

Hero's Journey Study of Lucy Pevensie: *Voyage of the Dawn Treader* (2010) Film

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Abstrak

Dalam film *The Chronicles of Narnia: The Voyage of the Dawn Treader* (2010), Lucy Pevensie berpetualang untuk menemukan Tujuh bangsawan yang hilang di dunia Narnia. Ia berhasil menghadapi berbagai tantangan seperti monster & penjahat, namun tantangan yang sebenarnya untuk Lucy justru hal yang tidak terlihat secara fisik yakni tantangan antara dirinya dengan sisi batinnya sendiri yang berkaitan dengan transformasi dan penerimaan identitas dirinya sendiri. Dengan kerangka Hero's Journey oleh Campbell, studi ini fokus pada tiga fase utama: Keberangkatan, Inisiasi, dan Kepulangan untuk mendeteksi perkembangan karakter Lucy menuju kemenangan utamanya yakni kemampuan untuk menyadari nilai dirinya sendiri. Dengan demikian, penelitian ini bertujuan untuk menganalisis siklus perjalanan Lucy dan proses perkembangan karakternya melalui kerangka Hero's Journey oleh Joseph Campbell.

Kata Kunci: perjalanan pahlawan, Lucy Pevensie, perkembangan karakter, Joseph Campbell, Narnia

Abstract

In *The Voyage of the Dawn Treader* (2010) film, Lucy Pevensie is going through an adventure to find the Seven Lords that lost and she must face several challenges such as monsters and villains, but her actual challenge are actually the physically invisible things which was the challenge between her and her internal side that related to her transformation and the acceptance of her own identity. Combined with the framework of the Hero's Journey from Campbell, this study are based on three main phases: Departure, Initiation, and Return related to Lucy's character development towards her main victory to recognize her own value and her identity. Thus, this study aims to analyze Lucy's journey cycle and her character development process through the Hero's Journey framework by Joseph Campbell.

Keywords: hero's journey, Lucy Pevensie, character development, Joseph Campbell, Narnia

INTRODUCTION

People have always been captivated by tales of self-discovery, adventure, and personal development, whether they are found in epic poetry, ancient myths, or any other sources. Numerous works of literature follow a well-known storyline in which a character departs from the usual behavior or environment, faces incredible obstacles, and returns with some transformation either physically or non-physical things. This pattern is not simply just a coincidental pattern. The concept of the Monomyth, or also referred as The Hero's Journey was first initially presented by Joseph Campbell in his influential work, *The Hero with a Thousand Faces* (1949). The Hero's Journey is more than just a narrative tool in story but it also captures the essence of the human experience and our psychological development. Despite having a background in the study of myth and literature, Campbell's theory has found widespread use in film studies because of the strong connection between mythological structure and cinematic storytelling. The

key elements of the Hero's Journey are frequently included in almost all of the movie releases genre especially in fantasy adventure movies genre. However, in spite of its widespread use of this Hero's Journey structure, the mentioned framework has not yet been thoroughly examined its connection to the 2010 film adaptation version of *The Chronicles of Narnia: The Voyage of the Dawn Treader*.

In the cinematic adaptation of the fifth novel in C.S. Lewis's Narnia series, *The Voyage of the Dawn Treader*, the three young major characters—Lucy Pevensie, Edmund Pevensie, and their cousin Eustace Scrubb—suddenly being thrown to Narnia realm through the painting in their house and then they sail through challenging and breathtaking places with Prince Caspian on the great ship, *Dawn Treader*. Their task in this film is to find the Seven lords of Telmar with their swords that lost in their journey to the Lone-Island. In addition to being put to the test by outside forces, the three characters

also face internal struggles that expose their darkest desire, anxieties, and insecurities during the journey. The character with the most emotional and psychological character growth of the three character is Lucy Pevensie. The story revolves around by her internal conflict over identity, jealousy, and self-worth towards her older sister (the second child of the Pevensies, Susan Pevensie) in an unusual manner that reflects multiple important phases of the Hero's Journey.

While previous analyses of the Narnia series have frequently concentrated on the story's allegorical elements, or religious symbolism, it is founded that only few have examined character-specific analysis using the complete 17 stages of Campbell's Hero's Journey. Rahman et al. (2021), for example, analyzed the Hero's Journey approach to analyze Thor: Ragnarok but it concentrated on transformation that is driven by action. In other hand, Sobari (2024) used the 12 stage archetype approach simplified by Vogler in Enola Holmes that is actually also influenced by Campbell's theory approach. From these previous studies above, there are no studies that particularly examine Lucy Pevensie's phase in The Voyage of the Dawn Treader film especially analyzing it through Campbell's framework approach, the Hero's Journey theory. Therefore, the purpose of the study is to analyze and give a freshly new viewpoint of the study case analyze through the lens of Joseph Campbell's Hero's Journey phase approach to examine Lucy Pevensie's journey cycle stages and Lucy's character development growth as the film plot goes on.

METHOD

The study will be done using Content Analysis method as it focuses on analyzing the plot story's structure and character development in The Voyage of the Dawn Treader (2010). Since the study aims to interpret the progression of Lucy Pevensie as the main character through the lens of Joseph Campbell's Hero's Journey framework, the primary approach that can be used is indeed by content analysis method.

RESULTS AND DISCUSSION

a. First Phase - Departure

The first phase of the Hero's Journey framework by Campbell are usually started with scenes that serve the beginning activities life of a hero in their daily life or can be known as the Departure phase. Further details regarding to this phase are oftenly defined when the hero usually would deal with the first moments that will establish their journey purpose and it is marked as a transition or a shift from the daily life to the world full of new adventure and challenges.

Based from Lucy's journey, the Departure phase are

manifested through two stages that has been analyzed which are **Call to Adventure** and **Crossing the First Threshold** that provides how Lucy was normally in her daily life situation but then invited to entering another realm dimension. In short and further details, Call to Adventure in this phase are marked with moments how Lucy are 'invited' to the Narnia world again after a long time while Crossing the Threshold are marked with the moments that provides the transition comparison either in the context of the narrative, situation, place shifting, or vibes based on the view of how Lucy really leaves her daily normal life and entering another realm.

1. Call to Adventure

The first stage that started Lucy's journey is *Call to Adventure* stage that were also signed in the first sequence by the film in the scene where Lucy, Edmund and Eustace put their attention on a painting that hanged up on the wall in Lucy's bedroom, an art that portrays a great ship that sails on a wide blue ocean. This painting's charms radiates an eye-catching vibe to Lucy and Edmund especially because the portrayal of the painting's seems alive and gives off a typical Narnia world style that they have known for a long time because of the previous adventure experience in that world. This scene are not just meant to represents a beautiful decorative object but turns out it also the symbol of a "portal" that connects the daily reality world with a world full of magic.



Figure 1. The Ship painting in Lucy's room. (00.05.35)

Lucy approach the painting and paying more attention to it, suddenly the ocean waves in the painting started to move and wave around like it is a literally real ocean in a painting frame. The water also suddenly started to spraying out from the painting and became a flood that slowly making the three children drown in the room. The normal condusive environment in the room changed into a panic situation because they literally drowning in the water and they can't even handle the situation anymore, the room's space does not even seems like a normal room anymore rather than they were drowning in a great big ocean. By that, they eventually really arrives to Narnia world because the Painting are used as a portal or medium to "invite" them in Narnia world and throwing them to the Great Ocean of Narnia as it it stated by Campbell, "This first stage of the mythological journey—which we have designated the "call to

adventure" —signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown." (Campbell, 2004)

Turns out the Great ship in the painting are the Ship that sailed by Prince Caspian and his crew named the Dawn Treader ship whom also are in a great mission to break the dark magic that spreads in Narnia land by finding the Seven lords and their swords that was previously exiled each in different location by King Miraz, the former ruler in Narnia after the Pevensies' era, after he take his own brother's life (Prince Caspian's father) to maintain his position as the ruler King in Narnia.

2. Crossing the First Threshold

The second stage in Lucy Pevensie's Hero's Journey experience is *Crossing the First Threshold* where it is mostly known as the stage when the Heroes or the Main characters finally leaves their ordinary daily world and stepping up into the new world full of extraordinary things that usually have a big difference with the normal daily real world and there is no way to go back early to their own world before they finish their business in the new world, in addition, Hero's Journey structure, this stage became the point that also important to mark the transition for a great journey that will challenge bravery, morality, and the character's belief. *Crossing the First Threshold* stage point in this film were shown in the scene when the three children are drowning in the ocean and were saved by the Dawn Treader crew after that. The support key point of this stage is signed in the short dialogue between Eustace Scrubb and Reepicheep that indicate there is no way to go back home in this moment before the quest is completed. The mentioned dialogue between Eustace and Reepicheep will be served below:

[Eustace] "I don't know what kind of prank this is, but I want to wake up right now!"

[Reepicheep] "Perhaps we could throw him back?"
(00:08:44 – 00:08:49)

The bolded line of Eustace Scrubb in the transcribed dialogue above indicate the sign of Eustace trying to get back to the ordinary world by thinking the three children in Narnia is only a unique dream. Additionally, Eustace is the sceptic type of children that does not believe on any magical stuff but of course unfortunately there is no way to return home unless the three children finished their task in Narnia world. And The joking tone of Reepicheep's line in the dialogue also included as a detail that show it is impossible for them to return home and rather throw Eustace back to the great ocean after the crew rescued him because it is sounds ridiculous to send

them back to their origin world unless it is Aslan who do the favor. "With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power." (Campbell, 2004)

a. Second Phase – Initiation

The second phase in The Hero's Journey framework that initiated by Joseph Campbell is Initiation phase which in this phase, the main character will goes through a 'testing' or challenge process that was much more complex compared to the previous phase. Lucy Pevensie as one of the main characters in the film turns out experienced all the stages in this second phase. This phase consists of 6 stages which was **Road of Trials, Meeting With The Goddess, Woman as Temptress, Atonement with the Father, Apotheosis, and Ultimate Boon.**

1. Road Of Trials

In the Road of Trials stage, usually the main character faced a several test that not just in an external challenges form but also internal challenge that test determination, morality, and also their self-identity. "Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials" (Campbell, 2004).

Trials at the Lone Island

The Dawn Treader's crew first destination to fulfill their mission to find the lost seven lords of Telmar in their journey when they ship to the Lone Island and no one ever heard of them again since then. Unfortunately, they just discovered about the slavery business that run by a slave trader named Pug using the villagers of the Lone Island as the objects to sold. Their arrival in Lone Island became the beginning point of Road of Trials stage that challenges the main character's ability of facing a real danger. The danger in this 'external' challenges context tend to come in a real form that can caused a real harm by physically in the main character that means this threat can take Lucy and the whole crew in a danger situation.

Lucy, Edmund, and Prince Caspian were trying to fight the gang at first but because one of the gang captured Eustace who was tasked to keep an eye outside the place and threatening to kill him if they don't drop their weapons, they didn't have any chances other than following the order and ended up getting tied and forcibly taken to the slavery business place where they will get sold for. Story short, Lucy and Eustace was taken to the public auction slave market along with the other slave candidate while luckily Edmund and Caspian was sold early to one of the seven lords that the crew searched for

named Lord Bern. When Lord Bern started to recognize Caspian as the son of King Caspian IX, they worked together to save Lucy and Eustace from the auction activity because the slaves who were not sold or who no one wanted to buy would be sacrificed to 'The Mist' that carried the slaves to the Dark Island and will never be able to get out from there. Story short, Prince Caspian and Edmund successfully rescued Lucy and Eustace along with the help of the Dawn Treader crew that guided in the Lone Island's port.

The Spell Book

Lucy's internal conflict with herself was getting triggered in Coriakin's Island that rooted from the encounter with the Dufflepuds (the Servants of Coriakin the Magician) that guided Lucy found that book in Coriakin's house. The book 'tease' Lucy at first by tempting Lucy to read the dark spell from one of the page. Lucy was almost got trapped by it and succeed to hold herself because of Aslan's indirect and minor help to protect Lucy from its dark magic.

Unfortunately, she really casted the full spell later on after getting out of Coriakin's Island, this time she really fell into the temptation and this is the prove of Lucy's most crucial mistake in her morality context. This temptation is not just a minor desire to appear more beautiful but rather reflects a really crucial identity crisis. Lucy thinks that she is not more precious compared to Susan that she thinks was more attractive, mature, and loved by so many people. That insecurity appeared in form of the temptation to erase herself and became someone else.

The Dark Island

The last trials that Lucy and the crew must face physically is the Sea monster that was in form of a Snake animal and the Green mist in the Dark Island. Fortunately, though it seems impossible to defeat, the Sea monster and the Green mist was eventually defeated as the whole team worked out and supporting each other in the battle. Although Lucy was not the only character that fight the Sea monster and the Green mist, all of her contribution and her resilience presentation at the battle indicate that Lucy has totally passed her 'hard' times that was previously shown through the film. Thus, through her action in this sequence, she presents an important quality development of her heroic side especially in braveness, and commitment of a mission.

2. Meeting with the Goddess

Meeting with the Goddess stage marked as an encounter between the hero with the guidance figure that give them assistance or help through any kind of form such as an

enlightment, advices, and also spiritual-moral provisions. This figure is represented through Liliandil, the Star daughter of Ramandu (the Resting star)

Liliandil's role as their 'helper' played a vital key for them because in the scene when Lucy and the crew was in confusion and feel lost because the last sword is missing, Liliandil suddenly came to the crew from her star figure into her human form and tell them about the location of the last sword that located in the Dark Island. This information is very vital for the journey because previously Lucy and the crew did not know that the mentioned-Dark Island which was full of fright and temptation hold the final key to completed their mission.



Figure 2. Liliandil pointing at the location of the last lord in the Dark Island (01:16:27)

This is a concrete example about how the 'Goddess' figure existence were meant to gave a general information about what the character want to find and helping to direct an important preparation that will ensure the successful of the character's mission. By knowing the location of the last lord and sword in the Dark Island make their journey have a clear next destination regarding to their mission and add a dramatic dimension about the challenges they have to face later on and they should go through it instead of turning back.

The way Liliandil is portrayed in the film also emphasizes her role as a 'guiding star' that always appear in a soft ethereal light that soothes everyone who sees her as if it were a torch of hope amidst the darkness without light. "For she is the incarnation of the promise of perfection; the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again; the comforting, the nourishing, the good mother—young and beautiful—who was known to us, and even tasted, in the remotest past." (Campbell, 2004)

3. Woman as Temptress

Woman as Temptress in the *Hero's Journey* framework by Campbell is another one of the important stage in Initiation phase that shows about how the Hero faces several temptations that have the potential to make the journey of the Heroes screwed up. In terms of this stage, Temptress's presence role is to offer distraction, illusion, and also 'wrong-enjoyment' that keeps away the Hero from their journey goal.

Based from the film, Lucy Pevensie experienced this stage through the figure of her older sister Susan Pevensie that not presented in her physically-existed figure but rather appears as a nightmare illusion for Lucy in the context with her internal struggles because Lucy was jealous of Susan's perfect and beautiful figure.



Figure 3. Transformation of Lucy's appearance into Susan in the mirror (00:39:03)

The first scene that showed Susan's role as the Woman of Temptress appeared when Lucy entered the House of Coriakin the Wizard and found the Book of Incantation just like in the Road of Trials stage in the previous section. The book are filled with many kinds of magic spell and one of the spell in the book is a spell that promises an eternal beauty. When Lucy read about half of the spell, the visual of the film shows clearly the figure appearance of Susan's face in the book page that suddenly turned into a mirror as if Susan is the personification from the Beauty standard that Lucy longed for. "And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified..." (Campbell, 2004)

Another visualization from a different scene after the mentioned scene above also shows in the moment when Lucy is in the middle of her illusion world after she read the full spell in the ship where there is one moment when Lucy is totally transformed into Susan's figure and identity and then a Photographer wanted to take a picture of the Pevensies but the scene presented Lucy's existence is totally erased and replaced by Susan's identity that indicated the transformation of Lucy becoming Susan was a total vain.



Figure 4. Lucy's total transformation into Susan in her illusion (00:49:10)

This proof is very important because it shows that Susan's role is the concrete representation of Lucy's psychology temptation which is a temptation to throw out her own identity just in sake for becoming other figure that considered more precious than herself.

2. Atonement with the Father

Atonement with the Father stage marked with an important moment when the hero or the main character deals with a higher authority figure that oftenly depicted as a firm father figure, however the 'father' figure does not always presented in biological father but rather more like a representation of a great power or a transcendent entities with moral principles that demand a confession from the hero for the sake of letting go of their ego and getting moral reconciliation.

Aslan is introduced as the most 'strong' entity and the highest figure in the entire Chronicles of Narnia series, he is portrayed as an enchanted Lion that represent a transcendental power that related to the Highest divine and full of wisely thought and wisdom though Aslan's figure did not often appear that much and occasionally appeared either in the middle sequence or up until the last sequence in the entire Chronicles of Narnia series.

One of the important moment of Aslan's role function can be seen in Lucy's encounter with Aslan in her dream after she read the Beauty dark spell in the Book of Incantations. Aslan came to her dream and admonish Lucy firmly but still sounds gentle to her. Lucy told Aslan about her internal struggle toward her sister because thinks she's less beautiful in looks compared to Susan Pevensie, and then Aslan told Lucy all things that was more precious than looks as it is mentioned in the dialogue below:

[Aslan] "Lucy."

[Lucy] "Aslan?"

[Aslan] "What have you done, child?"

[Lucy] "I don't know. That was awful."

[Aslan] "But you chose it, Lucy."

[Lucy] "I didn't mean to choose all of that."

"I just wanted to be beautiful like Susan. That's all."

[Aslan] "You wished yourself away, and with it much more."

"Your brothers and sister wouldn't know

Narnia without you, Lucy."

"You discovered it first, remember?"

[Lucy] "I'm so sorry."

[Aslan] "You doubt your value.

Don't run from who you are." (00:50:25 – 00:51:20)

Through the dialogue above, Aslan's rebuke is the manifestation of Atonement with the Father stage which relevant with Campbell's statement that 'Atonement' moment in this stage need the hero to let go their 'not-so-good' side (such as their ego, fears, and distortion morality that were manifested by themselves) as the reconciliation step for the sake of the hero to go through their journey in the right way. "Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id)." (Campbell, 2004)

5. Apotheosis

Apotheosis stage is the stage where the hero have reached an enlightenment, new understanding and more broader knowledge development in their inner side and the world around them. In this stage, the hero finally have a stronger ability to conquer their inner struggle that become an obstacle the whole time apart from the ability to defeat the external challenges. Lucy shows this process clearly after she experienced several challenges that tests her faith, her confidence, and her identity that resulted a development character in Lucy's personality that bloom into a character with more mature, wise, and stronger than her character in the early scene previously.

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The success manifestation of Lucy's self-acceptance moment within herself because of Aslan's lead contribution is represented in the scene when the Dawn Treader crew enters the Dark Island and haunted by a Green smoky shadows figure. Those shadows are the representation of their own desire and temptation to prevent them continuing their journey and failed them. They are supposed to face it before they have to battle the Sea monster and rescue the last Lord with his sword. Every crew can be seen has their own different figure manifestation with no exception but in this scene, Lucy didn't seem to be bothered by anything unlike the other crew members.

This moment are the exact prove of Lucy's character development of finally accepting her self-

identity after her encounter with Aslan in the previous scene because if Lucy still stuck with the same understanding before the encounter with Aslan, she would definitely also get haunted by Susan's shadow figure in the Dark Island. "Having surpassed the delusions of his formerly self-assertive, self-defensive, self-concerned ego, [the hero] knows without and within the same repose...." (Campbell, 2004).

6. Ultimate Boon

As the final stage of the Initiation phase, Ultimate Boon is the stage where the hero have finally reached their victory with their quest and achieve the highest boon or gift from the whole journey that they get into. In this part, Lucy and the whole crew reached the points where every challenges, and struggles that they experienced find its results.

The concrete proof of the quest completion is when the Dawn Treader crew finally succeed to find the Seven lords that was lost, succeed in uniting the Seven swords in Aslan's table. Through the voyage, they have to face several challenges to find them, the peak moment happened when the whole crew has to defeat the Sea-monster and the Green temptation ghost shadow that guide the Dark Island so that everyone who came in there can not escape the place alive.

After passing the Dark Island, their journey continues to the edge of Narnia world which at the same time is the 'bridge' to entering Aslan's country but this time it's only Lucy, Edmund, Eustace, Prince Caspian and Reepicheep who crossed the border using a boat and entered the edge of Aslan's Country. This scene is symbolic because it's the highest boon in this story that also marked as the end of Lucy's physic journey and also the climax spiritual of their expedition.

But for Lucy, there are double Boon for her which are visiting the Edge of Aslan's country then meeting him physically again, and the most important Boon for Lucy herself is the victory to defeat her insecurity because in this stage she finally reached her goal in terms of her character development that shaped from her internal struggles previously. "The boon bestowed on the worshiper is always scaled to his stature and to the nature of his dominant desire: the boon is simply a symbol of life energy stepped down to the requirements of a certain specific case." (Campbell, 2004).

c. Third Phase – Return

Lucy Pevensie goes through a number of significant stages that indicate the end of her quest in the last phase in the Hero's Journey framework with the view of her journey which was the Return Phase. The Return Phase in Lucy's journey contains three stages that are

observable throughout the story which are **Rescue from Without, Crossing the Return Threshold, and Master of Two Worlds.**

1. Rescue from Without

The *Rescue from Without* stage indicates that a hero's journey is not always resolved by the hero's own ability alone. Even after overcoming challenges and triumphing, the hero frequently still needs an extra hands to properly returning back in their daily life society world. This outside help typically originates from a mentor, ally, or transcendent source whose power are connected to the extraordinary world with the ordinary world. Without this sort of intervention for helps, the journey might runs the risk of being unfinished since the hero might be stuck at the intersection of two realms and unable to return with the knowledge they have acquired.

The *Rescue from Without* is manifested through Aslan's intervention. With his magnificent power that he has, Aslan opened a portal in the Ocean wave to help Lucy, Eustace, and Edmund so they can return to their ordinary world where they belong before all of these events.



Figure 5. The portal from Aslan to bring Lucy home (01:42:42)

This scene shows that their returning moment are impossible to manifest on their own without the blessings or the help from a higher power. Aslan became the representation of the divine intervention that ends their physic magical journey and also ensures that the Hero's Journey circle is indeed closed. Without Aslan's help, they might trapped in the End of the Narnia World forever and not be able to finish their journey and return to their reality. "The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him." (Campbell, 2004)

2. Crossing the Return Threshold

The stage of Crossing the Return Threshold in *The Voyage of the Dawn Treader* (2010) film is illustrated by a brief but significant transitional scene. Lucy, Edmund, and Eustace are shown being immediately taken back into Eustace's bedroom after the farewell moment between them and Aslan. Crossing the Return

Threshold's process are shown by the moment Aslan opens the glowing portal through the waves that become a barrier of Aslan's country and the end of Narnia world.



Figure 6. Edmund, Eustace, and Lucy going back home (01:42:54)

This scene's briefness of the 'returning' process highlights the sharp contrast between two realms even though the film does not go for more detail about it. The brief return serves as a reminder to the audience that the story has come to an end and that the characters are ready to return to their own reality. The visual change is also seen very straightforward but yet powerful, the three major characters are once again settled in the familiar, daily environment of the daily ordinary world as the enchanted and glowing seascape view of Narnia disappeared, as quoted by Campbell "This brings us to the final crisis of the round, to which the whole miraculous excursion has been but a prelude—that, namely, of the paradoxical, supremely difficult threshold-crossing of the hero's return from the mystic realm into the land of common day." (Campbell, 2004)

d. Lucy's Character Development

Campbell's framework of the Hero's Journey serves as a plot and a key foundation of an adventure in a story. This key foundation is actually very functional as a tool to inspect the internal transformation's process of a hero in a story especially in Lucy Pevensie's character. It is found that Lucy Pevensie's character development were shaped by her contribution in the three main phases (Departure, Initiation, and Return) of the Hero's Journey framework that changed her psychology and her emotional from a childish teenager to a totally mature woman.

Early Condition of Lucy

In Lucy's journey, before the Call of Adventure sub stage's scene is presented, at first Lucy was presented as a girl in her teenage with an unstable psychology condition where she looks like she's having an insecurity matters with her looks and wanted to be more beautiful.

It is shown clearly in the early scene of the film when she's having a talk with Edmund (her second oldest brother). She's distracted by the scenery of a young boy with a pretty girl that flirts and looks like a couple behind Edmund. The girl tucked her hair behind her ear and in

that moment, Lucy imitated the same gesture with a kind of sad expression that implies she's actually also wanted to experience the same thing like the beautiful girl as a result from the beauty effect. At this point, Lucy's behavior signed her character as a figure that experience insecurity as her first internal struggle that is clear from the plot.



Figure 7. Lucy imitating the girl's gesture (00:02:21)

Although it was hinted clearly about Lucy's early condition of her emotion, the story haven't provide the clue that all of this gesture are later on connected to her older sister's existence yet and considered that Lucy wanted to be 'pretty' just by a general example at first.

The *Departure* stage in this point functionate to show the early condition and the 'first' version of the hero that still in their usual daily activities and haven't stepped into the adventure road yet and it shows that Lucy was indeed starting to grow a battle with herself before she enters the *Call of Adventure* stage.

Another scene in the same stage also presented the moment of reveal more deeper about what makes Lucy's insecurity grow inside of her and turns out **Susan Pevensie** is the figure that makes Lucy felt insecure and jealous because Susan is commonly known as the 'perfect' woman figure since the first movie and she thinks she's less beautiful than Susan. She once again doing the same gesture as before and this time she explicitly asked Edmund with mentioning Susan's name and relating it to her appearance.

Thus, the representation of Lucy's unstable condition of herself and her act to compare herself with Susan can be understood as the early characterization of Lucy to getting know how her character development process are going to shaped later on by the plot that using Campbell's three main stage/key major in the story.

Lucy's Turning Point

The most peak and important moment that strongly shaped Lucy's character development are in *Initiation* stage where she was experiencing several of trials that previously discussed in *The Spell Book* (Road of Trials) and *Woman as Temptress*. Initiation stage for Lucy functionate as a tool to know that a character development can not be shaped without any taking-the-

wrong option parts by the character in the story while the *Spell book* as the item/media test that exist to 'waking up' Lucy's insecurity matters to failing her quest.

[Lucy -as Susan-] "Hang on, where am I?"

"Where's Lucy?"

[Edmund] "Lucy? Who's Lucy?"

[Peter] "Susan, what's wrong?"

(00:49:57—00:50:03)

Her biggest mistake was in the moment where she trapped in her own illusion that presented the total transformation into Susan's figure and the disappearance of her real identity after reading the whole spell and it is signed the lowest-point of Lucy's journey but actually it is necessary for Lucy to choose that option to make her first mistake as it is the 'key' important ingredients for the sake of a greater version of herself.

Lucy's Purification & Transformation

Moment when Lucy's identity is totally gone in her own illusion signed as the 'nightmare' about her obsession to become someone else that also show about her lowest point crisis in her journey. The process then proceed with a reconciliation moment of Lucy with Aslan as it is already provided through **Atonement with the Father** stage previously in *Initiation* stage where Lucy finally realized her mistake and letting go of her 'perfect image of Susan' obsession.

This sin-coffessing moment are the manifestation of Lucy internal 'cleansing' that also signed the rebirth of her new side of herself which the new side of her is represented by the **Apotheosis** stage when she's not affected by the Green Mist in the Dark Island that transform into each person's lowest weakness and desire within themselves on the ship.

CONCLUSION

According to the analysis and findings in the third chapter of Lucy Pevensie's character about her hero's journey adventure in the film "The Chronicles of Narnia: The Voyage of the Dawn Treader" (2010) that analyzed using Campbell's framework, it is found that Lucy Pevensie's character have experienced the three main phases (*Departure*, *Initiation*, *Return*) with 10 stages out of 17 stages in total. The stages mentioned are arranged in the following order:

- 1.) **Call to Adventure:** When Lucy suddenly entering Narnia world through the Dawn Treader ship painting along with Edmund and Eustace.
- 2.) **Crossing the First Threshold:** The three children arrived at Narnia then receiving the Dawn Treader's task and realized that they can't go back before the task cleared.

- 3.) **Road of Trials:** Variety of external and internal challenges that Lucy must face such as fighting the Pug's gang, fighting the Sea monster, and her identity conflict.
- 4.) **Meeting with the Goddess:** Represented through Liliandil.
- 5.) **Woman as Temptress:** Represented through Susan Pevensie as the figure that roled as a personal tests for the sake of Lucy's character development.
- 6.) **Atonement with the Father:** Through Lucy's encounter with Aslan. Aslan roled as the 'father' figure to preventing Lucy from going down the wrong path.
- 7.) **Apotheosis:** Lucy have finally reached the new understanding of herself.
- 8.) **Ultimate Boon:** When Lucy and the crew succeed to finished the task then be able to find the end of Narnia world and meet Aslan in the edge of Aslan's country.
- 9.) **Rescue from Without:** Lucy, Edmund, and Eustace were about to going home with Aslan's help through the ocean wave's portal.
- 10.) **Crossing the Return Threshold:** Lucy, Edmund, and Eustace arrived at their home as a new personal that already transformed in character development.

Also by using Campbell's framework as a tool for analyzing Lucy's Pevensie's character development, it is found that Lucy's character development was shaped because of her turning point in her illusion where her real identity was gone & transforming into Susan that rooted by her insecurity, jealousy, self-doubt in *Initiation* phase (**Road of Trials & Woman as Temptress** stage) until her reconciliation moment from her mistake with Aslan in **Atonement with the Father** stage as a process of her internal transformation for be able to accept her own identity and also achieved an emotional maturity as a result of her heroic journey in **Apotheosis** stage.

SUGGESTIONS

Noted from the Scope and Delimitations section in the earlier section, it is expected for any future research to analyzing the other main character beside Lucy like Edmund Pevensie, Eustace Scrubb, or Prince Caspian according to the film *The Chronicles of Narnia: The Voyage of the Dawn Treader* (2010) with the same framework of *The Hero's Journey* by Joseph Campbell to analyze any potential variation stages of a hero's journey that was experienced by the other main characters that still in the same page as Lucy Pevensie.

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