

## Philip Pullman's *Northern Lights*: Exploring Children and Myths as the Intrinsic Formulation in an Adventure Story

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Article Info	Abstract
<i>Article History:</i>	This study investigates a novel entitled <i>Northern Lights</i> (1995), authored by Philip Pullman as a fantasy fiction in the context of popular literature. The aim of this study is to reveal the significance of children and myth characters as the formula and the intrinsic formulation of this novel as an adventure story. As a textual study, this study uses a narrative analysis method that can help to explore the intrinsic elements of prose fiction. The relevant data collected and analyzed in this study are narrations or dialogues that refer to particular acts and speech of characters, settings of place, theme, and plot in the novel. All data are analyzed to disclose the conception of children and myths used as the basic formula of this novel. At the end of the analysis, the investigation reveals the significance of children and myth characters in this novel. They are seemingly used to attract readers' interest and concern in transcending their imagination boundaries in their daily lives. Besides, this study can also explicate how they are intrinsically formulated in an adventure story.
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## INTRODUCTION

In discussing popular literature, fiction has a crucial place to be concerned by society. In general, fiction is invented story that refers to three main categories: novel, novella, and short story (Klarer, 2004, pp. 10-14). However, if we specifically talk about popular fiction, this kind of fiction will be very influential in the development of literature. The interest of society in reading popular novels can also be seen from the level of sales and also the adaptation to another form like film regarding the

business view of the producer, as Strinati (2004, p. 4) argues that it could be regarded as a commercial product to a certain extent. In this case, the formation of genre in popular fiction is seen in its narration and content. Afterward, the viewer or reader will determine the flexibility of genre in popular fiction because genre in this field will have the process of transition and adaptation (Adi, 2011, p. 197).

The study of literary work is intrinsically done by tracing the elements inside fiction, like character and characterization, plot, setting, and

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theme. Concerning that, some theoretical frameworks direct to this kind of textual study, such as Stanton (1965), Wellek and Warren (1977), Hughes (2002), Klarer (2004), and Carter (2006). Nonetheless, the study of popular fiction is also done by seeing the same things as other literary works, but those elements are called formulas in the context of popular fiction (Adi, 2011, pp. 208-209). Hence, the formula of popular fiction can be similarly considered an element of general fiction. Regarding the discussion of literary formula, the formula is defined as follows:

"Formulas are more highly conventional and more clearly oriented toward some form of escapism, the creation of an imaginary world in which fictional characters who command the reader's interest and concern transcend the boundaries and frustrations that the reader ordinarily experiences". (Cawelti, 1976, p. 38)

Therefore, the formula in popular literature can be concluded as the elements that create an imaginary world as its intrinsic formulation. The fictional character, setting, theme, and plot can transcend the reader's ordinary experience whenever they read this sort of fiction. Specifically, Cawelti (1976, p. 39) categorizes the fantasy story into five categories: Adventure, Romance, Mystery, Melodrama, and Alien Beings or States. Cawelti extends that the central fantasy of the adventure story is the existence of a hero (individually or in a group) who can overcome obstacles and dangers and accomplish some critical and moral mission. The primary characteristic of a romance story lies in developing a love relationship between a man and a woman. In this case, 'Love Triumphant' becomes the objective of story development, making it a point of difference compared to other kinds of stories.

In comparison, a mystery story's basic idea is to investigate and discover something, such as hidden secrets, etc. According to Cawelti, Melodrama is a fantasy story based on a combination of actions and settings that lead to the common human heart's desire for morality, such as right or wrong and good and evil, to shape melodramatic effects on the readers. Lastly, alien beings or states refer to a story that consists of dominantly strange or unrealistic formulaic types,

in which Cawelti explains that such characteristic exists in a horror story or story close to that. However, in this particular study, the writer focuses only on discussing adventure as it is the dominant basic idea of the story.

Furthermore, in this case, the proper focus of interest in the adventure story is the character of the hero and the nature of the obstacles the hero has to overcome. The fundamental moral fantasy implicit in this type of story is about victory over death. However, all kinds of subsidiary triumphs are available depending on the cultural materials employed, like the nation's saving in the spy story, overcoming fear, and defeating the enemy in the combat story. Although the specific characterization of the hero depends on the cultural motifs and themes that are embodied in any particular adventure formula, there are two primary ways in which the hero can be characterized as a superhero or as a commoner (Cawelti, 1976, p. 40). The hero can be men, women, teenagers, children, or even animals and mythological creatures. Besides, specific adventure formulas can also be categorized in terms of the location and nature of the hero's adventures. It seems to vary considerably from culture to culture, presumably concerning activities in which different periods and cultures can embody a combination of danger, significance, and interest.

Past and current beliefs also exist in the basic idea of popular fiction. The values carried by popular fiction can survive because it relies on belief, myth, or value believed by the masses (Adi, 2011, p. 79). Myth, value, and belief can still survive if the readers still see them as a center of ideal (at least expected) values that live in the society. Thus, popular fiction will always be interesting for the readers if it is still in line with the story ideas demanded by the readers. Perhaps this is why many novels like *The Chronicles of Narnia*, *Harry Potter*, and *Twilight Saga*, which present mythological characters, are impressively popular among society. Among other things, Blumenberg (in Abrams, 1999, pp. 170-171) proposes that the function of myth is to make human beings cope with the inexorability of a given reality, a need that

is not outmoded by scientific advances and rationality.

Moreover, he also believes that myth is best conceived, not as a collection of fixed and final stories. It is instead a work that becomes an ongoing and ever-changing process expressed both in oral and written narratives. It includes the diverse ways these narratives are received and appropriated. Therefore, both author's creation and reader's reception are cohesive, so that to ensure readers' acceptance, the authors could relatively refer to society's expectation of an ideal story. Storey (2009, p. 12) believes that the definition of popular culture (in which popular literature is included) in common is the insistence on culture that only emerged following industrialization and urbanization. Therefore, trends and demand are significantly influential in creating popular literature.

Based on theories explained previously, the writer is interested in investigating a novel entitled *Northern Lights* (1995) by Philip Pullman, a United Kingdom author. This novel was also published a year later in the United States with a different title, *The Golden Compass*, and adapted into film with the same title in 2007. This novel is about the adventure of a child, Lyra Belacqua, and her 'Daemon', Pantalaimon, who want to journey to the north to find her lost uncle Lord Asriel, and they get the chance to do it. Ultimately, that journey leads her to face many obstacles and dangers to save kidnapped children from '*The Gobbler*' and return the throne of her friend Iorek Byrnison. She also meets colleagues such as Gyptians, Witches, and other adventurers who help her defeat the Gobbler and escape all kidnapped children. Therefore, the significance of children and myth is considered essential to explore further.

Previous researchers have done scientific studies toward Philip Pullman's Northern Lights. Besides studies that focus on Pullman and his religious point of view (Boucher & Devenport-Ralph, 2022; Bakri, 2019; Robson, 2013), several studies also highlight the characters' issues, such as characters' educational values (Hasanah, et.al, 2021), central character's subjectivity (Mahon &

O'Brien, 2017), and animal totemism through the representation of daemon characters (Wardani & Mustofa, 2019). However, the study on *Northern Light*'s intrinsic formulation as a popular adventure story is still hard to find, moreover, when it comes to the use of children and myths as formulaic elements. The recent studies show how limited the attention of previous researchers toward this novel's intrinsic formulation. Therefore, this current study has the potential to fill the gap left by the earlier researchers.

## METHODOLOGY

This study aims to reveal the significance of children and myths as the formula of this novel as an adventure story. As it is a textual study, in which the study is centered on the text (*Northern Lights* novel) *per se* (Klarer, 2004, p. 79), the library research and descriptive qualitative method are applied in this study. Library research is the method of conducting a study by collecting, reading, and analyzing the data relevant to the study. Meanwhile, descriptive qualitative (Moleong, 2013, p. 6) means the analysis does not use the statistics process to deal with the numerical result. Therefore, the relevant data collected and analyzed in this study are narrations or dialogues related to children and myths as intrinsic elements in the novel.

Specifically, this study utilizes the narrative analysis method (Chatman, 1978 in Udasmoro, 2012, p. 36), for it is commonly used in prose fiction studies to explore further its intrinsic elements such as relation among characters, plot, setting, etc. Since the formal object of this study is the intrinsic elements of *Northern Lights* novel as the material object, the data analyzed are collected textual narratives referring to story facts (characters, plot, and setting) and the novel's theme. In this case, such textual narrative are commonly collected in the popular literary study (e.g., Kasih, 2018). Then, all narratives from the novel are interpreted and related to one another to gain a holistic understanding of its formula.

## RESULTS AND DISCUSSION

In this part of the discussion, the writer focuses on analyzing the significance of children and myths in the formula of *Northern Lights* novel as a popular fiction. Firstly, the writer reveals the importance of children in the story. Secondly, the writer tells the significance of myths in the story. And lastly, the analysis is led to explicate all intrinsic formulations of the story. All examinations will be related to the values in the novel since popular fiction can be well received because it carries on belief, myth, or value believed by the masses. Those myths, values, and beliefs can still exist because the readers still see them as the center of society's ideal (at least expected) values. Therefore, popular fiction will always be interesting for the readers if it is still in line with the story ideas demanded by the readers. In this novel, it is found that Pullman uses children and myths as basic formulas to ensure readers will welcome his work.

### **Children in the Story**

The significance of children in *Northern Lights* novel is vital to be traced here. As previously explained, this story is about Lyra Belacqua's adventure to find her lost uncle out in the north. In the story, she is the heroine and the one who takes the story's central role. Her heroic action starts when she saves her uncle's life from a poisonous drink before he leaves her and gets lost in his journey to the north. That action is quoted as follows:

"**Lyra!** What the hell are you doing?"

"Let go of me and I'll tell you!"

"I'll break your arm first. How dare you come in here?"

"I've just saved your life!"

They were still for a moment, **the girl twisted in pain but grimacing to prevent herself from crying out louder**, the man bent over her frowning like thunder.

"What did you say?" he said more quietly.

"**That wine is poisoned,**" she muttered between clenched teeth. "**I saw the Master put some powder in it.**"

(Pullman, 1995, p. 7)

After that, the role of Lyra as the main character is getting more significant because she is the only one who can read '*The Alethiometer*' (a

golden compass) that can inform every information people need to know something or to solve the problem. It is portrayed in this dialogue in the novel:

"But how do you know that, for God's sake? The **alethiometer** again?"

"Yes. **Lyra has a part to play in all this, and a major one.** The irony is that she must do it all without realizing what she's doing. She can be helped, though, and if my plan with the Tokay had succeeded, she would have been safe for a little longer. I would have liked to spare her a journey to the North. **I wish above all things that I were able to explain it to her..."**

(Pullman, 1995, p. 15)

In this story, the alethiometer is essential because it can help Lyra solve every problem, such as knowing where all kidnapped children are. Based on that, it can be said that as a child as well as the heroine in the story, the role of Lyra is significant in the story due to her central role in resolving the complications of the story. However, Lyra is not depicted as the only child in this story. Other children are also presented in the story, such as Roger Parslow and Billy Costa. Roger Parslow is Lyra's friend, a boy whose family works at Jordan College, where Lyra lives and studies. Meanwhile, Billy is a Gyptian boy. In the story, Roger and Billy are kidnapped and taken to the north by the gobbler, as described in this quotation:

"I heard someone say what **the Gobblers** were, they were called the General Oblation Board, and she was in charge of it, it was all her idea. And they 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..."

"They never knew what?"

"Well, first they never knew that I knew some kids what had been took. My friend **Roger the kitchen boy** from Jordan College, and **Billy Costa,**"

(Pullman, 1995, pp. 51-52)

Therefore, from the novel, it can be seen that depicting children is essential. Firstly, it shows a heroine character upon Lyra Belacqua's character as a girl in the story whose role is as the savior of other people. Secondly, the characters of the victims – Roger and Billy – are two boys kidnapped by the evil in the story. In this case, the data reveal that the children's characters are presented as a formula in the story because, as Cawelti said, the proper focus of interest in the adventure story is the

character of the hero and the nature of the obstacles the hero has to overcome. In this story, the heroine is a child, and the nature of the challenges is to save the victim, children. It reminds us of Rowling's Harry Potter and Lewis' *The Chronicle of Narnia*, in which children's characters are used to be the central element to gain a wide range of readers.

### Myths in the Story

The significance of myths in *Northern Lights* novel is the second thing to be traced here. Like what has already been explained previously, Lyra Belacqua is accompanied by her 'Daemon' named Pantalaimon in her journey. During her journey, Lyra also successfully returns the throne of her friend Iorek Byrnison. Besides, she also meets colleagues such as Gyptians, Witches, and other adventurers who help her defeat the Gobbler and escape all kidnapped children. In this case, this study finds some myths among all characters depicted in *Northern Lights* novel. Two kinds of mythological creatures are presented in the story: *Daemon* and *Witch*.

#### *Myth of Daemon*

Different interpretation about the meaning of daemon or demon itself is perceived by people currently. Some religions define daemon as the evil that damages people's life, but according to ancient Greek religion and mythology, *daemon* (*daimon*) is the synonym of '*psyche*' (soul, person, spirit) given to people (inborn) that will determine their life. An example was the story of Socrates when he used the word *daimon* in referring to the inner voice described as a genie or spirit that sits in his ears. He believed that *daimon* was the thing that always reminded him of a particular act which was forbidden or not. According to Peake (2008, p.7), the daemon can, under certain neurological circumstances, guide and assist its ignorant partner when it feels it is needed. In this particular discussion, the same concept of daemon as explained above is also found in *Northern Lights* novel. In the story of this novel, the term daemon is used significantly. It refers to all human spirit in the form of animals that always accompany the

one who owns them and sometimes suggest or forbid what its owner wants to do. One example is Pantalaimon – Lyra's daemon – that is delineated as follows:

"**Lyra and her daemon** moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen....."

"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."

(Pullman, 1995, pp. 2-3)

"It was the Master. As Lyra held her breath, she saw **the servant's daemon** (a dog, like all servants' daemons) trot in and sit quietly at his feet, and then the Master's feet became visible too, in the shabby black shoes he always wore".

(Pullman, 1995, p. 3)

"**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".

(Pullman, 1995, p. 4)

Besides Pantalaimon, the servant's daemon, and the master's daemon, there are many daemons presented in this novel, such as Stelmaria as Lord Asriel's daemon, Hester as Lee Scoresby's daemon, etc. So that is why, in this novel, depicting the daemon as a mythological creature is essential. In this case, those daemon characters are a formula in the story because belief and value like myth also exist in the basic idea of popular fiction such as this novel. In this case, the myth of the daemon is carried by this novel because it is presumably still believed by the masses as the myth from Greek mythology. In this story, the daemon as a fictional character is formulated to trigger readers' interest and concern, transcending their imagination boundaries in their daily lives.

### **Myth of Witch**

As discussed previously, the myths and beliefs can survive if the readers see them as the center of ideal values in society. Thus, popular fiction will still be interesting for the readers if it becomes the readers' believed norms. In this discussion, the myth of witches is one of the most popular ideas in popular fiction, especially adventure stories. It can remind us of contemporary stories like *Harry Potter* and *The Chronicles of Narnia* or even classical stories like *Hansel and Gretel*. It proves that the witch myth has become an ongoing and ever-changing process expressed in written narratives. This term is used to portray a woman with magical power in which it is commonly told that there is a good witch and an evil witch. Accordingly, *Northern Lights* novel also has a witch character inside the story. The existence of a witch in this story can be proven through this quotation:

"I saved a **witch's life**," Farder Coram explained. "She fell out of the air, being pursued by a great red bird like to nothing I'd seen before. She fell injured in the marsh and I set out to find her. She was like to drowning, and I got her on board and shot that bird down, and it fell into a bog, to my regret, for it was as big as a bittern, and flame-red."

"...At least," Farder Coram said, "that's what it seemed. Being as she'd fell out of the air, I more than suspected she was a witch. **She looked exactly like a young woman**, thinner than some and prettier than most, but not seeing that daemon gave me a hideous turn."

"No, you're wrong, Adam," said Farder Coram. "He weren't there at all. **The witches have the power to separate themselves from their daemons** a mighty sight further'n what we can. If need be, they can send their daemons far abroad on the wind or the clouds, or down below the ocean."

(Pullman, 1995, p. 69)

The witch told in the quotation above is a witch who closely follows Lyra on her journey, Serafina Pekkala. She is aware of Lyra's destiny. Serafina's daemon is Kaisa (a snow goose), capable of physically moving separately from Serafina over long distances. Therefore, in this novel, the

depiction of the witch as a mythological creature is also significant. In this case, the story presents a witch character with a formula. In this case, the myth of witches is carried by this novel because the masses still believe it, and it still becomes interesting. In this story, the witch as a fictional character is also used to attract readers' interest in transcending their imagination boundaries in their daily lives.

### **Myth of Panserbjørne**

Besides the myth of the witch, this novel also delineates the myth about armored bears called Panserbjørne. As it is generally known, using human-like animal characters in popular novels is also one of the most popular ideas in adventure stories. Such characters will remind us of characters in popular stories, such as Aslan in *The Chronicles of Narnia*. It proves that the myth of human-like animal creatures becomes a common idea used by an author, and Pullman is no exception. This term of Panserbjørne is taken from Danish to portray the pole armored bears that live in Svalbard. Related to that, *Northern Lights* has two dominant characters inside its story. One of them can be seen through this quotation:

"..."Who is **Iofur Raknison**?" said someone. "**The king of Svalbard**," said the Palmerian Professor. "Yes, that's right, **one of the panserbjørne**. He's a usurper, of sorts; **tricked his way onto the throne**, or so I understand; but a powerful figure, by no means a fool, in spite of his ludicrous affectations-having a palace built of imported marble-setting up what he calls a university-"

(Pullman, 1995, p. 69)

The quotation above explains how another phenomenon also appears in the story. That quotation tells the existence of a character named Iofur Raknison as the king of Svalbard (Kingdom in North) in the story. It also reveals that Iofur Raknison does not come from the human clan, but he comes from the pole bear clan, or more specifically, in this case, he is the king of pole bear in Svalbard. Besides, it is told that Raknison becomes the leader of pole bear kingdom through his tricky way to Svalbard's heir throne Iorek Byrnison, who later succeeds in overcoming

Raknison in a duel before other Panserbjørnes. Through this analysis, the human being is not the only creature that becomes the character in the story. Here, there are also pole bear characters whose characterization is of the same quality as human beings. They have specific characteristics commonly considered human, such as human behavior, civilization, and logical reasoning. It is another formula Pullman uses to direct readers' imagination to go beyond what they can empirically see in ordinary life, thus becoming a factor to ensure their reception toward this novel.

### **Intrinsic Formulation of *Northern Lights* as an Adventure Story**

As discussed previously, the intrinsic formulation in popular literature can be concluded as the elements that create an imaginary world in which the fictional character, setting, theme, and plot can transcend the reader's ordinary experience whenever they read this fiction. So that is why, in this particular analysis, the writer tries to explicate the intrinsic formulation of *Northern Lights* novel. Through such kind of analysis, the purpose behind the intrinsic formulation of the novel can be well understood. In this case, four studies have been done of *Northern Lights*: 1. The characterization of the main character, 2. The setting of the story, 3. The theme and atmosphere of the story, and 4. The plot of the story.

#### ***The Characterization of the Main Character***

In general, characterization refers to the nature of individuals who appear in the story. Related to that, the writers commonly intersect between fictional and non-fictional accounts by blending actual figures with fictional characters. In a particular context, Adi (2011, p. 48) believes that characterization in popular fiction depends on the reader's segment. In this case, the author and publisher will commonly consider the stereotype or trend developed in society. Related to this study, the heroine in *Northern Lights* novel is a young girl or child, it can be understood that this novel is targeted to all ages of readers, even though it seems more targeted to children and teenagers. As a

result, in this story, Lyra is depicted as a clever and brave child. Such are typical characteristics of a hero that people commonly appreciate. These characterizations can be seen through all the actions this character does in the story. It starts from her effort in saving Lord Asriel from a poisonous drink until she can save all kidnapped children from the gobbler by slipping into gobbler's place where they hide those abducted children.

This study must be able to trace its pattern of behavior to understand the character's characterization more comprehensively. Two concepts must be well analyzed: 'specific motivation' and 'basic motivation'. According to Stanton (1965, p. 17), specific motivation is every immediate reason for any particular speech or act of a character, while basic motivation refers to the character's general characteristic as continuing desire throughout the story. In this case, basic motivation is the primary source of every specific motivation of a character from the beginning until the end of the story. Hence, when it is related to the role of the author, Pullman has seemingly set Lyra's basic motivation as the one who always wants to protect everybody she loves, so it leads to circumstances where she always attempts to save other characters such as her uncle Lord Asriel and her beloved friends. This depiction eventually depicts a portrait of the ideal heroine for the story. A young girl who is clever, brave, and able to save the world is – once more – so much typical, a main character that will be so much appreciated by the reader, especially for the children. It also deals with the stereotype of society, in which people still favor child heroes or heroines with excellence, such as bravery or cleverness in solving the problem. It becomes the basic reason why the role of a child heroine character is very significant in this story as a part of the formula presented by the author of this novel.

#### ***The Setting of the Story***

In common perception, setting denotes the location, social surroundings, and historical period. Setting can also be understood as the environment of events in the story. In the story of

a popular novel, the setting can be used to catch reader's attention. The setting can also determine the kind of story the readers are reading (Adi, 2011, p. 50). In this case, adventure stories in popular fiction will intensely take setting beyond daily life. It is used to increase the intensity and dramatic effect of the presented scene in the story. In *Northern Lights* novel, the settings start from Jordan College of Oxford, where Lyra lives and studies, until her journey to Svalbard in the north, which this place is covered by ice and snow. Lyra lives with her daemon and other humans in Jordan College before she journeys to the north. Meanwhile, Svalbard is where the battle is between the good side (Gyptian, Witches, and all of Lyra's colleagues) and the evil side (the gobbler). The situation in Svalbard is depicted as follows:

“But it was too cold; she would never have managed to hold it. She bundled herself up and pulled the hood tight against **the chill of the wind**, leaving only a slit to look through. Far ahead, and a little below, the long rope extended from the suspension ring of the balloon, pulled by six or seven witches sitting on their cloud-pine branches. **The stars shone as bright and cold and hard as diamonds**”.

(Pullman, 1995, p. 131)

A place covered by ice and snow will add a dramatic situation during the battle. The depiction of cold weather and falling snow can also catch the reader's attention to imagine the condition and tension in the story. As a fantasy story, it can be seen that Pullman tries to drag readers' imagination beyond what they can empirically sense in everyday life. Hence, it is found that *Northern Lights* tends to portray settings of place that support the novel's nuance as an adventure story, in which tensions and challenges upon the depicted setting of place are formulated to make the readers feel the atmosphere of adventure from the story. After all, this kind of setting is where the main character's actions take place. The main character's characterization and setting of place can eventually be related to the story's meaning. So, to understand it, this study has to analyze the theme that becomes a basic idea of this novel.

### ***The Theme and Atmosphere of the Story***

The theme of a story can be understood as the central idea or purpose of the story itself. Every story contains meaning that can represent all its complexities. In this context, the theme is the

meaning that becomes the author's basic idea and purpose in writing a particular story. The story's theme also determines the atmosphere sensed by every nuance and situation. Then related to that, based on the story of this novel, it can be seen that the theme of *Northern Lights* novel is the struggle to pursue happiness and to uphold benevolence. This kind of theme is typical of an adventure story.

This theme is gotten by considering all actions and aims of adventure or journey done by Lyra as the story's main character (heroine). Like what has already been discussed previously, Lyra's journey to the north aims to find her lost uncle and help her friends who are kidnapped by the gobbler. Therefore, it can be concluded that this adventure story contains a struggle to pursue happiness by trying to find someone Lyra loves and uphold benevolence by defeating evil. Meanwhile, the atmosphere of this story can be linked to the story's theme. It contains the struggle to pursue happiness and to uphold benevolence. The atmosphere of this story is heroic because the situation generally depicts bravery and care of the other people. It is heroic because all actions in the story aim to save others. Then again, it portrays the critical role of a child as the heroine who becomes a significant formula in this story. However, to get a more holistic description of intrinsic formulation that has been disclosed before, the story's plot must be well understood so that the readers can see how the story is constructed holistically.

### ***The Plot of the Story***

The plot of a story is its entire sequence of events, commonly consisting of a beginning, middle (conflict and climax), and end. Another common perception also states that the plot changes the original situation at the story's beginning, consisting of exposition, complication, climax, and resolution. In this case, the plot or structure of a popular novel depends on the story presented. In this case, a popular novel has to have an exciting plot to catch the reader's attention. Usually, most adventure stories have the identical structure of a character struggling to overcome dangers and accomplish the mission (Adi, 2011, p. 41). Based on that, in this particular analysis, *Northern Lights* novel also has the same structure as explained above. It is proven the flow or structure of the plot inside its story.

In the introduction part, the story introduces the main character of the story (Lyra Belacqua)

and her daemon (Pantalaimon) as portrayed in narration and their dialogue as follows:

"**Lyra and her daemon** moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen.

"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".

(Pullman, 1995, pp. 2-3)

Afterwards, the story moves to introduce an antagonistic character and also heroine's activity in the story. The story first introduces Marisa Coulter as the agent of Magisterium. In the story, she is one of the leaders in gobbler. She asks Lyra to come along with her to the north, and Lyra accepts it:

"**Mrs. Coulter**," he said, "this is our Lyra. Lyra, come and say hello to Mrs. Coulter."

"Hello, Lyra," said Mrs. Coulter.

**She was beautiful and young. Her sleek black hair framed her cheeks, and her daemon was a golden monkey".**

(Pullman, 1995, p. 29)

"When the Master had poured some brantwijn for her, Mrs. Coulter said, "So, Lyra, I'm to have an assistant, am I?"

"Yes," said Lyra simply. She would have said yes to anything.

"There's a lot of work I need help with."

"I can work!"

"And we might have to travel."

"I don't mind. I'd go anywhere."

"But it might be dangerous. We might have to go to the North."

(Pullman, 1995, p. 32)

Based on that quotation, we can see the portrait of Mrs. Coulter, who is introduced as a young and beautiful lady. In this part of the story, she asks Lyra to come with her to learn outside of Jordan and have a journey with her. After that, the main character starts to have conflict in the story because during the journey, Mrs. Coulter starts to be oppressive and tormentor, so that is why Lyra runs away from her:

"Lyra sobbed in terror.

"Don't! Please! Stop hurting us!"

Mrs. Coulter looked up from her flowers.

"Do as I tell you, then," she said.

"I promise!"

(Pullman, 1995, p. 38)

"She tiptoed to the door. Her room opened into the end of the corridor nearest the hall, luckily, and most of the guests were in the two big rooms further along. There was the sound of voices talking loudly, laughter, the quiet flushing of a lavatory, the tinkle of glasses; and then a tiny moth voice at her ear said: "Now! Quick!" She slipped through the door and into the hall, and in less than three seconds she was opening the front door of the flat. A moment after that she was through and pulling it quietly shut, and with Pantalaimon a goldfinch again, she ran for the stairs and fled".

(Pullman, 1995, p. 43)

After she runs away, she meets friends such as the Gyptian, Iorek Byrnison, Serafina Pekkala, and Lee Scoresby, who help her solve the conflict and escape the kidnapped children from the gobbler. Here, they are united to go to the north and through the information gotten by the alethiometer, Lyra can know where the kidnapped children are. Afterwards, she slips into that place, and she finds Roger and the other children in that place:

"So next morning, when she awoke in the dormitory, she was curious and ready to deal with whatever the day would bring. And eager to see Roger-in particular, eager to see him before he saw her".

She didn't have long to wait. The children in their different dormitories were woken at half-past seven by the nurses who looked after them. They washed and dressed and went with the others to the canteen for breakfast.

And there was Roger.

He was sitting with five other boys at a table just inside the door. The line for the hatch went right past them, and she was able to pretend to drop a handkerchief and crouch to pick it up, bending low next to his chair, so that Pantalaimon could speak to Roger's daemon Salcilia".

(Pullman, 1995, p. 105)

After finding all the children, she asks them to run away from that place, and the gobbler knows that action, so they try to stop Lyra and the other children. In this scene, the story's climax happens in which war between good side and evil is presented in the story. Ultimately, the victory comes to the good side in which Lyra and her colleagues defeat the gobbler and escape those kidnapped children. This adventure story is a

happy ending in which the heroine and everyone on the good side get the victory from their struggle.

## CONCLUSION

In conclusion, based on all analyses already done, the writer has revealed the significance of children and myths in the adventure story of *Northern Lights* novel as a popular fiction. The significance of children is revealed through their role in the story in which the story tells a heroine, Lyra Belacqua. Her role as heroine always fulfills every formula in the story, as in the characterization and plot of the story where her actions are depicted. Besides Lyra, there are also roles of other children who are kidnapped. In this case, those kidnapped children become the nature of the problem that the heroine should solve. This study can also see the significance of myths through daemons and witches' characters portrayed in the story. In this story, the daemon and witch as fictional characters are used to attract reader's interest and concern in transcending their imagination boundaries in their daily life. Besides, all formulas or elements inside this novel are also explicated clearly, and all formulas in this story are created based on the point of view of popular literature. The formula shows that the characterization of the heroine, theme, setting, and plot relies on the segment of readers, for it is segmented to all ages or children specifically.

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