Naomi Rebis, "Entry on: Child of Light by Coeur de Pirate [Béatrice Martin] , Ubisoft Montréal , Thomas Rollus, Jeffrey Yohalem", peer-reviewed by Susan Deacy and Elżbieta Olechowska. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2018). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/573. Entry version as of October 30, 2026.

Coeur de Pirate [Béatrice Martin] , Ubisoft Montréal , Thomas Rollus , Jeffrey Yohalem

Child of Light

(2014)

TAGS: Achilles Athena Aurora Greek Art





We are still trying to obtain permission for posting the original cover.

General information	
Title of the work	Child of Light
Studio/Production Company	Ubisoft Montréal
Country/countries of popularity	Worldwide
Original Language	English
First Edition Date	2014
First Edition Details	April-July 2014
Platform	PC, Playstation 3, Playstation 4, Playstation Vita, Wii U, Xbox 360, Xbox One
Official Website	ubisoft.com (accessed: October 31, 2018)
Available Onllne	Trailer (accessed: October 31, 2018)
Genre	Action and adventure video games*, Platform*, Puzzle video games*, RPG (Role Playing Game)*
Target Audience	Crossover
Author of the Entry	Naomi Rebis, University College London, naomi.rebis@gmail.com
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This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Creators



Cœur de Pirate by EddyLlrg, 2019. Retrieved from Wikimedia Commons, licensed under CC BY-SA 4.0 (accessed: December 15, 2021).

Coeur de Pirate [Béatrice Martin] (Composer)

Coeur de pirate is the stage-name of Canadian singer-songwriter, and pianist, Béatrice Martin. She composed the soundtrack for *Child of Light*, and also sings the vocals for its track *Off to Sleep*.

Bio prepared by Naomi Rebis, University College London, naomi.rebis@gmail.com

Ubisoft Montréal (Company, Production Company)

Ubisoft Montréal is the largest video-game development studio in the world. Founded in 1997, as part of Ubisoft's expansion across Canada, the studio now has 3,000 employees, with a portfolio including games such as *Assassin's Creed* and *Far Cry*.

Prepared by Naomi Rebis, University College London, naomi.rebis@gmail.com

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Thomas Rollus (Artist, Director)

After initially creating images for Ubisoft's marketing, Thomas Rollus then became artistic director for their *Just Dance series*. *Child of Light* was his next project in that role, and has since been followed by *Eagle Flight*.

Bio prepared by Naomi Rebis, University College London, naomi.rebis@gmail.com



Jeffrey Yohalem (Screenwriter)

Jeffrey Yohalem joined the Ubisoft Montreal studio after graduating from Yale University, and has since worked on multiple *Assassin's Creed* games, as well as *Far Cry 3* and *Child of Light*.

Bio prepared by Naomi Rebis, University College London, naomi.rebis@gmail.com

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Additional information

Sequels, Prequels and Spin-offs

Sequels and Imitations:

A sequel to *Child of Light* was teased in early 2018 in a tweet heralding the original game's release on Nintendo Switch*.

* Bankhurst, A., *Child of Light on Switch announcement teases Child of Light 2*, uk.ign.com, August 8, 2018 (accessed: October 31, 2018).

Summary

Child of Light follows the story of Aurora, the daughter of an Austrian count, who wakes one day in the mysterious realm of Lemuria. Befriended by the firefly, Igniculus, Aurora finds the Lady of the Forest and asks her the way home. Instead, she learns that Umbra, Queen of Night, has poisoned Lemuria, and will claim the human world too, if she is not stopped. Armed with an ancient sword, and Igniculus's light, Aurora sets off to retrieve the sun, moon and stars, and so save her family from Umbra's darkness. As they travel, they meet many colourful characters, such as Rubella, a jester who cannot rhyme, and Robert, a mouse determined to win the heart of his true love. Each one brings new skills to the team, helping Aurora to battle the creatures Umbra has corrupted.

Analysis

Child of Light combines elements from several different genres. As a side-scrolling game, all the action is viewed in 2-D and is consequently similar to a platforming game (even though Aurora can fly, and therefore does not need to worry about jumping between ledges). The inclusion of skill-trees, where players choose how to level up their characters is reminiscent of role-playing games (RPGs), as are the game's side quests, which do not influence the main storyline but grant bonuses when completed. However, *Child of Light* is also a puzzle-solving game, requiring the player to decipher clues to get through each stage. These range from lighting up symbols to unlock a door, to finding the way through a labyrinth.

The game's battle system is turn-based, so every character has one

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action per turn to either attack, heal, cast a spell, or use an item. However, the addition of a timer means that these actions are played in a different order each turn. All combatants follow the time-bar from its start (where they choose their action) to its end (where they play it), their speed determined by the amount of power their chosen action requires. Attacking an enemy while they are at a certain point in the bar will 'interrupt' them, which sends them back to the start and means that they cannot attack that around. This adds an element of strategy not found in RPG turn-based battles, especially because Igniculus can be used to slow enemies, and so keep them where the player can "interrupt" them.

Antiquity's influence on the game is most obvious through the Latin names of its characters. These include, but are not limited to:

- Aurora (Latin: dawn),
- Igniculus (Latin: little fire),
- Umbra (Latin: shadow),
- Nox (Latin: night),
- Crepusculum (Latin: twilight/dusk),
- Rubella (Latin: red),
- Tristis (Latin: sad).

In each case, the names have been carefully chosen. It is apt that the heroine tasked with restoring the sun shares her name with the Roman goddess of dawn, and that her companion firefly is called Igniculus. Similarly, the three antagonists (Umbra, Nox and Crepusculum) have names that reveal their dark nature. Other uses of the Latin are subtler: for example, the Capilli (literally, "the hairs") are mages with lusciously long beards. Rubella's jester outfit is red, and her brother Tristis is drummed out of the circus for being too miserable.

Interestingly, the names that are actually borrowed from mythology (as opposed to just being Latin words) tend not to carry the same relevance. For example, the character of Achilles is a mint-eating flying pig, and so bears no parallel to the mythical warrior. Similarly, though Aurora fetches the Waters of Lethe as one of her quests, no mention is made of their forgetfulness properties.

There are also traces of antiquity in the game's architecture. At multiple points in her journey, Aurora passes shrines, fountains, or palaces, which contain statues dressed in togas and tunics. In

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particular, the icons of the goddess "Erin" bear a striking resemblance to Athena, complete with shield, spear and helm. Aptly, it is only by following symbols on Erin's shield that Aurora manages to escape a deadly labyrinth, and so the Greek goddess of strategy is used to solve one of the game's puzzles. Other statues are shown holding a caduceus and a lyre.

Given that these allusions are never explained in-game, only a player with existing knowledge of Latin or mythology will be able to appreciate their relevance. Players could, for example, see the name Aurora and think of Disney's *Sleeping Beauty*, rather than the dawn goddess. In fact, Jeffrey Yohalem, the writer of the game has alluded multiple times to the influence of that fairy-tale on *Child of Light*.*

It is thus likely that these Classical names and motifs are being used to create the sense of mystery and magic, befitting the game's Lemurian setting, rather than for any explicit educational purpose. It is interesting that, in Ubisoft's own description of the game, the word "mythical" is used several times, to describe the game's "environments" and "creatures".**

* Grayson, N., *Child of Light devs on poetry female characters*, rockpapershotgun.com, September 13, 2013 (accessed: October 31, 2018).

** Ubisoft, *Child of Light: key features*, ubisoft.com (accessed: October 31, 2018).

Classical, Mythological, Traditional Motifs, Characters, and Concepts

Achilles Athena Aurora Greek Art

Other Motifs, Figures, and Concepts Relevant for Children and Youth Culture

Adversity Coming of age Family Heroism Magic Storytelling

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Addenda

Commercial Success:

Child of Light has been widely well-received. Review aggregator, Metacritic, gave each platform a mark out of 100, with 74 being the lowest (for the Xbox 360)* and 89 the highest (for the PlayStation 3)**. IGN, the entertainment media company, gave the game 9.3 out of 10.*** Reviewers have frequently praised the game's beautiful artwork, unique combat system, and thought-provoking storyline.****

Genre: Computer game, platformer, role-playing, puzzle-solving

* Metacritic, *Child of Light: Xbox 360*, metacritic.co (accessed: October 31, 2018).

**Metacritic, *Child of Light: Playstation 3*, metacritic.co (accessed: October 31, 2018).

*** Bankhurst, A., *Child of Light on Switch announcement teases Child of Light 2*, uk.ign.comonline, August 8, 2018 (accessed: October 31, 2018).

**** See, for example: Christman, A., *Gaming on a Budget: Child of Light*, omnibusjournal.com, May 1, 2015 (accessed: October 31, 2018); Liebel, M., *Child of Light review: a mesmerizing fairytale*, gamezone.com, April 28, 2014 (accessed: October 31, 2018).

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