T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

THE CLASSICAL HERO'S JOURNEY OF LYRA BELACQUA IN PHILIP PULLMAN'S *HIS DARK MATERIALS*

MA THESIS

Karam Sultan
19131306902

İSTANBUL, May 2022

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PREFACE

First and foremost, I would like to express my heartfelt appreciation for my supervisor Asst. Prof. Javid ALİYEV. He guided me throughout this whole process. And a special thanks to all the professors that I had the honor to take their lectures over the academic years. It was truly a staggering experience that will stay with me for the rest of my life.

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ISTANBUL, 2022 Karam Sultan

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ÖZET

PHILIP PULLMAN'IN *KARANLIK CEVHER SERİSİ* ESERİNDE LYRA BLACQUA KAHRAMANININ KLASİK YOLCULUĞU

Kadınlar, erken dönem fantastik edebiyatın kahramanlık içeren anlatılarından sıklıkla hariç tutulmuşlar, dahil edildikleri zaman ise takdiri hak eden karakterler değil, ev içi basit figürler olarak ele alınmışlardır. Ölüm, görücü usulü evlilik ya da bir erkek tarafından kurtarılmak, kadın karakterler adına sıklıkla karşılaşılan anlatılardır. Az sayıda kadınlar kahramanlık göstermiş olsalar da muazzam yiğitlikler sergileyen erkek kahramanlar sayıca çok daha üstün olmuşlardır. Çağdaş kadın, kültürün toplumsal cinsiyete yönelik beklentileri nedeniyle geçmişte mümkün olamayan işleri bugün başarabilmektedir. Çağdaş fantezi yazınında kadının toplumsal konumu belli başlı gelişmeler doğrultusunda değişime uğramış, kadın kahramanlar görev ve eylemler açısından erkek kahramanlarla eş konuma ulaşmışlardır. Bu çalışma Joseph Campbell'in monomit kuramından esinlenmiş fantastik eserlerde kadının erkeğe nazaran düşük konumunu incelemeye çalışmakta, bunun için de fantezi yazınında kadınların karşılaştığı baskı ve eşitsizliği ele almakta ve alışılagelmiş uysal kadın karakterlere karşı doğan yeni bir direnci öne çıkarmaktadır. Seçili eserlerde yazar tarafından oluşturulan temaların ve karakterlerin incelenmesiyle kadınların eskiden fantastik romanda ötekileştirilmiş olmalarına karşın Campbell'in monomit kuramına uyabilecek nitelikte kadın kahramanların artık çağdaş betimlemeler aracılığıyla sunulabildiği bu tezde metinsel bir yazın çözümlemesi aracılığıyla ortaya konmaktadır. Birçok fantastik eserde cinsiyet eşitsizliğinin irdelendiği bu çalışmada kadın kahramanların tasvirine yönelik yaklaşımın son birkaç on yıldaki evrimine ışık tutulmaktadır.

Karam Sultan, 2022

Anahtar sözcükler: Kadın kahramanlar, Lyra Belacqua, Philip Pullman, monomit, kahramanın yolculuğu.

ABSTRACT

THE CLASSICAL HERO'S JOURNEY OF LYRA BELACQUA IN PHILIP PULLMAN'S *HIS DARK MATERIALS*

Women were often omitted from heroic tales in earlier fantasy literature; when included, they functioned as household figures rather than embodiments of admirable character. They often experienced death or arranged marriage or were rescued by a male. While a few women performed heroic feats, they were far outnumbered by male heroes who performed tremendous exploits. Women are now accomplishing heroic acts in contemporary society that they would have been unable to achieve in the past due to cultural expectations concerning gender. Female characters in modern fantasy fiction have seen a shift in their social standing as a result of these developments. Female heroes are now on par with male heroes in regard to duty and acts.

This study aims to examine women's inferiority in Campbell's monomyth-inspired fantasy works. This research examines the oppression and inequality faced by female characters in fantasy literature while demonstrating a new type of resistance against the usual subservient female characters.

A thorough text-based literary analysis is accomplished, examining the themes and characters created by the author in the selected text to investigate the original marginalization of women in fantasy novels and illustrate the new depiction of female characters eligible as female heroes by following Campbell's monomyth. The thesis examines gender disparity in multiple fantasy literature in addition to the evolving culture of female hero portrayal in fantasy novels over the last several decades.

Karam Sultan, 2022

Keywords: female heroes, Lyra Belacqua, Philip Pullman, monomyth, Campbell, hero's journey.

INTRODUCTION

His Dark Materials trilogy, written by Philip Pullman, is explored in this thesis largely with the use of the hero's journey as a framework. The choice of literature for this thesis stems mainly from the enjoyment of fantasy novels, such as *The Chronicles of Narnia, Lord of the Rings*, and, most notably, *Harry Potter*. However, since multiple theses have been written on such books, it is intriguing to examine a work that has received less analysis. The biggest distinction between *His Dark Materials* and the other novels is in the protagonist's sex, *His Dark Materials* has a female main character while the other three have a male one. *His Dark Materials* introduces the female protagonist and hero Lyra in his first novel, Northern Lights, and follows her adventures through Books 2 and 3, The Subtle Knife and The Amber Spyglass, respectively. Pullman's trilogy contains a male protagonist, although Will only appears in Book 2 (and he can be viewed as a subordinate character or a helper).

The most interesting feature of Campbell's concept is its dearth of female characters. His work focuses only on literature written by males with a male protagonist. Thus, it is fascinating to investigate whether the storyline or order of events must alter when the protagonist is female. Therefore, this research aims to determine whether the narrative of *His Dark Materials* adheres to the traditional characteristics of the hero's journey if Campbell's hero journey motifs are reflected in *His Dark Materials,* and in what way they are depicted.

For hundreds of years, readers, children, and adults have adored and relished the fantasy genre. It enables individuals to forget their daily worries and the difficulties of their world by transporting them to a world where virtue consistently prevails over evil, and the hero eventually beats his adversary. While the hero consistently prevails and defeats evil in this genre, Hunt asserts that "there is one area of formulaic writing that is becoming more difficult to justify: the handling of gender" (Hunt, 2001, p. 3). Male characters have historically dominated the hero story. In several fantasies, "Women are marginalized or dangerous." "These include J. M. Barrie's Peter Pan, and J. R. R. Tolkien's *The Hobbit*" (Hunt, 2001, p. 3). According to Le Guin, "Authority

is male, it is a reality […] My fantasy obediently relayed the information. However, is that all that fantasy does report on facts?" (Hunt, 2001, p. 3). Historically, fantasy literature has mainly focused on the adventures of male heroes, with female characters serving as sexual temptations or damsels in distress. However, in the past 30 years or more, fantasy authors have developed powerful, heroic female characters who challenge stereotypical female characteristics. This thesis comprehensively inspects a female hero who isn't portrayed as oppressed or menacing: Lyra Belacqua is a strong, empowered heroine who can make choices and often plays a significant role in saving her male counterparts.

Joseph Campbell's *The Hero with a Thousand Faces* explores the evolution of the hero across centuries. He defines a hero as an individual who has overcome their particular and local historical constraints on generally legitimate, normally human forms. The visions, thoughts, and inspirations of such a person flow directly from the primal sources of human existence and intellect. Consequently, they are expressive not of the collapsing society and psychology of the present but of the insatiable wellspring through which society is renewed. His second serious responsibility and action, then, is to appear to transmogrify and convey the wisdom of the reborn life he has acquired (Campbell, 2004, p. 18). Campbell employs global heroic myths and stories to explain and define the hero's journey. He defines the heroic monomyth as a blueprint applicable to all heroes' travels.

The hero leaves home immature and naïve, only to return home wiser, stronger, and older due to the obstacles he encounters and overcomes during his journey. A knowledgeable advisor often approaches the hero at the start of his quest and offers succinct but significant advice. Throughout the voyage, the hero confronts various physical and mental obstacles, some of which could jeopardize his survival. Finally, the hero "reaches the legendary nadir, when he endures a tremendous trial and receives his recompense" (Campbell, 2004, p. 227). After completing his task, the hero "re-emerges from the kingdom of dread, and the boon he brings restores the world" (Campbell, 2004, p. 228). This well-known motif appears in several of the fantasy works listed. Thus, Campbell's theory serves as the structure for all hero stories. According to Campbell, "the basic course of the hero's mythical journey is a magnified version of the formula found in rites of passage: separation – initiation – return: this

may be called the monomyth's nuclear unit" (Campbell, 2004, p. 28). Sheila Schwartz reiterates that in the simplest version of the monomyth, "the hero leaves his ordinary world, encounters a supernatural force that he vanquishes, and then returns to present his boon to his fellow man," a pattern that can be seen in "Jack-in-the-Beanstalk" and similar fairy tales, as well as on a more complex literary level in the Anglo-Saxon epic, Beowulf (Schwartz, 1969, p. 83). Before returning to his people, the hero departs from his country to combat and destroy Grendel the monster. Similarly, Sir Gawain leaves King Arthur's court to face the Green Knight during the events of Sir Gawain and the Green Knight. He will have improved the world for all knights once he has achieved this. Each story features a knight who demonstrates great courage and fortitude in the face of formidable threats.

For as long as stories have existed, there have been legends of great masculine heroes who bravely execute heroic deeds and save their communities from harm. Historically, heroic traditions have given male characters extraordinary traits of courage, strength, intelligence, and wit. It is uncommon for any female figure in the fantasy genre to possess such characteristics. Women have been marginalized in most situations, and when they are featured, their position is that of the femme fatale, seldom sharing the prestige of the male protagonist. To explain how Lyra the female protagonist of *His Dark Materials* has been raised to importance and power, this literary endeavor uses the hero's journey by Joseph Campbell as the main critical framework for evaluating the journey of the female protagonist in *His Dark Materials*. The adventures of the heroes in this work may be traced back to Joseph Campbell's monomyth, proving that the female protagonist is deserving of the title of hero and that her actions are comparable to those of a normal male hero.

The first chapter discusses the definition of the hero in literature and Joseph Campbell's concept of the hero, which is utilized to analyze the novel. Chapter 1's third section discusses the evolution of female characters in fantasy fiction. The comparison of women's experiences in early fantasy books with how female characters have been represented in the past 30 years, and how works such as Pullman's have conveyed their higher status, is significant. Chapter 2 investigates the journeys of the novel's female heroes, using Campbell's monomyth to demonstrate

how contemporary representations of female protagonists qualify as female heroes by modeling their missions according to this concept.

This research considers two topics: firstly, how women were historically cast in inferior positions to male characters in fantasy literature and, secondly, how the position of female characters has shifted to match their improved social status during the past 30 years. Since this thesis studies female characters in fantasy books, to fully analyze the gender performatives of the characters, it is necessary to follow the evolution of fantasy tales from their birth. Additionally, this demonstrates the focus on the male hero, which has resulted in female heroes being reduced to a weaker, dependent status in fantasy tales.

The three books discussed in this thesis, *His Dark Materials* trilogy, follow the standard fairy tale plot: the hero leaves home, meets people along the road, undergoes an experience, and ultimately returns home. Additionally, the protagonist embarks on a mission and addresses the conflict between good versus evil. This research considers two topics: firstly, how females were historically cast in inferior positions to male characters in fantasy literature, and, secondly, how the position of female characters has shifted to match their improved social status during the past 30 years. Given that this thesis is concerned with female characters in fantasy literature, it is vital to look at the development of the stories back to their conception to be able to properly evaluate the gender performatives of the characters in fantasy literature. Additionally, this demonstrates the focus on the male hero, which has resulted in female heroes being reduced to a weaker, dependent status in fantasy tales. According to historians Peter Hunt and Millicent Lenz, “the majority of aspects of contemporary fantasy fiction may be traced back to early literary instances in which wizards, werewolves, and witches emerged due to old anxieties and power struggles” (Hunt, 2001, p. 14). This literature demonstrates the importance and significance of imagination as a method of coping with deprivation and repression, particularly during the puritan-evangelical religious hegemony of the seventeenth and eighteenth centuries and the pervasive utilitarian attitude of mind in the nineteenth century. It is therefore possible to identify one cultural factor that affected the masculine supremacy shown in fantasy literature as religiously driven patriarchal notions.

First Chapter

1. LITERARY INTRODUCTION TO THE HERO, HERO'S JOURNEY, AND THE EVOLUTION OF FEMALE HERO IN LITERATURE

The uncertainty about meaning is one of the challenges in studying and analyzing the hero and heroine. A question that occurs often is, “What is a hero?” This is often accompanied by the question, “Who are your heroes?” Another question is, “Why these and not others?” Descriptions exist, and they offer a useful starting point for novice/inexperienced and experienced researchers. The most fundamental definition is that a hero (male or female) is a fictional or actual person who has attained or been assigned a set of behavioral characteristics and acts that are prized in their society and probably also in others. The actions of certain types of heroes may be almost uniform.

A connection exists between being a hero and being famous since all heroes are famous, but not all famous people are heroes. Certain character-defining aspects usually govern the hero’s personality and are the deciding factor regarding who is and is not a hero. This takes the reader full circle to the method of definition formation. The hero and heroine exhibit confidence, strength, and gallantry; they prioritize others’ welfare for their well-being and prestige. Thus, the hero is a member of a greater society, a civilization, that represents something and is threatened, perhaps with extinction. The hero appears to defend, preserve, and restore not just the people of their nation (or culture), but also its ideals and way of life. The hero transforms traditionally recognized notions of what is noble, deserving, and pleasurable.

These notions of what heroes do due to their values traditionally have no origin; they appear to have existed in most societies throughout history. The notion of the hero and the activities they took for the common good may have been handed down orally in preliterate days through a narrative culture. Certain physical artifacts, for instance, massive blocks, mounds, and burrows may evidence long-dead heroes. The first hero in literature “was probably modeled after the king who died for his people, the warrior who defeated the tribe’s enemies” (Bloomfield, 1975, p. 30). Early myths in Indo-European cultures spoke of heroes who “led” and “protected” the other humans, and

the Greek heroes were predominantly mythological characters. These people also served as the leaders of Greek city-states. Numerous individuals were formed as demigods, the offspring of gods and humans. Oracles and holy artifacts were usually used in legends since they conferred superhuman forces and talents on the hero when consulted or possessed.

Homer's epic hero Odysseus serves as the model for the archetypal literary hero with his voyages in the *Iliad* and the *Odyssey*. Odysseus, like many heroes, has faults, yet he tries to do what is right and symbolizes human courage. Homer's hero and voyage motifs have survived to the present times due to generations of writers who have adopted the paradigm for their tales.

There have been several stories that have included the hero and journey paradigm created by Homer millennia ago, and all of these stories emphasize the battle between good and evil and the might of human beings. However, the hero's style is not a fixed storytelling module. As Fenwick remarks, heroes' styles evolve with the rest of society. Beowulf and Roland, early medieval heroes, are portrayed as saviors (Jones G. F., 1963). Both are shown as ordinary men who understand daily life. They do not become leaders by birth but through their values and actions in war and leadership. These heroic tales endow the hero with virtues such as valor, fidelity, goodness, honor, and military excellence.

Reciting the characteristics and features of the hero demonstrates how the use of terms contributes to the distinction between heroes and tales about them. As a social construction, the stories contain essentialism. The essentialism is manifested in the use of traditional points of reference as accurate and recognizable descriptors. One such tool is the "tragic hero." Regarding literary form, Aristotle believes that the tragic hero can only be depicted by drama. Aristotle insists that the tragic hero cannot be discussed based on historical narrative since history only recites what happens, whereas drama portrays what could happen. As a result, the hero is interchangeable, and the role they perform is neither predetermined nor set. What can occur is the result of various time, location, and situation influences. Within the complex of cause and effect, it is difficult to foretell what will happen. As a result, the plot's premise is critical.

Various studies have been conducted on the hero's journey and the hero's story arc; however, two of the most renowned are Vladimir Propp's *Morphology of the Folktale* and Joseph Campbell's *The Hero With a Thousand Faces*. Despite their variations in theoretical approaches, articulation, and presentation, these writers all describe the hero's journey comparably. In comparing the two theorists, Campbell is more expressive in his summary. He summarizes his 350-page thesis as follows: Setting out from his everyday home or fortress, the legendary hero is drawn to the brink of adventure by the promise of adventure. After crossing the threshold, the hero enters a world of foreign but curiously intimate forces, some of which gravely harm him (tests), while others provide him with magical assistance (helpers). To reach the lowest point in the mythical cycle, he must endure tremendous hardship and then be granted the rewards that are due to him. It is possible to represent the triumph in various ways: Whether it is the hero's sexual union with the goddess mother of the world (holy marriage), his recognition by the father (father-atonement), his divination (apotheosis), or if the powers are still hostile to him, his theft of the boon he came to acquire (bride-theft, fire-theft). The last piece of labor is that of reintroduction. The transcendental powers must remain at the gate of the kingdom of fear until the hero has passed through it and has emerged from the realm of dread (return, resurrection). He gives the world a gift that puts it back to life (Campbell, 2004, pp. 212-213).

Campbell uses various comparisons of hero quests throughout history to demonstrate his model – which is theoretical. It was not intended as a formula or blueprint for writers or filmmakers. It was also not intended to be a manual for what should be written, but rather a guide for what has already been written to explain narrative similarities in-hero stages and structural elements of stories. While not a perfect model, it is an appropriate paradigm for comparing one's own creative efforts in narrative hero quests or roles. Using it, one may assess how closely one's work has adhered to the original, whether purposefully or inadvertently, as well as if it has missed the mark entirely.

To completely comprehend what Campbell intends by the universal heroic framework, it is necessary to examine and assess the other framework that has been proposed, as well as the consequences of both models. This is to ascertain whether parallels or divergences exist in how these respective paradigms are used in modern

film and literature and determine If there are any flaws or misunderstandings in the second model, too. It is the model of Vladimir Propp, a Russian empirical theorist. Propp defined his hero's trajectory, phases, and components, or rather functions, in his 1928 Russian language book, Morphology of the Folktale. This study remained relatively unknown until 1958, 9 years after Campbell's landmark work.

The two academics appeared unfamiliar with one another, with Propp working in the empirical discipline and Campbell in the comparative mythological and metaphorical school. Propp's approach, as explained in *Morphology of the Folktale*, finds 31 functions of the hero's journey in contrast to Campbell's 17. Propp's Roman numerals are retained to prevent confusion with Campbell's numbered phases. Abbreviated descriptions of Propp's functions follow.

Campbell's concept of the hero quest is not without detractors, most notably Robert Segal, who disagrees with Campbell, saying in his preface about the hero's quest that "Campbell's [theory] may be criticized on a variety of grounds" (Segal R. , In Quest of the Hero, 1990, p. xxii). Segal suggests on the same page that Campbell is too broad and universalist and insufficiently specific: "Campbell, unlike either Rank or Raglan, provides no set of hero myths to accompany his whole pattern. While he continually cites scores of hero myths to illustrate individual parts of his pattern, he does not apply his whole pattern to even one myth." (Segal R. , In Quest of the Hero, 1990, p. xxii).

This chapter returns to critiquing Campbell's model later; however, comprehensive rebuttals of Campbell's theoretical model are uncommon in the literature. His critics are often concerned with whether his hero model and other works are Jungian or Freudian in origin, as some, such as Graves, assert. Criticisms of his later conceptions in The Masks of God are directed more at his explanations of the origins of religion and metaphors than at the arc or cycle of the hero-quest tale he supported in *The Hero With a Thousand Faces*. Simultaneously, even Campbell's detractors, such as Segal, recognize the dearth of secondary academic critique on Campbell's work, saying that astonishingly little has been published about him (Segal R. , Joseph Campbell: an Introduction, 1987, p. ix). While additional material has

surfaced after Segal wrote this, much of it by Segal, this is still a small amount of content.

Besides Segal's concerns, this lack of rebuttal in the academic critique of Campbell's hero model may testify to the model's validity, longevity, and effectiveness for authors of creative work. This is mentioned because many authors recognize his influence, whether they reflect on it as in this thesis or actively use it as a blueprint for something it was not intended for but was not explicitly barred from. Propp's focus in *Morphology of the Folktale* on the parallelism of his sequential model has earned him devotees and detractors, most notably Claude Lévi-Strauss. Despite his admiration for Propp, Claude Lévi-Strauss faults him for restricting himself to folktales and fairy tales for empiricism. He speculates that Propp's schemata may have been employed for mythology as well, stating,

> Propp is right: there is no serious reason to isolate folktales from myth […] but first, we must find out why […] it is the wonder tale, that Propp chose for testing his method. Should he not rather have used myths, the privileged value of which he recognizes several times? […] I believe that Propp's choice can also be explained by his lack of knowledge of the true relationship between myth and folktale. (Lévi-Strauss, 1984, pp. 176-177)

Propp's relevance to the epic is emphasized additionally by commentators such as Daniel R. Barnes, who views Beowulf as a complete implementation of the Proppian paradigm. Beowulf is a quasiepic poem about the exploits of the flamboyant hero Beowulf, who travels to faraway places to fight the monsters Grendel and Grendel's mother and finally returns home. Beowulf's author is unknown, although the oldest surviving copy, dating from about 1400, is held in London's British Museum and is regarded as an archaeological relic. Scholars believe the poem was composed in the "seventh century A.D." and depicts the "strict feudal, highly cultured, extremely brutal, and relatively recently Christian" society that existed in England at the time (Beowulf, 1963).

Barnes asserts, "It now seems clear that the structural pattern we have extracted from Beowulf by applying Propp's theory describes the plot […] with rather surprising consistency" (Barnes, 1970, p. 432). Nonetheless, Propp was insulted by Lévi-Strauss' critique, claiming that Lévi-Strauss was uninterested in empiricism. According to Propp, "The difference between my way of reasoning and that of my critic is that I

draw abstractions from the data, whereas Lévi-Strauss draws abstractions from my abstractions" (Propp V. , 1984, p. 76). Also Campbell's philosophy has been criticized for being too broad, universalist, and encompassing. However, for Propp, the criticism is that his framework is too specific and highly dependent on particular sorts of folktales, while its application might be far broader.

Propp's model is more complex than Campbell's, at least in terms of the number of functions he specifies and partly due to the algebra he employs to describe it. Consequently, academics such as Gilet have attempted to compress Propp's phases or functions for their anthropological purposes in storytelling. However, despite Propp's extensive elaboration, his first 10 functions describe the hero's beginning and how he is invited to be a hero. these 10 functions describe the hero's home and family and how he is called to adventure and initially refuses it. It also illuminates the villain starting by killing and harming the innocent. Subsequently, the villain receives a word about his victim and uses this information to deceive them. The victim is deceived and unwittingly helps his enemy. The villain's background is explored, and when the misfortune is discovered, the hero is requested or commanded to leave his home to search for adventure and the villain. These 10 functions end with the hero leaving his home and known world to embark on unknown adventures. These functions are analogous to the first part of Campbell's model, described in Chapter 1 of *The Hero With a Thousand* Faces, which he calls departure, with subheadings for phases 1–5. Both address the introduction of a problem that the hero must confront and resolve, as well as his journey to countries and locations where the issue must be addressed and resolved. This is true, regardless of how the various writers express, label, or number them.

Function 10 in Propp's model, also named departure, seems conceptually similar to Campbell's "Crossing of the First Threshold," which Campbell refers to as Stage 4 in Chapter 1. Although the models were developed independently, they appear comparable in terms of metonymy. Similarly, Propp's Functions 10 to 20 comment on the hero's adventure, where he meets his magical agent and learns more about this new world and how he overcomes his first threshold or test. The hero undergoes many tests on his journey before encountering the villain, which he defeats, enabling him to return home victorious. In these tests, he uses the magical agent that remains with him for

most of his journey. At Function 16, the hero fights with the villain, defeats them, and reverses the misfortune the villain caused. This ends with Function 20, where the hero returns home. These functions are somewhat dissimilar to the second stage of Campbell's initiation, which concludes with the "ultimate boon," or grail, as described in the second section of this chapter (Campbell, 2004, p. 139). The monsters have been killed in both Propp's Functions 10 to 20 and Campbell's model, Initiation, Part Two, Chapter 2. The antagonist has been faced and vanquished. If this were the conclusion of both authors' hero narrative arcs, it would be succinct.

However, it leaves the issue of Part Three unresolved, the return in Campbell's model of the hero-quest story, and Functions 20 to 31 in Propp's model. Both theories argue that the hero's quest must be restarted, but differently, to complete the narrative arc's later phases. For example, Propp writes, "A lot many stories conclude with the hero being rescued from pursuit ... Then everything starts again" (Propp V. , 1968, p. 58). Campbell says, "After completing the hero's journey ... the explorer must still return with his life-transmuting prize" (Campbell, 2004, p. 170). If the hero's quest has been completed, what follows is a subsidiary story or application, even if it is necessary, as Campbell argues for "The entire circle, the monomyth's norm" (Campbell, 2004, p. 170).

This thesis argues that if hero quests restart, leading to a different and more conclusive ending, Uniform or unilateral models is not possible. They are divided into two. Two narratives are mingled to make it look as though they are one. They identify two types of hero narratives rather than one with secondary recapitulation, or "move," as Propp describes this (Propp V. , 1968, p. 59). Calling this a "move" is a huge understatement in terms of reconciling the two sides. Propp was well aware of the situation. He claims that this is awkward and inconvenient, particularly if one wishes to produce a succinct table of categorization. (Propp V. , 1968, p. 103). Propp goes on to say, on the same page, that the first half of the novel may be read as a stand-alone story in this way: The second part, on the other hand, is likewise a completed story. (Propp V. , 1968, p. 103).

This thesis argues that the complete implementation of Campbell's second and third components is the primary form of the "high-art end of literature," the model of

restorative sacrificial offering. Campbell's first two sections, as well as Propp's Functions 1 to 20, follow a more straightforward adventure format leading to victory. Contemporary and modern writers often attempt to weave the journey model and the restorative sacrifice model together due to impatience with the length and recurrence of the separate theories' final sections. They often remove Functions 21 to 31 from the Propp model as well as phases 1–4, which Campbell calls "Return" in Chapter 3 of *The Hero With a Thousand Faces*. These address the hero's journey, ending and returning home, and how these eventually form a full circle. The complete or partial implementation of both parts of the Propp, or Campbell model, as this thesis argues, enables authors to integrate different genres or shift courses. Therefore, this thesis focuses only on Campbell's theory.

1.1. Campbell's Theory

1.1.1. An Introduction to Campbell's Life

Joseph Campbell, a prolific American novelist, and publisher examined the universal significance of legend in diverse human cultures, as well as the mythological figures from a broad range of literary works. Campbell traced what he described as his mythological concern to Buffalo Bill's Wild Western display during childhood vacations and to visits to the American Natural History Museum, where he was intrigued by the Native American artifacts. Rose, as a Roman Catholic, saw similarities with apparently peculiar Christian values such as the holy birth of Jesus and Native American religious beliefs. Due to its closeness to coincidental parallels, she deduced that the views could not have occurred because of an individual's historical invention. The early conclusion embedded Campbell's core convictions: that the most important parallels are that myths are linked everywhere, it's important to look at them in a nonhistorical and nonliteral way, and religious myths are being misinterpreted by them all the time.

In 1949, Campbell published his best-known novel, *The Hero with a Thousand Faces*. It was written long before he began editing Heinrich Robert Zimmer's notes. Exiled from Germany by the Nazis, Zimmer was a German Indologist working at Columbia. Campbell worked on revising his lecture notes and turned them into tomes

of information for 12 years. Campbell related the importance of myth to its plot and is alleged to have decrypted the traditional story of all hero myths in contrast to that of subsequent novels. In Jungian terms, he interpreted the basic story of the hero myth, describing it as the voyage of the man or woman hero to a new, exotic, holy world. In maturity rather than in youth, the encounter with the supernatural requires engagement with the gods and not with kin, and it is caring and not violent (Segal R. , 2020).

1.1.2. A Brief Introduction to Joseph Campbell's Theory

Campbell's concept of the hero's journey revolves around several themes, concepts, and other elements that repeatedly occur in storytelling and globally across all cultures. Campbell enquires, "why is mythology everywhere the same, beneath its varieties of costume?" (Campbell, 2004, p. 2). To put it another way, movie writer Christopher Vogler, who has published his theoretical work on an application of Joseph Campbell's theory in film tales, says, all stories consist of a few similar structural features that are universally present in myths and fairy tales, and films. Collectively, they are known as the Hero's Journey. (Volger, 1998, p. 1). Campbell forms these elements into a cyclical type comprising three main stages with each stage having multiple subordinate stages; this hero's journey is represented by the initial stage, departure (with five substages), followed by initiation (with six substages), and finally the return stage (with six substages). These stages tell the story of the hero embarking on his journey to an unknown world, whether by choice or not, facing difficulties and meeting friends and foes, and finally returning to his normal life after completing his quest. Campbell states that not all stories are the same. Some might not incorporate every stage of the hero's journey; they might only focus on one stage. Some stories only focus entirely on the initiation stage and some only on one subordinate stage, such as the call to adventure (Campbell, 2004, p. 212).

Some critics disagree with Campbell's theory and even oppose it. Some religious scholars objected to Campbell's theory, stating that it was too broad and generalized too much, which is now avoided by contemporary scholars, as Lesley Northup (2006) shows in her religious studies review. Robert Ellwood raises similar concerns in *The Politics of Myth* (1999), where he writes of "A tendency to think in generic terms of peoples, races, religions, or parties, which as we shall see is

undoubtedly the most profound flaw in mythological thinking" (Ellwood, 1999, p. x). Donald J. Cosentino describes it as a "soup of myths that loses all local flavors" if one does not consider the differences as well as the similarities (Cosentino, 1998, pp. 174-188). However, none of this is important here since the focus of this paper is not on what religious and political theorists glean from their work but on analyzing a modern story according to the narrative structure of this myth and determining its relevance. Moreover, he expresses sorrow over the fact that he was unable to support his thesis with a bigger body of evidence rather than relying on a single or a few works, and that if he had been more thorough in his review of each part describing a step, each section would have constituted a book in itself.

Others have also targeted Campbell's work with a specific critique. For example, Alan Dundes, who has a background in social science, voices his concerns about Campbell's generalization (as discussed in the previous paragraph) and his way of labelling his ideas and concepts. Most of Dundes' criticisms, on the other hand, are semantic in nature, concentrating on topics such as Campbell referring to his theoretical framework as the "monomyth" although, as Dundes points out, many of Campbell's analytical themes and illustrations are not myths rather, for instance, fairy tales, which is a reasonable point of disagreement. To avoid this criticism, Campbell may have taken a number of other approaches. Given that he emphasizes that he is not just interested in myths, but in all tales, regardless of their origins, he should have called the theory more explicitly to minimize misunderstanding or clarified his naming decision more effectively (Campbell, 2004, p. 1). Dundes then discusses the image of "the Belly of the Whale" which he criticizes as an unfitting name choice as Campbell only gives two instances of stories involving the hero being swallowed by a whale. Dundes also states that Campbell uses Little Red Riding Hood as another example for this stage. When it came to Little Red Riding Hood, Dundes felt that the wolf's swallowing of the little girl did not connect with his image of the whale's belly. However, when "The Belly of the Whale" chapter in Campbell's theory is examined closely, it is clarified that the selection of this title was intended as a metaphor, perhaps partly because he knew his readers well and knew they would be familiar with Jonah's story. He used this strong metaphor to describe an important feature in the narrative of the hero's journey: "The hero, instead of conquering or conciliating the power of the

threshold, is swallowed into the unknown, and would appear to have died" (Campbell, 2004, p. 74). Thus, the hero does not have to be literally swallowed by a whale.

Nonetheless, apart from the semantic issues, Campbell's monomyth theory has been embraced by a large number of other academics, writers, and researchers who have recognized its worth. For example, John Shelton Lawrence and Robert Jewett raised an issue in their book about how Campbell's concept of the hero contrasts with the modern one. A heroic component was portrayed by Campbell in the classical monomyth; such tales are prevalent in every culture, and they tell of young people who leave their homes in quest of adventure; they come face to face with hostile forces, go through personal trials, and eventually save a girl or save the city via the application of their intellect and newly acquired physical strength, sometimes assisted by magical abilities. (Lawrence, 2003, p. 29). They then go into further detail on how this compares to the current American superhero tale, which has a different narrative structure in terms of whether the hero remains in the society they saved. In the old stories, the hero usually remains, while the modern superhero progresses to new adventures and new societies to save (Lawrence, 2003, pp. 29-30). They continue to argue about how "Campbell sees these stories as the narrative counterparts of rites of passage," which instruct the younger generation and prepare them for their oncoming rites of passage (Ibid).

1.1.3. Campbell's Hero

According to Campbell, the usual course of the hero's mythical journey is a multiplication of the pattern symbolized by the rites of passage: separation – initiation – return, which may be referred to as the nucleus of the monomyth (Campbell, 2004, p. 28). The hero departs from his familiar "everyday" world and enters a supernatural one that is novel and thrilling to him. He encounters forces that aid his quest for adventure and, with their help, achieves his decisive victory. After his win, he returns to his society with new knowledge and the power to gift boons to his friends. Campbell uses two mythical examples of this: Prometheus, who stole the fire from the god and brought it to humans, and Jason, who embarked on a perilous journey through the crashing rocks in search of the golden fleece. As these old classical examples

demonstrate, most of the heroes in previous fantasy literature were men, as shown by the fact that all the characters classified as heroes were men.

There are three main stages in the hero's journey, departure, initiation, and return. Each one of them has it's one substage. Departure may have up to contain up to four substages: a wise figure calls the hero to adventure and leads him into the unknown; refusal of the call; supernatural assistance; and being swallowed up in the whale's belly, metaphorically. The initiation that may have up to six stages, the road of trials in which the hero will face many obstacles that he will need to overcome. The meeting with the goddess is at this stage that the story will reach its peak, after that comes the substage woman as a temptress which represent the motif of rebirth. Then there is atonement with the father, apotheosis, and finally the ultimate boon. The last stage in the hero's journey is the return, which has the chance to have up to six substages: the refusal to return, the magic flight, rescue from without, the crossing of the return threshold, being master of the two worlds, and having the freedom to live.

The first stage of this theory is a departure. In this stage, the hero departs from the only world he has lived in for various reasons. The most obvious one is that no adventure or journey occurs if the hero remains at home. This could mean that the society the hero lives in is limiting his character growth and expansion. When a "call to adventure" is received by a hero during the departure stage, it can take the shape of either an unintentional "blunder" that "reveals an unsuspected world" or the emergence of the "herald," who can be a mystified person or an animal who is "dark, loathly, or terrifying, judged evil by the world" and who causes the hero either "to live... or... to die." (Campbell, 2004, p. 46).

The rejection of the call represents the next phase of the hero's journey, during which the hero begins to doubt his talents and his ability to stand up to the forces of evil. This is a negative aspect of the adventure; rather than the hero making a positive choice for his life, he becomes stuck in boredom and hard work and needs rescuing. The refusal can have dangerous consequences for the hero's life and future, trapping him in a type of stasis. Despite existing prospects, he fantasizes about what could have been and anticipates demise without confronting it, generating new issues in the process. (Campbell, 2004, p. 49).

In ancient stories and folktales, the reader senses a feeling of refusing to surrender linked with the pattern of refusal. This can suggest that the hero feels inadequate for the task presented to him, or perhaps that he has another purpose to serve, which might involve his society, preventing him from leaving on an adventure. The hero does not see the future as a "series of deaths and births, but as though one's present system of ideals, virtues, goals, and advantages were to be fixed and made secure" (Campbell, 2004, p. 49). From a Freudian viewpoint, this means his inability to address the infantile ego. Instead, he is locked inside the confines of childhood, with his parents serving as guardians of this barrier, preventing him from crossing it out of dread of Freud's idea of the castration complex; this is an act of punishment on the part of the guardians. (Campbell, 2004, p. 52).

If the hero initially accepts the call to adventure, he meets the protective figure who provides aid for him on his adventure after giving him a defensive item (amulet, artifact, or talisman), According to Campbell, the hero is generally accompanied by a magical companion who assists him throughout his trip when the hero faces dangerous foes in the lands he travels to. This protective figure reflects the hero's destiny to serve a purpose higher than himself. The figure represents a promise that the hero is safe and protected in the past and the future, and even against the difficulties of journeying into the unknown. However, the hero who refuses the call encounters the supernatural helper who helps him onto the path of the journey (Campbell, 2004, p. 59).

A "little old crone or old man," according to Campbell, is the most prevalent appearance of this magic assistant or supernatural aid. (Campbell, 2004, p. 57). However, in most cases, they take the form of a masculine figure, as in fairy tales, where "it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith" (Campbell, 2004, p. 59), and in high mythology is viewed as "the guide, the teacher, the ferryman" (Ibid). The list continues, but the stable fact is that the magic helper consistently approaches the hero with the same purpose: to help him and give him important items and knowledge he needs during his dangerous adventure.

After the quest has been initiated, the hero will continue his journey until he comes face to face with the threshold guardian. (Campbell, 2004, p. 71). At this stage, the hero journeys into the unknown with the help of his mentor. After reaching the

dividing line between the known and the unknown, they must confront the "threshold guardian," who symbolizes the limits of the hero's own experiences. It is common for this threshold guardian to seem like a scary and deadly beast, eliciting dread that the hero has enraged them and that they will attack. (Campbell, 2004, p. 83).

When the hero successfully defeats the threshold guardian and crosses the threshold, he then leaves the known (conscious) and his ego behind and departs to the open possibilities of the unknown (unconscious). He will encounter more threshold guards on his trip, as the adventure will always and everywhere be a route past the barrier of the known into the unknown; although the forces that watch at the border are hazardous, dealing with them is perilous, for anybody who has skill and bravery, the danger will disappear. (Campbell, 2004, p. 67).

The "belly of the whale" is the next stage of the hero's journey, where the hero escapes from the well-known and comfortable world into one new and alien to him. Campbell says that this "popular motif emphasizes the lesson that that passage of the threshold is a form of self-annihilation" (Campbell, 2004, p. 77). This implies that the hero does not merely cross the threshold and travel to the unknown world; he is also reborn, a "life-centering, life-renewing act" (Ibid). At that time, the hero enters the initiation stage, which is the second phase of his adventure and leaves the departure phase.

The road of trials marks the start of the initiation stage, where the hero faces many obstacles preventing him from reaching his journey's goal and testing his character. During these obstacles, the hero becomes acquainted with new friends and creates new enemies. This is "a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials" (Campbell, 2004, p. 89). It is usual for the hero to notice that a powerful force helps him defeat his enemies and protects him from danger during his adventure. During this stage, the hero becomes more familiar with himself: "The hero […] discovers and assimilates his opposite (his unsuspected self) either by swallowing it or by being swallowed. […] Then he finds that he and his opposite are not of differing species, but one flesh" (Campbell, 2004, p. 89).

Furthermore, this "road of trials" can be long, and it may include details of the hero's lesser journeys on his path towards his aim: "Dragons have now to be slain and

surprising barriers passed—again, and again. Meanwhile, there is a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land" (Campbell, 2004, p. 90).

The next stage the hero faces is the ordeal and meeting the goddess; the hero faces his greatest challenges during this stage. Here, the story reaches its peak where all the troubles and problems confronting the hero reach their maximum level. Subsequently, a temptress appears: "The mystical marriage with the queen goddess of the world represents the hero's total mastery of life" (Campbell, 2004, p. 111). The use of "woman as the temptress," similarly to the use of the "belly of the whale" to depict the concept of rebirth through which the hero passes, is evident; that is, it does not have to be a literal woman who tempts the hero. Instead, she can be represented by the comforts luring the hero from his quest. This subtitle, woman as the temptress, was chosen due to its classical use as a motif where the hero is on a spiritual quest and close to achieving his goal when he is tempted by lust. For the hero to reach his goal, he must "surpass the temptations of her call, and soar to the immaculate ether beyond" (Campbell, 2004, p. 102). However, the temptation can differ from one hero to another and be physical or spiritual.

Subsequently in his journey, atonement occurs with the father. In this stage, the hero must overcome the ultimate power that rules his life. According to Campbell, the father or a father figure is the source of this power in myth and storytelling, which is not necessarily represented as a male figure but merely something of great power. Two powers face the hero here, the father and the mother, each seeking to influence the hero's life differently. The "mother" attempts to assist the hero while the "father" symbolizes the opposition attempting to restrict the hero, only to discover that the mother and father are reflections of one other and are, in essence, the same person in the end (Campbell, 2004, p. 110). To begin this ordeal, the hero must entirely surrender his or her ego and depend only on faith in order to defeat the self-generated twin monster—the dragon considered to be God (superego) and the dragon thought to be Sin (ego) (repressed id) (Campbell, 2004, p. 107). When the hero defeats the father figure, he overcomes life's distinctive blind spot and rises for a brief instant to see the origin. After seeing the father's eyes, he realizes what is going on and the two are

reconciled. (Campbell, 2004, p. 125). At that point, the reunion between the hero and the father is complete.

Apotheosis happens after the stage of atonement with the father and is a representation of the divine condition the mortal hero acquires after overcoming the final horror of ignorance (Campbell, 2004, p. 139). As a result, the hero is awarded a reward or a boon and, in the words of Campbell, “the adventure is here accomplished and signifies that a hero is a superior man, a born king” (Campbell, 2004, p. 159). The hero's third and final stage is the return stage. Campbell explains, “when the hero-quest has been accomplished … the adventurer must return with his life-transmuting trophy” (Campbell, 2004, p. 179). However, the hero often does not return to his home, perhaps because he feels most people in his society will not understand his message. As a result, the two realms – divine and human – may only be seen as separate from one another – the same as life and death, and day and night (Campbell, 2004, p. 201).

The next step of the hero's adventure is a magical fight: If the hero, in his victory, receives the approval of the god and is then expressly ordered to return to the universe with some elixir, the last stage of his journey is assisted by all of the supernatural abilities of his supernatural friend (Campbell, 2004, p. 182). However, the magic fight can be complicated for the hero by “marvels of magical obstruction and evasion” (Campbell, 2004, p. 182). The hero's journey continues with the hero's rescue from without; the hero “may have to be brought back from his supernatural adventure by assistance from without” (Campbell, 2004, p. 192), which means, “the world may have to come and get him” (Campbell, 2004, p. 192).

Having been saved, the hero reaches the return threshold. He then returns to his home and society and departs from the newly discovered land. Campbell describes this return as “coming back out of that yonder zone” (Campbell, 2004, p. 201). At this point in the journey, the hero faces another major challenge, crossing the return threshold a second time Having experienced a symbolic death when he crossed the first barrier, the hero is now experiencing a metaphorical rebirth when he crosses the second threshold. In his new life in his old world, he has retained all the information, experience, and wisdom that he gained throughout his adventure through the supernatural and unknown realm. He is now attempting to reconcile the information

he has gained from two competing universes. As a result, the hero is regarded as the master of two worlds. He possesses the ability to travel freely throughout the world's divisions (Campbell, 2004, p. 212). After the hero achieves all his goals by defeating all his enemies and becoming master of the two worlds, the hero is symbolized by the decision to spend his days in peace, the outcome of the remarkable journey and return (Campbell, 2004, p. 221).

Freud and Jung's studies on psychoanalysis strongly impacted Campbell's monomyth, which was produced by studying and comparing recorded sessions between the analyst and the patient, classical mythological stories, and dream diaries. Campbell shows similarities, interpretations, and contrasts to illustrate why many mythological stories follow the same pattern. However, as Peter Barry says, "there is a growing consensus today that the therapeutic value of the method is limited, and that Freud's life-work is seriously flawed by methodological irregularities. All the same, Freud remains a major cultural force, and his impact on how we think about ourselves has been incalculable" (Barry, 2009, p. 92). When Campbell was working on the first edition of his monomyth in the 1940s, the psychoanalysis theory was not strongly criticized. Although Campbell extols the depth of psychoanalysis's place in mythology, he expresses reservations about the therapeutic outcomes of the discipline: The findings from the psychiatric facility, however, have been the most surprising of all. When it comes to mythology, the daring and epochal works of the psychoanalysts are crucial. Freud, Jung, and their successors have proven without a doubt that the logic, heroes, and acts of myth continue to exist in contemporary times. (Campbell, 2004, p. 2)

Dream interpretation (demonstrating how legendary tales follow certain patterns and hinting that this is passed down through generations) and the battle between the conscious and unconscious are two Freudian notions that Campbell is interested in.

1.2. The Position of Female Characters in Literature

"The Heroic Ideal - A Personal Odyssey," written by Diana Wynne Jones, a writer of heroic fantasy fiction, describes the heroic elements that she believes may be observed in children's fiction. Heroes must be "Brave, physically strong, never mean

or vicious, and possessed of a code of honor that requires them to come to the aid of the weak or the incompetent and the oppressed when nobody else will [...] But above all, heroes go into action when the odds are against them" (Jones D. W., 1989, p. 130).These are also equivalent to the traditional masculine values: men should be strong, decisive, unemotional, and consistently ready to fight, even when knowing they will fail. Conversely, Jones portrays women as a "mess," either "goaded for revenge, such as Medea or Brunhilda ... Or, like Andromeda or Christiana, they were passive" (Jones D. W., 1989, p. 131).

Nicholson states, "Heroism is almost entirely assigned to men in early modern books about the hero" (Nicholson, 2011, p. 187). For example, Thomas Carlyle began with "The Universal History, the History of what Man has accomplished in this world," (Carlyle, 1893, p. 5). Many would argue that women have the same right to heroism as men, but theorists prefer to treat women as if they were a distinct species under the larger category of "Men." (Nicholson, 2011, p. 187).

The hero is described by Joseph Campbell as someone whose "vision, thoughts, and inspirations remain unaffected by human life and thought's primary sources. Therefore, they are eloquent, not in today's disintegrating culture and psychology, but in society's unquenched source" (Campbell, 2004, p. 18). The concept of the hero refers to girls and boys, women, and men: "The whole meaning of an omnipresent myth about the passage of the hero is to serve as a pattern general for men and women" (Campbell, 2004, p. 111). T. A. Barron, on the other hand, believes that this is the problem. At a time when few fantasy books included girls or women in heroic roles, Campbell was spot on with his judgment of the power and significance of heroes. Exploits have more frequently involved men: "men killed the ogre, won the prize, or rescued the realm" (Barron, 2001, p. 30). Fantasy novels were male-oriented from early times. Male characters follow their ambitions, while female characters serve as encouragement or obstacles to their accomplishments. They are either villains or passive figures waiting for redemption or matrimony. Until recently, no powerful female heroes have existed.

Male characters were from the earliest periods influential in epic fantasy. Critic Nadya Aisenberg noticed a gender imbalance in adventure stories: We need a new heroine who has new powers, new virtues, and new energy to fulfil new roles since

traditional heroes and the heroic code that they uphold have horribly let us down. Both the individual and Western society have been harmed by the model of virtue that is represented by heroes such as Aeneas and Roland, as well as by the heroic code of maiden-saving and dragon-slaying. When we investigate the hero, we find that he has fundamental myopia that causes him to disregard issues about the community, the art of negotiation, the natural world, human relationships, and the facilitation of the growth of individual destiny in their uniqueness. (Aisenberg, 1994, pp. 11-12).

Male heroic tales overshadow the few examples of women performing heroic actions. Female characters were normally relegated to positions complementing the male hero in the past: “the sexy temptation; the lady in distress; the virginal bride who was the object of his search and the reward for his heroic work” (Mains C. B., 2009, p. 180). In most stories, women are saved or destroyed; they do not explore their full capacity as separate, autonomous entities.

Deborah Kaplan adds to the observation that “the fantasy of the 19th and early 20th centuries does not provide a completely feminist space” (Kaplan, 2009, p. 268). In various works, including Hugh Lofting’s Doctor Dolittle (1920), Kenneth Grahame’s The Wind in the Willows (1908), and, A.A. Milne’s Winnie the Pooh (1926) Women appear exclusively as cannibal princesses or washerwomen, while girls are completely absent from the story (Kaplan, 2009, p. 268). It was customary for women to have unique roles such as mother, lady, or companion, and they were sometimes only minor characters whose destinies were linked to the accomplishment of the hero's quest for revenge.

Veglahn said that “modern heroic fantasy is rooted in the romances and folktales of the past” (Veglahn, 1987, p. 109). Mains acknowledges that novels written in the “early 20th century set narrative trends that still dominate the development of fantastic literature” (Mains C. , 2009, p. 34) and says that the most important representations of this period of epic fantasies include the “figures of the heroic male warrior or adventurer and the dangerously exotic woman, sometimes worshipped as a goddess because of her beauty and sexuality” (Mains C. , 2009, p. 34). During this period, young women were usually only respected for their appearance and attractiveness; rather than being powerful multidimensional characters, they were treated as sexual artifacts. Mains notes that this emphasized sexual theme appears in

H. Ryder Haggard's writing, notably in Ayesha, the Return of She (1905), and later in Dwellers in the Mirage (1927) (Mains C., 2009, p. 34).

Like several previous fantasy authors, via his witches, fairies, and female goblins, George MacDonald portrayed aggressive evil characters as females. Additionally, Lewis Carroll uses a women's trope, A terrifying and merciless figure, the Red Queen, who is heard crying off with their heads if they break any rule.

C. S. Lewis is another well-known author of fantasy books, best known for his seven-book *Chronicles of Narnia* series. According to Mains, his treatment of female characters is inconsistent and somewhat confusing. While Susan and Lucy are heroic women who fight with their brothers in The Lion, the Witch, and the Wardrobe (1950), the terrible villain is the White Witch, who assumes the role "of temptress and deceiver" (Mains C. , 2009, p. 43). The "white witch" portrays for Veglahn "an allegorical image of Eve, whose sins tell the traditional doctrine of Christianity that all humanity has fallen from grace and may also be read as an illustration of Lewis' concerns for the feminine" (Veglahn, 1987, pp. 109-110). Despite the heroic character of Lucy, in his portrayal of the white witch, Lewis may have been attempting to sustain the depiction of women as potentially malevolent and life-threatening.

Veglahn, on the other hand, believes that more female authors are getting into the ranks "and eventually dominating the field of heroic fantasy indicates important changes in male and female roles in society" (Veglahn, 1987, p. 111). In earlier eras, men were the key characters in heroic fiction. However, in recent years, feminist writers have produced powerful female protagonists. This represents shifts in the status of women and social norms as women are now being treated as equivalent to men.

Veglahn notes that female monsters created by male authors "appear to be much more connected and in relationships to each other than their male counterparts in more recent books" (Veglahn, 1987, p. 111). For example, she cites The Princess and the Goblin's Queen of the Goblins and the Queen of Hearts from Alice in Wonderland both having emasculated spouses; and The Wizard of Oz has four witches in it (Veglahn, 1987, p. 111). In comparison to these feminine creatures represented by female authors, those portrayed by male writers are depicted as intensely alienated. None of the protagonists appears with their families as part of the plot (Veglahn, 1987,

p. 111). Male writers, Veglahn argues, create “angry” and “desperate” women. These angry women use this rage and frustration in their “quest for power” (Veglahn, 1987, p. 112). Veglahn recalls “Off with their heads!” being yelled over and over again by the Queen of Hearts. (Veglahn, 1987, p. 112). Veglahn argues that women compose male monsters governed by rationality that show no feeling (Veglahn, 1987, p. 113). She cites instances of the disembodied man possessed by other people, as it’s evident in the 1962 *A Wrinkle in time* by Madeleine L'Engle (Veglahn, 1987, p. 113).

Another parallel may be seen in female monsters' betrayal and loyalty to males' sublime, angelic wickedness. (Veglahn, 1987, p. 114). Makemnoit from MacDonald's "Light Princess" and the Queen of Hearts from Carroll's "Alice" are two characters Veglahn uses to make her argument (Veglahn, 1987, p. 114). Because they symbolize and serve a universally detestable force, male protagonists are scarier than female counterparts. They adhere to the rules, while feminine characters defy them (Veglahn, 1987, p. 114). Unlike female monsters, male monsters have made a pact with the powers of darkness and dedicated their allegiance to them (Veglahn, 1987, p. 114). As a consequence, men authors construct female monsters in epic literature who are governed by their feelings and are volatile and dishonest because of their turbulent impulses. In stark contrast to this, the male villains developed by female authors in past few years are often lonely, logical, and cunning in their actions. (Veglahn, 1987, p. 115).

Fantasy novels started to evolve significantly in the second half of the 20th century. According to Veglahn, developments in world events, including conflicts, technical and economic transitions, and modern philosophies, profoundly inspired this literature (Veglahn, 1987, p. 110). In her article, one of the most striking shifts the author cites is the shifting authorship of these tales. In Arbuthnot’s 1947 version, of children’s books matching the concept of heroic fiction, only four were published by men. Thirty titles by female writers and 20 by male writers were classified in its heroic fantasy genre in its 1981 Spring issue. The recent increase in the number of female-authored heroic fantasy books reflects the sociological change in how men and women are now seen and treated (Veglahn, 1987, p. 110).

In earlier decades, science fiction occupied a greater portion of the industry than fantasy. Women have, however, authored fantasy and science fiction throughout this period. Female writers published prominent novels in the 1970s, including Anne McCaffrey's *Dragonflight*, which centers on a female dragon rider; Marion Zimmer Bradley's *Darkover* series, and C. J. Cherryh's Downbelow Station. Cherryh's Morgaine Cycle includes a female protagonist. Fantasy stories and literature were popular and abundant before the mid-1970s. Specifically, Mains said that many writers stepped over the line between adult and child literature to develop thought-provoking novels that impacted many of today's readers and the next generation of writers. Mains provides the examples of Chronicles of Prydain by Lloyd Alexander, which has strong female characters and was written in the 1960s (Mains C. , Fantasy, 1960 – 2005: Novels and Short Fiction., 2009, p. 63).

By the mid-1970s, a rise in participation in the epic or quest fantasy genre arose from the success of J. R. R. Tolkien's *The Lord of the Rings*. Nevertheless, male characters were the current trend in epic fantasy, and shows like Terry Brooks and Robert Jordan perpetuated the pattern. Most works in this genre, according to Mains, focus on a male protagonist with a fate to complete and consort (also male) who assists him to accomplish it. In most novels of this genre, female protagonists are confined to princesses (sometimes spunky) and enchantresses (often evil). As such, throughout the 1970s, most epic fantasies or mission fantasies included male protagonists, and most women had positions subordinate to men.

Female fantasy authors created their worlds where women can be equal to men in choosing their life, they can be warriors, monarchs, and witches, whether they had to fight for the privilege or were simply acknowledged as such without a second thought, after realizing that there was no place for them in these heroic or quest fantasy realms. The author's self-direction represents the assertive female protagonists they have written about. Among the works cited by Mains, that has strong female protagonist, are Black Gem by Anne Bishop, which examines the "destiny of a female" in a world where women rule and boys are their domestic slaves; When Voiha Wakes by Joy Chant (1984), which describes a world in which women govern and males are their domestic slaves; and The Forgotten Beasts of Eld by Patricia McKillip

(1974), in which a young female wizard seeks vengeance on the "world of men" after an attempted sexual assault. (Mains C., 2009, p. 64).

Female fantasy authors thought that female protagonists in prior fantasy novels did not have the same duties as their male counterparts, so they produced powerful female characters with the same obligations as their male counterparts. These strong, independent female characters rose to prominence in the 1970s, when new views about women's role in society started to impact their representation in literature, portraying them as strong, independent feminist heroines who were not submissive to men. Keeling and Sprague note that the advent of a modern form of superheroine appeared in teenage critique in the late 1900s (Keeling, Summer 2009, p. 13). One writer, Robin McKinley, called her characters “girls who do things” and clarified her inspiration in her acceptance speech:

> I wished desperately for books like Hero when I was young: books that didn’t require me to be untrue to my gender if I wished to fantasize about having my sort of adventures, not about wearing long, trailing dresses [...] thinking about my lover who is off somewhere having interesting adventures. (Keeling, Summer 2009, p. 13)

More modern fantasy novels contain female protagonists as powerful and forceful as men. Contemporary female characters should be the underdog rather than passively witnessing the male protagonist rescue the day. Barron states, that Gail Carson Levine, Ursula Le Guin, and Madeleine L’Engle all strengthened the concept of female heroism (Barron, The Unquenchable Source: Finding a Heroic Girl Inside a Man, 2001, p. 31). In A Wrinkle in Time by L’Engle (1962), Meg saves the day due to her devotion, while in Levine’s Ella Enchanted (1966), Ella pursues her desires, however dangerous they might appear (Barron, The Unquenchable Source: Finding a Heroic Girl Inside a Man, 2001, p. 31). Earthsea Trilogy by Le Guin (1968–74) discusses “politics of gender, race, and age,” which has A strong character like Tenar, the protagonist of The Tombs of Atuan (1971), who is misled by her servants' women, who should be dominating but is subservient to a male monarch who forces her to escape (Kaplan, 2009, p. 270).

Not all female protagonists are characterized only by brute power. Some protagonists are feminine; they focus on feminine ideals to achieve their quests. They reflect alternative female heroism, this is not founded on the assumption of the usual male role of dragon-slayer, armed warrior, and conqueror via brute force (Keeling,

Summer 2009, p. 14). Sprague and Keeling address these protagonists as “dragon-slayers,” characters who use communication and nurturing to tame dragons; their heroism is “based on female identity and nurturance rather than on violence and destruction” (Keeling, Summer 2009, p. 14). These criticisms point out that contemporary prominent fantasy authors have created the heroic paradigm for females in a variety of ways: one is the typical masculine dragon-slaying narrative of heroic bravery, while another has a protagonist who chooses to adopt traditional dragon-saying duties and ideals. (Keeling, Summer 2009, p. 17). The female dragon-slayer uses discourse and protective love to achieve her aims of rescue instead of waiting passively for a male character to save her. (Keeling, Summer 2009, p. 17).

Even if, according to Jane Tolmie, there are more women in contemporary fantasy than ever before “motifs of rape, domestic abuse, forced marriage and other forms of gender-based oppression and violence frequently interlace contemporary fantasy novels” (Tolmie, 2006, p. 148). A wide range of female protagonists suffers emotional and physical vulnerability, highlighting the psychological and physical vulnerability of female characters. The character Elian from Tarr's Avaryan Rising (1997), avoids a planned wedding and takes on the role of a squire, and the character Romilly from Hawkmistress by Marion Zimmer Bradley (1988), who escapes her father and a planned wedding by cross-dressing and surviving an initial assault and a subsequent rape (Tolmie, 2006, p. 148). These literary representations demonstrate the degree to which women are using the media to portray themselves as the victors of a male-dominated culture.

Several writers also switched to literary patterns of the past to recuperate archetypal positions occupied by female protagonists. Feminist fantasy may be found in a variety of forms, including fairy tales and mythology, according to Mains, which has evolved significantly since the publishing of Angela Carter's The Bloody Chamber in the United Kingdom in 1960 and Red as Blood by Tanith Lee. Mains asserts that the Primary analogy among them is that Carter and Lee, along with other authors, exploited the motifs of well-known legends to explore feminine desire and rethink the roles of the virginal princess and the bad witch, among other things. Mains claims that feminists modify fairy tales to reclaim the feminine savior, transforming a damsel in distress into a rescuer. Rather than just waiting for “their princes” to rescue

them, the passive female characters of Sleeping Beauty, Snow White, and Cinderella take responsibility for their destinies (Mains C. , Fantasy, 1960 – 2005: Novels and Short Fiction., 2009, p. 65).

The purpose of this is to reflect matriarchal civilizations built by goddess worship and culture carriers, several fantasy authors have written about a period prior to recorded history. They have also created magical realms in which female protagonists act as culture bearers and combatants, among other things. For examples, she mentions the work The Horse Goddess, by Morgan Llywelyn, which tells the narrative of Epona a young girl, who becomes an ancient Celtic goddess (Mains C. , Fantasy, 1960 – 2005: Novels and Short Fiction., 2009, p. 66). Mains says other authors "draw on classical mythology and its many tales of a woman being wronged by men" (Mains C. , Fantasy, 1960 – 2005: Novels and Short Fiction., 2009, p. 66). Examples of these can be seen in Euryale, a book by novelist Kara Dalkey, which features the heroine Medusa, and The Firebrand, a book by author Marion Zimmer Bradley, set during the Trojan war (Mains C. , 2009, p. 67).

Mains argues that "The Matter of Britain […] is the most important source of mythic fantasy in this period" (Mains C. , 2009, p. 68). According to Balay, Breaking the norms of gender is a necessary part of fantasy. Within this genre of literature, femininity is a conscious choice, while masculinity is inherent or unavoidable, regardless of the gender of the subject. (Balay, 2010, p. 17). Mains argues because women have been oppressed for ages and often disregarded in history books, feminist authors of fantasy would rewrite history to include more women, who have been oppressed based on gender and sexuality for generations. (Mains C. , Fantasy, 1960 – 2005: Novels and Short Fiction., 2009, p. 69). When it comes to older fantasy literature, only males were heroes, and female characters, when present, existed to fill roles such as those of wives or mothers. The success of contemporary feminist fantasy fiction has also contributed to the depiction of powerful, courageous female protagonists in this genre.

Campbell's monomyth depicts the hero as battling demons, overcoming obstacles, and seeking assistance from knowledgeable allies. While Campbell acknowledges that heroes might be a man or a woman, he often employs male

pronouns and most of his folklore examples feature male protagonists, evidencing that more stories involve male heroes adventuring than female heroes adventuring, considering the traditions and norms of the cultures by and about which the tales were told.

However, in the 21st century, women continue to act in positions that were historically unfamiliar, regardless of society's standards. Previous research suggests that societal positions were attributed to males, and this is reflected in the "heroic" myth culture. Regardless of this, the search cannot only be pursued by a male actor. The late 20th and early 21st centuries introduced cultural transitions embodying modern social constructions of gender. Female protagonists are showing that they are as courageous, brave, intellectual, and reasonable as their male peers, and their admirable acts represent these traits.

SECOND CHAPTER

2. THE HERO'S JOURNEY OF LYR BELACQUA

Northern Lights (1995), The Subtle Knife (1997), and The Amber Spyglass (1998) comprise Philip Pullman's *His Dark Materials* trilogy (2000). The Golden Compass was the title of a 1996 edition of Northern Lights in the United States. According to Tucker, it took Pullman seven years to create this trilogy, which has around 1,300 pages: In addition to erudite Oxford dons, the cast includes armoured bears, witches, angels, bloodthirsty Spectres, and horrible harpies, all of whom are inspired by Greek mythology (Tucker, 2007, p. 89).

Tucker adds that according to the publishing dates, *His Dark Materials* was published concurrently with J. K. Rowling's Harry Potter series. Several interesting commonalities between the authors include both authors losing a parent as children. Tucker speculates that the writers' struggles with melancholy may be "symbolized by the assaults of the Spectres in Pullman's tales and the Dementors in Rowling's novels" (Tucker, 2007, p. 114). Both Rowling and Pullman experienced difficulties in their lives before attaining greatness: Rowling as a single mother striving to overcome poverty, and Pullman as a writer unable to decide on a professional path before achieving success. Both writers have developed strong, intellectual female protagonists who, like their male counterparts, battle hardship to accomplish their objectives and eliminate evil from the world. Tucker surmised it is no accident that both authors "conceived youthful protagonists who had to overcome obstacles to achieve their objectives" (Tucker, 2007, pp. 114-115).

The trilogy's sales have been spectacular, with the books selling more copies at one point than the Harry Potter series. Awarded the Guardian Fiction Award and the prestigious Carnegie Medal, Northern Lights, the first book in the trilogy. Tucker states that The Amber Spyglass, the trilogy's third volume, was the first children's book to win the Whitbread Book of the Year award in 2001 (Tucker, 2007, p. 92). Although this is a children's series, Hunt and Lenz remark that it contains profound philosophical issues, "such as Mrs. Coulter's agonized appeal to know if God is dead or why, if he is still alive, he has been silent" (Hunt, 2001, p. 122).

As stated by Tucker, the storyline of the trilogy follows two young people, Lyra and Will, as they battle "oppressive forces in order to establish a new order based on truth, honesty, and love." (Tucker, 2007, p. 90). By resisting the authorities in the book, Lyra and Will "battle a Church system that is nonetheless hell-bent on labeling their relentless quest for liberty as a terrible rebellion" (Tucker, 2007, p. 90).

The first book features Lyra Belacqua, an 11-year-old characterized as "the first credible young girl since Alice" (Hunt, 2001, p. 152). Lyra is the unknowing offspring of Mrs Coulter and Lord Asriel, and she embarks on an expedition to save her companion Roger from the evil scientists researching a new type of particle called "Dust." Lyra is not the stereotypical picture of a sweet, innocent little girl; she is vivacious, independent, and rebellious. Pullman's imaginative universes are inhabited by a slew of strong, vibrant female characters. Pullman's characters defy conventional gender norms as they journey through legendary settings and face hardships that are unlike anything they have experienced before. Lyra is described as the "sole protagonist and focalizer" in Nikolajeva's article (Nikolajeva, 2003, p. 142). She is joined in the second book, The Subtle Knife, by Will Parry, a 12-year-old who has magical abilities. Nevertheless, Will is not only Lyra's "loyal servant", but he is on his own journey; "the reader is confronted with the two characters' consciousnesses as enriching and complementing one another" (Nikolajeva, 2003, p. 149). Lyra receives an "alethiometer," characterized as her "metaphorical sword," endowing her with magical power. She is tasked with assisting Will in locating his father in The Subtle Knife. According to Hunt and Lenz, "Pullman portrays a search for collaboration, with male and female characters sharing equally and adopting non-traditional gender roles" (Nikolajeva, 2003, p. 154). For instance, Will prepares the meals for the children while Lyra operates the alethiometer, a technical device.

Pullman is credited with developing a female character that is both turbulent and polite, Lyra is presented by Pullman as a unique variant of the female hero, according to Hunt and Lenz. She is deliciously mercurial, at times a nasty and hungry little savage, at others a conjurer of fantastic stories, and at others all the above (her defensive mechanism for dealing with her insecurities after discovering Asriel is not her uncle) (Hunt, 2001, p. 155). At other times, she is sympathetic and takes pleasure in nature's splendour. Despite her advantaged upbringing, "the prevailing picture is

one of a bright, energetic, but emotionally starved child on the cusp of puberty, searching for her identity and purpose" (Hunt, 2001, p. 155). According to these character descriptions, Lyra is a well-developed, multifaceted person who is imperfect but loyal.

In fantasy literature, heroes are often children or adolescents, and Hunt and Lenz classify Lyra as such, saying that she is "seeking identity and purpose" (Hunt, 2001, p. 153). Thus, Solhaug believes fantasy literature shares certain features with the Bildungsroman: "discovering one's own identity connects to maturation and motivates a character" (Solhaug, 2008, p. 327). Due to her determination to liberate others from servitude, Lyra fulfills the prophecy and her destiny: "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 like that woman said, you might need women to play a part – well, you might need kids too." (Pullman, 2007, p. 140). This incident exemplifies Lyra's "agency as well as her determination to be allowed to actively participate in the redress of the oppressed" (Solhaug, 2008, p. 328). Lyra is dissatisfied with being at home as youngsters disappear throughout the nation. She takes a conscious decision to become a hero and assist in the recovery of missing children. Solhaug says that she has an active part in determining her own fate, and that "reinvention of a character represents a concept of transformation and agency" (Solhaug, 2008, p. 325). This metamorphosis represents the hero's journey from ordinary to embracing and comprehending her significant destiny. On finally discovering who her parents were, Lyra "had to adapt to her new understanding of her narrative, which couldn't be accomplished in a single day" (Pullman, 2007, p. 131). Lyra quickly discovers the reality of her origin, which she describes as "a mental tapestry even more vivid and precise than the tales she put up" (Pullman, 2007, p. 133).

Another distinguishing characteristic of fantasy literature is the hero being an orphan or having an unknown past. Frequently in myth tales, a noble or royal hero is to be raised by destitute or adoptive parents. According to Solhaug, in modern fantasy, "it is usual to disclose that the hero from a humble origin is, in fact, of high birth, providing some measure of atonement for the hero's ordeal as a kid" (Solhaug, 2008, p. 324). Occasionally, the hero being an orphan prepares her for the dangers she will encounter on her quest (Solhaug, 2008, p. 325). Lyra thought she was an orphan at the

start of the trilogy after being informed her parents perished in an airship disaster. Orphans, according to Hunt and Lenz, are interesting protagonists because they embody a paradox. On the one hand, they are a symbol of loneliness, but on the other hand, they represent the opportunity for humanity to reinvent themselves (Hunt, 2001, p. 152).

Another motif is often seen in folklore's "orphan story" is the "assistant" or "animal guide" (Hunt, 2001, p. 152). Pantalaimon, Lyra's daemon, plays a critical role in this story. A human and a daemon have a tight connection; a daemon is characterized as an extension of a person's soul: "For a second or so longer, he was still her dear soul" (Pullman, 2007, p. 277), and it is also apparent that daemons are "what distinguishes people from animals" (Pullman, 2007, p. 312). Thus, Solhaug asserts, "they may be seen as an extension of the individual" (Solhaug, 2008, p. 336).

Lyra, Hunt, and Lenz assert the existence of "several traits often associated with the conventional male fantasy hero": having had a lowly upbringing; being an orphan; being the subject of a mystery prophecy; exceptionality – a particular gift; being apprenticed to a magical teacher or mentor; being bestowed with supernatural equipment; performing an act of defiance or hubris that causes calamities for which the protagonist must search for a cure or treatment; succumbing to a major temptation; fighting a dragon or other magical foe; achieving a victory over the malevolent opponent; and eventually returning to his people with a blessing or gift, ultimately the society to wholeness (Hunt, 2001, p. 153).

Lyra's narrative begins with many of these themes, most notably her oracular "destiny" and her "animal guide" or companion, Pantalaimon. These points are discussed in more detail in the subsequent chapter. The Amber Spyglass continues Lyra's journey of character development, as "she and Will learn of the miseries of mortality, the joy of first love, and, eventually, of the heart-wrenching sacrifice they must make to ensure the survival of their daemons" (Hunt, 2001, p. 155). Lyra faces many heroic challenges and experiences, containing the harrowing journey into the underworld and the "betrayal" of Pantalaimon. Additionally, she must develop into a genuine person, recognize her emotions for Will, and finally, devote herself to an "ultimate concern" (Hunt, 2001, p. 155). When Lyra embarks on a journey to achieve

a goal, she not only encounters problems and adversity, but she also evolves and develops as a person, finally learning many vital things about herself.

Lyra's maturity as an adult, as well as her attainment of wisdom, according to Hunt and Lenz, is shown in her homecoming scene. Cousins, the Master's manservant, had been a source of irritation for her, and she is surprised to discover him to be friendly and caring upon her return to Jordan College (Hunt, 2001, p. 156). This demonstrates how much she has learned along the road – not only about fighting evil but also about growing and maturing as a human and gaining insight into human nature to become a more accurate judge of character.

According to Hunt and Lenz, Pullman's "innovations on the conventional heroic role center on Lyra and Will sharing adventures"; Lyra and Will depend on one another for physical existence and "wholeness of spirit" (Hunt, 2001, p. 157). Pantalaimon consoles Will when he is angry, which is generally forbidden since humans do not normally touch daemons that do not belong to them. While Will takes the initiative in many instances, his actions are matched by Lyra's extraordinary acts of bravery, most notably,

> Finding the self-control to part from Pan for the sake of Roger; reaching out compassionately to the ghosts and committing to the quest to free them; finding a way to connect with the No-Name and transform their relationship; finally, insisting that she and Will must make the painful choice of cultivating their respective gardens in their worlds (Hunt, 2001, p. 336).

According to Solhaug, Pullman has meticulously crafted Lyra as the ideal female hero via thorough character development. Even though she fulfils most of the stereotypes associated with the classic male hero, she rejects the assumption that females should be restricted to constrained, subjugated or subordinate positions. (Solhaug, 2008, p. 336).

Another important component of Lyra's character is her ability to act on her behalf, which is a vital attribute of heroes generally. In The Subtle Knife, even though Will is Lyra's counterpart, Lyra is given the starring role. Solhaug asserts, "Pullman's decision to close the circle by employing a female hero to redeem all of humanity may be seen sarcastically, given that women have historically been viewed as the cause of the fall" (Solhaug, 2008, p. 336). Thus, it is evident that Lyra is a courageous, resolute hero who will observe no limits to fulfil her destiny.

2.1. Lyra's Journey

2.1.1. Departure

This is the hero's first section, beginning with his trip from the known world to the unknown land. *Departure* is also a metaphor for a youngster separated from his mother and fearful of her. This section initially discusses the hero's backstory, including his surroundings and prior struggles. The demise of a hero is often precipitated by an error and by the hero's conflict with his family or surroundings. Campbell asserts that the advantage began with a misstep (Campbell, 2004, p. 46).

Call to Adventure

This is the primary portal through which the hero's adventure begins. The first step is *departure* or separation, which initiates the journey. When beginning an adventure, a hero's narrative might begin with various exciting occurrences, such as dreams and issues occurring around him or from inside him (blunders). Blunders are caused by repressed desires and conflicts. Campbell uses the tale The Frog King from Grimms' Fairy Tales as an illustration of how the adventure begins in his book *The Hero With a Thousand Faces*. In The Frog King's narrative, a princess's voyage begins with a misstep. The initial blunders that initiated this journey were the ball's disappearance, followed by the frog as the second omen, and the rash promise. All this culminated in the start of an adventure (Campbell, 2004, p. 46).

In *His Dark Materials*, Lyra receive her "call to adventure" during the first chapter of Northern Lights, when she, a curious young girl, sneaks into the Jordan College elites' meeting room to investigate what they are doing behind closed doors. She is a trespasser in the "Retiring Room" of Jordan's university: "only Scholars and their guests were permitted in here, and never ladies" (Pullman, 2007, pp. 3-4). Here, Lyra is defying multiple social conventions: she is an illiterate female adolescent exploring an area normally reserved for educated adult men. In comparison to others permitted to inhabit this place, she appears comparatively helpless, so her navigation of this space is characterized by stealth and investigation. Lyra exhibits a wish to "look about" and takes efforts to disguise her presence despite an apparent desire to inhabit the area more comfortably: "Lyra ... gently flicked the largest glass with a fingernail. The sound resounded loudly across the corridor ... she placed her hand over the ringing

crystal nevertheless" (Pullman, 2007, p. 3). This first noise suggests a desire to exert dominance or occupy a dominant (male/adult) position more easily. She is aware she is trespassing but intentionally disregards the threat of being discovered for the present. Pantalaimon (Pan), her daemon, intervenes: "You're not taking this seriously ... behave yourself" (Pullman, 2007, p. 3). This is an attempt to regulate Lyra's purpose. She is commanded to adhere to a previously determined standard for the "appropriate" use of her authority.

Pantalaimon serves as a proxy for adult authority in this instance, and his anxiety over Lyra's resistance reflects the extent to which the criteria of Lyra's subject position are internalized. Pullman is quick to establish Pan as Lyra's conscience: "You're meant to understand what conscience is, aren't you?" (Pullman, 2007, p. 9). Rather than being self-sufficient or powerful, Pan – who symbolizes Lyra's conscience – is a doppelganger of adult guidance in this instance. Although he outgrows this impersonation, his first actions as Lyra's conscience consistently conform to adult standards. Whether she admits it or not, Lyra has been trained not to meddle in the affairs of men or adults, and Pantalaimon is the voice of these internalized dogmas. Pan shows a wish to return to a child-friendly area ("can we leave now?") and, unlike Lyra, conceals himself more carefully by adopting the shape of a "moth ... so as not to show up in the darkness of the hall" (Pullman, 2007, p. 3). While Pan and Lyra's acts initially appear conflicting, Throughout the narrative, it becomes increasingly evident that the two are (almost literally) linked. Lyra and Pantalaimon's acts cannot be evaluated in isolation but only as a unified whole. Consequently, Pantalaimon often conveys Lyra's ideas before she is aware of them. He serves as a moral compass and illuminates Lyra's ingrained views. In this example, Lyra becomes aware of her infraction seconds after Pantalaimon advises her to use care. She interprets the room's photographs of professors (adult male authority figures) as peering "out of their frames in serious condemnation" of her behaviour (Pullman, 2007, p. 4). Lyra's assessment of her circumstances verifies Pantalaimon's voice as repeating prior reprimands, confirming the reader's intuition that adult didacticism is moderating Lyra's conduct. Lyra is therefore opposing adult control and testing her power via her investigation – she is willingly entering an adult world.

When the threat of her discovery becomes more imminent, the tone immediately changes. Rather than openly resisting and refusing to admit her adventure, Lyra conceals herself when the Master and his servant enter the room: “in an instant, Lyra was out of the armchair and crouching behind it” (Pullman, 2007, p. 4). Lyra’s comfort level in this space is altered by the threat of discovery. Before the Master enters the room, Lyra sits in a chair reserved for Scholars in the room’s centre (Pullman, 2007, p. 4). At this point, she fantasizes about what it would be like to hold a more powerful subject position. When the Master of Jordan, an adult male presence, reclaims the area, she is restricted to her “not-much-of-a-hiding location” (Pullman, 2007, p. 5). While the Master remains in the room, Lyra’s strength is reduced, but her goal stays the same (to explore or gather information). Similarly, her will places her in a location conducive to confrontation – although Lyra does not necessarily wish for conflict, she is aware that it is a potential result of her intentions. In both circumstances, whether misbehaving while an adult is not immediately monitoring her activities or evading adult observation, the adolescent’s range or volume of accessible acts is restricted. Lyra’s goal becomes practically immaterial when her agency is severely curtailed, as it is when the Master enters the room. She halts her movement and investigation to conceal herself; consequently, the qualitative parts of her exploration are constrained by the quantitative.

Lyra’s original hidden location (behind the chair rather than behind the closet) is that of a little child. She knelt in clear view behind a chair. Her hiding location was picked hastily, demonstrating a lack of foresight, and she would have been exposed and punished had the room been filled with more adults or for a longer period. Lyra lacks protection and agency in this “not much of a hiding spot” (Pullman, 2007, p. 5). Following her observation of the Master of Jordan University mixing the white powder into Lord Asriel's drink, she gains agency because she is privy to adult-relevant knowledge and is encouraged to act on it due to her close relationship with this individual (at this point, she still considers her father, Asriel, an uncle) (Pullman, 2007, p. 5). The paragraph preceding Lyra’s newly acquired information tells the reader of its import: “What she saw next … completely altered everything” (Pullman, 2007, p. 6). Lyra’s protagonist status and agency are established, and she is elevated to the center of the story. What Lyra “saw next” was that the Master of Jordan College was

attempting to poison her uncle: “We would not have seen the Master poisoning the wine in any other way. Pan, that was the Tokay he asked the Butler about! They want to assassinate Lord Asriel!” (Pullman, 2007, p. 3). This could affect change, and so Lyra doing the “seeing” enables her to exert influence over whether this change occurs. However, she could not do the viewing until she was in an adult realm; therefore, Lyra’s entry into adult conflict is prefaced by a readiness to disregard norms and break boundaries. When Lyra intervenes to save Lord Asriel’s life, she moves from passive observation to active involvement. This intervention indicates Lyra’s capacity for resistance and affirms her resolve, foreshadowing her eventual defiance after Northern Lights.

This determination to enter the adult world and yearning to be a hero cause her to unintentionally realize her fate and achieve the state of a hero. This is probably most evident in her repeated declarations of her determination to rescue every person:

> “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 taken. I want to come and help. … 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.” (Pullman, 2007, p. 123)

This case demonstrates Lyra’s choice and her resolve to be permitted to participate. Again, a yearning to perform is apparent, this might hint that Lyra is interested in writing a part for herself if no one else is willing to do it. The whole contradiction of her fulfilling her fate while being completely oblivious is explored several times in the book: “she must fulfil her destiny while unaware of what she is doing, for only in her ignorance can we be saved” (Pullman, 2007, p. 154).

The second “call to adventure” occurs when Lyra faces something unfamiliar, which helps shape her experience in the Northern Lights; this occurs through gaining an understanding of the world outside Jordan College. This is when she discovers that her kitchen worker friend Roger has been kidnapped by the “Gobblers”. Kids are being snatched by Gobblers throughout the nation, they are being transported to the north, which Lyra discovers. At this moment, Lyra is confronted with the complexities of life beyond her “universe” at Jordan College. For Lyra, Jordan College is a carefree and

young environment. However, she now recognizes that “everything was changing around her, because someone was snatching children” (Pullman, 2007, p. 55). Lyra is now being introduced to the world’s reality. Lyra’s “youthful” environment of Jordan College, which she uses to perpetrate amusing pranks, is no longer the safe refuge it was. Additionally, when she loses her innocence, Lyra sets her wants aside for the sake of another. This is the point at which she resolves to search for Roger. In making this choice, Lyra demonstrates maturity by prioritizing her friend’s needs. Tony Makarios (a little boy kidnapped by the Gobblers and later recovered by Lyra) exposes Lyra to even more of the horror of the world: in his hand, there was a piece of dried fish near to him in much the same way that Lyra gripped Pantalaimon in her left hand, close to her heart; and that was all he possessed, a piece of dried fish, because he possessed no daemon whatsoever. The Gobblers had taken it like a thief in the night. (Pullman, 2007, p. 187).

Supernatural Aid

When a hero accepts and wants to undertake his quest, he experiences a time of bewilderment before entering this section. This section is supernatural assistance; here, a hero encounters a significant individual who assists him and provides him with the power necessary to complete the journey. Campbell writes in his book *The Hero With a Thousand Faces* that he continues the journey with a protecting figure for those who have not spurned the call. The guardian figure bestows amulets on the adventurer against the dangerous forces he is about to encounter. This figure has a manly appearance. Campbell also mentions numerous instances in his book *The Hero With a Thousand Faces*. Campbell notes that in fairy mythology, characters such as a hermit, magician, small wooden man, shepherd, or smith often arise as protecting figures. They provide the hero with superhuman abilities. Higher mythologies hold that the role of the grand figure, the teacher, and the ferryman is to escort the soul through death and into the afterlife. (Campbell, 2004, p. 57).

A daemon is an aspect of a person’s soul, and when it is severed from the kid, the child suffers. Lyra is confronted with a fresh understanding of the world’s reality after learning that Tony’s daemon has been dried. These global truths demonstrate to her that the world is not always secure as she clutches her daemon, aware that the

Gobblers are on a mission to eliminate children's daemons. Children are mainly destined to undergo the agonizing pains of separation in *His Dark Materials* since they are the participants of an "intercision" experiment. The trilogy's children are the ones who feel the agony of their daemon's separation. Consequently, this incident becomes part of Lyra's coming-of-age experience as she gains information about the world's reality.

Pantalaimon's relationship with Lyra serves to describe the complicated interaction that exists between an adolescent or kid and the grown-up world. Pan elucidates numerous facets of Lyra's personality and acts as her conscience throughout the novel. In the course of the book, he counsels Lyra on a number of occasions, and his advice regularly influences her decision-making as she negotiates adult authority. He urges Lyra to comply in the retiring chamber (before rescuing Asriel); he begs her not to act and to escape punishment (Pullman, 2007, pp. 2-5). Later in the novel, Pantalaimon's advice changes, and he more consistently advocates for Lyra's resistance and independence. While his spoken opinions provide insight into Lyra's character, each physical shape he assumes and the frequency with which he changes between them provide additional insight. There is a basic worry with Pan's shifting shape throughout the story and the form in which he "settles" throughout the remainder of Lyra's adult existence (Pullman, 2007, p. 167).

Pantalaimon often changes his shape to reflect Lyra's attitude toward a new influence, such as her mother Marisa Coulter's or Lord Asriel's introduction of beliefs — for example, he shows opposition by adopting the form of a porcupine, or compliance by the copying the appearance of those he admires. Lyra Belacqua is impressed by her estranged mother's beauty, dignity, and elegance upon meeting her. She praises Marisa Coulter as "beautiful" and "accomplished" before she becomes aware of their relationship (Pullman, 2007, p. 81). Marisa is associated with high society, where she is portrayed as ladylike: "almost … a new sex entirely, one endowed with dangerous powers and characteristics such as elegance, charm, and grace." She is elevated in comparison to the "boat mothers or college servants" who previously served as feminine figures in Lyra's life (Pullman, 2007, p. 81). Lyra relishes spending time with her mother, seeing herself as a member of the high society embodied by Mrs. Coulter: "Lyra was drunk .... Mrs. Coulter's words appeared to be

accompanied by a sense of maturity, something unsettling but alluring: it was the scent of glamour" (Pullman, 2007, p. 74). Pantalaimon spends time in these sequences "imitating the shape of Mrs. Coulter's daemon" (Pullman, 2007, p. 75).

The Crossing of the First Threshold

When the hero crosses the first threshold, he enters a strange world. Its strangeness does not merely concern natural circumstances or distinct regional names but encompasses both. This alien realm is portrayed as something the hero has never sensed or encountered. A hero encounters several strangers throughout this period, some of whom become adversaries and others allies. Numerous frightening and deadly events occur on a hero's quest. As Campbell says in his book, something odd, terrible, dark, deadly, and wicked lurks behind the guardian, and the hero must overcome the evil powers to proceed on his journey (Campbell, 2004, p. 71).

After the hero responds to the "call to adventure," their journey continues with initiation. This is the section of the narrative when the hero must travel through a series of trials or challenges to return home with the information gathered along the road. Lyra has now crossed what Campbell regards as "the first barrier," or "the point at which the hero advances in his quest" (Campbell, 2004, p. 71). When Lyra leaves Oxford, her sole home, to live with Mrs. Coulter in London, she crosses the first threshold of her journey. Additionally, Lyra gains experience when she decides to flee from Mrs. Coulter. When Pantalaimon enquires about Lyra's desire to flee, Lyra says "Course" (Pullman, 2007, p. 85), which translates as "of course." By having Lyra reply in this fashion to Pantalaimon, Pullman emphasizes her newly acquired fearlessness. This contrasts with her previous attitude when she protests to the Jordan Institution's Master about his suggestion that she quit the college: "No, I don't want to leave Jordan … I like my stay here. I wish I could remain here indefinitely" (Pullman, 2007, p. 62). At that point, the reader can see Lyra's innocence and anxiety since she is shown as a child clinging to her infancy rather than abandoning it. Lyra gains boldness and experience now that she is no longer a student at Jordan College. As a result of that action, she crosses the first threshold. In London, she meets all of the right people, socialises at sophisticated parties, and is instructed in everything a woman should know, such as how to apply lipstick and perfume and how to wash one's hair. Lyra's

newfound interest in cosmetics exemplifies this approach. Lyra conceals herself while visiting with Mrs. Coulter to see Mrs Coulter make herself up. As Mrs. Coulter observes, “she made care to show Lyra where she kept the cosmetics and to give her time to investigate and try them out on her own” (Pullman, 2007, p. 74). Lyra surreptitiously observing Mrs. Coulter demonstrates Lyra’s interest in “woman-like” activities critical to one’s appearance. This gives Lyra a road to experience, not only via her actions and thoughts but also through her maturation into womanhood.

Lyra’s maturation continues due to these new experiences. She develops creative abilities to help her escape risky circumstances, as “she had to exercise caution not to utter anything implausible; she had to be vague in some areas and fabricate believable details in others; in short, she had to be an artist” (Pullman, 2007, p. 246). Lyra gains skill in this craft of story creation via her experiences in the Northern Lights. By creating tales, Lyra becomes cognizant of the dangers she faces on her trips. This is comparable to Lyra’s background at Jordan College, where she lied to avoid difficulty rather than inventing tales to help her survive.

The Belly of the Whale

This is the level immediately after the hero’s entrance through the gate. The hero starts to change in response to the conditions he encounters. He overcomes several barriers using the technique he devised after examining his surroundings. He encounters several difficulties, which he anticipates. While residing with Mrs. Coulter, Lyra learns and masters the art of “seduction.” though Lyra notes that Mrs. Coulter is different from any other female scholar. She appears to possess “dangerous abilities and characteristics such as elegance, charm, and grace” (Pullman, 2007, p. 72). It is exactly these “abilities and characteristics” that blind Lyra to the reality that Mrs. Coulter would never send her north, preferring to keep her as a “pet,” and that Mrs. Coulter seems to be the Oblation Board's leader. Mrs. Coulter teaches Lyra how to take care of her looks, and Lyra's enjoyment of femininity is one of the more questionable joys she derives from her time with Mrs. Coulter. Lyra effectively learns from her, since she subsequently learns to seduce as a result of her teaching. In this world, seduction is considered a tremendous force: Mrs. Coulter's beauty and charm aid in the kidnapping of the children. This form of “seduction” draws attention to

Lyra's newly gained knowledge and skills. The way Lyra adjusts to this kind of seduction is by learning how to “persuade” the people she meets on her trips to take part in activities. Lyra is able to complete her future objectives as a result of this. The consequences of this are revealed later in *His Dark Materials* when Lyra persuades the bear Iofur Raknison that she is the daemon of Iorek Byrnison and confronts Iorek. However, after the novelty factor diminishes, London loses its lustre, and Lyra yearns to journey north and rescue her companion, Roger.

2.1.2. Initiation

In the hero's journey, the moment of initiation is essential. The hero is completely lost in an unfamiliar environment. He faces several challenges and hardships. He passes through all this alone or with his companion. Eventually, the hero encounters the primary or fundamental problem of his quest. He must defeat the primary impediment or adversary and obtain his prize.

The Road of Trials

The road of trials is difficult, packed with difficulties that shape the hero and prepare him to confront his greatest adversary. The hero establishes his character. Numerous individuals assist the hero in overcoming this obstacle; they provide advice or information. The hero attempts to confront the villain or major adversary. He bolsters his might and amasses friends.

Lyra learns during a cocktail reception that Mrs Coulter controls the Gobblers. Lyra makes a choice on discovering this; she and Pantalaimon flee. They leave Mrs Coulter’s house and travel to London. Lyra expresses her opposition to adult concepts by leaving Marisa Coulter, whom she regards as manipulative and domineering. Lyra asserts that she feels “bound and constricted” by this polite existence, however rich, and that “the only thing that kept her nice and attentive to Mrs Coulter was the alluring prospect of moving north” (Pullman, 2007, p. 85). Lyra’s actions are restrained in this scene by her wishes. The prospect of fulfilment keeps her from refusing Mrs Coulter’s charms until it becomes evident that her need will not be gratified. Lyra must again confront a dilemma created by a violent compulsion to resist (Pullman, 2007, p. 86). Lyra’s exodus from Mrs Coulter’s company is precipitated by this catastrophe and the

awareness that children are being sacrificed. This is the first of a series of acts of resistance by Lyra, each of which exhibits a greater degree of agency than the previous one. While "hiding" indicates agency inside the wardrobe, it places Lyra in the position of a child and completely without agency after she departs. Due to leaving the wardrobe, she loses her autonomy and reverts to powerlessness. Lyra escapes the situation and leaves alone to demonstrate her independence in evading Mrs Coulter's influence.

Lyra leaving Mrs Coulter is not based on knowledge as a source of power, but it is also not a stable mode of agency. It is only effective due to the involvement of the Gyptians. The Gyptians are a seafaring race led by a patriarch called John Faa, referred to as "the king of the western Gyptians" (Pullman, 2007, p. 114). Although there are Gyptian youngsters, Lyra mainly interacts with adults. When Lyra leaves Mrs Coulter, the Gyptians break the nets cast around her, kill her pursuers, and conceal her (Pullman, 2007, p. 103). Although her departure from Mrs Coulter exhibited agency, Lyra's agency must still be strengthened by adult power for her resistance to be effective. Lyra's evolution continues with John Faa's decision to omit her from an expedition to the north. She expresses her worries by emphasizing the prejudice inherent in John Faa's exclusions: "you may need women to play a role – well, you may require children as well" (Pullman, 2007, p. 139).

Lyra is reprimanded again, but childish defiance no longer appeals to her: "Over the following three days, Lyra devised a dozen schemes and rejected them quickly; because they all boiled down to stowing away" (Pullman, 2007, p. 141). However, Lyra's growth continues, and she not only gains independence but prepares herself to lead adults. Lyra demonstrates her worth to the Gyptians, who had promised not to bring infants or ladies, to win passage to the north. Here, Lyra fights adult authority as a child and as a female against male authority, using her compass to foresee the murder of a spy. Lyra persuades John Faa to make an exception to the rule: no women or children are permitted to go to Bolvangar to save Lyra. This is significant since Lyra is depicted as a stereotypically persecuted "other," yet her resistance is only successful on a personal level. She does not reform the system that oppresses her here but obtains agency by admission into it. She demonstrates her worth to adult males again, despite being a female child: "Lyra, kid," John Faa admits, "Farder Coram has

informed me of your reading of that instrument .... I believe we're going to have to take you with us after all, against my better judgment" (Pullman, 2007, p. 149). The term "inclination" is noteworthy. It denotes an underlying guiding principle questioned and overturned here by Lyra's actions, but again on the advice of an adult authority figure: Farder Coram. Farder Coram is a prominent Gyptian and counsellor to John Faa; although he symbolizes conventional knowledge, he works for (and is subservient to) John Faa. After meeting Farder Coram and John Faa while traveling with the Gyptians, Lyra learns more about herself as well as her family's past. It turns out that she is not an orphan after all: "Your father was never killed in an airship crash, for he is Lord Asriel" (Pullman, 2007, p. 122). Her father, it turns out, is her "uncle," and her mother is none other than Mrs Coulter: "Mrs Coulter?" asks Lyra, shocked. "Isn't she, my mother?" (Pullman, 2007, pp. 122-125).

After discovering who her true parents are, Lyra considers that "accepting Lord Asriel as her father was one thing, but accepting Mrs Coulter as her mother was much more difficult. She would have celebrated a few months earlier, of course, and she was aware of this and felt puzzled" (Pullman, 2007, p. 115). Lyra's growth and understanding of who she was in the past are aided by her understanding of her identity. Mrs Coulter would have been acknowledged as Lyra's mother by the older Lyra at Jordan College due to her desire for a parent figure in her life. The fact that Lyra understands Mrs Coulter's motivations and the fact that she is her mother not only helps her to lose her innocence, but it also offers her a fresh perspective on her mother, which she does not have before.

While Lyra is learning how to read the alethiometer, Farder Coram acts as a mentor to her and teaches her how to use it. More specifically, he supplies her with suggestions as to how it works in general. When it comes to this equipment, brilliant men frequently spend their whole lives trying to figure out how to use it properly, requiring the use of a guidebook. When she's alone, Lyra, on the other hand, brings out the alethiometer and pours over it "as a lover might with a photograph of the beloved. Thus, each picture had several interpretations, didn't it? Why should she not resolve them? Wasn't she the daughter of Lord Asriel?" (Pullman, 2007, p. 133).

Lyra is unsure what to do with the alethiometer when it is originally presented to her at Jordan College by the Master. She cannot decipher the alethiometer's symbols. However, with her instructor's assistance, she now attempts to master the item gradually, feeling "similar to a fledgling bird learning to fly" (Pullman, 2007, p. 134). Lyra must be "mature" and concentrated to perfect using the alethiometer, much like a young bird ready to take flight. It is only when Lyra is able to concentrate and uncover the proper answers to the questions Dr Lanselius wishes her to pose to the alethiometer. During Lyra's questioning of the alethiometer regarding the Tartars' intentions for Kamchatka, readers get a peek of Lyra's "maximum" focus state, as Lyra is "allowing her mind to keep the three levels of meaning in focus and relaxed for the response, which came very immediately" (Pullman, 2007, p. 153). Lyra's experiential evolution via her newfound knowledge, having mastered reading the alethiometer, is evident. This is comparable to her experience with the alethiometer when she was unable to comprehend the meaning of its symbols. Additionally, Pullman illustrates her maturation as she gains the ability to focus on receiving the alethiometer's results. This concept may be contrasted with Lyra's prior focus level at Jordan College, as expressed by the Librarian: "Try to tell her anything important, and she'll listen half-heartedly for five minutes" (Pullman, 2007, p. 28). Her failure to focus throughout her time at Jordan College was a reflection of her immaturity. Now that Lyra has left the institution and undergone new experiences, she can appreciate the gravity of situations and gain a greater degree of maturity.

In her effort to convince John Faa and the other Gyptian leaders that she can aid them in rescuing the children, Lyra gave a speech at the Gyptian convention. Her visit is motivated by a variety of factors. She had vowed to save her friend Roger and, more recently, the Gyptian kids on several occasions. She is knowledgeable about various beneficial items that may prove useful throughout the journey. She knows how to travel and is aware of the edible parts of a bear, but most importantly, she understands that it may be necessary to rescue the other children. Despite having several reasons for accompanying the Gyptians, she is rejected. Lyra subsequently foresees the death of a Gyptian man using the alethiometer, and this occurs. At this point, John Faa recognizes her value and invites her along, despite his reservations about taking her, given the prospect of hardship and danger.

Their journey begins in Trollesund, a village in Lapland that is home to the witches' embassy. The Gyptians believe that rescuing the imprisoned children without the assistance of the witches would be futile. Lyra and Farder Coram go to Trollesund in quest of Dr Lanselius, the witch-consul, who exposes Lyra to a test upon finding that she has an alethiometer and is capable of reading it. Lyra must seek the correct cloud pine spray, one of several that Serafina Pekkala had. Lyra effortlessly completes the mission and delivers the correct piece of cloud pine to Dr Lanselius. In the process of doing this, another truth about Lyra is revealed, albeit not by Lyra herself; Farder Coram is present when the witches' prophecy is debated. Witches say that a kid with a big destiny will be born; this has been foretold for many generations. The infant will fulfil its destiny far beyond this planet. Without this kid, everyone would die, and even more importantly, she must carry out her destiny completely unaware of what she is accomplishing; that's the only way that she is able to save everyone else. Lyra encounters astronaut Lee Scoresby, who has vowed allegiance to the Gyptians, after her chat with Dr Lanselius, and together they rescue Iorek Byrnison from human imprisonment and deliver him his secret armour. He thus offers to assist Lyra and travels north with them to Bolvangar, the location of the stolen children.

Subsequently, Lyra encounters a slew of lesser agential encounters. She organizes the children of Bolvangar to save them and liberates the daemons imprisoned there. She rides Iorek to ascertain the location of Tony Makarios and so forth. However, Lyra feels freedom for the first time after this contact, and Pan explores in the shape of a dolphin (Pullman, 2007, p. 166). This liberty is connected to her developing capacity to oppose adult control, and although she first leads the youngsters of Bolvangar, she ultimately leads adults in search of her mother and father. Lyra is considered empowered in the scene with the dolphin and the sailor because she holds an adult accountable for answering challenging questions without depending on the authority of another adult. Her resolve continues to expand. Lyra can chastise her mother rather than merely leave when she finds herself in the company of Marisa Coulter (at the Bolvangar laboratory). Rachel Falconer recounts the altercation as follows:

> Meeting her mother at the laboratory where the severing is carried out, she demands to know, "why were they going to do that? … why are they so cruel?" (Pullman, 2007,

> p. 253). Mrs Coulter soothingly appeals to Lyra's self-interest ("They won't ever do it to you … you're safe."), but Lyra instantly rebukes her ("they do it to other children! Why?"). Throughout the trilogy, Lyra identifies intensely with the suffering of others (not only Tony and the other children at Bolvangar but also Iorek, Roger, and others) but she can also use her ability to read others' emotions to her advantage (for example, when she plays off the rival bear king Iofur's insecurities) (Falconer, 2009, p. 85).

This scolding, along with the subsequent manipulation of Iofur, demonstrates that Lyra is not merely opposing parental control but actively undermining it via her behaviour. Rather than seeking aid from the Gyptians (which would require assistance), Lyra assists Iorek here in persuading the rival bear to accept his challenge. Although Lyra has not yet conquered an adult directly, she supports others in doing so. Lyra modifies the adult power structure: the bear king Iofur is deposed, and Lyra's preferred adult (Iorek) is elevated to a position of prominence (Pullman, 2007, p. 354). Here, Lyra appoints a new bear leader and exhibits her power to influence adult events in her favour. Lyra's agency passes from requiring assistance to assisting. However, by the conclusion of the work, Lyra finds herself alone and must act independently and in her self-interest. At the end of Northern Lights, Pullman writes, "Lyra and her daemon turned away from the earth into which they had been born, gazed toward the sun, and went into the sky" (Pullman, 2007, p. 399). Pantalaimon and Lyra are not escorted or persuaded into the realm of The Subtle Knife. The Golden Compass culminates with Lyra's empowerment, revealing her capacity to turn away from the world's controlling influences and enter a new world free of those constraints, or one in which she can withstand demands such as those imposed on her by Mrs Coulter or John Faa. The concluding scenes of The Golden Compass demonstrate Lyra's independence and justify her departure from the world into which she was born. The passage from The Golden Compass to The Subtle Knife represents an elevation in maturity, eclipsing the final passage from childhood to adolescence. It is a liberating time when Lyra and Pan "step into the sky" (Pullman, 2007, p. 399). The final chapters of Northern Lights establish resistance as a critical aspect of Lyra's empowerment, independence, and growth by proving that her capacity to resist adult influences has not waned. Her capacity to handle adult ideals without succumbing to them appears limitless.

Atonement With the Father

This is the hero's journey's climax. The hero meets a formidable adversary whose power exceeds his. As implied by the title, Atonement with the Parent, a father consistently has more authority over his son. The hero must defeat this adversary to continue the journey. He uses much energy to beat his adversary, who has more strength than the hero. The Gyptians, Lyra, the Panserbjørn, and the astronaut resume their mission. Lyra finds time to reflect on her parents: "Lyra dreaded Mrs Coulter and often considered her. And, although Lord Asriel was now referred to as 'father,' Mrs Coulter was never referred to as 'mother'" (Pullman, 2007, p. 232).

The gang is attacked by Tartars not far from Bolvangar; the Tartars capture Lyra and transport her to Bolvangar, where she finds her friend Roger and has an encounter with the machine, a silver guillotine that divides kids from their daemons. Suddenly, Mrs Coulter bursts into the guillotine chamber and rescues her daughter, who was about to be guillotined as well. After spending time with Mrs Coulter and grilling her about the splitting while fully aware that the person in front of her is offering her with fake answers, Lyra wonders how she could have ever found Mrs Coulter to be so interesting and clever in the first place. Lyra manages to elude Mrs Coulter's grasp, track down Roger, and lead him and the other children out of Bolvangar with her help. An altercation erupts between the defenders and those who are trying to save their lives. Using Lee Scoresby's balloon, Lyra, Roger, and Iorek are able to flee the commotion. Because Roger is secure in her company, Lyra's goal has been accomplished.

The balloon is suddenly assaulted, and Lyra is brought to Svalbard, where Lord Asriel is being held captive. Lyra outsmarts Iofur Raknison, the bear king of Svalbard, while supporting Iorek in recovering his rightful kingdom. When Lyra's father is liberated after the previous king has been defeated and Iorek assumes power, she confronts him and asks him why he did not tell her that he was her father, assuring him that she would have been "so happy" to have him as her father. Following that, Lord Asriel assures her that he does not want to be "interrogated and convicted by an impious kid" (Pullman, 2007, p. 368). Lyra is on the verge of tears, "if she were the kind of girl who sobbed," but she restrains herself. Her disappointment is evident when she explains to him that she travelled considerable distances in order to reach him (as she believes she was given the alethiometer to pass on to him) and that when he saw

she was there, he nearly fainted as if he had witnessed something he never wanted to see again. She informs him, in her rage, that he is not her father. The armoured bear Iorek, as well as Farder Coram, are among the characters she claims to have a stronger affinity for than she has for her father. Lord Asriel, her father, tells her he won't talk to her if she's emotional.

Apotheosis

The hero has fought valiantly against the final adversary in the preceding stage. However, this section features the fall of a hero due to his resistance to his adversaries in atonement with the father. Additionally, this is a milestone point in a hero's life. He progresses to the next stage of his adventure. This is also shown in ancient mythology; it often occurs when a hero dies and then resurrects. He is more prepared to wrestle and defeat greater adversaries.

The morning after escaping, Lyra awakens to discover that her father and Roger have vanished. She suddenly remembers her father's instructions for building a bridge over the Aurora and into another universe: “the energy that connects body and daemon is very powerful: and bridging the gap between the worlds required a remarkable surge of energy.” She becomes aware that her father has snatched Roger from her: “Oh, the agony! She had believed she was rescuing Roger and had been carefully plotting his betrayal the whole time.” Lyra shakes and cries for the first time “in a fury of feeling” (Pullman, 2007, p. 380).

Lyra is too late to help Roger when she finds herself alone under the Aurora. He was assassinated by Lyra’s father, who used the intercision’s power to create a portal to another realm. Lyra “was torn in two by sadness. And with rage as well; she could have murdered her father: if she could have ripped out his heart immediately, she would have done it for what he’d done to Roger” (Pullman, 2007, p. 397).

The conclusion of Northern Lights finds Lyra and Pantalaimon choosing to chase out Dust and thwart Lord Asriel's schemes. She now has a task in front of her, “Lyra and her daemon withdrew from the world into which they were born,” leaving behind “suffering and death and terror. Ahead of them lay uncertainty, peril, and

incomprehensible secrets," yet they both "directed their gaze toward the sun and went into the sky" (Pullman, 2007, pp. 398-399).

Lyra elaborates on her concept about Dust, arguing for its inherent "goodness." Throughout the trilogy, she undertakes a mission to establish that "goodness." This journey results in various discoveries about Dust. In The Amber Spyglass, the natural condensation of Dust creates angels and all other sentient beings; Dust gives humans their spirits; Dust creates daemons; Dust propels the needle of the alethiometer, a device that reveals information to Lyra, and thus Dust guides Lyra (Pullman, 2007, p. 370). The tale supports the notion of Dust as knowledge ("billions of particles ... a little bit of conscious thinking") but also complicates it (Pullman, 2007, p. 401). For example, the Tree of Knowledge from which Eve eats is compared to the settling of Dust: when she consumes the tree, her daemon settles, much as Dust settles on a person (Pullman, 2007, p. 372). Both Dust and eating from the Tree of Knowledge in the Garden of Eden enable a person to discover their "real form of the daemon" (Pullman, 2007, p. 372). Rather than the phrase "knowledge," which implies the ability to memorize a fact or figure, the term "wisdom" is preferred.

In The Subtle Knife, the second novel, a new character appears, Will, who lives in a different world from Lyra called Oxford, sometimes referred to as Will's world. Similarly, to Lyra, Will has no solid household; he has an absent father and a sick mother. He made it a point to learn all he could from her, including how to buy, cook, and keep the home clean, so that he could take care of her in the event that she became anxious or confused. And he was able to learn how to hide himself, as well as how to go undetected at school and how to avoid drawing the attention of the people in the neighbourhood. (Pullman, The Subtle Knife, 2007, pp. 9-10)

Will takes the position of a man of the home by caring for his unwell mother and learning to be responsible and self-sufficient. While this seems to be the opposite of Lyra's family situation, in which she had no responsibilities and was entirely reliant on the Professors and her "Uncle," many aspects of their lives are analogous because of the unpredictability that both endure. Will's lack of faith in society results from his turbulent familial environment. Due to his mother's sickness, Will is hesitant to accept assistance from society. This becomes clearer when Will informs Lyra about students

at his school torturing his mother. Consequently, he clashes with the students at his school, and Will states that “after then, I’ve never trusted youngsters more than adults” (Pullman, The Subtle Knife, 232). He isolates himself from society out of concern about what may be discovered about his mother. Will's disconnection from society is brought to light once more when he tells Lyra of his decision, “I have my things to do. You will have to locate your academics independently” (Pullman, The Subtle Knife, 2007, p. 23) and when he informs Lyra that “in my world, you must do as I say” (Pullman, The Subtle Knife, 2007, p. 55). Will’s independence, learned from his childhood, causes him to have selfish interests and worries; consequently, he is hesitant and unable to interact with others due to his lack of trust and antagonism towards them.

Two new worlds are revealed to readers in The Subtle Knife: Oxford, where Will lives, and Cittàgazze, the world created by Lord Asriel after Northern Lights, into which Lyra is drawn. Cittàgazze is the planet on which Will and Lyra meet and form an alliance and on which Will learns to trust people. They learn about other planets due to this world. Cittàgazze gives Will a feeling of security while he is not in the presence of the police. He “felt himself smiling. [Thinking] It was going to be all right” (Pullman, The Subtle Knife, 2007, p. 95). While Will feels safe, Cittàgazze also informs Will and Lyra that Spectres feed on Dust. Lyra and Will become aware of the relevance of Dust later in The Amber Spyglass as a result of this revelation. They both attempt to make a life for themselves in this strange land, and they learn that they share similar characteristics. Lyra and Will learn to work together due to their strange surroundings. Will also receive the knife from Cittàgazze. Will learns and gets the knowledge essential to open the doors to other worlds as a result of his acquisition of the knife. With the knife, he opens doors and windows to get access and further information about their journey, taking advantage of the exciting experience of entering other realms.

Will's world, sometimes known as the Oxford universe, is a domain separate from Lyra's Oxford. Here, the roads are painted, large populations thrive, and the planet is devoid of daemons. This encounter with Will’s world reaffirms Lyra’s capacity for self-sufficiency since Lyra is “a lost little girl in a foreign world, belonging nowhere” (Pullman, The Subtle Knife, 2007, p. 62). Because she is in a different world, Lyra is compelled to draw on her past experiences in order to design her future ones.

This world also provides Lyra and Will with opportunities to learn new skills. Dr Malone teaches Will about his father, and Lyra learns about Dust from him as well. Furthermore, Will matures to the point that he takes on the duty of finishing his father's intended journey.

It is imperative that Lyra and Will mature in both worlds, Oxford and Cittàgazze, since they both experience new realms and must work together to succeed on their adventures. However, due to the hardships they confront in both realms, Lyra and Will acquire experience and wisdom by determining how to overcome these obstacles. Following the events of Book 3, The Amber Spyglass, Lyra and Will are confronted with their most difficult challenge yet. They must go to the land of the dead and relinquish their souls in order to do it. This necessitates Lyra's departure from Pantalaimon. Both of them are crying out in misery. Leaving Pantalaimon on the muddy ground while Lyra crosses the lake and enters the land of the dead.

Additionally, another duty must be completed. After crossing the rivers, a person must seek the harpies guarding the doorway to the realm of the dead to admit them. The harpies, in exchange, want something in return from them. Lyra offers to tell them a story, which she creates because she seldom shares the truth in this scenario. However, the harpies are undeceived; they yell at her and accuse her of lying. One harpy appears to shout Lyra's name, implying that "Lyra and liar were synonymous" (Pullman, The Amber Spyglass, 2001, p. 308). Fortunately, they slip in and discover Roger amid hundreds and thousands of ghosts. Lyra informs Roger of the prophecy she heard from Dr Lanselius and that she is determined to fulfil it, Lyra then "assist all the ghosts out of the land of the dead for good" (Pullman, The Amber Spyglass, 2001, p. 325). Much disturbance occurs when live individuals enter the realm of the dead. Lyra retells her true story from Oxford to the present in order to appease the whole audience. Furthermore the harpies simply sit and listen, and it turns out that real-life stories nourish them. A deal is struck with the harpies; they will lead the spirits back into the open but only in return for the ghosts telling the harpies their real-life tales "as a fair and reasonable price for this guiding" (Pullman, The Amber Spyglass, 2001, p. 334). Ghosts are led out of the land of the dead by Lyra and Will, who are assisted by harpies. Roger is the first ghost to leave the land of the dead, who finds himself "turning into the night, the starlight, the air ... and then he was gone, leaving behind

such a vivid little burst of happiness that Will and Lyra were reminded of the bubbles in a glass of champagne" (Pullman, The Amber Spyglass, 2001, p. 382).

2.1.2. Return

This concludes the hero's quest. This section chronicles the hero's return to the mundane world after his voyage into the unknown. The hero returns to his realm with the elixir or riches he has acquired. Due to his voyage, the hero undergoes a metamorphosis. The hero gains wisdom and strength as he travels between the two realms, the mundane and the unknown. This section is divided into six subsections: The Return Refusal, The Magic Flight, The Rescue from Without, The Crossing of the Return Threshold, Freedom to Live, and The Master of the Two Worlds.

Rescue from Without

The hero needs assistance in remembering to return to his normal environment. A hero lacks the willpower to return to his reality. The factor is the danger posed by someone, which causes the hero to revert to a state resembling death. He needs assistance from his travel companions to return home.

Lyra and Will's coming-of-age stories finish after The Amber Spyglass. This is accomplished when Will and Lyra become aware of their sexual attraction to one another. Lyra "used to swim nude in the river ... but it would be entirely different with Will, and she flushed at the prospect" (Pullman, The Amber Spyglass, 2001, p. 387). Lyra becomes more conscious of her sexuality as a result of her new outlook on life and her blushing at the possibility of swimming naked in the river. Consequently, Lyra's sexual desire represents the end of her innocence. Simultaneously with Lyra's sexual awakening and her falling in love with Will, they attract Dust because "they were holding hands, conversing together, heads close, oblivious to anything else. The Dust falling from the stars had found a new living home, and these no-longer-children, drenched with love, were the cause of the fall" (Pullman, The Amber Spyglass, 2001, p. 421). Due to their recent puberty, Lyra and Will are attracted to Dust. Each person is invited to liberty, knowledge, and love by Dust. Pullman's portrayal of Lyra and Will's growth is strengthened by this fall. According to Xaphania's explanation to Lyra and Will, "conscious beings create Dust—they constantly replenish it through thought,

emotion, and reflection, through knowledge" (Pullman, The Amber Spyglass, 2001, p. 440). Their gesture of love is what causes the return of Dust to the planet. Lyra and Will become "aware creatures" and receive knowledge due to this deed.

Lyra and Will's daemons settle into their fixed shapes as they pass from innocence to experience. This represents Lyra and Will's adolescent experience: "Pantalaimon was now an animal … the size and strength of a huge and strong ferret, graceful and sinuous and full of grace. Kirjava was a large cat with glossy and luxurious hair" (Pullman, The Amber Spyglass, 2001, p. 446). The fact that Lyra and Will's daemon forms are now permanent signifies that they have completed the period of coming of age, during which the daemon of a young kid changes shapes regularly until the youngster has enough maturity. This is the only method for young people to gain greater awareness because of the relationship between sexual awakening and settling daemons.

While on her coming-of-age journey, Lyra gradually loses her ability to read the alethiometer as she goes from childhood innocence to adulthood. She only read it first by "grace" (Pullman, The Amber Spyglass, 2001, p. 440). Carole Scott proposes in her essay "Pullman's Enigmatic Ontology: Revamping Old Traditions in *His Dark Materials*" that "the statement of grace, with its religious undertones, imbues the concept of innocence with a uniquely Romantic atmosphere" (Scott, 2005, p. 103). Lyra reads the alethiometer with a childlike naïvety when she understands its meaning. However, Xaphania informs Lyra that she must now study to comprehend how to read the alethiometer: "Your reading will be much better afterward, after a lifetime of thinking and work," she continues, "since it will come from conscious knowledge. Grace obtained in this manner is more profound and abundant than grace received freely" (Pullman, The Amber Spyglass, 2001, p. 440). Adults who acquire the ability to read the alethiometer (through study) achieve the procedure more successfully than children who acquire the ability as children. This coming-of-age process is brought to full realization by Lyra's newly gained understanding, which she employs as she tries to begin studying the alethiometer and eventually determines that it is best to form the Republic of Heaven.

Lyra and Will acquire adulthood not only via their “sexual awakening” but also by their separation to prevent Dust from escaping through the windows. By determining that all windows must be shuttered and resisting their desire to be together, Lyra and Will demonstrate a new degree of maturity. Consequently, they eventually transition from children to seasoned young adults.

The Crossing of the Return Threshold.

To overcome the obstacles and resume his normal life, the hero needs a catalyst (an event). The hero encounters hardship. The hero shares the wisdom and information he gains on his adventure with the people. In this circumstance, the hero is compelled to act and take even greater risks.

Will and Lyra's last task before going home is to reconcile their feelings for one another. The two of them are equally perplexed and delighted at the same time, and then, without comprehending what has happened, they find themselves passionately kissing and clutching one another, their hearts pounding. Everything is quiet around them “as if the whole universe were holding its breath” (Pullman, The Amber Spyglass, 2001, p. 492).

Lyra was expected to fall in love to prevent the Dust from disappearing from the world, according to the prophecy. The problem is that Dust, which is vital for all sentient life, is disappearing from the worlds as a result of The Subtle Knife's many “windows” throughout the years. It is revealed to Lyra and Will, after they are reunited with their now-settled daemons, that they must close all of these windows, meaning that not even one doorway to another world may be opened. Since Lyra and Will originate from separate planets, one may believe that the situation is straightforward; they merely choose which universe they wish to live in. However, this is the issue. A person cannot survive in a world that is not theirs for more than around 10 years. For a moment, 10 years together appeared possible, but Will is the one who realizes that neither of them would live if the other died. The only option for them to spend their whole lives together is for them to continue living apart.

Lyra tries to consult the alethiometer for guidance in these daunting circumstances, but she discovers she can no longer read it. She is flabbergasted by her

inability to read the alethiometer and thinks she has permanently lost the ability to do so. Following their choices, they are advised that one “window” may remain open. They are aware that it must be the portal they established for the spirits in the realm of the dead. Thus, It will be necessary for Lyra and Will to give up their happiness in order to benefit the souls of all worlds.

Master of the Two Worlds

The title “Master of the Two Worlds” refers to the hero’s ability to freely travel between the common and unusual worlds. The hero’s life either improves or deteriorates depending on the power of his soul, body, and fortune acquired throughout his adventure.

After two years away, Lyra returns to Jordan College, her only home, and is taken by surprise when his long-time adversary the Master's servant “greeted her so warmly and shook her hand with both of his: was that fondness in his voice? To be sure, he had changed.” After being queried about her recent travels by the Master and a female Scholar, she tells them they must put their faith in her since she knows she hasn't always spoken the truth. However, she writes that “in other areas, I could only live by speaking lies and making up stories” (Pullman, The Amber Spyglass, 2001, p. 542).

Lyra, who is accustomed to living in the now, is suddenly forced to prepare for the future. Reading the alethiometer is no longer an option for her, but she is certain that she will be able to do it again through “hard practice.” However, “what is worth having is worth working for” (Pullman, The Amber Spyglass, 2001, p. 523). The female Scholar admires Lyra because she appears “defiant as well as lost.” However, the Master notices that “the child’s unconscious elegance” has vanished and that Lyra now appears “awkward in her developing body” (Pullman, The Amber Spyglass, 2001, p. 544).

In the Land of the Dead, Lyra and Pan “painfully gained” Pantalaimon's witch-ability, which allows him to leap between trees: “Once upon a time, she would have delighted in flaunting it to all her urchin friends and frightening them, but Will had taught her the importance of quiet and prudence.” Thinks about the female students

who will be attending the school in the future. They may be more intelligent and sophisticated than her. They know a great deal more about the problems that worry young women her age. She is unable to tell them anything about her ordeal: “They’d undoubtedly see her as unsophisticated and naive” (Pullman, The Amber Spyglass, 2001, p. 546). Lyra is taken aback by the fact that she might love someone as deeply as she loves Will, and the two of them come to the realization that “the republic of heaven” must be formed in the present world, not a future one, because ”this life in this world” is what matters most “because where we are is always the most important place” (Pullman, The Amber Spyglass, 2001, p. 548).

Campbell’s hero myth motifs are evident in the narrative about Lyra. When Lyra resolves to rescue Roger, the departure with the call to adventure is accomplished. The Master gives her the alethiometer, which provides her with supernatural aid. When Lyra travels to London she crosses the first threshold, despite this, Pullman expands the story by allowing Lyra to cross the threshold into the unknown on three separate occasions: once when she travels through the Aurora which transports her to another world, and once when she is sent to the cold and barren north. When Lyra travels to the world of the dead and leaves her spirit, she enters the whale’s belly. Finally, Lyra returns as a different person, an adult.

CONCLUSION

Contemporary fantasy fiction provides a space and time for strong female protagonists. Through an examination of Lyra in *His Dark Materials*, this study aimed to investigate two areas: first, how women were historically placed in positions inferior to those of men in fantasy novels and, second, what has changed in the representation of women characters over the past 30 years to reflect their increased status in society. Female protagonists are increasingly shown as equally competent as their male counterparts in terms of strength, bravery, and resolve. Lyra Belacqua, the female protagonist in *His Dark Materials* trilogy, is evaluated using Joseph Campbell's monomyth to investigate this.

Historically, masculine heroes have dominated fantasy fiction. In more modern fantasy literature of the 21st century, women are presented as resolute, autonomous protagonists. Since females were previously bound by traditional expectations about female responsibilities, their placement in these roles would have been unimaginable less than a century ago. The standard hero's journey is not limited to male protagonists, as shown by this endeavor. The status of women in society has changed significantly over the previous three decades, and this shift is mirrored in the amazing writing that has been created. When it comes to physical and intellectual ability, female heroes are proving themselves to be on par with their male counterparts, and their heroic deeds reflect these greater attributes.

The first chapter, "literary theory," establishes the theoretical foundation for this concept. Pullman's female characters are investigated using Joseph Campbell's concept of the monomyth. The hero's journey is described by Campbell as a cycle. Due to the hurdles, he conquered and the evil he confronted along the voyage, the hero leaves home young and naive and returns home wiser and stronger. Typically, a knowledgeable advisor approaches the hero at the start of his quest and offers solid guidance. On his trip, the hero meets several physical and mental obstacles, some of which endanger his survival, but he overcomes them with his intelligence. Finally, the hero "reaches the legendary nadir, when he endures a tremendous trial and receives his recompense" (Campbell, 2004, p. 227). Once the hero returns home after

accomplishing his mission, “the gift he brings heals the world” (Campbell, 2004, p. 229). A foundation for examining the hero narrative is provided by Campbell's theory: “The basic course of the hero’s mythical journey is a magnified version of the formula represented by rites of passage: separation – initiation – return, which may be dubbed the monomyth’s nuclear unit” (Campbell, 2004, p. 28). In its most basic form, the monomyth depicts a hero who sets out from his home, overcomes various struggles, and challenges along the way, and eventually returns home with a boon. To decide whether or not the selected female characters exemplify the heroic ideal, Campbell's monomyth provides a helpful framework for evaluating their missions.

The second section of the first chapter begins with an examination of how female characters have evolved in fantasy books, beginning with the earliest work. Due to patriarchal beliefs common in the cultures in which they lived, women were assigned to supporting roles in ancient fantasy literature: men were expected to be strong, heroic, and determined, whilst women were expected to be emotional, fragile, and subservient. Although gender roles changed throughout time, fantasy authors mirrored these changes in their writings. There has been a rising number of female characters included in fantasy literature, displaying the same level of power as male heroes. Ancient fantasy tales rarely contain instances of women undertaking heroic feats, and male heroes are outnumbering female heroes. Fantasy fiction is written in the 19th and early 20th centuries almost invariably featured a heroic male protagonist but usually lacked strong female protagonists. In the vast majority of these writings, the heroic tradition was not extended to women. It was common for female characters to appear in conventional roles such as that of a temptress or maternal role. This was consistent with society’s patriarchal views and traditional gender roles at the time. Significant shifts started to occur in heroic fantasy writing in the mid-20th century. The two world wars, technical breakthroughs, and the feminist movement all contributed to these changes in the position of women in society. Equally strong and believable female heroes now inhabit contemporary fantasy literature. Apart from Philip Pullman, Tamora Pierce, and J. K. Rowling, Gail Carson, Levine Ursula Le Guin, and Madeleine L’Engle are female writers who have written about strong, autonomous female characters. Thus, this chapter demonstrates the evolution of female characters through time, from servile underlings to vibrant champions.

Lyra Belacqua, a strong female heroine in *His Dark Materials* trilogy, eschews and challenges gender preconceptions. This female hero fights the established quo with her courageous, spunky, and adventurous attitudes, rather than conform to the assumptions that patriarchal society places on women. In Chapter 2, Campbell's monomyth is used as a critical framework for studying the journey of Lyra to establish that women are strong characters who are equivalent to the typical male fantasy hero in both nature and behavior. Even though Campbell indicates that the hero could be either male or female, the majority of fantasy novels use male heroes. Lyra Belacqua's trips follow the pattern set by Joseph Campbell's concept of the monomyth, as seen in this study. In the “separation” phase, the female heroine leaves home and starts her trip. She then enters the “initiation” phase, which involves overcoming obstacles to gain new knowledge and skills. Ultimately, the heroine “returns” to her home with a boon that benefits her community. Rather than being passive and waiting for the guys around her to make decisions for her, Lyra actively investigates the society in which she lives, looking out for injustices and attempting to rectify them on her own. Rather than conforming to societal norms about what women should be, Lyra chooses to take charge of her destiny. Even though this female character defies gender expectations, she does not feel obligated to follow certain behaviors in order to be accepted into her community. Instead, she determines how she wishes to behave and seeks experiences to accomplish her objectives.

Lyra has completed her hero’s journey by completing all of its sages, and these stages act as pinpoints that form the full picture of a typical fantasy hero. Lyra can then be considered a typical fantasy heroine who does not differ from her male counterpart, confirming that fantasy heroes are not gender-specific. Furthermore, Campbell’s monomyth is a suitable framework for analyzing heroes and heroines in the fantasy genre. It can be considered a valuable resource for new and experienced writers to help them comprehensively understand the hero concept.

This effort attempted to redress the portrayal of women in older fantasy books and recognize the enhanced status women have been afforded in recent fantasy literature. The author under investigation modeled his female characters' journeys after Campbell's monomyth, according to textual evidence and character analysis. Nonetheless, further areas of investigation are feasible. Feminist philosophy is

continuously evolving, and women’s historically subordinate position is being replaced with a more elevated, autonomous, and emancipated role. As a result, the advanced feminist theory may be used in the study of children's and young adult fantasy literature. Furthermore, it may be interesting to differentiate between female protagonists in works authored by women and men. A male author created Lyra Belacqua. It is possible to research the discrepancies between male and female authors. Additionally, various other female protagonists might be examined, such as Hermione from J. K. Rowling’s Harry Potter. It is anticipated that this research will open new and intriguing avenues for studying female heroines in literature.

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