## **CHAPTER 4**

## **CONCLUSION**

We can meet heroes in all aspects of life, both in real life and in literary reality. A hero or a heroine is always marked by unusualness: they are different from the characters around them and they of course stand out by integrate values and traits which are commonly appreciated. Then in this part, this study will conclude the results of analysis in chapter three. The results are formulated in to two points, the first point describes about Lyra's character in the novel along with the reason that Lyra is a hero in the novel based on Cawelti's formula of adventure fiction. The second point is describes the hero pattern of Lyra's character in order to know that Lyra is different from the most identical hero, and also to redefine the hero's perception in the adventure fiction especially in Lyra's character.

Firstly, this study concludes that in the first scene of the novel especially where Lyra is still in the Jordan College, she is a doubtful character to be a hero because she is still young and immature according to the narrator, her actions and characters around her. She is passive, because she avoids doing anything without suggestion and help from her daemon Pantalaimon. However, along her heroic journey to the Bolvangar and Svalbard she does some mission that create her become the hero and protagonist character in the novel. The reason why Lyra is supposed as a hero in the novel because she rejects the idea which is say that the

hero is abnormal, divine and beyond human limitations. Lyra has a hard time turning over the feeling that she is a hero, she follows the process of her age development as a normal girl from innocence to experience. Lyra grows through her obtained knowledge as seen that Lyra is able to grow out of her need for belonging, and rejects her passion for her mother. She matures in a manner through she obligates herself to search for Roger, and is able to understand how to read the alethiometer although she does not have divine's character.

Secondly, this study concludes the truth that Lyra is a hero in deconstruction point of view. Based on Margery Hourihan's theory of deconstructing the hero, Lyra is defined as a young hero. 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. 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. Furthermore, Lyra is also defined as a female hero (heroine) because Lyra manages to enter the masculine sphere. 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 access all the old knowledge actually reserved for men.

Considering all that has so far been said about the character Lyra

Belacqua, one can say that she does not really live up to the female

stereotype of the helpless, weak, dependent, exaggeratedly emotional, passive

or nurturing character. Instead, she seems to have been constructed around stereotypically male qualities: she is strong, undoubtedly heroic, rational, intelligent, dominant and independent. She is the kind of person who saves others and who proves herself as hero in the novel. Then, by facing some obstacles, it can be defined that Lyra is a young hero and a female hero in *The Golden Compass* novel.

Finally, from the explanation mentioned above this study is show that Lyra is different from mostly identical hero and change hero's perception that an immature girl like Lyra is can be called as a hero like a strong and honorable man and it can be assume that the only possible solution to this issue would be a de-construction of the link between qualities seen as heroic and the age and sex of the character who incorporates in the story.