

An Examination of Daemons in *His Dark Materials*

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*His Dark Materials*における 'daemon' に関する一考察

イギリスの作家 Philip Pullman (1946-) の *Northern Lights* (1995)、*The Subtle Knife* (1997)、*The Amber Spyglass* (2000) の三部作から成る *His Dark Materials* は、すぐれた児童文学作品に与えられるカーネギー賞をはじめ数々の文学賞受賞作である。現実世界のみならず複数のパラレルワールドを舞台に展開されるファンタジーであるこの作品には、多くの謎が含まれており、あらゆる文脈からテクスト外の知識を得ることによってその謎を解き明かすことが、大人・子どもを問わず読者を刺激する要因となっている。本論では、その謎の一つ 'daemon' (発音は英語の 'demon' と同様) について考察を試みたものである。

His Dark Materials に登場する daemon は、パラレルワールドの一つである架空の世界では、一人の人間につき一体ついている存在で、動物・鳥・昆虫など様々な姿を有するが人間と同じ言語で意志交換をすることができる。人間と daemon は、一方が傷つくともう一方も傷つき、どちらかの死はもう片方の死でもある。少しでも遠くはなれすぎると耐え難い苦痛を感じることから、daemon は人間とは一心同体の存在であると考えられる。

本論では、daemon を具現化された内なる自己として想定し、その機能を明らかにするために、ユングが提唱するアニマまたはアニムスとの関連、本作品最大の謎である Dust と daemon との関連、そして、その可視性や対話が可能であることなどを含めて考察する。尚、作品中最も詳細な記述がされていることから、主人公の少女 Lyra Belacqua と、Pantalaimon という名前をもつ Lyra の daemon に主に焦点を当てて考察を進める。

Introduction

*His Dark Materials*¹ (1995-2000), written by Philip Pullman (1946-), consists of three volumes: *Northern Lights* (1995), *The Subtle Knife* (1997), *The Amber Spyglass* (2000). All of them are international best sellers and have won multiple literary awards, including two famous awards for children's literature: the Guardian Award and the Carnegie Award. The trilogy appealed to readers because of the enigmas in it, which have to be researched and considered in context in order to be understood. Readers thus sustained by resolution of certain enigmas cannot help turning the pages². In this article, I shall try to examine and explore one of such enigmas in the trilogy: the talking animals called 'daemon' (pronounced in the same way as 'demon').

In the trilogy, multiple parallel worlds appear and the location of each volume is generally set in a different place: the location of the first volume is set in a parallel world, which is quite similar to our own world; the story of the second is developed in our world; in the third, the characters are transferred from one parallel world to another. In the parallel world described in the first volume, each human being is attached to a talking animal called a 'daemon'.

In the beginning of the first volume, readers are introduced to a girl named Lyra Belacqua, who has been brought up in Oxford, and her daemon, Pantalaimon, whose name means ‘all-forgiving’ in Greek³. Lyra is one of the protagonists in the trilogy. As Lyra and Pantalaimon appear in all three volumes of *His Dark Materials*, their relationship is described in more detail than that of any other humans and daemons. Hence, the following examination, which is divided into four sections, will be concentrated mostly on the portrayal of their relationship.

1. Daemons and Anima

First, it must be clarified that daemons in Pullman’s trilogy are totally different beings from the personified animals in other animal fantasy works such as *The Tale of Peter Rabbit* (1902), *The Wind in the Willows* (1908), or *Watership Down* (1972), which preceded *His Dark Materials*.

Personified animals in conventional stories seem to be divided into two: animals with completely human traits, or animals that simply speak. The former may be regarded as humans in animal form; they act and think just as humans might. The latter retain their original animal nature, but can, for the purpose of the story, think and speak our language, mostly in order to avoid racist stereotypes and universalise the characters⁴.

Even if they have an ability similar to some of the personified animals in animal fantasy, daemons in *His Dark Materials* are not exactly identical. Daemons identify themselves with human beings. The most significant feature of daemons in Lyra’s world is that they form one half of a human being, in other words, daemons and humans cannot live without each other. As if they were of one mind and one flesh, human beings and their daemons cannot exist separately. If daemons go too far from their human beings, both feel great pain both in mind and body:

He [Pantalaimon] became a sparrow at once and set off. He could only just reach it[a window]; Lyra gasped and gave a little cry when he was at the windowsill, and he perched there for a second or two before diving down again. She sighed and took deep breaths like someone rescued from drowning⁵.

Originally in Lyra’s world, daemons and human beings are indivisible, though some attempts are made to separate them deliberately, as will be discussed later.

The word ‘daemon’ itself is not a technical term newly coined by Pullman. It comes from the classical Greek word that is the origin of ‘demon’ in English, meaning ‘devil’ or ‘evil’. Various theories which bring to mind similar symbols

and concepts to Pullman's daemons exist: Socrates' 'daimonion', the Northern 'fylgja', William Blake's dual personality, and Carl Gustav Jung's 'anima'⁶.

Although Pullman mentions that the idea of his daemons is affected by all of the concepts above⁷, Jungian theory of anima/animus seems to be the closest to daemons in *His Dark Materials* because of the following three reasons.

First, as has been mentioned above, daemons are inseparable from their human beings as if they were the embodiment of the human inner self. Jung termed another personality in the unconscious of human being 'complex'. According to Jung's theory, 'a complex with its given tension or energy has the tendency to form a little personality of itself'⁸. In addition, as a typical symptom of schizophrenia, complexes sometimes become visible and audible beyond the control of the conscious. In such cases, complexes are embodied as visions, which are 'typical figures that have definite life of their own' such as anima or animus, according to the Jungian theory of the unconscious⁹.

Second, human beings have daemons of the sex opposite to them like anima/animus. Since Lyra is female, Pantalaimon is male. Likewise, the daemons of the people in Lyra's world are the opposite sex to them: a man has a female daemon, and vice-versa. This feature of daemons also shows a great similarity to the concept of anima/animus as expressed by Jung:

The feelings of a man are so to speak a woman's and appear as such in dreams. I designate this figure by the term *anima*, because she is the personification of the inferior functions which relate a man to the collective unconscious. The collective unconscious as a whole presents itself to a man in feminine form. To a woman it appears in masculine form, and then I call it the *animus*¹⁰.

Third, in Lyra's world, a human being has to die when her/his daemon dies, and vice versa, as they are inseparable; they cannot exist without each other.

Lyra stood up shakily, holding the wildcat-Pantalaimon to her breast. He was twisting to look at something, and she followed his gaze, understanding and suddenly curious too: what had happened to the dead man's daemons? They were fading, that was the answer; fading and drifting away like atoms of smoke, for all that they tried to cling to their men¹¹.

In this respect, daemons may be regarded as equal to the human soul or life itself, just like the Jungian anima, which is a manifestation of the human psyche. As Jung says, 'nobody can stand the total loss of the archetype [personalised collective unconscious including anima]¹². According to Jung, soul 'is the living thing in man, that which lives of itself and causes life'; and thus, anima/

animus, which is the embodiment of the soul, is the living thing as well¹³. Therefore, in light of Jungian theory, daemon seems to be human soul or life itself.

In fact, the existence of daemons is supported by what is called Dust in the trilogy, which will be discussed next.

2. Daemons and Dust

As was explained in the volume one of the trilogy, daemons have a profound connection with Dust. At the end of the volume one, Lyra realises that Dust is a sort of energy to affect the alethiometer, a golden compass with which the future can be seen by interpreting the symbols pointed by the device's three needles¹⁴.

According to Lord Asriel, who later on is revealed to be Lyra's father, Dust is derived from a word in the Bible. He reads the Bible aloud to Lyra:

He turned to Chapter Three of Genesis, and read:

"And the woman said unto the serpent, We may eat of the fruit of the trees of the garden:

"But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

"And the serpent said unto the woman, Ye shall not surely die:

"For God doth know that in the day ye eat thereof, then your eyes shall be opened, and your daemons shall assume their true forms, and ye shall be as gods, knowing good and evil.

"And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to reveal the true form of one's daemon, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.

"And the eyes of them both were opened, and they saw the true form of their daemons, and spoke with them.

"But when the man and the woman knew their own daemons, they knew that a great change had come upon them, for until that moment it had seemed that they were at one with all the creatures of the earth and the air, and there was no difference between them:

"And they saw the difference, and they knew good and evil: and they were ashamed, and they sewed fig leaves together to cover their nakedness . . ."¹⁵

Then Lord Asriel explains Lyra that Dust is 'a physical proof that something happened when innocence changed into experience', according to Boris

Mikhailovitch Rusakov, a scholar in Lyra's world. Rusakov argues that the amount of Dust that human beings attract increases more and more during the process of growing up:

“ . . . the new particle [Dust] seemed to cluster where human beings were, as if it were attracted to us. And especially to adults. Children too, but not nearly so much until their daemons have taken a fixed form. During the years of puberty they begin to attract Dust more strongly, and it settles on them as it settles on adults . . .”¹⁶

At first, Dust was called ‘Rusakov Particles’, but later the name was changed, because someone realised a similarity between ‘Rusakov Particles’ and ‘Dust’ in the following passage in the Bible:

He[Lord Asriel] opened the Bible again and pointed it out to Lyra. She read:

*“In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return . . .”*¹⁷

Some scholars in Lyra's Oxford regard Dust as the origin of the fall, for Dust shows an increase in quantity when innocence is lost due to experience, though according to Lord Asriel's explanation: “in the garden[the Garden of Eden], they[Adam, and Eve] were like children, their daemons took on any form they desired” in Lord Asriel's explanation¹⁸. Mrs. Coulter makes use of these ideas and suggests an experiment using children called ‘intercision’, in order to cut human beings away from their daemons to prevent them from the act of sin. However, Lord Asriel thinks that Dust causes ‘all the death, the sin, the misery, the destructiveness in the world’, and thus, he plans to destruct it¹⁹. Although both Lord Asriel and Mrs. Coulter regard Dust as dangerous, Lyra and Pantalaimon conclude in contrast that Dust is good²⁰.

In fact, the conclusion Lyra and Pantalaimon reaches is not totally wrong. In the third volume of the trilogy, fictional creatures called ‘mulefas’ appear. Mulefas, which exist neither in Lyra's world nor our own, have existed for the last thirty-three thousand years²¹, that is, before any other creatures appeared. Will Parry, who eventually takes up the mantle as a new Adam while Lyra as a new Eve²², is trusted the second volume with the Subtle knife, and a mission only he is able to complete. The knife functions to open doors into other worlds. Therefore, multiple parallel worlds coexist. Dr Mary Malone in real Oxford enters into another world through one of such windows and encounters mulefas.

As Dr Malone is a scholar at Oxford whose major is the study of Shadow particles, the term coined by her for Dust, she learns from a mulefa with whom she becomes friends with about 'sraf', which is mulefa's term for Dust. To recognise sraf, which is visible to the mulefas but invisible to her, Dr Malone produces an amber spyglass. When she has finally acquired the same eyesight as the mulefas, Dr Malone sees the world more clearly, and it appears different from the world she thought she knew so well:

. . . the light was thicker and more full of movement. It didn't obscure their shapes in any way; if anything it made them clearer.

I didn't know it was beautiful, Mary[Dr Malone] said to Atal [her mulefa friend]²³.

Through the amber spyglass, Dr Malone first detects sraf, or Dust, around a mother and a child. She then realises that Dust itself might not be the origin of sin:

Around his[a child's] mother, on the other hand, the golden sparkles were much stronger, and the currents they moved in more settled and powerful. She was preparing food, spreading flour on a flat stone, making the thin bread like chapattis or tortillas, watching her child at the same time, and the Shadows or the sraf . . .²⁴

Likewise, the fact that daemons are essentially equal to Dust is also indicated by Pantalaimon during the discussion about the Spectres, a monstrous creatures in another world separate to Lyra's world and Will's worlds, which attack adults but not children:

"And they[the Spectres] grow by feeding on Dust," said Pantalaimon. "And on daemons. Because Dust and daemons are sort of similar . . ." ²⁵

The author seems to avoid further detailed explanation about Dust other than what is described in the trilogy. Although the true nature and/or meaning of Dust was not revealed in a sequel to *His Dark Materials* titled *Lyra's Oxford* (2003), in an interview with Claire Squires, Pullman indicated that everything might be explained in his next book, *The Book of Dust*. Therefore, any discussion of Dust within this article should be restricted only to its relationship with daemons²⁶.

3. The Visible and the Invisible

In the first volume of *His Dark Materials*, great emphasis seems to be

placed on the the 'intercision', an experiment to cut daemons away from their children in order to explore Dust. The people of Lyra's world fear the 'intercision' because they are terrified of losing half of their own self. The description of the 'intercision' indicates a great danger, which is always associated with the people in Lyra's world, for daemons as the embodiment of soul are visible and touchable, unlike other worlds, such as Will's, where the soul is invisible.

Indeed, as has been mentioned in the first section, human beings are just as injured when their daemons are attacked. Lyra loses her strength when Pantalaimon is caught by others:

. . . suddenly all the strength went out of her[Lyra].

It was as if an alien hand had reached right inside where no hand had a right to be, and wrenched at something deep and precious.

She felt faint, dizzy, sick, disgusted, limp with shock.

One of the men was *holding* Pantalaimon.

He had seized Lyra's daemon in his human hands, and poor Pan was shaking, nearly out of his mind with horror and disgust. His wildcat shape, his fur now dull with weakness, now sparking glints of ambaric alarm . . . He curved towards his Lyra as she reached with both hands for him . . .

They fell still. They were captured.

She felt those hands . . . It wasn't *allowed* . . . Not *supposed to touch* . . . *Wrong* . . .²⁷

It can be realised from the underlined part of the quote above that there seems to be an unspoken agreement among the majority of people in Lyra's world, all of whom have got a visible and exposed daemon: nobody can touch others' daemons, though there are some evil people who do break this rule.

Although they share the one body, human beings and their daemons can in fact be separated. Lyra makes a decision to go into the land of the dead to save her close friend, Roger, who died partly as her fault. When she gets on the boat to go to the land of the dead, Lyra is forbidden by the boatman to take Pantalaimon with her because nobody can be with their daemon after the death. The following scene of their separation shows how painful it is to be separated from one's daemon:

Lyra was doing the cruellest thing she had ever done, hating herself, hating the deed, suffering for Pan and with Pan and because of Pan; trying to put him down on the cold path, disengaging his cat-claws from her clothes, weeping, weeping. Will closed his ears: the sound was too unhappy to bear. Time after time she pushed her daemon away, and still he cried and tried to cling.

She *could* turn back.

She could say no, this is a bad idea, we mustn't do it.

She could be true to the heart-deep, life-deep bond linking her to Pantalaimon, she could put that first, she could push the rest out of her mind

But she couldn't²⁸.

People in Lyra's world can feel, hear, and see their painful conflict itself when they should be separated from their daemons, which are apparently one half of themselves. Eventually, after much effort, Lyra manages to part, temporarily she hopes, from Pantalaimon, swearing:

"Pan, no one's done this before . . . but Will says we're coming back and I *swear*, Pan, I love you, I *swear* we're coming back — I will — take care, my dear — you'll be safe — we will come back, and if I have to spend every minute of my life finding you again I will, I won't stop, I won't rest, I won't — oh Pan — dear Pan — I've got to, I've got to . . ."

And she pushed him away, so that he crouched bitter and cold and frightened on the muddy ground²⁹.

Will, who as an inhabitant of our world cannot see his daemon, feels "so many vivid currents of feeling between them [Lyra and Pantalaimon] that the very air felt electric to him", and he admires Lyra because she courageously dares not to avoid gazing at Pantalaimon until his figure fades and disappears from their sight³⁰.

When she first met him, Lyra points out to Will that he should have a daemon as everybody else, without exception, has:

"You *have* got a daemon," she said decisively. "Inside you."

He [Will] didn't know what to say.

"You have," she went on. "You wouldn't be human else. You'd be . . . half-dead. We seen a kid with his daemon cut away. You en't like that. Even if you don't know you've got a daemon, you have. . ."³¹

Whereas Lyra and Pantalaimon are always exposed to the danger of separation, Will seems to be stronger. However, Will actually has got his own daemon, which is invisible. Even though the daemons in our (Will's) world seem to be invisible, they definitely exist as the daemons in Lyra's world. In the land of the dead, Lyra explains to the ghosts that daemons always are around human beings:

“ . . . it’s true, perfectly true. When you go out of here, all the particles that make you up will loosen and float apart, just like your daemons did. If you’ve seen people dying, you know what that looks like. But your daemons en’t just *nothing* now; they’re part of everything. All the atoms that were them, they’ve gone into the air and the wind and the trees and the earth and all the living things. They’ll never vanish. They’re just part you, I promise on my honour. You’ll drift apart, it’s true, but you’ll be out in the open, part of everything alive again.”³²

However, Lyra next points out that the daemons in Will’s world should be invisible: “You *have* got a daemon,” she said decisively. “Inside you.”³³

4. The Dialogic Spirit

Finally, it seems necessary to consider the meaning of possessing a divided self in spite of the danger of exposure, that is, the meaning of the relationship between human beings and daemons.

The significance of visible daemons for human beings might be in having a dialogic inner self beside them, as it is usually invisible and therefore difficult to communicate with. Daemons are indispensable to human beings, as Nicholas Tucker points out:

. . . with her own daemon as constant support and always ready with a friendly word or understanding look, Lyra can take on any of the tasks at hand . . . the idea of the main character blessed with a close and beloved friend has been a constant theme both in children’s and adult literature. Hamlet has always needed his Horatio, Don Quixote could never manage without his patient servant Sancho Panza, and Sherlock Holmes would not have had half as good a time without his great friend Dr Watson³⁴.

Likewise, Lyra and Pantalaimon often have got different idea about the same matter, and thus they compensate each other. For instance, while Lyra is being taken care of by Mrs Coulter, who is in fact her mother, the following incident occurs:

When Lyra went to bed, Pantalaimon whispered from the pillow:
“She[Mrs Coulter]’s never going to the North! She’s going to keep us here for ever. When are we going to run away?”
“She is,” Lyra whispered back. “You just don’t like her. Well, that’s hard luck. I like her. And why would she be teaching us navigation and all that if she wasn’t going to take us North?”

“To stop you getting impatient, that’s why. You don’t really want to stand around at the cocktail party being all sweet and pretty. She’s just making a pet out of you.”³⁵

Therefore, it can be argued that Lyra and Pantalaimon exchange their viewpoints to decide something as if they were respectively one half of the inner soul. Will was astonished when he first heard of daemons and realised that Lyra is using the pronoun ‘we’ instead of ‘I’:

“. . . We was scared at first when we saw you. Like you was a night-ghost or something. But we saw you weren’t like that at all.”

“We?”

“Me and Pantalaimon. Us. Your daemon en’t *separate* from you. It’s you. A part of you. You’re part of each other. En’t there *anyone* in your world like us? Are they all like you, with their daemons all hidden away?”

Will looked at the two of them, the skinny pale-eyed girl with her black rat-dæmon now sitting in her arms, and felt profoundly alone³⁶.

Will’s isolation seems to be the same as all human beings in our world, as beings without any visible companions such as the daemons that exist in Lyra’s world. However, as has been discussed in the previous section, the daemons in our world, which is the same as Will’s world, are invisible.

The daemons always accompany their human counterparts even if they cannot feel them. All the human beings in Lyra’s world are able to discuss any problems with their daemons when they are in trouble. At the end of the first volume, Lyra makes up her mind to take a certain course of action as a result of discussing the matter with Pantalaimon:

She[Lyra] felt wrenched apart with unhappiness. And with anger, too; . . . She was still holding Roger’s body. Pantalaimon was saying something, but her mind was ablaze, and she didn’t hear until he pressed his wildcat-claws into the back of her hand to make her. She blinked.

“What? What?”

“Dust!” he said . . .

If Dust were a *good* thing . . . If it were to be sought and welcomed and cherished . . .

“We could look for it too, Pan!” she said.

That was what he wanted to hear.

“We could get to it before he [Lord Asriel] does,” . . .³⁷

After entering the land of the dead, Lyra is always accompanied by

Will. During her absence, Pantalaimon encounters Kirjava, Will's daemon, though Will recognises it just as a cat which often appears in front of him. Pantalaimon and Kirjava communicate and discuss things each other. As Lyra and Will become closer and closer, so the more and more friendly do their daemons communicate. At the end of the third volume, when Lyra reencounters Pantalaimon, Will first encounters his own daemon. The four communicate with each other and are united into one³⁸:

The daemons flew back down now, and changed again, and came towards them over the soft sand. Lyra sat up to greet them, and Will marvelled at the way he could instantly tell which daemon was which, never mind what form they had . . . she put her hand on the silky warmth of Will's daemon, and as her fingers tightened in the fur she knew that Will was feeling exactly what she was³⁹.

When Lyra and Will realise that they love each other, Pantalaimon stops changing its shape, even though before it was able to transform into any animal, because Lyra is not a child anymore⁴⁰.

Conclusion

At the end of *The Amber Spyglass*, the final volume of *His Dark Materials*, Lyra and Pantalaimon discuss what they have to do, just as they did at the end of the first volume:

“ . . . No one could [build it], if they put themselves first. We have to be all those difficult things like cheerful and kind and curious and brave and patient, and we've got to study and think, and work hard, all of us, in all our different worlds, and then we'll build . . . ”

“ . . . what?” said her daemon sleepily. “Build what?”

“ The republic of heaven,” said Lyra⁴¹.

Facing this great mission, Lyra, however, is not alone, as she was also not by herself when she made up her mind to ascertain the truth of Dust, because she is always accompanied by her own daemon.

The invisible daemons in Will's world, that is our world, turn out to be visible at the end of the trilogy. Dr Malone recognises her own daemon thanks to the guidance of the witch, Serafina Pekkala:

“If you could see him[your daemon],” Serafina went on, “you would see a black bird with red legs and a bright yellow beak, slightly curved. A bird of the mountains.”

“An Alpine chough . . . How can *you* see him?”

“With my eyes half-closed, I can see him. If we had time, I could teach you to see him too, and to see the daemons of others in your world. It’s strange for us to think you can’t see them” . . .

Mary tried the double-seeing again . . . and there was the chough, with her in her own world, perching on a branch that hung low over the pavement. To see what would happen, she held out her hand, and he stepped on to it without hesitation. She felt the slight weight, the tight grip of the claws on her finger, and gently moved him on to her shoulder. He settled into place as if he’d been there all her life⁴².

The ending of the trilogy in which all the main characters recognise their own daemon seems to indicate that the dialogic inner self is essential for human beings. That is to say, as Pullman’s daemon is seemingly one half of the self and always accompanies the self, human beings, who are always given the opportunity to communicate with their own soul, which is visible as another living thing. Accompanying their human counterparts might be the most significant function of the daemons in Pullman’s trilogy, though further research is necessary to explore and clarify certain details such as the truth of Dust in relation to daemons.

Notes

- 1 The title of this Philip Pullman’s fantasy work is derived from the phrase in the following stanza of *Paradise Lost* (1667, 1674) written by John Milton (1608-74), which is cited at the beginning of the trilogy:

Into this wild abyss,
The womb nature and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Useless the almighty maker them ordain
His dark materials to create more worlds,
Into this wild abyss the wary fiend
Stood on the brink of hell and looked a while,
Pondering his voyage . . .
(Book II; Emphasis added)

- 2 Claire Squires, Nicholas Tucker, et al.
- 3 Daemons have got their own names, which are usually chosen by the parents of the human when s/he is born according to Pullman’s explanation, which is mentioned in detail in Paul Simpson’s *The Rough Guide to Philip Pullman’s His Dark Materials* (New York: Rough Guides, 2007, p. 282).

4 These aspects of animal fantasy are suggested by Peter Hunt as the advantages of using personified animals in *Criticism, Theory & Children's Literature* (1991, Oxford: Oxford UP, p.186). In *Defence of Fantasy: A Study of the Genre in English and American Literature since 1945* (London: Routledge & Kegan Paul, 1984), Ann Swinfen analyses the conventional personified animals in animal fantasy (pp.9-41).

5 Philip Pullman, *His Dark Materials* (London: Scholastic, 2007), p.466.

6 Simpson, pp. 149-53.

It can be argued that William Butler Yeats' concept of 'Daimon' in Christian thought should be added to these concepts. Yeats accounts for Daimon as 'ultimate self' in *A Vision and Related Writings* (London: An Arena Book, 1990, p.132). According to Yeats, Daimon is 'ultimate self' and a '*Daimonic* man' represents the 'Unity of Being'. The following description of Daimon is the reminiscent of Pullman's daemons:

. . . mental images were separated from one another that they might be subject to knowledge, all now flow, change, flutter, cry out, or mix into something else . . . (p.172)

In addition, Yeats seems to employ the word 'Demon' as an exchangeable word to denote the concept of Daimon and in his poetry 'Demon and Beast', Yeats describes Demon and beast, which are also the reminiscence of Pullman's daemons:

For certain minutes at the least
That crafty demon and that loud beast
That plague me day and night
Ran out of my sight;
Thought I had no long perned in the gyre,
Between my hatred and desire,
I saw my freedom and desire,
And all laugh in the sun.

. . . But soon a tear-drop started up,
For aimless joy had made me stop
Besides the little lake
To watch a white gull take
A bit of bread thrown up into the air;
Now gyring down and perning there
He splashed where an absurd
Portly green-pated bird
Shook off the water from his back;
Being no more demoniac
A stupid happy creature
Could rouse my whole nature.

Yet I am certain as can be
That every natural victory
Belongs to beast or demon,
That never yet had freeman
Right mastery of natural things,
And that mere growing old, that brings
Chilled blood, this sweetness brought;

Yet have no dearer thought
Than that I may find out a way
To make it linger half a day.
(*A Vision* 1990 pp.328-29)

- 7 Simpson, *Ibid*.
- 8 Jung, Carl Gustav. *Analytical Psychology: Its Theory and Practice* (London: Routledge, 1990), p.80.
- 9 *Ibid*, pp.80-81.
Simpson also points out, 'Talking to characters no one else can see, as Carl Jung did, is a classic symptom of schizophrenia.' (2007, p.151)
- 10 Jung, *Analytical Psychology*, pp.99-100.
- 11 Pullman, *His Dark Materials*, p.91.
- 12 Carl Gustav Jung, *The Archetypes and the Collective Unconscious* (New York:Princeton UP, 1990), p.69.
- 13 *Ibid*, pp.26-28.
- 14 Pullman, *His Dark Materials*, p.303. Lyra was entrusted the tool by the Master before she departs her Oxford. She is gradually becoming aware of how to read the symbols.
- 15 Pullman, *His Dark Materials*, pp.304-5. Emphasis added.
The Bible that Lord Asriel reads seems to be Genesis (3:2-7), which is quite similar to the following description in the Authorized King James Version of *The Holy Bible*:

And the woman said unto the serpent, we may eat of the fruit of the trees of the garden:
But out of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.
And the serpent said unto the woman, Ye shall not surely die:
For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.
And when the woman saw that the tree *was* good for food, and that it *was* pleasant to the eyes, and a tree to be desired make *one* wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her: and he did eat.
And the eyes of them both were opened, and they knew that they *were* naked: and they sewed fig leaves together, and made themselves aprons. . .
(Oxford: Oxford UP, pp.2-3)

However, as it might be recognisable, the underlined parts of quotation are not included here. It can be argued that the Bible in *Northern Lights* could be another version of the Bible created by the author, because it is the Bible in Lyra's Oxford, so-called parallel world and the creation of Pullman, which is different from the real Oxford.

- 16 Pullman, *His Dark Materials*, p.303.
- 17 *Ibid* p.305. Emphasis added.
This quotation is exactly the same as the description of verse 19 of Chapter 3 of Genesis in the Authorised King James Version *The Holy Bible*:

In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.(p.3; Emphasis added)

- 18 Pullman, *His Dark Materials*, pp.303-4.
- 19 *Ibid*, pp.308-9.

- 20 *Ibid* pp. 324-5.
- 21 Pullman, *His Dark Materials*, p.777.
- 22 As Philip Pullman himself relates, the main purpose of his writing *His Dark Materials* is to rewrite *Paradise Lost* and the Bible. (Squires, pp.76-77)
- 23 Pullman, *His Dark Materials*, p.782.
- 24 *Ibid*, p.783.
- 25 *Ibid*, p.990.
- 26 Claire Squires, *Philip Pullman, Master Storyteller: A Guide to the Worlds of His Dark Materials* (New York: Continuum, 2005), p.168.
- 27 Pullman, *His Dark Materials*, p.228. Emphasis added.
- 28 *Ibid*, p.825.
- 29 *Ibid*.
- 30 *Ibid*, pp.825-26.
- 31 *Ibid*, p.350.
- 32 *Ibid*, pp.853-4. Emphasis added.
- 33 *Ibid*, p.350.
- 34 Nicholas Tucker, *Darkness Visible: Inside the World of Philip Pullman* (London: Wizard Books, 2004), pp.142-43.
- As dialogic another self, a daemon shows a similarity to Socrates' 'daimonion' as the inner voice, which keeps silent unless human beings need warning. In addition, Daemons seem to be similar to Yeats' Daimon in this sense:
- ... spirits do not tell a man what is true but create such conditions, such a crisis of fate, that the man is compelled to listen to his Daimon. (1990, p.84)
- 35 Pullman, *His Dark Materials*, p.76.
- 36 *Ibid*, p.350.
- 37 *Ibid*, pp. 324-25.
- 38 The description shows a slight similarity to Yeats' Daimon.
- 39 Pullman, pp. 999-1000.
- 40 In his article titled "The Darkside of Narnia" (*The Guardian*, October 1, 1998), Pullman severely criticises C. S. Lewis because of his exclusion of Susan and her maturity as a woman (though Pullman probably has not read Lewis' apology for Susan in *Letters to Children* published in 1975 yet). Thus, in the trilogy, he does not avoid writing the maturity of the girl protagonist.
- 41 Pullman, *His Dark Materials*, pp.1015-6.
- 42 *Ibid*, pp.982-3, p.1006.

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