2000) of the different textual versions.

### **1.4.3 Key definitions**

In the present study the term **fictional speech** refers specifically to the **direct speech** of characters in a novel, as depicted in English fictional prose (including in *Northern Lights*) between quotation marks, and as introduced in French (including in Esch's translation) by a dash at the start of the paragraph concerned. In contrast, **authentic speech** simply means instances of speech that are produced in real-life, rather than fictional, interactions. As for the word **dialogue**, is also used to describe instances of direct speech in fictional prose and also as a short form of the term **dramatic dialogue**, meaning the words within the script of a play for the actors to speak.

With regard to the descriptions of fictional speech and dramatic dialogue, two important concepts reappear throughout this study. Features of **spoken style** (sometimes termed **markers of orality**) are linguistic features that are

associated more commonly with the spoken than with the written medium; these are discussed in section 2.1.1 below. The term **variation**, meanwhile, denotes differences between individuals' voices as well as cases where a person's or character's voice changes in different situations. Section 2.1.5 defines the various types of variation involved.

Unless stated otherwise, **narrative** or **narrative prose** refers to all of the prose that surrounds instances of direct speech within a novel. Using the term *narrative* for this purpose is not ideal since, in narratological terms, direct speech and other forms of speech representation are themselves seen as part of the overall "fictional narrative" (e.g. Fludernik 1993: 3). Nonetheless, the word *narrative* is regularly used in the way I am proposing by other scholars writing about fictional speech, such as Page (1988: 14-5) and Hughes (1996: 115). As for **stage directions**, these are those words that often introduce and end scenes within a script or are interpolated into dramatic dialogue to describe the action required on stage; in Wright's adaptation of *His Dark Materials* they are printed in italics, as shown in any excerpts cited below.

The term **translation** is used strictly in its conventional sense of a transfer from one to language to another and not, therefore, in a figurative way referring to intermedial adaptation (as in 'the book translated well from page to screen'). Similarly, **adaptation** refers here almost exclusively to the transfer of a text into another medium (e.g. book to film). Note that this usage differs from that found in many discussions of translation (e.g. Bastin 2009), where *adaptation* typically describes an abridgement or other radical change *within the same medium* (e.g. book to a shorter book).<sup>27</sup> In the present study, both *translation* and *adaptation* refer, as per common practice, to both the processes and products of their respective activities (Munday 2008: 5, and Hutcheon 2006: 9). The term **dramatisation** is also sometimes used for the adaptation of a fictional work for performance.

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<sup>27</sup> Because of the historic importance of such practices with regard to children's literature, this other sense of *adaptation* is briefly discussed in section 2.2.1 below.



## 1.5 Structure of the thesis

The remainder of the thesis is divided into six further chapters covering the following topics.

Chapter 2 provides a theoretical framework for the study's investigation of the nature and functions of Lyra's speech in *Northern Lights*, and the treatment of the dialogue concerned by the translator and adapter. Particular attention is given to issues of spoken style and variation as well as to tendencies affecting the translation and adaptation of works of children's literature, a category to which the source text belongs.

Chapter 3, meanwhile, describes the methods used for evaluating the treatment of dialogue in *Northern Lights*. The first section outlines the ways in which the principles established in the field of literary stylistics by, for example, Leech and Short (2007), and Toolan (1998) underpin the study's identification and discussion of textual effects. This is followed by an outline of the procedures used in the quantitative analysis (discussed in Chapter 4) and the qualitative analysis undertaken in Chapters 5 and 6. The methodological framework described for the qualitative parts of the study is built upon Lorés Sanz's implementation (2000), for the specific purposes of analysing fictional dialogue, of Hatim and Mason's communicative-pragmatic-semiotic framework (1990). This approach was selected for its value in identifying not just the linguistic shifts affecting fictional speech but also the effect of those shifts on the 'meanings' of the dialogue, both locally and in respect of a work's wider plot and themes.

Chapter 4 presents the findings from the quantitative analysis, which aims to compare the relative prevalence of three carefully selected variables in the speech of Pullman's heroine Lyra in the three different textual versions. The objective here is to identify trends in the translator's and adapter's approaches to, on the one hand, the oral, spoken-style qualities of the source text dialogue and, on the other, features of non-standard variation in the dialogue. A quantitative study of this type can usefully identify general patterns in the translator's and adapter's practice against which the more specific qualitative findings can be set.

Both qualitative analysis chapters (5 and 6) also examine the ways that Lyra's speech changes in the translation and adaptation but, in line with the research questions, go further than Chapter 4 in identifying the probable functions of her dialogue in the source text and in probing the effects of any changes both locally and on the text overall. The analysis described in each chapter concentrates on one illustrative scene of dialogue from the source text that particularly illustrates the linguistic features that recur in Lyra's speech across the book, and the roles those features tend to play in the work as a whole. This scene is compared in considerable detail with its equivalent scenes in Esch's translation and Wright's play script. Although a single scene and its versions are the focus of the main analysis in each chapter, briefer passages of dialogue from elsewhere in the novel, the French translation, and the stage adaptation are cited to illustrate longer-term patterns. Chapter 5 deals mainly with user-related aspects of Lyra's voice (its longer-term idiolectal and dialectal features), while Chapter 6 considers situation-related variation in Lyra's voice (i.e. subtle changes associated, for example, with Lyra's activity or interlocutors at the time).

Finally, the Chapter 7 conclusions integrate the answers to the study's research questions provided by the preceding analyses, by summarising the various roles played by dialogue in Pullman's novel and the often differing effects of the translator's and adapter's actions in respect of the dialogue. I also relate the study's findings to those of other researchers in the field, consider possible implications for translation and adaptation practice, and propose some avenues for further research in this area.

## 2 Theoretical framework

### Introduction

This chapter falls into two discrete sections. The first (2.1) is intended to contextualise the way that speech and variation are represented in all three versions of *Northern Lights* under consideration. The remainder of the chapter (2.2) provides a theoretical background for considering the ways in which the novel's status as a work of children's literature might have affected its translation and adaptation, particularly with regard to its dialogue.

In order to illustrate fact that – whether in English fiction, on the theatrical stage, or in French novels – writers tend to select and modify features of real-life spoken language in their dialogues, section 2.1 begins with an overview of the characteristics that distinguish **authentic speech** from most written language (2.1.1). This is followed by a description of the **conventionalised features** that are used by English novelists, by their French counterparts, and by dramatists writing in English to suggest qualities of **spoken style** in their characters' speech (sections 2.1.2 to 2.1.4).

As well as attempting to evoke spoken style, however, the depiction of speech, particularly in English fiction and certainly in *Northern Lights*, involves questions of **variation**. In other words, just like in real life, differences exist between the ways that different people speak and the ways that individuals speak in different situations. Such differences can be seen in terms of **user-related variation** – for example, a person's individual **idiolect**, and the geographical or social **dialect** that he or she shares with others – and also in terms of **register** or **situation-related variation**, in other words the different styles a person uses on different occasions. These two aspects of variation are therefore described in a little more depth (in section 2.1.5) so that the varieties seen in Pullman's novel can be categorised and discussed, like aspects of spoken style, using appropriate terms. On the subject of terminology, section 2.1.5 also includes a brief overview of the different ways that **levels of formality** (incorporating concepts such as **colloquial** and **non-standard** language, for example) are described in both French and English.

The second part of the chapter discusses the **translation and adaptation of children's literature** (2.2.1 and 2.2.2), in view of the fact that the status of *Northern Lights* as, at least in part, a children's and young adults' book may have affected the treatment of Lyra's dialogue in the different versions. Particular attention is given to theoretical approaches that can be used to explain the phenomena involved (2.2.3).

## **2.1 Authentic speech, fictional speech and dramatic dialogue**

As mentioned, the artistic representation of speech in literary works depends on the use of conventionalised features that create the impression that characters are speaking. Before considering which specific features tend to be used in characters' dialogue, firstly by writers of fiction in English, secondly by writers of French novels and stories, and thirdly in English dramatic dialogue, it is worth reviewing some of the key aspects of authentic speech in order better to understand the phenomena that writers are trying to evoke in their dialogue.

### **2.1.1 Authentic speech as the basis for fictional speech**

It is useful to consider the linguistic features that typify spoken language by first of all considering the ways in which it differs from written language. Scholars take a range of different approaches to the division between the two modes. Thus, for example, speech and writing can be conceptualised as different, mutually exclusive systems or as variants of the same system in which different elements tend to come to the fore. In a radical approach of the former type, Brazil (1995) claimed that, because of the way that “speakers assemble their utterances a bit at a time as they go along” (1995: 21), previous grammatical models and terms are unsuitable for describing the structures found in authentic speech. A more nuanced approach is adopted by other theorists, such as Biber (e.g. 1988) and Koch and Oesterreicher (e.g. 1994). The latter suggest that the fundamental issues involve not an absolute contrast between speech and writing but rather questions of what they term “distance” or proximity”.<sup>28</sup> In summary, Koch and Oesterreicher claim that spoken language tends to have more features of proximity (such as those characterising interactions between speakers) while written language tends to include more features of distance (such as complexity and planning). Such features, in their view, are not mutually exclusive so that, for example, predominantly spoken-style features can appear in written texts such as greeting cards, while typical features of writing can appear in spoken contexts such as an academic lecture (1994: 588).

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<sup>28</sup> Koch and Oesterreicher's work is rarely cited by scholars writing in English. The validity of their approach is, however, recognised by experts on French spoken language, such as Gadet (2007: 53-4).

Whichever point of view is taken, there are certain ways in which spoken language at least *tends* to differ from writing, because of what Crystal describes as the relatively “*dynamic, transient*” and *interactive* nature of most speech production compared with writing (1987: 179; my italics). Crystal goes on to summarise the following points of contrast between most spoken and written language:

a) The “permanence of writing” promotes more “careful organisation and intricately structured expression” than is found in most spoken language. In contrast, the unplanned nature and rapidity of most speech “promotes features [such as] looser construction, rephrasing, [and] filler phrases (such as *you know, you see*)” (1987: 179; italics in the original);

b) People involved in a conversation can usually see each other (unlike writers and readers of their writing), so that “*deictic* expressions, such as *this one*, and *over there*” are more common in spoken language than in writing (Crystal 1987: 179; italics in the original);

c) Written and spoken language each have different mechanisms available to perform certain tasks, such as asking questions; thus, a question mark is used in writing whereas prosodical features such as “rising intonation” are used in speech;

d) There are significant grammatical and lexical differences, so that certain constructions such as the past historic (*passé simple*) in French “may only be found in writing”, according to Crystal (1987: 179), while certain types of vocabulary, such as slang words, “are not normally written”;

e) Written language tends to be “more formal than spoken language” (Crystal 1987: 179), the manifestations of which tend to be considered less prestigious and correct than those of writing.

Halliday proposes further differences (like Crystal, not specifically in relation to English) between speech and writing. For example, he claims, spoken language tends to have a lower *lexical density* (1994: 55-58), so that the proportion of *content words* (such as nouns and verbs rather than prepositions or conjunctions) among the total number of words produced tends to be higher in written texts than in spoken utterances. Other spoken-style features proposed

by Halliday (1989) include a heightened use of lexical repetition; frequent references to the speaker him or herself; simple vocabulary; and – in terms of syntax – either fragmented, grammatically incomplete sentences, simple sentences (i.e. containing only one main clause), or sentences involving coordination of clauses (using conjunctions such as *and* or *but*) rather than subordination.

Another important difference between speech and writing, in Halliday's view, is that "written language represents phenomena as if they were products", whereas "spoken language represents phenomena as if they were processes" (1994: 65). As a result, for example, nominal forms (i.e. nouns and noun phrases) are more common in writing than in speech (1994: 68), as shown in the following sentences that transmit the same referential content in different modes:

Every previous visit had left me with a sense of futility of further action on my part. [*Writing*]

Whenever I'd visited there before, I'd ended up feeling that it would be futile if I tried to do anything more. [*Speech*]

Halliday 1989: 1981

In the light of these general tendencies, it would be useful to list the specific ways in which such features tend to be manifested in authentic speech, particularly in English. Many of the terms cited in the following list,<sup>29</sup> such as minor sentences and broken sentences, are used in the analytical chapters of this thesis (Chapters 4, 5 and 6) to describe the phenomena identified there.

Syntactic features include:

- Utterances consisting of *minor sentences*, i.e. those lacking an independent clause composed of a subject (where required) and predicate, as found in a canonically complete or major sentence.<sup>30</sup>
- The presence of *broken sentences*, and *unfinished clauses*. *Broken sentences* are those where a speaker fails to complete the thought that he or she has begun to express, as in "We went to the..."<sup>31</sup>

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<sup>29</sup> This list is based on features cited by Hughes (1996) and Cornbleet and Carter (2001), supplemented by other sources which are referenced below.

<sup>30</sup> This definition is based on Bowman's definition of a minor sentence (1966) as described in Kline and Memering 1977: 106.

- A high frequency of *simple sentences*
- A limited use of *subordinated clauses*
- A high incidence of *coordinated clauses*
- The use of ‘*and*’ as a *loose continuation marker* so that, for example, consecutive utterances may start with *and*.
- *Left- and right-dislocation* of the subject, object or complement of a sentence; *left-dislocation*, also known as *topic fronting* (Hughes 1996: 31), involves, for example, the presence of the subject in initial position, with the subject repeated in pronoun form later on. An example (cited by Hughes) would be “My mum, she’s great.” *Right-dislocation* involves moving the topic (e.g. the subject or object) to the end of the sentence in a similar way (giving, for instance, “She’s great, my mum.”).
- *Ellipsis of the subject*, such as the sentence “Don’t mind.” in place of “I don’t mind.”

Morphosyntactic features of spoken style include:

- A preference for *active verbs* over passive ones.
- A tendency to use *contractions* of verb forms (e.g. *he’s*).

Lexical features cited as typical of spontaneous speech include:

- A tendency to use *simple, generalised vocabulary*
- A tendency to *avoid abstract vocabulary*
- A *low lexical density*
- Phrases that are more *verb-based* than noun-based (in other words, nominal forms are avoided as in the examples described by Halliday and cited above)

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<sup>31</sup> This example is from Kline and Memering (1977: 108), whose definition I have clarified but not significantly changed. They note that Bowman (1966) uses the term *fragment* for such utterances; in this study, however, I avoid the term *sentence fragment*, because of its frequent use in other sources to mean both minor and broken sentences. See, for example, <http://www.writersrelief.com/blog/2008/03/fragments-and-run-on-sentences-sentence-spoilers/> (last accessed 28 August 2013).



- A tendency to use *vague language*; examples include phrases such as *sort of*, *so on*, and *or something*, and non-specific references such as *bit* (Cornbleet and Carter 2001: 68 and 125).<sup>32</sup>

Commonly occurring features of disfluency in authentic speech include:

- *Pauses and hesitations*
- *False starts* and associated *reprises* or *reformulations*. For example, in the sentence “I’m going... well, I’m thinking about going to London...” the clause *I’m going* represents a *false start*, while the remainder of the words constitute a *reprise* on the part of the speaker.
- *Reformulation* and subsequent *refinement* of utterances
- The use of semantically ‘empty’, prefabricated *fillers*; examples of filler-words and phrases include *you know*, *erm*, and *basically*.

Discourse features, which result from the interactive nature of most spontaneous speech, include:

- *Adjacency pairs*; these include question and answer pairs as well as formulaic exchanges, such as “Hello” / “Hi”.
- The presence of *back-channel signs*; these are signals that a participant in a conversation is paying attention to the other speaker’s words and would include interjections such as *OK*, *right*, and *yeah*.
- The use of *spoken-style discourse markers*, which mark the start or end of a speaker’s turn, or a change of subject, for instance. Examples include words such as *anyway* and *well*.
- A high frequency of *tag questions*. These include usages such as *isn’t it*, and *don’t you*.
- *Interruptions* and *overlap* of one speaker’s utterance by another speaker
- *References to the speaker him or herself*, such as “I think”.

Finally, an important phonetic feature involves:

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<sup>32</sup> Similar and other manifestations of vague language in English are described in some detail by Joanna Channell in her book devoted to this topic (1994).

- The use of *allegro forms*; these are features of rapid speech production (also termed *allegro speech*), whereby words are phonetically modified to produce forms such as *gonna* in the place of *going to* (Matthews, Peter H. 1997: 15).

### 2.1.2 Fictional speech in English prose

From the extensive repertoire of features actually used in authentic speech, writers tend to evoke spoken style in their dialogues by selecting specific features that have become, by convention, established in their literary system (Page 1988: 3 and Durrer 1994: 38-9). From a review of selected sources on speech in English fiction (especially Hughes 1996, Cornbleet and Carter 2001: 108-12, and Leech and Short 2007), it appears that certain features are repeatedly cited.

Regarding syntax, constructions tend to be “simple” (Leech and Short 2007: 132). Minor sentences, featuring either subject ellipsis, as in “Don’t know” or the absence of a complete main clause also occur (Cornbleet and Carter 2001: 111). Longer sentences, on the other hand, sometimes involve coordination of clauses using the conjunction *and* (Hughes 1996: 87). On the morphosyntactic level, writers sometimes include non-standard usages such as *double negatives* (e.g. “I don’t know nothing”) in particular characters’ idiolects (Leech and Short 2007: 136), while contractions (e.g. *won’t*) are also frequent in all instances (Leech and Short 2007: 133).

As far as lexis is concerned, vocabulary is often informal (Cornbleet and Carter 2001: 111), or in Leech and Short’s terms, *simple* or *colloquial*, featuring “idiomatic expressions”, such as “had something to do with” and “let us down” (2007: 132-3). Hughes, meanwhile, cites an example of vague language, “or something”, and the use of non-standard vocabulary to create an impression of a dialect-speaker (1996: 83).

What Leech and Short term “graphological” means are frequently deployed to suggest non-standard pronunciation, such as the dropped *h* in *'umble* (2007: 134). Other examples of this phenomenon result in forms such as *'im* for *him* and *'em* for *them* (Hughes 1996: 83). A related phenomenon is that of eye dialect, which involves the use of a “non[-]standard spelling to represent a

pronunciation that [...] is standard” (Bowdrie 1971: 180). An example cited by Leech and Short (2007: 135) concerns Dickens’ respelling of *was* as *wos* to suggest an uneducated speech style on the part of a particular character. A similar practice consists in the representation of what are termed *allegro* forms, those “modified phonetically in rapid speech” (Matthews, Peter H. 1997: 15), such as *gonna* for *going to*.<sup>33</sup>

Discourse features characteristic of spontaneous, interactive speech also seem to be deployed fairly often in fictional dialogue. They include discourse markers (e.g. “Well, then”), and tag questions (such as “is it”) in examples cited by Leech and Short (2007: 132), as well as the interruption of speech turns by other characters (Leech and Short 2007: 133 and Cornbleet and Carter 2001: 111), and the repetition of particular phrases (Hughes 1996: 83).

As for features of disfluency, however, both Leech and Short (2007: 133) and Hughes (1996: 96) report that fiction writers tend to use these much less than in authentic speech, and if present, they are usually intended to create a particular impression about a speaker, for example to suggest nervousness (Hughes 1996: 96, and Leech and Short 2007: 133).

### **2.1.3 Fictional speech in French prose**

Just as in the English literary system, writers in French also rely on conventions to evoke authentic speech in their fictional dialogues. Based on a review of relevant sources (particularly Luzzati and Luzzati 1987, Durrer 1994, and Rouayrenc 1996), the practices involved are categorised in a similar way to the English ones above. As the following description of relevant features indicates, the conventions involved in creating an impression of spoken style in French fiction are in some ways similar to those that affect speech in English literature and in some ways different.

There are an especially wide range of syntactic practices cited. For example, Rouayrenc notes that the relative pronoun *que* is often placed at the start of an utterance, and that the subject pronoun *il* is sometimes dropped as a marker of spoken style (1996: 32). As a result of such practices, forms such as *ya* or *y a*

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<sup>33</sup> Such practices in fictional speech representation are discussed in a detailed case study by Preston (1985).

are found instead of *il y a* (“there is” or “there are”; see Luzzati and Luzzati 1987: 17). Left- and right-dislocated constructions are also used (Durrer 1994: 47-8), such as “Elle avait pas gagné au temps ma romance” (“It hadn’t grown over time, my romance”, cited in Luzzati and Luzzati 1987: 16), while inversion of the subject and verb, normal in written questions, is often avoided in fictional speech (Luzzati and Luzzati 1987: 19, and Durrer 1994: 47). Non-agreement can occur with regard to number, between the construction *c’est* (“it’s”) and a following plural noun phrase (Rouayrenc 1996: 33); ‘correct’ usage in this case would require *ce sont* instead of *c’est*. French authors also sometimes use coordination of clauses, rather than subordination, to create an impression of spontaneous speech (Rouayrenc 1996: 39, and Luzzati and Luzzati 1987: 18). Paratactic constructions are also common in fictional speech (Luzzati and Luzzati 1987: 15). In addition, sentences that would otherwise be grammatically complete are sometimes broken into multiple ‘incomplete’ parts by the use of punctuation (Luzzati and Luzzati 1987: 18)

On the morphosyntactic level, the informal demonstrative pronoun *ça* is often used in place of the alternative *cela* (e.g. Rouayrenc 1996: 33; Luzzati and Luzzati 1987: 17). A very frequently cited phenomenon is the dropping of the *ne* particle in negative constructions (e.g. Rouayrenc 1996: 32), though Durrer notes that in most cases authors choose to retain it in their characters’ speech (1994: 47). In certain cases, authentic spoken style can be imitated by using the relative pronoun *que* in instances where it is formally incorrect. Another morphosyntactic practice that imitates authentic spoken-style is the use of the third-person singular pronoun *on* in place of the second-person plural *nous* (described, for example, in Meizoz 1996: 51).

As for lexis, Durrer claims that this aspect can play a particularly important role in transmitting an impression of orality, often unsupported in this task by other levels of language (1994: 49-50). She goes on to give examples of idiomatic expressions, particularly used as exclamations, in fictional dialogue (1994: 49-50) and bemoans the overuse of interjections such as *Oh!* and *Ah!* on the part of some authors (1994: 51).

With regard to phonetic issues, the second person pronoun *tu* is sometimes contracted to *t’*, and the subject relative pronoun *qui* is contracted to *qu’* before

a vowel (Rouayrenc 1996: 32); both practices are viewed as unacceptable in writing. Rouayrenc also classes the use of *ben* in place of the adverb *bien* (“well”) as a phonetic issue (1996: 32). Instances of what would in English be called *eye dialect* (discussed above) also occur, so that sometimes the letter *e* is omitted in instances where it would not normally be pronounced anyway (e.g. *p’tit* for *petit*). Some authors make more radical changes to orthography in order to suggest casual pronunciation; for example, Queneau transformed the standard expression *Qu’est-ce qu’il y a* (“What’s the matter?”) into the form *keskya* (as cited by Rouayrenc 1996: 37).<sup>34</sup> As far as regional or foreign accents are concerned, fiction writers sometimes manipulate spelling to suggest deviant pronunciation (Durrer 1994: 41-2).

With regard to graphical markers, Durrer states that French authors tend to take full advantage of exclamation marks, question marks and ellipsis points to suggest prosodic effects such as surprise or hesitation (1994: 44). Luzzati and Luzzati, meanwhile, cite an author’s inclusion of multiple points of ellipsis in a character’s speech to create an impression of speech rhythms, a practice that can have the effect of creating syntactically incomplete sentences (1987: 15-6).

In excerpts from dialogue written by the author Céline, Luzzati and Luzzati note that – despite the presence of other spoken-style features – the dialogue fails to include any of the discourse markers (such as *alors*) that would be expected in real-life speech (1987: 16). On the other hand, Durrer claims that modern French authors more clearly depict the interactive aspects of conversations than their forerunners (1994: 58-60) by, for example, ensuring that each character’s utterance relies on the other’s. Durrer also presents examples that show that, on occasion, French authors are ready to depict the natural disfluencies of spontaneous speech, through the use of ellipsis marks to suggest hesitations and pauses, for example.

A few other points are also mentioned in the literature on French fictional speech. Luzzati and Luzzati (1987: 16), for example, note the tendency on the part of the novelist Céline to use a very varied range of verbs within his speech report clauses, while Durrer claims that, in most cases, authors choose not to

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<sup>34</sup> For further examples of such experimental practice by Queneau, see Luzzati and Luzzati 1987: 16-7.

indicate a non-standard accent by graphological means within direct speech but instead to describe it, for example, in a narrative comment. In this way a narrative passage in a Zola novel explained that a particular character had an “accent provençal très prononcé” (“very pronounced Provençal accent”; cited in Durrer 1994: 44). As this reference suggests, novelists in French, like their counterparts writing in English, sometimes depict variation between different voices in their characters’ speech. Section 2.1.5 below discusses the different types of variation that exist in both real-life and fictional speech, and establishes the terminology that will be used in the present study to describe such variation in speech.

Before that, however, it is worth describing some of the features and conventions of dramatic dialogue in English, in view of the inclusion in the present study of the stage adaptation of *Northern Lights* alongside the French translation of the same work.

#### **2.1.4 Dialogue in English drama**

The literature on dramatic dialogue reports some similarities between playwrights’ use of spoken-style features in their scripts and the practice of novelists with regard to fictional speech. For example, Short (1996: 183) illustrates the way in which Pinter creates the impression of realistic speech in one play by selectively including certain lexical and grammatical markers of orality, such as “idiomatic vocabulary” and short, grammatically incomplete sentences. Indeed, some writers for the theatre follow the practice of fiction writers by using phonetic and graphical devices to suggest colloquial speech, particularly where they wish to create the impression of a working-class sociolect; see, for example, Bond’s phonetic respelling of *you* as *yer* and the eye-dialect spelling of *minute* as *minit* in his play *Saved*, cited by Waters (2010: 123). Similarly, playwrights have traditionally deployed features of punctuation and formatting, such as capitalisation, italics and exclamation marks to suggest the prosody of authentic speech, though an excess of such markers can make a scene seem chaotic or indicate that the dialogue lacks inherent drama of its own, according to Waters (2010: 130).

Scholars writing about dramatic dialogue seem generally aware that, like speech in the novel, the ‘realism’ of the speech involved is only an illusion. For example, Wallis and Shepherd describe the dialogue of most modern plays as “*pseudo-colloquial*, pretend everyday speech” (2010: 49; italics in the original). Thus, on stage characters’ utterances tend to lack the “normal non-fluency” of authentic spontaneous speech, as shown by the inclusion of ‘fillers’ such as *I know*, pauses, unnecessary repetitions, and so forth (Short 1996: 177). Just like in novelistic dialogue, when such features of disfluency do occur in a character’s speech, the audience will perceive them as having a “*meaningful function*”, (Short 1996: 177; italics in the original), for example to suggest discomfort on the part of an individual.<sup>35</sup> Furthermore, except where they have a particular reason for including overlapping speech turns – for instance, to imply urgency in a scene – characters in a play tend to speak in discrete turns, thereby avoiding the ‘messiness’ of real-life conversation (Short 1996: 179). Similarly, dramatic dialogue, even in performance, conventionally lacks what Short calls “feedback”, that is the signs, such as a nod of the head or the uttering of an interjection such as *Uh-uh*, that an interlocutor is “still listen[ing], and understand[ing] what is being said” (Short 1996: 178; in section 2.1.1 above such signals are termed *back-channel signs*).

To a much greater degree than speech in prose fiction, dramatic dialogue is often discussed in terms of the *pragmatics* of characters’ conversations. For instance, Short points out that

in both real and dramatic talk we use our observation of conversational behaviour to infer the things people suggest (as opposed to what they say) when they talk, and we also use such behaviour to infer things about people (or characters) [*that are not explicitly stated within the dialogue*].

Short 1996: 179

As a result of this focus on the dynamics of characters’ interactions within dramatic speech, conversations in theatrical texts are often discussed using concepts such as *politeness*, *intentionality* (also termed *pragmatic or illocutionary force*), and *cooperation*.<sup>36</sup>

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<sup>35</sup> For an example of such contextually “meaningful” features of disfluency, see Waters’ discussion (2010: 24-25) of the opening scene of David Mamet’s celebrated play *Oleanna*.

<sup>36</sup> For a detailed overview of such concepts in real-life conversation, see Thomas, Jenny 1995. Case studies in the pragmatics of dramatic dialogue can be found in Short 1996: 195-221, Culpeper 2001, and Wallis and Shepherd 2010: 53-69, among others. Because of the present

As for the question of variation, there is clear evidence that writers of modern plays in English use differences in idiolect, sociolect and dialect to a similar degree to authors of prose fiction (see, for example, Waters 2010: 120, and Wallis and Shepherd 2010: 45). For example, the British playwright Arnold Wesker made free use of both “deviant spelling” and variation at the grammatical level (Short 1996: 89) in the speech of characters from the rural county of Norfolk, as shown here:<sup>37</sup>

MRS BRYANT. Time drag heavy then?

STAN. Yearp time drag heavy. She do that. Time drag so slow, I get to thinkin' it's Monday when it's still Sunday. Still, I had my day gal I say. [...]

MRS BRYANT. Yearp. You had that an' a bit more ole son. I shant [*sic*] grumble if I last as long as you.

STAN. Yearp. I hed [*sic*] my day.

Wesker (*Roots*, Act II), cited in Short 1996: 89

Furthermore, contemporary writers for the theatre make use of variation to depict and manipulate the social and power relations between their characters, as discussed by Waters (2010: 119) with reference to several plays by the contemporary British playwright Caryl Churchill. In Churchill's play *Cloud Nine*, for example, Waters claims that “highly formalised registers of [...] imperialist and household relations [are] set against the informal registers of sexual liberation” (2010: 119).

Despite the many similarities between dramatic dialogue and speech in prose fiction, however, several scholars point out that two forms differ in some fundamental ways. For example, Short notes that “dramatic dialogue is *written to be spoken*” (Short 1996: 174; italics in the original). Wallis and Shepherd expand on this point, stating that “the words [*of a dramatic dialogue*] are not designed to function in the same way as the words of a novel [*but*] are designed to become a performance” (2010: 3). As a consequence, dialogue together with stage directions will create “a stage world”, becoming in performance *character, dialogue, space, action, and the actor's body*, or in other word all of the things

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study's predominant focus on questions of spoken style and variation in speech, the pragmatics of conversations between individuals or characters are not discussed further here.

<sup>37</sup> In the present study, I term such features *phonetic irregularities* and *morphosyntactic irregularities*, respectively (see Chapter 3 below).



that happen on the stage (Wallis and Shepherd 2010: 4-5).<sup>38</sup> The “genre-specific differences” (Hühn and Sommer 2009: 228) between dramatic dialogue and its prose fiction equivalent can also lead to an increased requirement for the former to include what might be termed ‘narrative exposition’. For example, Short (1996: 185) demonstrates how, in a play by Shaw, an early conversation “is clearly set up for the purposes of filling in the audience on the information they need [to understand] character relationships [and] the context of the ensuing action”.

As mentioned above, writers of both English and French fiction, as well as playwrights for the English stage, incorporate variation in their dialogues. The following section therefore discusses different types of variation and establishes definitions to be used in the remainder of this study.

### 2.1.5 The classification of variation

The first of the two strands of variation mentioned earlier in the introduction to this chapter, **user-related variation**, is fairly straightforward, in the sense that the most frequently used terms used to describe the varieties involved are standardised and familiar even to non-experts in linguistics. Also known as *dialectal* variation (Gregory and Carroll 1978: 4), user-related variation has to do with the “reasonably permanent characteristics of the user in language events” (Gregory and Carroll 1978: 4). As such, it incorporates *geographical dialect*, that is, regional variants of a language (Wardhaugh 1992: 40-1); *social dialects*, i.e. varieties of speech “associated with various social groups or classes” (Wardhaugh 1992: 40), also known as *sociolects* (Wardhaugh 1992: 148); and *idiolects*, the reasonably permanent “speech characteristics and linguistic behaviour of individuals” (Wardhaugh 1992: 148).<sup>39</sup> Within the present study, the term **idiolect** is used in this way, to denote, for example, the specific characteristics of Lyra’s voice, while the term **dialect** refers mainly to geographical varieties, and **sociolect** to social ones.

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<sup>38</sup> For a detailed discussions of further models that can be used to describe the narrative processes involved in a theatrical performance, see Short 1996: 169-173 and Hühn and Sommer 2009: 230-238.

<sup>39</sup> In a literary context, Leech and Short similarly define idiolect as “the linguistic ‘thumbprint’ of a particular person” (2007: 134).

The other type of variation in speech, to do with changes in an individual's voice in different circumstances, is sometimes referred to as *use-related variation* (e.g. Hatim and Mason 1990: 39) or more commonly simply as *register* (e.g. Brown and Fraser 1979: 39). In this study, however, the previously mentioned term **situation-related variation** is preferred for its clarity.<sup>40</sup>

Just as there are different subcategories of user-related variation, situation-related variation can be broken up into different classes, reflecting the different factors that might influence people to change the way they speak in particular situations. The most widely used subcategories (at least in the English-speaking world) are those diffused by Halliday (e.g. 1994). In his scheme, *mode* describes, for example, the distinction between speech or writing; *field of discourse*, on the other hand, is defined as the “total event in which the text is functioning, together with the purposive activity of the speaker or writer” (1994: 22); while *tenor* has partly to do with formality but also incorporates *functional tenor*, that is “what language is being used for in the situation” (Gregory and Carroll 1978: 53). For the purposes of the present study, this taxonomy seems unsuitable, not least because the lack of clarity and wide-ranging definitions of terms involved.<sup>41</sup>

Instead, a different but also well-established schema for describing situation-related variation better describes aspects of interest in the present study. Brown and Fraser's model (1979: 35) of the “**components of situation**” that affect speech variation seems to reflect more closely, and more comprehensibly, the ways in which Lyra's voice varies in Pullman's novel. For example, of the three main components – **setting**, **purpose**, and **participants** – both the second and third clearly describe changes evident in Lyra's speech style. Thus, as Chapter 6 below will demonstrate, Lyra's voice tends to change in connection with her specific *purpose*, on certain occasions, of inventing stories. Furthermore, Lyra is shown to modify her voice (as many of us do in real life) depending on the other *participants* with whom she is speaking at the time.

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<sup>40</sup> In contrast, *register* also has a number of other commonly used meanings, such as a linguistic “variety associated with particular occupations or topics” (Trudgill 2000: 81), while the term *use-related* could be confusing because of its phonetic and visual similarity to *user-related*.

<sup>41</sup> Butler (1999: 31-38) has presented a strong case for applying the notion of register in stylistic literary analysis, while persuasively arguing that Halliday's terms and definitions are ill-suited for such a purpose.

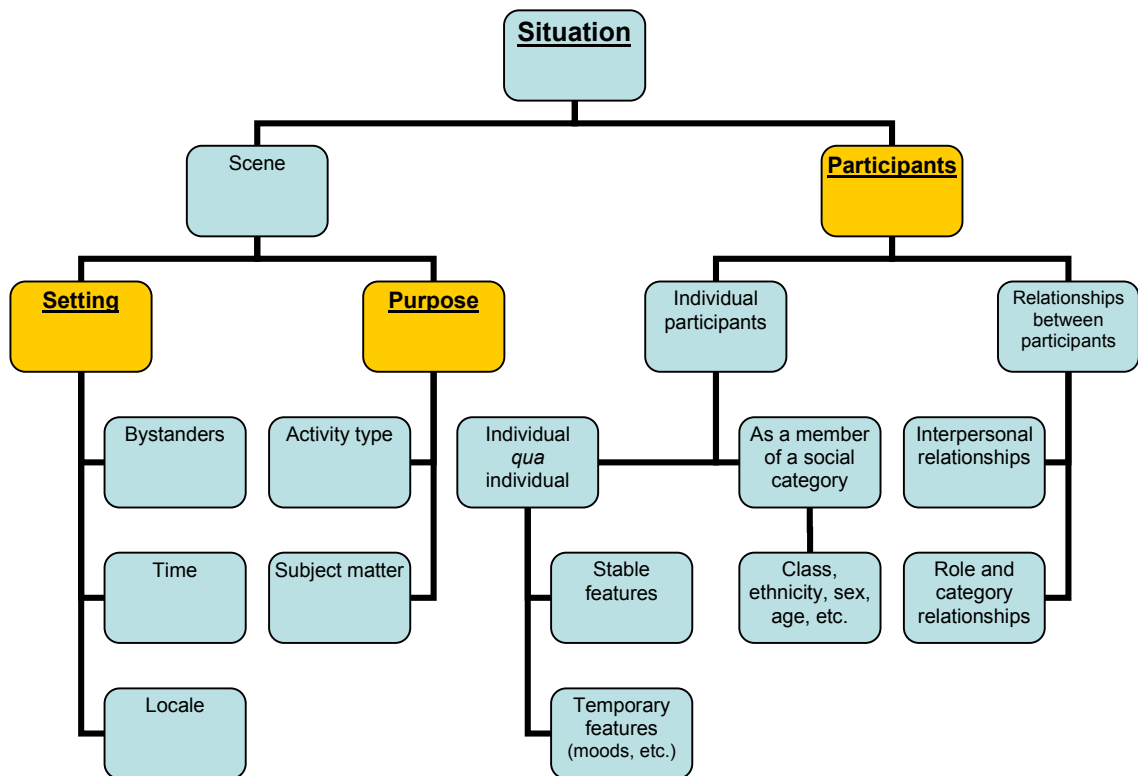


Figure 2.1 The components of situation (based on Brown and Fraser 1979: 35)

These and other terms from the model shown in Figure 2.1 will therefore be used in Chapter 6’s analysis of situation-related variation in Lyra’s voice.

### Levels of formality in English and French

One related aspect of variation needs to be considered for the purposes of describing fictional speech in *Northern Lights* and its different versions. This involves what are commonly termed in French *niveaux de langue* (e.g. Blanche-Benveniste 2000: 51-5); in English, “levels of language” or, as they are sometimes called (perhaps confusingly), “registers” (e.g. Ball 1998: 4). These refer to the various sub-categorisations of formality and style – such as colloquial, formal, or informal – that could theoretically be made in any language. This area represents another potential terminological minefield particularly with regard to French, for which so many potential levels of language have been proposed (Ball 1998: 3). These include *familier* and *populaire* (approximately equivalent to “colloquial” and “working-class”, respectively), and at the other end of the continuum, *soutenu* and *littéraire*

(“refined” and “literary”) (Blanche-Benveniste 2000: 51).<sup>42</sup> For the purposes of this study, however, terms are required that are clear and are easily applicable to both English and French styles in describing the different levels of formality seen in the dialogues of *Northern Lights*. I therefore propose to use the terms **formal**, **neutral** (meaning neither formal nor informal), and (synonymously) **colloquial** and **informal**, to describe the range of styles depicted in *Northern Lights* and its versions. As an alternative to these last two terms, **spontaneous speech** is sometimes used when the particular focus is on the unplanned nature of spoken discourse (or a writer’s or translator’s imitation of such spontaneity). In addition, the term **non-standard** describes usages that would only be used by speakers of a marked dialect or sociolect (including Lyra herself). Note, therefore, that the other styles (ranging from *formal* to *colloquial*) can all be considered as being sub-categories of *standard* language.<sup>43</sup> The applicability of these terms will become clear in the course of the analyses described in Chapters 4, 5 and 6.

## 2.2 The translation and adaptation of children’s literature

As a field, the translation of books for children and young people has gained increasing attention from the academy since the 1960s. Initially, researchers in the area were focused on issues of faithfulness to the source text (see Tabbert 2002: 306). Later on, children’s literature drew special attention from those developing the key concepts of the literary polysystem and translational norms, so important for translation studies generally (see especially Toury 1980a and Shavit 1981 as discussed in 2.2.1 below). In more recent years, however, scholars have investigated other target-oriented notions, such as the translator’s ‘loyalty’ to the child reader (see Oittinen 2000), their ‘presence’ in the translated text (O’Sullivan 2006), and their role in the target culture (e.g. Lathey 2010).

In contrast with its translation into other languages, the adaptation of children’s literature for other media has until recently been given much less coverage by scholars (with a few notable exceptions, such as the 1982 essays by Stahl and

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<sup>42</sup> Ball provides a useful overview of some of the main terms involved and a diagram illustrates how they relate to one another and to the spoken and written modes (1998: 4).

<sup>43</sup> See Trudgill 1999 for more on this point.

Street respectively). Nonetheless, some of the key issues discussed in adaptation studies generally (surrounding questions of fidelity, for example) are relevant for children's literature, as I will discuss below. Furthermore, the recent appearance of some edited volumes that focus either entirely or partly on the adaptation of children's books suggests that the topic is earning increasing interest from the academy (e.g. Collins and Ridgman 2006, Lefebvre 2013, and Müller 2013a), even if very few of the studies concerned deal with adaptation for the theatre.<sup>44</sup>

In order to illuminate these topics, the following subsections – on the interlingual translation of children's literature (2.2.1) and its adaptation into other media (2.2.2) respectively – adopt the same structure. In each, I firstly describe common practices affecting the treatment of children's books in the field concerned, before discussing theoretical ways of 'framing' the phenomena described.

### **2.2.1 The translation of children's books into other languages**

#### Phenomena reported in the literature

One trend that reappears throughout the studies in the field is that books for children often tend to be subject to more radical changes in translation than does literature for adults. For example, Zohar Shavit has argued that translators often manipulate children's texts in one or more of the following five ways:

- (1) affiliation to successful models in the target system (Gulliver's travels, the satire, is turned into a fantasy story for children),
- (2) disrespect for the text's integrality (the frequent case of abridgements),
- (3) reduction of complexity (e.g. by eliminating irony),
- (4) ideological adaptation (e.g. Campe's adaptation of Defoe's Robinson Crusoe to Rousseau's pedagogical system),
- (5) adaptation to stylistic norms (e.g. to high literary style in Hebrew in order to enrich the child reader's vocabulary)

Tabbert 2002: 315, based on Shavit 1986: 115-129

Studies that reflect such practices include Sutton's on the removal of "violent and scatological" passages from nineteenth-century translations of the Grimms'

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<sup>44</sup> The books edited by Lefebvre and Müller appear include only a small number of essays on the intermedial adaptation of works for children (as opposed to interlingual translation), despite the presence of the words 'adaptation' or 'adapting', respectively, in their titles. Apart from Müller's introduction to her volume, which I cite below, I was unfortunately unable to access full copies of the two works concerned before completion of the present thesis.

fairy tales, and Heldner's on the dilution of the protagonist's unruly behaviour in the first French translation of the *Pippi Longstocking* books, both cited by Lathey (2009: 32). Similarly, Tabbert describes Netley's 1992 study of Roald Dahl's *Matilda*, a text viewed by many critics as controversial and anarchic in its home culture but which, through manipulation of certain cultural markers, has come to be seen as a "serious and moral book" in its Japanese version (Tabbert 2002: 323).

The term *adaptation* is often used – for example by Shavit (1986), as discussed above – to describe some of the radical changes made to works of children's literature when they are rewritten in either the same or another language. While in the present study and indeed in the field of adaptation studies generally (see, for example, and Stam 2005, Hutcheon 2006) *adaptation* refers to a move from one medium to another (e.g. novel to film), the term's meaning in studies of children's literature translation is usually quite different. Oittinen writes that its "traditional sense" in that context is one of "abridgement" (2000: xiv), while Klingberg explains that:

[...] more generally the construct [of adaptation] may be defined as the adjustment of products for special consumer groups so that they become suitable with regard to real or assumed characteristics of the addressees. In children's literature research the concept is used for studying the ways in which one has tried to adapt texts and illustrations to the young readers.

Klingberg 2008: 12

This corresponds to the meaning of the term *adaptation* as it usually used by translation scholars, who apply the concept rather loosely and often negatively to various "translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text" (Bastin 2009: 3). Fuller discussions of such 'adaptations' (e.g. Shavit 1986: 115-116, Oittinen 2000: 76-83, and Bastin 2009) indicate that – even if the scholars concerned do not make this explicitly clear – such interventions take place within the same medium rather than involving a move from one medium to another. Examples would include rewriting *Gulliver's Travels* as a picture book with a simpler text, or moving the setting of a Lorca play from Andalusia to Scotland. Note that elsewhere in the present study,

*adaptation* refers exclusively to the process of moving a text from one medium to another (such as novel to film or play).

With regard to dialogue in children's books – the key concern of the present study, of course – few researchers until recently had considered aspects such as non-standard variation in any detail, according to Tabbert (2002: 317). This is despite the inclusion of “dialect, register [and] names” as one of five key aspects to consider in the translations of children's books in a list (1991/92) compiled by Emer O'Sullivan, a specialist in the field and cited by 2002: 316-7). Furthermore, according to Gillian Lathey (2009: 32), any shifts that appear in the translation of, for instance, slang or dialect are “particularly significant in children's fiction with its high proportion of dialogue”.

The studies that do consider the treatment of dialogue in the translation of children's texts find that in many cases markers of spoken style and non-standard variation are reduced or removed. Examples include Basmat Even-Zohar's study (1992) of the Hebrew translations of Astrid Lindgren's works, where the author's use of “authentic (...) Swedish vernacular” is abandoned under the influence of the target culture's requirement for a high literary style, and the French and German translators' replacement of Hagrid's non-standard pronunciation and grammar with standard forms in their versions of the first *Harry Potter* book (see Lathey 2005: 148). The latter study found, however, that the Japanese translator of the same text did use a “localized register to mark Hagrid's [relative] social standing” (Lathey 2005: 148).

Where scholars in the field discuss the reasons for this tendency towards neutralization of spoken-style or variational markers, they often cite similar factors to those mentioned by analysts considering the same features in literary translation generally (e.g. Sánchez 1999). For instance, Klingberg asks, “if one wants to keep dialect in a target text, the problem arises which one of the dialects of the target language should be chosen” in order to avoid “an unrealistic effect” (1986: 71). Similarly, in respect of the example from *Harry Potter* mentioned, Lathey notes that “it can be difficult to find an immediately recognizable sociolect in the target language that corresponds to Hagrid's stylized dialogue” and that the “nuances of (...) social hierarchies as

represented in linguistic register” constitute a “challenge to any translator” (2005: 149).

The unusual case of specially invented varieties in children’s fiction was discussed by Göte Klingberg (1986: 71-2) and is relevant for the present thesis in view of the special hybrid nature of the dialect created by Pullman for his ‘gyptian’ characters, even if that variety is not the main focus of study here. Klingberg cites what he calls the ‘pidgin’ languages used by two characters in Richard Adams’s *Watership Down*. Here is one example:

Listen. I get peeg, fine plan. I go fine now. Ving, ‘e better. Vind finish, den I fly. Fly for you. Find plenty mudders, tell you vere dey are, ya?

cited in Klingberg 1986: 71-2

In the translation of this text into Swedish, as in a similar case of the translation into English of Tove Jansson’s *Moomin* stories, Klingberg finds that both translators made some creative attempts to replicate the effects of the original invented variety in the target language. For example the English translator of Jansson changes the place of initial letters as follows: “Shall we Jock on the knoor?”, ‘Sot a nound!”, and so forth (Klingberg 1986: 72). However, in the latter case, the translator fails to “carry through” this policy consistently, a frequent problem in the translation of non-standard speech varieties according to Klingberg (1986: 72).

In the light of the translation practices that often affect books for children as described above, the next section considers some of the factors that might account for them, according to scholars working in the field.

### Framing the translation of children’s books

One topic often mentioned in the literature concerns what might be termed the ‘didactic’ tendencies often visible in translators’ treatments of children’s texts (Shavit 1986: 128) that involve educating and protecting the child. As a result, for example, “many translators feel uneasy in presenting ironical attitudes toward life and toward grown-ups that do not suit the values [they feel] a child should be acquiring through literature’ and will therefore remove the ironical layers in a text “whenever [...] possible” (Shavit 1986: 124). In a similar vein,



Reiss (1982) posits three main reasons for the frequent shifts that characterise children's literature translation:

'(1) [the need to cater for] children's imperfect linguistic competence, (2) the avoidance of breaking taboos which educationally minded adults might want to uphold, [and] (3) the limited world knowledge of young readers'

Reiss (1982) as summarised in Tabbert 2002: 314

The philosophy underlying such attitudes is probed more deeply by Riitta Oittinen (2000: 51-4). She argues that with regard to children, adults often view language as an "issue of authority"; such attitudes would therefore, Oittinen claims, automatically affect the act of translating for children (2000: 52). She points out that the tendency to protect children from certain words and topics is an age-old phenomenon that is even reflected in the way that parents may avoid reading "frightening" stories to their children (2000: 52-3). While bemoaning such practices, Oittinen nevertheless recognises that translations, like any act of creation for children, will be shaped by the translator's or creator's "concept of childhood". Thus, she continues, "when[ever] we write, illustrate, or translate for children, we always do it on the basis of our images of childhood, on the basis of the whole society's image of childhood" (2000: 53).

Another way of framing translator's practices and attitudes in this area is through the prism of translational *norms* and the *literary polysystem*, highly influential concepts developed by scholars such as Itamar Even-Zohar and Gideon Toury. A key tenet of the theories involved is that the relative status and respectability of a particular genre within the literary culture concerned (the 'polysystem') will have a major influence on the way that genre tends to be translated at any particular time, or in other words on the relevant 'norms' of translation (see, for example, Toury 1980b). Furthermore, translations themselves tend to be 'peripheral' within most target systems (that is, have a less central and canonical status), and in such cases default translation practice is to aim for 'acceptability' in the target system, i.e. compliance with target culture models, rather than 'adequacy', meaning a closer reflection of the source text features and style (Even-Zohar, Itamar 1990: 48 and 51). While Toury himself has applied this framework to children's texts (1980a), the topic

has been of the most sustained interest to his colleague Zohar Shavit (e.g. 1980, 1981, 1986, 2006).

Shavit starts out from the premise that children's literature tends to occupy a peripheral position within the literary polysystem (1986: 112). Other scholars concur with this view. For example, O'Connell has asserted the view that "the public critical perception seems to be that works of children's literature, with a few (...) exceptions, do not really deserve to be called "literature" at all and are (...) considered somehow second-rate and functional' in contrast to 'serious adult literature" (1999: 209). From a detailed analysis of several well-known children's books and their translations, Shavit argues that because of the marginal status of such works, "the translator of children's literature can permit himself great liberties regarding the text", an option not permissible nowadays to translators of works for adults (1986: 112). Shavit goes on to summarise the ways in which these "liberties" with the text are manifested, describing practices that reflect the didactic tendencies discussed above:

[T]he translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it. Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend. (...) [I]n order to be accepted as a translated text for children, to be affiliated with the children's system, the final translated product must adhere to these two principles, or at least not violate them.

Shavit 1986: 112-3

Similar practices in the translation of works for children are cited by Klingberg, who describes the deletion of the protagonist's final death in an English translation of Andersen's *The Little Match Girl* (Klingberg 1986), and also by Oittinen (2000: 87 and 92).

Arguing against Shavit and Klingberg, however, Oittinen proposes that radical textual changes such as abridgement should not necessarily be seen as "negative" manipulations (2000: 88-9). Rather, they should be considered in the light of 'the purpose of the whole translation project, the translation situation, and the translator's child image' (2000: 91). This accords with Tabbert's

comment that “the function a translated children’s book is expected to fulfil has also to be taken into account” (2002: 342). Furthermore, Shavit’s rather stark description of the tendencies governing children’s literature translation should be set against the fact that the norms involved “may well change from culture to culture and from period to period” (Tabbert 2002: 342), as Toury himself has demonstrated (1980a).

With regard to the implementation of translational norms and conventions, several commentators mention the part played by the publishers who commission the translations of the children’s books concerned. For example, O’Connell asserts that editors and publishers influence translators to orient their work towards target language conventions, particularly those governing “children’s literature in the target language” (1999: 212). Interestingly, however, Basmat Even-Zohar explains (with regard to translations of children’s texts into Hebrew) that the “instructions” coming from publishers and their clients may be enforced by subtle and “implicit” means:

They are, in a way, "forced" upon the translators by such agents or factors as editors, "company policy" of a publishing house, or "clients" who order the translations. But at the same time, such "instructions" are also "internalized" by the translators, that is, the translators share the same repertoire of instructions. Most translators do not have to be instructed or corrected. These instructions function at various levels of consciousness: most of them are not explicit, so that they either produce texts automatically (that is, they determine the option to be chosen as a translational solution from the outset, making most other active options "invisible") or they surface in the form of corrections or remarks by the editor regarding specific local elements.

B. Even-Zohar 1992: 235

A contrary argument can, however, be made that, owing to the lack of active involvement of many publishers in the process of translation, translators are actually fairly free to make their own decisions. For instance, Lathey has noted that cases where a publisher or editor works closely with a translator are very rare (2005: 143). Furthermore, factors such as the shrinking timescales between publication of, say, the latest *Harry Potter* volume and its translations (Lathey 2009: 33) can mean that “the translator [...] literally has the last word” (Lathey 2005: 143). Despite this apparent level of autonomy, however, it is easy to imagine that translators might still feel themselves constrained by such

implicit publishing expectations of the type described by Basmat Even-Zohar above.

One final way of considering the translator's action in relation to children's literature has been proposed by the prominent expert in the field, Emer O'Sullivan (2006). On the basis of narratological theories developed by Seymour Chatman (e.g. 1978) and others, O'Sullivan has developed a "model that distinguishes between the implied child readers inscribed in source and target texts" (Lathey 2009: 33). The presence of such a different implied reader would be shown in the translator's addition of new material that could be seen as meeting the perceived needs of the child reading the target text, but which the original author did not see as necessary for the source text reader. It is interesting to examine whether similar tendencies affect the adaptation, as well as the translation, of books for children – an issue that may be illuminated in the present study.

### **2.2.2 The adaptation of children's books for other media**

#### Phenomena reported in the literature

As a genre, children's literature has been adapted into other media to a remarkably high degree (Collins and Ridgman 2006: 9 and Hutcheon 2008: 172). Furthermore, the adaptations involved are often highly diverse and technologically innovative: Hutcheon, for example, notes that children's books have been adapted into forms as varied as computer games and theme park rides (2008: 175-176).

With regard to more conventional adaptations, however, particularly those into cinematic form, the nominally secondary, filmed version of a children's book (such as Disney's *The Jungle Book*) frequently overshadows the source text in the public's eyes to become the main, canonical version of the work (Hutcheon 2008: 172 and Cartmell 2007: 172).

As for what happens to children's books when they are adapted, scholars note that they are often subject to radical change. For example, Stahl has described a whole series of changes that are typically involved in the adaptation of a book for the screen. These include *simplification of the story line*; *embellishment or*

*reinterpretation of characters*; an *externalisation of narrative perspective* (in the case of a first-person narrative in the book, for example); the visual *specification of concepts* that were left to the reader's imagination in the novel; the *different use of narrative tools* relevant for the medium concerned; a *more central role for technical presentation* (so that, for instance, lighting and sound are much more important in a children's film than the typeface or paper quality is in a book); and an inevitable *loss of purely literary elements*, such as word play (Stahl 1982: 7-8).

Several scholars present such transformations of children's literature in a predominantly negative light. For example, Street claims that in a Disney adaptation, the process might involve "paring the text to superficiality, softening scenes or characters, or radically changing parts of the original story" with no attention paid to the qualities of the source text (Street 1982: 14). Also with reference to the Disney studios, Cartmell claims that the films' endings "repeatedly resolve all the ambiguities and complexities of their literary sources" (2007: 171) and remove the ambiguity from characters such as Mary Poppins (Cartmell 2007: 174). In a similar tone, Stahl describes ways in which the television adaptation of Laura Ingalls Wilder's *The Little House on the Prairie* series "violate[d] the spirit of the original" with regard to gender roles and community values (Stahl 1982: 6).

The moral and ideological stance of the original children's book is frequently altered in adaptations for other media, according to several writers on the topic. For example, just as Cartmell has claimed that wholesome "family values" are promoted in Disney films (Cartmell 2007: 172), so Wolf has described how the Christian tropes of C. S. Lewis's *Narnia* series are transformed into a conservative, American-oriented evangelical form of religion in the Hollywood adaptation of the first volume (Wolf 2009). On the other hand, Cartmell has suggested that hidebound British attitudes to class were challenged by the radical alterations made in Disney's adaptation of Mary Poppins (Cartmell 2007: 174). Sometimes, different versions of the same source novel can treat ideological issues differently, as demonstrated by Cartmell's discussion (2007: 176-177) of the handling of Roald Dahl's "paragone" against television in the different film versions of that author's *Willy Wonka and the Chocolate Factory*.

Some other researchers in the field take a more positive attitude, overall, to the textual transformations witnessed in children's literature adaptations. For instance, Müller argues that adapters sometimes "creatively" and "critically" reinterpret literary works for the new audience, or take account of the particular "visual literacy" of a young audience (2013b: 4-5). Furthermore, some adapters orient their versions to appeal to the dual audience (of children and adults) of particular children's books. For example, Ridgman has described how Alan Bennett, in adapting Kenneth Grahame's *Wind in the Willows* for the stage, made a clear effort in his script to reflect some of the original novel's ironic and melancholic undertone and to introduce some contemporary political resonances (Ridgman 2006: 51-54).

Ridgman's study of Bennett's *The Wind in the Willows* is one of the few in the field to touch upon the specific ways that dialogue is treated by adapters of books for children. Ridgman noted that in the stage version, Bennett used subtle features of variation in dialogue, supported by other signals such as costume, to introduce class and social differences that were much less apparent in the source text (Ridgman 2006: 46-47 and 54-55). In a quite different context, involving the adaptation of a British children's book for television, the author of the novel concerned, Alison Morgan, noted that the great majority of her dialogues were replaced by new lines of speech in the dramatised version (cited in Stahl 1982: 6-7).

Scholars in the field of adaptation studies have accounted for these various tendencies in a number of ways, as I will discuss below.

### Framing the adaptation of children's books

In line with currents visible in adaptation studies generally (see Stam 2005, Hutcheon 2006, Sanders 2006, Cardwell 2007 for an overview of important topics) the transformations that affect adapted children's texts can be framed in three main ways: in terms of their fidelity to the original work; in the light of the technical or artistic requirements of the target medium; or in terms of the social, political or economic factors involved. I will examine each of these in turn.

As for the first paradigm, fidelity to the source novel, there are conflicting reports as to the expectations imposed upon adaptations of children's literature.

Hutcheon, for example, implies that dramatisations of children's works tend to be allowed more leeway than those of adult books with regard to the source material (2008: 174), while Cartmell conversely claims that, because children's books are so familiar and tend to be reread multiple times, audiences expect a close adaptation of the books concerned (2007: 168).

In any case, scholarly views of adaptation – whether of children's or other works – have increasingly questioned and deconstructed the whole notion of faithfulness when considering the ways in which texts are transformed. In earlier years, for example, it was common to find criticisms like Street's comment that Disney films such as *Pinocchio* might be "technical masterworks" but also "travesties of their literary sources" (Street 1982: 14). Nowadays, however, scholarly treatments of adaptation tend to "jettison fidelity as a main criterion to evaluate adaptations" and instead conceptualise the processes and products involved using concepts such as "intertextuality" (Müller 2013b: 1). Thus, for example, it is recognised that many famous children's books draw on other sources for their plot and themes and so might themselves be seen as adaptations (Hutcheon 2008: 174). Furthermore, the notion of authorship is automatically questioned when a book is adapted, since "media productions are usually a group effort" (Stahl 1982: 8).

Part of the challenge to traditional notions of faithfulness derives from the greater attention given to the inherent differences between media, in terms of the tools and techniques each form (book, film or play, for example) uses for telling a story. Hutcheon, for example, states that a change of medium automatically involves a change in the way the reader or audience will experience the text concerned; thus a book might tell a story, a film might show it, whereas in a computer game a person might interact with the story (Hutcheon 2008: 175). Some famous adapters have achieved success, in fact, by being focused on the technical and artistic potentialities of their medium; thus, Walt Disney "was a cartoonist who was oriented visually" and therefore "tailored" his films to meet the requirements of the cinematic form (Street 1982: 14). Such differences between the requirements of a book and its adapted form have been recognised by adapters and writers, if not always by critics (McFarlane 1996 and Stahl 1982: 6-7).

As well as formal questions, social, political and economic factors are clearly acknowledged to exert an influence on the form that an adaptation will take. Just as with translation, for instance, the adapter's image of the child can come into play, so that a dramatisation of a book may be affected by "low estimates of [a child's] literacy and aesthetic capabilities" and by a wish to protect the child from "traumatic material" (Müller 2013b: 2). On the other hand, adapters may write "on two or more levels", cognisant of the fact that children tend to "experience a dramatised classic in the company of adults" (Collins and Ridgman 2006: 10). Nonetheless, some scholars claim that ideological or financial imperatives on the part of those adapting children's work can have an aesthetically damaging impact on the texts involved (Stahl 1982: 6; Cartmell 2007: 170).

All in all, then, the adaptation of children's literature can be considered from a variety of perspectives. Negatively, for example, the practices involved, especially in commercial films, can be viewed as a "battle" or "war" between the two different media involved (Cartmell 2007: 168 and 172). Alternatively and more positively, adaptation – like translation, perhaps – can be seen to have "played an important role in the history of children's literature", providing a "common ground for intercultural communication" (Müller 2013b: 1).

In the following chapter, dealing with the study's methodological framework and procedures, some further specific theoretical approaches will be discussed that will be applied directly to the analysis of fictional speech in *Northern Lights* and its versions.



### 3 Methodological framework and procedures

Having discussed in Chapter 1 issues of data, in terms of the specific versions of *Northern Lights* and the specific aspects of its dialogues that are being studied here, this chapter moves on to the methods that were used to analyse those data. Section 3.1 describes the principles of literary stylistics that underpin the overall approach taken to the material. In section 3.2, I then describe the particular analytical model applied, which is built on Lorés Sanz's 2000 implementation, specifically for the purposes of evaluating the translation of fictional speech, of the "communicative-pragmatic-semiotic" framework proposed by Hatim and Mason (1990). The remaining sections of this chapter (3.3 and 3.4) then describe the procedures used to implement that framework in Chapter 4's quantitative analysis and the qualitative research undertaken for Chapters 5 and 6. These two complementary approaches – quantitative and qualitative – are being used in order to provide the fullest possible answers to the research questions underlying the present study.

#### 3.1 Literary stylistics: a guiding approach

##### The nature of stylistic analysis

Inherent within the study's research design are the principles of what is now commonly termed *literary stylistics* (or simply *stylistics*), in other words "the study of the relation between linguistic form and literary function" (Leech and Short 2007: 3). Such an approach, also termed "literary linguistics" (Toolan 1998: viii), involves the application of concepts and terms from linguistics to literary texts for a variety of analytical purposes.

Whatever the particular focus, the concept of *function* appears again and again in stylisticians' writings about their aims and methods. For instance, Toolan wrote that through close examination of a text we should be able to understand "the anatomy and functions" of its language (1998: ix), while Leech and Short claim that "in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function" (2007: 7). Wales clarifies the concept further by explaining that not only the "grammatical function" of "linguistic elements" is relevant in stylistics but also "their function in

relation to the ‘meaning’ of the text, their contribution to the overall theme and structure: what is termed “stylistic significance” (2001: 169). In other words, the stylistic analyst is interested in the question “*Why* does the author here choose this form of expression?” (Leech and Short 2007: 7; italics in the original).

This interest of stylistics in the function of a particular linguistic feature or pattern is one of the things that make it so attractive for the present study. If, for example, we can attribute, on the basis of evidence, one or more functions to the non-standard linguistic features that Pullman includes in Lyra’s speech, then we can go on to consider the degree to which not just the linguistic characteristics of her dialogue but also its functions are retained or modified in the different versions of Pullman’s work.

In line with the often quasi-scientific focus of their fellow linguistics specialists, stylisticians tend to take a more overtly empirical approach than scholars who approach literature from the standpoint of literary or critical theory.<sup>45</sup> As a result, “labelling and identification of [...] linguistic patterns” tend to play a large role in stylistic studies (Toolan 1998: ix). An important reason given by stylisticians for the practice of describing (and sometimes quantifying) specific linguistic features is the desire to achieve results that are as far as possible “replicable and falsifiable” (Jeffries and McIntyre 2010: 191). In other words, a stylistic approach will “put the discussion of [the] textual effects and techniques [involved] on a public, shared, footing” so that other scholars can verify, correct and debate claims made about a text (Toolan 1998: ix). This desire to create “descriptive models of language that are retrievable and accessible to [others]” (Simpson 1997: 4) can be seen as valuable in the context of the present study, which aims to explore certain aspects – such as the different treatment of speech by adapters and translators – which have not previously been heavily researched.

Scholars taking a stylistically-oriented approach therefore tend to consider to a variety of methodologies, both quantitative and qualitative (Jeffries and McIntyre 2010: 11-2). For example, Semino and Short have used electronic corpora for the quantitative investigation of the ways in which speech and thought are

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<sup>45</sup> See Chapter 11 of Barry 2009 for a consideration of the place of stylistics within literary studies overall.

represented in fictional and other narratives (2004). Meanwhile, one of their colleagues at Lancaster University (a major centre for stylistics as a discipline) has conducted a qualitative study of the ways literary language supports characterisation (Culpeper 2001). This willingness to marshal textual evidence in a variety of ways is reflected in the present study's combination of both quantitative and qualitative analytical techniques, as described below.

Notwithstanding the empirical aspects of the discipline, many scholars in the field have alluded to the importance of the analyst's own reactions to the literary work, at least in guiding the approach to a study. For example, Wales claims that "intuitions and interpretive skills are [...] as important in stylistics [as they are] in literary criticism" (Wales 2001: 373), while Toolan notes that "the stylistic mentality (...) is not embarrassed about beginning a discussion with broad or vague first impressions, so called intuitive or subjective responses" (Toolan 1998: 3). In implied contrast to other analytical approaches, Wales has claimed, however, that "stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated" (2001: 373). It is therefore important to "check or validate intuitions by detailed [linguistic] analysis" (Leech and Short 2007: 4). These points are relevant for this study, in view of the clear impression of a working-class, possibly childlike speech style that a reader might gain from even a brief glance at some of Lyra's speech (as reproduced in the brief excerpts in Chapter 1 above). The analytical task would then involve identifying the specific features that create this impression and assessing, in the light of further textual evidence, the role that Pullman's inclusion of the speech variety concerned plays in context.

Important both for the initial identification of which linguistic features might be involved in supporting a particular function and for the stylistic approach in general is the key concept of *foregrounding*: the "throwing into relief" of a particular linguistic feature "against the background of the norms of ordinary language" (Wales 2001: 157). Jeffries and McIntyre describe the ways in which a feature can be foregrounded on the basis of either *deviation* – that is "unexpected irregularity in language" – or *parallelism*, an "unexpected regularity in language" (2010: 32). The former would include the use of an item of non-standard lexis within a character's speech utterance, while the latter might

involve the repeated use of, for example, markers of disfluency. These concepts of deviation and parallelism echo Leech and Short's statement that foregrounding can be either "qualitative [..., i.e.] a breach of some rule or convention" of the language, or "quantitative, i.e. deviance from some expected frequency" 2007: 39 (2007: 39). Examples of foregrounded language that might be worthy of special consideration in a stylistic analysis include "pattern", "repetition", "recurrent structures", "ungrammatical" or "language-stretching" structures, and "large internal contrasts of content or presentation", according to Toolan (1998: 3). Many of the phenomena to be analysed in the present study fall into such categories, such as the marked frequency with which "incorrect" grammatical forms appear in Lyra's speech, and the general contrasts between the style of the dialogue passages and the surrounding narrative prose.

One final benefit of taking a stylistically-oriented approach to this study lies in the extensive coverage given by scholars in the field to fictional speech. For example, both Toolan (1998) and Leech and Short (2007) devote multiple chapters to aspects of represented speech, thought and conversation in their key reference works.

### Translational stylistics

Paradoxically, in view of the many advantages of literary stylistics as described here for the present study, the discipline of literary stylistics has been given relatively little explicit coverage by translation theorists, as Jean Boase-Beier has discussed (2011). In fact, the studies by Boase-Beier and another scholar based in the UK, Kirsten Malmkjær, are among the few that openly acknowledge the value for translation analysis of examining the "formal, linguistic characteristics" of literary style for the purposes of assessing "its contribution to what the text means" (Boase-Beier 2006 p. 58).<sup>46</sup>

As well as aiding translation criticism in this way, a knowledge of stylistic theory can also help translation practice, as Boase-Beier acknowledges (2006: 2 and 111-2). Although such potentially normative notions are considered controversial in translation studies, Boase-Beier argues that a "stylistically-aware analysis" (2006: 111) can help translators to "describe and justify" their

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<sup>46</sup> Studies include Boase-Beier 2004, 2006, and 2011, and Malmkjær 2003, 2004, and 2005.

decisions and also consider how other aspects of textual significance could be reflected in their target texts (Boase-Beier 2011). This accords with my hope, stated in Chapter 1 above, that the present study might provide practitioners of translation and adaptation with insights into the variety of roles that fictional speech can play.

For her part, Malmkjær argues that “translational stylistics” will necessarily involve a somewhat different process that involved in the stylistic analysis of an original text:

The standard way in stylistic analysis of opening the door to an argument for deliberate choice is to search for patterns which strike the analyst as particularly (...) relatable to what they may conceive of as the ‘total meaning’ of the text (...). In translational stylistic analysis, the search has to be for patterns in the relationships between the translation and the original text.

Malmkjær 2004: 19-20; my underlining

To paraphrase this with reference to the concept of foregrounding mentioned above, Malmkjær is suggesting that a stylistic analysis of translation will involve the identification and evaluation of any marked or recurrent features in the translator’s linguistic treatment of a source text (rather than, as in traditional stylistics, simply the original text in isolation).<sup>47</sup> For the present study, both approaches are relevant, in that consideration is given both to the foregrounding of particular features (e.g. non-standard speech) in the source text in view of their potential function there, and to any notable patterns in the translator’s and adapter’s treatments of such features.

This overview of literary stylistics, as applied both to original literature and translation, demonstrates the practical value of a stylistically informed approach for the present study of fictional speech. The following section describes a specific methodological framework, developed in the field of translation studies, that complements the stylistic principles described.

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<sup>47</sup> There is no reason why this point could not also apply to a comparison between a source novel and its adaptation for performance.

### 3.2 A three-level framework for analysing fictional speech

The methodological approach that I have applied particularly in the qualitative analyses of Chapters 5 and 6 (but to which the Chapter 4 quantitative analysis also contributes) is a development of that implemented by Rosa Lorés Sanz in her analysis of the Spanish translation of a novel by British writer David Lodge (Lorés Sanz 2000). In her paper, Lorés Sanz adapted a model first proposed by Hatim and Mason (1990: 134-5), to evaluate the effects that the translator's treatment of idiolects in the novel – individual character's speech styles – had not just on their linguistic aspects but on the functions supported by the speech varieties in context, and on their interactions with other textual elements within the text and outside the text.

In Hatim and Mason's model, these three levels are termed the "communicative", "pragmatic" and "semiotic" dimensions (1990: 236-7).<sup>48</sup> The first of these covers any marked features of variation whether user-related (e.g. idiolect and dialect) or situation-related (1990: 237). The second, "pragmatic" dimension involves the identification by the analyst or translator of the "intentionality" (1990: 241) behind the features identified at the communicative level: in other words, the "purposes" (1990: 101), "communicative goal" (1990: 241), or more simply the textual function of the variational features involved. The third level – the "semiotic" dimension – involves "the interaction of the various [...] elements as 'signs'" (1990: 101). Although, of course, semiotics is a highly complex and expansive field, Hatim and Mason's later helpfully define their use of the term to mean the "dimension of context which regulates the relationship of texts or parts of texts to each other as signs" (1997: 223). Their conception of "sign" is therefore deliberately drawn very broadly, to include individual recurrent elements in a character's idiolect – such as the distinctive speech tags used by Eliza in Shaw's *Pygmalion* – or even the "entire performance of Eliza" (Hatim and Mason 1997: 110). Hatim and Mason's view

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<sup>48</sup> Confusingly, even though Hatim and Mason categorically intend their lowest *communicative* dimension of analysis to involve the identification of both user-related varieties (dialect and idiolect) and situation-related varieties (e.g. 1990: 237), they sometimes seem to refer to this whole dimension as that of *register* (e.g. 1990: 57), and occasionally neglect to include user-related varieties within its remit (1990: 239). Unfortunately, Lorés Sanz follows their lead in using the term *register* in this potentially unclear way (e.g. 2000: 125). For reasons of clarity, therefore, only the term *communicative* will be retained in the present study for this first level of analysis, covering foregrounded features of any type.

of the semiotic dimension also specifically takes account of the *intertextual* aspects of such signs. In comments that have striking resonance for the present study, they point out each text will depend “as a semiotic entity upon another, previously encountered, text”, noting further, however, that “the intertextual reference, instead of evoking an image, can preclude it, parody it, or signify its exact opposite” (1990: 219).

In her implementation of Hatim and Mason’s tripartite model, Lorés Sanz discusses the translation of three different character’s idiolects in Lodge’s campus novel *Changing Places* (Lorés Sanz 2000). Here is an instance of speech from one of them, the American Morris Zapp:

“I’m listening like hell but can’t understand a word because of the guy’s limey accent.”

*Changing Places*, p. 125, cited by Lorés Sanz (2000)

On the basis of this and other examples, Lorés Sanz notes that, within the *communicative* dimension of analysis, Zapp’s voice “is characterised by the over-use of taboo expressions, swearwords and colloquialisms”. At the pragmatic level, Lorés Sanz concludes, with the support of another scholar’s analysis of *Changing Places*, that such idiolectal features are “motivated by the author’s attempts to make us aware of Zapp’s personality [...] as active, aggressive, self-confident, immoderate, etc.” (2000: 127). In turn, Lorés Sanz argues that:

[t]he pragmatic function of the overuse of [*the items mentioned*] is linked to [*their*] semiotic status [...] within the text. Thus, Zapp’s abuse of vulgar language has the role of signalling the discursal values underlying the text and can be interpreted as a sign which interrelates with other signs inside and outside the text, and which point to an underlying semiotic strand: Zapp’s Americanness versus [*another character’s*] Britishness.

Lorés Sanz 2000: 127

With regard to the Spanish translation, Lorés Sanz’s communicative-level analysis indicates that the “offensive” aspects of Zapp’s idiolect tend to be omitted or else replaced by more standard items (2000: 128). As a result, she argues, at the pragmatic level the “author’s intended effects” in terms of characterisation may no longer be visible to the Spanish readers (2000: 128). Semiotically, the translator’s practice thereby “interferes in the construct of signs

devised by the author, placing obstacles in the reader's reconstruction of [...] Zapp's idiolect as a sign" that interacts with other signs in support of the work's themes (2000: 128). Lorés Sanz goes on to demonstrate other ways in which Hatim and Mason's model can be applied to explain contrasts and overlaps between characters' idiolects, as well as to meaningful changes, over the course of the novel, involving an individual's speech (2000: 129-32).

The analytical process described by Lorés Sanz therefore enables consideration to be given to linguistic features, their effects within the text, and their function as "signs" interacting with other elements to reinforce a work's themes and intertextual references; furthermore it allows the analyst to consider how all of these levels of meaning are affected by translation. In this way, Hatim and Mason's model represents a highly appropriate framework for evaluating not just the linguistic treatment of Lyra's speech in different versions of *Northern Lights* but the potential effects of the translator's and adapter's actions. In the present study I would hope to build on the necessarily brief analysis described by Lorés Sanz in her 16-page article to demonstrate the full potential of the framework for analysing the treatment of fictional speech.

The following sections describe, firstly, the specific ways in which the quantitative analysis has been designed with the aim of elucidating patterns in the translation and adaptation of Lyra's speech at the *communicative* level; and secondly, the procedures by which, in addition, the *pragmatic* and *semiotic* aspects of Lyra's voice have been investigated in the subsequent qualitative analyses.

### **3.3 Quantitative analysis procedures (Chapter 4)**

For the quantitative analysis described in Chapter 4, below, the aim was to measure as objectively as possible the degree to which, firstly, the oral or spoken qualities of Lyra's speech in the source text and, secondly, the status of her idiolect as a non-standard variety were reflected in the French and stage versions. In this way, the quantitative analysis could produce initial findings on the treatment of both main aspects considered in the study – spoken-style features, and features of variation – against which the qualitative findings of the following chapters could be considered.



To achieve this, various tasks needed to be carried out. Firstly, it was necessary to select a sufficient yet manageable quantity of data and to establish a procedure for recording the presence of the variables within those data (see Section 3.3.1 below). Secondly, appropriate variables needed to be chosen and defined (3.3.2). Thirdly, instances of the variables had to be counted and recorded in each version, and the resulting figures analysed to produce statistically meaningful findings (3.3.3). The procedures used for each of these tasks are described in turn.

### 3.3.1 Data selection

To begin with, all of Lyra's speech turns within *Northern Lights* were highlighted and numbered on a chapter-by-chapter basis, so that, for example, the first of her speech turns within Chapter 4 of the novel was labelled as 4.1, the second as 4.2, and so forth.<sup>49</sup> A similar process was carried out in the equivalent sections of Wright's play script (i.e. those that covered approximately the same sequences as described in *Northern Lights*, and excluded the action and dialogue covered in the remainder of the trilogy). Owing to the lack of chapter numbers and the reduced quantity of material in the script, Lyra's speech turns were simply numbered from 1 upwards.

Because of the extremely large number of speech turns that resulted particularly in the source text and the French translation, I took the decision to limit the quantitative analysis to the three chapters that contained the highest number of Lyra's speech turns relative to the other chapters of the book (chapters 3, 13, and 19). Fortuitously, these were spread fairly evenly across the novel, so that the chapters concerned represented a good 'cross-section' of Lyra's speech throughout the book. Since Lyra, in any case, had far fewer speech turns within Wright's script than in the source text (in view of Wright's compression of the action and dialogue of the source text for his script), I decided to include a higher proportion (precisely 50%) of those turns in order to ensure that a reasonably comparable quantity of data was available in all three

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<sup>49</sup> A speech turn here is defined as a single continuous passage of direct speech (in the novel versions) or dialogue (in the play script) uttered by a particular character without interruption by another character's speech. Such a speech turn might, therefore, vary in size from just one word (e.g. "Yeah") to multiple sentences, which may, however, be interrupted in the novel versions by an authorial comment or a speech report clause (e.g. "she cried,") or, in the play script, by stage directions (e.g. "*She turns away.*")

versions. As a result of this process, there were 184 speech turns within which any variables could be counted within the source text, 183 within Esch’s translation,<sup>50</sup> and despite the fact that they constituted a the higher proportion of total speech turns in the dramatisation, a lower number of speech turns (150) within Wright’s script.

Tables were then created within MS Word, listing the reference codes for each speech turn on the left, with boxes ready to be filled in with the number of each variable found for each speech turn of the three versions. An example is illustrated below.

Analysis template French Chap 13 Aug 13.doc

*Quant. analysis Template August*

**French Chapter 13**

Speech turn	Var. A TOTAL (sentence)	Ai Minor	Aii Broken	Var. B TOTAL (graphic)	Bi Excl. marks	Bii Susp. points	Biii Italics	Biv Final dash	Var. C TOTAL (MS)	Ci MS. errors	Cii Other MS	Var. D TOTAL (phonetic)
1.												
2.												
3.												
4.												
5.												
6.												
7.												

**Figure 3.1** The table used for recording quantitative analysis variables

### 3.3.2 Selection of appropriate variables and sub-variables

Any variables chosen needed to be objectively measurable, as far as possible, in the source text, the French translation, and the stage adaptation. This task was challenging because of the requirement to define appropriate variables that would meaningfully capture qualities of either spoken style or variation in both French and English, despite the inherently different linguistic features involved, and the different conventions in terms of representing or suggesting such

<sup>50</sup> The difference between the number of speech turns in the source text and the French translation is due to the fact that in chapter 3 of the translation, Esch replaced one of Lyra’s direct speech turns with an instance of reported speech.

qualities within fictional speech in each language. After conducting a few sample analyses of possible features, certain categories were quickly ruled out. For example, it proved very difficult to identify quickly and subjectively items of informal lexis, which in any case are often classified differently by different dictionaries. Finally, the three variables defined below were felt to fulfil the criteria described.

#### Variable A: incomplete sentences

As discussed in Chapter 2 above, utterances that would be viewed as incomplete sentences in writing because of their lack of ‘compulsory’ elements in certain definitions – i.e. at least one syntactically independent clause including a subject and predicate or ‘broken sentences’ that are interrupted before the speaker completes an utterance – are a common feature of spoken language in both English and French. Regularly depicted in fictional speech within both literary systems, these would include minor sentence phenomena such as interjections, replies in the form of single words or noun phrases, and broken sentences that are interrupted before completion by either the speaker or an interlocutor.

#### Variable B: graphical markers

Fictional speech in both English and French uses graphical devices to suggest spoken-style qualities. Features such as an exclamation mark or italicisation can suggest prosodic effects (such as an emphatic or surprised tone). Similarly, other features of punctuation such as ellipsis points (...) or a dash at the end of a sentence can suggest features of disfluency (e.g. a pause) or interaction (for example, when a speaker is interrupted by another).

Variable B is defined as any instance of such a graphical marker. To illustrate specific differences in practice between the versions, the incidence of the four ‘sub-variables’ of Variable B that are found in Lyra’s speech were also recorded, i.e. exclamation marks, ellipsis points, dashes, and italicisation. Because of the tendency in French to emphasise words or phrase through means other than prosodic stress (as indicated by italicisation), the proportion of target text sentences in which the stress implied by italics was transmitted by some other

means (such as a cleft sentence structure) was also recorded and is discussed in Chapter 4 below.

### Variable C: morphosyntactic or phonetic irregularities

Although both Variables A and B capture mainly spoken-style phenomena, almost all of the non-standard qualities of Lyra's voice in *Northern Lights* are found on the level of morphosyntactic or phonetic variation, as the excerpts shown in Chapters 4, 5 and 6 will further illustrate. These two qualities are included in the same variable because of the difficulty, in practice, in dividing one from the other. For example, should the form *gonna* (for *going to*) be classed as a phonetic depiction of the longer verb form or as a non-standard morphosyntactic variant form? Ultimately a decision was made as to which phenomena in English and French would be counted as predominantly morphosyntactic manifestations of Variable C, and which would be classed as predominantly phonetic phenomena. These are shown in the following table.

<b>Variable Ci: Morphosyntactic irregularities</b>	<b>Variable Cii: Phonetic irregularities</b>
<b>ENGLISH</b>	
Non-standard relative pronouns, e.g; <i>The boy <u>what</u> did this [...].</i>	Allegro forms, e.g. <i><u>gonna</u>, <u>wanna</u>, <u>oughter</u></i>
The non-standard demonstrative <i>them</i> , e.g. <i><u>Them boys</u> are nasty.</i>	H-dropping, e.g. <i>'<u>Old on!</u></i>
Incorrect number agreement, e.g. <i><u>There was two</u> Gobblers.</i>	G-dropping, e.g. <i>He's <u>comin'</u>.</i>
Non-standard contractions, e.g. <i>'<u>em</u>, <u>en't</u>,</i>	Eye dialect forms, e.g. <i><u>d'you</u>, <u>must've</u></i>
Non-standard conjunctions, e.g. <i><u>else</u> (instead of <i>or else</i>), <u>'cause</u> (instead of <i>because</i>)</i>	
Irregular adverbial forms, e.g. <i><u>course</u> (instead of <i>of course</i>), <u>easy</u> (instead of <i>easily</i>)</i>	
Double negatives, e.g. <i>I <u>en't</u> got <u>none</u></i>	

**Variable Ci:****Morphosyntactic irregularities**

Dropped auxiliary verbs, e.g. *I got a cold* (instead of *I've got a cold*)

Non-standard preterites or past participles, e.g. *I brung it, I never saw it* (instead of *I didn't see it*)

Informal variant forms, e.g. *Yeah*.

**Variable Cii:****Phonetic irregularities****Figure 3.2 Examples of Variable C: morphosyntactic and phonetic irregularities in English**

In French, such blatantly non-standard forms as those described in Lyra's source text idiolect are rare in any fictional speech depictions, as discussed in Chapter 2 above. Nonetheless, casual and even non-standard speech can still be evoked by the inclusion in a character's utterances of morphosyntactic forms common in speech but not in writing, and by quasi-phonetic suggestions of casual pronunciation. Examples of the former include the dropping of the negative *ne* particle and the use of forms such as *ouais* (a close equivalent to *yeah* in English), while phonetic effects could be implied, as discussed in the previous chapter, by the reduction of *tu* to *t'* before a vowel, and the ellipsis of the vowel *e* in certain positions. The presence of variant forms such as *ça* rather than *cela*, and of *on* for the first person plural *nous* also create a casual impression, as discussed in Chapter 2. Any forms of this type, which are unlikely to appear in formal written prose, were therefore counted as one or other subcategory of Variable C in French, as shown in the table below.

**Variable Ci:****Morphosyntactic irregularities****FRENCH**

Use of 3<sup>rd</sup>-person *on* in place of the 2<sup>nd</sup>-person plural *nous*, e.g. *On est allé au marché*.

Use of the demonstrative pronoun *ça* instead of *cela*, e.g. *Ça, c'est à moi !*

**Variable Cii:****Phonetic irregularities**

Allegro forms, such as *t'as* instead of *tu as*; or *Chpas* instead of *Je ne sais pas*

Eye dialect forms, e.g. *p'tit* for *petit*, *seul'ment* instead of *seulement*

**Variable Ci:****Morphosyntactic irregularities**

Instances of *ne* drop in negative and similar constructions, e.g. *Je veux pas y aller !*

Incorrect number agreement, e.g. *C'est des monstres qui font ça.*

Informal variant forms, e.g. *Ouais* in place of *oui*; *ben* instead of *bien*

**Variable Cii:****Phonetic irregularities****Figure 3.3 Examples of Variable C: morphosyntactic and phonetic irregularities in French**

Note that purely syntactic phenomena – i.e. those affecting the order of elements within a sentence, such as left or right-dislocation – were not counted as Variable C, primarily because of the further complexity inherent in counting additional factors, and also because one syntactic manifestation is already covered (as Variable A).

The various items recorded as instances of Variable C could potentially be criticised for being drawn too broadly and therefore including features that suggest spoken style and non-standard variation to quite differing degrees in the two languages involved. While this is true, the aim was not to measure precisely the level of ‘spokenness’ or non-standard features in each version. Rather, Variable C was intended to provide a broad comparison of the degree to which Lyra’s speech in each of the three versions varied from the standard form of the language as used in the narrative passages of the source text and of the translations. On that point, none of the linguistic phenomena recorded under this variable in either the source text, the play or the translation appear, as far as I have been able to ascertain, in the standard written style of narrative passages surrounding the dialogues within the novel (in the relevant language).

**3.3.3 Presentation and evaluation of the findings**

Because of the difference between the source text and translation on the one hand and the play script on the other, in terms of the number of speech turns analysed, it was important to present all figures as proportions. The measure chosen for all variables and any subcategories of the variables used was the number of *instances of variable x per 100 speech turns*. The relative proportions

in the three versions are then displayed by means of a graph of the type shown below in Figure 3.4. (Note that the figures used in the example graph are not the actual ones.)

To contextualise the findings, each of the graphs is followed by a small number of examples of the phenomena recorded in the version concerned. In this way, any general similarities or differences in the way the variable concerned was manifested in each version can be appreciated.

Finally, the findings in relation to each variable are briefly summarised in terms of what they indicate about Esch's and Wright's treatment of source text features at the *communicative* level of analysis. In other words, what initial answers does the quantitative analysis of linguistic features provide to Research Question 2 (which deals with the translator's and adapter's treatment of spoken-style and variation-related features)?

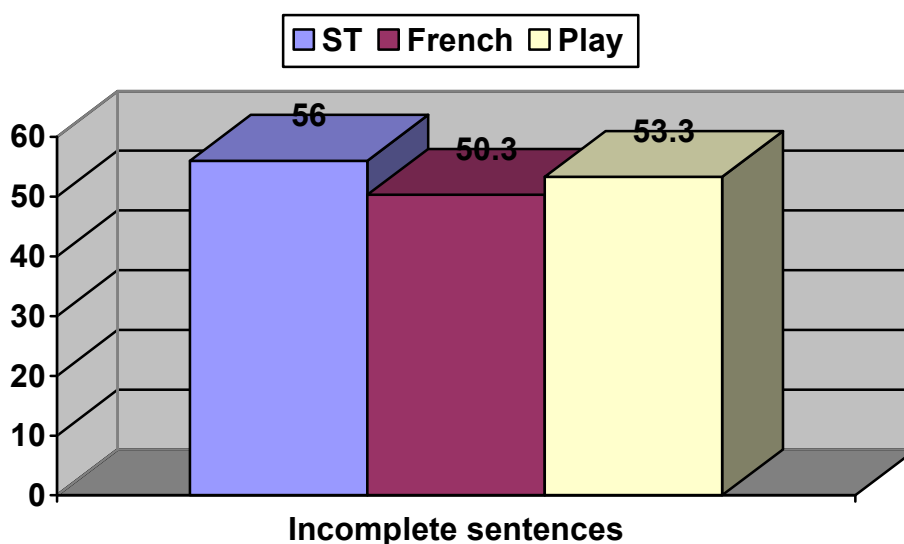


Figure 3.4 Instances of Variable A (incomplete sentences) per 100 speech turns in each version [Sample only for illustration]

### 3.4 Qualitative analysis procedures (Chapters 5 and 6)

In Chapters 5 and 6, I examine not just the *communicative* dimension of Lyra's speech in the novel but also its *pragmatic* and *semiotic* dimensions, in terms of the methodological framework described. In particular, the analysis aims to build on Lorés Sanz's implementation of Hatim and Mason's framework, by taking into account the following questions:

- at the *communicative level*, what changes are visible in the *language* and *content* of the dialogues involving Lyra?
- at the *pragmatic level*, what do the findings of the communicative analysis suggest about the likely *functions*, in the scene concerned, of the way dialogue is deployed, and the degree to which the source text functions are supported in the translation and adaptation; furthermore, is there evidence of any *different* intentionality on the part of the translator in their treatment of the dialogue (e.g. to present Lyra as a different kind of character from that intended by Pullman)?
- at the *semiotic level*, which other aspects of the text, both in the immediate context and throughout the work, work in conjunction with the dialogue to support, for example, characterisation, plot or theme; additionally how does Pullman's use of dialogue support his stated *intertextual* concerns (and how are these intertextual aspects affected by the translation and adaptation of dialogue)?

With reference to Research Question 3, therefore, the qualitative analyses are intended to examine the *effects* of the translator's and adapter's treatment of Lyra's dialogue both locally and on the work's plot, themes and intertextual aspects.

Using this framework, Chapter 5 predominantly focuses on user-related features in Lyra's voice: both *idiolectal* aspects – those typical of Lyra's speech over the longer term – and *dialectal* features, i.e. those shared between Lyra and other groups. In order to analyse these aspects, a single source text scene, of approximately four pages in length, together with its equivalent scenes in the translation and adaptation, is analysed in considerable depth using the communicative-pragmatic-semiotic model mentioned above. The scene was selected both for its rich exemplification of the recurrent features in Lyra's idiolect, such as items of non-standard morphosyntax and of childlike speech, and to serve as a focal point for the discussion of the roles by played such features across *Northern Lights*. Accordingly, the chapter frequently cites instances of similar phenomena in Lyra's voice taken from elsewhere in the book. As well as considering the translator's and adapter's treatment of these features, both qualitative analysis chapters also consider the approach taken in



each version to the many markers of spoken style in evidence throughout Pullman's dialogues.

Chapter 6 involves a qualitative analysis of situation-related variation in Lyra's voice, and specifically the translator's and adapter's treatments of differences in her speech associated with her *purpose* or *activity type*, her *emotion* or *mood* and the *other participants* in the conversation, to use Brown and Fraser's *components of situation* (1979), as discussed in Chapter 2. Again, the communicative-pragmatic-semiotic model is applied to the dialogue of both the source text and the two different versions. The majority of the chapter comprises a detailed analysis of an especially vivid passage in which Lyra is telling an invented story, a practice she engages in frequently throughout the source text. Lyra's 'lying' style, as illustrated in that scene, can be said, like several of the aspects discussed in Chapter 5, to support the novel's wider plot and themes. The remainder of the chapter consists of two briefer analyses of changes in Lyra's voice in other situations. The first considers the treatment of emotion, specifically anger, in Lyra's speech, as exemplified in one short scene, while the second examines the way that Lyra's voice sometimes varies in respect of formality depending on the participants with whom she is speaking.

With regard to all of the analytical chapters, the analyses conducted in relation to the French translations were discussed with a native French-speaker.<sup>51</sup> Nonetheless, any misinterpretations or errors reported in this thesis are the responsibility of its author.

Now that the methods used to complete this thesis have been described, the following chapter presents the findings of the quantitative section of the study.

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<sup>51</sup> Ms Mathilde Savary, a Masters graduate and qualified teacher of French at the *Alliance Française*, Manchester.

## 4 A quantitative analysis of features of spoken style and variation in Lyra's voice

### Introduction

The aim of this chapter is to describe and illustrate the comparative incidence of the three selected variables (and certain selected subcategories of the three variables) in Lyra's speech as depicted in the three versions of *Northern Lights* under consideration: the source text, Esch's French translation, and Wright's adapted script. The first two variables – Variable A (incomplete sentences), and Variable B (graphical markers of prosody or interaction) – have been selected as indicators of the spoken-style quality of the dialogue analysed, while the measurement of the third one, Variable C (morphosyntactic or phonetic irregularities) is intended to provide information on the treatment of non-standard variation in Lyra's idiolect. Different subcategories of each variable are also taken into account. Accordingly, incidences of Variable A are counted as either Ai (minor sentences) or Aii (broken sentences).<sup>52</sup> Within Variable B, the relative incidence of Bi (exclamation marks), Bii (ellipsis points), Biii (final dashes), and Biv (italicisation) is recorded in the different versions. Variable C, meanwhile, encompasses subcategory Ci (irregularities that can be seen as predominantly morphosyntactic in nature) and Cii (those more specifically representative of phonetic variation).

As discussed above, the analysis has been restricted to Lyra's speech within three discrete sections of each version. Specifically, instances of each variable have been identified and counted in all of Lyra's speech turns from Chapters 3, 13 and 19 of the English and French versions of the novel, to give a sample size of more than 180 speech turns, while of Lyra's 300 speech turns in the stage script, numbers 1-50, 101-150, and 201-250 inclusive have been taken into account (giving a sample size of 150 turns).

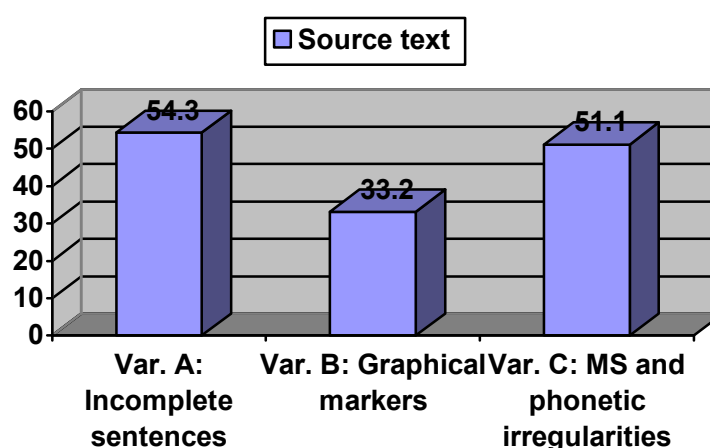
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<sup>52</sup> *Minor sentences* are those that lack an independent clause composed of a subject (where required) and predicate, as found in a canonically complete or *major sentence*. This definition is based on Bowman's definition of a minor sentence (1966) as described in Kline and Memering 1977: 106. As for *broken sentences*, these are sentences in which a speaker fails to complete the thought that he or she has begun to express, as in "We went to the...". This example is from Kline and Memering (1977: 108), whose definition I have clarified but not significantly changed.

By comparing the relative incidence of each variable and subcategory in the different textual versions, the analysis will go some way to answering part of the first research question (on the principal features of Lyra’s voice in the source text) as well as the second research question concerning the ways that Lyra’s voice changes in translation and adaptation. The chapter is therefore predominantly descriptive, and will include only brief discussions of the specific effects of the ways in which, for example, ellipsis points signal hesitation in the source text. The more detailed analysis of the contribution made by the features concerned to entire scenes and to the overall text will be left to following qualitative chapters (5 and 6). Accordingly, this chapter can be said to contribute mainly to the first “communicative” level of analysis in Hatim and Mason’s model, described in Chapter 3 above.

The remainder of this chapter proceeds as follows. First of all, overall patterns are described in terms of the relative incidence of each variable in the three versions (section 4.1 below). After that, sections 4.2, 4.3 and 4.4 will describe and illustrate the detailed findings with regards to Variables A, B and C, as well as the subcategories of those variables, in the source text, translation and adaptation.

#### 4.1 Overall patterns



**Figure 4.1** Instances of each variable per 100 speech turns in the source text

As Figure 4.1 above indicates, Lyra’s speech in the selected chapters of Pullman’s source text included a substantial number of each of the three variables. Both Esch’s French translation of those chapters and the selected

sections of Wright's adaptation displayed, however, a rather different incidence of the three variables, as shown in Figure 4.2.<sup>53</sup>

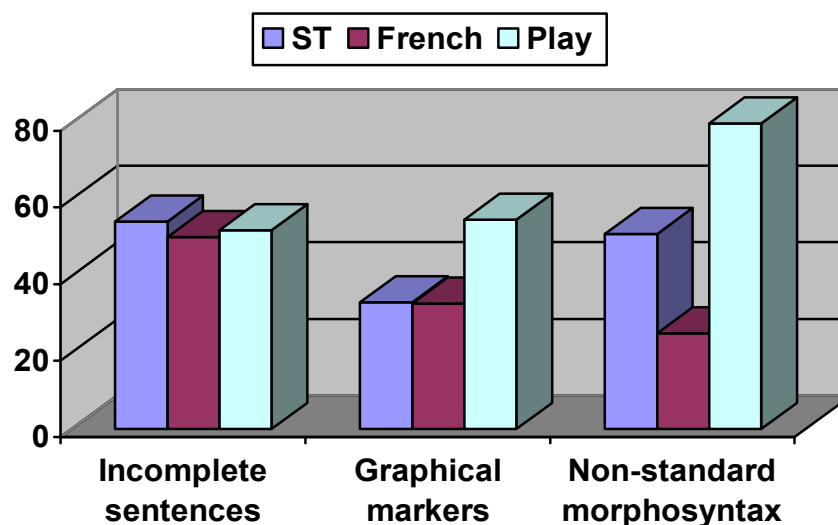


Figure 4.2 Instances of Variables A, B and C per 100 speech turns in each version

While instances of Variable A (incomplete sentences) were present to a similar degree in the three versions, the other two variables seem to have been treated rather differently in the translation and adaptation. For example, Lyra's speech within the play version appears to include a far higher number of graphical markers of prosody or interaction than either the source text or the French translation. The most striking result, however, lies in the different treatment by the translator and adapter of Variable C (morphosyntactic and phonetic irregularities), the set of features that, as was discussed in Chapter 3, most clearly accounts for the non-standard qualities of Lyra's voice in the source text. As shown in Figure 4.2 above, Esch substantially reduces the concentration of such features in his translation, while Wright actually increases them in his stage version. These findings are described in more detail, and illustrated with textual examples, below.

<sup>53</sup> The specific figures illustrated in 4.2 will be shown in the sections pertaining to the variables concerned.

## 4.2 Variable A: incomplete sentences

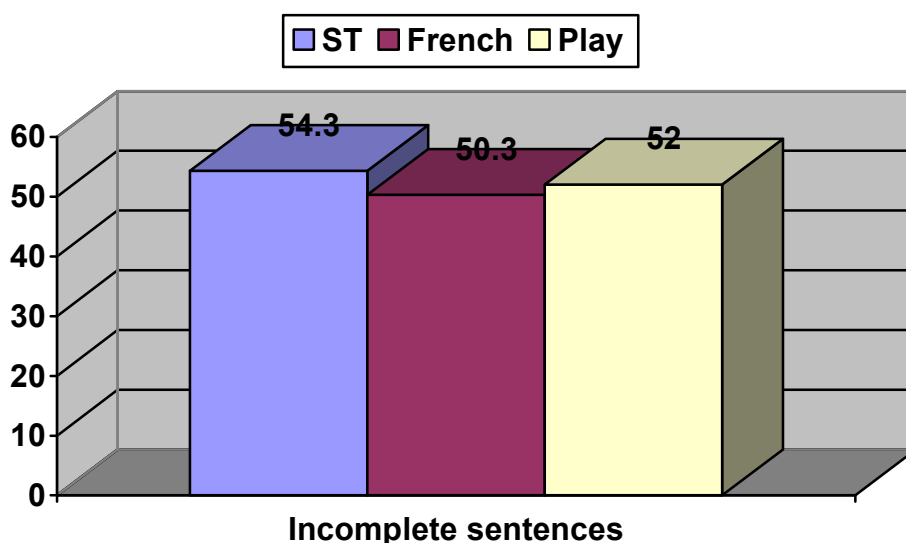


Figure 4.3 Instances of Variable A (incomplete sentences) per 100 speech turns in each version

As can be seen in Figure 4.3, in both the French and stage versions of the text Lyra's speech turns included almost the same incidence of incomplete sentences as in the source text. Furthermore, in all versions, minor sentences rather than broken sentences made up the great majority of instances of the variable, as shown in the following table:

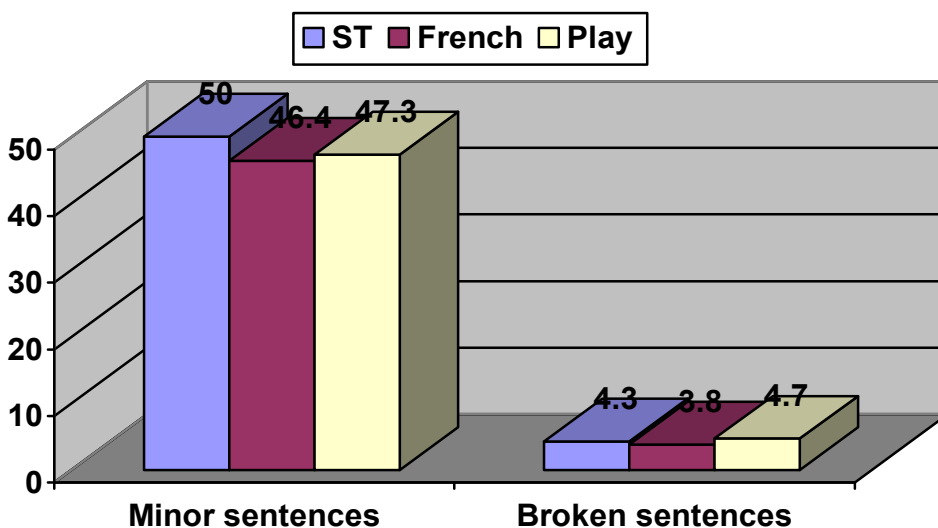


Figure 4.4 Instances of each type of incomplete sentence per 100 speech turns in each version

#### 4.2.1 Variable A in the source text

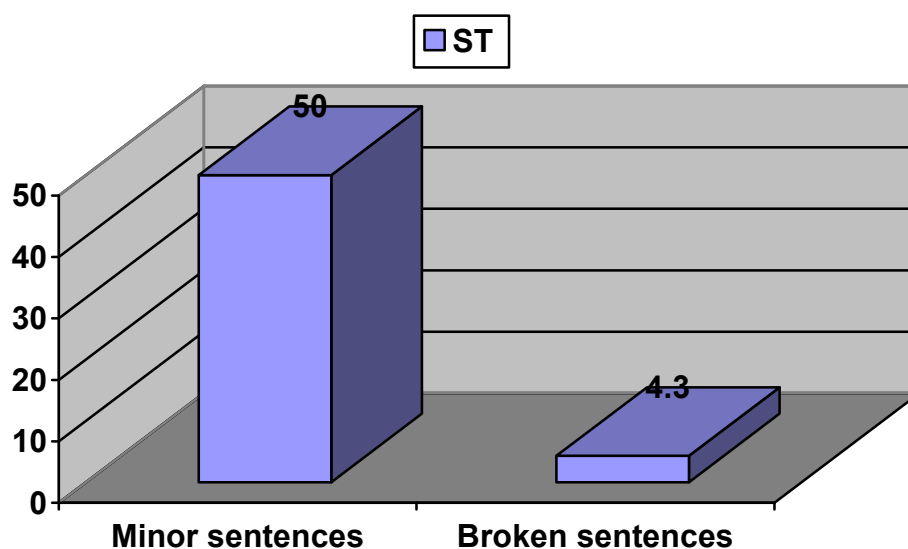


Figure 4.5 Instances of each type of incomplete sentence per 100 speech turns in the source text

Variable A (grammatically incomplete sentences) incorporated a variety of different incomplete sentence patterns.

##### A<sub>i</sub> – Minor sentences

For example, the **minor sentences** found in the source text consisted in most cases of single words or brief phrases. Examples included interjections such as “Oh,” (ST p. 332); affirmative or negative responses such as “Yeah.” (ST p. 230) or “No,” (ST p. 215); question words such as “Why?” (ST p. 332); and adverbs used in a formulaic way for seeking confirmation, e.g. “Really?” (ST p. 333).<sup>54</sup> There were also several instances involving ellipsis of elements that could be understood from the context. Here is an example:

##### Example 4.1 (ST, p. 224)

[lorek]	“[...] Who is your father?”
[Lyra]	“Lord Asriel. [...]

<sup>54</sup> Because of the role played by punctuation in the different versions in, for example, forming sentence boundaries or contributing to prosodic effects, textual examples here and elsewhere will in most cases reproduce the original punctuation even if this produces some apparent discrepancies of presentation (e.g. a comma before the closing quotation mark in some instances, and a full stop in others).

A hypothetically ‘complete’ version of Lyra’s answer would be “Lord Asriel is my father.” Similar ellipsis of a main clause led to cases of isolated subordinate clauses, where the main clause is understood from the context, as in Lyra’s response to the bear king Iofur Raknison below.

**Example 4.2 (ST, p. 342; italics in the original)**

[Iofur]	“[...] You can see!”
[Lyra]	“Yes, because I <i>am</i> a dæmon, like I said.”

A slightly different type of minor sentence involved formulaic expressions, typical in spoken rather than written contexts, that do not require a verb. One example resulted from use of the set phrase “What about” in the sentence “What about the Svalbard bears?” (ST p. 224). Another was the slightly archaic-sounding “Our greetings to you, great King,” (ST p. 337).

Other minor sentences resulted from the division of an otherwise complete sentence within a single character’s speech turn into two sentences (based on capitalisation and punctuation), as in the following case:

**Example 4.3 (ST, p. 224)**

[Lyra]	“And you were wealthy and high-ranking,” said Lyra, marvelling. “Just like my father, lorek! [...]”
--------	---

Similar minor sentences were also created when a potentially complete sentence was ‘shared’ between speakers, as in the following exchange between Lyra and lorek Byrnison.

**Example 4.4 (ST, p. 224-5)**

[Lyra]	“[...] Can you get there over the frozen sea?”
[lorek]	“Not from this coast. [...] You would need a boat.”
[Lyra]	“Or a balloon, maybe.”

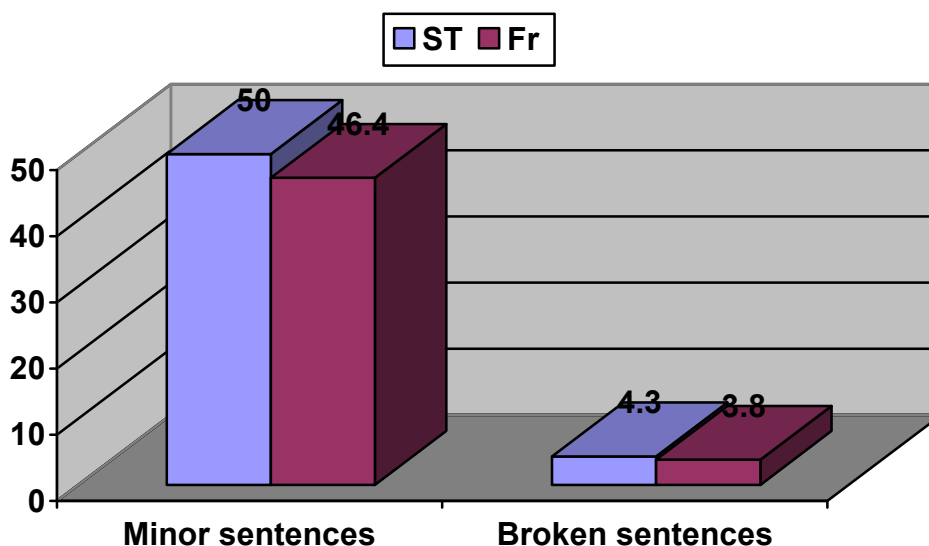
## Aii – Broken sentences

The few broken sentences in the sample consisted of instances where a speaker began a sentence but failed to finish it, for reasons such as hesitation – as in “But we’ll... We’ll punish the Gobblers.” (ST p. 216) – or emotion. In the following example, Lyra is deeply distressed at finding a boy, Tony Makarios, whose *dæmon* has been cut away from him.

### **Example 4.5 (ST, p. 215)**

[Tony] “[...] Where’s Ratter [*the name of Tony’s dæmon*]?”  
[Lyra] “I don’t know,” she began, and swallowed hard to govern her nausea. “The Gobblers...” But she couldn’t finish.

### **4.2.2 Variable A in the French translation**



**Figure 4.6** Instances of each type of incomplete sentence per 100 speech turns in the source text and the French translation

As Figure 4.6 shows, Esch’s French translation tends to retain almost exactly the same proportion of grammatically incomplete sentences as Pullman’s source text. This is largely because, at least with regard to this variable, the translator often follows closely the patterns and structures of the source text within the dialogues.



### Ai – Minor sentences

This is demonstrated by the following exchange, containing multiple **minor sentences**. Here, Lyra finds herself in prison on the Arctic island of Svalbard with an old professor. Incomplete sentences in both Lyra’s and her interlocutor’s speech turns are underlined in order to show the closeness of the target text structures to those of the source text.

#### **Example 4.6 (ST p. 328; Fr. p. 399, my underlining)**

- ST:                    “[...] Where do you come from? Eh?”  
                          “From Jordan College,” she [Lyra] said.  
                          “What? Oxford?”  
                          “Yes.”
- Fr.:                    – [...] D’où viens tu ? Hein ?  
                          – De Jordan College.  
                          – Quoi ? Oxford ?  
                          – Oui.
- B/T:                    – [...] Where are you from ? Eh ?  
                          – From Jordan College.  
                          – What ? Oxford ?  
                          – Yes.

Esch’s translation of another sentence cited earlier shows a similar close adherence to the ST structures:

#### **Example 4.7 (ST p. 224; Fr. p. 276; my underlining)**

- ST:                    “And you were wealthy and high-ranking,” said Lyra,  
                          marvelling. “Just like my father, lorek! [...]”
- Fr.:                    – Tu étais un ours riche et de haut rang ! s’exclama Lyra,  
                          émerveillée. Exactement comme mon père ! [...]
- B/T:                    – You were a wealthy and high-ranking bear ! exclaimed  
                          Lyra, marvelling. Exactly like my father! [...]

### Aii – Broken sentences

As for broken sentences, Esch also tended to replicate these constructions closely in his translation. Thus, the unfinished sentence from Example 4.5 above is rendered in French simply as “Les Enfourneurs...” (French p. 265).

These examples suggest that Esch was prepared to replicate the spoken-style qualities of the source text dialogues by reproducing incomplete sentence patterns in his translation.

#### 4.2.3 Variable A in the stage adaptation

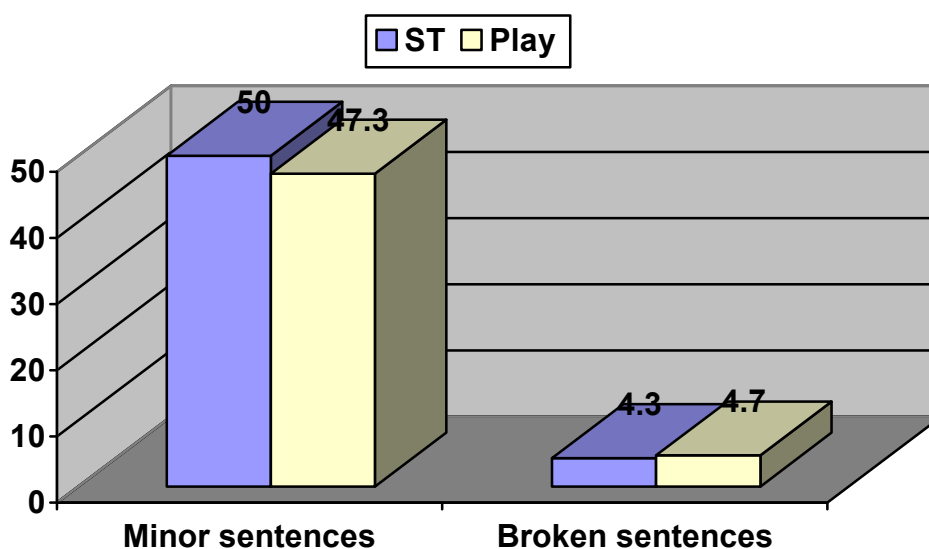


Figure 4.7 Instances of each type of incomplete sentence per 100 speech turns in the source text and the stage adaptation

As Figure 4.7 indicates, the dramatised version of *Northern Lights*, just like Esch’s translation, features incomplete sentences (Variable A) to almost as high a degree as the original novel.

In his stage version, however, Wright tended to adapt the content of the novel, including the dialogue, much more freely than Esch did in his translation. In what ways, then, were incomplete sentences manifested in Wright’s play script?

##### Ai – Minor sentences

Minor sentences in the stage adaptation included exclamations such as “Ssh.” (Play p. 118), as well as question words like “How?” (Play p. 33). In addition to the affirmative and negative responses also found in the source text – for example, “No!” (Play p. 35) – Wright also has Lyra utter the vague response “Sort of.” on at least two occasions (pp. 36 and 43).

In other cases within Wright's script, Lyra repeats a word or phrase contained in her interlocutor's preceding statement, as follows.<sup>55</sup>

**Example 4.8 (Play p. 41, my underlining)**

TONY. [...] Billy and Roger and all the rest of the stolen kids are gonna be rescued.

LYRA. Rescued?

Just as in Pullman's source text, some of Wright's minor sentences also involved the ellipsis of the subject: for example, "Got rid of him, though, didn't I?" (Play p. 40).

At other locations in Wright's script, minor sentences arose when, just like in the source text, a potentially complete sentence was broken up using punctuation. In the following excerpt from the play, for example, the two final elements (underlined) would form an uninterrupted complete sentence were it not for the full stops that divide them:

**Example 4.9 (Play p. 36, my underlining)**

LYRA. I heard about children, of course. And dust. And sacrifices. [...].

Wright's use of punctuation here (and consequent creation of minor sentences) seems to call for a pause between each depicted sentence, as Lyra adds information, stage by stage.<sup>56</sup>

Aii – Broken sentences

One example of a broken sentence in Wright's play script comprised the second sentence in this speech turn: "Will Mrs Coulter find me? Will she..." (Play p. 44).

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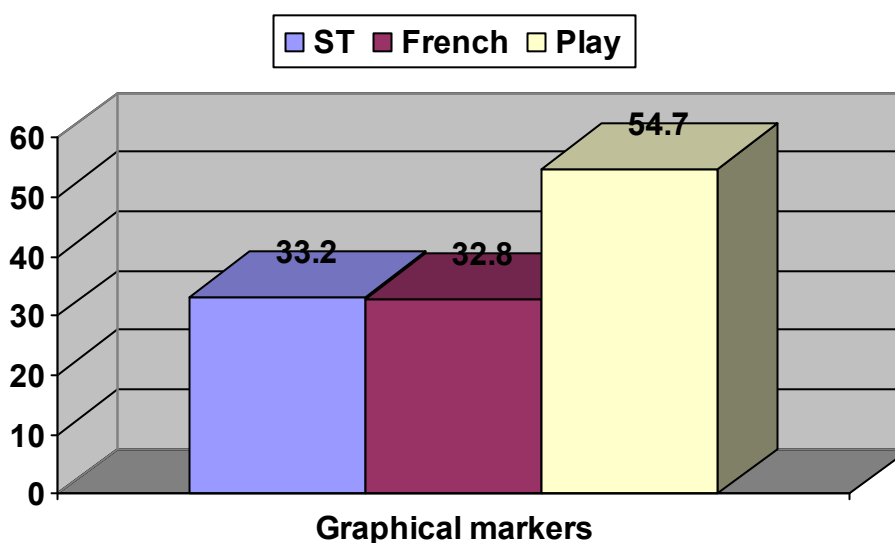
<sup>55</sup> The fact that this type of conversational interaction within the dialogue occurs within the dramatic version may be connected with the requirements for narrative exposition. In other words, much of the background and action described by the impersonal narrator in the novel needs to be stated by the characters on the stage or screen. These requests for additional information represent a reasonably naturalistic way in which that goal can be achieved. See Brady 1994: 27-8 for more on the use of dialogue for dramatic exposition.

<sup>56</sup> In context, this use of punctuation together with, one would imagine, the consequent prosodic effect on its production by the actor would have two effects. Firstly, it mimics the spontaneous, unplanned nature of much real-life speech production (see, for example, Cornbleet and Carter 2001: 59), whereby additional information is added as the speaker thinks of it. Secondly, it also adds dramatic tension to the scene as Lyra gradually 'ups the ante' by introducing one increasingly controversial topic after another.

## Conclusions concerning the treatment of Variable A

Both the translator and the adapter of *Northern Lights* included incomplete sentences in their versions to a broadly similar extent to that found in Pullman's source text. In the French translation, this was due to a close adherence to source text sentence patterns. In his adaptation, on the other hand, Wright wrote mainly new dialogues for Lyra and the other characters but still included similar types of incomplete sentences to those used by Pullman. We can therefore conclude that, with regard to incomplete sentences at least, features of spoken style tended to be retained in the different versions. The following section describes the translator's and adapter's treatment of Variable B, selected like Variable A for the role played by the features involved in creating an impression of spoken style in Lyra's speech.

### 4.3 Variable B: graphical markers of prosody or interaction



**Figure 4.8** Instances of Variable B (graphical markers of prosody or interaction) per 100 speech turns in each version

As can be seen in Figure 4.8, while the French translator included almost the same incidence of graphical markers of prosody or interaction in Lyra's speech as were found in the source text, instances of the features were even more frequent in Wright's stage adaptation. Furthermore, each type of graphical marker (exclamation marks, ellipsis points, final dashes, or italics) occurred in different proportions in each version, as shown in Figure 4.9 below:

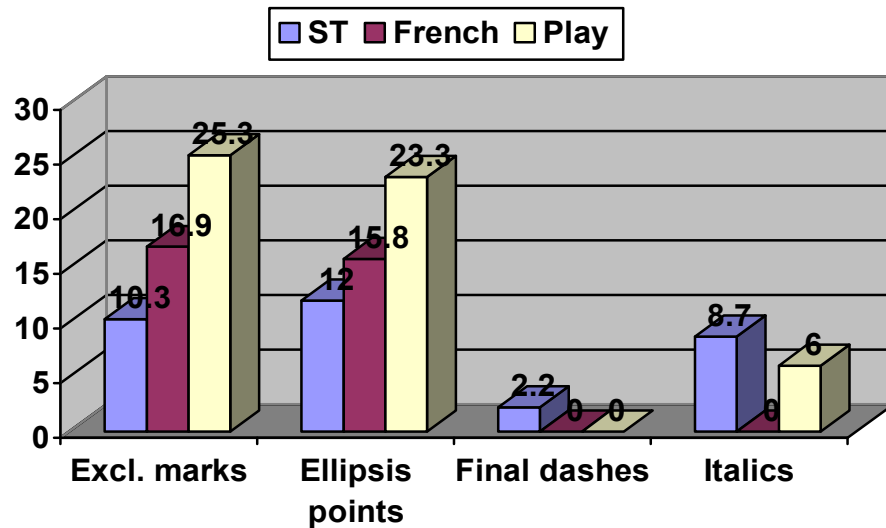


Figure 4.9 Instances of each type of graphical marker per 100 speech turns in each version

These findings are discussed in more detail with regard to the source text, Esch's French translation, and Wright's stage adaptation, in turn.

#### 4.3.1 Variable B in the source text

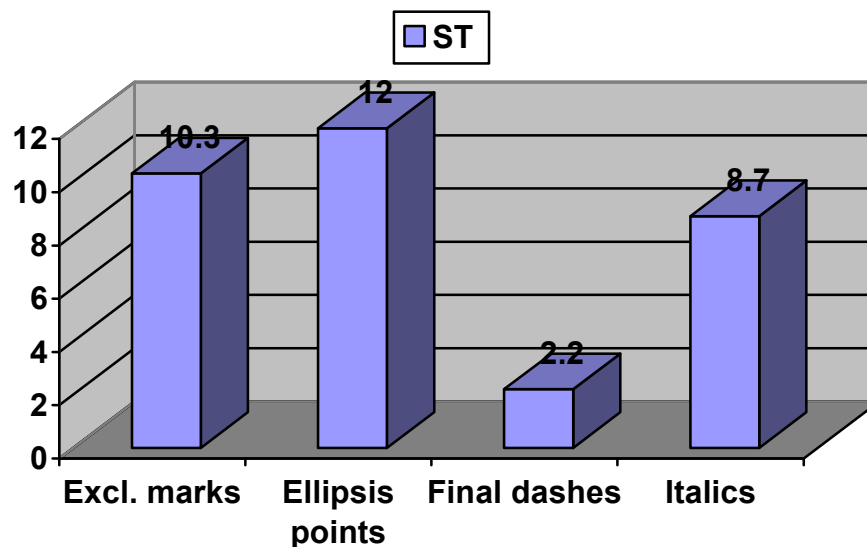


Figure 4.10 Instances of each type of graphical marker per 100 speech turns in the source text

As for Variable B, four different forms were counted within the dialogues of Pullman's source text and its versions. These were the *exclamation mark* (!),

*ellipsis points* (...), the *final dash* (–), and *italicisation* (as in “I *must* do it”). Some contexts in which Pullman used each of these are discussed below.

#### Bi – Exclamation marks

Pullman appears to use the exclamation mark in Lyra’s speech to signal particular emphasis – as when Lyra whispers “Sorry! Sorry!” to the remains of the dead scholars (ST p. 51). Exclamation marks also seem to be used when Lyra is to indicate heightened emotional states, or when Lyra is contradicting her interlocutor’s words. For example, when Lyra discovers some news to which she has not been privy, for example, the exclamation mark seems to accentuate her annoyance: “I never heard about that!” (ST p. 59), while in the following excerpt the exclamation marks seem to accentuate Lyra’s disagreement with her interlocutor’s statement.

#### **Example 4.10 (ST, p. 60)**

[A boy]	“[...] They en’t real, Gobblers. Just a story.”
[Lyra]	“They are! [...]”

#### Bii – Ellipsis points

As for the ellipsis points, these appear mainly in two different situations, the first as a sign of hesitation or pausing on Lyra’s part, as in her nervous response to Lord Asriel’s interrogation:

#### **Example 4.11 (ST, p. 38)**

And she mumbled, “I just play. Sort of around the College. Just... play, really.”

Some of these ellipses terminate broken sentences, as in Example 4.5 above.

Alternatively, especially at the end of a punctuated sentence, the ellipsis marker seems to suggest not so much that the speaker is pausing but rather a move into a state of uncertainty or reflection about the matter under discussion. In the following excerpt this interpretation is reinforced by Pullman’s inclusion of a sentence (underlined) describing Lyra’s thoughts on the matter immediately

after the ellipsis and before Lyra continues speaking.<sup>57</sup> Here, Lyra is learning more about the armoured bears from her new ally Iorek Byrnison.

**Example 4.12 (ST, p. 225; my underlining)**

[Iorek]                    “I made [my armour] myself in Nova Zembla. Until I did that I was incomplete.”  
[Lyra]                    “So bears can make their own souls...” she said. There was a great deal in the world to know. “Who is the King of Svalbard? [...]”

For further examples, see Lyra’s reflective comments about the presence and nature of the Gobblers (ST pp. 57-8).

**Biii – Final dash**

As for the final dash (–), this typically appeared in the context of agitated conversations, where it suggests overlap or at least a rapid exchange between different speakers. Here is one example:

**Example 4.13 (ST, p. 62)**

[Lyra]                    “[...] I hate ‘em [*the Gobblers*]! You don’t care about Roger –”  
[Bernie]                    “Lyra, we all care about Roger –”  
[Lyra]                    “You don’t, else you’d all stop work and go and look for him right now! [...]”

In other situations, Pullman uses the final dash to suggest that an utterance is abruptly cut off, as follows.

**Example 4.14 (ST, p. 65)**

Mrs Lonsdale smacked [Lyra’s] leg. “Wash,” she said ferociously. [...] “Why?” Lyra said at last. “I never wash my knees usually. [...] I’m the only one that –”  
Another smack, on the other leg.

---

<sup>57</sup> The argument the underlined sentence represents Lyra’s thoughts rather than a general narrative statement is reinforced both by its inclusion right in the middle of a single paragraph of Lyra’s speech and by the backshifting of the tense of its main verb – a common feature of this mode of free indirect thought (Leech and Short 2007: 271). In other words, a hypothetical version of the sentence rendered as direct thought would be “‘There is a great deal in the world [still] to know,’ Lyra reflected.”

## Biv – Italics

Whereas Pullman uses the exclamation mark to indicate emphasis of an entire sentence, the use of italics suggests prosodic emphasis on particular words or phrases. Thus, italics can suggest a specific sentence meaning that would depend on intonation in authentic conversation. Here is one instance (underlined):

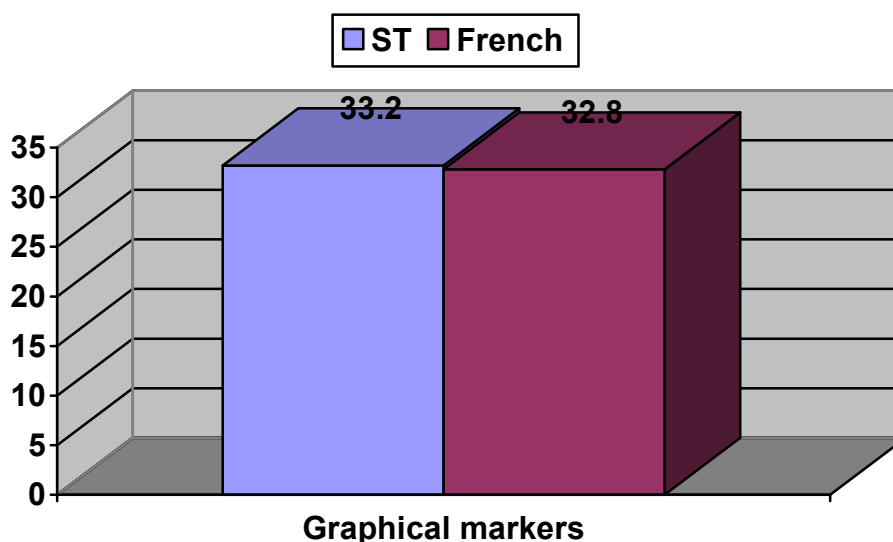
**Example 4.15 (ST, p. 57; my underlining; italics in the original)**

“We all know that [*i.e. about the Gobblers kidnapping children*],” said Lyra. “[...] But I bet no one’s seen ‘em.”  
“They have,” said one boy.  
“Who, then?” persisted Lyra. “Have you seen ‘em? [...]”

In this case, the implication is that Lyra wishes to know if her interlocutor has actually seen the Gobblers himself and is not just reporting ‘hearsay’ information.

As the above examples illustrate, all four types of graphical markers appear in a range of contexts throughout the source text and contribute significantly to the impression of spontaneous, interactive conversation conveyed by the dialogues involving Lyra.

### 4.3.2 Variable B in the French translation

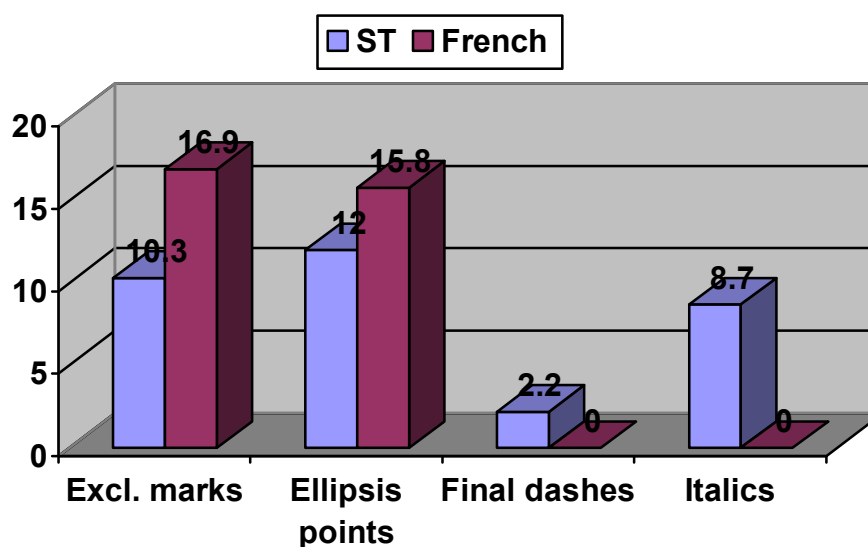


**Figure 4.11 Instances of Variable B (graphical markers of prosody or interaction) per 100 speech turns in the source text and French translation**



Just as with the first variable, instances of Variable B (graphical markers of prosody, disfluency or interaction) are almost as prevalent in the French dialogue as in Pullman’s source text.

The specific features involved, however, such as exclamation marks and ellipsis points, were present in rather different proportions in the English and French versions of Lyra’s dialogue, as the following graph indicates:



**Figure 4.12** Instances of each type of graphical marker per 100 speech turns in the source text and the French translation

Once again, this is due to a frequent close adherence to the source text patterns, as the following example shows.

**Example 4.16 (ST p. 60; Fr. p. 79)**

ST: “They are!” Lyra said. “The gyptians seen ’em. They reckon they eat the kids they catch, and...”

Fr.: – Ils existent ! s’exclama Lyra. Les gitans les ont vus. Il paraît qu’ils mangent les enfants qu’ils enlèvent, et ils...

B/T: – They exist! exclaimed Lyra. The gyptians have seen them. It seems that they eat the children that they take, and they...

Bi – Exclamation marks

Concerning the second type of graphical marker counted – the exclamation mark – this is usually retained by the French translator, as in Example 4.16

above. Fairly frequently, however, Esch adds exclamation marks where none was present in the source text, as in the following excerpt, where Lyra is defying the College porter.

**Example 4.17 (ST p. 59; Fr. p. 78)**

- ST:                    “I told you, Master’s orders. He says if you come in, you stay in.”  
                          “You catch me,” she said [...].
- Fr.:                    – Je te l’ai dit, ce sont les orders du Maître. Il a dit que si tu rentrais, tu ne pouvais plus sortir.  
                          – Essayez donc de m’attraper ! lança-t-elle.
- B/T:                    – I told you, these are Master’s orders. He said that if came back you couldn’t go out again.  
                          – So try and catch me ! she shouted.

In this instance, one can imagine that the exclamation would have worked equally well in the English source text. A similar increase in the number of exclamation marks also occurs in the French translation of Lyra’s first conversation with her best friend Roger (ST pp. 46-7; French pp. 62-3).<sup>58</sup>

**Bii – Ellipsis points**

Any ellipsis points that seemed to signal straightforward hesitations or pauses tended to be retained in Esch’s French dialogues, as here:

**Example 4.18 (ST p. 216; Fr. p. 267)**

- ST:                    [...] “But we’ll... We’ll punish the Gobblers. [...]”
- Fr.:                    – [...] Mais nous... nous punirons les Enfourneurs. [...]
- B/T:                    – [...] But we... we’ll punish the Gobblers. [...]

Occasionally, the French translator increases the number of ellipses within a given speech turn, as in the following case where Lyra is guardedly answering Lord Asriel’s questions.

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<sup>58</sup> This scene is analysed in depth in Chapter 5 and so is not cited more fully here.

**Example 4.19 (ST p. 38; Fr. p. 52, my underlining)**

- ST:                   And she mumbled, “I just play. Sort of around the College. Just ... play, really.”
- Fr.:                   – Je... je m’amuse, bafouilla-t-elle. Dans le Collège. Je... m’amuse, quoi.
- B/T:                   – I... I play, she mumbled. In the College. I... amuse myself, sort of.

The extra set of ellipsis points seems to help reproduce the tone of hesitation and discomfort implied in Lyra’s speech in the source text.

**Biii – Final dash**

One subtle shift in the treatment of graphical markers concerns Esch’s treatment of the final dash (–), used to signal rapid, overlapping conversation or the abrupt interruption of an utterance. In his translation, Esch consistently replaced this with the ellipsis marker (...), even in passages where he otherwise follows source text patterns.

**Example 4.20 (ST p. 61-2; Fr. p. 81)**

- ST:                   “[...] You don’t care about Roger –”
- Fr.:                   – [...] Vous vous fichez pas mal de Roger...
- B/T:                   – [...] You don’t care about Roger...

**Biv – Italics**

Although the figures shown above (in Figure 4.12) indicated that Esch removed all italicisation from the dialogues under consideration, closer analysis reveals that in many of the speech turns concerned, he restructured Lyra’s utterance to reflect the emphasis implied in the source text. In fact, of the 16 instances of italicisation in Lyra’s source text dialogues (in the chapters considered), a close analysis reveals evidence of compensation for the resulting source text emphasis in eight of the corresponding speech turns. Here is an example in the scene where Lyra greets the bear-king Iofur Raknison, pretending to him that she is another bear’s dæmon:

**Example 4.21 (ST p. 337; Fr. p. 409; italics in the original)**

ST: “Our greetings to you, great King,” she said quietly. “Or I mean *my* greetings, not his.”

Fr.: – Nous vous saluons, grand roi, dit-elle. Ou plutôt, devrais-je dire, je vous salue. Moi seule, sans lui.

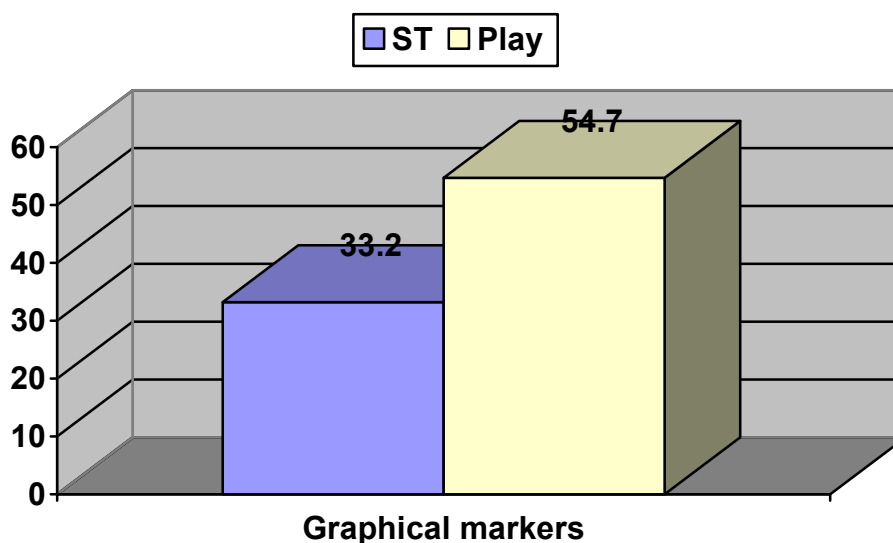
B/T: – We greet you, great king, she said. Or rather, I should say, I greet you. I [*emphatic pronoun*] alone, without him.

The use of one of the emphatic pronouns here, reinforced by the adjective *seule*, is virtually obligatory here in French to achieve an equivalent effect to that in English; this is because monosyllables such as *je* (‘I’), with the *schwa* as their only vowel, are unable to bear any significant phonological stress (Anderson 1982: 537).

Despite these minor changes in the use and distribution of graphical markers, however, the overall figures, as well as the evidence of compensatory techniques, suggest that the French translator tended to reflect the spoken-style effects transmitted by the source text graphical markers in Lyra’s speech.

### 4.3.3 Variable B in the stage adaptation

Returning to Wright’s theatrical script, however, one is struck by the marked increase in the proportion of graphical markers of prosody and interaction as compared with Pullman’s original dialogues for Lyra.



**Figure 4.13** Instances of Variable B (graphical markers of prosody or interaction) per 100 speech turns in the source text and the stage adaptation

As Figure 4.14 below indicates, Variable B was also manifested in slightly different ways in the source text and in Wright’s dramatic version:

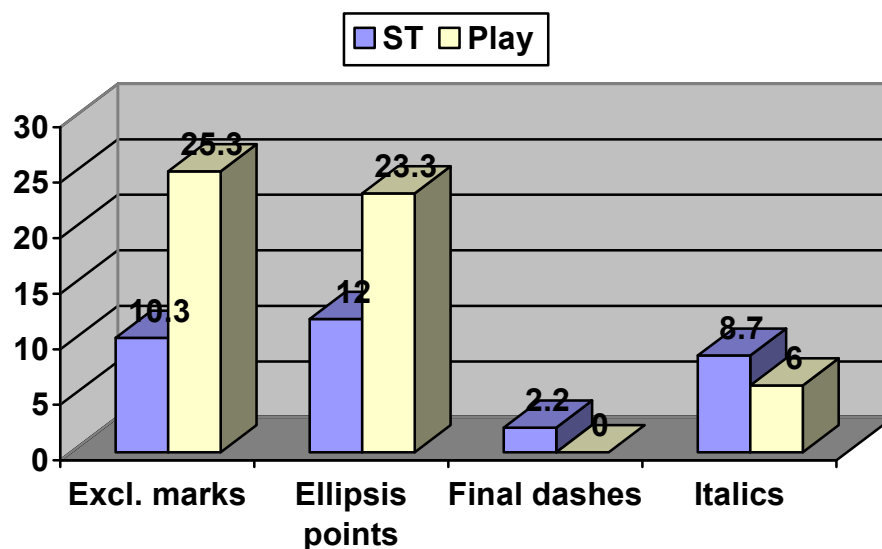


Figure 4.14 Instances of each type of graphical marker per 100 speech turns in the source text and the stage adaptation

#### Bi – Exclamation marks

Together with the many ellipsis points, it is the frequent appearance of the exclamation mark that accounts for the great majority of instances of Variable B in Lyra’s dialogues in the play. It appeared frequently, as might be expected, after vocatives and imperatives, especially where Lyra was seeking attention, as in her call to her best friend – “Rodge!” (Play p. 60) – and her excited “Well, look what we found!” (p. 46). Sometimes, however, the exclamation mark even followed simple imperatives or greetings in contexts where Lyra did not otherwise seem particularly agitated, as in her welcome to the witch’s dæmon (play p. 61): “Greetings to you, Kaisa!”

Nevertheless, Wright seems to have used the exclamation mark in his script mainly to indicate heightened emotion on Lyra’s part. The emotions involved were various, ranging from relief (“Oh Pan!”, Play p. 64) and defiance (“Leave me alone!”, Play p. 62), to urgency (“I gotta go somewhere!”, Play p. 62) or panic (“We’re still falling!”, Play p. 72). On occasions, the exclamation mark appears twice or more within one speech turn, as when Lyra desperately pleads with the guards who are manhandling her dæmon Pantalaimon:

**Example 4.22 (Play p. 66)**

LYRA. You can't touch him! You can't touch him!

Bii – Ellipsis points

Ellipsis points accounted for a good proportion of the graphical markers counted, as shown in Figure 4.14. Just as in the source text, they often seemed to indicate a pause or hesitation in Lyra's speech, as in the following utterance: "Er ... Yeah." (Play p. 73). However, there seemed to be no instances in the play where the use of the ellipsis in final position indicated a drift into thoughtfulness (as found in the source text and discussed above).

In addition, Wright used the ellipsis points in one way not found at all in the source text. This involved the placement of the ellipsis in initial position in situations where Lyra's utterance 'completed' a sentence begun by her interlocutor – a fact also marked by the start of Lyra's utterance being presented in lower case. See, for example, Lyra's conversation with Lord Boreal (Play p. 36) and also the following excerpt:

**Example 4.23 (Play p. 21-2, my underlining)**

ROGER. It were something though, weren't it? All them scholars standing on chairs an' shouting . . .

LYRA. . . . and the man with his hand help up. [...]

Wright's liberal use of graphical markers, such as the ellipsis points, is also evident in the following speech turn, in which Lyra is excitedly deciphering the alethiometer:

**Example 4.24 (Play p. 44, my underlining)**

LYRA. It's moving! Yeah ... The thunderbolt ... twice at the baby ... an' a serpent and a thing like a lizard with big pop eyes ... and three times at the elephant. I got it! She's sending ... a thing to find me ... up in the air, I think ... [...].

### Biii – Final dash

The remaining graphical marker found in the novel was the final dash (–). This appears to be absent in the stage dialogues. Instead, Wright in his play script seems to have favoured the use of ellipsis points in situations where Pullman used a final dash. See, for example, this conversation between Lyra and Lord Asriel, who brusquely cuts off Lyra's words:

#### **Example 4.25 (Play p. 16-7)**

LORD ASRIEL. [...] Why were you hiding?

LYRA. I wanted to see you. I wanted to ask you when you'd take me to the Arctic, so I'd ...

LORD ASRIEL. Don't be ridiculous. You're a child.

LYRA. But ...

LORD ASRIEL. Don't argue with me. [...]

In this way, of course, Wright happens to be following the same practice as the French translator.

### Biv – Italics

As for italics, while they are used less frequently than either the ellipsis or the exclamation mark, they still appear in Wright's script. In the play, italicisation seems to occur in three main contexts. Firstly, just like in the source text, it denotes the speaker's emphasis on the thematic focus of the sentence, as in Lyra's comment about the armoured bear lorek Byrnison (Play p. 46): "He can fight for *us*." Secondly, Wright uses italics in contexts where Lyra is emphasising her words to contradict something her interlocutor has said, as here:<sup>59</sup>

#### **Example 4.26 (Play p. 39; italics in the original)**

PANTALAIMON. Ignore him [a suspicious man who has approached Lyra].

LYRA. I *am* doing.

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<sup>59</sup> Here, Lyra is surely contradicting Pantalaimon's implication that she is *not* ignoring the man.

Thirdly, italics are especially frequent in contexts where Lyra is expressing incredulity about another character's statement. Examples include "That's *incredible*." (Play p. 66) and "I can't *believe* it!" (p. 46). In certain of these situations, italics appear when Lyra wishes to verify information that is new to her, as in "The *trial*?" (p. 66) and "A *witch*?" (p. 46).

It is interesting to consider reasons for the higher prevalence of graphical markers of prosody and interaction in Wright's stage version than in the source text. One possible reason for this finding is that, unlike the novel versions, the script is written specifically to be performed. The adapter's practice might therefore be explained by a desire to give the actors as many clues as possible as to the intonation, and perhaps emotional force, he wishes them to transmit.

#### Conclusions concerning the treatment of Variable B

The quantitative analysis of Variable B in three different versions of *Northern Lights* has shown that, in his French translation, Esch included graphical markers of prosody, disfluency and interaction to almost the same degree as Pullman himself, whereas in the stage version Wright substantially increased the frequency of such markers.

Much of the translator's behaviour involved a close replication of source text patterns concerning the placement of graphical markers, but even so, there were some differences. Notably, Esch occasionally added exclamation marks to Lyra's utterances, and sometimes compensated for italicisation using target language-specific techniques. Following French practice, he also replaced the final dash with the marker of ellipsis.

As for the stage adaptation, Wright also preferred the final ellipsis marker over the use of a dash for interrupted speech turns. Otherwise, his version featured similar graphical markers to Pullman's novel, albeit sometimes in different situations and, in respect of the exclamation mark especially, at a much higher frequency.

In summary, then, there is clear evidence that the French translator and, to an even greater degree, the adapter for the stage were willing to reflect the spoken-style effects derived from graphical markers in their different versions.



#### 4.4 Variable C: morphosyntactic or phonetic irregularities

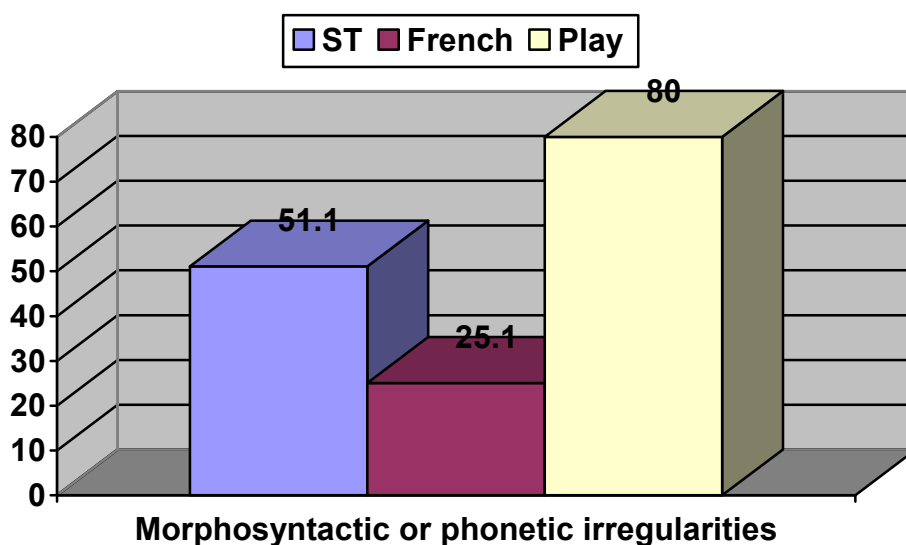


Figure 4.15 Instances of Variable C (morphosyntactic or phonetic irregularities) per 100 speech turns in each version

As previously mentioned and illustrated in Figure 4.15 above, it was with regard to Variable C (morphosyntactic or phonetic irregularities) that Lyra's speech differed most in the three versions of *Northern Lights*.

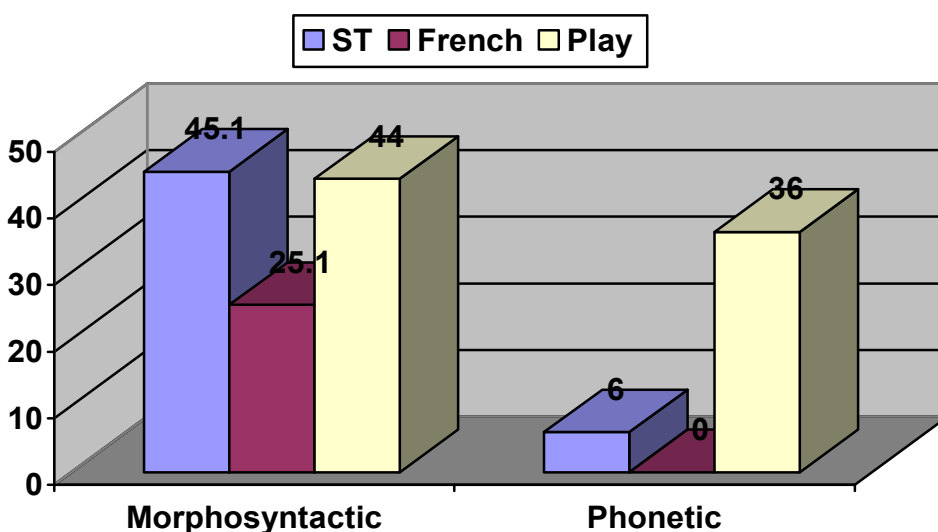


Figure 4.16 Instances of morphosyntactic and phonetic irregularities per 100 speech turns in each version

However, as Figure 4.16 indicates, the differences involved not just the overall incidence of the variable, but also the relative use made of primarily morphosyntactic features (subcategory Ci) and those considered as

predominantly phonetic in nature. Whereas Wright seems to have included significantly more phonetic irregularities in his dramatic dialogue, in the French translation Esch appears to have used no phonetic markers at all (even though these are available in the French system, as discussed in Chapter 2 above).

#### 4.4.1 Variable C in the source text

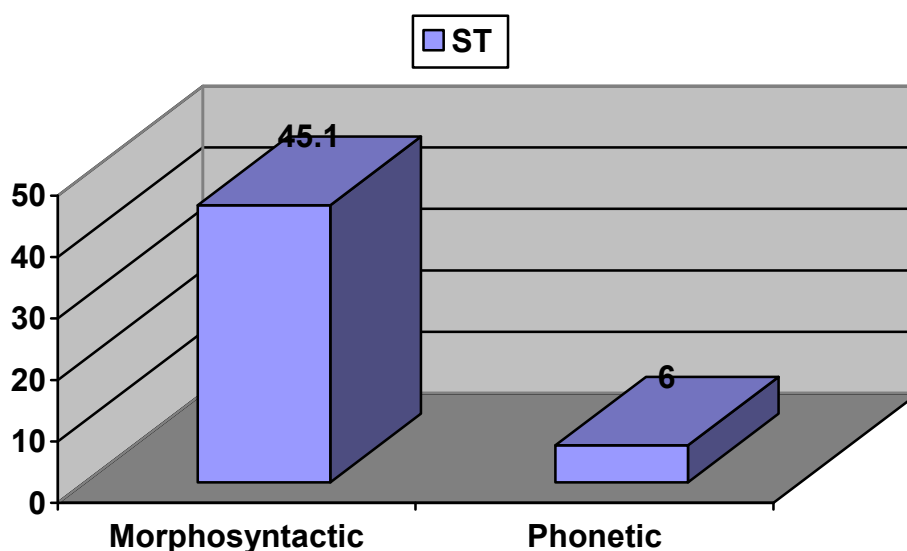


Figure 4.17 Instances of morphosyntactic and phonetic irregularities per 100 speech turns in the source text

Although instances of Variable C form such a prominent element in Lyra's idiolect, the non-standard and phonetically marked features, and their possible function within the novel, will be discussed in considerable detail in Chapter 5 below. For this reason, only a brief overview of their use in the source text will be given here.

#### Ci – Morphosyntactic irregularities

The most unusual marker is the contraction *en't*, used for forms of the verb *to be + not* in the present tense, both declarative and interrogative, for all persons, both singular and plural.<sup>60</sup> The position the contraction thereby occupies is the

<sup>60</sup> The construction *en't* is unusual in that all of the other morphosyntactic irregularities found in Lyra's speech in the source text are sociolinguistic rather than geographical markers; in other words, usages such as the double negative or dropped auxiliary verbs can be heard from speakers in many parts of England and the English-speaking world. In contrast, the *en't* form may represent a geographical variant specific to Oxford and the surrounding area. Its association with working-class speech in Oxford has been confirmed by a friend who is a native of that city (Len Nixey; personal communication, August 2013). The use of the *en't* form in the

one taken up by the more familiar *ain't* in depictions of non-standard or casual speech from all over the English-speaking world. Here is one example from many of Lyra's use of *en't*:

**Example 4.27 (ST, p. 221)**

"It en't my pardon you need, it's his."

Lyra's repeated use of the *en't* contraction can certainly be seen as one of the key distinguishing features of her idiolect.<sup>61</sup> Other markers include the use of *them* as a demonstrative adjective in place of the standard *those*, and dropped auxiliary verbs, as shown here.

**Example 4.28 (ST, p. 221)**

"What we going to do about them witches, Farder Coram?"

Because so many of the other forms, such as double negatives and especially non-standard preterite and past participle forms, are discussed in Chapter 5 below, they will not be illustrated here further.

### Cii – Phonetic irregularities

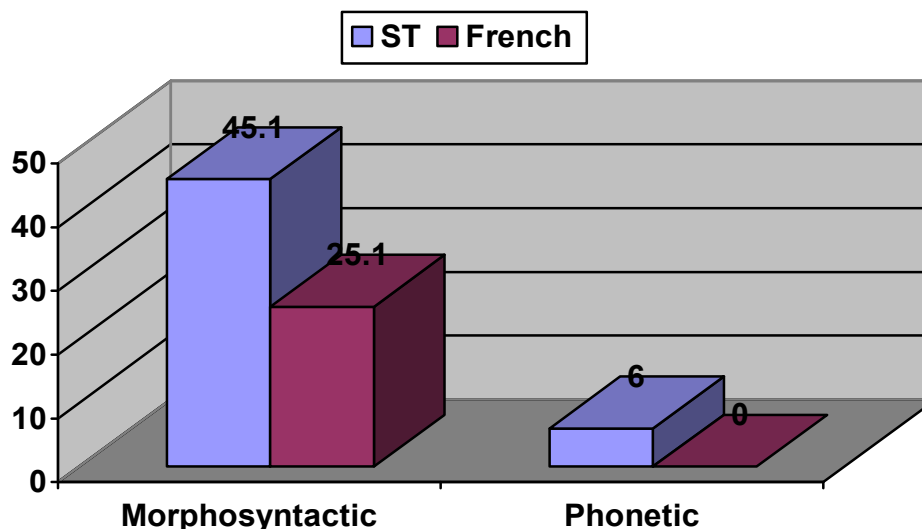
As indicated by the numbers shown in Figure 4.17 above, Pullman uses phonetic markers sparingly in Lyra's speech. Examples from the chapters analysed quantitatively include eye dialect forms such as "What've" for *what have* (ST p. 65) and *d'you* for *do you* (ST p.51); in both of these cases, the spellings used represent rapid pronunciations that might be heard even from speakers of standard varieties. As discussed in Chapter 2, therefore, such phonetic representations are likely to be intended to create the impression of non-standard speech for the reader.

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wider region around Oxford, meanwhile, is suggested by its recurrent use in speech in novels by Susan Sallis (e.g. *A Scattering Of Daisies* (2011)), which are set in Gloucestershire, a county that neighbours Oxfordshire.

<sup>61</sup> Notwithstanding its actual geographical provenance, I hypothesise that, because the *en't* construction is also used by other groups in the novel allied with Lyra, such as the College servants, all of the children with whom Lyra associates, and the gyptians, Pullman intends it to serve as sign of Lyra's solidarity with those groups and, in turn, Lyra's and their opposition to the educated elite, whose members do not use *en't* or any other non-standard forms. This point is taken up again in section 5.3 below.

#### 4.4.2 Variable C in the French translation



**Figure 4.18** Instances of morphosyntactic and phonetic irregularities per 100 speech turns in the source text and the French translation

The analysis indicates that Esch’s translation of Lyra’s speech contains far fewer instances of Variable C than are found in the equivalent source text passages, a finding that contrasts strikingly with the trends discussed for the first two variables in the French version. This suggests that the translator tends to remove features suggestive of non-standard speech from Lyra’s idiolect on the majority of occasions. There is some evidence, however, that Esch evokes some of the qualities of Lyra’s source text idiolect on occasion using informal features at other levels of language; this question of compensation is addressed below.

#### Ci – Morphosyntactic irregularities

In the chapters of Esch’s French translation examined for the quantitative analysis, the majority of cases of Variable C – and, in fact, *all* instances identified in Chapter 19 – involve the use of either *ça* instead of *cela* (meaning ‘that’) or of *on* instead of *nous* for the first-person plural. While these forms are less likely to appear in written contexts than in spoken ones, they cannot be viewed as ‘incorrect’ in a similar way to constructions such as ‘I seen’ in the source text. Furthermore, even the single formally incorrect morphosyntactic feature found in Lyra’s French dialogues – the dropping of the *ne* particle in

negative constructions, as seen in “Vous vous fichez pas mal de Roger” (“You don’t give a damn about Roger”; French p. 62) – is a feature of spontaneous discourse among speakers of every social class (Ashby 1981).

In view of these facts, the possible reduction, in Esch’s translation, of the non-standard impression created by instances of Variable C in the source text may be even more pronounced than the figures considered here indicate.

### Cii – Phonetic irregularities

Furthermore, Esch uses no phonetic markers that might create an impression of non-standard speech in Lyra’s variety even though, as discussed in Chapter 2, they are sometimes used by French authors in this way.

### Issues of compensation

There is some evidence as mentioned, however, that on occasion Esch uses features on levels other than morphosyntax or phonetics to create an impression of what Pym has termed “deviation from the [...] norm” (2000).<sup>62</sup> Consider the following excerpt:

#### **Example 4.29 (ST p. 58; Fr. p. 76)**

- ST:                            “[...] But if they [the Gobblers] come in the daytime they got to look ordinary. [...]”
- Fr.:                            – [...] Mais puisqu’ils sortent en plein jour, c’est qu’ils sont comme tout le monde. [...]
- B/T:                            – [...] But since they come out in the middle of the day, it’s that they are like everyone. [...]

Here, the lack of a clear syntactic connection between the initial relative clause and the subsequent main clause could potentially create an impression of ‘uneducated’, colloquial language. Similarly, in the following case Esch’s use of the verb *débarquer* (“to turn up”) instead of the more neutral *venir* (“to come”) or

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<sup>62</sup> In Pym’s article (2000), he suggests that translators can beneficially create an impression of non-standardness, by using, for example, a selection of spoken-style features that distance the speech of the character concerned from the more standard language spoken by other characters and used in the narrative. Similar proposals have previously been made by other scholars; see, for example, Slobodník 1970.

*arriver* (“to arrive”) could be seen as a form of lexical compensation for the non-standard qualities of the source text sentence:

**Example 4.30 (ST p. 55; Fr. p. 73)**

- ST: “The Gobblers? Has they come to Oxford, then?”
- Fr.: – Les Enfourneurs ? Ça voudrait dire qu’ils ont débarqué à Oxford ?
- B/T: – The Gobblers? That [*informal* variant] would mean that they have turned up in Oxford?

On the other hand, any attempts by Esch to compensate for the non-standard qualities of Lyra’s idiolect may well be cancelled out, over the course of his translation, by his tendency to include in her speech turns constructions that are more typical of written style or, at least, of very careful speech. For example, a recurrent practice in Esch’s translation of Lyra’s dialogue is the use of the formally correct inverted question form in contexts where a more colloquial construction might be expected. Thus, on both p. 73 and p. 270 of the French translation for example, Lyra asks “Que se passe-t-il ? ” (“What is happening?”) rather than “Qu’est-ce qui se passe ?”, a formulation far more likely in informal speech, particularly from a child.<sup>63</sup>

Overall, as the examples in Chapters 5 and 6 will also show, it is likely that the reduction in the incidence of morphosyntactic and phonetic irregularities recorded here in Esch’s version does reflect a tendency on his part to refine Lyra’s voice, which the occasional attempts at compensation of non-standard features are unlikely to mitigate significantly. Even so, the possibility that the measures used in this analysis do not adequately capture attempts to compensate for non-standard features is a valid objection to the method used. The Chapter 7 conclusions will return to this point.

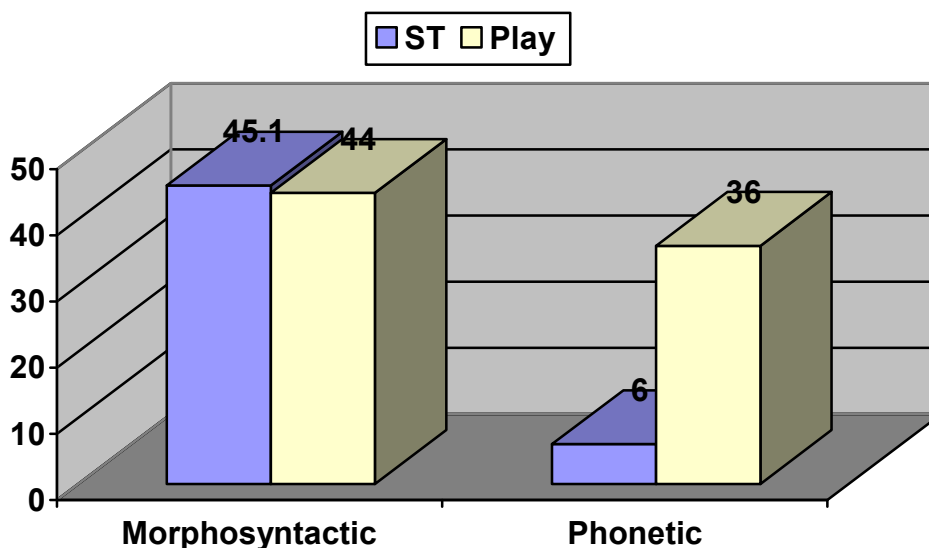
#### **4.4.3 Variable C in the stage adaptation**

As stated earlier, Lyra’s dialogues in Wright’s stage script differ markedly from those in Esch’s French version in their inclusion of even more instances of

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<sup>63</sup> This tendency to include formal, written-style features within Lyra’s dialogues appears to escalate in the latter parts of the French translation. See, for instance, the four ‘correct’ inverted question constructions on p. 471 of Esch’s version.

Variable C than the source text. Closer analysis reveals, however, that the prevalence of morphosyntactic features in the two English-language versions is approximately the same: it is at the phonetic level that Wright has diverged from Pullman's practice.



**Figure 4.19** Instances of morphosyntactic and phonetic irregularities per 100 speech turns in the source text and the stage adaptation

These patterns are shown clearly in the following excerpt from Wright's script, which includes similar morphosyntactic usages to those seen in the source text (*en't*, double negatives, the somewhat non-standard use of *only* where neutral or formal style would require *except that*), but also two instances of the allegro form *an'* for *and*:

**Example 4.31 (Play p. 61, my underlining)**

LYRA. Yeah! And it en't just gyptians neither. There's an armoured bear, an' a man who flies a balloon from Texas an' a witch's daemon, only there en't no witch.

Ci – Morphosyntactic irregularities

Other variant forms found in Lyra's speech turns in Wright's play script include some of those found in the source text, such as *'cause* and the object pronoun *'em* instead of *them* (e.g. Play p. 9), incorrect number agreements (e.g. "It was some other kids." Play p. 7), and the non-standard past participle *wrote* instead of *written* (Play p. 21). Wright also introduces a few forms not found in the

source text including the dialect word *summat* (meaning *something*) used in reality by speakers from regions of England further north than Oxford.

### Cii – Phonetic

At the phonetic level, Wright significantly increases the number of forms used by Lyra compared with the source text. These include, as mentioned, *an'* (for *and*), the *-in'* ending in place of the standard *-ing* form, and *h*-dropping, a classic means of indicating working-class British speech that dates back at least to Dickens (Page 1988: 163). In Wright's script, for instance, Lyra's begins two of her speech turns with "Ello" (p. 10) and "Ere, [...]" (p. 16). Allegro forms introduced by Wright include *wanna* (for *want to*, e.g. Play pp. 8 and 14), *gotta* (for *got to*, e.g. Play pp. 43 and 61), and several instances of *gonna* (for *going to*), as shown in the in the following excerpt:

#### **Example 4.32 (Play pp. 13-4)**

LYRA. [...] We're gonna sneak into the Retiring Room while they're still having their dinner. I know a secret way.

[...]

LYRA. [...] Come on, Rodge, this is gonna be fun.

The above example also shows another of Wright's innovations: the use, by Lyra, of the truncated form "Rodge" of her best friend's name (also found, for instance, on pp. 57 and 77 of the play).

### Conclusions concerning the treatment of Variable C

The quantitative analysis of Variable C, as shown above, demonstrates a striking contrast between the translator's and adapter's treatments. Esch tended to decrease the frequency of morphosyntactic or phonetic irregularities in Lyra's idiolect significantly, while Wright substantially increased their frequency by up to 60% in his stage version.

Even though Esch in his translation sometimes seems to compensate for morphosyntactical irregularities in Lyra's speech by other means, the quantitative study provides strong evidence of a tendency to avoid forms clearly suggestive of non-standard usage. Wright, on the other hand, appears to have emphasised



the non-standard – as well as the simply informal – properties of Lyra’s voice, particularly by introducing phonetic irregularities not seen in Pullman’s source text dialogues.

## **Conclusions**

With regard to the research questions that underlay the quantitative analysis described above – concerning the nature of Lyra’s speech in the source text, and the ways that it changes in the processes of translation – there seems to be clear evidence of certain patterns. First of all, in Pullman’s source text Lyra’s idiolect includes a high level of both spoken-style features and items suggestive of a non-standard variety. Esch’s translation into French appears to retain the voice’s spoken-style qualities but, notwithstanding possible efforts to compensate for their effects, tends to remove features indicative of non-standard usage. Wright’s stage script, meanwhile, also includes a high proportion of spoken-style markers (particularly at the graphical level), but significantly increases phonetic indications of a non-standard variety.

The possible effects of such practices in both individual scenes and in terms of the text’s wider plot and themes will be considered in the following two chapters.

## 5 A qualitative analysis of user-related variation in Lyra's voice

### Introduction

The aim of this chapter is to investigate the translator's and adapter's treatments of features in Lyra's idiolect that are predominantly user-related or static in nature: in other words those that tend to persist in her speech throughout *Northern Lights*. In contrast, the dynamic, situation-related aspects of Lyra's voice – i.e. those that tend to become either more or less prominent depending on her mood, her purpose or the people with whom she is speaking – are analysed in Chapter 6 below.<sup>64</sup>

For the present chapter, a single passage was selected (ST Scene A, reproduced in full in the Appendix) in which Lyra and her best friend Roger talk about playing "kids and Gobblers" before chatting, a few days later, as they explore the wine cellars and crypts below Jordan College. The passage is particularly valuable for the way in which it exemplifies many of the spoken-style and variation-related aspects that recur in Lyra's idiolect elsewhere. Furthermore, the passage, from early in Chapter 3 (ST pp. 46-51) is the very first in which Lyra is shown 'in her element', playing and exploring with another child; in this way it lays the ground for her many further interactions with children throughout the novel. We can also reasonably assume that Pullman intended the dialogue in ST Scene A to be meaningful in its own right, since the passage, while fairly long, bears no narrative weight in terms of moving forward the novel's plot. Rather, its interest lies in its illustration of Lyra's personality and her relationship with Roger.

Prior to ST Scene A, an extended narrative passage (ST pp. 34-38) and a brief 'flashback' scene of Lord Asriel questioning Lyra about her life (pp. 38-40) have shown how Lyra spends most of her time in wild play with the children of the College servants, often battling with other children. In a further narrative section (pp. 40-46), the reader has also learned that children in other parts of the

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<sup>64</sup> These two categories are not mutually exclusive. For example, although non-standard and childish features of the type described in this chapter tend to recur in Lyra's voice throughout the novel, they do become more or less evident in certain speech situations, as Chapters 6 and 7 illustrate.

country are being abducted by the mysterious “Gobblers”. Immediately following Scene A, Lyra is interviewed by a College priest, Father Heyst (pp. 51-53). Most of the remainder of Chapter 3 (pp. 54-64) then describes how the Gobblers turn up in Oxford and, to Lyra’s great alarm, appear to have abducted both Roger and the gyptian boy Billy Costa.

In the French version of Scene A (also included in the Appendix), there are no major changes in terms of content. In other words, Esch translated the source text paragraph by paragraph, and omitted none of the referential content of Lyra’s and Roger’s speech turns. Any differences from the source text occur, therefore, at the stylistic level.

Because, in contrast, Wright adapted the source text material more freely for his play script, it was necessary to select three brief scenes of dialogue as the most appropriate equivalent data to ST Scene A. Reproduced in the Appendix, these also involve conversations between Lyra and Roger from near the start of the text and provide approximately the same amount of data as ST Scene A. The first scene (Play Scene Ai, pp. 6-8) starts less than two pages after the first lines of dialogue in the published script. In the scene Lyra, unlike in the source text, meets Roger for the first time, he and his family having moved to Oxford from London. The two characters chat as they walk towards Jordan College. Play Scene Ai is immediately preceded by a scene that involves Lyra fighting with some gyptian children, including Billy Costa. It is followed by a scene in which Lyra is questioned by a visiting priest, Fra Pavel.

The second ‘equivalent’ scene to ST Scene A – Play Scene Aii (pp. 14-15) – occurs “two weeks later” according to the stage directions (Play p. 11), immediately after Lord Asriel’s arrival at Jordan College. It shows Lyra and Roger exploring the Retiring Room of the college and then hiding from the Scholars. Play Scene Aii therefore combines elements from two source text scenes: Lyra’s and Roger’s explorations described in ST scene A, but also Lyra’s hiding (without Roger) in the wardrobe of the Scholars’ Retiring Room as she observes Lord Asriel (Chapters 1 and 2 of the source text). Play Scene Aii is followed by Lord Asriel’s presentation to the scholars.

The third very brief scene selected, Play Scene Aiii (pp. 21-22), takes place “six weeks later” (stage directions, p. 21) though, in terms of the action as seen by

the audience of the play, directly after Lord Asriel's presentation. In the scene, Lyra and Roger chat outside Jordan College, before Lyra is called in by Mrs Lonsdale, a college servant, who informs her that Billy Costa has been abducted.

Because the dialogues of ST Scene A are so rich in different features of colloquial speech and of variation, I have divided the aspects involved into five main categories: markers of orality; non-standard features; the stylistic overlap between Lyra's and Roger's idiolects; childish features and content; and indicators of Lyra's dominance.<sup>65</sup> Using the tripartite communicative-pragmatic-semiotic model, I examine each of these in turn, considering on the basis of textual and extratextual evidence Pullman's likely intentions in including the features involved as well as their semiotic relations with other 'signs' within and outside the novel. Also discussed are the ways that the translator's and adapter's actions have affected these different levels of meaning. Section 5.6 consists of a brief review of other notable features of the translated and adapted dialogues that fall outside the five main categories discussed. The chapter concludes with a summary of the ways in which the translator's and adapter's treatments change Pullman's original dialogues and the effects of those changes within the scene and on the text overall.

## **5.1 Markers of orality**

### **5.1.1 Markers of orality in the source text**

#### Communicative analysis

The conventional features used to suggest informal or spontaneous speech in ST Scene A are many and varied, recurring throughout the scene's dialogues. Some are visible even in the following brief excerpt:<sup>66</sup>

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<sup>65</sup> The source text scene also includes, in two brief sections of Lyra's dialogue, features that become especially prominent when Lyra is inventing a story or lying. However, this aspect of her speech, and its treatment in the French and stage versions, is a major topic of Chapter 6 below and so will be discussed there instead.

<sup>66</sup> Since the speech of Lyra's interlocutor Roger will be considered under section 5.3, section 5.1 will focus on examples taken from Lyra's own utterances.

“Course not. They wouldn’t tell servants about a thing like that. And I *have* been in the Retiring Room, so there. Anyway, my uncle’s always doing that. [...]”

ST Scene A lines 21-3; italics in the original

On the syntactical level, these markers of orality include sentence fragments, which were classed as Variable A in the preceding chapter (e.g. “Course not.”).<sup>67</sup> Morphosyntactic features include the standard contractions of *not* and *is* as seen above (“wouldn’t” and “uncle’s”) and the ellipsis of the word *Of* before “Course not.”). This excerpt also demonstrates one of several instances of vague language in ST Scene A (“a thing like that”), as well as the spoken-style discourse marker “Anyway”. The prosody of spontaneous speech, meanwhile, is suggested by the use of *And* to start the third sentence above, as well as by graphical markers, categorised as Variable B in Chapter 4 above. See, for instance, the italicised “*have*” above. Elsewhere in the scene, informal lexical choices include “kids” (line 2) and phrasal verbs such as “come up” (line 26) as opposed to *approach*.

#### Pragmatic and semiotic analysis

Like a great many writers of English fiction, Pullman is likely to have been motivated to include such markers of orality by a wish to create the impression of authentic speech, even if the resulting dialogues differ significantly from the talk we actually encounter in real life, as discussed in Chapter 2 above. In doing so, Pullman also increases his novel’s overall “textual variety” in Norman Page’s terms (1988: 13), achieving a clear stylistic contrast between narrative and dialogue passages.<sup>68</sup> In ST Scene A, such a contrast between dialogue and narrative can be seen as particularly valuable after the unusually long section of almost uninterrupted authorial narrative (ST pp. 34-46). Even within the scene, however, there is a clear contrast between dialogue and narrative modes. See for instance, the contrast between the lexical and syntactic simplicity of the

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<sup>67</sup> The practice of syntactical coordination, as found in lines 14-17 and 24-30 of ST Scene A will be covered further in Chapter 6 below, under the discussion of Lyra’s storytelling.

<sup>68</sup> Page noted that textual variety also arises from contrasts between the speech of different characters (1988: 14), an aspect to be considered in Chapter 7 of the present thesis. We could also add a further type of textual variety to his list: that of variety *within* a character’s voice in different situations. Such variances within Lyra’s speech are the topic of Chapter 6 below.

dialogue below and the formal style of the narrative passage that immediately follows it:

“Do they *like* doing this?” gasped Roger, after vomiting copiously.

“Yes,” said Lyra, in the same condition. “And so do I,” she added stubbornly.

Lyra learned nothing from that episode except that playing Gobblers led to interesting places. She remembered her uncle’s words in their last interview, and began to explore underground, for what was above ground was only a small fraction of the whole. Like some enormous fungus whose root-system extended over acres, Jordan (finding itself jostling for space above ground with St Michael’s College on one side, Gabriel College on the other, and the University Library behind) had begun, sometime in the Middle Age, to spread below the surface.

ST Scene A lines 63-77; my underlining; italics in the original

The features underlined are of a type largely absent from the characters’ speech in the surrounding passages. There are, for example, polysyllabic lexemes such as “episode”, “interview” and “extended”; two subordinate clauses, one beginning with the written-style conjunction “for” and the other with “whose”; and the long parenthetical clause (“finding itself [...]”).

As well as this overall textual variety, the markers of orality included by Pullman also achieve specific effects in certain places. Thus, in the following excerpt in which Lyra examines the inscriptions above the Scholars’ coffins, the rhythm that results from the use of initial *And* in the second and third sentences suggests, perhaps, that she is gradually appreciating each fact in turn, and announcing them to Roger as she learns them:

“The first part’s his name, and the last bit’s Roman. And there’s the dates in the middle when he was Master. And the other name must be his *dæmon*.”

ST Scene A lines 98-100

Similarly, the general vagueness of the referents “the first part” and “the last bit” adds to the impression of unplanned, spontaneous speech production.

Semiotically, we can view the type of contrast created by Pullman, between orally-marked dialogue and a more poetic or formal written style for narrative passages, as a common element in the wider network of English-language literature. In other words, the presence of such conventionalised markers of orality as sentence fragments, contractions and ellipses, which appear with

much lower frequency in narrative passages, is a ‘sign’ – recognisable to readers from other works of fiction – that characters are now speaking. For his part, Pullman makes use of this sign throughout his dialogues, as subsequent scenes analysed in the present thesis will demonstrate.

### 5.1.2 Markers of orality in the French translation

#### Communicative analysis

Despite some refinement at both the lexical and grammatical levels (discussed in section 5.2.2 below), Lyra’s voice in Esch’s version retains a generally spontaneous, colloquial character thanks to the inclusion of conventionalised French markers of orality. Some of these are underlined in the French translation of the first dialogue excerpt cited above:

- ST: “Course not. They wouldn’t tell servants about a thing like that. And I *have* been in the Retiring Room, so there. Anyway, my uncle’s always doing that. [...]”
- Fr.: – Évidemment ! Ils vont pas raconter cette histoire aux domestiques. Et je te dis que je suis entrée dans le Salon ! De toute façon, mon oncle a l’habitude de faire ça. [...]
- B/T: – Obviously! They won’t tell this story to the servants. And I tell you that I have been into the Drawing Room! Anyway, my uncle does that regularly. [...]

ST Scene A lines 21-3; French Scene A lines 21-3; my underlining

Relevant syntactical markers include, just as in the source text, sentence fragments (“Évidemment!”) and sentence-initial conjunctions (“Et [...]”). Morphosyntactic features include the spoken-style fairly vague referent “ça” in place of the more formal *cela*, and in this excerpt, at least, an instance of *ne* drop, i.e. “Ils vont pas [...]” rather than the formally correct “Ils ne vont pas [...]”. However, although the other features mentioned recur in the translation of the Scene A dialogues (and elsewhere), Esch is inconsistent in his use of the *ne* drop for Lyra, an issue to be discussed in section 5.2.2 below. On the other hand, as the above excerpt shows, Esch does translate the colloquial discourse marker “Anyway” with “De toute façon”, which is equally characteristic of

informal speech.<sup>69</sup> As regards graphical markers, Esch is liberal in his use of the exclamation mark both here and elsewhere (e.g. line 10), and he successfully compensates for the prosodic emphasis implied by the source text's italicised *have* by prefixing the target text sentence with an emphatic reference to the speaker's own words ("Et je te dis que [...]").<sup>70</sup>

On the lexical level, there are some fairly informal choices elsewhere in French Scene A, including *type* (*guy*; French lines 26 and 27) and *faire peur* (*to frighten*; French line 13) in place of the slightly more formal *effrayer*. On the other hand, the informality of the colloquial *kids* in the game "kids and Gobblers" (ST line 2) is not reflected in the French translation's "enfants et Enfourneurs" (French line 2). Here, however, the translator's preference for the neutral *enfants* (*children*) over a perhaps closer French equivalent to *kids* such as *mômes* or *gosses* may be explained by the pleasing alliteration of the target text phrase.

As mentioned above, there is evidence of a partial refinement of both lexis and grammar that sometimes detracts from the spoken feel of the dialogues. This can be seen in Esch's treatment of the second of Lyra's speech turns cited in 5.1.1 above. Refined elements in the target text are underlined:

ST: "The first part's his name, and the last bit's Roman. And there's the dates in the middle when he was Master. And the other name must be his dæmon."

Fr.: – Le premier mot, c'est son nom, la ligne du dessous, c'est du latin. Au milieu, c'est la période pendant laquelle il était Maître. Et le deuxième nom, ça doit être son dæmon.

B/T: – The first word, it's his name, the bottom line, it's Latin. In the middle, that's the period during which he was Master. And the second name, that must be his dæmon.

ST lines 98-100; French lines 108-110; my underlining

Syntactically, Esch 'tidies up' the order of the phrases in the second sentence so that the translation of the adverbial phrase "in the middle" is moved to initial

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<sup>69</sup> A more formal written-style variant would be *quoiqu'il en soit* (*be that as it may*), according to a native French-speaker consulted (Ms Mathilde Savary; personal communication, 19 August 2013).

<sup>70</sup> Note, however, that the translator chooses not to reflect the juvenile tone of the source text interjection "so there", an issue to which I will return in section 5.4.2 below.



position. Secondly, the relative clause “when he was Master” is translated using the formal relative pronoun construction “pendant laquelle” (“during which”) instead of *où* (literally *where*) or *quand* (*when*), either of which would be much more likely to be heard in spontaneous speech, especially from a child.<sup>71</sup> Furthermore, the loss of the initial *And* in the second sentence – in combination with the other refinements – results in the partial loss of the source text effect whereby Lyra seems to be discovering and presenting each fact in turn. At the lexical level, meanwhile, Esch corrects Lyra’s reference to the “Roman” language to “latin” in the French.<sup>72</sup> Vague language, too, is also subtly refined so that the non-specific “first part”, “last bit”, and “other name” become the more precise referents “premier mot”, “ligne du dessous”, and “deuxième nom”. The target text version of Lyra’s speech turn does, however, retain some signs of informal speech in, for example, the use of the pronouns *c’* (*it*) in the first sentence and *ça* in the last; in formal writing these would most likely have been omitted.

### Pragmatic and semiotic analysis

Despite the partial refinement of some aspects of Lyra’s speech, however, Esch seems to have shared, or reflected, Pullman’s wish to maintain a stylistic contrast between most of the dialogue and the surrounding narrative in Scene A. This is evident if we examine the translation (slightly abridged, below) of the excerpt containing both dialogue and narrative elements cited in 5.1.1 above:

ST:                    “Do they *like* doing this?” gasped Roger, after vomiting copiously.  
                          “Yes,” said Lyra, in the same condition. “And so do I,” she added stubbornly.

Lyra learned nothing from that episode except that playing Gobblers led to interesting places. She remembered her uncle’s words in their last interview, and began to explore underground, for what was above ground was only a small fraction of the whole. Like some enormous fungus whose root-system

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<sup>71</sup> Esch’s tendency to refine the syntax of Lyra’s invented stories, as seen in lines 15-17 and 23-31 of French Scene A, will be the particular focus of section 6.1 in the following chapter, and so will not be discussed further at this point.

<sup>72</sup> Pullman’s use of “Roman” here may have been motivated either by a desire to suggest Lyra’s childish ignorance of the fact that the Roman language is known as Latin or by a wish to give the reader a flavour of the different nomenclature that exists in his alternative world. In a similar way, for example, photographs are known as “photograms” (e.g. ST p. 21) and the region of East Anglia has become “Eastern Anglia” (ST p. 169).

extended over acres, Jordan [...].

- Fr.:                   – Et ils aiment ça ? demanda Roger entre deux hoquets, après avoir vomi copieusement.  
                          – Oui, répondit Lyra, qui se trouvait dans le même état. Et moi aussi j'aime ça, ajouta-t-elle d'un air obstiné.

Cet épisode n'apprit rien à Lyra, si ce n'est qu'on pouvait découvrir des endroits intéressants en jouant aux Enfourneurs. Repensant aux paroles de son oncle, lors de leur dernier entretien, elle décida d'explorer désormais le sous-sol, car ce qui se trouvait à la surface ne représentait qu'une infime partie de l'ensemble. Tel un arbre gigantesque dont le réseau de racines s'étendait sur plusieurs hectares, Jordan College [...].

- B/T:                   – And they like that? asked Roger between two hiccups, after vomiting copiously.  
                          – Yes, replied Lyra, who was in the same condition. And I like that, too, she added stubbornly.

This episode taught Lyra nothing, were it not that one could discover interesting places by playing Gobblers. Thinking back to her uncle's words at the time of their last interview, she decided to explore underground now, since what lay on the surface represented only a minute part of the whole. Like a giant tree whose roots extended over several hectares, Jordan College [...].

ST Scene A lines 63-73; French Scene A lines 71-83; italics in the original; my underlining

Lyra's and Roger's dialogue remains, here, clearly marked as spoken in style, with the sentence-initial "Et", and the appositive use of "moi aussi" ("Me too") immediately before the subject pronoun. In contrast, the French narrative passage contains, if anything, even more signs typical of formal written prose (underlined above) than the English source text. These include use of the past historic tense ("apprit" and "décida"); the formal construction "si ce n'est qu[e]"; a relative clause beginning with "dont"; and several fairly formal lexical choices, such as "désormais", "car", "représentait", "infime", and "tel", for which more neutral alternatives exist, such as *était* (*was*) for "représentait", and *comme* (*like*) instead of "tel". In Scene A, then, Esch seems to maintain textual variety in the contrast between the narrative passages and the speech of Lyra and her friend.

At the pragmatic level, a further motivation may be evident here: in the high levels of lexical and syntactic sophistication of his narrative passages, and also

in the tendency towards refinement of at least some of the dialogue, Esch may be aiming for a general quality of what we might term ‘literariness’ throughout his translation. I will return to this point later in the present chapter.

Semiotically, the stylistic differences between narrative and dialogue act for the French readers, like their English counterparts, as an indicator of when characters are, or are not, speaking. The importance of such a sign may even be all the greater in French fiction, which lacks the quotation marks that so clearly demarcate direct speech from narrative prose in most English writing.<sup>73</sup> Nonetheless, the distinction between the style of Lyra’s speech and that of the authorial narrative is not consistently maintained in the French translation, as will become clear from the analysis undertaken in Chapter 6 below.

### 5.1.3 Markers of orality in the stage adaptation

#### Communicative analysis

In the equivalent scenes selected from Wright’s play script, we find an even wider range of markers of orality than in the ST Scene A.<sup>74</sup>

At the syntactical level, for example, there are sentence fragments (Chapter 4’s Variable A) including both interjections (“Wow!”, Play Scene Aii line 3) and simple noun phrases in response to questions (e.g. “Lord Asriel.” Ai line 35). As for spoken-style coordination of clauses, this is even more evident in Wright’s adaptation than in the source text dialogues, as seen in the following two speech turns from Lyra; the coordinating conjunctions are underlined:

LYRA. I’m Lyra Belacqua an I’m at Jordan College.

Play Scene Ai line 20; my underlining

LYRA. [...] I got an uncle, and he’s famous.

Play Scene Ai line 31; my underlining

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<sup>73</sup> Although, in French practice, a dash clearly marks the start of a character’s speech turn, no quotation marks demarcate the remainder of the speech turn from any speech report clauses (e.g. *dit-elle (she said)*) or narrative comment that may be interpolated into it. The resulting differences between English and French practice can be seen in the final excerpt from the source text and its translation cited within section 5.1.2.

<sup>74</sup> Some of the examples cited also demonstrate non-standard usages. These will be discussed separately under 5.2.3 below.

As in the source text scene, Lyra's speech also features sentence-initial *And* or *But* (see Ai lines 40 and 51, and Aiii line 7).

Morphosyntactic markers of orality include ellipsis of the subject, as in "Don't matter either" (Ai line 4) and "En't got none" (Aii line 29), as well as the frequent use of standard contractions, such as "can't" and "It's" (Aiii line 4), and "I'm" (Aiii line 15). Note also the repeated use of the colloquial variant form *have got* in place of the simple *have* (e.g. "He's got a falcon daemon." Aii line 16).

Concerning lexis, Lyra's vocabulary throughout the three scenes is very largely simple and informal, in a way characteristic of spontaneous conversation. Just as in the source text, Lyra's speech also includes regular instances of vague language, as in "I don't work there or nothing." (Ai lines 20-1); "He's old, like... forty at least." (Ai line 39); "It was summat like that." (Ai line 45); and "[...] he en't never wrote nor nothing." (Aiii line 5).

Both spoken-style discourse markers and graphical markers of prosody or interaction are also used even more extensively than in the source text. Instances of the former (underlined) are found in "Come on, then." (Ai line 26) and "Right, this is the quad, [...]" (Ai line 49).<sup>75</sup> As for graphical markers, while Wright uses the exclamation mark just as Pullman does to signal emphasis (e.g. "He poisoned the wine!" Aii line 28), he makes greater use of the other graphical markers to indicate disfluency (the first excerpt cited below) or interaction between the different speakers (the second excerpt below):

LYRA. If I go to the Arctic... *when* I go... I'm gonna take you with me.

Play Scene Aiii lines 15-16

ROGER. It were something though, weren't it? All them scholars standing on chairs an' shouting ...

LYRA. ... and the man with his hand held up. [...]

Play Scene Aiii lines 11-12

In this last exchange, the use of the ellipsis marker at both the end of Roger's speech turn and the start of Lyra's seems to suggest that one speaker is

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<sup>75</sup> Here, "Right" at the start of Lyra's utterance is not being used as a back-channel sign, that is, to check that interlocutor's involvement in the conversation, as it was in the source text example cited under 5.4.1 above. Instead, it seems to signal that Lyra is gathering her thoughts, in a similar way to the use of the discourse marker *Well* to begin an utterance.

completing the utterance for the other (a recognised phenomenon from authentic conversation, as discussed in Chapter 2 above).

Wright also includes in his dialogues other features of conversational interaction that were absent from the characters' speech in ST Scene A. For instance, tag questions are used as back-channel signs (e.g. "But it's different this time, en't it?" Play Scene Aiii line 7), while, in one case, a phatic question-and-answer pair announces a new topic of conversation:

LYRA. [...] You know what, Rodge?

ROGER. No, what?

Play Scene Aiii lines 13-15

### Pragmatic and semiotic analysis

The above examples show that, to an even greater extent than Pullman himself, Wright uses conventional markers of orality to create an impression of real-life talk in his dialogues. This higher frequency of features suggestive of authentic speech in Wright's script may be explained by issues of performativity, specifically the fact that it was 'written to be spoken'. In other words, Wright is making the actors' task of performance easier by writing dialogue that contains even more features suggestive of real-life speech than those in the novel and thereby gives them frequent opportunities to interact with one another.

As in the source text, Wright also uses markers of orality to suggest specific effects in certain instances. In the following speech turn, for instance, Lyra's multiple repetitions of *an'* (*and*, underlined below), including its use at the start of the second sentence, create the impression that Lyra is appraising and then announcing each fact in turn (in a way that echoes her source text comments, discussed in 5.1.1 above, about the Latin inscriptions):

LYRA. [...] Right, this is the quad, an' underneath us there's the crypt, with tunnels windin' everywhere like a 'norrnous sponge. An' those are the scholars, an' that's the Master of the College.

Play Scene Ai lines 49-51

Unlike in the novel, however, the presence of markers of orality cannot be explained by a wish to create variety between dialogue and narrative, in view of

the obvious fact that a theatrical script (and, indeed its performance) includes no narrative prose with which the dialogue might contrast. Nevertheless, as discussed above (see section 2.1.4), the conventions that dictate that speech in fiction should contain elements suggestive of real-life talk can also be said to apply to much modern-day drama in English. See, for example, the extensive use of markers of orality such as sentence fragments, interjections, and signals of disfluency in scripts by playwrights such as Alan Ayckbourn (e.g. 1977) and Tony Kushner (e.g. 1994). By mimicking features of authentic speech in his dialogues, Wright is therefore both reflecting the norms of contemporary dramatic language and taking account of the fact that his script will be spoken by real-life actors interacting with each other before an audience.

## 5.2 Non-standard features

### 5.2.1 Non-standard features in the source text

#### Communicative analysis

In addition to all of the conventional markers of orality described above, Lyra's idiolect, in Scene A and throughout *Northern Lights*, contains a number of non-standard morphosyntactic and phonetic features. Many of these, as discussed in Chapter 4 above (where such features were counted as Variable C), could be heard from speakers from a variety of regions and so should be classed as markers primarily of a social variety rather than a geographical dialect. Their frequency in Lyra's speech is evident even in the following brief excerpt:

“I do,” she said decisively. “But I en't afraid either. I'd just do what my uncle done last time he came to Jordan. I seen him. [...]”

ST Scene A lines 12-14

Most notable here are the ‘incorrect’ preterite forms “done” and “seen”, used instead of *did* and *saw* respectively. (Other similar forms occur in Lyra's speech in lines 15, 23 and 27 of ST Scene A.) The excerpt also contains one geographically non-standard form: the contraction “en't”. This occurs systematically in Lyra's speech as the negative present form of the verb *to be* in the first, second and third person, whether singular or plural. As mentioned in section 4.4.1 above, *en't* seems to be a regional variant of *ain't*, a form much

more commonly used to suggest working-class speech in English-language fiction.

Two other non-standard contractions typical of Lyra's idiolect occurring elsewhere in Scene A are the forms *'em* (for *them*; lines 10, 155 and 156) and *d'you* (standing for *do you*; line 151). Like the 'incorrect' preterites, the former can be classed as a socially non-standard form, albeit one common in the literary depiction of working-class speech.<sup>76</sup> The form *d'you*, on the other hand, can be seen as an example of eye dialect as discussed in Chapter 2 above. In other words, while it depicts a pronunciation that could be heard from speakers even of an educated standard variety in casual conversation, the very fact that an author chooses to represent it differently from the standard tends conventionally suggests a non-standard quality in the speaker's voice.

The remaining non-standard morphosyntactic feature evident in Lyra's Scene A dialogue involves incorrect number agreement, as in "they was going to", "there's the dates", and "There's probably been so many Scholars" (lines 25, 99, and 153 respectively; my underlining). The first of these is, in my view, categorically non-standard. The latter two, on the other hand, can sometimes be heard in authentic speech even from speakers of an unmarked standard such as RP, because of the unplanned, agglutinative way in which speakers produce their utterances in real life.<sup>77</sup> Just as with eye dialect, however, the very fact that Pullman chooses to represent such usages for speakers such as Lyra and Roger (and not, for example, Lord Asriel) adds to the impression of a non-standard variety. Such morphosyntactic irregularities occur systematically in Lyra's speech throughout the novel, as shown by Chapter 4's quantitative analysis above.

### Pragmatic and semiotic analysis

Pullman's inclusion in Lyra's idiolect of these socially non-standard variants, together with the geographical variant form *en't*, creates a strong impression of a working-class speech style. In some ways, Pullman's attribution of such an idiolect to his heroine seems strange in view of Lyra's upbringing among the

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<sup>76</sup> See the examples from novels by Thomas Hardy and George Eliot respectively, cited by Page (1988: 72 and 135).

<sup>77</sup> See the discussion of Brazil's grammar of spoken English (1995) in Chapter 2 above.

educated Scholars of Jordan College and, as she and the reader discover later in the novel, her status as the biological daughter of the noble Lord Asriel and the refined Mrs Coulter. Semiotically, however, Pullman includes a number of other signs in his narrative of Lyra's social distance from the educated elite of Oxford and her emotional ties with other social groups. Earlier in Chapter 3, for example, an extended narrative passage has described the way that Lyra spends most of her time playing with the children of the college servants, and in Chapter 7 (ST pp. 123-4 and 130) we learn that as an infant Lyra was nursed by the gyptian Ma Costa. Lyra's alliance, as indicated both by dialogue and these other signs, with groups such as the servants, the gyptians, and their children takes on a plot-related and thematic importance. This is discussed further in section 5.3 below.

Additionally, however, the non-standard nature of his heroine's idiolect contributes to the impression, surely intended by Pullman, that Lyra is an uncouth, rebellious street urchin. This impression is reinforced semiotically by Lyra's actions in the immediate narrative context, where we see her breaking open and drinking the wine despite "Roger's fervent protests" (line 50) and, similarly, picking up the dead scholar's skull, which, as Roger says, "you en't supposed to touch" (lines 132-133). Furthermore, earlier in Chapter 3 of *Northern Lights* a separate narrative passage has explained that "[i]n many ways Lyra was a barbarian" (ST p. 35) and that she "was a coarse and greedy little savage", spending her childhood "like a half-wild cat" (ST p. 37).

From an intertextual perspective, this characterisation of Lyra, clearly supported by the non-standard aspects of her voice, can be seen as a sign of rebellion by Pullman against the traditional model of youthful heroines in other works for children. Consider, for example, the correctness of the English spoken by the 'jolly hockey-sticks' protagonists of Enid Blyton's *Famous Five* series.<sup>78</sup> Even more pertinent here is Pullman's openly stated opposition – discussed in Chapter 1 above – to the Christian morality of CS Lewis' *Narnia* novels. In that

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<sup>78</sup> For an example, see the dialogue on the opening pages of *Five on a Treasure Island*, the very first novel in the series (Blyton 1997).



series, the children tend to speak in a standard, unmarked English quite unlike the variety produced by Lyra:<sup>79</sup>

“I – I wonder if there’s any point in going on,” said Susan. “I mean, it doesn’t seem particularly safe here and it looks as if it won’t be much fun either. And it’s getting colder every minute, and we’ve brought nothing to eat. What about just going home?”

Lewis 2009, pp. 67-68

Furthermore, Lewis’s female characters tend, as shown in this excerpt, to conform to the gender stereotype of girls as passive and unadventurous. In contrast, Pullman’s attribution of a non-standard, ‘incorrect’ idiolect to his heroine – and a boisterous, even savage personality – is surely reflective of his wish to subvert the conventional Christian moral framework, and the traditional gender roles, that characterise Lewis’s *Narnia* series.

## 5.2.2 Non-standard features in the French translation

### Communicative analysis

In respect of non-standard speech, Esch’s translated dialogues in Scene A contain no markers specific to non-standard social varieties, such as the English incorrect preterite forms, or features characteristic of a regional dialect, like the source text’s *en’t*. Nonetheless, Esch’s use of the *ne* drop in lines 12-13 and in line 21 of Lyra’s speech does indicate a limited attempt to reflect the “deviation from the norm” (Pym 2000) evident in Lyra’s source text idiolect, through the use of a feature that would be classed as incorrect in most written contexts.<sup>80</sup> Even though this phenomenon – unlike, for example, the non-standard preterites in the source text – is a regular feature of authentic speech even among educated French speakers, it is seen as grammatically incorrect in writing and therefore has the potential to create an impression of non-standard speech through its very inclusion.<sup>81</sup>

Despite such instances, however, Lyra’s voice in the French target text comes over as much less non-standard than her source text idiolect, as even the

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<sup>79</sup> Note, however, that, just like Pullman, Lewis makes ample use of conventional markers of spoken style such as contractions and syntactical coordination.

<sup>80</sup> See section 4.4.1 above.

<sup>81</sup> See Rouayrenc (1996) for a discussion of the ways authors in French sometimes create an impression of marked, non-standard speech on the basis of carefully selected spoken-style features.

following brief excerpt demonstrates. Non-standard features are underlined in the source text:

ST: “I do,” she said decisively. “But I en’t afraid either. I’d just do what my uncle done last time he came to Jordan. I seen him. [...]”

Fr.: — Moi, si, déclara Lyra d’un ton catégorique. Mais ils me font pas peur. Si j’en voyais, je leur ferais ce qu’a fait mon oncle la dernière fois qu’il est venu ici. Je l’ai vu de mes propres yeux. [...]

B/T: – I do, declared Lyra categorically. But they don’t frighten me. If I saw one of them, I would do to them what my uncle did the last time he came here. I saw it with my own eyes. [...]

ST lines 12-14; French lines 12-15; my underlining

As well as the *ne* drop, Esch does seem to make a clear attempt here to reflect some of the source text orality, through the use of sentence-initial “Mais” and the addition of the adverbial phrase “de mes propres yeux” to compensate for the prosodical emphasis that naturally falls on “seen” in the source text “I seen him.” Nevertheless, it is easy to conceive of options, here and elsewhere, that might have implied non-standard usage more clearly in Lyra’s voice, some of which Esch did actually use in other children’s speech turns.<sup>82</sup> In the above excerpt, for example, the translator could have opted to maintain the casual style of the first sentence by including further features typical of casual French speech, such as a periphrastic construction – “Je les vois, je leur fais ce que [...]” (“I see them, I’ll do what [...]”) – or dislocation of the subject: “mon oncle, il [...]” (“my uncle, he [...]). Elsewhere, use of the spoken-style contraction *t’* for instances of *tu* (*you*, singular informal) would also have reflected the non-standard nature of Lyra’s idiolect more closely, giving, for example, “t’as peur” rather than the formally correct “tu as peur” (“you’re afraid”) in French line 10. Similarly, Esch missed several opportunities to include the *ne* drop in Lyra’s speech where it could have been used; see, for instance, lines 15, 29 and 170 of French Scene A.

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<sup>82</sup> See, for example, Esch’s prominent use of morphosyntactic irregularities such as incorrect number agreement in his translation of the speech of the gyptian children whom Lyra meets later in Chapter 3: for example, “C’est des cannibales.” (“It’s cannibals.” French p. 74). Formally correct usage would require the plural verb, to give *Ce sont des cannibales*.

Furthermore, in certain cases Esch not only neutralises the non-standard qualities of Lyra's source text idiolect but includes forms more typical of formal writing. See, in particular, his translation of the final paragraph of Scene A. Here, instead of the non-standard features found in the source text (underlined), we find either neutral forms or hyper-standard forms (also underlined) in the French:

ST: "[...] Only the Masters get coffins. There's probably been so many Scholars all down the centuries that there wouldn't be room to bury the whole of 'em, so they just cut their heads off and keep them. That's the most important part of 'em anyway."

Fr.: – [...] Mais seuls les Maîtres ont droit à des cercueils. Il y a eu tellement d'Érudits ici, durant des siècles, qu'il n'y a certainement pas assez de place pour tous les enterrer, alors ils leur coupent simplement la tête et ils la gardent. C'est la partie la plus importante, de toute façon.

B/T: – [...] But only the Masters are entitled to coffins. There have been so many Scholars here, throughout the centuries, that there is certainly not enough space to bury them all, so they simply cut off their heads and keep them. That's the most important part, anyway.

ST lines 152-156; French lines 168-173; my underlining

The forms "seuls", "durant", and "certinement pas" create the impression of a fairly elevated style in this case, so that their use moves Lyra's speech some distance, stylistically, from its casual, non-standard tone in the source text.<sup>83</sup>

### Pragmatic and semiotic analysis

As a result of the loss of the non-standard markers in Lyra's speech and the partial refinement of some of her utterances, Lyra's idiolect in French can no longer be said clearly to support either her affiliation with the Oxford working class or her wild, rebellious character in the ways that her source text voice does. Consequently, there is something of a semiotic clash, or at least inconsistency, in the French target text, since Esch translates fairly directly the

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<sup>83</sup> A more colloquial (and perhaps childish) rendering of the first sentence would be *Y a que les maîtres qui ont des cerceuils* (*It's only the masters who have coffins*), while *pendant* (*during*) represents a less formal choice than Esch's "durant" and *sans doute pas* (*no doubt not*) is more colloquial than the "certinement pas" selected here (according to a native French-speaker, Ms Mathilde Savary; personal communication, 19 August 2013).

narrative passages that describe Lyra's life as a savage child of the streets. (See, for example, French pp. 49-51.)

The various changes described do seem to indicate a different, or additional pragmatic intent on the part of the French translator: a wish to create a more conventional heroine than the one portrayed (partly by dialogue) in the source text. Such a wish could be accounted for, firstly, by an underlying urge, well attested in the literature on the translation of children's fiction, to comply with the norms whereby child readers are presented with correct language.<sup>84</sup> It is easy to imagine that such an impulse would be all the stronger when translating the speech of a child hero or heroine. This would explain Esch's somewhat different treatment of Lyra's and Roger's voices, to be discussed in section 5.3.2 below.

While, then, a tendency on the part of the translator to refine Lyra's remarkably non-standard voice is quite understandable in view the norms of children's literature translation, the resultant shifts affect not only the way the reader is likely to perceive Lyra's character but also Pullman's subversiveness in 'writing against' traditional models. Such effects of the translation of dialogue on Pullman's ideological agenda will be seen to arise repeatedly in the present and subsequent chapters.

### **5.2.3 Non-standard features in the stage adaptation**

#### Communicative analysis

Even a cursory reading of Play Scenes Ai, Aii and Aiii confirms the findings, from Chapter 4 above, that Lyra's idiolect contains even more non-standard morphosyntactic features in Wright's version than it does in the source text. In the scenes under consideration, however, many of the features involved are different from those used by Pullman and, in some cases, are more radically suggestive of non-standard pronunciation.

As for non-standard forms used by Pullman himself in ST Scene A, these seem to occur less frequently in the three play scenes. Thus, in those three scenes, Lyra's speech contains no cases of the non-standard preterites or incorrect

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<sup>84</sup> See the discussion of this point within section 2.2.3 above.

number agreement found in the source text,<sup>85</sup> and only one instance of the non-standard contraction *'em* (Play scene Ai line 41). However, Wright includes several instances of the geographical variant *en't* in Lyra's speech (scenes Ai line 29 and Aiii lines 5 and 7). In addition, the scenes do contain some non-standard forms found in Lyra's source text idiolect but outside ST scene A, such as the demonstrative use of *them* in place of *those* ("I wanna look at them paintings." Play Scene Aii line 13; my underlining); the dropped auxiliary verb ("I got an uncle [...]." Ai line 31); the double negative construction ("I don't work there or nothing." Ai lines 20-21); and the allegro form "Dunno" for *I don't know* (Ai line 4).

The remaining non-standard features used by Wright in Lyra's dialogue in Scenes Ai, Aii and Aiii tend to suggest a non-standard or at least casual pronunciation of otherwise standard morphological forms. For example, there are allegro forms absent from Lyra's speech in the source text, i.e. "wanna" for *want to* (Ai line 4), "gonna" for *going to* (Aiii line 15), and recurrently "an'" for *and* (Ai lines 20, 23, 49 and 51, and Aiii line 5). Similarly, in one case the *-ing* ending is reduced to *-in'*, a common marker of non-standard speech in fictional speech (see, for example, Page 1988: 66), but one not, as it happens, used by Pullman in *Northern Lights*. A more unusual respelling is found in the phrase "See yer" for the informal farewell greeting *See you*, used by Lyra and then by Roger (Scene Ai lines 4 and 5 respectively).<sup>86</sup> Finally, there is one instance of Lyra's use of the abbreviated vocative form, *Rodge*, for her friend's name (Aiii line 13), a phenomenon not found at all in the source text and one very evocative of casual speech.

### Pragmatic and semiotic analysis

As in ST Scene A, Wright's inclusion of so many non-standard features in Lyra's idiolect creates a strong impression of a working-class speech variety, despite

<sup>85</sup> Incorrect preterites are found in Roger's speech (Play Scene Aiii line 10). As for the phrase "It's six weeks gone since [...]" (Play Scene Aiii line 4), it would be unreasonable to class this as a case of incorrect number agreement, since even the more standard-sounding "It's six weeks since [...]" requires the singular construction *It's*.

<sup>86</sup> We can assume that this suggests a casual pronunciation of the normally rounded vowel of *you* as the *schwa* sound (heard in the *-er* ending of a word such as *butter* in British RP pronunciation). In American usage, in contrast, the variant spelling *-er* in such cases would suggest that the speaker is adding a post-vocalic *r* sound where it is not normally found to give a rhotic pronunciation.

Lyra's aristocratic connections, which are stated as clearly in the play dialogue (Scene Ai lines 31-35) as in the source text. In the same way that Pullman, however, has indicated Lyra's casual familiarity with the college's domestic staff in the authorial narrative (see, for example, ST pp. 64-65), so Wright also takes care to signal this immediately after Scene Aiii, through the easy interaction between the motherly servant Mrs Lonsdale and Lyra:

MRS LONSDALE. [...] [*cleaning Lyra up*] There, that's better. [...] And never again let me find you out and about without no grown-ups.

Play p. 22

Similarly, Wright also provides a further semiotic indicator of Lyra's wild rebelliousness to accord with her uncouth, casual speech style, by showing her immediately before scene Ai roughly fighting with the gyptian children:

*GYPTIAN KIDS and other KIDS fight. LYRA gets BILLY COSTA down on the ground in a headlock. The others clear.*

LYRA. Give up, Billy?

BILLY. No!

LYRA. Now?

LYRA. What about now?

BILLY. Yeah! Get off.

Play p. 7

In these ways, then, Wright's adaptation, which maintains the non-standard qualities of Lyra's speech even in contexts where in the source text they are less prominent, seems to support both Pullman's characterisation of Lyra as something of a "barbarian" (ST p. 35) and, in turn, his subversion of the traditional female models as seen in CS Lewis's *Narnia* series. More than in the French system of translated children's literature, however, generic norms may have aided Wright's treatment with regard to non-standard speech since there is a clear tradition of playwrights using non-standard varieties in English-language drama for social and political motives (Short 1996: 87).

### 5.3 The stylistic overlap between Lyra's and Roger's idiolects

#### 5.3.1 The stylistic overlap in the source text

##### Communicative analysis

A striking aspect of the dialogues in ST Scene A is the way in which Lyra's voice shares many features with that of her friend Roger. This stylistic overlap, as we might term it, involves both the conventional markers of orality and the non-standard features of the type described in sections 5.1 and 5.2 above.<sup>87</sup>

As regards conventional markers of orality, we find examples of ellipsis and standard contractions spread fairly evenly across both Lyra's and Roger's speech, as in the following exchange. Here, there is a parallelism between, on the one hand, Roger's ellipsis of the subject and his use of the contraction *it's*, and on the other Lyra's use of the same structures. Instances are underlined:

"It's a coin!" said Roger, feeling for it. "Might be treasure!"  
He held it up to the candle and they both gazed wide-eyed. [...]  
"It's like the ones on the coffins," said Lyra. "It's his daemon. Must be."  
"Better put it back," said Roger uneasily [...].

ST Scene A lines 138-145; my underlining

As for non-standard features suggestive of working-class speech, Roger's dialogue includes – like Lyra's – several instances of the non-standard contractions *'em* (ST Scene A lines 11, 116, and 133), and one of *d'you* (line 5). Furthermore, just like Lyra, Roger repeatedly uses the unusual geographical variant *en't* (lines 11, 19, and 132). Again, the sharing of such features (as underlined in the excerpt below) results in a parallelism between the two character's speech styles:

"You're afraid of 'em," [Lyra] said. "I can tell."  
"I en't. I don't believe in 'em, anyway."  
"I do," she said decisively. "But I en't afraid either. [...]"

ST Scene A lines 10-12; my underlining

Roger's idiolect also contains another non-standard morphosyntactic feature frequent in Lyra's speech (though not, as it happens, in Scene A): the dropping

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<sup>87</sup> In addition, the conjunction of certain of these features gives both voices a decidedly childish quality, an aspect reinforced by the referential content of some of Lyra's and Roger's utterances. Such juvenile features and content are the topic of section 5.4 below.

of the auxiliary verb with the present or past participle, as in “What you doing?” (line 32).

### Pragmatic and semiotic analysis

Pullman may have been motivated by two main factors in creating a stylistic overlap between Lyra’s voice and Roger’s. Firstly, the shared features underscore Lyra’s and Roger’s friendship and alliance with one another (despite their quite different parental backgrounds). Secondly, the overlap between Lyra’s voice and Roger’s, and between her voice and those of other children in the novel, supports Lyra’s status as a child rather than an adult, a crucial theme in Pullman’s trilogy, which will be discussed in section 5.4 below.

Regarding Lyra’s and Roger’s relationship, their sharing of colloquial and especially non-standard and childish features seems to sit naturally with the pair’s obvious friendship, signalled by their playing and exploring together in Scene A. Furthermore, this scene is the very first of the novel in which markers of non-standard usage, such as the distinctive *en’t* contraction, appear in Lyra’s or any other character’s speech. The fact that Pullman introduces these non-standard features in conversations between Lyra and another child can be seen as a motivated decision on the author’s part, particularly because in subsequent scenes throughout the book, Lyra’s speech continually shares features – both in terms of its style and in terms of the concepts discussed – with those of other children. This overlap seems to persist whether the children concerned are Lyra’s Oxford friends, her gyptian rivals, or new acquaintances she meets at the Bolvangar experimental station. See, for example, these two exchanges, from Chapter 15 of the source text, between Lyra and the gyptian boy Billy Costa. Features suggestive of non-standard or childish speech are underlined:

“Roger told me you was here,” [Billy] muttered.

[...]

“[...] you got to call me Lizzie,” Lyra said, “*never* Lyra. And you got to tell me everything you know, right.”

ST p. 254; italics in original; my underlining

“What we looking for?” said Billy.

“Dunno. Just looking,” said Lyra [...].

ST p. 259; my underlining



Interestingly, while sharing Lyra's non-standard features, such as the dropped auxiliary verbs before participles, Billy's speech lacks the most prominent features of the gyptian dialect spoken by his own adult family members.<sup>88</sup> Furthermore, the children whom Lyra meets at Bolvangar, many of whom have been abducted from locations other than Oxford,<sup>89</sup> use many of the non-standard features identified in Lyra's and Roger's speech, including the distinctive *en't* form, as shown here:

"Where we going?" [one of the children] said.

[...]

"There's a rescue party coming," Lyra told them. "There's fifty gyptians or more. [...] All the gyptians that lost a kid, they all sent someone."

"I en't a gyptian," a boy said.

[Lyra responded,] "Don't matter. They'll take you anyway. [...] That's what I come here for, to rescue you, and I brung the gyptians here to take you home again. [...] The bear was with 'em, so they can't be far off."

"D'you see that bear!" one boy was saying. [...]

ST p. 293; my underlining

From examples such as these, we can conclude that there exists within the novel a 'children's dialect' that is used by all children and of which Lyra's own idiolect is a specific example. The fact that the shared features of this variety override any geographical differences in the children's origins, any past enmities (such as that described on ST pp. 36-37 between the Oxford children and the gyptian children), and even family ties (between the gyptian children and their adult relatives) makes sense in the light of the crucial importance for the novel's plot of Lyra's alliance with all of the children she encounters – an alliance against the forces of evil or indifference represented by the educated adult community. In Scene A, then, and the many other instances where Lyra's voice is seen to overlap in style with those of the children, Pullman is using dialect and idiolect as a semiotic marker of alliance and solidarity.<sup>90</sup>

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<sup>88</sup> These include morphosyntactic forms such as *he's a-going*.

<sup>89</sup> See ST pp. 40-3, 45, and 246 for evidence of the origins fact that many of the children have been abducted from cities elsewhere in England.

<sup>90</sup> This practice echoes Ferguson's concept of "ficto-linguistics" (Ferguson 1998), discussed in Chapter 2 above, whereby authors create their own "ficto-linguistic" realities within their dialogues for artistic purposes.

### 5.3.2 The stylistic overlap in the French translation

#### Communicative analysis

In his French translation of ST Scene A, there is much less evidence of a stylistic overlap between Lyra's and Roger's voices. This is due both to the lack of any unusual shared features similar to the source text *en't* in the French translation, and to Esch's apparently greater readiness to include features that are "distant from the norm" of formally correct style in Roger's speech than in Lyra's.

Thus, for example, while the reader of the French Scene A has to wait until Lyra's fourth speech turn to see any forms that would be classed as unacceptable in a formal written context (specifically, the first of her two instances of *ne* drop, in lines 12-13), such constructions occur in every one of Roger's first three speech turns, as follows:

- ST: "How d'you play that?"  
[...]  
"You don't know what they do. They might not do that at all."  
[...]  
"I en't. I don't believe in 'em, anyway."
- Fr.: – Comment on y joue ?  
[...]  
– Qu'est-ce que tu en sais ? Si ça se trouve, ils font pas du tout ça.  
[...]  
– Pas du tout. D'ailleurs, j'y crois même pas.
- B/T: – How do you play that?  
[...]  
– What do you know about it? If that's so, they don't do that at all.  
[...]  
– Not at all. Anyway, I don't even believe in them.

ST Scene A lines 5-11; French Scene A line 5-11; my underlining

The formally incorrect usages in the target text (underlined above) consist in the first speech turn of non-inversion of the subject and verb as required by traditional grammar in an interrogative sentence; in the second, of an instance of *ne* drop (whose effect is reinforced by the presence of the colloquial idiom "si

ça se trouve”); and a further example of *ne* drop in the third of Roger’s speech turns. Later on, too, Roger’s ellipsis of the dummy subject *il*, combined with a further case of *ne* drop, seems to capture the non-standard tone of the children’s non-standard speech more clearly than anything in Esch’s translation of Lyra’s speech in Scene A:

ST: “You en’t supposed to touch ‘em!”

Fr.: – [...] Faut pas y toucher !

B/T: – [...] Mustn’t touch them!

ST lines 132-133; French lines 145-146

It would, though, be misleading to suggest that all of the stylistic overlap between Lyra’s and Roger’s idiolects has been lost in the target text. Consider, for example, the way that Lyra’s response echoes Roger’s question, using very similar wording (underlined), in the following exchange:

ST: “Do they *like* doing this?” gasped Roger [...].  
“Yes,” said Lyra, [...]. “And so do I,” [...].

Fr.: – Et ils aiment ça ? demanda Roger [...].  
– Oui, répondit Lyra, [...]. Et moi aussi j’aime ça, [...].

B/T: – And they like that? asked Roger [...].  
– Yes, replied Lyra [...]. And I like that too, [...].

ST lines 63-66; French lines 63-66; italics in the original; my underlining

Nonetheless, both through the difference in their relative formality and the lack of any unusual shared markers like the source text’s *en’t* form, Lyra’s and Roger’s voices seem to have less in common with each other in Esch’s French translation than in the source text.

### Pragmatic and semiotic analysis

Just as Esch’s treatment of Lyra’s dialogue provides less support for her characterisation for her working-class status and her rebelliousness in the target text, so the shift away from a stylistic overlap with Roger’s voice reduces the support provided by the dialogue for the solidarity between the two children. This shift is partially counterbalanced, however, by the retention of other

semiotic markers of Lyra's and Roger's friendship and shared child status in the target text. For example, Esch's French translation of Scene A retains the narrative descriptions of Lyra and Roger playing and exploring together (French lines 32-48 and 68-70).

Nonetheless, elsewhere in the novel Esch's translations of conversations between Lyra and other children fail to support her alliance with them, so crucial for the plot. Specifically, Esch either translates both Lyra's and her interlocutors' speech using only formally correct, unmarked forms (as in his rendering of Lyra's two conversations with Billy cited in section 5.3.1 above; see French pp. 311 and 317), or else Lyra speaks using standard forms while the other children talk in a style that is more *familier*. Thus, for example, in the aforementioned scene where Lyra is leading the children's escape from Bolvangar (ST p. 293), the only syntactical constructions that would be judged inappropriate in formal writing are uttered by the other children and not Lyra.<sup>91</sup>

The French version of Scene A therefore typifies the way in which the semiotic value of dialogue as a marker of solidarity and alliance between Lyra and the children is lost in Esch's translation.

### **5.3.3 The stylistic overlap in the stage adaptation**

#### Communicative analysis

In the sections of his adaptation under review, Wright follows Pullman's lead in creating a clear overlap between Lyra's speech style and that of her friend Roger's. As in the source text, this involves conventional markers of orality, non-standard features, as well as the indicators of childish speech to be discussed in section 5.4 below.

As regards markers of colloquial speech, standard contractions occur as frequently in Roger's speech as in Lyra's; see, for example, his use of "Where's" (Play Scene Ai lines 1 and 28), "That's" (Ai line 13) and "What's" (Ai lines 34 and 38). Ellipsis of the subject is also common, and the presence of such oral markers, together with identical lexemes, in Lyra's and Roger's speech in close

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<sup>91</sup> See, for example, the way that one of the children fails to invert the subject and verb in his question (French p. 357).

succession often creates a clear parallelism, as seen in the source text, between the two children's voices, as here:

ROGER. Bet I never heard of 'im.

LYRA. Bet you have.

Play Scene Ai lines 32-33; my underlining

In a similar way, Roger's and Lyra's voices echo one another in their use of similar non-standard forms, such as the attributive qualifier "them" instead of *those* (Aii line 13 and Aiii line 10) and, in the following excerpt, the geographical variant "en't" and the allegro forms "wanna", "gonna", and "an". (All non-standard forms are underlined.)

ROGER. [...] An' I like you. I'm Roger. Roger Parslow. My dad's the new head gardener at Gabriel College, an' me mum's a cook an' I'm gonna be a kitchen boy.

LYRA. ... I'm Lyra Belacqua an' I'm at Jordan College. I don't work there or nothing. I just play around.

ROGER. Jordan's bigger'n Gabriel, en't it?

LYRA. It's bigger an' richer an' ever so much more important. You wanna see it?

Play Scene Aiii lines 16-24

Roger's idiolect in Play Scenes Ai, Aii and Aiii also includes some non-standard features absent from Lyra's voice in those scenes, such as the use of "me" for *my* and the contraction of *than* to "n" in the excerpt above ("bigger'n"). Most noticeably, his speech features several instances of *h'* dropping, a classic indicator of working-class speech.<sup>92</sup> Although this marker does not appear in Lyra's utterances in the sections of Wright's adaptation considered here, it does elsewhere (e.g. "It better 'ad be [...] Play p. 39).

### Pragmatic and semiotic analysis

With their reproduction of the stylistic overlap found in the source text between Lyra's and Roger's idiolects, Wright's dialogues support both Lyra's status as a child (to be discussed in section 5.4 below) and the theme of friendship between the two children.

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<sup>92</sup> See the example from Dickens cited by Page (1988: 148).

Wright, in fact, emphasises the solidarity between Lyra and Roger in the scenes under consideration by his addition of dialogue for the children's dæmons.<sup>93</sup> In doing so, he is able to reinforce the stylistic overlap by including non-standard markers in both dæmons' voices ("en't" and "cause"; Play Scene Ai lines 9-10) and add a further semiotic marker of the children's friendship in terms of the dæmons' actions and Lyra's and Roger's comments about them:

*The DAEMONS approach each other. LYRA and ROGER look at them in surprise.*

ROGER. That's funny.

LYRA. They wanna be friends.

Play Scene Ai lines 11-14

Looking ahead in Wright's dramatic adaptation, we see that, like Pullman, he maintains a common style in both other children's speech and in other interactions between Lyra and the children. For example, in the following excerpt (occurring shortly after the Gobblers' abduction of Roger and the gyptian boy Billy Costa), both Roger and Billy, as well as the previously un-introduced children, all use non-standard features (underlined) that are identical or similar to those used by Lyra and Roger in Scenes Ai, Aii and Aiii:

*A bleak collection-point. [...] Children are waiting, with suitcases at their sides. [...]*

ROGER. 'Ello.

SEVERAL. 'Ello.

BILLY. Rodge! 'Ello!

[...]

ROGER. What they gonna do to us?

BILLY. Nothin' nasty.

*The other CHILDREN chip in, trying to keep up their spirits.*

[...]

ROGER. Is it all right, then? Being a Gobbler-victim?

DAISY. Yeah, it's nice.

JESSIE. We're getting to like it, en't we, Lily?

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<sup>93</sup> Although Lyra's dæmon Pantalaimon speaks in the source text (see especially Chapters 1 and 2 of *Northern Lights*), he usually does this only when Lyra and he are alone. Pullman also includes limited episodes of talk from some other characters' daemons, though usually only in extreme circumstances, such as when a dæmon speaks on behalf of a fatally wounded gyptian (ST pp. 145-8).

LILY. We're goin' on a boat.

Play pp. 29-30

Just as in the source text, then, there is clear evidence that Wright uses shared dialect features to support not just the friendship between Lyra and Roger, but also the alliance, crucial for the plot, between Lyra and all of the children. And just like in Pullman's novel, Wright ensures that the shared features of the dialect prevail whatever the ethnic or geographical backgrounds – for example, Billy's gyptian status and Roger's upbringing in London – of the children concerned.

## 5.4 Childish features and content

### 5.4.1 Childish features and content in the source text

#### Communicative analysis

Over and above the spoken-style and non-standard features discussed, both Roger's and Lyra's speech is, as mentioned, characterised by a certain 'childishness' in terms of both their style of expression and the actual concepts they express.<sup>94</sup> At the stylistic level, we can cite Lyra's use of the childish rejoinder "so there!" (ST Scene A line 22); her use of the back-channel sign "right" (line 6); and especially her use of the qualifier *all*, as in "all foam and froth", "all twisting about", and "all down the centuries" (lines 16, 119 and 153 respectively). A similarly childish usage in Roger's speech is the form *never*, used in place of the standard negative preterite *didn't*.<sup>95</sup>

"He never," said Roger doubtfully. "They never said anything about that in the Kitchen."

ST Scene A lines 18-19; my underlining

As for what Lyra and Roger actually talk about, many concepts are of a type that would be familiar to children from the stories they read or hear, such as "cut his guts out" (line 25) and "cut their heads off" (line 155). Others suggest a

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<sup>94</sup> I am not attempting to claim, here, that the linguistic features cited are solely or even mainly used by children; rather, to a native speaker of British English, they collectively – and in conjunction with the other phenomena described – give a strong impression of juvenile speech.

<sup>95</sup> This use of *never* was one of the markers of non-standard speech among children investigated in Cheshire's study (1982).

juvenile perspective on adult-imposed morality, as in Lyra's references to "this guest who weren't polite" (lines 14-15) and to Lord Asriel's wish "to teach [the Tartar] a lesson" (line 30). Similarly, Roger points out that Lyra is not "allowed in the Retiring Room" (lines 19-20) and is not "supposed to" touch the skulls (lines 131-132).

### Pragmatic and semiotic analysis

The stylistic features and referential content described contribute to the overlap, surely intended by Pullman, between Lyra's and Roger's voices. In addition, however, the inclusion of specifically juvenile features in Lyra's own idiolect play a role in Pullman's characterisation of his heroine as an in many ways immature and inexperienced child. This fact is crucial for the plot of *His Dark Materials* in two ways: firstly, Lyra is allied with the children against members of the adult elite, such as Lord Asriel and Mrs Coulter; and secondly, Lyra herself is threatened with intercision (the cutting away of her dæmon) only because of her prepubescent state. At the same time, Lyra's status as a child serves Pullman's principal intertextual theme: his rewriting of the Biblical story of Adam and Eve's fall from grace, in which Lyra is cast as the 'New Eve'.<sup>96</sup> It is important, therefore, that Lyra moves in the course of the trilogy from a state of childlike innocence (in *Northern Lights*) to one of adult experience and knowledge (in the third volume, *The Amber Spyglass*).

That journey towards adulthood and experience can, however, only take place if Lyra is recognisable as child in the first place, a fact that Pullman emphasises not just through dialogue but by other semiotic means, too. In the immediate context of Scene A, for example, Lyra and Roger use "sherbet dip" – an old-fashioned type of candy that appeals only to younger children – to represent the "foam" in the dying Tartars' mouths (lines 33-34). Similarly, the authorial narrative interspersed with the dialogue in Scene A indicates that Lyra and Roger continue to have fun "playing Gobblers" (line 35) and "exploring" (line 82). These signs reinforce the information gained from an extended earlier narrative section in Chapter 3, which told the reader (ST p. 37) that playing and

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<sup>96</sup> See Pullman 1998 pp. 328-329 and Pullman 2001 p. 71, and also the discussion of the themes of *His Dark Materials* in Chapter 1 above.



fighting with other children “was Lyra’s world and her delight”. Lyra’s child status is also reinforced semiotically by means of Pullman’s great innovation, the daemon that acts as a lifetime companion and alter ego for all humans in the alternative world described in *Northern Lights*. Importantly, Lyra’s daemon Pantalaimon is still able to change his form from that of one animal to another, since children only see their daemons ‘settle’ in a single form on reaching puberty, as explained in a narrative comment within Scene A (lines 113-115).<sup>97</sup> The child-like nature of Lyra’s voice therefore works in tandem with the other clear signs used by Pullman to depict her character and role in his trilogy.

#### 5.4.2 Childish features and content in the French translation

##### Communicative analysis

Another set of shared features in the source text – markers of childish speech – are also less evident in both Lyra’s and Roger’s voices in the French target text. For example, Esch simply leaves some of the most categorical markers of childish speech untranslated, such as the three instances where Lyra uses *all* as an intensifier (ST lines 16, 119 and 153). In the first of those cases, the resulting target text adverbial phrase loses all traces of its juvenile tone, which had also been transmitted through the informal lexical variant “round” instead of *around*, and the alliteration of “foam and froth”:

- |      |   |
|------|---|
| ST:  | “[...] and the man fell dead on the spot, with all foam and froth round his mouth.” |
| Fr.: | – [...] et l’homme est tombé raide mort, la bave aux lèvres.                        |
| B/T: | – [...] and the man fell stone dead, froth on his lips.                             |

ST lines 16-17; French line 17<sup>98</sup>

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<sup>97</sup> The fact that Lyra’s daemon has not yet “settled” and that its doing so will signal Lyra’s “growing up” is reiterated in a conversation between Lyra and a gyptian sailor later on (ST p. 167).

<sup>98</sup> The childish tone of the source text’s “all foam and froth” could have been transmitted by the addition of the phrase *et tout* (*and all*), while the use of the verb phrase *tomber direct mort* (*to fall dead directly*) would constitute a less formal alternative to the rather literary form “tombé raide mort” found in Esch’s translation (Ms Mathilde Savary; personal communication, 19 August 2013).

Also omitted are any translations for Lyra's back-channel sign "right" (ST line 6) and, as mentioned above, her discourse marker "so there" (ST line 22). In the latter case, equivalents with an equally childish tone are available in French, such as the phrase *et toc*.<sup>99</sup> Additionally, the partial tendency towards refinement of Lyra's utterances reduces the immature tone of her speech, as seen in Esch's translation of the following turn:

- ST: "Mouldering flesh," whispered Lyra. "And worms and maggots all twisting about in their eye sockets."
- Fr.: – De la chair en décomposition, chuchota Lyra. Des vers et des asticots qui grouillent dans les orbites des yeux.
- B/T: – Flesh in a state of decomposition, whispered Lyra. Worms and maggots wriggling in the eye sockets.

ST lines 118-119; French lines 118-119

While the first phrase can be seen as an accurate translation of the referential sense of the somewhat unusual "Mouldering flesh", an alternative such as "chair pourrie" ("rotten flesh") might have more closely transmitted Lyra's childish delight in the gruesome quality of the image.

Esch does, nonetheless, retain some of the juvenile qualities of Lyra's speech in certain instances. In the following case, for example, Esch's addition of the interjection "Ah ah" does give a childish tone to Lyra's voice, even if it adds, perhaps, a slightly churlish, 'know-it-all' quality to her baiting of Roger that is absent from the source text):<sup>100</sup>

- ST: "You're afraid of 'em," she said. "I can tell."
- Fr.: – Ah ah, tu as peur ! dit-elle. Ça se sent.
- B/T: – Aha, you're scared! she said. That's clear.

ST lines 118-119; French line 110

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<sup>99</sup> See the discussion of this phrase on the forum of the Wordreference.com dictionary website (<http://forum.wordreference.com/showthread.php?t=93591>, accessed 5 July 2013).

<sup>100</sup> An even closer reflection of Lyra's casually childlike speech tone would have been transmitted by the use of the contracted form *T'as peur* in place of the translation's "Tu as peur" and by the use of the expression *Ça se voit* (*You can see it*) to replace Lyra's last sentence (Ms Mathilde Savary; personal communication, 19 August 2013).

In the excerpt below, meanwhile, Esch's use of the concept of *être gentil* (*being kind or nice*) suggests an equally childish perspective on human relationships to that found in the source text segment:

- ST:                    “[...] there was this guest who weren't polite, [...]”
- Fr.:                    – [...] et un des invités n'a pas été gentil avec lui, [...]
- B/T:                    – [...] and one of the guests wasn't nice to him, [...]

ST lines 14-15; French line 15-16

Overall, however, Lyra's voice is less clearly marked as that of a child in the French translation of Scene A, both in relation to the source text and in comparison with her friend Roger's.

#### Pragmatic and semiotic analysis

It is clear, then, that with some exceptions Esch fails in Scene A to reflect Pullman's intention of rendering Lyra's voice as a childlike one, a trend that continues elsewhere in his translation, as Chapter 6 below will demonstrate. As a result, there is again some inconsistency in the target text between certain signs that indicate Lyra's child status (such as her play and explorations with Roger) and the style of her speech. In addition, at least one of the semiotic markers of Lyra's and Roger's status as children is also compromised in the French version, because of Esch's decision to transform the “sherbet dip” of their game in the source text to “crème fraîche” (French Scene A line 35).

As discussed above, Esch's general refinement of Lyra's voice – including its partial loss of juvenile features – could well be due to a different set of intentions on his part: a wish, for example, to use ‘correct’ language in the voice of particularly a hero-figure in a translation intended for children, or an overall move towards a more literary tone, even in dialogue passages.

Whatever the reasons, however, the shift in the French translation of Lyra's voice in Scene A, from a clearly child-like idiolect to a more neutral and sometimes refined one, reduces the support provided by the dialogue for both the plot-related, and thematic, aspects of Lyra's move from innocence to experience.

### 5.4.3 Childish features and content in the stage adaptation

#### Communicative analysis

Just like in ST Scene A, in the three scenes of stage version Lyra's and Roger's voices share not just markers of orality and non-standard features, but also a certain childishness both of tone and the concepts they express. Such indicators of juvenile speech are, in fact, even more prominent in Wright's adaptation than in the source text.

At the lexical level, for example, both characters often use words or phrases typical of children's talk, such as Lyra's "ever so much" (Scene Ai line 23) and "Wow" (Aii line 3), and Roger's "snakey" (Ai line 53) and "spooky" (Aii line 4). Other more neutral words are realised phonetically in a way that suggests juvenile speech, as in Lyra's use of "a 'normous sponge" (Ai line 50) and "specially" for *especially* (Aii line 18). Wright also uses syntactical means – the repetition of the conjunction "an'" – to suggest a quality of breathless, childlike enthusiasm in Lyra's remark about Jordan College (Ai lines 23-24): "It's bigger an' richer an' ever so much more important."

Furthermore, the referential content of Lyra's and Roger's utterances evokes a range of concepts characteristic of a child's cognitive framework. See, for example, Lyra's reference to Lord Asriel's plan to "cut his guts out" (Ai line 41), one of the few phrases reproduced directly from the source text; Lyra's worry (voiced by her *dæmon* Pantalaimon) that they will "get in trouble" (Aii lines 32-33); and her description of Lord Asriel (Ai line 39) as being "old, like... 40."

#### Pragmatic and semiotic analysis

As well as underscoring the bond between Lyra and Roger, Wright's use of these features and concepts in the dialogues supports the impression, present also in the source text, that Lyra is categorically a child. Wright has also provided additional semiotic markers of Lyra's child status even before the dialogues of the three scenes under consideration. Notably, his opening 'flash-forward' scene (one that has no equivalent in the source text) shows an adult Lyra sitting next to Will, her companion from parts two and three of *His Dark*

*Materials*, looking back on her childhood at a point *after* the conclusion of Pullman's original trilogy.

LYRA. [...] I see the place where I grew up. I see Mrs Lonsdale, who was meant to look after me and keep me tidy...

*MRS LONSDALE is there to change LYRA's clothes.*

MRS LONSDALE. Just what do you think you're wearing, Miss Lyra?

LYRA. [...] I see Roger, like he was on the day I met him. I was twelve. Me and the other college kids had been fighting the kids from town. [...]

Play p. 6

As Lyra reminisces in this way, Mrs Lonsdale helps to change Lyra into a child's dress, before Lyra is shown fighting with Billy Costa in the excerpt cited in 5.2.3 above.

Wright therefore makes a clear effort to reflect Lyra's child status both through her speech and by other dramatic means such as the stage action described above. Nonetheless, there is perhaps a danger that his inclusion of so many childish and non-standard features in Lyra's idiolect could make her sound to the audience like a child rather younger than the twelve years she is meant to be. As a result, his rendering of Lyra's speech risks creating an impression that she might be incapable of initiating the heroic actions that follow, and could also jeopardise Lyra's status as a child who is not far from reaching puberty – a fact of thematic importance because of Pullman's interest in the church's attitude towards adolescent sexuality (see, for example, Squires 2003: 50) and, later in *His Dark Materials*, her burgeoning relationship with the character Will. As with the other facets of Lyra's idiolect, then, the adapter's treatment of its childish qualities can have an impact on characterisation, plot and theme.

## **5.5 Indicators of Lyra's dominance**

### **5.5.1 Indicators of Lyra's dominance in the source text**

#### Communicative analysis

Despite the overlap between the two children's voices in ST Scene A, in one notable way Lyra's voice differs from that of her friend. Fundamentally, Lyra tends to speak more assertively than Roger and to 'lead' the conversation.

Lyra's assertiveness, first of all, is shown in the absolute unquestioning certainty of responses such as the following:

"I do [believe in the Gobblers]," she said decisively. "But I en't afraid either. I'd just do what my uncle done [...]."

ST Scene A lines 12-13

"Course not. They wouldn't tell servants about a thing like that."

ST Scene A lines 21-22

At the same time, Roger's relative uncertainty is evident in the recurrent pairing of either declarative or imperative utterances in Lyra's speech with questions from Roger. Here are some examples, with the speaker marked for each speech turn ([L] for Lyra and [R] for Roger):

[L] "Let's play kids and Gobblers!" [...]

[R] "How d'you play that?"

[L] "You hide and I find you and slice you open [...]."

ST Scene A lines 2-5

[R] "Do they *like* doing this?" [...]

[L] "Yes," said Lyra [...]. "And so do I."

ST Scene A lines 63-65; italics in the original

[R] "What's that mean?"

[L] "The first part's his name, [...]."

ST Scene A lines 97-98; italics in the original

As for the only question asked by Lyra, Roger is given no chance to respond as Lyra jumps in with an answer of her own:

"Who d'you think these were when they were alive?" said Lyra. "Probably Scholars, I reckon."

ST scene A lines 151-152

The two characters' different levels of assertiveness are also reflected in their use of modal verbs. All of those occurring in Lyra's speech turns imply certainty – see the examples cited above, "I'd just do [...]"; "they wouldn't tell the Servants [...]" (ST lines 12 and 21 respectively; my underlining). In contrast, two of the three modal verbs used by Roger suggest some doubt on his part: "They might not do that at all" and "Might be treasure!" (lines 8 and 138-139). Roger's relative cautiousness is also transmitted by the indirectness of his warnings to

Lyra about touching the skull: “What you doing? [...] You en’t supposed to touch ‘em?” (ST Scene A line 132) and “Better put it back,” (line 145).

Finally, these patterns are also reflected in the speech report clauses. Of the four adverbs that qualify speech report verbs in Scene A, two tell the reader that Lyra utters her words “decisively” and “stubbornly” (lines 12 and 66 respectively), whereas Roger’s contributions are delivered “doubtfully” and “uneasily” (lines 18 and 145).

### Pragmatic and semiotic analysis

By ensuring that Lyra speaks assertively in Scene A and leads the conversation with Roger, Pullman is laying the ground for Lyra’s role within *His Dark Materials* as a heroic figure, as a leader of the children, though one who is also a child herself (as discussed in section 5.4 above).

Pullman also signals Lyra’s confidence and her leadership role in narrative comments both within the scene and across the novel and trilogy as a whole. In Scene A, for example, we read that Roger “would have followed her to the ends of the earth” (line 4) and that Lyra “inveigled” Roger into the cellars (line 36). Furthermore, it is Lyra who drinks the wine and touches the skull despite Roger’s concern. This benign dominance over her friend becomes the subject of bitter irony at the end of *Northern Lights* when Lyra inadvertently betrays Roger by leading him to his death at the hands of her father Lord Asriel (ST pp. 356-393).

More generally, however, Lyra’s leadership of the conversation and action in Scene A prepares the reader for her subsequent role as the initiator and leader of several increasingly heroic deeds. Shortly after the scene, for example, Lyra takes charge of the hunt for the abductors of Billy Costa, sorting out the conflicting accounts of what has happened (p.57) and bringing “all [the children] under her sway, collegers and gyptians alike” (p. 58). Later, in Chapter 11, she uses her skills to recruit the armoured bear lorek Byrnison on behalf of the gyptians (pp. 190-197) before, with lorek’s help, locating and rescuing Tony Makarios, an abducted child whose daemon has been cut away (pp. 205-218).

It is worth noting that, in all these episodes, Pullman continues to signal in his dialogues that, despite her status as leader, Lyra remains a child – a fact of both plot-related and thematic importance, as discussed above. See, for example, Lyra’s words as she implements her plan to help rescue the children from the Bolvangar experimental station:

“Pass the word around among all the kids – they got to be ready to escape. They got to know where the outdoor clothes are and be ready to get them and run [...]. And they got to keep this a deadly secret, understand?”  
Billy nodded, and Roger said, “What’s the signal?”  
“The fire bell,” said Lyra. “When the time comes, I’ll set it off.”

ST p. 264

Lyra’s use of the phrase “a deadly secret” here almost evokes a children’s game, rather than a matter of life and death. The excerpt also demonstrates the way in which Lyra’s voice retains the non-standard features of the children’s dialect (here, the dropped auxiliary verbs) in almost all of her later interactions with other children.

Intertextually, Pullman’s depiction of Lyra in this way partly conforms to traditional norms in the basic sense that a child hero – particularly an orphan, as Lyra believes herself to be initially – is a common model in children’s fiction.<sup>101</sup> On the other hand, Pullman is subverting models of the type used by writers such as C. S. Lewis, in that Lyra can also be seen as an anti-hero, with her unladylike mode of expression, her role as a female rescuer rather than a rescued female, and her unconventional moral code. In addition, Lyra’s blithe confidence, as shown in the dialogue, can be said to support another intertextual theme: her role as the “new Eve”, who, in order to provoke humanity’s next fall, must act boldly but unquestioningly.<sup>102</sup> As with the other aspects of Lyra’s voice, then, the markers of assertiveness and leadership can be seen to function at a number of different levels.

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<sup>101</sup> For more on the universality of the orphan hero-figure in children’s literature, see Kimball (Kimball 1999).

<sup>102</sup> See the narrative comment about Lyra’s almost unrealistic confidence in her own actions (ST p. 249), and also the remarks about her destiny as the second Eve uttered by the witches’ consul, Dr Lanselius (ST pp. 175-6) and by Serafina Pekkala (ST p. 310).



## 5.5.2 Indicators of Lyra's dominance in the French translation

### Communicative analysis

As far as the assertive qualities of Lyra's speech are concerned, some subtle shifts result from Esch's translation. Although, in most instances, Lyra speaks as confidently in the French target text as in the source text, the *relative* assertiveness of her voice as compared with Roger's is diminished, partly because of certain subtle shifts affecting Roger's utterances.

In most of her speech turns, however, Lyra's voice remains just as self-assured in the French version as in the English. This is clear in the following excerpt, where her confidence is also reflected in the underlined adverbial phrase and even amplified by the shift from the source text "said" to a more powerful speech report verb (also underlined):

ST: "I do," she said decisively. "But I en't afraid either. I'd just do what my uncle done [...]."

Fr.: – Moi, si, déclara Lyra d'un ton catégorique. Mais ils me font pas peur. Si j'en voyais, je leur ferais ce qu'a fait mon oncle [...].

B/T: – I do, declared Lyra categorically. But they don't frighten me. If I saw one of them, I would do to them what my uncle did [...].

ST Scene A lines 12-13; French lines 12-14; my underlining

As for the certainty implied by the modal verbs used by Lyra in the source text, this is also reflected, or even increased, in the French dialogues. Consider especially the move from the conditional "They wouldn't tell [...]" (ST Scene A line 21; my underlining) to the indicative "Ils vont pas raconter [...]" ("they won't tell [...]" French Scene A line 21).

Not quite all of Lyra's interactions with Roger remain as self-assured in the French version of Scene A, however. Notably, the boldness of her opening speech turn is subtly muted in translation, owing to Esch's decision to recast the imperative form as a question and his use of the verb *proposer* (*to suggest*) in the speech report clause. Both of these shifts imply that Roger might have the

option of refusing Lyra's suggestion, something that seems much less likely in the source text:

- ST: "Let's play kids and Gobblers!"  
So said Lyra to Roger [...].
- Fr.: – Si on jouait aux enfants et aux Enfourneurs ?  
Voilà ce que proposa Lyra à Roger [...].
- B/T: – What if we played children and Gobblers?  
This is what Lyra suggested to Roger [...]

ST line 2; French line 2

A similar subtle shift in the power balance between Lyra and Roger is perceptible in Esch's translation of the only question asked by Lyra in Scene A:

- ST: "Who d'you think these were when they were alive?" said  
Lyra.
- Fr.: – A ton avis, qui étaient ces gens, de leur vivant ?  
demanda Lyra.
- B/T: – In your opinion, who were those people, in their lifetime?  
asked Lyra.

ST lines 154-155; French lines 167-168

In this case, the placement of the phrase "A ton avis" at the start of the question, while understandable from the perspective of organising the sentence clearly and transmitting the full referential meaning of the source text sentence, suggests that Lyra is much more interested in Roger's opinion than was implied by the throw-away phrase "d'you think" in the middle of Lyra's source text question. Again, the subtle refinement of the speech report verb "said", in this instance into "demanda", amplifies this suggestion of interest on Lyra's part.<sup>103</sup>

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<sup>103</sup> Esch's close translation of "d'you think" as "A ton avis" recalls the phenomenon described by Ben-Shahar (1994: 198), whereby the translator of dialogue often "interpret[s] non-referential dialogue elements according to their referential meaning [...], overloading dialogue elements with a semantic weight not contained in the original." This overemphasis on the referential meaning could, perhaps, have been avoided by means of a formulation along the following lines: "Dis donc, qui étaient ces gens, de leur vivant ?" ("Say, who were these people, in their lifetime?"). For an even more colloquial feel, Esch could have added an additional feature of spoken style such as right-dislocation: "Dis donc, c'étaient qui, ces gens, de leur vivant ?" (back-translation as above).

Just as Lyra's dominance over Roger is less evident in those two speech turns, so Roger's voice is sometimes made more assertive in its own right. In particular, his warning to Lyra about not touching the skulls becomes much more forceful in the French, thanks to the added interjection at the start and the greater directness with which his second sentence is phrased (underlined):

ST: "What you doing?" said Roger. "You en't supposed to touch 'em!"

Fr.: – Hé, qu'est-ce que tu fais ? dit Roger. Faut pas y toucher !

B/T: – Hey, what are you doing? said Roger. Mustn't touch them!

ST lines 132-3; French lines 132-3

It is true that this increase in the assertiveness of Roger's voice is offset to some degree by other translation decisions made by Esch. Thus, for example, other question and answer pairs in the two characters' exchanges are replicated in the target text (e.g. French lines 63-66 and 97-99), and Roger is described as "dubitatif" ("doubtful"; French line 18) and "mal à l'aise" ("ill at ease"; French line 146) in the clauses reporting his speech. Nonetheless, there is clear evidence of a subtle but definite shift in the target text away from the virtually categorical depiction in the source text of Lyra's voice as certain and Roger's as hesitant.

#### Pragmatic and semiotic analysis

In line with this shift affecting the markers within the dialogue, there is some inconsistency in the way that Esch translates the associated narrative signals of Lyra's and Roger's relative assertiveness. On the one hand, the comment that "Roger would have followed Lyra to the ends of the earth" (ST line 4) is translated directly (French line 4), and Lyra, as in the source text, drinks the wine and handles the Scholar's skull. On the other hand, Lyra's confidence is diminished by Esch's translation in two places. Consider, first, Esch's translation of the word "inveigled" here (underlined):

ST: [...] Lyra was still intent on playing Gobblers, and she inveigled Roger down into the wine cellars [...].

Fr.: [...] Lyra était toujours décidée à jouer aux Enfourneurs,

et elle réussit à entraîner Roger dans les caves [...].

B/T: [...] Lyra was still determined to play Gobblers, and she managed to drag Roger into the cellars [...].

ST lines 35-37; French lines 37-39; my underlining

Just as with the shift affecting Lyra's opening call to play ("Let's play [...]!"), Esch's translation of "inveigled" with of the construction "réussit à entraîner" ("managed to drag") somewhat reduces the impression, given by the source text, of Lyra's absolute mastery of the situation. A second reduction in Lyra's confidence is suggested by what might be termed Esch's over-translation of the phrase "in alarm" (underlined), below:

ST: Something suddenly fell out of [...] the skull [...], and she nearly dropped the skull in alarm.

Fr.: Soudain, quelque chose tomba [...] du crâne [...]; terrifiée, elle faillit lâcher le crâne.

B/T: Suddenly, something fell [...] from the skull [...]; terrified, she almost dropped the skull.

ST lines 134-137; French lines 148-150; my underlining

Nonetheless, there remain enough signals, in both the dialogue and narrative passage, to set the scene, as the source text did, for Lyra's subsequent actions as a heroic leader-figure. However, because of the loss of markers of juvenile speech and the decrease in the stylistic overlap between Lyra's and Roger's idiolects discussed in sections 5.3 and 5.4 above, Lyra comes over less clearly in the French translation as a leader who is also a child. In fact, while later in the novel, all of Lyra's heroic actions are reproduced in Esch's version, the distance of her voice from those of the children she is leading becomes even starker, as in the following excerpt. Some of the instances where Esch most clearly refines Lyra's speech are underlined.

ST: "Pass the word around among all the kids – they got to be ready to escape. They got to know where the outdoor clothes are and be ready to get them and run [...]. And they got to keep this a deadly secret, understand?"  
Billy nodded, and Roger said, "What's the signal?"  
"The fire bell," said Lyra. "When the time comes, I'll set it off."

Fr.: – Passez le message parmi tous les enfants : qu'ils se tiennent prêts à s'enfuir. Ils doivent repérer où sont rangés les vêtements chauds et se tenir prêts à les recupérer pour décamper [...]. Et surtout, cela doit rester absolument secret, c'est bien compris ?

Billy acquiesça, et Roger demanda :

– C'est quoi le signal ?

– L'alarme d'incendie, dit Lyra. Le moment venu, je la déclencherai.

B/T: – Pass the message among all the children: that they should keep themselves ready to flee. They must identify where the warm clothes are stored and keep themselves ready to relocate them in order to run off [...]. And especially, that must remain absolutely secret, understood?

Billy agreed, and Roger asked :

– What's the signal?

– The fire alarm, said Lyra. When the moment comes, I will set it off.

ST p. 264; French page 323

Both the childlike tone of “deadly secret” and the unadorned simplicity of Lyra’s lexis and grammar disappear in the target text.<sup>104</sup> Signs of refinement include Esch’s transformation of her largely monosyllabic lexemes into more formal variants (e.g. “cela”) or polysyllabic choices, as well as his use of the subjunctive (“qu'ils se tiennent”), written-style constructions (“le moment venu”), and the synthetic future (“je la déclencherai”) rather than the more colloquial analytical future (*je vais la déclencher*). In contrast, Roger’s question is clearly marked as colloquial in style, with its right-dislocation of the subject.

Accordingly, Esch’s translation of Scene A can be viewed as setting the pattern for a depiction of Lyra as a leader and heroine but as one set apart, or even above, Roger and the other children. Again, we can perceive evidence of a different motivation on the part of the translator: a desire, perhaps, to signal Lyra’s hero status through ‘proper speech’ – a norm in both French (Lathey 2005: 148-9) and English (Page 1988: 56-7) – but one rejected by Pullman himself.

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<sup>104</sup> The childish tone of “deadly secret” could have been transmitted in the translation by the use of the borrowed English phrase *top secret* (Mathilde Savary; personal communication, 19 August 2013).

### 5.5.3 Indicators of Lyra's dominance in the stage adaptation

#### Communicative analysis

As demonstrated above, in most regards Wright appears to have retained or reflected many of the key features of Lyra's and Roger's dialogues found in ST Scene A. When it comes to the markers of Lyra's assertiveness and dominance over her friend Roger, however, we find a much greater divergence from source text patterns in Wright's treatment.

First of all, Lyra's (and her dæmon Pantalaimon's) utterances in the three play scenes seem to indicate much less self-assurance on Lyra's part as compared with her source text incarnation. For example, after telling the story about Lord Asriel she adds the self-deprecating comment (Play Scene Ai line 45) that "It was summat [something] like that." Furthermore, whereas in the source text it was Roger who expressed sentiments of concern about what he and Lyra were not "supposed" or "allowed" to do, in Scene Aii of the play, it is Lyra's dæmon who, in a similarly childish way, warns Lyra that "we'll get in trouble".

A different power balance from that shown in the source text scene also seems to characterise the pair's conversational exchanges. For instance, while in the source text there was a recurrent pattern of bold declaratives or imperatives on Lyra's part matched with questions from Roger, there is less clear evidence of Lyra's absolute certainty in, for example, her answer to Roger here:

ROGER. Who won?

LYRA. Dunno. Don't matter either. [...]

Play Scene Ai lines 3-4

Similarly, the tone in which she invites Roger to accompany her is much less forthright than, for example, her call to play children and Gobblers in the source text:

LYRA. [Jordan College is] bigger an' richer an' ever so much more important.  
You wanna see it?

ROGER. Yeah, don't mind.

Play Scene Ai lines 23-25

In contrast, in Wright's play scenes Roger seems to be much more assertive in his interactions with Lyra than in the source text, telling her, for instance, to "Shuddup!" (Aii line 35). This represents an even more forceful tone than that found in Roger's warning to Lyra about the skulls in Esch's French version (see 5.5.2 above).

Compared with Pullman, Wright also assigns much greater agency to Roger in terms of initiating actions and conversations with Lyra. This is seen most clearly in the following excerpt:

*ROGER finds the projector.*

ROGER. 'Ere, look.

SALCILIA [*Roger's dæmon*]. Don't touch it!

ROGER. I won't break it.

*He looks.*

'Ere, Lyra, come an' look. This is fancy.

Play Scene Aii lines 6-11

Similarly, in Scene Aiii (lines 3-10), Roger opens the conversation, taking charge of cheering Lyra up from her downcast mood.

### Pragmatic and semiotic analysis

As a result of these shifts, Wright's dialogues do not create the impression, given so clearly in the source text scene, that Lyra is the confident, dominant partner in her interactions with Roger. In turn, they also fail to set the tone for Lyra's subsequent role as the heroine of Pullman's work and as leader of the children.

At least in these early scenes, there is also inconsistent semiotic support by other means for Lyra's leadership role. Thus, for example, while in Scene Ai Lyra does show Roger around her Jordan College surroundings, in Scene Aii the two children are then seen exploring together, with no indication, as found in the source text, that Lyra is the prime initiator of these explorations. Furthermore, although Wright adds a signal within Scene Ai that Lyra and Roger are friends – in the interaction of their dæmons (lines 7-11, discussed in 5.3.3 above) – the two children's verbal reactions to this suggest, in contrast to Pullman's narrative comment that Roger "would have followed [Lyra] to the

ends of the earth” (ST Scene A line 4), that theirs is much more a relationship of equals:

ROGER. That's funny.

LYRA. They wanna be friends.

ROGER. That could be. My mum always says, you know at once when you like somebody. An' I like you. I'm Roger. [...]

Play Scene Ai lines 13-16

On the other hand, Wright has clearly attempted to signal the irony of Lyra's later, accidental betrayal of Roger (in leading him to Lord Asriel) by means of two additions within his dialogues. Firstly, Lyra tells her friend that she intends to take him to the Arctic (Aiii lines 15-16), and secondly, Mrs Lonsdale tells Lyra that Roger “was waiting for *you*” (i.e. Lyra) when he was abducted (Play p. 28; italics in the original).

As for Lyra's subsequent heroic exploits, while Wright includes most of these in his play script, his adaptation sometimes gives the reader (and audience) a less categorical impression, compared with the source text, of Lyra as the prime initiator of those exploits. Thus, although Lyra clearly states her determination to rescue Roger on finding out that he is missing (Play p. 29), Wright's adaptation does not show her actually taking any immediate actions to achieve that goal in the way that, in the source text (pp. 57-8), she organised a search party for Billy. The omission of some of these signs of Lyra's leadership may, of course, be due to the constraints involved in compressing the action of three large novels into a much shorter play script.

Similarly, while in the play (pp. 46-9) Wright shows Lyra acting and speaking with self-assurance as she recruits the armoured bear Iorek Byrnison to her cause, in Lyra's scenes at the Bolvangar experimental station – which are much shorter than the equivalent episodes in the source text – Lyra simply informs the children of the gyptians' plan to rescue them, rather than, as in the source text, organising their escape herself:

LYRA. Listen, Rodge. There's a whole load of gyptians coming to rescue us any minute from now.

ROGER. Honest?



LYRA. Yeah! And it en't just gyptians neither. There's an armoured bear, an' a man who flies a balloon from Texas an' a witch's dæmon, only there en't no witch.

Play p. 61

This excerpt demonstrates, however, that in contrast to Esch's French treatment of similar scenes, Wright does retain markers of childish and non-standard speech in Lyra's idiolect (underlined above) throughout the scenes that cover the action of *Northern Lights*. Overall, then, Wright's adaptation can be said to depict Lyra clearly as a working-class child, but rather less categorically as the bold, confident heroine of Pullman's novel.

In the following section, I will briefly discuss some notable additional features, not discussed above, evident in the dialogues of both the play scenes and the equivalent French passages.

## **5.6 Other features evident in the dialogues**

### **5.6.1 Specification of speech-report verbs in the French translation**

One recurrent phenomenon, touched upon above, in Esch's translation of ST Scene A involves specification of the speech report verbs. Thus, of a total of 13 instances of "said" in Lyra's and Roger's speech report clauses in the source text, Esch translates all but three using more specific verbs than the direct equivalent form "dit". Similar practices have been recorded in the translation of fictional speech from English into other languages (see, for example, Bourne 2002).

Esch's intentions in doing this may reflect a general attempt to produce in his translation an elegant, literary style, thereby avoiding, for example, repetitions of the same verb.<sup>105</sup> Such an aim, on Esch's part, could also explain his reduction of non-standard and childish features in Lyra's (and to a lesser degree Roger's) speech; his tendency to specify instances of vague language (as in Lyra's comments on the Latin inscriptions); and the high-flown style Esch uses in his translation of the narrative passages within Scene A.

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<sup>105</sup> The tendency of translators from English into French to avoid repetition has also been noted in other studies (e.g. Muller 1996).

However, as understandable as Esch's practice of specifying the speech-report verbs may be, it does run the risk of affecting the reader's perception of, for example, the power balance between different characters within the scene.<sup>106</sup> As discussed, such effects, though minor, can compromise the transmission of signals that may be relevant for plot and for characterisation across the wider span of the entire text.

### 5.6.2 Features exclusive to the stage dialogue

The three play scenes in Wright's stage adaptation selected as equivalent to ST Scene A include some dialogue-related aspects that were either largely or totally absent from the source text dialogues. They consist of the 'speaking role' given to Lyra's and Roger's dæmons; a much greater inclusion of information relevant for the narrative; an increased number of deictical references; and obvious instances of humour.

In a clear departure from source text scene, then, Wright includes several lines of dialogue for both Lyra's dæmon, Pantalaimon, and Roger's dæmon, Salcilia.<sup>107</sup> As well as providing opportunities for reinforcing the theme of Lyra's and Roger's friendship, Wright may have wished to benefit from the particular opportunities available in the context of a live theatrical performance. Specifically, in the stage version of *His Dark Materials*, the main characters' daemons are represented by puppets which, in turn, are mostly operated by actors on stage. As a result, in these scenes involving Lyra and Roger, Wright automatically has four actors on stage in contexts where only two characters speak in the source text. His decision to have the daemons speak could therefore be motivated by a wish to provide extra variety for the audience (in terms of hearing different voices), as well as a desire, for the audience's benefit, to 'bring to life' the puppet-daemons through voice as well as movement.

Wright's dialogues (particularly in Play Scene Ai) also differ from those in the source text in including much more information relevant for the narrative, as in the following excerpt:

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<sup>106</sup> See, again, the discussion of Esch's use of the verbs "proposa" ("suggested") and "demanda" ("asked") as translations for "said" in section 5.5.2 above.

<sup>107</sup> While, in his novel, Pullman sometimes shows Pantalaimon speaking with Lyra, usually in scenes where they are alone, he includes no direct speech for Roger's dæmon.

ROGER. [...] I'm Roger. Roger Parslow. My dad's the new head gardener at Gabriel College, an' me mum's a cook an' I'm gonna be a kitchen boy.

[...]

Where's *your* mum an' dad?

LYRA. En't got none. I'm nearly an orphan.

ROGER. You can't be *nearly* an orphan.

LYRA. You can if you're me. I got an uncle, and he's famous.

Play Scene Ai lines 16-31

The specific difference here is that, while the source text dialogue does contain some information about the events of the plot – for instance, the fact that Lyra has been in the Retiring Room (ST Scene A line 22) – this only involves information already known to the reader. In contrast, the play dialogues introduce new information (such as Lyra's belief that she is an orphan) that the audience needs to know about if they are to understand the action that follows. The probable reason for Wright's inclusion of such details is clear: how else could he transmit to the audience (many of whom will not have read the original trilogy) the great mass of information contained in the narrative passages of the source text in a limited amount of time? As mentioned, Scene A of Pullman's novel is preceded by twelve pages (ST pp. 34-46) that contain very little dialogue but, by means of authorial narrative, manage to describe in some detail Lyra's life at Oxford, the importance of Jordan College, and the fact that mysterious "Gobblers" are abducting children from all around the country.

Deictical references (especially of place) are the third type of item added by Wright that are hardly present in the ST Scene A dialogues, as in the following speech turns (in which deictical references are underlined):

LYRA. Right, this is the quad, an' underneath us there's the crypt, with tunnels windin' everywhere like a 'normous sponge. An' those are the scholars, an' that's the Master of the College.

Play Scene Ai lines 49-52

Like the narrative-relevant information above, many of the deictical references may be accounted for by the need to clarify, early on for the audience, important facts about the characters and setting of the play. They also, however, reflect the fact that, in contrast to a reader's experience of reading a novel, a theatrical

audience shares a physical space with the actors, so that the audience can physically see the items to which the performers are referring.

Finally, Wright's stage dialogues incorporate instances of humour absent from the source text scene, such as Lyra's remark that Lord Asriel is "old, like... forty at least" (Ai line 39) and, perhaps, Pantalaimon's comment about the "carrier pigeon" on line 9 of Scene Aiii. These are not totally isolated instances of Wright's attempts to inject humour, a practice he also follows in having the elderly Farder Coram annoy his fellow gyptians by failing to get to the point (Play pp. 43 and 49), and in adding humorous banter between two of the bear-guards on Svalbard (Play pp. 73-74). Wright's practice in this regard may be motivated, like his inclusion of deictical references, by the physical presence of an audience: scenes of humour provide the actors with the chance to increase the involvement of audience members by gaining a direct, audible response from them to the action on the stage.

## **Conclusions**

The extensive analysis of Scene A of the source text, and its treatment in Esch's French translation and Wright's adaptation for the stage, has revealed several important facts about Lyra's idiolect and its relation with the speech of other characters. In particular, the analysis has shown that the many linguistic features involved – described under the communicative levels of analysis – play a variety of roles both within the immediate context of the scene and, as the pragmatic and semiotic analyses have demonstrated, with regard to wider issues of plot and ideology in interaction with signs within and outside the text.

This chapter's major findings confirm the results of the quantitative analysis described in Chapter 4 of the present thesis. In other words, while both the translator and the adapter were prepared to include spoken-style features (markers of orality) in their versions, their practices differed markedly with regard to issues of variation. The qualitative analysis revealed, further, that their different approaches involved their treatment of variation affecting both Lyra's and Roger's speech, such as non-standard features and child speech, but also their handling of the more subtle variation *between* Lyra's and Roger's speech. While, then, Wright appeared much more ready to reflect Lyra's non-standard,

childlike idiolect and its stylistic overlap with Roger's voice in his adapted scenes, Esch tended to neutralise non-standard elements and reduce the stylistic overlap between Lyra's and Roger's voices. On the other hand, Wright's play dialogues reflected the markers of Lyra's dominance present in the source text scene rather less clearly than Esch's translation of the scene.

The different changes wrought in the translation and adaptation have, as might be expected, different effects on issues such as characterisation, plot, and theme. Whereas, for instance, Wright's translated dialogues gave the impression that Lyra is clearly a child, but not necessarily a leader, in Esch's French version Lyra remains a leader, but one more mature than and socially distant from Roger and the children she will lead. As a result of such changes, the translated and dramatic versions provide differing levels of support for some of Pullman's key intertextual themes (reflected in his plot), such as Lyra's move from a state of childlike innocence to one of adult experience.

Finally, the analysis provided some evidence that the translation and adaptation of idiolectal features may be affected to a large degree by the norms prevailing in each system. In addition, for the dramatic version, the different constraints and opportunities arising from the change of medium may explain the addition of certain features largely absent from the source text dialogues.

In the next chapter, I will consider the different features that arise in Lyra's speech in different contexts and the effect of the translator's and adapter's actions on the possible pragmatic and semiotic roles of those features.

## 6 A qualitative analysis of situation-related variation in Lyra's voice

### Introduction

The focus of this chapter is on the treatment of situation-related variation in Lyra's voice, i.e. the ways in which it changes in the light of different contextual factors. Framed in terms of the "components of situation" proposed by Brown and Fraser (1979) and discussed in section 2.1.5 above, these contextual factors include Lyra's *purpose* or *activity type* when she is speaking, her *relationship with the participants* involved in the conversation, and *temporary features concerning her as an individual participant*, such as mood or emotions.<sup>108</sup>

In order to examine each of these aspects, three separate passages were selected from *Northern Lights*. While the first (ST Scene B, reproduced in the Appendix and taken from Chapter 8 of the novel) is a relatively short scene, it represents a particularly vivid example of the variation that regularly affects Lyra's voice in connection with the broad purpose that may be defined as telling lies or stories.<sup>109</sup> Like ST Scene A, the dialogue of ST Scene B does nothing to advance the action of *Northern Lights* but is interesting instead for the light it casts on Lyra's personality. Because of the particular richness of communicative features in the passage concerned, and its specific pragmatic and semiotic significance in terms of the novel's overall plot and themes, it is subject to especially detailed analysis (in section 6.1 below).

The translation and adaptation of two other passages – the first illustrating changes in the formality of Lyra's speech as she converses with two different

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<sup>108</sup> The remaining main situational component proposed by Brown and Fraser, the *setting*, meaning location or time of the speech event (1979: 34), seems to play less of a role in determining Lyra's speech than the other factors. Thus, although Lyra seems to speak more hesitantly in the formal setting of the Master's study when she is being introduced to Mrs Coulter and the female scholars (ST pp. 65-69), analysis of a similar hesitancy in other scenes suggest that it arises more from her relationship with the participants involved than the setting *per se*. Accordingly, Lyra is similarly recalcitrant when being interviewed by the priest Father Heyst (ST pp. 51-53) even though that meeting occurs in a setting – the quadrangle of Jordan College – in which Lyra has just been playing with her friend Roger and talking in a much more relaxed style (see Scene A, analysed in Chapter 5 above).

<sup>109</sup> Examples of this style were also seen in ST Scene A lines 14-18 and 23-30. Reference will also be made to these in the present chapter.

characters, and the second showing the effect of emotion on her voice – are discussed more briefly in the subsequent section 6.2. Because the scenes concerned are shorter, they are reproduced within the present chapter rather than the Appendix.

The chapter ends with a summary of the different ways in which the translator's and adapter's handling of situation-related variation in Lyra's voice affects both the specific scenes involved and the wider plot-related and thematic aspects of the work.

### 6.1 Variation connected with activity type

Scene B is taken from the start of Chapter 8 (ST pp. 131-2), approximately one-third of the way through *Northern Lights*. It shows Lyra spinning a tale about Lord Asriel, who she has recently learned is actually her father, to a group of gyptian children in the town in the Fens to which she has travelled in the Costa family's barge. The only other speaking character in the scene is an unnamed gyptian girl.

The preceding chapter showed Lyra settling into life with the gyptians first on their boat and then in the Fen town, where she met Lord John Faa, leader of the gyptians, and the gyptian elder, Farder Coram. After Scene B, Lyra spends more time with the gyptians and attends a "Roping", a formal gathering of the gyptian clans.

In his French translation of Scene B (French pp. 165-6, also reproduced in the Appendix), Esch largely reproduces the referential content of the source text but does omit two brief sections. Firstly the target text is missing any translation for the following clause from ST lines 9-10: "[...] she was an expert with a punt (in her eyes, at least) [...]". Secondly, Esch also leaves out ST Scene B's final paragraph (line 45), which consists of the simple narrative comment "And so on."<sup>110</sup> The possible effect of these omissions, and of the broad stylistic shifts that affect Lyra's speech in the French target text, will be discussed below.

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<sup>110</sup> Esch also commits a slight mistranslation in rendering "the Fen Town" (ST line 8) as "la ville de Fen" (literally the "the town of Fen", French line 9). Since the source text phrase refers to the unnamed town situated in the Fens of East Anglia where the gyptians have gathered, a choice such as *la ville des marais* (*the town of the marshes*) would probably have been more apposite. One wonders if Esch's error here, and indeed his omission of the comment about the punt,

As for the stage adaptation, Wright's more radical rewriting and compression of the action of the novel meant that his version lacks a single directly equivalent scene to ST Scene B. Instead, four brief excerpts were selected (Play Scenes Bi, Bii, Biii and Biv, shown in the Appendix) that consist of the only episodes within Wright's dramatisation of *Northern Lights* in which Lyra, as in ST Scene B, appears to be inventing a story or fantasising 'for the sake of it' rather than for instrumental reasons (such as to escape). Thus, Play Scene Bi, which occurs immediately before Play Scene A near the start of the adaptation (pp. 7-8), shows Lyra elaborating a story about Lord Asriel as she chats to Tony Costa, the brother of Billy Costa, with whom she has just been fighting (p. 7).<sup>111</sup> Play Scene Bii (p. 9), meanwhile, consists of the section of Play Scene Ai in which Lyra makes up a story for Roger. Play Scene Biii follows very shortly after this (p. 10) and comprises a brief excerpt from Lyra's interrogation by the visiting priest Fra Pavel in which Lyra fantasises about her future life with Lord Asriel. This scene is followed shortly after by Lord Asriel's arrival at Jordan College. Finally, Play Scene Biv (p. 61) takes place rather later, after Lyra has been caught and taken to the Bolvangar experimental station, where she finds her friends Roger and Billy and meets the other abducted children. In the scene Lyra explains to a disbelieving Roger that a rescue party is on its way.<sup>112</sup> Immediately after Play Scene Biv, Lyra sends Roger to prepare the other children to escape, but is then captured herself by the doctors, who prepare to perform the process of intercision on her and her dæmon.

### **6.1.1 Lyra's storytelling style in the source text**

#### Communicative analysis

Lyra's speech in ST Scene A, as well as in other instances where she is telling a made-up story – such as lines 14-18 and 23-30 of ST Scene A – creates a remarkable impression of a fluent, childish inventiveness. Close analysis

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reflects an understandable lack of knowledge of the geographical names and cultural references of eastern England.

<sup>111</sup> Although Lyra begins by lying for instrumental reasons in Play Scene Bi (to avoid blame for throwing mud at the Costas' boat), the way that she adds unnecessary, fantastical details to her story makes the scene a valid subject for comparison with ST Scene B and the storytelling sections of ST Scene A.

<sup>112</sup> Scene Biv differs from ST Scene B in that Lyra is not actually inventing a story for fun, but instead is perceived to be doing so by her interlocutor, Roger.



reveals that this quality arises not so much from a totally different set of features from those described in Chapter 5, but rather from a different concentration of certain of those features, as compared with occasions when Lyra is not inventing a tale. Most strikingly, there is a marked tendency towards syntactic coordination, resulting in sentences that are on average longer than those found in Lyra's speech elsewhere, and a concomitant reduction in the number of simple sentences and fragmentary sentences. In addition, several other markers of orality suggest spontaneous speech production, while non-standard morphosyntactic features and indicators of childish speech appear in particular profusion. ST Scene B also includes features typical of narration, such as the instance of code-switching when Lyra is describing Lord Asriel's speech. Each of these aspects will be discussed in turn.

The most pronounced feature is, as mentioned, a heightened use of syntactic coordination and other devices that are associated with a spontaneous oral, rather than a planned (and therefore typically written) style of discourse. In particular, almost every one of Lyra's sentences includes coordination of clauses, almost always using the conjunction *and* (e.g. lines 16, 18, 34, 38 and 43). Furthermore, several of the same sentences, and others, begin with *And* or *But* (lines 15, 16, 13, 34, 36 and 41), a practice that adds to the breathlessly fluent texture of Lyra's discourse. Instances of both phenomena are underlined in the following excerpt:

“[...] And he was under orders from the Sultan himself to kill my father, right, and he had a ring on his finger with a hollow stone full of poison. And when the wine come round he made as if to reach across my father's glass, and he sprinkled the poison in. [...]”

ST Scene B lines 15-18; my underlining

Although there is a moderate use of subordinate clauses, these retain a highly oral quality thanks to the presence of informal features, such as the dangling preposition in the clause “which was the college the Turkish ambassador belonged to” (line 28) or non-standard morphosyntactic markers, as in the clause “when the wine come round” from the above excerpt.

In one of Lyra's improvised sentences – one of only two incomplete sentences in her dialogue within the scene – Pullman uses syntactic coordination and

other features suggestive of spontaneous speech production with particular élan:

“Poison out of a special Turkish serpent,” Lyra invented, “what they catch by playing a pipe to lure out and then they throw it a sponge soaked in honey and the serpent bites it and can’t get his fangs free, and they catch it and milk the venom out of it. [...]”

ST Scene B lines 21-25

Specifically, we see here the coordination of four separate clauses by means of *and*, with only a minimal use of commas to clarify the clause structure; two further repetitions of *and* within the same sentence (“bites it and can’t [...]”; “catch it and milk [...]”); a potentially confusing use of the pronoun *it* to refer to two different nouns in close succession (the “serpent” and the “sponge”); repetitions of other words (so that *out* appears three times, while the words *they*, *catch* and *serpent* each appear twice); and a clause whose syntax seems to have gone awry, at least in terms of the standard grammar of writing (“what they catch by playing a pipe to lure out”). By including so many features suggestive of authentic unplanned speech production, Pullman departs from conventional written-style sentence patterns to a much greater degree than is usually seen even in passages of fictional dialogue.

Other markers of orality include the use of the final dash (“but –”, ST Scene B line 19) to suggest interaction, implying that Lyra’s interlocutor interrupts her story in mid-flow, as well as several informal lexical choices, such as “made as if to” (rather than *pretended to*, line 17), “in a fix” (line 31), and “went pale” (lines 33-34).

The non-standard morphosyntactic markers characteristic of Lyra’s idiolect also appear in particular profusion in her invented story. These include preterite forms such as “come” for *came* (lines 17 and 35), “done” for *did* (line 25), “seen” for *saw* (lines 25 and 42), and “drunk” for *drank* (line 38). Some other examples involve forms already seen in ST Scene A, such as one case of incorrect number agreement (“they was”, line 35) and one instance each of the contractions “en’t” and “em” (lines 41 and 44 respectively). Non-standard items not noted in the previous scene include the adverbial use of the adjectival form (“quick” rather than *quickly*, line 18), the use of “what” as a relative pronoun

(instead of *which*, line 22), and “hissself” in place of the standard *himself* (line 15).

The presence of so many non-standard morphosyntactic forms, as well as the heavy use of features such as syntactic coordination and lexical repetition, contributes to the marked impression of childish speech given in ST Scene B. There are also several lexical items and references that can be considered juvenile in their own right. In terms of vocabulary, for instance, the qualifiers “all” (in “all withered”, line 43) and “special” (in “a special Turkish serpent”, line 21), as well as the phrase “deadly insult” (line 32), add to the childish tone of Lyra’s voice. Furthermore, the phrase “en’t allowed” (line 41, also seen in ST Scene A) suggests a childish perspective, as does the gruesome pleasure Lyra takes in her claim that “It took him [the Turk] five whole minutes to die, and he was in torment all the time.”

Certain other features also support the fact that Lyra is narrating a story to others. These include her use of discourse markers such as “right” (line 15) and “In fact” (line 44) and, in the following passage, the switching of tenses and styles:

[...] Anyway, my father seen what the Turk done, and he says Gentlemen, I want to propose a toast of friendship between Jordan College and the College of Izmir, which was the college the Turkish Ambassador belonged to. And to show our willingness to be friends, he says, we’ll swap glasses and drink each other’s wine.

“And the Ambassador was in a fix then, ’cause [...]”

ST Scene B lines 25-31; my underlining

Here, Lyra first changes tense – from the past to the vivid present “he says” – before switching to a slightly more formal style in mimicking the words of Lord Asriel (underlined above). Note that in her imitation of Lord Asriel’s speech, all non-standard elements of the type used in her previous sentence (“my father seen”) and her subsequent sentence (“’cause”) are absent. Both this style-switching and Pullman’s use of a new paragraph for the final sentence shown above help to clarify for the reader where Lord Asriel’s words start and where they end.

There are two final points to note concerning the dialogue of ST Scene B. Firstly, the speech of the girl who interacts with Lyra (lines 20, 37 and 40) is unmarked in that it contains conventional markers of orality, such as sentence fragments, but no non-standard features of the type so clearly visible in Lyra's own idiolect in the passage. This allows, perhaps, the focus to remain on Lyra's words. Secondly, the scene's dialogue is presented with only minimal authorial intervention. Thus, there are only two speech report clauses ("demanded a thin-faced girl", line 20; and "Lyra invented", line 21) – the verb in the first of these suggesting, perhaps, urgent interest on the part of Lyra's audience – and one final, brief, authorial comment (underlined):

"[...] In fact they had to push 'em back in the sockets..."  
And so on.

ST Scene B lines 44-45; my underlining

### Pragmatic and semiotic analysis

Despite its lack of contribution towards the overall plot of *Northern Lights*, Lyra's dialogue in ST Scene B can be said, on the basis of both textual and extratextual evidence, to play a variety of roles.

Firstly, Pullman's use of so many marked stylistic features in Lyra's speech gives the dialogue a "distinctive and intrinsic interest" for the reader and increases the novel's overall "textual variety", in Page's terms (1988: 3 and 13 respectively). In the case of this particular scene, such variety exists not just between prose passages and dialogue but even within Lyra's own speech. This is seen especially in Lyra's style-switching for narrative effect (lines 25-31).

Secondly, like ST Scene A, the dialogue of ST Scene B provides further support for Lyra's status as both a child and a dominant, self-assured individual, thanks both to the many markers of childish speech it contains and the clear fluency with which Lyra delivers her story. This picture of Lyra is also reinforced by the authorial description of her confident play and leadership in the second paragraph:

But, being Lyra, she didn't fret [...] for long, for there was the Fen town to explore and many gyptian children to amaze. Before the three days were up she was an expert with a punt (in her eyes, at least) and she'd gathered a gang of urchins about her mighty father, so unjustly made captive.

Thirdly, like her stories about Lord Asriel in ST Scene A (lines 12-17 and 23-30), Lyra's words in Scene B reveal her admiration for the man she now knows to be her father (an admiration that is underlined semiotically in the final words of the excerpt above.) By ensuring that Lyra's invented stories deal so specifically with Lord Asriel, Pullman is not just depicting Lyra's childlike impressionability with regard to her grand relative. He is also laying the ground for a major plot strand of the first part of his trilogy in that Lyra's quest consists, as she sees it, not just in rescuing the abducted children but also in aiding Lord Asriel. For example, after hearing about her father's imprisonment on Svalbard and his plans to build a bridge to other worlds, Lyra makes the following pledge to herself:

This was far more splendid than anything she could have hoped for! And only her great father could have conceived it. As soon as they had rescued the children, she would go to Svalbard with the bear and take Lord Asriel the alethiometer, and use it to help set him free; and they'd build the bridge together, and be the first across...

ST p. 191

At the end of *Northern Lights*, of course, Lyra finds that her admiration for Lord Asriel was utterly misplaced, when he shows no interest in the alethiometer she has fought so hard to bring him (ST pp. 365 and 378). Instead, he succeeds in opening the bridge to another world by releasing a surge of energy as he cruelly kills Lyra's friend Roger, cutting him apart from his *dæmon* (ST pp. 391-3).

Most importantly, however, Pullman is using the dialogue of ST Scene B to demonstrate Lyra's delight in, and talent for, the spontaneous invention of stories. In this way, it reinforces the message transmitted several chapters earlier by the two brief stories about Lord Asriel that Lyra tells Roger in ST Scene A (lines 14-17 and 24-30). In those tales, too, Lyra's fluency as a "practised liar" – as she is described in a narrative comment later in the novel (ST p. 249) – was demonstrated through similar stylistic means, such as the heavy use of syntactic coordination and sentences of unusual length.<sup>113</sup> At the end of ST Scene B, the brief authorial comment "And so on" (line 45) can also be said to signal the boundless nature of Lyra's fluent inventiveness. Pullman

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<sup>113</sup> See, for example, the long sentence in her first story there (ST Scene A lines 14-17).

uses other signs, too, to indicate Lyra's propensity to lie, most notably the resemblance between her name and the word "liar", as several commentators have pointed out (e.g. Wood 2001: 252 and Pinsent 2005: 208).<sup>114</sup>

In turn, Lyra's ability to lie serves a number of functions in support of Pullman's plot and themes. Firstly, Lyra frequently uses her skills in this area to extricate herself and others from potentially dangerous situations. Even before ST Scene B, for example, Lyra invents a story that enables her to evade the clutches of a predatory gentleman in the London streets (ST p. 101). Later, when she has been captured and taken to the Bolvangar experimental station, Lyra pretends to be "Lizzie Brooks" so that the doctors working for Mrs Coulter do not realise her true identity (ST pp. 235-57). In the following excerpt from Chapter 17, Lyra – in shock after Mrs Coulter has saved her at the last minute from the process of intercision – consciously decides to deceive her mother about the events that brought her to Bolvangar. Lyra's words are underlined:

"Sit up, dear, and drink this," said Mrs Coulter, and her gentle arm slipped around Lyra's back and lifted her.

Lyra clenched herself, but relaxed almost at once as Pantalaimon thought to her: We're only safe as long as we pretend. [...] She kept her eyes down. She must pretend harder than she'd ever done in her life.

"Lyra, darling," Mrs Coulter murmured, stroking her hair. "I thought we'd lost you for ever! What happened? Did you get lost? Did someone take you out of the flat?"

"Yeah." Lyra whispered.

"Who was it, dear?"

"A man and a woman."

"Guests at the party?"

"I think so. They said you needed something that was downstairs and I went to get it and they grabbed hold of me and took me in a car somewhere. But when they stopped I ran out quick and dodged away and they never caught me. But I don't know where I was..."

Another sob shook her briefly, [...].

"And I just wandered about trying to find my way back, only these Gobblers caught me... And they put me in a van with some other kids and took me somewhere, a big building, I dunno where it was."

With every second that went past, with every sentence she spoke, she felt a little strength flowing back. And now that she was doing something difficult and familiar and never quite predictable, namely lying, she felt a sort of mastery again [...].

ST pp. 281-2; my underlining

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<sup>114</sup> This connection becomes explicit in the final part of *His Dark Materials* (Pullman 2001: 308). Only once in *Northern Lights* does anyone use the term *liar* to Lyra's face (Lord Asriel, ST p. 39).

Just as in ST Scene B, we see the same linguistic patterns re-emerge as Lyra moves into full-scale invention mode, so that sentences begin with “And” or “But”, multiple clauses are joined in lengthy, partly coordinated structures, and childish or non-standard features proliferate (including, on the morphosyntactic level, “quick” for *quickly*, “never” for *didn’t*, and “dunno” for *don’t know*).<sup>115</sup> Lyra’s facility in lying is further emphasised here by the narrative comment that follows her words.

In addition to its relevance for plot, however, Pullman’s characterisation of his heroine as a liar, just like the other aspects of her personality, supports his broader, intertextual themes. It can be seen to represent, for instance, another strand of his subversion of the traditional Christian morality personified by the protagonists of C. S. Lewis’s *Narnia* series.<sup>116</sup> More profoundly, however, it reflects Pullman’s passionate belief in the power of stories. When accepting the Carnegie Prize in 1996 for his writing of *Northern Lights*, Pullman extolled the virtues of storytelling as a force to change the world:

All stories teach, whether the storyteller intends them to or not. They teach the world we create. They teach the morality we live by. They teach it much more effectively than moral precepts and instructions. [...]  
“Thou shalt not” is soon forgotten, but “Once upon a time” lasts forever.

Pullman, cited in Squires 2003: 63<sup>117</sup>

This message is reflected in a remarkable scene in *The Amber Spyglass*, the third volume of the trilogy, in which Lyra learns that, while true stories can be redemptive, “lies cannot nourish the soul” (Wood 2001: 253). In the scene Lyra, who has descended into the land of the dead in order to try to rescue Roger and others, tries to fend off the Harpies by telling them some of her customary invented tales. As she does so, they attack her, crying out:

“*Liar! Liar! Liar!*” [...] so that [the harpy] seemed to be screaming Lyra’s name, so that Lyra and liar were one and the same thing.”

Pullman 2001: 308; italics in the original

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<sup>115</sup> Lyra’s powers of deception also come to the fore when she tricks the bear-king Iofur Raknison, an act that leads her friend Iorek to rename her “Lyra Silvertongue”, in a scene (ST pp. 336-55) that will be analysed later in this chapter.

<sup>116</sup> In a similar way, Lyra refers to Will, the male hero who joins her in the second part of Pullman’s trilogy, as a “murderer” (Pullman 1998: 29 and 109) as if this were a positive epithet.

<sup>117</sup> I have added quotation marks within this citation for reasons of clarity. These were not used by Squires in her report of Pullman’s words.

In response, a desperate Lyra tells her companion:

“Will – I can’t do it anymore – I can’t do it! I can’t tell lies! I thought it was so easy – but it didn’t work – it’s all I can do, and it doesn’t work!”

Pullman 2001: 309

As a result, Lyra begins to tell the Harpies true stories of her real life in Oxford, thereby silencing them, before teaching the dead how to tell their own stories in a process of emancipation that will ultimately “defeat the power of the Church” (Squires 2003: 58).

While Lyra’s ability to lie and to invent, therefore, plays an important plot-related role in *Northern Lights*, it also represents a power that will itself be subverted in the later part of *His Dark Materials*. This move, on Lyra’s part, from telling bare-faced lies to telling true stories at the end of the trilogy forms part of her move from childish innocence to adult experience, discussed in Chapter 5 above. It can also be seen as a reflection of Pullman’s underlying belief that, as humans, we should strive for truth instead of relying on the invented ‘stories’ taught us by established religion.

In the following sections, I will examine the ways in which the translator’s and adapter’s treatments of the tales told by Lyra affect both the scenes concerned and the broader themes and ideology involved.

### **6.1.2 Lyra’s storytelling style in the French translation**

#### Communicative analysis

In his translation of ST Scene B, Esch introduces some dramatic changes to Lyra’s voice as she tells her story to the assembled children, changes that go well beyond those required by the move to a different language. They involve a reduction in syntactic coordination and other features characteristic of spontaneous speech production, a loss of all indicators of a non-standard variety and of most markers of childish speech and, conversely, the introduction of certain hyperstandard features.



As for sentence structure, there is, then, some reduction in the degree to which clauses are coordinated, especially using the conjunction *and* (or its French equivalent *et*), as in the following example:

- ST:                    “He drunk it. It took him five whole minutes to die, and he was in torment all the time.”
- Fr.:                    – Il a bu le vin. Il a mis plus de cinq minutes à mourir, dans d’atroces souffrances.
- B/T:                    – He drank the wine. He took more than five minutes to die, in terrible agony.

ST Scene B lines 38-39; French Scene B lines 40-41

Here, the two clauses of the second sentence in the source text are reduced to just one, with the second clause rephrased as a neatly formed adverbial phrase.<sup>118</sup> This excerpt also demonstrates some other tendencies that affect Esch’s translation of Lyra’s speech in the scene, such as explicitation (here of the object “it” in the first sentence), thereby also avoiding repetition of the same word in the second sentence.

Even in cases where Esch retains clausal coordination (as in the first sentence below), the impression of spontaneous speech is substantially reduced:

- ST:                    “[...] And he was under orders from the Sultan hisself to kill my father, right, and he had a ring on his finger with a hollow stone full of poison. And when the wine come round he made as if to reach across my father’s glass, and he sprinkled the poison in. [...]”
- Fr.:                    – [...] Il avait reçu ordre du Sultan lui-même d’assassiner mon père, et il portait au doigt une bague creuse remplie de poison. Lorsqu’on servit le vin, il fit semblant de tendre la main au-dessus du verre de mon père, et y versa discrètement le poison. [...]

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<sup>118</sup> Esch could have translated “and he was in torment all the time” with a coordinated structure, more typical of informal speech, such as *et il a terriblement souffert* (*and he suffered terribly*), according to a native French-speaker I consulted (Ms Mathilde Savary; personal communication; 19 August 2013).

B/T:                   – [...] He had been ordered by the Sultan himself to murder my father, and he was wearing on his finger a hollow ring filled with poison. When they were serving the wine, he pretended to reach his hand across my father's glass, and discreetly poured the poison into it. [...]

ST Scene B lines 15-19; French lines 15-19

Notably, no trace remains in the target text excerpt of the two cases of sentence-initial *And*: in fact a total of five sentences in the French dialogue of Scene B lose their initial conjunctions, even though the use of *Et* to open a sentence has been used elsewhere by Esch (e.g. ST Scene A lines 22, 74 and 110). Furthermore, the discourse marker “right” is simply untranslated, and further instances of explicitation occur. For example, the verb in “had a ring on his finger” becomes the appropriate form of *porter* (*to wear*), while the adverb *discrètement* clarifies the manner in which Lord Asriel adds the poison.

Even more remarkable is the tendency on Esch's part to remove any trace of the non-standard speech in the source text (in this excerpt *hisself* and *come*) and instead to use hyperstandard forms – such as the past historic *servit*, *fit* and *versa* above – that are much more typical of written narrative. In authentic spontaneous discourse, it is highly unlikely that anyone, least of all a child with Lyra's lack of formal education, would use such forms. The effect, therefore, is of someone reading, or at least, recalling a prepared story.

A similar practice of refinement and of explicitation affects Esch's treatment of the unusually long sentence cited above:

ST:                   “Poison out of a special Turkish serpent,” Lyra invented, “what they catch by playing a pipe to lure out and then they throw it a sponge soaked in honey and the serpent bites it and can't get his fangs free, and they catch it and milk the venom out of it. [...]

Fr.:                   – Un poison provenant d'un serpent turc très spécial, inventa Lyra. Ils le capturèrent en jouant de la flûte pour l'attirer, ils lui jettent ensuite une éponge imbibée de miel, et quand le serpent mord dedans, il ne peut plus en arracher ses crocs, alors ils le maintiennent et récoltent le venin. [...]

B/T: – A poison deriving from a very special Turkish serpent, Lyra invented. They capture it by playing the flute to attract it, they then throw it a sponge soaked in honey, and when the serpent bites into it, it can no longer release its fangs, so they grab it and harvest the venom. [...]

ST lines 21-25; French lines 23-27

Here, the source text sentence is split into two and contains only two instances of *et* compared with the five cases of *and* in the source text. Instead, cohesion is marked much more explicitly, by means, for example, of the adverb “ensuite”, the introduction of a subordinate clause beginning with “quand”, and replacement of the penultimate *and* with the more specific conjunction “alors” (“then”). As for the breathless, rapid-fire feel of the source text clauses that seem to tumble out of Lyra’s mouth one after another, this effect is further lost through the addition of three extra commas that clarify the divisions between each clause. Furthermore, the repetition typical of spontaneous speech production is reduced. Thus, while the first two instances of the verb *drink* (ST lines 32, 33 and 36) are rendered using the direct translation *boire* (French lines 33 and 34), the third instance shortly thereafter is translated as “avalier” (*to swallow*).

On the other hand, Lyra’s speech in the French scene does retain some markers of orality, such as the graphical marker (French line 20) – here, an ellipsis marker rather than a dash as in the source text – to indicate Lyra’s interruption by the other girl, and also certain colloquial lexemes such as “coincé” (*cornered*, or *caught*, French line 32) as a translation for “in a fix” (ST line 31) and, indeed, the use of *alors* (*then*) in the above excerpt. The use, there, of “ils” rather than *on* for the unspecified “they” is also a feature of colloquial speech.<sup>119</sup>

Nonetheless, indicators of both non-standard morphosyntax and childish speech tend to disappear in Esch’s translation of Lyra’s dialogue in Scene B. In the following sentence, for example, a number of features combine to create an impression of Lyra as much more refined and, indeed, older than she is Pullman’s original dialogue. These include the translation of the colloquial form ‘*cause* with the conjunction *car*, more typical of writing than of speech; the presence of the formal negative construction *aucun(e) [...] ne*; and especially

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<sup>119</sup> See Ashby 1992, and Waugh and Fonseca-Greber 2002.

the transformation of the source text “girls” into the “femme” (*woman*) of the target text:

- ST: “No, ’cause girls en’t allowed at the High Table. [...]”
- Fr.: – Non, car aucune femme n’a le droit de s’asseoir à la Grande Table. [...]
- B/T: – No, since no woman has the right to sit at the Grand Table.

ST Scene B line 41; French Scene B lines 43-44

On the other hand, Esch’s translation retains much of the scene’s referential content suggesting Lyra’s childlike enjoyment of the gruesome aspects of her story, even if it is expressed in a rather adult tone because of the stylistic shifts described. (See, for example, French lines 40-41 and 44-47.)

As for the source text dialogue’s internal shifts in tense and style, various interesting things occur in the French version. Firstly, because of Esch’s decision to use the past historic tense in the first paragraph of Lyra’s speech and again later on (French line 35), it is a little unclear whether he is using that tense again in his translations of “he says” – “il dit” (line 23) and “dit-il” (line 31) – or is, in fact, switching to the present tense there. This is because the verb *dire* has the same form (*dit*) for the third person singular of both the present indicative and the past historic tenses. There is, however, more variance between tenses at other locations within the French dialogues of Scene B. As well as the alternation – required in French but not in English – between the imperfect to describe an ongoing state and either the perfect tense or the past historic for an event or action, Esch twice makes use of the pluperfect; this conforms with his general tendency to explicate temporal and causative relations (see French lines 15 and 28). In addition, Lyra categorically switches from the written-style past historic to the less formal perfect tense (underlined below) in response to the second question from her interlocutor, as follows:

- ST: “So what did he do?”  
“He drunk it. It took him [...].”
- Fr.: – Alors, qu’a-t-il choisi ?  
– Il a bu le vin. Il a mis [...].

- B/T:                   – So, what did he choose ?  
                          – He drank the wine. He took [...].

ST Scene B lines 37-38; French Scene B lines 39-40

It is as if, here, the question from the girl forces Lyra to recount her own experiences from this point onwards (even if they are made up) in a way that requires the immediacy of the perfect tense rather than the artificiality of the past historic.

As regards the style-switching evident in the source text between Lyra's own story and the words she attributes to Lord Asriel, a rather surprising shift occurs in that Esch makes the latter's words if anything *less* formal than Lyra's own speech in the surrounding passage:

- ST:                    [...] and he says Gentlemen, I want to propose a toast of friendship between Jordan College and the College of Izmir, which was the college the Turkish Ambassador belonged to. And to show our willingness to be friends, he says, we'll swap glasses and drink each other's wine.  
                          «And the Ambassador was in a fix then, 'cause [...].»

- Fr.:                   – [...] alors il dit : « Messieurs, j'aimerais porter un toast à l'amitié entre Jordan College et le collège d'Izmir », collège auquel appartenait l'ambassadeur turc. « Et en signe de cette amitié, dit-il, nous allons échanger nos verres de vin. » L'ambassadeur était coincé, car [...].

- B/T:                   – [...] so he said: «Gentlemen, I'd like to raise a toast to the friendship between Jordan College and the college of Izmir», the college to which the Turkish ambassador belonged. «And as a sign of this friendship, he said, we'll swap our glasses of wine.» The ambassador was cornered, since [...].

ST lines 26-31; French lines 28-32<sup>120</sup>

Note, for example, the presence in the words attributed to Lord Asriel of the initial conjunction *Et* and the use of the analytical future “nous allons échanger”. These can both be seen as markers of informal speech, and contrast with Lyra's use of more formal constructions, as in her subordinate clause “collège auquel appartenait l'ambassadeur turc” to render the clearly colloquial source text version: “the college the Turkish Ambassador belonged to”. Unlike Pullman,

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<sup>120</sup> Although I have back-translated the word “dit” as “said”, it could also represent the present tense “says”, as discussed above.

who, as mentioned above, relies on the distinctiveness of the two styles and a paragraph break to demarcate Lord Asriel's words, Esch uses speech marks for this purpose, following traditional French practice with regard to the quotation of another character's speech within direct speech (Pinchon and Morel 1991: 9).

A similar reversal of the internal contrasts occurs in respect of the speech of Lyra's interlocutor, the unnamed gyptian girl. In the French translation her speech is, at least on its first and third appearances (lines 21 and 42), clearly marked as more colloquial in style than Lyra's speech; see, for instance, Esch's rendering of "Did you see it happen?" (ST line 40) with an informal non-inverted question ("Tu l'as vu ?"; French line 42). A further subtle shift occurs in his translation of the only speech report clause that applies to Lyra's interlocutor. In it, the choice of "demanda" ("asked", French line 21) for its *faux ami*, "demanded" (ST line 20) suggests, perhaps, slightly that the girl is less interested in Lyra's story than she appears to be in the source text.

#### Pragmatic and semiotic analysis

Because of the radical shifts in most aspects of Lyra's speech in Scene B, some of the roles apparently played by the source text dialogue tend not to be supported in the French version of the scene, while others may be supported, but in a different way from in the source text.

For example, the first function of Scene B's source text dialogue mentioned, that of adding interest and variety to the novel, can be said to be only partially fulfilled by the French dialogue. While Lyra's speech does retain some internal variety, in terms of the change of tenses and, in a different way from the source text, the slight change of style when Lyra invents words for Lord Asriel, her voice in the scene becomes much less distinctive from the surrounding narrative. Notably, the principal stylistic contrast between, on the one hand, the standard, 'well-formed' language of the authorial narrative and, on the other, the many non-standard forms and spoken-style constructions in Lyra's speech is lost, since both now contain formal, typically written-style usages such as the past historic tense.

As for the role of the dialogue in reinforcing the image of Lyra as a confident leader who is nonetheless clearly a child, Esch's French version of Scene B is

likely to create a quite different impression. Because of the loss of many childish features and, especially, the much more ‘prepared’ quality of Lyra’s story with its profusion of written-style forms and its absence of markers of spontaneous invention, the French Lyra comes across as an older, more educated leader than her English counterpart. The loss of the reference, in the second (narrative) paragraph of the scene, to Lyra’s cocksure impression of her expertise with the punt also detracts from the impression of naïve self-assurance transmitted by the source text scene as a whole. Furthermore, the fact that, in the French version, the speech of Lyra’s interlocutor contains some markers of colloquial style (which are absent from Lyra’s own speech) only adds to the impression that Lyra is more refined than the children around her. As discussed with regard to Scene A, Lyra’s allegiance with all of the children she encounters in *Northern Lights* – and her relative distance from the adult elite, not least in her mode of speech – is an element consistently supported by both dialogue and other textual signs in the source text. In addition, the ‘adult’, educated quality of Lyra’s voice in French Scene B detracts from the thematic strand of the novel whereby Lyra moves from a state of childish innocence in *Northern Lights* to one of adult experience later in the trilogy.

The third main role played by the dialogue of ST Scene B seems, however, virtually unaffected by Esch’s treatment: its depiction of Lyra’s admiration for her father Lord Asriel. The semiotic reinforcement for this aspect is also retained in Esch’s translation of Lyra’s earlier stories (see French scene A lines 13-17 and 23-31) and of the relevant authorial comment in Scene B:

ST:                                   [...] tales of her mighty father, so unjustly made captive.

Fr.:                                   [...] histoires de son père, cet homme si puissant,  
emprisonné injustement.

B/T:                                   [...] stories of her father, that man so mighty, unjustly  
imprisoned.

ST lines 11-12; French lines 12-13

Accordingly, the French translation of both the narrative and dialogue sections of the scene lays the ground, just as the source text does, for Lyra’s misplaced desire in the rest of the novel to aid her father.

As for what is probably the principal function of the dialogue in ST Scene B (its demonstration of Lyra's ability to lie, and the pleasure she takes in doing so), this is at the very least compromised by Esch's treatment. While, therefore, Esch's translation of the relevant speech report clause tells us, like the source text, that Lyra "invented" the details about the serpent (ST line 21; French line 24), the *style* of Lyra's story in the French version creates a quite different impression. Because of the translator's decision to restrict the use of devices such as sentence-initial *And*, syntactic coordination, and repetition, Lyra's tale loses much of its breathless, spontaneous quality, and consequently fails to signal to the reader the crucial fact that Lyra is skilled at inventing stories on the spur of the moment. Instead, Esch's inclusion in the story of neatly-formed sentences and written-style forms such as the past historic tense suggests that Lyra – in a way much more typical of an adult storyteller – is capable of learning stories and retelling them, in an elegant style, to an audience.

In addition, the fact that Esch's practice in French Scene B differs somewhat from his translation of other instances where Lyra is telling a story, leads to the loss of what Antoine Berman termed an "underlying network of signification" (2000: 292).<sup>121</sup> In other words, Lyra's speech in the source text repeatedly lapses into a distinctive 'invention' style that can be recognised from one occasion to the next thanks to the signs described (recurrent use of coordination, sentence-initial conjunctions, and so forth). This was visible in both the storytelling sections of ST Scene A (lines 14-17 and 24-30) and also in the later passage, also cited above, in which Lyra lies to Mrs Coulter about her escape. In his translation of both of those sections, while Esch does refine Lyra's syntax to some degree, her speech remains fairly simple in terms of lexis and does not include any of the marked written-style features characteristic of French Scene B such as the past historic. See both French Scene A (lines 15-17 and 24-31) and Lyra's response, here, to Mrs Coulter's question:

ST: "Who was it, dear?"  
"A man and a woman."

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<sup>121</sup> The French translator and scholar Antoine Berman posited the existence of a "negative analytic" affecting literary translators, that is, a "system of textual deformation that operates in every translation" (2000). One of the twelve specific "deforming tendencies" (2000: 288) he names is the "destruction of underlying networks of signification", such networks consisting of repeated words or linguistic patterns spread across a text (2000: 292). I have applied Berman's model more fully to the translations of *Northern Lights* in my previous research (Read 2003).



“Guests at the party?”

“I think so. They said you needed something that was downstairs and I went to get it and they grabbed hold of me and took me in a car somewhere. But when they stopped I ran out quick and dodged away and they never caught me. But I didn’t know where I was...”

Fr.:                   – Qui donc, ma chérie ?  
                          – Un homme et une femme.  
                          – Des invités de la soirée ?  
                          – Je crois. Ils m’ont dit que vous aviez besoin de quelque chose qui se trouvait en bas, et quand je suis descendue, ils m’ont sauté dessus et m’ont jetée dans une voiture qui a démarré aussitôt. Mais quand la voiture s’est arrêtée, j’ai bondi et me suis enfuie ; ils ne m’ont pas retrouvée. Malheureusement, je ne savais plus où j’étais...

B/T:                   – Who then, my darling ?  
                          – A man and a woman.  
                          – Guests at the party ?  
                          – I think so. They told me that you needed something that was downstairs, and when I went down, they jumped on me and threw me into a car that drove straight off. But when the car stopped, I jumped out and ran away; they didn’t find me again. Unfortunately, I didn’t know where I was anymore...

ST p. 282; French p. 343

As for the other semiotic clues of Lyra’s skills of invention, Esch also treats these somewhat inconsistently. For example, he translates directly Lord Asriel’s description of his daughter as “a liar” (ST p. 39) using the word “menteuse” (“liar”, French p. 53) and follows a similar policy with regard to the phrase “practised liar” that appears in a later authorial comment (ST p. 249): his translation there is “menteur chevronné” (“seasoned liar”, French p. 305).<sup>122</sup> On the other hand, within Scene B, Esch simply omits the final sardonic authorial comment that so clearly emphasises the boundlessness of Lyra’s ability to spin tales (“And so on.” ST line 45).<sup>123</sup> Furthermore, and perhaps inevitably, the

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<sup>122</sup> The reason for the masculine gender of the second example here is that the source text sentence refers to the habits of a “practised liar” in general, in an authorial discussion of Lyra’s personality: “Being a practised liar doesn’t mean you have [...]” (ST p. 249).

<sup>123</sup> We can surmise here that Esch felt that his retention of the final ellipsis marker after Lyra’s words (French line 47) provided sufficient evidence of the continuation of Lyra’s tale for the reader. He may also have removed the unusually brief paragraph as part of a general tendency to ‘tidy up’ the organisation of paragraphs, also seen in his combination of two paragraphs within Lyra’s source text speech turn (ST lines 21-36) into a single paragraph (the break having been removed at French line 32).

French translation loses the sign of Lyra's nature found in the intrinsic similarity between her name and the word *liar* in English.<sup>124</sup>

There is then, some semiotic inconsistency in Esch's version as regards the depiction of Lyra's ease in childishly spinning invented tales. As a result, the translation, particularly of Lyra's speech, can be said to provide less support than the source text for the ongoing plot developments in which Lyra invents stories spontaneously in order to escape from dangerous situations, such as Lyra's escape from the predatory gentleman (ST. pp. 101-102), which Esch translates without major shifts (French pp. 128-129).

In turn, the subtle changes described can also be said to impact on some of Pullman's thematic interests, including his subversion of traditional morality; the reflection of his belief in the power and excitement of storytelling; and, as mentioned, Lyra's move from her status as a childish, 'innocent' spinner of tales to one who learns to tell the truth as part of her move to adulthood.

### **6.1.3 Lyra's storytelling style in the stage adaptation**

#### Communicative analysis

An initial perusal of Lyra's dialogue in the four play scenes selected as the closest equivalents to ST Scene B seems to indicate that Wright imitated the style of Lyra's storytelling mode very closely in his version. However, more detailed consideration reveals some subtle differences from the source text in both the style of Lyra's stories and the contexts in which she adopts the style concerned. A further difference from ST Scene B lies in the much larger role given in the play scenes to Lyra's interlocutors in commenting on her speech. Each of these aspects will be discussed in turn below.

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<sup>124</sup> In the section of *The Amber Spyglass* cited previously, in which Lyra is attacked by the harpy No-Name for telling untruths (Pullman 2001: 308), Esch's translation (Pullman 2002b: 337) simply omits the part of the sentence (underlined here) that makes explicit the link between the words *Lyra* and *liar*:

"And it sounded as if her [*the harpy's*] voice was coming from everywhere, and the word [*liar*] echoed back from the great wall in the fog, muffled and changed, so that she seemed to be screaming Lyra's name, so that *Lyra* and *liar* were one and the same thing."

It is hard to see what other procedure the translator could have adopted here in view of the phonetic differences between the words *Lyra* and *menteuse* (*liar*) in French.

As for syntactic coordination, there are some clear instances where multiple clauses are linked using *and* within a single sentence, most notably the following (in which instances are underlined):

LYRA. [...] There was some Tartars caught him once, and they tied him up, and one of 'em was just gonna cut his guts out, and Lord Asriel looked up at him – just looked, like that – and he dropped down dead.

Play Scene Bii lines 4-7; my underlining

Here a total of five separate clauses are coordinated using *and* in a speech turn that closely echoes, in terms of both style and content, one of Lyra's stories in ST Scene A:

"[...] He done it to some Tartars when they caught him once. They tied him up and they was going to cut his guts out, but when the first man come up with the knife my uncle just looked at him, and he fell dead, so another one come up and he done the same to him, and finally there was only one left. [...]"

ST Scene A lines 23-28

While, as discussed, subordinate clauses appear occasionally in Lyra's stories in the source text (as in the clause "when the first man [...]" above), subordination is absent from Lyra's speech in the four play scenes.<sup>125</sup>

Elsewhere, Wright seems to favour coordination of phrases rather than clauses in Lyra's apparent stories. See, for example, Play Scene Biv lines 4-6, in which noun phrases are linked using *'an* (for *and*), and the following speech turn, in which adverbial phrases are coordinated by means of *or* (underlined):

LYRA. I'll go exploring with Lord Asriel. He's gonna take me up the Amazon river, or into the desert, or the Arctic Circle...

Play Scene Biii lines 3-5; my underlining<sup>126</sup>

Whether conjoining phrases or clauses, Wright follows Pullman's lead in adding to the spontaneous quality of the relevant speech turns through the liberal use of the comma, as in the two play excerpts cited above.

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<sup>125</sup> While usages such as "with tunnels windin' everywhere like a 'normous sponge" (Bii line 14-15) appear to include a verb and could therefore be considered subordinate clauses, the words introduced by the gerund form "windin'" are more accurately seen as an adjectival phrase (Hurford 1994: 196).

<sup>126</sup> The third phrase can be viewed as an adverbial phrase that involves ellipsis of a preposition.

Another similarity between Lyra's storytelling style in the play and in the source text involves the use of conjunctions such as *And* or *But* at the start of sentences. Instances can be found in Play Scene Bi (line 10), Scene Bii (lines 3 and 15), Scene Biii (lines 10 and 11), and Scene Biv (line 4).

In Wright's adaptation, the speech turns in which Lyra seems to be telling stories include – just like Lyra's speech in the stories she tells in ST Scenes A and B – numerous instances of both non-standard morphosyntax and childish language. Examples of the former include 'incorrect' preterites ("come", Bi line 9), incorrect number agreement ("There was some Tartars", Bii line 4), contractions such as *'em* (Bii line 5) and *'an* (Bii lines 13 and 15; Biv lines 5 and 6), *allegro* forms ("gonna", Bii line 5 and Biii lines 3 and 11), double negatives (Biv line 4), and the regional forms *en't* (Biv lines 5 and 6) and *summat* (for "something", Bii line 9). Lexical items that give Lyra's speech a childish quality include the adjective *special* (Bi line 9) and the intensifier *all* ("all painted black", Bi line 10). The references in Lyra's stories also suggest a childish, adventure-story perspective; see, for example Scene Bi lines 9-11 and Biii lines 3-5.

An important difference from Pullman's practice in the source text, however, lies in Wright's use of the stylistic elements typical of Lyra's storytelling style on occasions when Lyra is actually telling the truth. A notable example occurs just after Lyra's invented tale about Lord Asriel within Play Scene Bii:

LYRA: Right, this is the quad, an' underneath us there's the crypt, with tunnels windin' everywhere like a 'normous sponge. An' those are the scholars, an' that's the Master of the College.

Play Scene Bi lines 13-16

Here, again, we see sentence-initial conjunctions ("An"), as well as extensive coordination of clauses, affecting both sentences above, and the childish contraction of *enormous*. Similar patterns, such as the repeated use of *And* or *an'*, are found in the following statement of truth from Lyra in Scene Biv:

LYRA. Yeah! And it en't just gyptians neither. There's an armoured bear, an' a man who flies a balloon from Texas an' a witch's dæmon, only there en't no witch.

Play Scene Biv lines 4-6

As for graphical markers, Wright uses the ellipsis marker (...) in a somewhat different way from Pullman in the scenes under consideration. Whereas in ST Scene B it was utilised in final position to imply that Lyra's story continued (line 44), Wright twice places it within the middle of a sentence in Lyra's stories to suggest a slight hesitation. This occurs in Play Scene Bii – "He's old, like... forty at least." (line 3) – and also in Play Scene Bi:

LYRA. They come down from Abingdon in a special coach... all painted black, with a skeleton driving. And he saw your boat, and he pointed his bony finger...

TONY. Oh aye. Lyra the liar. En't that what they call you? Go on, get back home. Come on, Billy.

*He and BILLY go. LYRA stays, dejected. [...]*

Play Scene Bi lines 9-14

Such signs of disfluency are absent from Lyra's tales in the source text. Furthermore, while the final ellipsis marker in Scene Bi above ("his bony finger...") could be seen as a sign that Lyra has more of her story to tell, it is at least as likely to be treated (by the director and actors) as an indicator that Tony interrupts Lyra's utterance. This impression is reinforced by the dismissive tone of Tony's response. In Play Scene Biii, as well, Pullman appears to be using the same marker to suggest that Lyra is being 'talked over' or interrupted:

LYRA. I'll go exploring with Lord Asriel. He's gonna take me up the Amazon river, or into the desert, or the Arctic Circle...

FRA PAVEL. Is this true?

MASTER. No, not at all. You surely remember her weakness for fantastic stories.

Play Scene Biii lines 3-7<sup>127</sup>

Both of these excerpts also illustrate the much greater role given by Wright to Lyra's interlocutors in commenting on her tales (or, in Play Scenes Biii and Biv, on what they believe to be her tales). In all four scenes of the adaptation, they

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<sup>127</sup> As mentioned in Chapter 4 above, Wright regularly seems to deploy the ellipsis marker at the end of a speech turn to suggest interruption, in the way that Pullman uses the final dash in the source text. In fact, on the very same page as Play Scene Biii, Fra Pavel's brusque interruption of the Master is marked in this way:

MASTER. [...] I try to steer a moderate course, but...

FRA PAVEL. There *is* no moderate course. You are either for the Church or you're against it. [...]

Play p. 10

explicitly dispute the veracity of her stories, using in three of those scenes (Bi line 12; Bii line 8; and Biv line 12) the phrase “Lyra the Liar”, not heard in the source text until late in the final book of the trilogy, as discussed above.

### Pragmatic and semiotic analysis

In the light of the subtle differences in Wright’s use of similar features to those found in Lyra’s source text storytelling mode, it is worth considering which apparent functions of the style as found, for example, in ST Scene B, are upheld in the stage adaptation, and what different intentionality might be signalled by Wright’s practice in the four play scenes under consideration.

First of all, it is reasonable to assume that the four brief scenes contribute something to the overall textual variety of the play version, because of their inclusion of certain features – such as longer, coordinated sentences – that are less visible in Lyra’s speech and, for that matter, the speech of other characters in other contexts. On the other hand, as the analyses of both Chapters 4 and 5 above have indicated, Wright appears to saturate Lyra’s idiolect throughout his adaptation with non-standard and juvenile features in a rather less nuanced way than Pullman does in the source text. As a result, Lyra’s voice may well come over as less varied to the theatre audience than it does to the reader of *Northern Lights*. Aspects that are difficult to measure will, of course, come into play here, such as audience reception as well as the performance and voice of the person playing Lyra.

As for the role played by ST Scene B in underlining Lyra’s character as both a leader and a child, only the latter of those two aspects comes across clearly in the four play scenes. (Once again, Wright’s practice here contrasts with that of the French translator.) In other words, the content of Lyra’s utterances and, perhaps even more profoundly, her interlocutors’ reaction to them, seem to portray Lyra in Wright’s adaptation as a child who is prone to flights of fancy and who can safely be dismissed or ignored by those around her. Unlike the source text, then, the stage version gives no clear image of Lyra as a charismatic figure who is able to “amaze” one massed group of children (ST Scene B lines 8-9) and bring another “under her sway” (ST p. 58).

Lyra's admiration for Lord Asriel – the third source text function noted in section 6.1.1 above – is reflected in play scene Bii, which involves a very similar story to that told by Lyra in ST Scene A. However, a somewhat different impression is transmitted in Play Scene Biii and in other sections of the play, of a certain 'neediness' on Lyra's part for attention from Lord Asriel as a father figure. Consider, for example, this excerpt from Scene Biii:

MASTER. [...] Your uncle is far too busy to see you when he comes to Jordan College, isn't he, Lyra?

LYRA. But he's coming on Wednesday week. Mrs Lonsdale told me. And he'll see me then, I'm gonna make sure he does. I'll follow him round, till...

Play Scene Biii lines 8-12

Consider also the disappointment expressed by Lyra at not hearing from Lord Asriel in Play Scene Aiii, and the following excerpt, in which Lord Asriel first arrives at Jordan College:

*LORD ASRIEL enters [...]. LYRA tries hard to attract his attention.*

LORD ASRIEL (*to a SCHOLAR*). Professor Tonkin, I hear your book's been a great success.

LYRA. Hello!

*LORD ASRIEL ignores her, and the MASTER bustles her aside.*

MASTER. Out of the way!

*[LORD ASRIEL talks to another SCHOLAR.] LYRA is back.*

LYRA. It's me!

MASTER. Now then, Lyra!

*She is shunted out of the way.*

Play p. 13

Lyra's attitude here can perhaps be seen as congruent with other aspects of the somewhat different personality that Wright gives her in the stage adaptation, where she, as discussed in Chapter 5, comes over as both more childlike and having less agency in affecting events than she does in the source text. Despite these changes, however, Wright's script still provides a clear motivation for Lyra's quest to find Lord Asriel and hand him the alethiometer, even if the emotions driving that quest appear somewhat different from in the source text. In that way, then, we can say that the dialogue of Play Scenes Bii and Biii 'works' in terms of supporting the later plot developments, shown as clearly in

the play (pp. 77-88) as in the source text (pp. 363-393), in which Lyra brings Lord Asriel the alethiometer, thereby inadvertently leading Roger to his death.

As regards the support given by Play Scenes Bi-Biv for the depiction of Lyra's ability to lie and invent – a theme so vital for both the plot and certain themes of Pullman's novel – the changes discussed create, as implied, a rather different impression from ST scene B. Instead of showing Lyra's mastery of lying and the command she thereby gains over her audience, Wright's script shows someone who fantasises for no particular reason, and has acquired a negative reputation for doing so. This is signalled by three characters' use of the phrase "Lyra the liar" (the last of these, in Scene Biv, in response to a statement of truth), and by the Master's reference to her "weakness for fantastic stories" (Play Scene Biii lines 7-8). All four of these cases represent a much stronger dismissal of Lyra's storytelling than anything expressed by characters in the source text.<sup>128</sup> Furthermore, in Wright's script even Lyra expresses doubt in the veracity of one of her stories – "It was summat like that" (Play Scene Bii line 9) – in a way that she never does in Pullman's source text. In addition, the fact that Lyra sometimes talks in the same excited, rambling style when telling the truth, as in Play Scene Bii (lines 13-16), further detracts from the impression of lying as a consistent, positive trait in Lyra's personality.

On the other hand, there is some internal consistency in Wright's treatment of the 'lying' aspect of Lyra's personality. First of all, his version contains fewer incidents in which Lyra needs to lie to get out of trouble. Although, just as in the source text, Wright shows Lyra frightening off a predatory gentlemen in London by lying that she has a "murderer" for a father (ST pp. 101-102 and Play 39-40), in the play Mrs Coulter has earlier seen Lyra escape (Play p. 37), so that Lyra has no need to lie about this fact in the scene (Play pp. 64-67) that parallels the ST one cited earlier. Secondly, Wright does create a new "network of signification", in Berman's terms (2000: 292), by having the phrase "Lyra the liar" uttered much earlier and more prominently in his version. As a result, when the phrase reappears in the section of his adaptation in which Lyra descends to

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<sup>128</sup> While Lord Asriel, early in Chapter 3 of the source text, tells Lyra "You're a liar" (p. 39), this comes over as a simply a statement of fact rather than a criticism. Similarly, at one point the gyptian matriarch Ma Costa tells Lyra that she is "Deceptive" (ST p. 114) but follows this up by reassuring her (ST p. 114): "Can't you see I'm a-paying you a compliment [...]"



the underworld, Wright has guaranteed that it will already be familiar to the theatrical audience:

NO-NAME [*the harpy*]. Tell me a story I like, and I might let you through.

LYRA. All right. My mother and father were the Duke and Duchess of Abingdon, and they was as rich as anything. The King used to come and hunt tigers in our enormous forest. And...

*NO-NAME launches herself at LYRA.*

NO-NAME. Liar! Lyra the liar, Lyra the liar, Lyra the liar!

[...]

LYRA. What's happening, Will? Why can't I lie any more?

Play p. 204

In turn, the stage adaptation retains, and possibly even strengthens, the support given to Pullman's ultimate message about the power of storytelling, and the value of truthful stories over lies, as Lyra goes on to tell true stories and ensure that others do the same (Play pp. 207-10).

The remainder of the present chapter briefly examines the ways in which other types of situation-related variation in Lyra's speech, apart from that associated with her *purpose*, tend to be treated in Esch's translation and Wright's adaptation.

## **6.2 Other situation-related variation and its treatment in the different versions**

As mentioned in the introduction to the present chapter, Lyra's voice can be seen to change in subtle ways within *Northern Lights* not just in connection with her *activity type* (Brown and Fraser 1979: 35) such as storytelling, but also in contexts where she is speaking with different characters or, for example, when she is angry or upset. In other words, Lyra's speech is affected by the *relationship between participants*, and also changes as a result of *temporary features* affecting her as an *individual participant* (Brown and Fraser 1979: 35). Below, I examine the ways that Esch and Wright deal with each of these types of situation-related variation in their versions.

### 6.2.1 Variation connected with the relationship between participants

A particularly vivid example of the way Lyra's voice changes depending on her relationship with the other participant in the conversation is evident in an extended scene depicted in Chapters 19 and 20 of *Northern Lights*. In this episode, Lyra has been captured and taken to the palace of the Ice Bears on Svalbard, ruled by the bear-king Iofur Raknison. Knowing that Iofur's arch-enemy, her friend Iorek Byrnison, is on his way to help her, Lyra needs to devise a way to ensure that Iorek is not simply killed by Iofur's forces on his arrival. She therefore tells Iofur the following lie:

"I *am* a dæmon, Your Majesty," she said.

He stopped still.

"Whose?" he [*the bear-king Iofur Raknison*] said.

"Iorek Byrnison's," was her answer.

[*Lyra proceeds to flatter King Iofur.*]

"But you – how can –"

"I *can* become your dæmon," she said, "but only if you defeat Iorek Byrnison in single combat. Then his strength will flow into you, and my mind will flow into yours, and we'll be like one person, thinking each other's thoughts; and you can send me miles away to spy for you, or keep me here by your side, whichever you like. And I'd help you lead the bears to capture Bolvangar, if you like, and make them create more dæmons for your favourite bears; or if you'd rather be the only bear with a dæmon, we could destroy Bolvangar forever. We could do anything, Iofur Raknison, you and me together!"

ST p. 338-340; italics in the original

While this excerpt illustrates that more than one situational component can play a role in the speech depicted – so that we see here Lyra's *activity type* (i.e. lying) indicated once again by the presence of fairly lengthy sentences involving coordination of clauses – the key thing to note is the relative formality of Lyra's speech in comparison with ST scenes A and B considered above. In particular, non-standard morphosyntactic features are temporarily absent.<sup>129</sup> Additionally, Lyra addresses King Iofur formally using either "Your Majesty" or his full name, a practice with which she continues for the rest of her conversation with him.

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<sup>129</sup> Nonetheless, Pullman takes care to retain some indicators of Lyra's long-term idiolect by, for example, ensuring that Lyra's lexis and syntax remain simple, and by including slightly childish references, such as "your favourite bears" (ST p. 340). In the latter part of Lyra's scene with King Iofur (ST pp. 342-343), Pullman also includes some subtle features of non-standard morphosyntax, especially ellipsis of auxiliary verbs. For instance, Lyra sometimes drops the auxiliary *had* from the construction *had better + verb*, as in "I don't think you better mention it yet." (ST p. 342; my underlining).

Only a few pages later, however, the non-standard qualities of Lyra's idiolect re-emerge, as she greets her close ally lorek, first before his battle with Iofur, and then after his victory. Relevant morphosyntactic features are underlined:

"Oh, lorek! I've done a terrible thing! My dear, you're going to have to fight Iofur Raknison, and you en't ready – you're tired and hungry, and your armour's –"

"What terrible thing?"

"I told him you was coming, because I read it on the symbol-reader; [...]"

[*lorek defeats King Iofur in a bloody fight.*]

"Let me help you – I want to make sure you en't too badly hurt, lorek dear – oh, I wish there was some bandages or something! That's an awful cut on your belly –"

ST pp. 347-355; my underlining

Note also the much more familiar forms of address used by Lyra with her friend: either simply his first name, or the affectionate "My dear" or "lorek dear".

The differences in terms of content and style between Lyra's speech with King Iofur on the one hand and her friend lorek on the other appear, therefore, to play a role, also supported by other semiotic means, in signalling her distant relationship with the first bear and her friendship with the other.<sup>130</sup> How, then, is this situation-related variation reflected in the French and stage versions of the equivalent scenes?

Here, first, is Esch's translation of Lyra's address to the king:

ST: "I *am* a dæmon, Your Majesty," she said.  
He stopped still.  
"Whose?" he [*the bear-king Iofur Raknison*] said.  
"lorek Byrnison's," was her answer.  
[*Lyra proceeds to flatter King Iofur.*]  
"But you – how can –"  
"I *can* become your dæmon," she said, "but only if you defeat lorek Byrnison in single combat. Then his strength will flow into you, and my mind will flow into yours, and we'll be like one person, thinking each other's thoughts; and you can send me miles away to spy for you, or keep me here by your side, whichever you like. And I'd help you lead the bears to capture

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<sup>130</sup> Other signals of Lyra's solidarity with lorek in the same scene include the following narrative description:

She looked at lorek Byrnison in his battered armour [...] and felt as if her heart would burst with pride.  
They walked together [...].

ST p. 348

Bolvangar, if you like, and make them create more dæmons for your favourite bears; or if you'd rather be the only bear with a dæmon, we could destroy Bolvangar forever. We could do anything, Iofur Raknison, you and me together!"

Fr.:                   – Je suis un dæmon, votre Majesté.  
                          Il se figea.  
                          – Le dæmon de qui ? demanda-t-il.  
                          – Iorek Byrnison.  
                          [...]  
                          – Mais tu... comment...  
                          – Je peux devenir votre dæmon, dit Lyra, mais seulement si vous battez Iorek Byrnison lors d'un combat singulier. Car alors, sa force entrera en vous, mon esprit pénétrera dans le vôtre, et nous ne formerons plus qu'un seul être. Vous et moi, nous partagerons toutes nos pensées, et vous pourrez m'envoyer à des kilomètres pour espionner, ou bien me garder ici auprès de vous, à votre guise. Et je vous aiderai à mener les ours au combat pour que vous vous empariez de Bolvangar, si vous le souhaitez ; vous les obligerez à créer d'autres dæmons pour vos ours favoris ; ou alors, si vous préférez rester le seul ours à posséder un dæmon, nous pourrions détruire Bolvangar pour toujours. A nous deux, nous pourrions tout faire, Iofur Raknison !

B/T:                   – I am a dæmon, your Majesty.  
                          He froze.  
                          – Whose dæmon? he asked.  
                          – Iorek Byrnison's.  
                          [...]  
                          – But you... how...  
                          – I can become your dæmon, said Lyra, but only if you fight Iorek Byrnison in single combat! Because then his power will enter you, my spirit will penetrate yours, and we will then form only a single being. You and I will share all our thoughts, and you will be able to send me kilometres away in order to spy, or else keep me here with you, as you will. And I will help you to lead the bears in combat so that you may take possession of Bolvangar, if you wish; you will make them create other dæmons for your favourite bears; or, if you prefer to remain the only bear to have a dæmon, we will be able to destroy Bolvangar forever. Together, we will be able to do anything, Iofur Raknison!

ST pp. 338-340 (italics in the original); French pp. 410-412

Compare this with Lyra's words, in French, to Iofur shortly afterwards:

ST:                    "Oh, Iorek! I've done a terrible thing! My dear, you're going to have to fight Iofur Raknison, and you en't ready – you're tired and hungry, and your armour's –"  
                          "What terrible thing?"  
                          "I told him you was coming, because I read it on the symbol-reader; [...]"

[...]

“Let me help you – I want to make sure you en’t too badly hurt, lorek dear – oh, I wish there was some bandages or something! That’s an awful cut on your belly –”

Fr.: – Oh, lorek ! J’ai fait une chose affreuse ! Tu vas devoir te battre contre Iofur Raknison, et tu n’es pas prêt. Tu es fatigué et affamé, je suppose. Et ton armure...

– Quelle chose affreuse ?

– Je lui ai annoncé que tu allais venir, car le lecteur de symboles me l’avait appris.

[...]

– Attends, laisse-moi t’aider. Je veux vérifier que tu n’es pas grièvement blessé... Ah, si seulement j’avais des bandages ou quelque chose... Tu as une vilaine plaie au ventre...

B/T: – Oh, lorek! I’ve done a terrible thing! You are going to have to fight against Iofur Raknison, and you are not ready. You are tired and hungry, I suppose. And your armour...

– What terrible thing?

– I informed him that you were going to come, since the symbol-reader had taught me that.

[...]

– Listen, let me help you. I want to check that aren’t badly injured... Oh, if only I had some bandages or something... you have a nasty cut on your stomach...

ST pp. 347-355; French pp. 421-430

While there is some refinement of Lyra’s speech in her interactions with both characters,<sup>131</sup> Esch has retained the clear difference in tone between the two speech situations. This difference arises not only from the different referential content of each conversation but also, for instance, from the contrast between the more formal synthetic future – e.g. “Je vous aiderai [...]” (“I will help you [...]”) – that Lyra uses with King Iofur and the analytical future – e.g. “Tu vas devoir [...]” (“You’re going to have to [...]”) – she utters to Iofur. Esch also takes advantage of a device unavailable in English, the second-person T/V distinction (between the informal *tu* form and the formal *vous*), to reflect Lyra’s deference to Iofur Raknison, and her familiarity with lorek. This may help to compensate for way he excludes from the translation the two terms of affection uttered by

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<sup>131</sup> For example, in Lyra’s address to Iofur the simple “we’ll be like one person” becomes the rather literary “nous ne formerons plus qu’un seul être” (“we will then form only a single being”). In her greeting to lorek, meanwhile, Lyra uses the conjunction “car” for the source text “because” and, in line with his practice elsewhere, chooses not to include any non-standard features.

Lyra to her friend (“My dear”, and then “Iorek dear”), a perhaps surprising decision in the light of his retention of the two formal vocatives (“Votre majesté” and “Iorek Byrnison”) in Lyra’s conversation with the bear-king.

The part played in the source text by the variation in Lyra’s speech styles in these two conversations – in reflecting her different relationships with each character – seems, therefore, still to be supported in the French translation.

As for the two equivalent excerpts from the stage adaptation, these are taken from a similar, if rather briefer, section of the play script that occurs at a similar point within the story to the source text scene. Here first is part of Lyra’s conversation with King Iofur Raknison:

LYRA. I’m his [*Iorek Byrnison’s*] daemon.

IOFUR. *His daemon?*

LYRA. Yes.

*[Lyra lies that Iorek is on his way to stir up trouble against King Iofur.]*

[...] So what you gotta do... you gotta tell your guards, that when he arrives... they mustn’t attack him...

IOFUR. Not attack him?

LYRA. ...an’ I’ll pretend that I’m still on his side... and then you gotta challenge him in single combat! On your own! And when you’ve beaten him, that’ll prove that you’re the strongest, and then I’ll belong to you! I’ll be your daemon! I’ll have a little throne of my own, right next to yours, and humans will come from all over the world to wonder at you! King Iofur Raknison, the bear with a daemon!

Play pp. 75-76; italics in the original

What is immediately obvious from examining Lyra’s words here is their inclusion of non-standard speech markers (notably the contracted form *an’* for *and*, and the allegro form *gotta*) in a situation in which they are much less apparent in Pullman’s novel. Furthermore, Lyra uses no vocatives with King Iofur that might indicate a certain distance from him, or deference towards him, as Lyra’s formal source text vocatives did.

When we look at Lyra’s brief words to her ally Iorek, we see that she addresses him by his first name, and expresses her concern by means of the exclamation *Oh* as in the source text. However, perhaps surprisingly, her speech contains no non-standard features, despite its similarity in other regards to Pullman’s original dialogue:

LYRA. Oh, lorek, I've done a terrible thing. You've got to fight Iofur Raknison all alone, and you're hungry and tired...

IOREK. How did this happen?

LYRA. I tricked him! Oh, I'm sorry.

*[Lyra and lorek chat a little longer, before lorek addresses the assembled bears and proceeds to defeat King Iofur in a violent fight. Lyra then leaves with Roger to find Lord Asriel without exchanging any further words with lorek in this scene.]*

Play pp. 76-77

As a result of these changes, Lyra's speech appears to provide much less support for the likely function of the variation in the two source text scenes, whereby her different levels of informality reflect her different relationships with the two bears. Furthermore, the fact that the scene ends rather abruptly, as Lyra and Roger simply leave after lorek's victory, can also be seen as the loss of a further source text sign of Lyra's affection for lorek.

### **6.2.2 Variation connected with temporary features of a participant**

Over the course of *Northern Lights*, Lyra's voice also seems to vary in situations of high emotion, especially when she is angry. Notable instances include the occasion when Lyra discovers that the body of Tony Makarios, a boy who has died after having his dæmon cut away from him, has not been treated with respect (ST pp. 220-1). Similarly, Lyra's anger is evident as she rebukes Mrs Coulter for carrying out the cruel practice of intercision (ST pp. 283-284). In every case, Lyra's speech contains clear markers of Lyra's emotional state, including brief, unadorned questions (e.g. "Where's it gone?"; ST p. 220); repetition of words, phrases, or clauses (so that she asks "Who's took it?" twice on pp. 220-1); and multiple exclamation marks (of which there are three within one brief paragraph on ST p. 220). It is noteworthy that every time Lyra's speech reflects anger in this way, it is in response to an injustice done towards another child or to children as a group. Semiotically, this pattern can be viewed as a further sign – alongside, for example, the stylistic overlap between Lyra's voice and the voices of all the children in *Northern Lights* – of her solidarity with the children, and her instinctive opposition to the behaviour of the educated adult elite that oppresses them.

The features that tend to characterise Lyra's voice in such situations first appear in the following early scene, from Chapter 3 of the novel. Having just discovered that her friend Roger may have been abducted by the mysterious Gobblers, Lyra has run back to her Jordan College home. There she addresses the college porter:

"Where's Roger?" she demanded.

"I en't seen him. He'll be for it, too. Ooh, when Mr Cawson catches him –"

Lyra ran to the Kitchen and thrust her way into the hot, clangorous, steaming bustle.

"Where's Roger?" she shouted.

"Clear off, Lyra! We're busy here!"

"But where is he? Has he turned up or not?"

No one seemed interested.

"But where is he? You *must've* heard!" Lyra shouted at the chef [...].

[Lyra] wouldn't be consoled.

"They got him! Them bloody Gobblers, they oughter catch 'em and bloody kill 'em! I hate 'em! You don't care about Roger –"

ST pp. 61-62; italics in the original

Note here the abrupt, direct concision of Lyra's sentences; the almost immediate repetition of exactly the same sentences ("Where's Roger?" and "But where is he?"); and the heightened use of graphical markers of prosody, notably in the form of the final speech turn's repeated exclamation marks. In addition, Lyra's anger seems to gather momentum so that, by the end, non-standard features tumble out one after the other in the form of morphosyntactic variants, such as the missing auxiliary ("They got him"); the attributive use of "Them"; the unusual allegro form "oughter" (for *ought to*); and the repeated contraction 'em. There are also some unusual informal elements including, on the lexical level, the swearword "bloody" and, syntactically, a case of left dislocation (so that the object is moved to the start of the sentence): "Them [...] Gobblers, they oughter catch 'em [...]." Finally, Pullman's speech report verbs – "demanded" and (twice) "shouted" – also emphasise Lyra's agitated state.

Esch's French translation can be said to reflect most, though not all, of these features:

ST: "Where's Roger?" she demanded.

"I en't seen him. He'll be for it, too. Ooh, when Mr Cawson catches him –"



Lyra ran to the Kitchen and thrust her way into the hot, clangorous, steaming bustle.

“Where’s Roger?” she shouted.

“Clear off, Lyra! We’re busy here!”

“But where is he? Has he turned up or not?”

No one seemed interested.

“But where is he? You *must’ve* heard!” Lyra shouted at the chef [...].

[Lyra] wouldn’t be consoled.

“They got him! Them bloody Gobblers, they oughter catch ’em and bloody kill ’em! I hate ’em! You don’t care about Roger —”

Fr.: – Où est Roger ?

– Je ne l’ai pas vu. Il va y avoir droit lui aussi. Oh, oh, quand M. Cawson va lui tomber dessus...

Lyra fonça vers les Cuisines, se frayant un chemin au milieu de cet univers surchauffé, rempli de bruits métalliques et de vapeurs.

– Où est Roger ? hurla-t-elle.

– Fiche le camp, Lyra ! On a du travail !

– Mais où est-il, bon sang ? Il est rentré, oui ou non ?

Nul ne semblait lui prêter attention.

– Où est-il ? Vous le savez forcément ! cria-t-elle au chef, qui lui assena une gifle retentissante.

[...] Lyra ne voulait rien entendre.

– Ils l’ont enlevé ! Ces salauds d’Enfourneurs, il faudrait les attraper et les zigouiller ! Ah, je vous déteste ! Vous vous fichez pas mal de Roger...

B/T: – Where’s Roger?

– I haven’t seen him. He’ll be for it too. Oh, oh, when Mr Cawson gets hold of him...

Lyra charged towards the Kitchens, pushing he way into the middle of this overheated universe, full of metallic noises and of fumes.

– Where is Roger ? she yelled.

– Get lost, Lyra! We’ve work to do!

– But where is he, for goodness’ sake? Has he come back, yes or no?

No one seemed to be paying her attention.

– Where is he? You must know! she shouted to the chef, who gave her a resounding smack.

[...] Lyra didn’t want to listen.

– They’ve taken him! Those rotten Gobblers, they ought to catch them and do them in! Oh, I hate you! You don’t care about Roger...

ST pp. 61-62 (italics in the original); French pp. 80-81

In the French target text, almost all of Lyra’s sentences remain as simple, brief and direct as those of the target text; the only additional element is the interjection “Ah” that prefixes the penultimate sentence but that in any case

nicely transmits Lyra's sense of exasperation.<sup>132</sup> As for repetition, Esch reflects the way that Lyra's first question is repeated verbatim (so that the exact sentence "Où est Roger ?" appears two times in succession); however, he modifies the second repeated sentence ("But where is he?") to be translated first as "Mais où est-il, bon sang?" and then as the rather briefer "Où est-il ?".<sup>133</sup> The multiple exclamation marks are reproduced in the final speech turn, which like the source text contains an instance of left dislocation "Ces salauds d'Enfourneurs, il faudrait les attraper [...]" as well as a reasonably strong swearword ("salauds"). While categorically non-standard morphosyntactic features are almost absent – apart from the case of *ne* drop in the construction *se ficher pas mal de quelqu'un* (which means *not to give a damn about somebody*) – Esch neatly compensates for some of their effect with the highly colloquial lexeme "zigouiller" ("to do in"), for the neutral "kill" of the source text. As far as speech report verbs, Esch uses two different lexemes ("hurle" and "cria") for Pullman's "shouted" and, contrary to his practice in the other excerpts considered, actually drops the first speech report clause altogether ("she demanded"), a decision which if anything actually amplifies the direct, urgent tone of Lyra's question.

In this scene, therefore, the French translation closely reflects the variation in Lyra's voice associated with her mood of anger, thereby supporting the recurrent theme of Lyra's passionate and instinctive solidarity with her fellow children.

As regards similar scenes in Wright's stage adaptation, there are very few instances in which Lyra is shown to be angry in the way depicted in the source text. Here, for example, is the approximately equivalent scene to the one depicted above in which Lyra becomes aware of Roger's absence:

LYRA. Roger! Roger!

*MRS LONSDALE [the college servant] appears, carrying a lantern.*

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<sup>132</sup> This penultimate sentence also includes a rare mistranslation on Esch's part so that the object of the sentence concerned ("I hate 'em") changes from *them* (or rather "'em") to *you*. In context, however, this still 'works' since, even in the source text, the whole speech turn involved an expression of Lyra's anger towards both the Gobblers and the college servants.

<sup>133</sup> Esch's expansion of the first instance of the source text sentence here to "Mais où est-il, bon sang?" could be said to reflect Lyra's growing impatience; even so, more childish-sounding alternatives are available, such as *Mais il est où, maintenant ? (But where is he now?)* as suggested by Ms Mathilde Savary; personal communication, 19 August 2013).

Oh, Mrs Lonsdale. Have you seen Roger?

MRS LONSDALE. No, I haven't. Nobody has. They can't find him anywhere.

LYRA. What?

MRS LONSDALE. He was standing here. Right here. I told him he ought to go home. And now the Gobblers have taken him. Oh, that stupid, stupid boy!

LYRA. How can you say that? Don't you care about Roger?

MRS LONSDALE. People care about things in different ways, Miss Lyra. We don't all show it. Roger's my nephew.

LYRA. I didn't know.

Play p. 28

Instead of anger, Lyra's emotions seem mild alongside the clearer expression of distress uttered by Mrs Lonsdale in her second speech turn. On the other hand, Lyra's concern for Roger is indicated shortly afterwards as she makes the following pledge to her dæmon:

LYRA. [...] And you know what, Pan? Whatever they've done to Roger, wherever they've taken him... we're gonna find him. We're gonna rescue him. I swear it.

Play p. 29

In the scene of the play in which Lyra discovers the half-dead boy Billy Costa, who (like Tony Makarios in the source text) has been cut away from his dæmon (named "Ratter"), Lyra similarly appears to speak with only faint concern:

LYRA. [...] It's Billy Costa. Billy, what's wrong?

BILLY. Ratter?

*PANTALAIMON, very alarmed, approaches BILLY and searches all around him.*

PANTALAIMON. *He's got no dæmon!*

BILLY. I lost my Ratter.

LYRA. Oh Billy! Billy, what happened?

Play p. 57; italics in the original

Although Lyra's dæmon is clearly shown here to be "alarmed" – both in his speech turn and his actions as described in the stage directions – Wright includes no clear signs of anger on Billy's behalf within Lyra's own words. As a result of such decisions, the stage adaptation seems to erase the source text's clear "underlying network of signification", in Berman's terms (Berman 2000:

292), that indicates Lyra's instinctive horror about the wrongs inflicted on other children.

## Conclusions

Situation-related variation in Lyra's speech has been shown to play a variety of roles in *Northern Lights*. In individual scenes, it can represent an important marker of Lyra's purpose in a given context, her relationship with her interlocutors, or her emotions at the time. At the same time, the purposes, relationships and emotions thereby revealed can also constitute signs of importance for the novel's plot and for Pullman's ideological concerns.

The subsequent analysis of equivalent scenes in the French translation and stage adaptation revealed that situation-related variation was sometimes closely reflected, sometimes subtly modified, and in other cases totally transformed in the different versions. The resulting shifts in the dialogue could therefore create a quite different impression of Lyra's character in particular scenes from that given in the source text and, in turn, impact on the way those scenes supported broader textual or intertextual concerns.

First of all, the very distinctive combination of features that tend to characterise Lyra's storytelling episodes were treated inconsistently in both the French translation and the dramatic adaptation of ST Scene B. In Esch's translation, the dramatic refinement of Lyra's style meant that few signs remained of Lyra's ability to invent stories spontaneously. Furthermore, because of Esch's varying treatment of what might be termed Lyra's 'storytelling style' on different occasions, the French translation of Lyra's dialogue no longer represents a consistent, stable sign of that aspect of her personality or of Pullman's subversiveness in making his heroine a "practised liar". Wright's adaptation, meanwhile, gave mixed messages with regard to Lyra's predilection for stories, despite his clear recognition of the textual importance of this aspect, which he reflected by making the association between Lyra's name and the word *liar* even more explicit than in the source text. In particular, Pullman's depiction of Lyra's ability to lie as a positive aspect of her character (at least in the first book of his trilogy) was compromised by the consistent negative reactions of Lyra's interlocutors to her stories.

Moving to the two other facets of situation-related variation described, an interesting contrast emerged in relation to the other findings of this and the previous chapter. Specifically, Esch's French translation seemed to reflect more closely than Wright's adaptation the meaningful linguistic variation present in the source text dialogues, at least in the scenes examined. As a result, the French dialogues retained clear signs of Lyra's different relationships with each of the two bears, Iofur and Iorek, and of Lyra's anger in situations where children had been treated badly. The dialogues of Wright's stage version, meanwhile, included few clear indicators of these situation-related factors.

In the final chapter below, I will proceed to integrate the findings of the present chapter with those of the analyses conducted in the previous chapters in terms of the answers they provide to the research questions guiding this study. I will also propose some avenues for research that could deepen our understanding of the similarities and differences between the translation and adaptation practices with regard to fictional speech, and the effects of the practices concerned. These could prove particularly valuable in the cases such as *Northern Lights*, where dialogue can be seen to support the work's thematic and ideological concerns.

## 7 Final conclusions

This chapter begins with a synthesis of the main findings identified in the present study (7.1). These are presented in the form of answers to the research questions stated in Chapter 1. The findings are followed by an evaluation (in section 7.2) of some of the limitations of the study and consideration of ways that these might be mitigated by further research on dialogue in the various versions of Pullman's work. The final section (7.3) considers some broader implications arising from the study for other research areas and for translation and adaptation practice.

### 7.1 Summary of findings

In this study I have attempted to compare the nature and functions of fictional speech in three versions of the children's novel *Northern Lights*, the source text, Jean Esch's French translation, and the adaptation for the stage by Nicholas Wright. The specific focus was on the treatment of a single voice in the novel, that of Lyra, Pullman's twelve-year-old heroine, particularly in terms of its spoken-style qualities and its markers of both user-related and situation-related variation. Guided by the principles of literary stylistics, and developing Lorés Sanz's implementation (2000) of Hatim and Mason's three-part *communicative-pragmatic-semiotic* analytical framework (1990), the study utilised both quantitative and qualitative techniques to answer three specific research questions. The study's findings are summarised below in relation to each of these questions.

*1. What are the key features of Lyra's speech in Northern Lights, and what roles does it appear to play both in its immediate context and in terms of the overall text?*

The *communicative* level of analysis, carried out by both quantitative and qualitative means in chapters 4-6, revealed that Lyra's idiolect is characterised by its inclusion of a high number of markers of orality, such as informal lexis, vague language and spoken-style discourse markers. However, certain of these features become more or less prominent depending on the particular speech

situation: for example, when Lyra is inventing a story, her speech tends to include a higher number of clauses coordinated within a single sentence than at other times. Alongside such conventional markers of orality, Lyra's idiolect in the source text also contains a substantial number of non-standard features, particularly at the morphosyntactic and phonetic levels, features that are also present in the speech of certain other characters, notably the other children including Lyra's friend Roger. Lyra's voice also resembles that of Roger in its inclusion of linguistic elements and references that suggest a childlike speech style. However, it differs from his in having a distinctively confident quality, reflected in the assertiveness of her statements and commands. Another finding at the communicative level was that, at least in the scenes considered, the formality of Lyra's voice varies depending on the other participants in the conversation. Furthermore, other patterns, such as repetition of words and phrases, seem to become more prominent in response to Lyra's mood or emotional state.

At the *pragmatic* level – that is, in terms of its likely functions – detailed analysis of particular scenes indicated that the various aspects of Lyra's voice play specific roles locally, but also – in conjunction with other textual elements – *semiotically* with regard to the overall plot and themes of the novel. For example, the fact that Lyra's and Roger's voices both include marked non-standard and childlike features reinforced the depiction of their friendly, boisterous play together in the specific context of the scene discussed. At a deeper level, the commonality shown in that scene and recurring throughout the novel between Lyra's idiolect and the sociolect shared by all of the children can be seen a sign of her solidarity with the children and, in turn, her opposition to the adult elite, whose speak a quite different 'educated' English variety. Similarly, the co-occurrence of childlike features in Lyra's voice with features of assertiveness supports both the depiction of her dominance over Roger within Scene A, but also sets the scene for her role as a child-leader during the rest of the novel. Features of situation-related variation, too, had local and wider textual effects, so that Lyra's reversion to her less formal style in a dialogue with Lorek both reflected her ease with him in the specific scene but also her longer-term alliance with him. Many of these aspects also related to Pullman's thematic

and ideological interests in, for example, retelling the Biblical story of the fall; in this context, for example, Pullman's decision to mark Lyra's speech so clearly as that of a child can be seen as a semiotic means of underlining her journey from childish innocence to adult experience over the course of his trilogy.

2. *In what ways did Lyra's speech change when the text was (a) translated into French and (b) adapted for the stage particularly in terms of spoken-style elements and features of variation?*

The quantitative and qualitative *communicative-level* analyses of Jean Esch's French translation revealed fairly radical changes in certain linguistic aspects of Lyra's voice. Although its spoken-style qualities were largely retained in his versions, Esch frequently refined Lyra's speech, particularly in terms of syntax and morphosyntax, so that its non-standard and childish features of Lyra's idiolect were much less apparent in comparison with Pullman's source text. This was despite Esch's apparently greater readiness to include such features in the speech of other children such as Roger. In terms of situation-related variation, the French translation of the scenes discussed in Chapter 6 largely reflected changes in Lyra's voice due to emotion and also the different levels of formality in her speech in her conversations with the two different bears. However, the inclusion of written-style features such as the past historic tense in her story to the gyptian children significantly reduced the impression of spontaneous invention transmitted by Lyra's speech in the source text scene.

As for Lyra's idiolect in the stage adaptation, Wright's treatment was often diametrically opposed to Esch's in the French version. In particular both the quantitative and qualitative analyses indicated that Wright included non-standard and highly informal features in Lyra's speech to an even higher degree than seen in the source text, particular with regard to phonetic features such as *h*-dropping. Similarly, childish elements were, if anything, emphasised more strongly than in Pullman's source text. In addition, Wright's adapted dialogues did not appear to display the patterns of situation-related variation found in the source text. For example, Lyra's voice displayed less apparent variance in conversations with different interlocutors, while an excited breathless style was apparent both when Lyra was talking about truthful events and when she was lying.



3. *What are the possible effects of any changes observed (a) in the immediate context of the dialogue passage concerned and (b) on the work overall?*

The *pragmatic* and *semiotic* levels of analysis conducted in Chapters 5 and 6 suggested that the different approaches taken by the translator and adapter to Lyra's voice could potentially have a number of repercussions.

Within Scene A, for example, Wright's depiction of Lyra's voice as less assertive than it is the source text (and his assignment of greater agency to Roger, in his speech with Lyra) does not transmit the impression, given in the equivalent source text scene, that Lyra is the dominant person in her relationship with her friend. Semiotically, this fails to set the ground for her subsequent role as leader of the children in the rest of the work. On the other hand, Wright's dialogues do clearly reflect Lyra's child status, whereas in Esch's translation, Lyra's speech style tends to create the impression that Lyra is older and better educated than the children with whom she was speaking.

These locally different effects, in turn, had the potential to reduce the support given by Lyra's and her interlocutors' dialogue to aspects of the work's plot and thematic content. For example, the refinement of Lyra's voice in Esch's translation, particularly in relation to those of other children, risked undermining both the alliance, so important for the plot, between Lyra and the children, and Pullman's subversion of the traditional model of the feminine, 'well-brought up' heroine.

## **7.2 Limitations and options for complementary research**

Despite the insights obtained from this study, it is worth acknowledging its limitations, particularly with regard to the methods used. In this way, other areas for research can be proposed that might complement or test the study's findings.

For example, in the quantitative analysis described in Chapter 4, it was difficult to take into consideration ways in which Esch might have compensated for either the spoken-style qualities or non-standard features of Lyra's voice by introducing linguistic features situated at a different level (e.g. lexical instead of

morphosyntactic). Despite this shortcoming, however, I would claim that the findings described are still valid in their reflection of Esch's general tendency to reflect the spoken-style qualities of Lyra's speech but not its non-standard qualities. This is partly because, as the analyses described in Chapters 5 and 6 indicate, Esch often refined Lyra's speech at *all* levels (for example, in terms of its syntax), and not just in terms of the phonetic and morphosyntactic features measured by Variable C in Chapter 4. Furthermore, on occasion, both Pullman and Wright themselves deploy features at other levels (for example in terms of simple lexis) to contribute to the informal and childlike qualities of Lyra's speech; for this reason, any attempt to measure, for example, lexical compensation in the French translation for morphosyntactic and phonetic irregularities in the source text would also have to take account of lexical issues in both Pullman's and Wright's dialogues.

Even so, it is possible to conceive of ways of broadening future quantitative analyses to incorporate additional features. These could capture at least some of the attempts made by the translator (or adapter) to compensate for source text features at different linguistic levels. For example, on the syntactic level, instances of dislocation could be recorded (e.g. *They're coming, the Gobblers!*) as an indicator of spoken style, while standard measures such as *type-token ratio* could be used to measure lexical variety.<sup>134</sup>

Equally, the quantitative analysis could potentially be broadened to give an indication of how situation-related variation is treated in the different versions. Thus, for example, a larger sample of Lyra's speech turns (ideally, all of those within *Northern Lights* and its versions), would allow patterns running across the entire work to be identified. Is it the case, for example, that Pullman restricts the highest concentration of non-standard features in Lyra's speech to specific passages or chapters, whereas the adapter includes these in all instances of Lyra's speech?

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<sup>134</sup> "Type-token ratio" (TTR) involves counting the total number of words (counted as *tokens*) in a given text or quantity of speech and measuring the number of different words (*types*) that appear within that text or speech excerpt. As Williamson states (2009), "the more types there are in comparison to the number of tokens, then the more varied is the vocabulary, i.e. [...] there is greater lexical variety." In the case of fictional speech, we could assume that a higher TTR in translated dialogue would indicate a shift away from the repetitions characteristic of spontaneous speech, for example.

If we consider both parts of the analysis conducted in this study – quantitative and qualitative – there is certainly scope for broadening the investigation into the speech of other characters. In particular, my earlier research (Read 2003) suggested that both the French and German translators of Pullman’s work treated different voices in different ways. Thus, for example, while they reflected the non-standard lexis of the one (minor) American character in the novel, Lee Scoresby, both translators tended to standardise the strongly marked dialect of the gyptian characters. It would be instructive to apply the three-level communicative-pragmatic-semiotic framework in evaluating the treatment of those and other characters’ voices, and to triangulate those findings by means of a quantitative analysis.

Similarly, it is a matter of regret that I was unable to include other versions of *Northern Lights* in the present study. In particular, preparatory work I carried out on Weitz’s film version (*The Golden Compass*, 2007) suggested that at least some of the patterns visible in Wright’s stage script were also evident in Weitz’s screenplay. It appears, for example, that Weitz, like his fellow adapter, attempted to reproduce the non-standard qualities of Lyra’s idiolect, and its stylistic ‘overlap’ with other children’s voices, in the dialogue he wrote for his film. This can be seen in the following this excerpt from my transcription of Wright’s film, in which non-standard morphosyntactic features and phonetic realisations are underlined:

LYRA. This en’t no game Billy Costa. Don’t you know what this gate is?

BILLY. It’s the back door to your stupid college. So?

LYRA. There’s a curse on this gate. You gyptians ought to know that. Crossin’ this gate is worse than touching someone’s daemon with your bare hands.

BILLY: Why ain’t nothing ’appened to you then?

LYRA. ’Cause we live ’ere. We got safe passage, see?

BILLY. What muvver? I ’eard you was an orphink. An’ your uncle only left you ’ere ’cause nobody wanted you.

LYRA. Come ’ere and say that!

*The Golden Compass* (2007)

Despite the challenges, mentioned in Chapter 1, of taking into account performance factors that were visible in the film version but not in Wright’s script

(since the data available for the film consists of a DVD rather than a published screenplay), it would be fascinating to consider semiotic aspects of Weitz's version, for example in terms of the interaction of dialogue and other filmic resources (costume, editing, and so forth).<sup>135</sup>

### 7.3 Further implications for research and practice

In conducting the analyses of Pullman's dialogue for this study, I was constantly struck by both the subtlety with which the author depicts the speech of his characters and the many connections that both the content and style of his characters' utterances could be said to have with other aspects of the work. My repeated reading of the text has also revealed the richness and variety of Pullman's style in non-dialogue sections, too. Consider, for example, this brief passage from the end of Chapter 12 of *Northern Lights*, when Lyra has discovered the poor Tony Makarios, whose dæmon has been cut away from him:

The little boy was huddled against the wood drying-rack where hung row upon row of gutted fish, all as stiff as boards. He was clutching a piece of fish to him as Lyra was clutching Pantalaimon, with both hands, hard, against her heart; but that was all he had, a piece of dried fish; because he had no dæmon at all. The Gobblers had cut it away. That was *intercision*, and this was a severed child.

ST pp. 213-4 (italics in original)

Pullman's prose here is, for this reader at least, all the more effective and moving thanks to the unadorned but carefully wrought simplicity of its style. Further stylistic analyses of the ways in which Pullman uses language in *His Dark Materials* to achieve his effects might therefore usefully complement existing academic studies, which deal almost exclusively with the work's thematic and ideological content (e.g. Wood 2001, Squires 2003, Lenz and Scott 2005, Squires 2006, and Munt 2008).

With regard to broader issues not specific to Pullman's work, the study has also shown the value of examining not just the surface manifestations of fictional speech but also the wider functions that it supports in conjunction with other elements of the text. The three-part *communicative-pragmatic-semiotic* model

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<sup>135</sup> The application of semiotic approaches to film criticism and analysis is a long-established practice. See, for example, Metz 1974.

used by Lorés Sanz has proved extremely useful in conducting such an analysis not just in relation to the translation and adaptation but also the source text itself. This suggests that further interdisciplinary ‘borrowing’ in the study of fictional speech could benefit scholars of both original literature and of translation or adaptation. Thus, for example, the framework used in this study could be equally well applied to speech in works by Dickens, Zola, or Tolstoy in their original language. Equally, new models from literary studies could be utilised specifically for the analysis of translations. For example, although it was not the main theoretical approach used in the present study, scholars of fictional speech in translation could potentially utilise Ferguson’s model (1998), whereby the different speech varieties in a fictional work are considered not in relation to real-life speech varieties but in relation to the “fictolinguistic” map of varieties of within the work concerned. In such a study, consideration could be given to how such a map changes in the target text, so that the relationships between different characters’ voices move in relation to one another.

The present study has also indicated the potential value of further research into the translation and adaptation of speech varieties other than dialect or sociolect. In particular, it has illustrated the roles that the specific features of a central character’s *idiolect* can play, and the susceptibility of such idiolectal features to sometimes radical shifts in translation. Similarly, subtle yet meaningful aspects of *situation-related variation* in fictional speech also seem worthy of further attention.

As regards issues connected with children’s literature, the close analysis of translations of *Northern Lights* conducted for this and a previous study (Read 2003) has indicated that fictional speech may constitute an aspect of children’s fiction that, more than other textual elements, remains prone to “deformation” in translation, to use Berman’s terminology (2000: 286).<sup>136</sup> Certainly, a close examination of Esch’s French translation suggests that Shavit’s claim (1986: 112) that, “unlike contemporary translators of adult books, the translator of children’s literature can permit himself [*sic*] great liberties regarding the text”

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<sup>136</sup> In my previous study I also examined, using a different theoretical approach, the German translation (Pullman 2002a) of speech in *Northern Lights*. While neither study specifically described the translators’ treatment of Pullman’s narrative passages, the perceptions I gained in carrying out both sets of research indicated that these were subject to much less radical change, at the stylistic level, than instances of direct speech.

applies much more to Esch's treatment of characters' speech than to his rendering of Pullman's narrative passages. Despite some minor omissions (such as the reference to the Lyra's skills with the punt mentioned in Chapter 6 above), Esch seems to have translated the narrative prose of Pullman's source text without introducing major stylistic shifts, something that cannot be said of the many dialogue passages. The increasing research into the translation of speech in children's literature (e.g. Wirf Naro and Fischer 2012) may well cast light on the question of whether speech is indeed more susceptible than other elements of modern children's fiction to radical shifts in translation.

Regarding the links between adaptation and translation, the unusual design adopted in the present study – in which a source text is compared with both its translation into a foreign language and its dramatisation in the same language – has demonstrated that translators and adapters can treat aspects of the same work in quite different ways.<sup>137</sup> Whether considering dialogue or other facets of a fictional text, further comparative studies could produce valuable new insights into the similarities and differences between both the processes and outcomes of translation and adaptation. Aspects worth considering in such research might involve questions of purpose and audience (such as “For whom is the work being translated and adapted?”); the different constraints inherent in or imposed on the two practices (e.g. the need to compress the content of a novel for performance, versus the perceived need to include all of the source text content in a translation);<sup>138</sup> and the role played by the different narrative modes inherent in, say, fiction and film (as described in Lothe 2000) in influencing the translation and adaptation of the same novel.

In addition, findings from the present study and others using similar comparative models could potentially inform translation and adaptation practice with regard to the treatment of dialogue. For example, although Esch, in his translation of

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<sup>137</sup> While the interrelationship between foreign-language translation and adaptation for performance has been considered in other studies, to the best of my knowledge no others have specifically compared treatments of the same text by translators and adapters. For instance, even though the connections between interlingual translation and intermedial adaptation are the focus of Krebs' recent edited volume of essays (2013), its contributors relate the two disciplines by, for example, discussing the ways in which foreign-language translations are adapted for the stage or the applicability of theories from translation studies to the screen adaptation of a novel. See the essays in Krebs' collection by Hand and Wiest, respectively.

<sup>138</sup> Such constraints are briefly mentioned by Milton in his consideration of the relationship between translation studies and adaptations (2009: 53).

*Northern Lights*, tends to reproduce much more closely the referential content of the source text speech than Wright does in his stage script, the latter's much freer adaptation of the dialogue transmits more clearly some of the underlying themes supported by it (such as Lyra's status as a liar). Could, for example, literary translators follow adaptation practitioners in taking a freer approach to source-text dialogue (by 'rewriting' it even more radically) in order to transmit underlying meanings, or would the expectations of publishers and readers preclude such a practice? Alternatively, could the diffusion of findings from studies such as this one alert both adapters and translators to the possible significance of subtle features of dialogue in a source text (such as the role played by question-and-answer pairs in reflecting the power balance in Lyra's and Roger's relationship, as described in Chapter 5 above)?<sup>139</sup> Finally, could theoretical models from one discipline, such as the translation scholar Anthony Pym's proposal that linguistic varieties be reflected by means of a relative "deviation from a textual or generic norm" (2000), inform the work of practitioners in both translation and adaptation?

Whether or not such ideas are pursued in future research or practice, I hope that the insights gained in the present study might help to increase awareness, on the part of scholars, translators, and adapters, of the multiple ways in which dialogue can contribute to the 'meanings' and effects of a literary work in its different versions.

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<sup>139</sup> There is no suggestion here that translators or adapters should be obliged to reproduce such features or in their versions. Rather, as Boase-Beier suggests (2011), greater awareness of stylistic effects and nuances may give translators (and, I would add, adapters) information useful for transmitting source text meanings or considering the interactions between aspects of the source text.

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## Appendix: Scenes for qualitative analysis

### Scenes discussed in Chapter 5

#### ST Scene A (ST pp. 46-51)

And, inevitably:

“Let’s play kids and Gobblers!”

So said Lyra to Roger the Kitchen boy from Jordan College. He would have followed her to the ends of the earth.

5 “How d’you play that?”

“You hide and I find you and slice you open, right, like the Gobblers do.”

“You don’t know what they do. They might not do that at all.”

10 “You’re afraid of ’em,” she said. “I can tell.”

“I en’t. I don’t believe in ’em, anyway.”

“I do,” she said decisively. “But I en’t afraid either. I’d just do what my uncle done last time he came to Jordan. I seen him. He was in the Retiring Room and there was this guest who weren’t polite, and my uncle just give him a hard look and the man fell dead on the spot, with all foam and froth round his mouth.”

15 “He never,” said Roger doubtfully. “They never said anything about that in the Kitchen. Anyway, you en’t allowed in the Retiring Room.”

20 “Course not. They wouldn’t tell servants about a thing like that. And I *have* been in the Retiring Room, so there. Anyway, my uncle’s always doing that. He done it to some Tartars when they caught him once. They tied him up and they was going to cut his guts out, but when the first man come up with the knife my uncle just looked at him, and he fell dead, so another one come up and he done the same to him, and finally there was only one left. My uncle said he’d leave him alive if he untied him, so he did, and then my uncle killed him anyway just to teach him a lesson.”

25 “Roger was less sure about that than about Gobblers, but the story was too good to waste, so they took it in turns to be Lord Asriel and the expiring Tartars, using sherbet dip for the foam.”

35 However, that was a distraction; Lyra was still intent on playing Gobblers, and she inveigled Roger down into the wine cellars, which they entered by means of the Butler’s spare set of keys. Together they crept through the great vaults where the College’s Tokay and Canary, its Burgundy and brantwijn were lying under the cobwebs of ages. Ancient stone arches rose above them supported by pillars as thick as ten trees, irregular flagstones lay underfoot, and on all sides were ranged rack upon rack, tier upon tier, of bottles and barrels. It

40

45 was fascinating. With Gobblers forgotten again, the two children tiptoed from end to end holding a candle in trembling fingers, peering into every dark corner, with a single question growing more urgent in Lyra's mind every moment: what did the wine taste like?

50 There was an easy way of answering that. Lyra – over Roger's fervent protests – picked out the oldest, twistiest, greenest bottle she could find, and, not having anything to extract the cork with, I broke it off at the neck. Huddled in the furthest corner, they sipped at the heady crimson liquor, wondering when they'd, become drunk, and how they'd tell  
55 when they were. Lyra didn't like the taste much, but she had to admit how grand and complicated it was. The funniest thing was watching their two dæmons, who seemed to be getting, more and more muddled: falling over, giggling senselessly, and changing shape to look like gargoyles, each trying to be  
60 uglier than the other.

Finally, and almost simultaneously, the children discovered what it was like to be drunk.

"Do they *like* doing this?" gasped Roger, after vomiting copiously.

65 "Yes," said Lyra, in the same condition. "And so do I," she added stubbornly.

Lyra learned nothing from that episode except that playing Gobblers led to interesting places. She remembered  
70 her uncle's words in their last interview, and began to explore underground, for what was above ground was only a small fraction of the whole. Like some enormous fungus whose root-system extended over acres, Jordan (finding itself jostling for space above ground with St Michael's College on one side, Gabriel College on the other, and the University Library  
75 behind) had begun, sometime in the Middle Age, to spread below the surface. Tunnels, shafts, vaults, cellars, staircases had so hollowed out the earth below Jordan and for several hundred yards around it that there was almost as much air  
80 below ground as above; Jordan College stood on a sort of froth of stone.

And now that Lyra had the taste for exploring it, she abandoned her usual haunt, the irregular Alps of the College roofs, and plunged with Roger into this netherworld. From  
85 playing at Gobblers she had turned to hunting them, for what could be more likely than that they were lurking out of sight below the ground?

So one day she and Roger made their way into the crypt below the Oratory. This was where generations of Masters  
90 had been buried, each in his lead-lined oak coffin in niches along the stone walls. A stone tablet below each space gave their names:

*Simon Le Clerc, Master 1765-1789 Cerebaton*  
*Requiescant in pace*

95

“What’s that mean?” said Roger.

100

“The first part’s his name, and the last bit’s Roman. And there’s the dates in the middle when he was Master. And the other name must be his dæmon.”

They moved along the silent vault, tracing the letters of more inscriptions:

105

*Francis Lyall, Master 1748-1765 Zohariel*  
*Requiescant in pace*

*Ignatius Cole, Master 1745-1748 Musca*  
*Requiescant in pace*

110

On each coffin, Lyra was interested to see, a brass plaque bore a picture of a different being: this one a basilisk, this a fair woman, this a serpent, this a monkey. She realized that they were images of the dead men’s dæmons. As people became adult, their dæmons lost the power to change and assumed one shape, keeping it permanently.

115

“These coffins’ve got skeletons in ‘em!” whispered Roger.

“Mouldering flesh,” whispered Lyra. “And worms and maggots all twisting about in their eye sockets.”

120

“Must be ghosts down here,” said Roger, shivering pleasantly.

Beyond the first crypt they found a passage lined with stone shelves. Each shelf was partitioned off into square sections, and in each section rested a skull.

125

Roger’s dæmon, tail tucked firmly between her legs, shivered against him and gave a little quiet howl.

“Hush,” he said.

Lyra couldn’t see Pantalaimon, but she knew his moth-form was resting on her shoulder and probably shivering too.

130

She reached up and lifted the nearest skull gently out of its resting place.

“What you doing?” said Roger. “You en’t supposed to touch ‘em!”

135

She turned it over and over, taking no notice. Something suddenly fell out of the hole at the base of the skull – fell through her fingers and rang as it hit the floor, and she nearly dropped the skull in alarm.

“It’s a coin!” said Roger, feeling for it. “Might be treasure!”

140

He held it up to the candle and they both gazed wide-eyed. It was not a coin, but a little disc of bronze with a crudely engraved inscription showing a cat.

“It’s like the ones on the coffins,” said Lyra. “It’s his

dæmon. Must be.”

145 “Better put it back,” said Roger uneasily, and Lyra  
 upturned the skull and dropped the disc back into its  
 immemorial resting-place before returning the skull to the  
 shelf. Each of the other skulls, they found, had its own  
 dæmon-coin, showing its owner’s lifetime companion still  
 150 close to him in death.

“Who d’you think these were when they were alive?”  
 said Lyra. “Probably Scholars, I reckon. Only the Masters get  
 coffins. There’s probably been so many Scholars all down the  
 centuries that there wouldn’t be room to bury the whole of  
 155 ’em, so they just cut their heads off and keep them. That’s the  
 most important part of ’em anyway.”

### French Scene A (French pp. 62-67)

Et, bien entendu:

– Si on jouait aux enfants et aux Enfourneurs ?  
 Voilà ce que proposa Lyra à Roger, le marmiton de  
 Jordan College. Roger l’aurait suivie au bout du monde.

5 – Comment on y joue ?  
 – Tu te caches, je te trouve et je t’ouvre le ventre,  
 comme les Enfourneurs.  
 – Qu’est-ce que tu en sais ? Si ça se trouve, ils font pas  
 du tout ça.

10 – Ah ah, tu as peur ! dit-elle. Ça se sent.  
 – Pas du tout. D’ailleurs, j’y crois même pas.  
 – Moi, si, déclara Lyra d’un ton catégorique. Mais ils me  
 font pas peur. Si j’en voyais, je leur ferais ce qu’a fait mon  
 oncle la dernière fois qu’il est venu ici. Je l’ai vu de mes  
 15 propres yeux. Il était dans le Salon, et un des invités n’a pas  
 été gentil avec lui, alors, mon oncle lui a jeté un regard noir,  
 et l’homme est tombé raide mort, la bave aux lèvres.  
 – Tu es sûre ? demanda Roger, dubitatif. J’ai pas  
 entendu parler de ça aux Cuisines. Et en plus, tu n’as pas le  
 20 droit d’entrer dans le Salon.  
 – Évidemment ! Ils vont pas raconter cette histoire aux  
 domestiques. Et je te dis que je suis entrée dans le Salon !  
 De toute façon, mon oncle a l’habitude de faire ça. Il a fait la  
 même chose avec des Tartares la fois où ils l’ont capturé. Ils  
 25 l’avaient attaché pour lui arracher les tripes, mais quand le  
 premier type s’est approché avec son couteau, mon oncle l’a  
 simplement regardé, et le type est tombé raide mort ; un  
 second s’est approché, et il lui a fait le même coup. A la fin, il  
 ne restait plus qu’un seul Tartare. Mon oncle a promis de lui  
 30 laisser la vie sauve s’il le détachait ; ce qu’il a fait, mais mon  
 oncle l’a tué quand même, pour lui donner une leçon.

Roger paraissait encore plus dubitatif qu’au sujet des  
 Enfourneurs, mais on ne pouvait pas laisser passer une si  
 belle histoire, et ils incarnèrent tour à tour Lord Asriel et les



35 Tartares foudroyés, en utilisant de la crème fraîche pour symboliser la bave.

Mais ce n'était qu'un pis-aller ; Lyra était toujours décidée à jouer aux Enfourneurs, et elle réussit à entraîner Roger dans les caves, dans lesquelles ils pénétrèrent grâce  
40 au double des clés du Majordome. Ils se fauilèrent dans les grandes galeries voûtées où reposaient les bouteilles de tokay et de vin blanc des Canaries, de bourgogne et de brantwijn, sous les toiles d'araignée centenaires. D'antiques arches de pierre se dressaient au-dessus de leurs têtes, supportées par des piliers épais comme dix troncs d'arbre ;  
45 leurs pieds glissaient sur les dalles irrégulières, et de chaque côté s'empilaient des tonneaux et des casiers contenant des bouteilles. C'était un spectacle fascinant. Oubliés les Enfourneurs, encore une fois. Lyra et Roger progressaient sur la pointe des pieds, une bougie dans leurs mains tremblantes, scrutant chaque recoin sombre, et une seule question, de plus en plus pressante, obsédait Lyra : quel goût avait donc le vin ?

Il y avait une façon très simple d'y répondre. Malgré les protestations vigoureuses de Roger, Lyra prit la plus vieille, la plus tordue et la plus verte des bouteilles qu'elle put trouver, et, n'ayant pas de quoi extraire le bouchon, elle brisa le goulot. Réfugiés dans le coin le plus reclus de la cave, ils burent à petites gorgées l'entêtante liqueur pourpre, en se demandant à quel moment ils seraient ivres, et surtout, comment ils sauraient qu'ils étaient ivres. A vrai dire, Lyra n'aimait pas beaucoup le goût du vin, mais elle devait reconnaître que c'était un breuvage noble et complexe. Le plus drôle, c'était de regarder leurs deux dæmons, qui semblaient de plus en plus confus : ils trébuchaient, riaient bêtement, et s'amusaient à changer de forme pour ressembler à des gargouilles, chacun essayant de se faire plus laid que l'autre.

70 Finalement, et presque simultanément, les deux enfants découvrirent ce que signifiait être ivre.

– Et ils aiment ça ? demanda Roger entre deux hoquets, après avoir vomi copieusement.

– Oui, répondit Lyra, qui se trouvait dans le même état. Et moi aussi j'aime ça, ajouta-t-elle d'un air obstiné.

75

Cet épisode n'apprit rien à Lyra, si ce n'est qu'on pouvait découvrir des endroits intéressants en jouant aux Enfourneurs. Repensant aux paroles de son oncle, lors de leur dernier entretien, elle décida d'explorer désormais le sous-sol, car ce qui se trouvait à la surface ne représentait qu'une infime partie de l'ensemble. Tel un arbre gigantesque dont le réseau de racines s'étendait sur plusieurs hectares, Jordan College (encastré à la surface entre St Michael's College d'un côté, Gabriel College de l'autre, et la

80

85 Bibliothèque de l'Université derrière) avait commencé, au  
Moyen Age, à s'étendre sous terre. Désormais, le sous-sol  
était tellement creusé de tunnels, de galeries, de caves, de  
celliers et d'escaliers, sous Jordan College et sur plusieurs  
90 centaines de mètres à la ronde, qu'il y avait presque autant  
d'air sous terre qu'au-dessus ! Bref, Jordan College reposait  
sur une sorte de dentelle de pierre.

Maintenant que Lyra avait le goût de l'exploration  
souterraine, elle abandonna son territoire de prédilection, les  
montagnes des toits du collège, pour plonger avec Roger  
95 dans ces abîmes. Après avoir joué aux Enfouisseurs, elle  
entreprit de les chasser, car désormais, cela ne faisait plus  
aucun doute : où pouvaient-ils se cacher, sinon sous terre ?

C'est ainsi qu'un jour, Lyra et Roger pénétrèrent dans la  
crypte sous l'Oratoire. Des générations de Maîtres avaient été  
100 enterrées là, chacun dans son cercueil doublé de plomb, à  
l'intérieur de niches creusées dans les murs. Une plaque de  
pierre, fixée sous chaque niche, indiquait leur nom :

*Simon Le Clerc, Maître 1765-1789 Cerebaton*  
105 *Requiescant in pace*

– Qu'est-ce que ça veut dire ? demanda Roger.  
– Le premier mot, c'est son nom, la ligne du dessous,  
c'est du latin. Au milieu, c'est la période pendant laquelle il  
110 était Maître. Et le deuxième nom, ça doit être son dæmon.

Ils continuèrent d'avancer dans le caveau silencieux,  
déchiffrant d'autres inscriptions :

*Francis Lyall, Master 1748-1765 Zohariel*  
115 *Requiescant in pace*

*Ignatius Cole, Master 1745-1748 Musca*  
*Requiescant in pace*

120 Lyra constata que chaque cercueil s'ornait d'une plaque  
de cuivre portant le dessin d'un être différent : ici un basilic, là  
une jolie femme, ici un serpent, là un singe. Et elle comprit  
qu'il s'agissait des représentations des dæmons des défunts.  
Quand les gens devenaient adultes, leurs dæmons perdaient  
125 leurs pouvoirs de métamorphose et adoptaient une forme  
unique, de manière définitive.

– Il y a des squelettes dans ces cercueils ! émit à voix  
basse Roger.

– De la chair en décomposition, chuchota Lyra. Des vers  
130 et des asticots qui grouillent dans les orbites des yeux.

– Je parie qu'il y a des fantômes par ici, commenta  
Roger, en frissonnant de délice.

Passé la première crypte, ils débouchèrent dans un  
couloir bordé d'étagères de pierre. Chacune d'elles était

135 divisée en cubes, et dans chaque cube reposait un crâne.  
 Le dæmon de Roger, la queue coincée entre les pattes, tremblait contre ses jambes ; il laissa échapper un petit gémissement.  
 - Chut ! fit Roger.

140 Lyra ne pouvait pas voir Pantalaimon, mais elle le sentait posé sur son épaule, sous sa forme de papillon de nuit. Sans doute tremblait-il lui aussi.  
 Elle prit le crâne le plus proche et le sortit délicatement de sa niche.

145 – Hé, qu'est-ce que tu fais ? dit Roger. Faut pas y toucher !  
 Sans lui prêter attention, elle tourna et retourna le crâne dans ses mains. Soudain, quelque chose tomba du trou situé à la base du crâne, glissa entre ses doigts et heurta le sol avec un tintement ; terrifiée, elle faillit lâcher le crâne.

150 – Une pièce ! s'exclama Roger en s'en emparant. Il y a peut-être un trésor !  
 Il éleva la pièce dans la lumière de la bougie ; ils la regardaient avec des yeux écarquillés. En vérité, il ne s'agissait pas d'une pièce de monnaie, mais d'un petit disque de bronze gravé de traits grossiers qui représentaient un chat.

155 – C'est comme les dessins sur les cercueils, commenta Lyra. C'est son dæmon, je parie.  
 – Tu ferais mieux de le remettre à sa place, dit Roger, de plus en plus mal à l'aise.

Lyra renversa le crâne et remit le disque dans son caveau immémorial, puis elle reposa le crâne sur l'étagère. Chacun de ces crânes, constatèrent-ils, renfermait sa pièce-dæmon représentant le compagnon de toute une vie du défunt, près de lui jusque dans la mort.

165 – A ton avis, qui étaient ces gens, de leur vivant ? demanda Lyra. Sans doute des Érudits. Mais seuls les Maîtres ont droit à des cercueils. Il y a eu tellement d'Érudits ici, durant des siècles, qu'il n'y a certainement pas assez de place pour tous les enterrer, alors ils leur coupent simplement la tête et ils la gardent. C'est la partie la plus importante, de toute façon.

170

### Play Scene Ai (Play pp. 8-9)

ROGER. Where's the fighting?  
 LYRA. You missed it.  
 ROGER. Who won?  
 LYRA. Dunno. Don't matter either. See yer, whoever you are.  
 5 ROGER. See yer.

*They turn to go.*

PANTALAIMON. I'm Pantalaimon.

SALCILIA. I'm Salcilia.

PANTALAIMON. I en't seen you before.

10 SALCILIA. That's 'cause we only just arrived from London.

*The DAEMONS approach each other. LYRA and ROGER look at them in surprise.*

ROGER. That's funny.

LYRA. They wanna be friends.

15 ROGER. That could be. My mum always says, you know at once when you like somebody. An' I like you. I'm Roger. Roger Parslow. My dad's the new head gardener at Gabriel College, an' me mum's a cook an' I'm gonna be a kitchen boy.

20 LYRA. I'm Lyra Belacqua an' I'm at Jordan College. I don't work there or nothing. I just play around.

ROGER. Jordan's bigger'n Gabriel, en't it?

LYRA. It's bigger an' richer an' ever so much more important. You wanna see it?

25 ROGER. Yeah, don't mind.

LYRA. Come on, then.

They walk on.

ROGER. Where's *your* mum an' dad?

LYRA. En't got none. I'm nearly an orphan.

30 ROGER. You can't be *nearly* an orphan.

LYRA. You can if you're me. I got an uncle, and he's famous.

ROGER. Bet I never heard of 'im.

LYRA. Bet you have.

ROGER. So what's his name?

35 LYRA. Lord Asriel.

ROGER. *Him?* What, the explorer an' all?

LYRA. That's right.

ROGER. Well, that *is* famous. What's he like?

40 LYRA. He's old, like... forty at least. And he's ferocious. There was some Tartars caught him once, and they tied him up, and one of 'em was just gonna cut his guts out, and Lord Asriel looked at him – just looked, like that – and he dropped down dead.

PANTALAIMON. Lyra the liar!

45 LYRA. It was summat like that.

*They have arrived at Jordan College. A couple of STUDENTS cycle past. SCHOLARS are circulating. The MASTER appears with FRA PAVEL.*

50 Right, this is the quad, an' underneath us there's the crypt, with tunnels windin' everywhere like a 'normous sponge. An' those are the scholars, an' that's the Master of the College.

ROGER. Who's that snakey feller who's picking his nose?

LYRA. That's Fra Pavel. He comes to look at me twice a year

55 and asks me questions.

**Play Scene Aii (Play pp. 14-15)**

*[...] LYRA and ROGER appear [in the Retiring Room] through a secret doorway. They look round.*

LYRA. Wow.

ROGER. It's spooky all right.

5 PANTALAIMON. This is a bad idea.

*ROGER finds the projector.*

ROGER. 'Ere, look.

SALCILIA. Don't touch it!

ROGER. I won't break it.

10 *He looks.*

'Ere, Lyra, come an' look. This is fancy.

*LYRA is looking at the walls.*

LYRA. I wanna look at them paintings. All the Masters with their daemons.

15 PANTALAIMON. Now that *is* interesting.

LYRA. He's got a falcon daemon.

PANTALAIMON. He's got a magpie.

LYRA. That one's got an owl. He must have been specially clever.

20 *A bell is heard.*

They've finished dinner! Let's go back in here. Pan, Salcilia, change into something small.

*The DAEMONS change into moths. LYRA and ROGER hide. The MASTER comes in. He looks round and, having established that the room is empty, takes a*

25

*small phial from his pocket, empties it into the decanter and creeps out. LYRA and ROGER appear.*

He poisoned the wine!

ROGER. How d'you know it's poison?

30 LYRA. It must be. Why else did he look around like that, all furtive-like?

PANTALAIMON. You can't jump out and make a fuss, we'll get into trouble.

LYRA. I can't let Lord Asriel be murdered, Pan!

35 ROGER. Shuddup! He's here!

### **Play Scene Aiii (Play pp. 21-22)**

*Six weeks later. Jordan College. Day, outside. LYRA, ROGER, PANTALAIMON and SALCILIA. LYRA is downcast.*

ROGER. Cheer up.

5 LYRA. I can't. It's six weeks gone since Lord Asriel went to the Arctic, an' he en't never wrote nor nothing.

ROGER. I thought you said he never does.

LYRA. But it's different this time, en't it? I saved his life. You'd think a postcard wouldn't be too much bother.

PANTALAIMON. Or a carrier pigeon.

10 ROGER. It were something though, weren't it? All them scholars standing on chairs an' shouting ...

LYRA. ... and the man with his hand held up. You know what, Rodge?

ROGER. No, what?

15 LYRA. If I go to the Arctic... *when* I go... I'm gonna take you with me.

ROGER. I never thought no different.

## Scenes discussed in Chapter 6

### ST Scene B (ST pp. 131-2)

5 Lyra had to adjust to her new sense of her own story, and that couldn't be done in a day. To see Lord Asriel as her father was one thing, but to accept Mrs Coulter as her mother was nowhere near so easy. A couple of months ago she would have rejoiced, of course, and she knew that too, and felt confused.

10 But, being Lyra, she didn't fret about it for long, for there was the Fen town to explore and many gyptian children to amaze. Before the three days were up she was an expert with a punt (in her eyes, at least) and she'd gathered a gang of urchins about her with tales of her mighty father, so unjustly made captive.

15 "And then one evening the Turkish Ambassador was a guest at Jordan for dinner. And he was under orders from the Sultan hisself to kill my father, right, and he had a ring on his finger with a hollow stone full of poison. And when the wine come round he made as if to reach across my father's glass, and he sprinkled the poison in. It was done so quick that no one else saw him, but –"

20 "What sort of poison?" demanded a thin-faced girl.

25 "Poison out of a special Turkish serpent," Lyra invented, "what they catch by playing a pipe to lure out and then they throw it a sponge soaked in honey and the serpent bites it and can't get his fangs free, and they catch it and milk the venom out of it. Anyway, my father seen what the Turk done, and he says Gentlemen, I want to propose a toast of friendship between Jordan College and the College of Izmir, which was the college the Turkish Ambassador belonged to. And to show our willingness to be friends, he says, we'll swap glasses and drink each other's wine.

30 "And the Ambassador was in a fix then, 'cause he couldn't refuse to drink without giving deadly insult, and he couldn't drink it because he knew it was poisoned. He went pale and he fainted right away at the table. And when he come round they was all still sitting there, waiting and looking at him. And then he had to either drink the poison or own up."

35 "So what did he do?"

40 "He drunk it. It took him five whole minutes to die, and he was in torment all the time."

"Did you see it happen?"

45 "No, 'cause girls en't allowed at the High Table. But I seen his body afterwards when they laid him out. His skin was all withered like an old apple, and his eyes were starting from his head. In fact they had to push 'em back in the sockets..."

And so on.

## French Scene B (French pp. 165-6)

Lyra devait désormais s'habituer à cette nouvelle façon de voir sa propre histoire, et cela ne pouvait pas se faire en un jour. Considérer Lord Asriel comme son père, c'était une chose, mais accepter que Mme Coulter soit en réalité sa mère, voilà qui était beaucoup moins facile. Deux mois plus tôt, elle s'en serait réjouie, bien évidemment, et cela ne faisait qu'accroître sa confusion.

Mais, fidèle à elle-même, Lyra refusa de se tourmenter plus longtemps, car il y avait la ville de Fen à explorer, et beaucoup de jeunes gitans à impressionner. Et avant la fin des trois jours, elle avait réuni autour d'elle une petite bande de chenapans, grâce aux histoires de son père, cet homme si puissant, emprisonné injustement.

– Un soir, l'ambassadeur de Turquie était invité à dîner à Jordan College. Il avait reçu ordre du Sultan lui-même d'assassiner mon père, et il portait au doigt une bague creuse remplie de poison. Lorsqu'on servit le vin, il fit semblant de tendre la main au-dessus du verre de mon père, et y versa discrètement le poison. Son geste fut si rapide que personne ne s'en aperçut, mais...

– C'était quoi comme poison ? demanda une fillette au fin visage.

– Un poison provenant d'un serpent turc très spécial, inventa Lyra. Ils le capturent en jouant de la flûte pour l'attirer, ils lui jettent ensuite une éponge imbibée de miel, et quand le serpent mord dedans, il ne peut plus en arracher ses crocs, alors ils le maintiennent et récoltent le venin. Bref, mon père avait vu le geste du Turc, alors il dit : « Messieurs, j'aimerais porter un toast à l'amitié entre Jordan College et le collègue d'Izmir », collègue auquel appartenait l'ambassadeur turc. « Et en signe de cette amitié, dit-il, nous allons échanger nos verres de vin. » L'ambassadeur était coincé, car s'il refusait de boire c'était une grave insulte, mais d'un autre côté, il ne pouvait pas boire car il savait que le vin était empoisonné. Il devint blême et s'évanouit. Quand il revint à lui, il était toujours assis à table, et tout le monde avait les yeux fixés sur lui. Il était donc obligé d'avaler le poison ou de faire des aveux.

– Alors, qu'a-t-il choisi ?

– Il a bu le vin. Il a mis plus de cinq minutes à mourir, dans d'atroces souffrances.

– Tu l'as vu ?

– Non, car aucune femme n'a le droit de s'asseoir à la Grande Table. Mais j'ai vu son cadavre ensuite, quand ils l'ont emporté. Il avait la peau toute ridée, comme une vieille pomme, et les yeux lui sortaient de la tête. En fait, ils ont même été obligés de les renfoncer dans les orbites...



### Play Scene Bi (Play pp. 7-8)

*BILLY's brother TONY appears.*

TONY. Oi, Billy! Our ma says, get back home this minute or she'll give you a clip.

LYRA. Hello, Tony.

5 TONY. Don't you 'hello' me, you horrible little tyke. Wasn't it you throwing mud at our boat just now?

LYRA. That weren't me. It was some other kids.

TONY. Oh yeah!

10 LYRA. They come down from Abingdon in a special coach... all painted black, with a skeleton driving. And he saw your boat, and he pointed his bony finger...

TONY. Oh aye. Lyra the liar. En't that what they call you? Go on, get back home. Come on, Billy.

15 *He and BILLY go. LYRA stays, dejected. ROGER runs on.*

### Play Scene Bii (Play p. 9)

LYRA. [...] I got an uncle, and he's famous.

ROGER. [...] What's he like?

5 LYRA. He's old, like... forty at least. And he's ferocious. There was some Tartars caught him once, and they tied him up, and one of 'em was just gonna cut his guts out, and Lord Asriel looked at him – just looked, like that – and he dropped down dead.

PANTALAIMON. Lyra the liar!

LYRA. It was summat like that.

10 *They have arrived at Jordan College. A couple of STUDENTS cycle past. SCHOLARS are circulating. The MASTER appears with FRA PAVEL.*

15 Right, this is the quad, an' underneath us there's the crypt, with tunnels windin' everywhere like a 'normous sponge. An' those are the scholars, an' that's the Master of the College.

ROGER. Who's that snakey feller who's picking his nose?

LYRA. That's Fra Pavel. He comes to look at me twice a year and asks me questions.

### Play Scene Biii (Play p. 10)

FRA PAVEL. Have you decided what you will do, once you've grown up and your daemon is settled?

LYRA. I'll go exploring with Lord Asriel. He's gonna take me up the Amazon river, or into the desert, or the Arctic Circle...

5

FRA PAVEL. Is this true?

MASTER. No, not at all. You surely remember her weakness for fantastic stories. Your uncle is far too busy to see you when he comes to Jordan College, isn't he, Lyra?

10

LYRA. But he's coming on Wednesday week. Mrs Lonsdale told me. And he'll see me then, I'm gonna make sure he does. I'll follow him round, till...

FRA PAVEL (to LYRA). Play with your friend.

*LYRA goes.*

### Play Scene Biv (Play p. 61)

LYRA. Listen, Rodge. There's a whole load of gyptians coming to rescue us any minute from now.

ROGER. Honest?

LYRA. Yeah! And it en't just gyptians neither. There's an armoured bear, an' a man who flies a balloon from Texas an' a witch's dæmon, only there en't no witch.

5

*ROGER is very upset.*

ROGER. Oh Lyra! What an 'orrible trick to play!

*He continues as KAISA [the witch's dæmon] appears and lands.*

10

You come all this way, an' then all you can do is make up stories! Lyra the liar!

*He sees KAISA.*

KAISA. Greetings, Lyra.

15

LYRA. Greetings to you, Kaisa!

ROGER. It's true!

LYRA. I told you. [To Kaisa] Where's the gyptians?