# **CHAPTER 3**

# ANALYSIS

*The Golden Compass* is an adventure fiction which is written by Phillip Pullman. It tells about Lyra as the main character in this novel is taking her journey to the Northern Lights (Bolvangar and Svalbard). Lyra is doing some mission such as rescuing her best friend, Roger Parslow and the missing Gyptians's children abducted by the Gobblers in Bolvangar and also rescue Lord Asriel who is imprisoned in Svalbard by bears since the church against his experiments on 'Dust' and also give the alethiometer to Lord Asriel in which she thinks it is needed by him to expose Dust. Even though Lyra is only a child and not fully developed as a mature, but she can do her dangerous adventure. Thus, the identifiable hero and protagonist character in this adventure novel is Lyra Belacqua.

Conforming that, there will be two analyses in this chapter. Firstly, this study will analyze how Lyra's figure as identifiable hero from the description of her physical-packed and action-packed in the novel by using theory of characters and characterization along with the concept of formula of adventure story by John G Cawelti, especially about hero to find that Lyra is a hero in the novel. After describing Lyra's character, the result will support the next analysis as the main analysis of this study. Secondly, the deconstruction analysis is the main analysis of this study. Lyra as a hero is different from the most identical hero, for that reason this study will describe the hero pattern of Lyra's character along her heroic journey to the Northern Lights and how she leads herself as a hero by using Margery Hourihan's theory of deconstructing of the hero. Thus, the important key of deconstruction analysis in this study is to redefine the hero's perception in the adventure fiction especially in Lyra's character from *The Golden Compass* novel.

### **3.1 Character's analysis**

This part explains about Lyra's character. The story of *The Golden Compass* is conveyed by a third person omniscient narrator. This means that the narrator is not a character in the story, just a voice that distinguishes everything that's going on in the story. The narrator bonds close to Lyra and only tells us what does occur around her. However, the description of Lyra's character is not only visible from the narrator, but also from her actions and characters around her.

### 3.1.1 Lyra is an uneducated but a curious girl

In the first chapter of *The Golden Compass* Lyra Belacqua is a lawbreaker in the "Retiring Room" of the University of Jordan,

"Crouching behind the high table, Lyra darted along and through the door into the Retiring Room, where she stood up and looked around. The only light in here came from the fireplace, where a bright blaze of logs settled slightly as she looked, sending a fountain of sparks up into the chimney. She had lived most of her life in the College, but had never seen the Retiring Room before: only Scholars and their guests were allowed in here, and never females. Even the maidservants didn't clean in here. That was the Butler's job alone. Pantalaimon settled on her shoulder." (Pullman 4)

The quotation above show that Lyra breaks several norms: she is an

uneducated girl investigating a forbidden area which is only for educated adult

males. Compare for being allowed to be alive in this room she seems to be weak enough and thus her compromise to enter this room is done in terms of sneakiness and investigation. Lyra expresses a hope in cruising and tries to hide her existence despite the tremendous hope of being able to stay unharmed in the room as show in the quotation below:

"Lyra and her daemon moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen. The three great tables that ran the length of the hall were laid already, the silver and the glass catching what little light there was, and the long benches were pulled out ready for the guests. Portraits of former Masters hung high up in the gloom along the walls. Lyra reached the dais and looked back at the open kitchen door, and, seeing no one, stepped up beside the high table. The places here were laid with gold, not silver, and the fourteen seats were not oak benches but mahogany chairs with velvet cushions. Lyra stopped beside the Master's chair and flicked the biggest glass gently with a fingernail. The sound rang clearly through the hall" (4)

On the other hand, the sounds indicate the need to do a force, or for her to

be in a powerful or a strong position (male/adult) position. She is realizes that she

is wrong but shortly she ignores the dangers that is being discover. Her daemon

Pantalaimon (Pan) mediates:

"You're not taking this seriously," whispered her daemon. "Behave yourself."

Her daemon's name was Pantalaimon, and he was currently in the form of a moth, a dark brown one so as not to show up in the darkness of the hall. "They're making too much noise to hear from the kitchen," Lyra whispered back. "And the Steward doesn't come in till the first bell. Stop fussing."

But she put her palm over the ringing crystal anyway, and Pantalaimon fluttered ahead and through the slightly open door of the Retiring Room at the other end of the dais. After a moment he appeared again.

"There's no one there," he whispered. "But we must be quick."

Crouching behind the high table, Lyra darted along and through the door into the Retiring Room, where she stood up and looked around. The only light in here came from the fireplace, where a bright blaze of logs settled slightly as she looked, sending a fountain of sparks up into the chimney. She had lived most of her life in the College, but had never seen the Retiring Room before: only Scholars and their guests were allowed in here, and never females. Even the maidservants didn't clean in here. That was the Butler's job alone. Pantalaimon settled on her shoulder. "Happy now? Can we go?" he whispered.

"Don't be silly! I want to look around!" (4)

This is an act of controlling Lyra's aim. Here Pantalaimon is an alternate

for adult authority, and since Pantalaimon is the right figure as belief, or soul, his

worry for Lyra's defense is symbolizes the extent to which Lyra's position can be

controlled and strong. In this novel, Pullman spends the time in creating Pan as

the place and center of Lyra's belief, as shown in this quotation:

"You're a coward, Pan."

"Certainly I am. May I ask what you intend to do? Are you going to leap out and snatch the glass from his trembling fingers? What did you have in mind?"

"I didn't have anything in mind, and well you know it," she snapped quietly. "But now I've seen what the Master did, I haven't got any choice. You're supposed to know about conscience, aren't you? How can I just go and sit in the library or somewhere and twiddle my thumbs, knowing what's going to happen? I don't intend to do that, I promise you." (7).

Here, rather than free or abandoned, Lyra's self confidence (her

consciousness of her own actions) are get from Pan as an adult imitation and

suggestion. Although Pan and Lyra's actions look contradictory here In the novel,

but it illustrates that the actions of Lyra and Pan cannot be easily considered

individually but constitutes a whole and interconnected whole. For this reason

Lyra's beliefs is always shown before she knows their situation and herself by

hearing Pan's sound. He acts as a ethical guide and tells Lyra's thoughts. In this case at the time after Pantalaimon asked Lyra to be careful, she becomes attentive of her own fault. Lyra can describe and distinguishes the portraits of scientists or scholars (adult male authority figures) in the room in view of her actions as shown in this quotation:

"She sat in one of the green leather armchairs. It was so deep she found herself nearly lying down, but she sat up again and tucked her legs under her to look at the portraits on the walls. More old Scholars, probably; robed, bearded, and gloomy, they stared out of their frames in solemn disapproval." (4).

Lyra's thinking that adult's strengths are on a mission is supporting by Pantalaimon's voice, that sound is reprimand from previous warnings in following Lyra's apparent actions. Lyra is sincerely rejects adult's authority and tests her own limits of power through her exploration – Lyra enters the adult word unhurriedly.

There is a change of tone directly when the threats it finds increasingly visible. Instead of open rejection and a reluctance to acknowledge her adventures, Lyra secretly avoids the detection when the Master and his servant enter the room:

"What d'you think they talk about?" Lyra said, or began to say, because before she'd finished the question she heard voices outside the door.

"Behind the chair—quick!" whispered Pantalaimon, and in a flash Lyra was out of the armchair and crouching behind it. It wasn't the best one for hiding behind: she'd chosen one in the very center of the room, and unless she kept very quiet...

"The door opened, and the light changed in the room; one of the incomers was carrying a lamp, which he put down on the sideboard. Lyra could see his legs, in their dark green trousers and shiny black shoes. It was a servant. Then a deep voice said, "Has Lord Asriel arrived yet?" (4).

Here the threat of detection alters Lyra's comfort in the room. Before the Master enters the room Lyra seats herself in the center of the room in a chair reserved for scholars. At this moment she visualizes what it might be like to live a more powerful subject-position. When the room is reclaimed by the Master of Jordan, an adult male presence, she is jailed to her hiding place,

"The Butler bowed slightly and turned to leave, his daemon trotting obediently after him. From her Not-much-of-a-hiding place Lyra watched as the Master went to a large oak wardrobe in the corner of the room, took his gown from a hanger, and pulled it laboriously on. The Master had been a powerful man, but he was well over seventy now, and his movements were stiff and slow. The Master's daemon had the form of a raven, and as soon as his robe was on, she jumped down from the wardrobe and settled in her accustomed place on his right shoulder." (5)

While the Master waits in the room the extent of Lyra's power is limited, but her aim (to investigate, or to achieve knowledge) still the same. Similarly, it is her aim which brings her into a space where conflict is potential – while Lyra does not necessarily need conflict she is aware that conflict is a possible result of her aims. In both cases, whether acting out when an adult presence is not readily monitoring her actions, or avoiding notice by an adult presence, the adolescent is limited either in variance or magnitude of available actions. In the case that Lyra's action is severely limited, as it is when the Master enters the room, her intent becomes nearly deviate. She stops stirring and investigating in order to cover and thus the qualitative aspects of her investigation are limited by the quantitative aspects. It does not matter what the adolescent would like to do so long as he/she is unable to act on this wish.

By the end of the wardrobe scene Lyra has fallen asleep, she is so happily posed in this room for children that she loses her ability to detect the adult world – the maneuver of adult issues seems to have moved beyond Lyra, and she is once again more child than adult. Confirmation of this return to childhood comes as Lyra is reproving when she asks to further her participation in adult dealings. When she asks to go along with him on his mission to the north, Lord Asriel tells Lyra:

"You're not coming, child. Put it out of your head; the times are too dangerous. Do as you're told and go to bed, and if you're a good girl, I'll bring you back a walrus tusk with some Eskimo carving on it. Don't argue anymore or I shall be angry."

And his daemon growled with a deep savage rumble that made Lyra suddenly aware of what it would be like to have teeth meeting in her throat. She compressed her lips and frowned hard at her uncle. He was pumping the air from the vacuum flask, and took no notice; it was as if he'd already forgotten her. Without a word, but with lips tight and eyes narrowed, the girl and her daemon left and went to bed. (20)

Lord Asriel distinguishes this fact and tries to reinstate Lyra's social-

hierarchical place. He prohibits her from his journey to the Bolvangar and Svalbard. He calls Lyra "child," and "girl" for making sure to place her through her subject's position, supporting the identified in limitations of her age and gender. He reminds her thoughts which are contrary to previously founded suitable models "put it out of your head" (Pullman 19), and creates danger as the cause for her prohibiting, implying that her subject-position as a girl or as a child stops her from facing danger. He calls on adult language like,

"Good. But I've scotched him for now. Do as you're told and go to bed." (20)

In order to repress Lyra's ambition and curiosity. He offers a gift with slight price to calm her down, and damages these faces up to control her, he picks once again to dangers "I shall be angry" (Pullman 20). This dialogue is proposed to control Lyra's natural curiosity (mission of wakefulness, especially of the North) and adjust her to childish thoughts. The function of the dialogue is for guidelines of admiration and agreement, it forces and warns to achieve these goals, and because Lyra is still young.

#### 3.1.2 Lyra is an immature girl

Lyra's *innocence and immaturity* is side of Lyra's character and it is most clearly seen at Jordan College. This is the "world" in which we understand best about Lyra's innocence and immaturity as it was her childish pleasure at Jordan College. For years spent at the college she needed the love of a mother and father because she believes that her parents were killed in an accident when she was young. The scholars at the college are all Lyra has for family. However they never attended to her pities. Consequently, Lyra is not gived with any paternal love from any of the scholars at Jordan College. Because of this Lyra misbehaves at the college by participating in tricks in order to feel a sense of fellowship with others. These include actions such as climbing over Jordan College's roofs with her friend Roger and spitting plum stones on the Scholars, stealing apples from the market, and participating in feuds with the other colleges. This is all part of Lyra's "wild," immature, and selfish behavior. Lyra had remained like a "halfwild cat" at Jordan College because of being without a mother and a father.

Lyra's need for parental help is involve her bad activities. Even though this behavior appears as misbehavior when seen through the eyes of the Scholars at the college, it is the result of Lyra's innocence. Lyra looks for guidance and family. By her naughty behavior, Lyra believes that she will form a community for herself at the college which will be her family.

Despite Lyra's immature behavior and selfish acts, the pranks and naughtiness that Lyra contributes in at Jordan College are a part of her way of enjoying life. As much as she likes spending her time at the college with a lot of fun and cheats people as shown in this quotation:

"That was Lyra's world and her delight. She was a coarse and greedy little savage, for the most part. But she always had a dim sense Had a dim sense that it wasn't her whole world...and that somewhere in her life there was a connection with the high world of politics represented by Lord Asriel. All she did with that knowledge was to give her airs and lord it over the other urchins. It had never occurred to her to find out more." (24)

Although Lyra understands that there is more to Jordan College outside her pranks, she prefers to be unconscious with the issue such as politics that related in college. This further demonstrates Lyra's innocence because does not know the difficulties of the world outside her world at Jordan College. She forms the world for herself is centered on offense and pranks. Additionally, Lyra begins to confuse with her immature behavior by the lies she says to. When her uncle Lord Asriel asks her as to how she spends her time at the College. As she spends most of the time on the roofs of the college with Roger and playing a part in pranks:

"Dirty," said Lord Asriel, pushing her hands away. "Don't they make you wash in this place?"

"Yes," she said. "But the Chaplain's fingernails are always dirty. They're even dirtier than mine."

"He's a learned man. What's your excuse?"

"I must've got them dirty after I washed."

"Where do you play to get so dirty?"

She looked at him suspiciously. She had the feeling that being on the roof was forbidden, though no one had actually said so. "In some of the old rooms," she said finally." (25)

Lyra uses dishonesty to keep her out of trouble. However, she does not know the extent of the consequences caused by her lies. It is because of her lack of knowledge of the damage that lies cause that we can say her innocence is most clearly in this point.

From all the definition and analyses about Lyra's characterization above, this can be written that Lyra is doubtful character to be a hero because she is still young and immature according to the narrator, her actions and characters around her. She also avoids doing anything without suggestion and help from her daemon Pantalaimon. However, along her heroic journey to the Bolvangar and Svalbard she do some mission that create her become the hero and protagonist character in the novel. Therefore, the next analysis is consisting of hero characteristics or hero pattern in Lyra. The main focus of next analysis is to change hero's perception that an immature girl is can be called as a hero like a strong and honorable man.

#### 3.2. Lyra as a Hero based on Cawelti's formula of adventure story

Before this study explains more about Lyra as a hero in the novel, Campbell was defined that hero is someone who has given his life over to someone or something bigger than himself. In Franz's words, a hero is abnormal, divine, beyond human limitations, even in novels and films, the hero is someone who has found or done something beyond the normal range of achievement and experience (165). That definition is not commonly suitable with Lyra's character because actually Lyra is normal girl with her curiosity and innocence as children usually do. Then, although in the first chapter Lyra described as an innocence girl, but her character's development from the beginning of her experience and mission to the Bolvangar and Svalbard is show that Lyra is a hero of the story, as Cawelti said that the true focus of interest in the adventure story is the character of hero and the nature of the obstacle he has to overcome (40).

In spite of the fact that the narrator only very seldom leaves Lyra's side, one is never given any purportedly true information which, in the course of the novel, then turns out to be wrong and little more than the hero's subjective perception. Therefore, the reader may also trust the narrator's judgments as to Lyra's character, which means that if Lyra is a hero in the eyes of the authorial narrator, one may regard this as a fact within the opus reality.

There are a lot of people argue that the young girl must have fear at a high level and with high intensity and that this is not quite match with described as hero. Nevertheless, one should not be sure to say that Lyra is not necessarily always afraid for herself. At the beginning of the novel, for instance, the girl is anxious for Lord Asriel (Pullman 9), while later on, her main fear is directed towards her friend Roger who is disappeared (Pullman 60). Despite this moment of full fear, however, Lyra do whatever is needed in order to accomplish her heroic ambitions, this act is a hassle to take control of her panic.

# **3.2.1** Lyra is an optimist girl in completing her heroic mission to the Bolvangar and Svalbard

As Cawelti said in the chapter two that the hero must completes his problem in the heroic mission, then starting from this passage this study will show that Lyra can be supposed to this character stereotype of a hero. Firstly, although all the difficulties Lyra meets during her heroic journey Lyra is portrayed as a really optimist little girl. This fact rejects the perception that say hero is abnormal because in the previous definition of Lyra's character, Lyra was described as a normal child with her innocence and curiosity but in the progress of the story Lyra is enthusiastic for information and attracted in things which actually are none of her concern. Although her curiosity does not concern the things, the Jordan Scholars try to teach the young girl, she is devoted to learn about Dust and another world. The process of finding out about things that interest for her can be seen as a kind of mission for knowledge and this is very important to her. So that, this must surely be considered as a marking that she is a heroic character.

From Lyra's own way Lyra be able to control herself, this becomes very clear when Lyra gets herself at Bolvangar, as show in this quotation:

It wasn not Lyra's way to brood; she was a sanguine and practical child, and besides, she wasn,t imaginative. No one with much imagination would have thought seriously that it was possible to come all this way and rescue her friend Roger; or, having thought it, an imaginative child would immediately have come up with several ways in which it was impossible. Being a practiced liar doesn't mean you have a powerful imagination. Many good liars have no imagination at all; it's that which gives their lies such wide-eyed conviction. So now that she was in the hands of the Oblation Board, Lyra didn't fret herself into terror about what had happened to the gyptians. They were all good fighters, and even though Pantalaimon said he'd seen John Faa shot, he might have been mistaken; or if he wasn't mistaken, John Faa might not have been seriously hurt. It had been bad luck that she'd fallen into the hands of the Samoyeds, but the gyptians would be along soon to rescue her, and if they couldn't manage it, nothing would stop Iorek Byrnison from getting her out; and then they'd fly to Svalbard and rescue Lord Asriel. (247)

Because a hero does not only require the certain abilities which make him or her better-quality to his enemies, but may also be as important– the strength and confidence necessary to keep on fighting against crime even if reaction happens from time to time, so that Lyra's optimism act is perhaps one of the confirmations for behaviors that characterize her as a hero,. Lyra also shows this trait at the end of story, when she loses her best friend Roger because she and Pan get the wrong idea about Lord Asriel's intentions (Pullman 398-399). Instead of feeling sorry for herself and being final motivation, Lyra wants to go to the world behind the Bolvangar and Svalbard, find out about Dust and "do better next time" (Pullman 398).

This part very well explains Lyra's practice of tricks up her own courage, as show in this quotation:

The alethiometer had indicated something and unnatural, which was alarming; but who was she? Lord Ariel's daughter. And who was under her command? A mighty bear. How could she possibly show any fear? [...] She was horribly nervous. [...] There was no choice, and anyway, she didn"t want the bear to see her being afraid. He had spoken of mastering his fear: that was what she"d have to do. (210-212)

Lyra knows she has to control her fear. *Northern Lights* does not care for fear to be something impossible or somewhat that should best be reserved secret, but as something very natural, and this stance towards fear has been preserved for the narrator's potrayal of the hero in the novel. As just described in the novel, there are bright descriptions of Lyra's most afraid moments, and also Iorek Byrnison, the mighty bear, owns to experiencing situations in which he feels fear. The main thing is exactly as Iorek once puts it not the escaping or rejection of one's fear but the ability to manage with it and overcome it: "When I am [afraid], I shall master my fear" (Pullman 209). Being able to overcome one's fear means being courageous.

There is one evidence in the novel in which Lyra looks to almost offer to her fear for her friend Roger. She recognizes that Roger will probably die and that she can do nothing to change this. However, she manages to get over these feelings and tries her best to fight for. Lyra's courage is increasingly emphasizes when even the Gyptians, who accompany her on her way to the Northern Lights, defy not touch the so-called half-boy. They help as Lyra's foil characters and do so successfully. As if this were not enough celebrating the heroic courage, Iorek chides the gyptians for their cowardly behaviour:

The men held back, fearful; but the bear spoke, to Lyra's weary amazement, chiding them.

"Shame on you! Think what this child has done! You might not have more courage, but you should be ashamed to show less."

"You're right, lorek Byrnison," said John Faa, and turned to give orders. "Build that fire up and heat some soup for the child. For both children. Farder Coram, is your shelter rigged?"

"It is, John. Bring her over and we'll get her warm...."

"And the little boy," said someone else. "He can eat and get warm, even if..." (132)

However, apart from her courage, Lyra also can make the other qualities which make her a hero. On the one hand, she is apparently able to understand with others and seems to tend to stand up for those people who cannot speak for themselves. This becomes especially obvious when, after the half-boy's death, one of the Gyptians takes away the dried fish which the boy used as a substitute for his lost daemon in order to give it to the dogs. When Lyra realizes that the cut boy has been disadvantaged of his substitute daemon, she becomes absolutely furious and rebukes the Gyptians for behaving so unkindly and rudely. Lyra shows the same degree of loyalty when she finds out about what really happens to the children who are kept at Bolvangar and chooses not only to help the gyptians' children and Roger, but also all the other ones.

# **3.2.2** Lyra is an intelligent girl during her heroic mission to the Bolvangar and Svalbard

Secondly, Before Lyra leaves Jordan College; she is neither described as very intelligent nor as very smart and actually it rejects the idea which is say the hero is divine or the person who is chosen by God. However, her ability to read the alethiometer, which is Lyra's one talent Northern Lights focuses on, and only develops after her leaving home, and her looks are only mentioned with regard to her tattered clothes and her overall state:

"The number of times you been told about going out there—Look at you! Just look at your skirt—it's filthy! Take it off at once and wash yourself while I look for something decent that en't torn. Why you can't keep yourself clean and tidy..." (41)

Even if Lyra does not know about her role as rescuer and her destiny at that point – and also must not know, as the prophecy about her would have it –, her main goal is making her way there, and when she learns that the Gobblers might have taken Roger, her will to leave Jordan College becomes only stronger. This is best exemplified by looking at the conversation she has with Lord Asriel before he intends to leave Jordan College and go to the north:

"But where are you going?"

"Back to the North. I'm leaving in ten minutes."

"Can I come?"

He stopped what he was doing, and looked at her as if for the first time. His daemon turned her great tawny leopard eyes on her too, and under the concentrated gaze of both of them, Lyra blushed. But she gazed back fiercely. "Your place is here," said her uncle finally.

"But why? Why is my place here? Why can't I come to the North with you? I want to see the Northern Lights and bears and icebergs and everything. I want to know about Dust. And that city in the air. Is it another world?" (20)

### 3.2.2 Lyra is a strong but limited hero which is accompanied by her daemon

Thirdly, although in the previous definition is said that hero is beyond human limitation but in fact Lyra's character is limits anymore. The proofs of her limits was defined in Lyra's character, she is an educated and an immature girl. Although in the first scene of the novel Lyra is doubtful character to be a hero because she is still young and immature according to the narrator, her actions and characters around her, but Lyra fulfils a number of other brave deeds during her heroic mission, among her range the run away from Mrs. Coulter's flat (Pullman 97), the freedom of Iorek Byrnison (Pullman 197-200), her rescue of the "half-boy" (Pullman 214-217) and Roger and of the children at Bolvangar (Pullman 286-296), her effort to save Lord Asriel (192; 360-369). Conforming that, Lyra is accompanied by her daemon (Pantalaimon) during her heroic mission. A daemon is a part of a person's soul, and once the daemon is alienated from the child, the child is endures pain Lyra's daemon is still able to take some control which shows us that Lyra has not yet attained teenage years and is not yet at the access of adulthood; Lyra is still a child.

### 3.3 Lyra is a Hero in Deconstruction's point of view

The analysis of hero's patterns of Lyra is aims to find out facts and explanations why Lyra as an immature girl is defines as a hero in this adventure fiction "*The Golden Compass*". This analysis use only two typical of hero proposed by Margery Hourihan as discussed in chapter two that is Lyra as a young hero and Lyra is a female hero because these two characteristics of hero are more appropriate with Lyra.

Then, from the result of Lyra's character analysis, this study will continue the analyses from the characteristics of hero which can be viewed from physical, emotional, and social traits attributed to her.

## 3.3.1 Lyra is a young hero

Firstly, Heroes are young. In most versions of the myth there is no recognition of a future in which they will grow old. The closure is final and readers are not invited to consider further. Where images of old heroes do occur they are depicted as dissatisfied, dreaming of the past. The archetypal hero is merely young, he is essentially adolescent. Sometimes, in children's literature, he is even younger and the hero leaves the civilized order of home to venture into the wilds in pursuit of his goal (Hourihan 72-73). This characteristic is appearing from Lyra's pretension in doing her mission to reveal dust and to rescue the kidnapped children although previously she was regarded as an immature girl. This is when she understands that the "Gobblers" have kidnapped her friend Roger. At this moment Lyra is now showed to the obstacles of the world outside her world at Jordan College. Jordan College for Lyra is enjoyable and childlike. However she now understands that it was changing around her for someone who was thieving children, it can be seen from the following quotation and Lyra's conversation with Pantalaimon:

This was her world. She wanted it to stay the same forever and ever, but it was changing around her, for someone out there was stealing children. She sat on the roof ridge, chin in hands.

"We better rescue him, Pantalaimon," she said. He answered in his rook voice from the chimney. "It'll be dangerous," he said. "Course! I know that."

"Remember what they said in the Retiring Room." "What?" "Something about a child up in the Arctic. The one that wasn't attracting the Dust."

"They said it was an entire child .... What about it?"

"That might be what they're going to do to Roger and the gyptians and the other kids." (Pullman 40).

Lyra is now being started to the realities of the world. The childish world of Jordan College which Lyra establishes for humorous pranks is not the safe place that once was to her. Lyra ignores her need for others as proof that she rejected the innocence character which is adhering to her. That is when she makes a choice to look for Roger. By composing this decision, Lyra confronts a mature judgment by having concerns for her friend rather than herself. Lyra is extra forced to the cruelties of the world when Tony Makarios, a young boy that was abducted by the Gobblers and afterward was found by Lyra, it can be seen from the following quotation:

Lyra thought suddenly: what if the child is Roger? And she prayed with all her force that it wouldn't be.

Pantalaimon was clinging to her, an ermine again, his little claws hooked deep into her anorak.

She lifted the lantern high and took a step into the shed, and then she saw what it was that the Oblation Board was doing, and what was the nature of the sacrifice the children were having to make.

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 her left hand, hard, against her heart; but that was all he had, a piece of dried fish; because he had no da;mon at all. The Gobblers had cut it away. That was intercision, and this was a severed child. (Pullman 129-130)

A daemon is the control of person's act, and once the daemon is alienated from the child, the child is suffers pain. Lyra's understand that Tony's daemon is dried; she is confronted with the new information of the truths of the world. These thrust of the world show her that it is not always a safe place as she holds on to her daemon, understanding that the Gobblers are out to destroy a child's daemon. Therefore it is this moment that becomes a part of Lyra's future experience because she begins to have the fact about the truths of the world. So, it is actually rejected the perspective that a child or an immature girl likes Lyra cannot become a hero. The other evidence that shows the reader about Lyra's heroic pattern is the alteration from her innocence to experience. Lyra begins to use the alethiometer, it was first given to her from Master at Jordan College. In the first opportunity, Lyra did not understand how to use the alethiometer. She did not understand the importance of the signs on the alethiometer. However, according to herself she gradually efforts to master the alethiometer as it feels like a young bird learning how to fly such the following quotation:

"Lyra did. The long needle began to swing at once, and stopped, moved on, stopped again in a precisevseries of sweeps and pauses. It was a sensation of such grace and power that Lyra, sharing it, felt like a young bird learning to fly. Farder Coram, watching from across the table, noted the places where the needle stopped, and watched the little girl holding her hair back from her face and biting her lower lip just a little, her eyes following the needle at first but then, when its path was settled, looking elsewhere on the dial. Not randomly, though. Farder Coram was a chess player, and he knew how chess players looked at a game in play. An expert player seemed to see lines of force and influence on the board, and looked along the important lines and ignored the weak ones; and Lyra's eyes moved the same way, according to some similar magnetic field that she could see and he couldn't." (Pullman 94)

From the quotation above, Lyra simile as a young bird learning how to fly, Lyra must be mature and focus, in order to getting best of reading the alethiometer. Lyra's mature way of thinking is eventually clear when she is able to think and find the right answers to the questions that Dr. Lanselius wants Lyra to ask the alethiometer. When Lyra asks the alethiometer what are the intentions of the Tartars to Kamchatka, Lyra's full attention manner as Lyra is leasing her mind hold the three levels of meaning together in focus, and relax for the answer, which came roughly at once. It shows from the following quotation:

That wasn't hard. Lyra turned the hands to the camel, which meant Asia, which meant Tartars; to the cornucopia, for Kamchatka, where there were gold mines; and to the ant, which meant activity, which meant purpose and intention. Then she sat still, letting her mind hold the three levels of meaning together in focus, and relaxed for the answer, which came almost at once. The long needle trembled on the dolphin, the helmet, the baby, and the anchor, dancing between them and onto the crucible in acomplicated pattern that Lyra's eyes followed without hesitation, but which was incomprehensible to the two men. (Pullman 105)

Because Lyra is smart in reading the alethiometer, we can see her development of skill through her new found knowledge. This can be compared with Lyra's earlier fact that when she brings the alethiometer for the first time, she could not imagine what the alethiometer planned. In addition, Pullman describes the beginning of her maturity is when Lyra be able to think and to receive the answer from alethiometer. This idea can be compared to her earlier concentration level at Jordan College as the Librarian conveys opinions about Lyra,

The Librarian said. "I know her ways only too well. Try to tell her anything serious and she'll half-listen for five minutes and then start fidgeting. Quiz her about it next time and she'll have completely forgotten." (Pullman 21).

In the course of new experiences, Lyra continues her age maturity process. She raise imaginative skills to get her out of dangerous conditions as stated in the following quotation,

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, the same sense of complexity and control that the alethiometer gave her. She had to be careful not to say anything obviously impossible; she had to be vague in some places and invent plausible details in others; she had to be an artist, in short. (Pullman 171)

From beginning to end her journeys in *The Golden Compass*, Lyra becomes experienced at this originality of constructing stories. By constructing stories, Lyra becomes deliberately educated of the risks that she is revealed to on her journeys. This can be compared to Lyra's past while attending Jordan College where she still act a prank behavior to get out of danger rather than create stories to help her to stay alive.

Conforming that, Lyra's role as rescuer of the world and hero of the story is supported by John Faa's and Iorek's honor of her bravery, for her ability to speak influentially as seen in this quotation:

"Belacqua? No. You are Lyra Silvertongue," he said. "To fight him is all I want. Come, little daemon."

She looked at lorek Byrnison in his battered armor, lean and ferocious, and felt as if her heart would burst with pride. (Pullman 209)

Lyra to help Tony Makarios, the cut boy, when he blames the Gyptians for viewing a lesser amount of bravery lorek points up how brave it. Than Lyra in view of the little weakening person as seen in this following quotation,

"Shame on you! Think what this child has done! You might not have more courage, but you should be ashamed to show less." (132)

John Faa, too, does not hesitate to say that saving the boy was a brave action and a good achievement as shows in the following quotation,

"Child, you did a brave thing and a good thing, and I'm proud of you. Now we know what terrible wickedness those people are capable of, we can see our duty plainer than ever. What you must do is rest and eat, because you fell asleep too soon to restore yourself last night, and you have to eat in these temperatures to stop yourself getting weak...." (Pullman 132)

Even Ma Costa's obviously serious assessment of Lyra's character hides an admire and a clue at Lyra's ability to betray her enemies whenever required. It can be seen in this quotation:

"You en't gyptian, Lyra. You might pass for gyptian with practice, but there's more to us than gyptian language. There's a deep in us and strong currents. We're water people all through, and you en't, you're a fire person. What you're most like is marsh fire, that's the place you have in the gyptian scheme; you got witch oil in your soul. Deceptive, that's what you are, child." Lyra was hurt. "I en't never deceived anyone! You ask..." There was no one to ask, of course, and Ma Costa laughed, but kindly.

"Can't you see I'm a paying you a compliment, you gosling?" she said, and Lyra was pacified, though she didn't understand. (Pullman 71)

The final evidence of her bravery, however, occurs when Lord Asriel, who is not mainly loving of his daughter and also does not esteem her, tells Mrs. Coulter, who be uncertain to follow him into the world across the bridge at the end of *The Golden Compass* novel, off by saying:

"You? Dare not? Your child would come. Your child would dare anything, and shame her mother." (Pullman 237)

### **3.3.2 Lyra is a female hero (heroine)**

Secondly, the characteristic of hero is related to the gender. The hero typically avoids any significant sexual involvement for such a relationship would compromise his dedication to his mission, and one of the attributes of maleness, as defined by the story, is contempt for such involvement, a preference for the sublimation provided by action and male bonding. The essence of the hero's masculinity is his assertion of control over himself, his environment and his world. The hero's life, therefore, consists of a succession of struggles. His struggle is with his own unconscious as much as with external opponents: he puts down the things which rise from the inner darkness, because to him they are enemies. Emotions and imagination threaten his control, and threaten to come between him and his goal; therefore they too must be suppressed. (Hourihan 67-68) In fulfillment with the previous passage, when reading *The Golden Compass* novel, it directly hits that there are, in fact, no weak characters available: The male characters are all strong in their own way, but – more unexpectedly perhaps – so are also the female characters, especially Lyra as a hero in this novel. The men in *The Golden Compass* novel tend to inhabit traditionally male spaces: The scholars at Jordan College spoil in their scientific work and all the wisdom and spirit of investigate involved in such activities; Lord Asriel, too, has his scientific mission and goes on journeys to the far north, and John Faa is the leader of his clan. In spite of the fact, there is unhappily no means of knowing how much of Lyra's character has actually been shaped by Lyra's fictional atmosphere and how much of it is natural. However, one can answered these questions by taking a closer look at Lyra's personal view of gender, if there are any sign s of this kind to be found within the text and at how Lyra as a young heroine has been constructed with regard to gender.

There is, in fact, only one way in which Lyra can be said to have ever tried to seek male authorization: she wants to be loved and accepted by her father Lord Asriel as soon as she finds out who this man really is. While she did not waste any second thoughts on disappointing one of scholars at Jordan College, she greatly admires Lord Asriel (Pullman192) and dreams of a future in which they build the bridge to the stars together and are "the first across" (192). Lyra is consumed with an illusion, an ideal image of her father and their future relationship until she finally meets him in the north and realises his true nature (Pullman 367-399). This disappointment brings about a change of mind in Lyra: she tells her father how disappointed she is in him and is finally able to free herself from the wish to be accepted and loved by him:

You en't human, Lord A

sriel. You en't my father. My father wouldn't treat me like that. Fathers are supposed to love their daughters, en't they? You don't love me, and I don't love you, and that's a fact. I love Farder Coram, and I love lorek Byrnison; I love an armored bear more'n I love my father. And I bet lorek Byrnison loves me more'n you do." (222)

By freeing herself from the wish of being loved by him, she metaphorically also frees herself from the desire for male acceptance, even if this feeling has never been very pronounced in Lyra. Interestingly enough, this step helps her to gain a voice and at least an ounce of respect on the part of Lord Asriel. By being unconsciously involved in high politics, by having a high degree of influence on men (she rules over her friend Roger, for instance, who is described as "her devoted slave" (45), by her choice of past time activities, by breaking the norms of patriarchal society and by saving males from danger or distress (think of her saving Tony Makarios, Roger, Iorek and of her attempt to save attempt to save Lord Asriel), Lyra manages to enter the masculine area. She also does so through her ability to read the alethiometer, which is ironic considering that a young girl, of all people, is able to right of entry all the old awareness actually reserved for men.

Considering all that has so far been said about the character Lyra Belacqua, there are many people say that female stereotype is the helpless, weak and dependent character. Instead, she seems a brave character around conformist male qualities: she is strong, undoubtedly heroic, rational, intelligent, dominant and independent. She is a girl who saves others and who shows herself as hero in the novel.

