

**MAGICAL REALISM IN C.S. LEWIS'S *THE CHRONICLES OF NARNIA:*
*THE VOYAGE OF THE DAWN TREADER***

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Abstrak

The Voyage of the Dawn Treader adalah volume kelima dari novel C.S. Lewis's novel *The Chronicles of Narnia*. Dalam volume ini Edmund and Lucy Pevensie secara tak terduga masuk ke Narnia melalui lukisan kapal di dinding kamar mereka dengan sepupu mereka yang tidak menyenangkan, Eustace. Novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* dipilih sebagai subjek penelitian ini karena menggambarkan karakter yang terperangkap di antara dunia mitos dan dunia nyata. Permasalahan yang perlu diselesaikan dalam penelitian ini adalah apa saja unsur-unsur realisme magis dalam *The Chronicles of Narnia: The Voyage of the Dawn Treader*? dan bagaimana element realism magis digambarkan? Penelitian ini penelitian kualitatif deskriptif. Dalam penelitian ini, novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* karya C.S Lewis digunakan sebagai sumber data. Novel ini dibaca menggunakan realism magis dengan memperhatikan e-book, e-journal, majalah, artikel, dan sumber online lainnya yang relevan dengan realisme magis. Hasil penelitian ini menunjukkan bahwa semua unsur realisme magis Wendy B Faris seperti *irreducible elements*, *phenomenal world*, *unsettling doubts*, *merging realms*, *disruption of time* dapat diidentifikasi dalam novel tersebut. Penggambaran realism magis dalam novel ini ditunjukkan dalam beberapa fenomena magis yang terjadi. Perpaduan fenomena realistik dengan sihir digunakan untuk meyakinkan bahwa cerita ini benar terjadi.

Kata kunci: sihir, realisme, *irreducible elements*, *phenomenal world*, *unsettling doubts*, *merging realms*, *disruption of time*.

Abstract

The Voyage of the Dawn Treader is the fifth volume of C.S. Lewis's novel *The Chronicles of Narnia*. In this volume, Edmund and Lucy Pevensie were unexpectedly attracted to the land of Narnia by painting a ship on the wall of their chamber with their unpleasant cousin Eustace. The *Chronicles of Narnia: The Voyage of the Dawn Treader* was chosen as the subject of this research because it depicts characters caught between the mythical and actual worlds. Which element of the magical Realism of the Narnia story? Furthermore, how are the characteristics of magical Realism expressed? Are the question to be solved in this study. This study is a descriptive qualitative study. This research uses the novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* by C.S. Lewis as a data source. The story is read using magical Realism by paying attention to e-books, e-journals, periodicals, articles, and other online resources relevant to Magical Realism. The result of this study indicates that the novel can identify all elements of Wendy B. Farris' magical Realism, including irreducible elements, a phenomenal world, unsettling doubts, merging realms, and disruption of time. This work's view of supernatural events demonstrates the representation of magical Realism—the fusion of natural phenomena with magic to persuade that the story is true.

Key Words: magic, Realism, irreducible elements, phenomenal world, unsettling doubts, merging realms, disruption of time.

1. INTRODUCTION

The term magical realism refers to stories that are based on truth but have a touch of, well, magic to them. Though unusual phenomena that are impossible to express rationally occur in the actual world, people will consider alternative logical explanations since they have become accustomed to real life. In magical Realism, ghosts, disappearances, miracles, extraordinary talents, and strange atmospheres are fascinating events that cannot be explained rationally as part of the mystery of life that has happened (Bowers, 2013). As magic Realism gained popularity across the world, a large number of writers released their works.

Magical Realism applies in literature for an outspread variety of applications. In connection to authors, 'decentralization' appearing as magical Realism serves to express political and cultural viewpoints (Srikanth, 2014). Magical Realism argues that the world is highly objective and that 'magic' can be able to bland with humans. Magical Realism does not attempt to identify supernatural elements. It directly contrasts with mythological criticism, which emphasizes the supernatural as a central component. The literary works that adopt magical Realism will portray unexpected phenomena, also known as magic. It attempts to recognize something new that shows a magic as an objective thing for the world.

Magical Realism is frequently mistaken with the fantasy genre, although both share a similar literary concept. Magical Realism and fantasy are literary methods that normalize the existence of supernatural creatures and events, although fantasy is more of a genre than a literary approach. These supernatural occurrences are characterized as accurate in human existence and are perceived as usual. It is where the distinction between magical Realism and fantasy is, in that the "absurdity" in magical Realism is not regarded as absurd because it occurs in the middle of everyday life.

Watson distinguishes between fantasy and Magical Realism. The magical realism worldview recognizes the presence of at least certain kinds of supernatural phenomena and accepts the principles that govern them. While the worldview in fantasy presents two opposing worldviews, we will shortly discover that the primary-world laws are illusory. However, most individuals in the story's world believe them to be accurate (Watson, 2000). Fantasy provides for the use of justice as an excellent cover for racial injustice. In this way, fantasy connects desire and imagination, utopia and history, but with a more substantial edge meant to

redeem or even establish a new moral and social order (Saldívar, 2011).

The characters in magical realism stories live in the actual world while unusual things occur, and they believe it is not weird at all. Blending the unusual with the usual is one of the functions of magical Realism. Many literary works adopt magical Realism because it is a fictional reconstruction of our lives. Although 'magic' uses as the character's power in such literary works, magical Realism presents us with an alternate belief system. Another excellent piece that contains magic Realism is *The Chronicles Narnia: The Voyage of the Dawn Treader*, written by C.S. Lewis.

The Chronicles of Narnia: The Voyage of the Dawn Treader is the fifth volume of C.S. Lewis's novel *The Chronicles of Narnia*. The story begins when the two Pevensie children, Edmund and Lucy Pevensie, are taken to Uncle Harold and Aunt Alberta's home since their father has a teaching position in America for the summer. They were unexpectedly attracted to the land of Narnia by the painting of a ship on the wall of their chamber with their unpleasant cousin Eustace Clarence Scrubb. Lucy and Edmund are overjoyed to be back in Narnia, but Eustace is not. After three years in charge, King Caspian begins on an expedition to the eastern sea accompanied by his captain, Lord Drinian, Rhine's second officer, the crew of the ship Rynelf, and the courageous mouse, Reepicheep on the *Dawn Treader*.

Another exciting thing about this story is that this story between our world and another world, Narnia, is not set in our contemporary reality. The children in the novel can enter Aunt Alberta's home and go to the cold ocean in the magical land. Furthermore, like in the earlier work, *The Chronicles of Narnia*, the characters enter and leave Narnia without the passage of time in the actual world, indicating a Disruption of Time, Space, and Identity.

Several studies have been conducted to discuss Magical Realism. The study relevant to this research was done by Manisha Mishra (Mishra & Mishra, 2014). This study concentrated on magical Realism in two films by Japanese anime director Satoshi Kon – *Millennium Actress* (2001) and *Paprika* (2006). The two films employ strange tales and forms to depict an Asian (Japanese) identity, individuality in form, and sense of self. In (Amirullah, 2019) focuses on how magical Realism shows in *Kafka on the Shore*. The novel depicts magical Realism through the existence of occurrences that exhibit magical realism qualities. It also indicates how Kafka develops his identity by becoming a hero for

him, implying that he must embrace his fate. Moreover in (Asfahani, 2009) focused on magical realism events that occurred while Eri was awake in her dream and her sister wanted to save her using Wendy B. Faris' magical realism theory and Carl Jung's dream theory.

This study aims to apply magical Realism to the novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* by C.S. Lewis. The novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* was chosen as the subject of this research because it depicts characters caught between the mythical and actual worlds. Which element of the magical Realism of the *Narnia story*? Furthermore, how are the elements of magical Realism expressed? Are the question to be solved in this study. As a result, the writer should research to reflect the magical realism theory in literary work by developing a statement of the problems.

RESEARCH METHOD

This descriptive qualitative study uses the novel *The Chronicles of Narnia: The Voyage of the Dawn Treader* by C.S. Lewis as a data source. In this research, the writer collected data from the novel's dialogue and narrative in the form of sentences. The novel is read by magical Realism by paying attention to e-books, e-journals, periodicals, articles, and other online resources relevant to Magical Realism. Following the statement of the problem, the five-element of magical Realism by Wendy B. Faris categorizing magical Realism into five elements will use as the theory.

According to Wendy B. Faris (2004), There are five necessary elements or characteristics in Magical Realism. There are the Irreducible Elements, the strong presence of Phenomenal Worlds, and the existence of Unsettling Doubts that the reader feels to understand two contradictory things, magic, and Realism. The merging of two different realms, or Merging Realism, and Disruption Of Time, Space, and Identity about accepted ideas.

RESULT AND DISCUSSION

In this study, the first research question is related to the second research question. To answer the first research question will immediately answer the second research question by using the magical realism theory from Wendy B. Faris.

Magical Realism in *The Chronicles of Narnia: The Voyage of the Dawn Treader*

The term magic realism appeared at the beginning of the 20th century. It was deliberately created to display a new style, namely neo-realism in German painting, which was later applied to Latin American fiction. Magical Realism has become the most critical part of the expression in post-colonial cultures because it provides a fashion based on different literary works from the past. In short, magical Realism is formed by combining Realism with something extraordinary/fantasy. In addition, some are formed by the combination of Realism, fantasy narratives, and cultural traditions, which make these literary works create magical Realism as a reflection of the narrative style and cultural environment(Faris, 2004).

1. Irreducible Element

The first characteristic of magical Realism is irreducible. An irreducible element is something that cannot be explained. It is as if logic, belief, and knowledge have been set up that cannot be determined by basic principles (Hosseinpour & Moghadam, 2016). According to Faris, the irreducible parts of magic that cannot reduce are something that we cannot explain based on the current rules of the universe. Irreducible element presents a fusion of logic in a realistic environment that is surprisingly accepted and without rejection by its existential characters (Faris, 2004).

"He never said the word Dragon to himself. Nor would it have made things any better if he had." (Lewis, 2007, Chapter VI)

"There were men and women both. All wore coronets of some kind, and many had chains of pearls. They wore no other clothes. Their bodies were the color of old ivory, their hair dark purple. The King in the center." (Lewis, 2007, Chapter XV)

In this story, Eustace discovers a dying dragon, which Eustace had never heard of or read in a book about dragons. He was taken aback by seeing a dragon with a snout, enormous wings, giant claws, and a lengthy tail. As we all know, the dragon is a mythological creature part of a supernatural phenomenon. This event takes us into a realm of imagination that generally is not acceptable to the human mind. This story depicts our thoughts on the existence of legendary creatures that we have never seen before. However, the scientific name for the dragon is *Varanus Komodoensis*, and most people call it the komodo. This thing can happen; besides the fact that Komodo has a relationship with dinosaurs, the Komodo has the appearance of a mythological beast(Ciofi, 1999). it is accepted by groups of people

who believe in the existence of dragons as guardians or balancers of life on Earth.

Moreover, the description of sea people in this narrative is the same as the representation of mermaids in Greek mythology, who are half-human, half-fish. However, as we all know, the existence of mermaids is simply a myth. Even scientists believe that in ancient times, the look of a mermaid was the appearance of a marine mammal or dugong. This story's representation of sea people as genuine is more than simply a myth. In the previous story, Lucy had seen the existence of these sea people even when Peter was still serving as King in Cair Paravel. The story describes the consternation of logically unbelievable sea people wearing crowns and pearl chains similar to jewelry typically worn by humans. The surprise of Lucy and others at the discovery of the sea people gives the idea that this is a true story.

2. Phenomenal Worlds

The second characteristic is The Phenomenal World. The Phenomenal World is one characteristic element that shows that magical realism literary works are different from other fantasy literary works. In this element, several things can distinguish it from works of fiction in general, such as the depiction of a fictional world that is designed or told as in the world where humans live in general. In other words, the fictional world in the literary work is the real world. A realistically detailed element in magical Realism describes a particular event in real life (Faris, 2004).

“That water turns things into gold. It turned the spear into gold, that’s why it got so heavy.” (Lewis, 2007, Chapter VIII)

“Everyone now came close and saw that what sat in those three chairs was three men, though hard to recognize as men till you looked closely.” (Lewis, 2007, Chapter XIII)

The existence of a pool of water capable of transforming anything that comes into contact with it into gold may not be rationally acceptable to us. According to the story, the water in the pool converted Edmund's spears and boot tips into pure gold. Even the pond's water had transformed a human into a golden statue. Surprisingly, something comparable exists in the actual world. The Petrifying Well is the name given to this location. The village of Matlock, North Yorkshire, England, is located on the Derwent River. This river's flow turns items into stone rather than gold. The changes are possible because the water flow contains dissolved calcium, magnesium, and other stony minerals. So, if we place an object in a petrifying well for around 12 months,

it will turn into a stone (“Petrifying Wells,” 1858). Something similar, but not the same, happened in this narrative with natural occurrences in England, demonstrating the blending of the actual situation with the illusion in the story, which makes the story run as if it were true.

Three lords who slept for seven years will amaze us in this chapter. According to the story, the three people slept asleep until their hair and beard grew and wrapped around their bodies, becoming haystacks. In the actual world, the situation that happens to these three people is called the sleeping beauty syndrome. “Sleeping Beauty Syndrome, also known as Kleine-Levin syndrome (KLS), is a rare disorder with common symptoms, such as the ability to sleep for lengthy periods or hypersomnia.” (*Sindrom Putri Tidur, Kelainan Tidur Langka*, 2021). Sleeping beauty syndrome (KLS) is an uncommon condition with an unknown etiology characterized by hypersomnolence and may connect with hypersexuality, hyperplasia, and cognitive or emotional abnormalities. Fever, head trauma, and stress are all factors that contribute to the onset of sleeping beauty syndrome (Patel et al., 2019).

Meanwhile, in this novel, three people fall asleep under the power of magic after arguing about what action they should take. Eventually, they decide to fight by grabbing the stone knife used by the white witch to murder Aslan. The author attempts to blend natural phenomena with fantasy to persuade readers that this story is real.

3. Unsettling Doubts

Through Unsettling Doubt, Magic realism confusion and puzzles related to magic and Realism also provide clarity. The interpretation of magical Realism's meaning is confusing and raises disturbing doubts. They may interpret it easily as a hallucination, dream, or a miracle for the character. Nevertheless, the dreams and wonders presented by magic Realism may be reality. (Warnes, 2009), claiming the goodness of Realism in such works is the value of clarity of philosophy, code, and magic. It is to increase the reader's investment in considering the skepticism of the ambiguity of the works or other interpretation options for the audience and readers by assuming that all magic in realist fiction is allegorical (Faris, 2004). As explained before, magical realism scenes may appear dreamy, but they are not dreams. In this novel, the character describes as able to do an exciting thing but unusual.

“He had turned into a dragon while he was asleep. Sleeping on a dragon’s hoard with greedy, dragonish thoughts in his heart, he had

become a dragon himself.” (Lewis, 2007, Chapter VI)

“We can go and sit on the rocks over there. I say, I am glad to see you-er—looking yourself again.... And then I saw why. I’d turned into a boy again. You’d think me simply phony if I told you how I felt about my own arms.” (Lewis, 2007, Chapter VII)

In this story, Eustace transforms into a dragon due to stealing a dragon's treasure. As previously stated, unsettling doubt may lead to the character misinterpreting it as a hallucination, dream, or miracle. Nevertheless, while the dreams and wonders presented by magical Realism may be true, Eustace does not realize he has witnessed a miracle by transforming into a dragon. He believed two dragons flanked him because he saw claws and smoke from the dragon's breath while sleeping in the dragon's nest. Nevertheless, Eustace emerged from the cave, running on all fours until seeing his reflection as a dragon in the water. He did not even know he was a dragon until he met his friends who called him that. It shows that the character misinterprets events and regards them as a dream and a miracle. When Eustace's character transforms back into a human after meeting Aslan, he experiences the same misinterpretation. He still believed all he had gone through was a dream. Entering Narnia was like a dream for him, especially now that he had transformed into a dragon. Then he meets Aslan, who transforms him back into a human. He understands that what he is experiencing is not a dream. Then he tells his brother Edmund all about it.

4. Merging Realism

This fourth element represents two worlds and realms as an aspect that broadly combines Realism and fantasy, such as the world of ordinary people and the superhero world (Asmida, 2020), all magical things in the magical world are accurate and are natural perspectives. (Faris, 2004) states that realist magic likens to the axis of the world, which in many speculations connects with the Earth, sky, and the subconscious world; because of that, magical Realism is at the intersection between two worlds, two sides, and two directions of the world itself. Magical Realism blurs the distinctions between magic with reality to allow the real and the magical to converge.

“And from end to end of it ran a long table laid with a rich crimson cloth that came down nearly to the pavement. At either side of it were many chairs of stone richly carved and with silken cushions upon the seats.” (Lewis, 2007, Chapter XIII)

The merging of the magical and realist worlds presents when The Dawn Treader leans on an island with several hills like a pile of pillows, with the ruins of the banquet hall area suggesting the existence of the phenomenal world, and three people sleeping like haystacks indicating the presence of the magic. Various types of food provided on the table in ruins, where the food is refreshed every day, demonstrate the realistic situation on the island, where there are only Ramandu and his daughter and three sleeping people. The fact that Ramandu is a retired star resting is magically proved.

5. Disruption of Time, Space, and Identity

Magical Realism challenges conventional notions of time, location, and identity by fusing disparate realities. Works with magical Realism sometimes raise basic ideas about time, space, and identity. According to Fairs (Faris, 2004), fictions get disturbing ideas about time, space, and identity due to the merging of the two worlds in the last element, which means that the disturbance is due to the existence of a magical world in the real world.

“And by this time either they had grown much smaller or the picture had grown bigger. Eustace jumped to try to pull it off the wall and found himself standing on the frame; in front of him was not glass but real sea, and wind and waves rushing up to the frame as they might to a rock.” (Lewis, 2007, Chapter I)

“Then all in one moment there was a rending of the blue wall (like a curtain being torn) and a terrible white light from beyond the sky, and the feel of Aslan’s mane and a Lion’s kiss on their foreheads and then—the back bedroom in Aunt Alberta’s home at Cambridge.” (Lewis, 2007, Chapter XVI)

From the quotations above, there is an expression of disruption of space. Lucy’s room, which is part of the actual world, gets disturbed because of the painting in Lucy’s room. Since the picture is part of the irreducible element, the picture suddenly appears to move and discharges so much water that it floods Lucy’s room, which is part of the actual world. Due to the general irreducible element, the three initially in Lucy’s chamber experienced space disruption and were found amidst the sea in Narnia. In addition, disruption of space occurs not only at the story's beginning but also at the end. However, there is a time disruption at the end of the narrative. When they were first at The End of the World and returned to Lucy's room as if nothing had happened

and as if they had never left the room, indicating they were conducting time travel.

CONCLUSION

This research found an answer regarding magical realism elements in *The Chronicles of Narnia: The Voyage of the Dawn Treader* and how the element of magical Realism depicted does. According to Wendy B Faris, all of the elements of Magical Realism, such as the Irreducible Elements, Phenomenal Worlds, Unsettling Doubts, Merging Realism, and Disruption of Time, Space, and Identity, can be found in the novel *The Chronicles of Narnia: The Voyage of the Dawn Treader*. It concludes that the first research question is already answered. In answering the second research, the question found that this novel contains several magical phenomena. This story describes the consternation of the logically unbelievable. It brings us into a region of imagination that, in general, the human mind does not accept. However, some magical phenomena in the novel are comparable to exist in the real world. It proves that the author attempts to blend natural phenomena with magic.

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