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Northern Lights

Analyse this from Philip Pullman's novel "Northern Lights" focusing on Lyra's agency. (Northern Lights, pp. 8-9)

.Pan, do you really think it's not poison in that wine?" "No," he said. "I think it is, like you do. And I think it's none of our business. And I think it would be the silliest thing you've ever done in a lifetime of silly things to interfere. It's nothing to do with us."
"Don't be stupid," Lyra said. "I can't sit in here and watch them give him poison!" "Come somewhere else, then." "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."

Pullman's "Northern Lights" is a child fantasy story which is part of his trilogy called "His Dark Materials". This passage is existed in the beginning of the novel. This passage revolves around the construction of identity and development of the personality of the Lyra. However, Lyra is presented as a typical heroine, having basic traits of heroism like courage, sacrifice, self-motivation and insurrection against all restrictions.

Lyra's first presentation to readers shows that she's rebellious, intelligent, brave and thirsty for knowledge and the power to make decisions and to carry them out, which are all traits relevant to the "agency" to be a heroine. She has a big curiosity for knowledge, whereas when she suspects that Lord Asriel may be subject to poisoning. "Pan do you really think it's not poison in that wine?". Pan argues that they should let the master's do whatever they please. "No", he said "I think it is, like you do. And I think it's none of our business". Lyra and her daemon (Pan) are thoroughly introduced to the reader right away and the relationship between them becomes evident immediately. "Don't be stupid. I can't sit in here and watch them give him poison". Pullman illustrates that the body and soul are completely interrelated. Humans and daemons are one human being. They are linked by an invisible and telepathic bond. "I didn't have anything in mind and well you know it".

Lyra runs out of the closet and knocks over the glass with the poisoned wine from Asriel's hand. She shows bravery to rescue him and prevented him from drinking and disposing her spying activities. Lyra says thoughtfully: "But now I've seen what the Master did, I haven't got any choice". At first, he is angry with her and her knowledge that he would punish her for being at the wrong place. But when he realizes that she has probably saved his life, he asks her to return to the closet. Lyra says, "You're supposed to know about conscience, aren't you?" I don't remember much about the exact nature of daemons, so this is interesting. Her daemon Pan functions as her conscience that provides a balance in their life.

However, Self-motivation is another basic characteristic of a heroine, which Lyra perfectly acquires. Lyra is a self-motivated girl who possesses a great thirst for knowledge. This shift from childhood to adulthood or knowledge. This action of Lyra shows how she is convinced by the disobedience. Pullman wanted to establish her character from the beginning as a rebel against rules and willing to sacrifice peace for knowledge, just like Eve.

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To sum up, Lyra has a free will which is the essence of the agency to be a heroine, and which is reflected in her determination to make decisions and to carry out these decisions. "Northern Lights" is a good example of the novel that reflects the notion of disobedience which is clear through the character of Lyra. In my opinion, "Northern Lights" is a great example that embodies the idea of disobedience.

Please do a close reading of the passage from Philip Pullman's novel Northern Lights. Explain what this passage reveals about Lyra's character and about the relationship between child and adult in the novel. (Northern Lights, p. 28-29)

She woke up with a start when someone shook her shoulder.

"Quiet," said her uncle. The wardrobe door was open, and he was crouched there against the light. "They've all gone, but there are still some servants around. Go to your bedroom now, and take care that you say nothing about this." "Did they vote to give you the money?" she said sleepily.

"Yes." "What's Dust?" she said, struggling to stand up after having been cramped for so long.

"Nothing to do with you." "It is to do with me," she said. "If you wanted me to be a spy in the wardrobe, you ought to tell me what I'm spying about. Can I see the man's head?" Pantalaimon's white ermine fur bristled: she felt it tickling her neck. Lord Asriel laughed shortly.

"Don't be disgusting," he said, and began to pack his slides and specimen box. "Did you watch the Master?" "Yes, and he looked for the wine before he did anything else." "Good. But I've scotched him for now. Do as you're told and go to bed." "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?" "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.

Lyra 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.

Pullman's "Northern Lights" is a child fantasy story which is part of his trilogy called "His Dark Materials". This passage is existed in the beginning of the novel. However, Lyra while moving from childhood to womanhood has lost her innocence to the original sin initiated by her curiosity and thirst for knowledge.

Lyra and Pan, through eavesdropping that her uncle, Lord Asriel, was performing researches on a substance called "Dust" and wants the scholars to fund his researches that require him to travel north. Lyra knows about "Dust" which makes her curious to gain more knowledge and desire for adventure arose. However, Lyra shifts from childhood to adulthood, she gains more power and she is increasingly fitting into the role of a heroine.

The first meeting between Lyra and her uncle reflects that she is not such an obedient girl because her uncle used his authority and said, "Your place is here". Her insistence to go after Lord Asriel to learn about the secrets of dust, which is the beginning of her adventure. He says, 'Nothing to do with you', Do as you said, 'you're not coming' he even uses physical violence and threatens her. According to Campbell, the hero is always motivated by "a call for adventure", Lyra's call for adventure starts at the very beginning of the story. Pullman tries to empower child readers to have his/her own decision and to ask for their rights and not just follow the orders of the adults blindly. Lyra is portrayed basically as a rebel figure.

Lord Asriel doesn't want her going to the north because it is very dangerous and risky. He wants to protect her therefor he insists keeping her in the safety Church. As accidentally as

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she learns that Lord Asriel, whom she always knew as her uncle, is her father. He represents an authority for Lyra and she respects him. This passage represents the sort of relationship between adults and children's. The relation is lack of love and emotion. This behavior reflects the bad relationship between adults and children. That made it clear that she refused the adult authority and she made the trip north. The point is obedience and disobedience represent the point as in Lyra's case she is a disobedience girl that does not follow the rules. Lyra must go to the North if she is to get the required experience and knowledge for maturity. For Pullman promotes the idea of children's independence, through presenting his novel's heroine as a self-determined, free-willed, independent child.

To sum up, "Northern Lights" is a novel that encourages the idea of disobedience through the character of Lyra. In my opinion, it is a great example that embodies the idea of disobedience and encounter the power of adults over children. For Pullman tries to convey his message to evoke adults thinking again about this relation and make positive changes.

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Lord Asriel tries to sever Roger's daemon from him in the correct belief that doing so will release a mass of energy and break through his world into another. Lyra in Northern Lights tries to save male characters such as her uncle and Roger that in fairy tales. However, Roger dies, and Lord Asriel creates a bridge from his world into another. Lyra follows him into the new world.

Once Lorek Byrnison was out of sight, Lyra felt a great weakness coming over her, and she turned blindly and felt for Pantalaimon, "Oh, Pan, dear, I can't go on! I'm so frightened-and so tired-all this way, and I'm scared to death! I wish it was someone else instead of me, I do honestly!" Her daemon nuzzled at her neck in his cat form, warm and comforting. "I just don't know what we got to do," Lyra sobbed. "It's too much for us, Pan, we can't..."

She clung to him blindly, rocking back and forth and letting the sobs cry out wildly over the bare snow.

"And even if Mrs. Coulter got to Roger first, there'd be no saving him, because she'd take him back to Bolvangar, or worse, and they'd kill me out of vengeance....Why do they do these things to children, Pan? Do they all hate children so much, that they want to tear them apart like this? Why do they do it?" But Pantalaimon had no answer; all he could do was hug her close. Little by little, as the storm of fear subsided, she came to a sense of herself again. She was Lyra, cold and frightened by all means, but herself. "I wish..." she said, and stopped. There was nothing that could be gained by wishing for it. A final deep shaky breath, and she was ready to go on.

The moon had set by now, and the sky to the south was profoundly dark, though the billions of stars lay on it like diamonds on velvet. They were outshone, though, by the Aurora, outshone a hundred times. Never had Lyra seen it so brilliant and dramatic; with every twitch and shiver, new miracles of light danced across the sky. And behind the ever-changing gauze of light, that other world, that sunlit city, was clear and solid.

Lyra expresses that to Pan in the form of fear, "I'm scared to death!". She is terrified that she will not be able to save anyone, that even if she stops her father from killing Roger, her mother will just take him back to Bolvangar anyway. She cannot reconcile the absurdity of her parents, they are causing children to suffer "Why do they do it?". Lyra realizes that Asriel and Coulter are her real parents. It's something that Lyra knows is innately wrong, something that everyone just accepts as a definite act of immorality, and yet they do it anyway.

Lyra is having a great determination and she is a hardworking girl "I wish..." she said and stopped. There was nothing that could be gained by wishing for it. A final deep shaky breath and she was ready to go on. Pullman tries empowering the reader in which to gain better and new understanding about the dust and prayer rather than the traditional one

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which depicts it as a negative and devilish thing. Lord Asriel's compelling slides of Dust and the aurora borealis convince Lyra to go on her quest for knowledge. Moreover, the seemingly endless expanse of the Arctic spreads out before Lyra and the way that Pullman describes it all, it gives me a sense of futility. As he elaborates on the flat ice slabs and the thrusting mountains and white plains of nothingness, I can just imagine a tiny speck of a human with her dæmon almost disappearing amidst the massiveness of it all. Pullman makes it appear that Lyra is standing up against the impossible.

To sum up, the child gains a new explanation about the dust in which at the end of the novel when Lyra sees how the new worlds are discovered through the dust by her father, this incident makes her to start questioning about the real function of the dust. Lyra's conversation with her father echoes John Milton's epic poem Paradise Lost. Lord Asriel explains the many worlds theory, which posits that an infinite number of worlds exist. He wants to break down the barriers between the worlds, which he accomplishes by killing Roger. Pullman creates many mysterious worlds to satisfy the children's desire for adventure.

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"I want to come north," Lyra said so they could all hear it. "I want to come and help rescue the kids. That's what I set out to do when I run away from Mrs. Coulter. And before that, even, I meant to rescue my friend Roger the kitchen boy from Jordan who was took. I want to come and help. I can do navigation and I can take anbaromagnetic readings off the Aurora, and I know what parts of a bear you can eat, and all kind of useful things. You'd be sorry if you got up there and then found you needed me and found you'd left me behind. And like that woman said, you might need women to play a part-well, you might need kids too. You don't know. So you oughter take me, Lord Faa, excuse me for interrupting your talk."

She was inside the room now, and all the men and their daemons were watching her, some with amusement and some with irritation, but she had eyes only for John Faa. Pantalaimon sat up in her arms, his wildcat eyes blazing green.

John Faa said, "Lyra, there en't no question of taking you into danger, so don't delude yourself, child. Stay here and help Ma Costa and keep safe. That's what you got to do."

"But I'm learning how to read the alethiometer, too. It's coming clearer every day! You're bound to need that-bound to!" He shook his head.

"No," he said. "I know your heart was set on going north, but it's my belief not even Mrs. Coulter was going to take you. If you want to see the North, you'll have to wait till all this trouble's over. Now off you go."

Pantalaimon hissed quietly, but John Faa's daemon took off from the back of his chair and flew at them with black wings, not threateningly, but like a reminder of good manners; and Lyra turned on her heel as the crow glided over her head and wheeled back to John Faa. The door shut behind her with a decisive click. "We will go," she said to Pantalaimon. "Let 'em try to stop us. We will!"

Lyra discovers that Mrs. Coulter is responsible for the abduction of the children and wants to stop Lyra's journey to the North. Lyra is forceful and self-motivated. there is a shift in character as a mature heroine figure. This passage is existed in the beginning of the novel. However, the experience Lyra lived with Miss Coulter made her more aware of the difference between adults as for good and evil.

In her search for the abducted children, **"I want to come and help rescue the kids"**. Her experience taught her not to trust appearances and all what she had to do: **"I run away from Mrs. Coulter"**. Lyra's sense of rebelliousness is fired when her best friend, Roger, is kidnapped by some people who do experiments on children. This passage is Lyra's journey started as a try to save her friend Roger and her sense of adventure is at its peak. One critic said, Lyra displays her bravery and strong will in her determination to rescue her close friend Roger. It is the same relation between childhood and adulthood, which means that without innocence there will be no experience. So, the period between the two stages is the journey to

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find the identity, which reflected in Lyra's development through the story. For Pullman, children generally must be free to go on their adventures on their own.

Moreover, Lyra has only the companion of her demon, Pan, who is still capable of changing into any shape he wishes, as part of Lyra's distinct personality. Lyra never gives up and is now able to use the "alethiometer" the compass- like instrument that aids her in her search for the abducted children. Therefore, she is more than just a little girl because she resembled knowledge and adventure. She was a wise girl that could read life better than adults could. When she realizes that Mrs. Mrs. Coulter, is the one responsible for kidnapping children, and that she's her mother at the same time, she again revolts against her authority and never surrenders to her, and alternatively carry out her own decision to free the children.

To sum up, Lyra is the main female character who is destined to do great deeds and save other characters. In my opinion, Lyra steps as a heroine bearing genuine heroic traits of courage, sacrifice and disobedience.

مهم جدا Northern Lights, p. 282-83

Q: Discuss the passage below explaining the significance of the (metaphor Dust) and the relationship between (Lyra and her mother) Mrs Coulter. Support your arguments with reference to critical essays you read in the course.

"Darling," she said, "some of what's good has to hurt us a little, and naturally it's upsetting for others if you're upset... But it doesn't mean your daemon is taken away from you. He's still there! Goodness me, a lot of the grown-ups here have had the operation. The nurses seem happy enough, don't they?"

"Lyra blinked. Suddenly she understood their strange blank incuriosity, the way their little trotting daemons seemed to be sleepwalking".

"Say nothing, she thought, and shut her mouth hard".

"Darting, no one would ever dream of performing an operation on a child without testing it first. And no one in a thousand years would take a child's daemon away altogether! All that happens is a little cut, and then everything's peaceful. Forever! You see, your daemon's a wonderful friend and companion when you're young, but at the age we call puberty, the age you're coming to very soon, darling, daemons bring all sort of troublesome thoughts and feelings, and that's what lets Dust in. A quick little operation before that, and you're never troubled again. And your daemon stays with you, only... just not connected.

Like a wonderful pet, if you like. The best pet in the world! Wouldn't you like that?"

"Oh, the wicked liar, oh, the shameless untruths she was telling! And even if Lyra hadn't known them to be lies (Tony Makarios, those caged daemons) she would have hated it with a furious passion. Her dear soul, the darling companion of her heart, to be cut away and reduced companion of her heart, to be andedced to a little trotting per? Lyra nearly blazed with hatred, and Pantalaimon in her arms became a polecat, the most ugly and vicious of all his forms, and snarled But they said nothing. Lyra held Pantalaimon tight and let Mrs Coulter stroke her hair" "Drink up your chamomile," said Mrs Coulter softly.

"We'll have them make up a bed for you here. There's no need to go back and share a dormitory with other girls, not now I've got my little assistant back My favourite! The best assistant in the world. D'you know, we searched all over London for you, darling? We had the police searching every two in the land. Oh, I missed you so much I can't tell you how happy I am to find you again."

"Dust" is one of the important themes and it plays an important role in explaining Pullman's worldview. He uses dust to be his metaphor for the original sin that grants Adam and Eve knowledge. This passage is existed in the middle of the novel. The difference between adult's daemon and the child's is caused by Dust. However, shows that experience may be better represented in "Dust" because all the evil characters are fighting it.

"Dust" can be something good or something bad. The nurses themselves are totally indifferent "don't they?". This passage is justified as the main way to make children grow up without being affected by the Dust, which will make them lose their innocence and became sinners as other adults. Dust resembles the separation line between innocence and experience,

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which means that Dust is the particles that can change destroy innocence. Pullman uses these theories about the interconnectedness of body and soul. He presents the daemons in his novel as the external soul of a human being.

Moreover, "Dust's function" being to act as catalyst that initiates the child's journey toward adulthood. Dust that forms some energy point of contact between human and demon when this link is no longer present, the status of the demon is reduced to that of a little trotting pet, which seemed be sleepwalking. "Wouldn't you like that?". The separation of a human's daemon makes him keep his innocence, which means that experience could not be achieved by that and the person become safe and obedient. From the Church's perspective, it functions as metaphor for an 'original sin' because it is related to the desire and knowledge. For Montgomery explains that Lyra's rebellion against the restrictions of Jordan College is part of Pullman's rejection to the restrictions of the Church in his age

Lyra's name, which sounds like the word "Lair". This echoes Lyra's natural talent of telling lies and tales to get out of troubles. "Oh, the wicked liar". Ma Costa describes her as "deceptive" but she meant it in a good way. Moreover, Lyra discovers that Mrs. Coulter is her mother and she doesn't an orphan "Do you know, we searched all over London for you, darling?". Lyra discovers that appearance is deceiving, and that Mrs. Coulter is not what she appears to be. The experience Lyra lived with Miss Coulter made her more aware of the difference between adults as for good and evil.

To sum up, the "Dust" works as a catalyst that cannot be received without a daemon, which means that children cannot receive it without their daemons and so they will not become adults and turn into sinners. That means that the main link between innocence and experience is Dust and without the link the process will fail. Pullman made its point that the relation is more complicated as in the relationship of Daemons and Dust or in the relationship of purity and sin. So, the relationship that Pullman presented has many different forms as the adults children's relationships.

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