

“THE HEROES’ JOURNEY” IN THE *CHRONICLES OF NARNIA* AND
HARRY POTTER



A MASTER PROJECT
BY
MULLIKA PONGCHAROEN

Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University
May 2013

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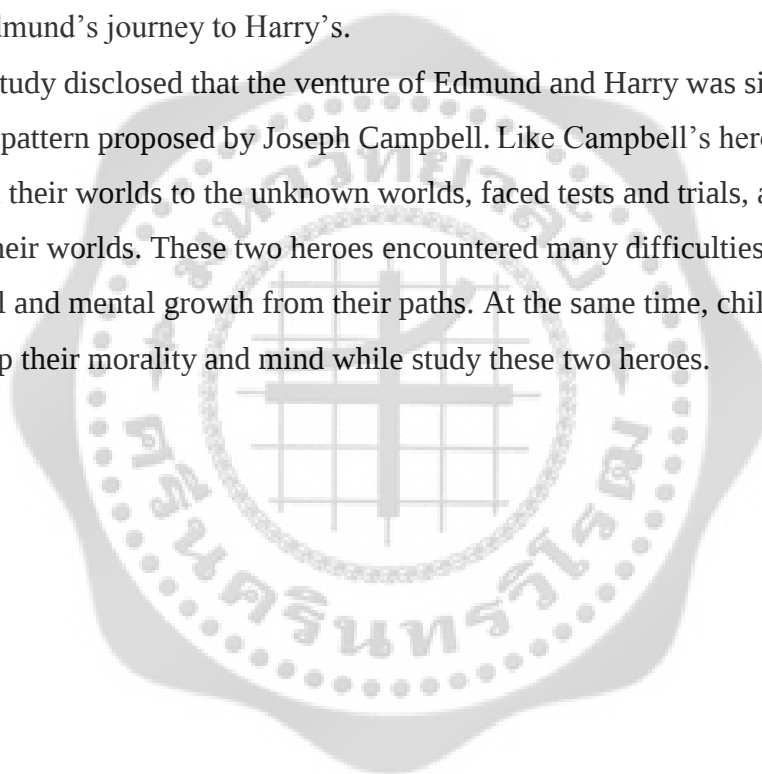
AN ABSTRACT
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Mullika Pongcharoen (2013). *“The Heroes’ Journey” in the Chronicles of Narnia and Harry Potter*. Master’s Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Advisor Committee: Asst. Prof. Dr. Supaporn Yimwilai, Assoc. Prof. Dr. Nitaya Suksaeresup, and Dr. Somsak Kaewnuch.

This research aimed at employing the concept of “The Hero’s Journey” or “Monomyth” by Joseph Campbell as a framework to analyze the journey of two main characters, Edmund Pevensie in *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* and Harry Potter in *Harry Potter and the Philosopher’s Stone*. It also compared Edmund’s journey to Harry’s.

The study disclosed that the venture of Edmund and Harry was similar to the fundamental pattern proposed by Joseph Campbell. Like Campbell’s heroes, they first stepped from their worlds to the unknown worlds, faced tests and trials, and finally returned to their worlds. These two heroes encountered many difficulties and developed their physical and mental growth from their paths. At the same time, children or readers could develop their morality and mind while study these two heroes.



การเดินทางของวีรบุรุษในนวนิยายเรื่อง เดอะ ครอนิคเคิล ออฟ นาร์เนีย และแฮร์รี่ พอตเตอร์



เสนอต่อบัณฑิตวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

พฤษภาคม 2556

มัลลิกา พงษ์เจริญ. (2556). การเดินทางของวีรบุรุษในนวนิยายเรื่อง เดอะ ครอนิคเคิล

ออฟ นาร์เนีย และแฮร์รี พอตเตอร์. สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ: บัณฑิต-วิทยาลัยมหาวิทยาลัยศรีนครินทรวิโรฒ. คณะกรรมการควบคุม: ผศ. ดร. สุภาภรณ์ ยิ้มวิสัย, รศ. ดร. นิตยา สุขเสรีทรัพย์ และ ดร. สมศักดิ์ แก้วนุช.

งานวิจัยนี้มีจุดมุ่งหมายเพื่อศึกษาการเดินทางของวีรบุรุษในเรื่องเดอะ ครอนิคเคิล ออฟ นาร์เนีย: เดอะ ไลอ้อน เดอะวิท แอนเดอะวอดโรบ และแฮร์รี พอตเตอร์ แอนเดอะฟิลอสโอฟีร์ส สโตน เพื่อค้นหาโครงสร้างตามทฤษฎี “การเดินทางของวีรบุรุษ” หรือ “สิ่งที่เหมือนกันในตำนาน” ในทั้งสองเรื่องดังกล่าว รวมทั้งหาความแตกต่างของทั้งสองเรื่อง โดยใช้ทฤษฎี “การเดินทางของวีรบุรุษ” ของโจเซฟ แคมป์เบล หรือ ที่เรียกอีกชื่อหนึ่งว่า “สิ่งที่เหมือนกันในตำนาน” มาใช้เป็นโครงสร้างต้นแบบในการวิเคราะห์

จากการศึกษาพบว่าทั้งสองเรื่องใช้ทฤษฎีของโจเซฟ แคมป์เบล เป็นต้นแบบในการเล่าเรื่องการเดินทางของตัวเอกในเรื่อง การเดินทางของตัวละครเอ็ดมันด์ พีเวนซีและแฮร์รี พอตเตอร์สอดคล้องกับทฤษฎีของโจเซฟ แคมป์เบล ทั้งสองเดินทางออกจากโลกของพวกเขาไปผจญภัยยังโลกเวทมนตร์ พวกเขามีพัฒนาการทั้งทางด้านร่างกายและจิตใจจากการเผชิญหน้ากับอุปสรรคต่างๆ และเดินทางกลับมาโลกของตนเองในตอนจบ คล้ายกับวีรบุรุษในตำนานต่างๆของแคมป์เบล ในขณะเดียวกัน เด็กๆหรือผู้อ่านสามารถพัฒนาด้านคุณธรรมและจิตใจได้จากการศึกษาการเดินทางของวีรบุรุษทั้งสอง

The Master's Project Advisor, Chair and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements for the Master of Arts Degree in English of Srinakharinwirot University.

Master's Project Advisor

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(Asst. Prof. Dr. Supaporn Yimwilai)

Chair

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The Master's Project has been approved as partial fulfillment of the requirements for the Master of Arts Degree in English of Srinakharinwirot University.

.....Dean of the Faculty of Humanities

(Dr. Wanee Aujsatid)

May....., 2013

ACKNOWLEDGEMENT

I wish to express my sincere appreciation to my advisor, Asst. Prof. Dr. Supaporn Yimwilai, who gave me valuable inspiration, ideas, and useful advice during the process of this study. Special thanks are extended to my committee members: Assoc. Prof. Dr. Nitaya Suksaeresup and Dr. Somsak Kaewnuch.

I would like to thank all instructors in the Western Languages Department at Srinakharinwirot University and Asst. Prof. Dr. Pojanee Siriaksornsat from Ramkhamhaeng University for their encouragement and guidance.

My thanks also go to my beloved parents, Mr. Payap and Mrs. Pattra Pongcharoen, and all my friends at Ramkhamhaeng University and Srinakharinwirot University for their friendship and sincerity.

Mullika Pongcharoen

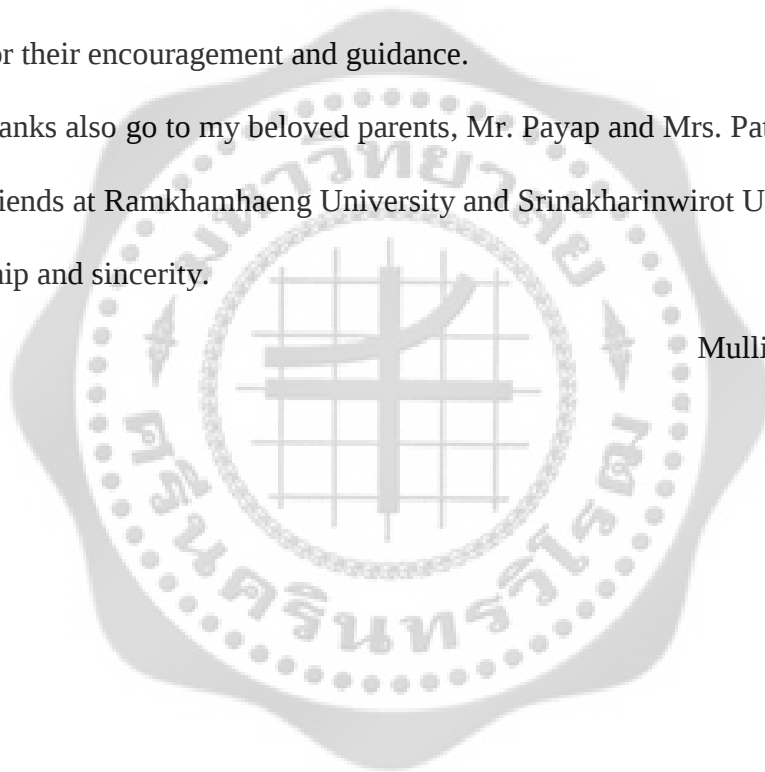


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CHAPTER 1

INTRODUCTION

Background

From the late twentieth and early twenty-first centuries, many fantasy stories with a hero and a heroine or the hero quest stories have been adapted to the screen by filmmakers. For example, J.R.R. Tolkien's *The Lord of the Rings* was produced by Peter Jackson, Philip Pullman's *The Golden Compass* by Chris Weitz, and Lewis Carroll's *Alice in Wonderland* by Tim Burton. It is clearly seen that many famous novels have been converted from pages to become the visual art, which is an influential media that plays an important role in the globalization age. The films could guide people's way of life through social and moral issues presented in those films. Moreover, the films could convey imagination to people and entertain both adults and children audiences with pleasure. However, most films from fantasy stories appear to share a common perception. In other words, these series seem to present the similar pattern of the journey of the protagonist, who is usually a heroic child. These children are asked to join the adventures into different places and they develop their potentials as well as their skills to improve themselves and to defeat the villains along their paths. They would become the true hero after passing difficult tests and return home with knowledge or a prize for saving lives.

The Chronicles of Narnia and *Harry Potter* series are two well-known fantasy stories that have been adapted into films and they seem to present the parallel heroic youth characters' journey pattern. *The Chronicles of Narnia*, written by C.S. Lewis, describes the protagonists who accidentally travel to Narnia. The world of Narnia is a dangerous magical land filled with talking animals. The children must fight for the right

things and help their family and friends with advice from a talking lion, Aslan. Likewise, *Harry Potter*, written by J.K. Rowling, presents the youth characters who journey to the magical world. They fight wicked wizards to save their worlds and their loved ones through the helps from the headmaster of Hogwarts School of Witchcraft and Wizardry, Dumbledore and other characters. Through the journey of these characters, it reminds the audiences of an archetype in mythology, which comprises of a mentor, a villain, and a hero. Archetypes refer to symbols, terms or patterns of behavior, which are often used in myths and storytelling across different cultures. Archetypes also relate directly to the unconscious mind of humans. Structuralists believe that archetypes may appear out of activities of human body and mind under every circumstance. In the article, “Hero’s Journey for Teen Readers of Books Like Harry Potter, Part 1,” Shelley Blanton-Stroud mentioned that *The Chronicles of Narnia* and *Harry Potter* series seemed to have the same universal heroic elements with the archetype of the hero’s journey suggested by an American mythologist, Joseph Campbell, in 1949.

Joseph Campbell is the first expert who studies tales, folklores, and myths around the world. He discovers a universal fantasy story-pattern and then, he names it “Monomyth” or “The Hero’s Journey.” Campbell states in his book, *The Hero with a Thousand Faces* (1973), that the hero’s journey is often a feature in stories that is normally composed of three main stages: departure, initiation, and return. In these steps, the hero is called by something to travel to other places. Then, he must step into dangerous zones in order to do tests, receive helps, survive from death, and return to his world with a prize or a boon. In brief, the hero starts like an ordinary man, and finally he will become the true hero after he uses the received prize for other people, not for himself.

Campbell develops the idea from Freud, Carl Jung, and Arnold Van Gennep. They identify that archetypes such as the quest and the hero are the expression of human

characteristics and are expressed mainly via dreams and myths of human themselves. Therefore, myths can reflect similar subconscious beliefs of human around the world. Campbell focuses more on the archetype of hero and found that many myths and legends from different cultures share the universal pattern for their hero's journey. In other words, it can be clearly seen that most of those heroes in many stories from around the world have the same sequence of actions in their typical adventure. According to Campbell's study, the hero's journey gives meanings and values to the world, human, and fantasy stories existence (Faria 15-16). The concept of the hero's journey or monomyth not only explain the common pattern of almost every hero around the world, but it also can be a good guideline for a better understanding and analyzing for this kind of works.

Nowadays, many fantasy stories such as *Star Wars*, *The Matrix*, and *The Lord of the Rings* are built on the same framework of the hero's journey (Kesti 86). However, the series of *The Chronicles of Narnia* and *Harry Potter* still have less affirmation on this idea. Therefore, the researcher wants to study whether the main characters from these two stories follow the stages of the hero's journey and also explore the similarities and differences between them. The researcher applied the concept of the hero's journey by Campbell to analyze the main characters in these two stories. These two characters are chosen because they appear in almost every event of the stories. Moreover, they are also favored by many young and adult readers around the world.

Purposes of the Study

1. To analyze Edmund Pevensie's journey in *The Chronicles of Narnia*.
2. To analyze Harry Potter's journey in *Harry Potter*.
3. To compare Edmund Pevensie's journey in *The Chronicles of Narnia* with the Harry Potter's journey in *Harry Potter*.

Significance of the Study

The findings from this study will be beneficial to the readers and researchers in four aspects.

1. This study will help the readers to fully understand the theory of the hero's journey by Joseph Campbell.
2. This study will help the readers to observe the logical relation between the framework of the Hero's journey concept and the key structures of the stories, *The Chronicles of Narnia* and *Harry Potter*.
3. This study can be a guideline for readers in reading and writing the fantasy works.
4. This study can be a guideline for further studies on the Hero's journey and other fantasy works.

Scope of the Study

The study focused on the journey of two main characters, Edmund Pevensie from *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and Harry Potter from *Harry Potter and the Philosopher's Stone*.

Definition of Terms

1. Hero refers to a person who generally displays positive traits such as being a brave, strong and intelligent person. He often faces the mental and physical tests. Joseph Campbell suggests that sometimes the hero may die as a man, but he can reborn like an immortal man or universal man. The hero's next task is to return, transfigure, and teach the lesson, which he may learn from the journey of other people (19-20). The definitions of hero can be changed according to the context and time. The hero in the present time may not be a person who slays a dragon, discovers the lost treasures or changes the world.

Instead, he is a man who has courage or selflessness and fight for the right things. The hero can always teach the lessons to children through his act and his journey.

2. The hero's journey refers to a basic framework suggested by Joseph Campbell, describing the universal hero's pattern that has been found in myths and fantasy stories for thousands of years. It comprises of three main parts: departure, initiation, and return. Each part describes the stages of the hero's journey as the following steps:

1. Departure (or Separation)

- 1.1 The Call to Adventure
- 1.2 Refusal of the Call
- 1.3 Supernatural Aid
- 1.4 The Crossing of the First Threshold
- 1.5 The Belly of the Whale

2. Initiation

- 2.1 The Road of Trials
- 2.2 The Meeting with the Goddess
- 2.3 Woman as the Temptress
- 2.4 Atonement with the Father
- 2.5 Apotheosis
- 2.6 The Ultimate Boon

3. Return

- 3.1 Refusal of the Return
- 3.2 The Magic Flight
- 3.3 Rescue from Without
- 3.4 The Crossing of the Return Threshold
- 3.5 Master of the Two Worlds
- 3.6 Freedom to Live

Procedures of the Study

The procedures of this study consisted of the following steps.

1. Review of the Related Literature

- 1.1 Reviewed the theory of the hero's journey by Joseph Campbell.

1.2 Explored the related studies of the hero's journey theory.

2. Information Analysis

The hero's journey concept by Joseph Campbell was used to be the framework to analyze the journey of two protagonists: Edmund Pevensie in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and Harry Potter in *Harry Potter and the Philosopher's Stone*. Afterward, Edmund's journey was compared with Harry's journey in order to see the similarities and differences between both of them.

3. Report of Findings

The results were presented the journey of the two main characters. Then, their stages of journeys were compared in details.

4. Conclusion and Suggestion for Further Studies

The conclusion of the findings was discussed, and the suggestions were presented for further studies.

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter is divided into two parts. The first part is the review of Joseph Campbell's hero's journey theory. The second part is the previous studies of the hero's journey.

The Hero's Journey Theory

The hero's journey theory refers to a classic pattern of the archetype of hero, which is found in almost every story around the world. The theory is firstly proposed by an American mythology expert, Joseph Campbell (1904-1987) in his famous book *The Hero with a Thousand Faces* (1973).

Carl Gustav Jung (1875-1961), a Swiss psychoanalyst, plays an important role to Campbell for giving the concepts of collective unconscious or archetypes. Jung suggests that the collective unconscious is like human feelings, perceptions, and behaviors. They inherit from mother or pre-human ancestors, and they are represented in many forms of art or even in dreams of human. Archetypes such as birth, rebirth, power, and the hero are shared and believed by every culture around the world. In other words, even people who live in different places or speak in different languages can understand and enjoy the same stories. Moreover, the importance of the archetypes is to guide human behaviors in each day of life.

Campbell takes the ideas of Jung and proposes his ideas in *The Hero with a Thousand Faces*, focusing on the stages and elements of the hero's journey. After he studied myths, legends, and stories from many sources such as Native Americans, ancient

Greeks, Hindus, Buddhists, Mayans, and the Bible, he discovered the archetype of hero or the stages and elements of the universal pattern of the hero's adventure, which was shared in almost every story and myth around the world. He named it Monomyth or The Hero's Journey. The hero's journey is simply composed of three main parts: departure, initiation and return.

In the departure part, the hero starts as an ordinary man (or woman) and is called for adventure to an unknown place or situation. He may choose willingly to undertake the quest or may be dragged into it unwillingly. Through assistance or given gifts by a supernatural helper, he can cross the first threshold and step into a dangerous zone. In the initiation part, the hero must face challenges and temptations that make him grow up and develop his skills and confidence. He must face the greatest battle and fight alone in order to reach the highest goal. In this stage, the hero discovers a gift or the knowledge that can bring happiness to his world or society. In the return part, the hero returns or is pulled back to his world after the last test. Sometimes, the last battle happens at the return threshold phase. After reaching his world and saving his community, the hero becomes the master of the two worlds who can pass and understand the two worlds clearly. In brief, the hero is called to journey and must involve with darkness, chaos, or death in order to bring back some important things that can save his world or society.

The details in each step will be explained in the following sections.

1. Departure (or Separation)

This section of the story is about the separation of the hero from the ordinary world to an unknown world. It includes the following stages:

1.1 The Call to Adventure

The story always begins with a hero who is an ordinary person and then he is called or offered a chance for his life from an unknown or mysterious figure.

Sometimes the call is a problem, a challenge, a quest, or a traumatic change in the hero's life or society. For example, a call can be something that is taken from his family or his society. Therefore, he is called to bring the valuables back. Similarly, a call can be a journey for the hero to restore honor back for his family, his society or even for himself.

1.2 Refusal of the Call

When the call or the offer is given, the hero may first refuse that call or that journey. He may fear or hesitate to leave his safe place to face the difficulties and the challenges. Some hero may accept the call reluctantly, or he may be enforced into the unknown place unwillingly.

1.3 Supernatural Aid

The hero meets a supernatural helper or a mentor, who gives him some advice, amulets, or lessons for his adventure. The hero realizes that there is nobody else who is better qualified or available for the quest. He gradually discovers his role in the society and receives the supernatural aids to develop his skills and abilities. After that, he finally has strength and courage to start the quest. The helper is usually in the form of an old man or a woman.

1.4 The Crossing of the First Threshold

The hero leaves his ordinary world and steps into the unknown place where darkness and danger threaten lives. The threshold is a point between the known and the unknown world where the hero must be ready to meet the challenges. Sometimes he has to say to a threshold guardian that he is ready for his task, and he can do this in order to pass this threshold.

1.5 The Belly of the Whale

The hero enters the zone of danger. He must use his abilities and skills in order to progress. He cannot back off from the path, and he has to overcome his physical,

spiritual, or emotional fears by himself. The belly of the whale actually symbolizes “a womb” that represents the hero’s rebirth after he dies in this stage.

2. Initiation

This section is about the tests and trials for the hero. The hero develops himself through the battles and the journeys. It includes the following stages:

2.1 The Road of Trials

The hero faces many adventures along the way, and the trials make him grow in confidence and capacity. The trials are often violent and lead him to encounter monsters, warriors, or forces of nature. The hero’s heroic qualities will be proved. Along the journey, he may find interesting information, weapons, or allies who may help to expand the chance of success to him.

2.2 The Meeting with the Goddess

On the journey, the hero may meet a powerful female figure or a “mother figure” who the hero gains support and cooperation. According to Campbell, the Goddess is not necessary to represent only in the form of a woman.

2.3 Woman as the Temptress

The hero may meet temptation, often in a female form. He may be tempted away from the true path, or he is asked to join the dark side. She may lure and guide the hero to stop his journey or may give unconditional love to him. The temptation may be created by a villain or may happen by chance. The Goddess may also play a role of temptation, and the hero must use his ability to make difficult judgments. The hero must use his sense of judgments to choose the true helper in this stage of journey. Campbell suggests that male heroes may be tempted by women, but the heroines may or may not be tempted by men. This stage concerns with temptation rather than the opposite gender.

2.4 Atonement with the Father

The hero's father figure appears in this stage, and the hero may fight against this figure. Their difficult relationship must be reconciled. Maybe the son does not take his father's position or power. However, this transformation can bring harmony to the hero's life or the world. Sometimes the father figure may be something symbolic such as other concepts, aspects, or the hero's dark side and inner thoughts.

2.5 Apotheosis

The hero steps into a higher position. He knows what he is looking for and who he really is. He discovers his true identity and achieves a higher status. For example, he reaches the enlightenment or nirvana and transcends to another level. Sometimes he may be armed with additional knowledge and perception. Apotheosis may be the change in appearance of the hero. After the hero's death and rebirth, he becomes the true hero and he is ready to sacrifice himself for the final battle wholeheartedly.

2.6 The Ultimate Boon

The hero can reach the goal or the boon after dangerous tests and trials. In many myths, the boon is something like elixir, the Holy Grail, great knowledge or reconciliation with a loved one. The boon may be received after the last battle with the ultimate villain or after the last difficult test. The ultimate boon is often like the climax of the story where the tension is resolved, and the hero gains a reward.

3. Return

This section is about the return of the hero. After the hero overcomes many obstacles, he then must return to his ordinary world. The return represents a form of awaking, rebirth, and resurrection. It includes the following stages:

3.1 Refusal of the Return

After the hero gets the boon such as the elixir or knowledge, he does not want to return to his world. He might feel fearful that other people do not understand what he has been through. Therefore, he refuses to go back to normal life again.

3.2 The Magic Flight

The hero must bring his boon such as reward or treasure to his ordinary world. However, sometimes a guardian or the god may chase him and he must escape from these forces.

3.3 Rescue from Without

The hero needs something to pull him back from the adventure. He may be rescued from the last flight by an unexpected source or someone that he does not know.

3.4 The Crossing of the Return Threshold

The hero must return to the ordinary world as a changed man after his adventure. It may not be an easy task, or one last test may happen to the hero. The return threshold is as important as the first one. It is the point where the hero steps back into his real world with maturity, knowledge, and capability. The hero returns to his ordinary world or his land with hope and often all of the problems are resolved. He becomes self-realization at the end of conflict and it is the time for celebration.

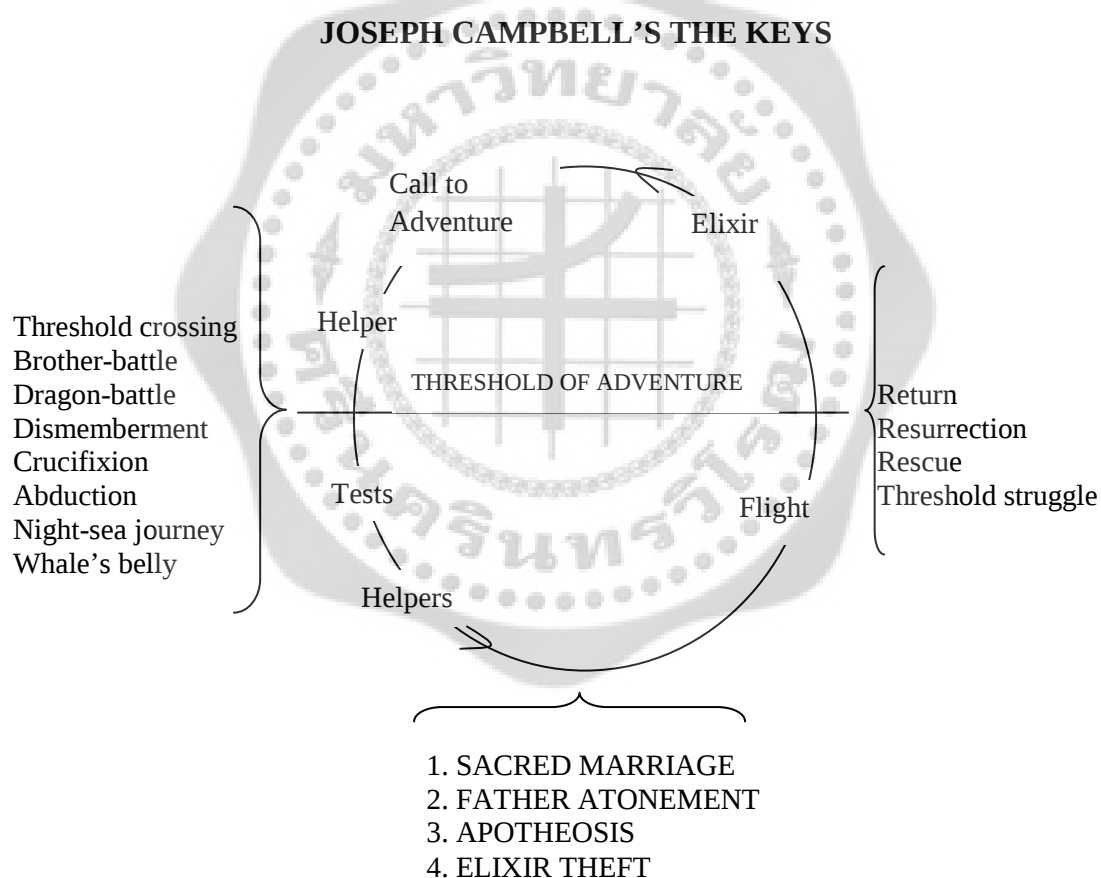
3.5 Master of the Two Worlds

The hero understands that the two worlds exist together or they are one. He is the master of the two worlds and he can pass over the threshold between the two without further trials.

3.6 Freedom to Live

The hero has freedom to live. He may become a ruler, a teacher, or an advisor or get married. He can choose to stay in his world or to start a new journey again.

In summary, the hero's journey is discovered by Joseph Campbell, who finds this pattern from myths, legends, and stories around the world, and this pattern is still around us in fantasy stories or films today. The hero's journey starts in an ordinary world by the call from an unknown power or event. The hero must accept the call and enter a strange world. Afterwards, he must face tests and trials, receive helps from others, survive from death, and return to his world with some prize or boon. Through the help of the prize or the boon, the hero's world is improved, and finally he becomes "the true hero". The hero's journey can be summarized in the diagram:



Apolinario Chile Pixtun in "The Hero's Journey: A Junior Level Honors Guide to the Joseph Campbell Monomyth," suggests that the hero's journey pattern derives from common imagination of the collective unconscious of human. It presents a universal pattern of human experience and a symbol of life which everyone must pass. It also can

be recognized as the growth of human, firstly from childhood to adolescence, adolescence to adulthood, and finally adulthood to old age. Nowadays, the Monomyth concept can be employed not only to analyze the ventures in fantasy literature and movies but also to be a foundation for studying and understanding human experiences by focusing on their writing and collaborative learning through character analysis, short story writing, group presentations, and research essay. Since, this idea model is composed from the universal belief, it could guide human to be able to find the hidden meanings from literature, films and even in life. Besides, the theory can perfectly be the best framework to analyze the hero's journey inside many stories. If the audiences or the readers can understand the pattern of the hero's journey, then they will be able to enjoy this kind of works and find meaning in their life as well (Pixtun 4).

The Related Studies of “The Hero’s Journey”

This part discusses the related studies on Joseph Campbell's concept, the hero's journey. There are many fantasy stories that have been analyzed by applying this theory including *A White Heron*, *The Space Trilogy*, and *The Lord of the Rings*.

Firstly, Kelly Griffith, Jr. analyzed Sylvia's adventure in *A White Heron* written by Sarah Orne Jewett and found that it fits exactly with Campbell's archetype of the hero's journey. For example, Sylvia was called to the adventure by a young hunter, who asked her to find a heron's nest. Then, she faced difficult trails on a great pine tree and that tree became the tree of knowledge where she could see an awesome world and discovered the heron's nest for the first time. She learned how to deal with that secret. She could receive the boon or the hunter's money if she told him about the hero's nest. That money could make her grandmother and herself rich but she decided to keep it in secret in order to protect the world of nature. The hero of this story is similar to the traditional hero in fantasy literature of Campbell. According to Griffith, Sylvia was a hero

who was requested to give something to the man she loved. However, she refused to do that. Not only did she find something much more valuable but she also realized that she could not betray the beautiful world. Her unselfish choice made Sylvia a hero (Griffith 1-6).

Secondly, Jessica Hirt analyzed Elwin Ransom's adventure in C.S. Lewis's *Space Trilogy* and affirmed that this adventure followed the basic pattern of Campbell's hero's journey. It started with Ransom left the earth and traveled to different planets and returned to earth with knowledge. Knowledge that he learned about the life lesson together with fear, prejudices, self-reliance, and trust on his journey, was shared widely with others afterward. In brief, he was tested on Mars and Venus in order to receive his boon. The journey involved not only a physical quest, but also a spiritual one. Overcoming fear and selfish tendencies of himself made Ransom a hero (Hirt 30).

Similarly, Tutta Kesti studied four minor characters' journeys: Aragon, Sam, Eowyn, and Gandalf in J.R.R. Tolkien's *The Lord of the Rings*. Kesti firstly had already classified the main character's journey, Frodo in this story like Campbell's Monomyth. Then, she wanted to explore more if other minor figures in this same story shared this type of key elements in their missions. She concluded that these minor characters had identical journey to Frodo's journey. Though it was not easy to analyze the minor characters due to their insufficient information but these four supporting roles could be analyzed through Campbell's model. In other words, Campbell's theory is very universal and also could be extended to study the supporting characters. It was not necessary that the hero could be only the main character because the pattern could also be applied to the side characters as well (Kesti 86-88).

Moreover, the hero's journey theory could be applied to use for other purposes. The article "Influence of the Monomyth" described a number of artists, musicians, poets, and filmmakers whose works were influenced by the theory such as George Lucas' *Star*

Wars, the Wachowski Brothers' *The Matrix*, and Irene Mecchi, Jonathan Roberts, and Kinda Woolverton's *The Lion King*. Every story was built from the same blueprint of the hero's journey pattern.

In addition, according to "A Tool for Understanding Literature and Life," the theory could be a powerful tool for teaching and learning mythology, literature, film, psychology, philosophy, education, and religion. It could help students to understand literature and their own life because it came from human experiences. The topics and questions discussed on the heroic journey pattern in class help students' understanding in literature, film, and life. Likewise, in "The Hero's Journey: A Guide to Literature and Life," Malcolm cited the words from Reg Harris and Susan Thompson on the hero's journey website as follows,

"We discovered that the Hero's Journey is the fundamental pattern of human experience, so it could be used as a foundation for studying literature and film. As a bonus, we found that when students learned the pattern, they were able to relate the themes from literature to their own experience and to better understand the journeys in their own lives." (qtd. in Malcolm).

According to Malcolm, Harris and Thompson found that the hero's journey structure was a suitable material for students to be taught in the classroom because it could link their real lives to those novels or films.

In conclusion, Joseph Campbell's hero's journey theory could be applied to use in various ways. It could be applied to analyze the main characters and the minor characters in fantasy works. Moreover, it could be used as a framework for reading, writing, learning, and teaching literature, films, or even lives of human. However, the pattern of the journey for the main characters in *The Chronicles of Narnia* and *Harry Potter* and the comparison of them still have less information in details. As a result, these stories should be analyzed by comparing with the hero's journey theory in order to provide a better

understanding of the hero's stages of journey in these two stories. Furthermore, it will help readers to have a guideline for further studies, or it could help readers to find the new meaning of life through reading, writing, learning, or teaching literature, film as mentioned above.



CHAPTER 3

EDMUND PEVENSIE'S JOURNEY IN *THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE*

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, C.S. Lewis describes the journeys of four children: Peter, Susan, Edmund, and Lucy Pevensie in the magical land called Narnia. They are two brothers and two sisters. Edmund is the third child of the Pevensie family who represents the heroic pattern like the hero's journey pattern of Joseph Campbell. He begins his role in the human world as a mischievous and rather rude boy. After passing tests and trials in Narnia, he develops his characteristics and returns to the human world. Even though some stages of Edmund's journey are different from the hero's journey framework, he still represents the heroic feature throughout his journey. To better understand the main theme running through the *The Chronicles of Narnia* book, the researcher will employ the three main stages of the hero's journey, each of which can be further broken down into seventeen sub-stages, to study Edmund's journey as follows.

1. Departure (or Separation)

According to Campbell, "departure" is the first important part of the mythological journey showing how the hero is called, helped, and impelled into the new dangerous zone and starts his risky adventure. There are five sub-stages of the "departure" stage regarding the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. The hero gradually engages in each stage. Similarly, Edmund is driven into these sub-stages or situations to carry out his quest.

1.1 The Call to Adventure

Edmund is initially called to adventure by his youngest sister and circumstantially called by Professor Kirke's housekeeper's action. According to Campbell, "the call to adventure stage" is the first step of the hero's journey. The hero receives the call from some external events or a messenger that challenges him to go to the dangerous zone (58). Similarly, Edmund is called to journey by two people, Lucy Pevensie and Mrs. Macready.

Firstly, Edmund goes into his unforeseen journey because of his little sister, Lucy Pevensie. Lucy discovers Narnia in the other side of the wardrobe in Professor Digory Kirke's house. Typically, Edmund has a natural tendency to be a bully and a mean boy. When Lucy talks about Narnia after the first time she has been to, Edmund laughs and jeers at her because he never believes in any fantasy stories as Lewis describes "Edmund could be spiteful, and on this occasion he was spiteful. He sneered and jeered at Lucy and kept on asking her if she'd found any other new countries in other cupboards all over the house" (Lewis 32). Lucy unintentionally brings him to Narnia. When Edmund sees Lucy vanishing into the wardrobe, he just simply follows her with an aim to tease her about the imaginary land she makes up. Then, he finds himself get into the new strange world. It is clearly seen that Lucy is the sign that comes to rouse him to go to Narnia at the first time.

Next, Edmund is unintentionally forced to go Narnia again by Professor Kirke's housekeeper, Mrs. Macready. She is the second person who accidentally drives Edmund to go into the magical world. Mrs. Macready is a strict housekeeper who is very proud of her position and the professor's old house. One day, she is showing a tourist group the elegant features of this old famous house. The Pevensies children try to keep out of her way. They hide from her and her tour party in the room with the enormous wardrobe. As they move into that wardrobe, they enter the land of snowy wood, Narnia. Mrs. Macready

never knows about the role she plays in getting the Pevensie siblings into the magical world, and Edmund unintentionally enters this mythical world in the second time.

In short, Edmund is accidentally driven into Narnia by two people, Lucy Pevensie and Mrs. Macready. Both of them symbolize the call for Edmund.

1.2 Refusal of the call

Unlike Campbell's hero, Edmund does not refuse the call by any means. Campbell suggests that "refusal of the call stage" is when the hero feels fear to go to the adventure, so he refuses to start the journey. For example, the daughter of King Ghazur, lord of the Islands and the Seas and the Seven Palaces in the distant empire of China, refuses to get married because she does not want to be controlled by men (67). On the other hand, Edmund does not fear or hesitate to go on the journey at all. He circumstantially goes to Narnia two times which are brought about by the unexpected messengers, Lucy Pevensie and Mrs. Macready. In the first trip into the land, he follows his youngest sister and sees her disappear into the wardrobe. When Edmund is firstly in Narnia, he meets a dangerous witch, Jadis, but Edmund fails to perceive her truly cruel intention because of the enchanted Turkish Delight and reward that Jadis tempts Edmund to bring his siblings to see her. For the second trip, he unintentionally goes to Narnia again. The tricks from the witch also encourage him to go to Narnia. He is filled with greed for sweets and power. Therefore, it seems that Edmund does not have a reluctance to start his journey.

1.3 Supernatural Aid

Edmund meets his supernatural helper, the great lion Aslan, on the journey. According to Campbell, "supernatural aid stage" refers to the moment when the hero encounters the protective figure that provides him with amulets or suggestions for the following obstacles (69). Aslan is Edmund's protective figure who assists him in many situations.

Firstly, Aslan rescues Edmund from the White Witch, Jadis, as she is preparing to murder him. When Edmund enters Narnia in the second time and cannot bring her his siblings, the witch changes from being a kind and friendly person to be an evil creature. Edmund is captivated and tied with the tree ready to be killed, but Aslan manages to command the centaurs, unicorns, deer and birds to save Edmund from that killing. At the beginning of the story, Edmund is scared to meet the King of Beasts, Aslan. However, after he is rescued and brought back to meet and have a privately long talk with Aslan, Edmund is changed to have a better heart and gains more morality. He honestly accepts his faults and apologizes to his brother and sisters. Besides, he willingly joins Aslan's army for fighting against the bad side. It can be seen that Aslan brings Edmund to the light of goodness. Aslan offers Edmund not only the chance to return to his family, but also the chance to prove himself in the following battle.

Secondly, Aslan sacrifices his life to save Edmund. According to Charles Taliaferro and Rachel Traughber's "The Atonement in Narnia" in *The Chronicles of Narnia and Philosophy*, when the witch comes to visit Aslan and claims on Edmund's life or the duty to kill traitors, Aslan does the secret negotiation with her. He offers himself as a ransom for Edmund's release. This event becomes the main key to transform Edmund to be mature. Edmund learns who he should trust and who he should battle against. He destroys the witch's wand in the following battle, and Aslan can kill the White Witch at last (Taliaferro and Traughber 250).

In brief, the true king of Narnia, Aslan, rescues Edmund many times, and Edmund gradually grows up to be mature with more moral after those events. Aslan gives Edmund chance to be a better person and protects him from evil along with encourages him to be a part of his army. At the same time, Edmund learns what kind of person he should be and

who he should care and fight for. Accordingly, Edmund receives many things and many important suggestions from his supernatural helper.

1.4 The Crossing of the First Threshold

The first threshold for Edmund is the huge old wardrobe in the house of Professor Kirke. Campbell suggests that “the crossing of the first threshold stage” defines the line between the hero’s present sphere or life horizon and the unknown zone or danger. It also represents the moment when the infant who is under the protection of his society moves from his tribe to the unexplored place (77-78). Similarly, Edmund passes the line between the human world and the magical world through the magical cupboard. Jerry L. Walls’s “Narnia and the Enchantment” in *The Chronicles of Narnia and Philosophy*, affirms that the wardrobe is a special entrance to the magical world. The Pevensie children pass through the coats and get into the white light, crisp cold air and trees that are covered with snow. They move from their safe place in the ordinary world to the dangerous western wood of Narnia with the excellent gateway (Walls XIV).

1.5 The Belly of the Whale

Narnia is the belly of the whale filled with strange creatures and full of magic for Edmund. According to Campbell, “the belly of the whale stage” is the place where is filled with the treasure and danger. It comes in various forms: a distant land, a forest, an underground kingdom where beneath the waves or above the sky, a secret island, a lofty mountaintop, or the profound dream stages. However, it is always composed of strange or supernatural things and creatures (58). Similarly, Narnia is full of talking animals such as beavers and wolfs, magic, and a dangerous witch. In Narnia, Aslan has created a disc-shaped world named Narnia and sings a song to honor everything such as the moon, the sun, stars, plants, and animals. After that, he selects some animals to turn into talking animals and chooses two people from the human world to be the rulers. During the

creation of the land, the first rulers and the White Witch casually come from other worlds and settle down in the land. Edmund confronts many different obstacles and dangers which help him to develop his decency there. As Stephen H. Webb's "Aslan's Voice: C.S. Lewis and the Magic of Sound" in *The Chronicles of Narnia and Philosophy*, Narnia is not only a place that tests Edmund's courage and integrity, but also a place where Edmund learns to trust what he hears and doubt what he sees. In other words, Narnia educates his senses (Webb 6). Similarly, Bill Davis's "Extreme Makeover: Moral Education and the Encounter with Aslan" in *The Chronicles of Narnia and Philosophy*, suggests that Lewis creates Narnia to present moral development of human. The moral development of Edmund in the story depends largely on the structure of Narnia itself; that is, Edmund is forced to undertake difficult tasks and release his self-centeredness. Narnia is a place where Edmund takes a trip to and is taught morality, wisdom, courage, temperance, and justice (Davis 106-110).

2. Initiation

Joseph Campbell states that "initiation" is the second important part of the mythological journey showing how the hero is challenged, tempted and changed to be a true hero. Initiation's sub-stages comprise of the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, and the ultimate boon stages. The hero will be gradually driven into each stage to become more mature in both physical and mental growth. He will learn life's lessons, fight his fear, achieve his goal, and grow up with inside and outside happiness. Like Campbell's hero, after Edmund passes this stage, he is gradually changed to be more mature with wisdom and integrity.

2.1 The Road of Trials

The White Witch or Jadis is a critical test for Edmund. According to Campbell, "the road of trails stage" is like a series of challenges that often become more and more

difficult for the hero. The challenges reflect the needs and fears of the hero. The hero must face, accept, and turn themselves from weaknesses to strength (109). During the trials, Jadis brings a series of tests to Edmund.

Firstly, Jadis tricks Edmund to become her follower through her magical sweets and the offering of the throne. At first, she pretends to be kind and friendly to Edmund. She gives him his favorite candy called the Turkish Delight in the human world, and it is in the enchanted version. Edmund is greedy and this makes Edmund be under her control and want to do as she wants in order to fulfill his unresisting appetite for these magical sweets. Also, she offers to make Edmund a prince (and later a king) of Narnia. The witch knows that Edmund is an ambitious boy. She proposes him that if he brings his siblings to her, she will make him a king and give him the Turkish Delight all day. In fact, she needs the lives of the Pevensies because there is the prophecy of Narnia says that she will be destroyed by them. Therefore, Edmund is tempted to betray his family. Edmund promises the witch that he will do the best to bring his brother and sisters to her. He steps into the dark side and craves for the rewards.

Next, Edmund learns how Jadis really is. When Edmund enters Narnia in the second time and brings her nothing except the news about his siblings and Aslan, Jadis is angry and changes to be a cruel queen and holds him as a hostage including treats him very badly. Edmund never receives any Turkish Delight afterward. She orders her wolf, Maugrim, to kill other Pevensies and Mr. and Mrs. Beavers, who provides shelter for them. Moreover, she forces Edmund to march with her to Aslan's meeting place, The Stone Table without giving any warm coat and food. Edmund is also commanded to push the witch's sledge on the way. During their travel, the witch uses her wand to turn other animals into stones in front of Edmund. These brutal actions reveal Jadis's cruelty. Edmund starts to realize the truth that he takes the wrong side. Lewis describes, "All the

things he (Edmund) had said to make himself believe that she was good and kind and that her side was really the right side sounded silly to him now” (Lewis 124). Besides, he starts to think of other people beside himself such as the animals’ lives that the witch turns into statues.

In brief, Edmund faces a series of tests from the White Witch, and he learns what is right and what is wrong and develops his morality. He is not greedy and self-centered. As Bill Davis suggestion, Edmund develops the moral growth through the experiences with Jadis. He comes to apprehend the fact that the gluttony and lust for power can lead to nothing but frustration and pain (Davis112).

2.2 The Meeting with the Goddess

Different from Campbell’s hero, Edmund does not meet a beautiful and powerful figure who comes to guide or support him on the journey. Campbell claims that “the meeting with the goddess” is the point where the hero experiences the assistance or cooperation. It often comes in the form of an unconditional love (109). However, Edmund does not receive any assistance or cooperation from any female figures. In other words, there is no goddess for him.

2.3 Woman as the Temptress

The temptress for Edmund is the White Witch. Campbell distinguishes that “woman as the temptress stage” is like the temptations which often come in the form of a female. The temptress may lead the hero to abandon or stray from his tasks. Moreover, it refers to both physical and material temptations of life that the hero is often tempted to shift from his spiritual journey (120-121). In Narnia, Edmund is tempted from his way by the White Witch, Jadis.

Jadis is the last queen of Charn, a world that separates from our ordinary world and Narnia. She is accidentally brought to Narnia and later is banished to the North by

Aslan many years ago. However, she gradually manages to seize power from the royal family of Narnia and curses Narnia into the long winter season. This is the primary reason that she is called the White Witch.

At first, when the witch sees Edmund standing in the woods alone, she wants to hurt him but after figuring out that Edmund is a human, she immediately becomes friendly. She invites Edmund to sit beside her on her sledge, offers him a fold of her fur mantle, and creates a hot drink as well as Edmund's most favorite sweet, the Turkish Delight. Edmund loves the sweets and feels quite warm and comfortable while talking to Jadis. He answers every question that Jadis asks him. Jadis says that she will appoint Edmund's brother and sisters to be a duke and the duchesses, and Edmund to be the prince (and later the king) of Narnia. Erik J. Wielenberg's "Aslan the Terrible: Painful Encounters with Absolute Goodness," in *The Chronicles of Narnia and Philosophy*, also affirms that Edmund falls under the spell of the White Witch. He betrays his siblings in hopes of becoming King of Narnia and obtaining all Turkish Delight he can eat (Wielenberg 224). Obviously, Edmund is tempted by the evil witch.

2.4 Atonement with the Father

In line with Campbell's hero, Edmund has to encounter his father figure, or the White Witch. Although the witch is not completely seen as the father figure or in the male form, but she is the ultimate villain whom Edmund must defeat in order to move to the next step. Jadis is the symbol of greed and self-interest of Edmund that he has to overcome. In the battle between Aslan's army and the witch's army, Edmund proves himself that he can fight against his own weakness as he eagerly sacrifices his life to fight against the ogres and the witch. This implies that he can defeat his greed and selfishness. He destroys Jadis's wand and gives good chances to others to battle with her. Finally, Aslan kills the witch and brings peace to his land.

2.5 Apotheosis

Campbell suggests that “apotheosis” refers to the moment when the hero encounters his physical death, or spiritual death, or he moves to a state of divine knowledge, love, compassion and bliss. He feels calm, peace, and fulfilled before beginning to return to his world. Likewise, Edmund experiences physical injury and receives admiration in this step. Firstly, he has been severely wounded from the battle as Lewis describes “he (Edmund) was covered with blood, his mouth was opened, and his face a nasty green color” (Lewis 193). He encounters death and he is completely enthusiastic to do so. Fortunately, Lucy saves Edmund’s life with her healing cordial, a Christmas present from Father Christmas whom Lucy meets on the journey. Later, Edmund’s sacrifice is recognized by others as he plans to destroy the White Witch’s magic wand preventing her to turn Aslan’s army into stone. This is the critical turning point helping Narnia’s army to defeat the witch. Edmund steps into a higher position. In other words, he becomes a true hero who saves the land without selfishness.

2.6 The Ultimate Boon

The intimate boon for Edmund is the position on Narnia throne, being crowned as king of Narnia. According to Campbell, “the ultimate boon stage” is the achievement of the goal of the hero’s journey. In myths, the boon is something like elixir, Grail, weapons, or power. Campbell writes, “the boon bestowed on the worshipper 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 on the requirements of a certainly specific case. The irony, of course, lies in the fact that, whereas the hero who has won the favor of god may beg for the boon of perfect illumination, what he generally seeks is longer years to live, weapons with which to slay his neighbor, or the health of his child” (189). Like Campbell’s hero, Edmund is appointed to be a king of Narnia along with his brother and sisters. Several

years later, Peter is called King Peter the Magnificent. Susan is called Queen Susan the Gentle. Lucy is called Queen Lucy the Valiant. Edmund is called King Edmund the Just because he often shows the great judgment in council. As the transformed hero, Edmund grows up to be a quieter and better man. He uses the boon or the power in the right way.

3. Return

Campbell theorizes that “return” is the third important part of the mythical journey showing how the hero is saved from the last flight, brought to the ordinary world, and changed to be the master of the two worlds. There are six sub-stages of “return stage” including refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of the two worlds, and freedom to live. The hero is basically pulled back to his home. The hero might want to stay longer in the extraordinary world, but finally he will be driven to return. After crossing the return threshold, he will feel free in both familiar and unfamiliar worlds as the master of the two worlds or become the leader or savior of his society. Similarly, Edmund is driven to return to his ordinary world in these sub-stages.

3.1 Refusal of the Return

Like Campbell’s hero, Edmund wants to stay longer in Narnia, but he has to return to the ordinary world at the end of the story. Campbell claims that “refusal of the return stage” is when the hero denies his responsibility. He does not want to return to his world because he is pleased with the happiness that he just receives from the journey or he might fear that other people would not understand his change (193-194). Similarly, Edmund enjoys many years governing Narnia with his brother and sisters as Lewis describes “they lived in great joy and if ever they remembered their life in this world it was only as one remembers a dream” (Lewis 198). They spend most of the time to destroy the remnants of the witch’s army. Edmund never thinks about going back to the

ordinary world. He even forgets living in England. However, one day, while he is chasing a rare white stag with his brother and sisters in the western wood of Narnia, the stag leads him to the way to return to his human world. As his siblings all agree to go further toward the lamppost, they all instantly locate themselves and fall down out of the wardrobe back to their human world.

3.2 The Magic Flight

Different from Campbell's hero, Edmund does not escape or face any problem before returning home. According to Campbell, "the magic flight stage" is the stage when the hero flees a delaying obstacle that follows him on the path (201). Conversely, Edmund does not escape anything or has any problematic situation before returning to his world. He just returns to his world unintentionally.

3.3 Rescue from Without

Unlike Campbell's hero, Edmund is not rescued from the last plight and he never meets any supernatural assistant or receives any power that saves him from the final flight. In other words, he does not take part in this stage at all.

3.4 The Crossing of the Return Threshold

Edmund has to enter the wardrobe to return to his human world. After fifteen years in Narnia, Edmund and his siblings find the way to return home during chasing a beautiful white stag. Similar to Campbell's hero, Edmund walks through the final threshold to return to human world. He walks through branches of trees and the fur coats in the wardrobe located in a spare room of the house in the up-country of London. The Pevensies become children again like the moment they originally started their journey into Narnia. It looks similar to the day Edmund left his world. However, his inside is changed. He has improved and grown up to be a mature person with morality, courage, temperance, and justice.

3.5 Master of the Two Worlds

Completely different from Campbell's hero in this sub-stage, Edmund is not the master of the two worlds, and he cannot pass through the two worlds freely as he wishes. According to Campbell, "master of the two worlds stage" is like the moment when the hero has experience, knowledge, and capability about the worlds. He has freedom to pass back and forth across the world division (229). Unfortunately, Edmund does not know how to pass through the two worlds. He cannot go back and forth as Professor Kirke's comments:

"I don't think it will be any good trying to go back through the wardrobe door to get the coats. You won't get into Narnia again by that route. Nor would the coats be much use by now if you did! Eh! What's that? Yes, of course you'll get back to Narnia again some day. Once a King in Narnia, always a King in Narnia. But don't go trying to use the same route twice. Indeed, don't try to get there at all. It happens when you're not looking for it" (Lewis 203).

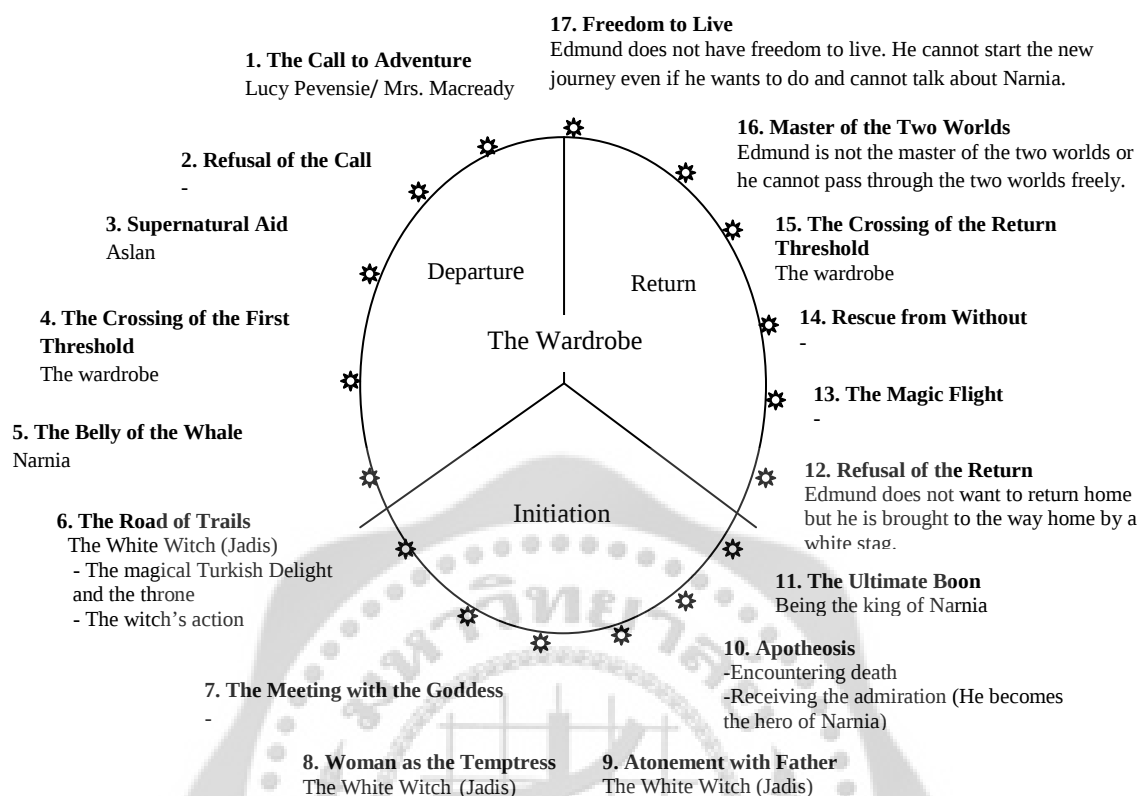
From the excerpt above, it reveals that the children cannot go back and forth easily between their real world and the fantasy world.

3.6 Freedom to Live

Unlike Campbell's hero, Edmund does not have freedom to live. In human world, Edmund is simply a very typical boy who has to live under the rules of human society. He cannot transform to be a ruler, a teacher or an advisor. Besides, Edmund cannot start the new adventure even if he really wants to do. He has no power and cannot talk about the trip to Narnia because no one will believe him as Professor Kirke suggests "Don't mention it to anyone else unless you find that they've had adventures of the same sort themselves" (Lewis 203).

In summary, the adventure of Edmund Pevensie is similar to the pattern of the hero's journey proposed by Joseph Campbell, which can be shown in the following diagram:

EDMUND PEVENSIE'S JOURNEY



Before the journey, Edmund is a greedy and self-centered boy. He departs from his human world to Narnia by passing through a special wardrobe. Then, he learns to eliminate his spiteful and dishonest behavior and develops goodness and integrity with the support from his supernatural helper. Edmund radically transforms to be a brave hero of Narnia who saves the magical land from the evil White Witch. Finally, after blissful fifteen years in Narnia, he is brought back to the human world and happens to be just an ordinary decent boy. Even though Edmund is a courageous hero in Narnia but as a normal human boy, he does not have the freedom to travel between two worlds, and he completely has no power, which is different from Joseph Campbell's hero.

CHAPTER 4

HARRY POTTER'S JOURNEY IN *HARRY POTTER AND THE PHILOSOPHER'S STONE*

J.K. Rowling has created Harry Potter, the main character in the *Harry Potter and the Philosopher's Stone*, who seems to represent the standard path of mythological adventure with countless heroes in many myths and stories. Harry starts the journey with his own humble beginning in the ordinary human world, then steps into the witch and wizard world and eventually returns his world at the end of his first year in Hogwarts School of Witchcraft and Wizardry. Although the journey of Harry Potter is similar to Joseph Campbell's pattern, there are a few steps that different from Campbell's hero. Harry has developed his internal and external heroic qualities throughout his path as following breakdowns.

1. Departure (or Separation)

Campbell states that "departure" is the first section of the hero's journey showing the signs of vacation, hesitation, unsuspected assistance, crossing of a point between two zones, and a passage into the realm of night of the hero (36). Similarly, Harry passes these sub-stages to journey in the magical world.

1.1 The Call to Adventure

Harry is called to begin his new mysterious life by a letter from Hogwarts School of Witchcraft and Wizardry. Harry's parents died when he was a baby, so he was sent to live with his aunt, Petunia Dursley, in London. Harry struggles to get a better living with the Dursleys: Vernon Dursley, Petunia Dursley, and Dudley Dursley. Harry never has anything good from them including love, freedom, or even the fair treatment. He is placed

to sleep in a smallest spot in the house, the cupboard under the stairs. Moreover, he is forced to do housework and stop asking questions. Dudley also enjoys bullying him both at home and at school and always torments Harry even worse in front of other students. These cause Harry to become a boy lack of self-confidence, no world experience, and no friends. However, the letter from the Hogwarts arrives and encourages him to look for his freedom and history of his family. According to Campbell, “the call to adventure stage” is the time for the hero to begin his journey. The hero is invited into adventure, offered a chance to face the unknown and he will gain physical and spiritual experience throughout his path. Moreover, it also presents the awakening of the self of the hero (50-51). The letter comes to stimulate Harry to doubt about his connection with the magical world, his parents’ history, and his life in the future. Therefore, Harry wants to go to the other world to search for all of these answers.

The call always comes from a special sender and messenger. The Hogwarts letter is sent by a witch teacher of Hogwarts School of Witchcraft and Wizardry, Minerva McGonagall. Also, it is sent via special system of sending messages in the magical world, which is called the post owl, to confirm that Harry is accepted to be a student. Normally, there are two kinds of students who will be allowed to go to school by the acceptance letter at the appropriate time. They are a “Muggle-born” witch or wizard who was born to non-magical parents and a “Pure-blood” witch or wizard who was born to magical parents. Post owls are quite intelligent as they can usually find their mail’s recipient with little or no direction at all. In other words, Post owls have been trained to find any witch or wizard in wherever she or he may live. Harry gets the letter from a mailbox in front of the house. He thinks that it is sent by a typical postman because he never knows anything about the post owl. The letter is made of yellowish parchment, which is thick and heavy. Harry’s address is written in emerald-green ink without stamp on it. Harry sees the

school's mark showing each house's mascot and colors over the letter as Rowling describes "Harry saw a purple seal bearing a coat of arms; a lion, an eagle, a badger and a snake surrounding a large letter 'H'" (Rowling 30). Inside the envelope, there is a note of acceptance from Deputy Headmaster or Headmistress of Hogwarts and a list of required textbooks and materials for the school year. When Harry receives the letter, he can see only outside the envelope. In fact, Harry does not get the chance to open to see the details inside because the Dursleys try every way to destroy or hide that letter from him. Thus, when the first letter arrives at the Dursley's house, it is the initial sign of the call to the adventure and the truly venture commences.

1.2 Refusal of the Call

Unlike Campbell's hero, Harry wants to accept the call in this step, but the call is obstructed by the Dursleys. Harry tries many ways to get the call. For example, he plans to go to wait for the postman on the corner of Privet Drive in order to get the letter before the Dursleys do. Still, his uncle has hindered him by waiting for the letter in a sleeping bag at the foot of the front door and he also destroyed the letter into pieces. Additionally, Harry tries to get the letters coming from everywhere to the house, but his uncle stops him and then moves everyone out of the house to stay in a tiny shack on an island in the middle of the sea.

Rubeus Hagrid appears in the night of Harry's eleventh birthday and gives the letter to Harry personally. Harry is completely willing to attend the school without hesitation. According to Campbell, "refusal of the call stage" is symbolized as the first obstacle for the hero. Basically, it refers to the fear inside the hero when the hero converts the quest into negative pressure or feels reluctant to begin the journey (59). However, Harry definitely wants to read the letter and start the adventure. He also wants to know what the letter is and what the future is although the letter is obstructed by the Dursleys.

Harry is totally enthusiastic to accept the call, but the Dursleys make all effort to stop Harry from following the call.

1.3 Supernatural Aid

Similar to Campbell's hero, Harry receives helps, advice, and gifts from Rubeus Hagrid and Professor Albus Wulfric Brain Dumbledore. Campbell's theory contends that the supernatural helper often comes in the form of a little old woman or an old man who provides amulets to the hero. In fairy lore, it may be some wizard, hermit, shepherd, or smith who appears to supply the amulets and advice for fulfilling the requirement of the hero. Moreover, it may be in the figure of a guide, a teacher, a ferryman, a conductor of souls to the afterworld (62-72). Hagrid and Dumbledore perfectly match to be Harry's supernatural helpers.

Rubeus Hagrid is a supernatural assistant who comes to help and guide Harry to the magical world. Hagrid is described as a half-giant wizard and he is also the keeper of keys and grounds of the Hogwarts. He always helps and advises Harry during his journey. For example, Hagrid appears to deliver the letter to Harry on Harry's eleventh birthday as well as kindly answers questions about Harry's school and parents, and introduces Harry to the magical worlds. Harry knows the truth about his parents' death from Hagrid. Harry also knows that he is called "the boy who lived" because he is the one who survives from Voldemort's killing curse. This curse also causes Voldemort to disappear from the world. Beside, a lightning scar on his forehead is the outcome from this event. Hagrid is the one who takes Harry out of the hut from the middle of the sea to the Diagon Alley, which is a part of the magical world that Harry experiences. He also helps Harry to prepare his new school supplies including an incredible owl pet and his wand. From this portrayal of Hagrid, it can be deducted that Hagrid is the supernatural aid for Harry as he helps and trains Harry since the beginning of the journey.

Professor Albus Wulfric Brain Dumbledore is also Harry's mystical supporters who teaches and protects Harry while in school. Dumbledore is described as a very old, clever, and brave wizard who is always the leader in the battle with the dark side. He always wears half-moon glasses and has a long crooked nose, silver hair, and moustache. He advises Harry to stop looking in The Mirror of Erised which shows the illusion of Harry's parents. Importantly, the great reinforcement in the battle with Voldemort also comes from Dumbledore. He also teaches Harry that love, particularly love from Lily, Harry's mother has more power than evil deeds, and Harry should not fear to call Voldemort's name. Moreover, Harry receives a very useful magical gift from Dumbledore. It is the Invisibility Cloak or a magic garment which renders whatever it covers unseeable, and this cloak is very helpful for Harry in many critical situations. In this way, Dumbledore is the protective figure who comes to guide and look after Harry.

In brief, Hagrid and Dumbledore are the supernatural helpers for Harry. Hagrid provides many things that Harry never receives from the Dursleys. He also gives assistances, explanations and guidance. He comes to help and prepare Harry to be ready to many new things. Harry feels safe and happy when he has Hagrid beside him. For Dumbledore, Harry learns many lessons and knowledge from him. He teaches Harry to face the truth of James and Lily's death in front of The Mirror of Erised. Also, he praises Harry in the victory against Voldemort as well as inspires Harry to have courage to oppose the dark side and tells many interesting stories leading Harry to have peace and calmness. In particular, Harry gains more confidence after meeting Dumbledore.

1.4 The Crossing of the First Threshold

Identical to Campbell's hero, Harry crosses the points between the human world and the unfamiliar world of magic where he enters Diagon Alley and Platform 9^{3/4}. According to Campbell, "the crossing of the first threshold stage" is the point where the

hero actually crosses into the new adventure, leaving the known world and stepping into the unknown world (77). Similarly, the two layers of the first threshold gradually change Harry to be familiar with the new world. Harry moves from the known to the unknown places.

The first spot of the first threshold is Diagon Alley in London. Harry learns that this alley is completely hidden from the human world. It is suited behind a pub named Leaky Cauldron. It is a very large area full of many interesting things such as a wand shop or a magical book shop. Julia Eccleshare in "A Guide to the Harry Potter Novels" claims that Rowling creates the Diagon Alley in order to prepare Harry and readers to be familiar with her magical world (Julia 51). To enter the alley, witch and wizard must use their wands to tap on the specific bricks in the wall of the pub and the archway will open in front of them. At the first time, Hagrid guides Harry to cross this first layer of the first threshold, so Harry could easily cross the point between the worlds.

The second layer of the first threshold is Platform 9^{3/4} at King's Cross train station. Harry learns to cross the barrier between platforms nine and ten from Mrs. Weasley, Ron Weasley's mother. Harry pushes his trolley, walks towards the barrier with feeling of fear to crash the wall but he finally gets into the train. Julia Eccleshare claims that Rowling uses the Platform 9^{3/4} to make it easier or less fantasy for Harry and readers. The platform is situated in public location in London, but the Hogwarts Express or the train that brings students to the school is completely hidden behind the platform. Harry also has a chance to transform himself from being non-magical person in the human world to be a wizard in the magical world on the train. He moves from his hated home with the Dursleys to the Hogwarts where provides him freedom and friends (Julia 65-67).

Thus, Harry crosses the first threshold from the human world to the wizardly world at the Diagon Alley and the Platform 9^{3/4}. The helper appears to guide him at the

first layer, but he faces the second layer of the first threshold between the worlds by himself at last. He develops his courage and skill in this step.

1.5 The Belly of the Whale

Like a dangerous zone where the hero shows his physical and spiritual abilities and skills, Hogwarts School of Witchcraft and Wizardry is the belly of the whale for Harry. The Hogwarts is portrayed as a British boarding school teaching magical arts and knowledge. It is located in Scotland consisting of an old enormous castle, flowerbeds and vegetable patches, a loach called the Black Lake, a large dense forest called the Forbidden Forest, several greenhouses and other outbuildings. There are houses of owls and a full-size Quidditch Pitch. Quidditch is a wizarding sport playing on broomsticks. Julia Eccleshare states that Rowling presents the school like an example of the institution where students are allowed to adventure and make decisions while they are controlled by adults (Julia 49-50). Although the school is considered as the safest place in a magical community, Harry almost dies there.

Harry has to deal with many dangerous events when he is in the Hogwarts. For instance, he is a main part of the aggressive competition between houses, especially between Gryffindor and Slytherin house. There are four houses in the school: Slytherins, Ravenclaws, Hufflepuffs, and Gryffindors. Every house has its own animal symbol which represents the characteristic of the pupils in the houses and their certain virtues: a slippery serpent for the cunning Slytherins, an eagle for the wise Ravenclaws, a badger for the patient and hard-working Hufflepuffs and a rampant lion for the brave and chivalrous Gryffindors. Harry is sorted into Gryffindor house, a house of courage witches and wizards together with Neville Longbottom, Ron Weasley and Hermione Granger. On the other hand, Draco Malfoy along with Vincent Crabbe and Gregory Goyle are sorted into

Slytherin house, a house of cunning and ambitious witches and wizards. From different houses and different point of view, Harry later becomes Draco's enemy.

It is clearly seen that Hogwarts is not only just school for Harry but also his battlefield throughout his journey. Harry has to decide and select who his friends or his foes are. Moreover, he has to use his physical and internal skills to undertake many tests in the school.

2. Initiation

"Initiation" is the second main stage of worldwide heroes' journey from the past to nowadays involving the tests, support, temptation, ultimate fear, fulfillment, and ultimate boon that come along to challenge the heroes. In the same way, Harry is challenged and tempted. He learns countless lessons and fights various tests and trials, and he finally transforms into a true hero.

2.1 The Road of Trials

In agreement with Campbell's hero, Harry has to confront several difficult tests and trials including complicated lessons in class, the tough Quidditch matches, a vicious mountain troll and the Forbidden Forest.

The first trial is complex lessons in classes. Harry has to learn seven subjects: Transfiguration, Charms, Potions, History of Magic, Defense Against the Dark Arts, Astronomy, Herbology, and Flying Lessons from the school. Firstly, Transfiguration is a subject about the art of changing form and appearance of an object while Charms is about a specific wand movement and the proper pronunciation in performing charm work. Next, how to brew potions with various ingredients will be taught in Potions class and in the History of Magic class, students will study about magical history such as history of wizards and the magical world. Then, how to magically defend themselves against dark creatures and dark arts will be demonstrated in the Defense Against the Dark Arts class.

In the Astronomy class, the teacher will lecture about the sky observation such as names of stars, the location and movement of the constellations and planets and the environments of planets and moons, whereas everything about the magical and ordinary plants and fungi such as their properties will be instructed in the Herbology class. Finally, Flying class is about how to fly broomsticks. All these subjects are prepared for the first-year students in order to teach and train them to gain a better understanding about magic and history of the wizard community. Harry progressively develops his skills and broadens his intelligence through all these subjects.

The second trial is the competitive Quidditch matches. Quidditch looks like a football or soccer game in the human world, but the players have to ride on the broomsticks. Harry becomes a talented player who brings victory to the team of the Gryffindor House. Through this game, he learns about rules and fairness.

A brutal mountain troll is the third trial. Troll is a magical creature that has prodigious strength and immense stupidity. It walks into a women bathroom while Hermione is remaining there. Harry and Ron have saved Hermione's life. They learn the meaning of friendship, helping and supporting one another. After that, three of them become close friends who do many things together such as studying and fighting against the dark side.

The last trial is entering into the Forbidden Forest. This forest is filled with darkness and dangerous creatures. Harry breaks a rule of school, so he is punished by helping Hagrid to track the death of the unicorns in this forest. Harry happens to witness a shadow that is drinking a unicorn's blood. Also, he confronts a Centaur or a magical half-horse and a half-human creature or Firenze. He shows his courage and bravery in front of those two creatures as he does not run away from them. At the end, Harry is the one who figure out the truth that the shadow actually is Voldemort.

As Campbell explains, “the road of trials stage” constitutes a series of tests, tasks, or ordeals that the hero must undergo to begin the transformation. The obstacles will help to prepare the hero for greater ordeals yet to come. The hero must overcome difficulties. His skills or powers will be tested (97). Similarly, Harry faces a series of tests and the obstacles transform him to be a brave, wise and skilled hero.

2.2 The Meeting with the Goddess

Campbell points out that the goddess could be in the form of mother figure who appears to support and advise the hero on the journey. In *Harry Potter* story, Molly Weasley, Professor McGonagall, and Hermione Granger are the goddesses for Harry.

The first goddess is Molly Weasley. She advises Harry to cross Platform 9^{3/4} and support him like her own son, Ron Weasley. She kindly answers Harry’s questions at King’s Cross train station. Then, she comforts Harry by mailing some sweets and a Weasley jumper to him on Christmas Eve as she gives to her son. It can be clearly seen that Harry receives advice, love and comfort from her.

Next, Minerva McGonagall can be counted as the second goddess. Professor McGonagall is the deputy headmistress and the head of Gryffindor House who teaches Harry how to be a good student in school and encourages him to play Quidditch. However, when Harry breaks the school’s rules, Professor McGonagall does not hesitate to punish him like other students. Harry learns the example of justice from her. Further, she is the one who motivates Harry to play for the Gryffindor House Quidditch team as a seeker and buys Harry a modern broomstick. In this way, McGonagall is qualified to be a goddess for Harry.

The third goddess is Harry’s best friend, Hermione Granger. She is born to human parents, but she is very wise and completely careful with everything. Hermione supports Harry in studying and fighting against Voldemort. She always reminds Harry to pay

attention to books and classes. She also saves Harry from danger and inspires him to fight for the right things. She is a true friend of Harry.

As Campbell describes, the hero will discover power of love in meeting with the goddess (109). Similarly, Harry receives suggestions, support, and love from Molly Weasley, Professor McGonagall, and Hermione Granger. Even though this is not love between a man and a woman which normally happens with Campbell's hero, but it is unconditional love from the people who are willing to assist and advise Harry. Having a chance to experience true and profound love is one among many things that Harry has learnt from all these goddess figures.

2.3 Woman as the Temptress

Like Campbell's hero, Harry is tempted by the dark side during the journey. Campbell evidently informs that, "woman as the temptress stage" is about the temptations that may lead the hero out of his goal. In addition, female figure is not always necessarily represented the inducement. It can be any short-term physical or emotional relationships as well as any other attractive objects that may lead the hero to abandon his venture. It entirely differs from long-term pleasures that come from love of the goddess. The main purpose is to test the integrity of the hero by placing an easy gratification or other gain in his path. When the hero refuses it, he ultimately expresses himself as the true hero and dedicates himself above all else to reach the primary goal (120-121). In *Harry Potter and the Philosopher's Stone*, Draco can be considered as the temptress. He tries to convince Harry to join the dark side by initially asking Harry to be his friend:

"You'll soon find out that some wizarding families (Malfoy's family) are much better than others (Weasley's family), Potter. You don't want to go making friends with the wrong sort. I can help you there" (Rowling 81).

From the excerpt above, Draco asks Harry to join his side but Draco does show his negative attitude toward Ron and Weasley family. Like Voldemort's idea, Draco hates

anyone who is not a pure-blood witch or wizard and anyone who supports these types of people. Ron was born to the pure-blood witch and wizard's family; however, Ron's family is poor and stands against the negative idea about mixed-blood witches and wizards. Therefore, Draco dislikes Ron and Weasley family. However, Harry entirely detests Draco's attitudes, so he refuses the invitation and says "I think I can tell who the wrong sort are for myself, thanks" (Rowling 81). This shows that Harry does not judge people from wealth and status but from actions. Harry becomes the best friend with Ron quickly but instantly develops enmity to Draco at the same time. Like Campbell's hero, Harry shows his ability to make difficult judgment in this step. He overcomes the temptation and rejects to be a part of dark side.

2.4 Atonement with Father

Like Campbell's hero, Harry confronts his father figure, Voldemort. Voldemort is called Lord Voldemort, The Dark Lord, He-Must-Not-Be-Named or You-Know-Who by frightened witches and wizards around the world. He is portrayed as the greatest villain in the story. He uses Professor Quirinus Quirrell's body as the host to survive and hide himself in the school. He attempts to kill Harry many times. For example, Voldemort commands Quirrell to cast a spell on Harry's broomstick during a Quidditch match causing Harry to fall off his broom, but Hermione knows the spell and is able to save Harry's life in time. The actual confrontation between Voldemort and Harry happens in the restricted third floor corridor of the school where the stone is being hidden. Harry finally finds out that Voldemort is hiding in Professor Quirrell's body and realizes that he is the only one who can protect the stone which surprisingly appears in his pocket. He does not have a weapon to fight. However, when he touches Quirrell's body, the body is gradually burned into ashes, and he suddenly passes out from the pain on his scar. Voldemort deforms to be a shadow and disappears from public again. Dumbledore

comes and saves Harry in time as he says “We must have crossed in mid-air. No sooner had I reached London than it became clear to me that the place I should be was the one I had just left. I arrived just in time to pull Quirrell off you (Harry)-” (Rowling 215).

According to Campbell, “atonement with the father stage” symbolizes the center point of the hero’s journey. The hero must confront the greatest challenge such as a monster, dragon, wizard, or warrior. Generally, the ultimate power is in the form of father, father figure or male whom the hero must defeat and move to different step (130-131). Similarly, Harry confronts the greatest villain who killed his parents. In the story, the stone can be used to create the elixir of life or can bring Voldemort back to full power. Harry sacrifices his life to stop the returning of the dark wizard. He can save the stone and defeat Voldemort at last although he almost dies in this battle.

2.5 Apotheosis

Like Campbell’s hero, Harry discovers his true identity as well as history of his family after the battle. According to Campbell, “apotheosis stage” is like the moment when the hero feels relieved and fulfilled. He discovers his true identity and steps into the higher position such as the enlightenment or nirvana. Similarly, Harry knows more about his identity and history after the confrontation with Voldemort.

For identity, Harry learns that he has two identities in the worlds. In the human world, he is an ordinary boy who cannot show his magical skills and abilities in public. It will break the wizard’s rule if he discloses the existence of wizardly community. Moreover, the Dursleys do not appreciate if Harry uses magic in front of other people. On the other hand, in the magical world, Harry is a famous wizard who defeats Voldemort and he is widely known by witches and wizards around the world. He can show his magical abilities and skills in front of them. However, like a transformed hero,

Harry is happy to be a modest and humble hero. He chooses to live as a normal wizard among his dear friends, not as a celebrity or a famous person.

For family history, Harry discovers his parents' story from Dumbledore. After he wakes up in the school's hospital wing and talks to Dumbledore, he knows more about his mother and how he can defeat the dark power. Harry learns that he receives a powerful magical protection from his mother when he was a baby and her sacrificial love has more power than Voldemort's evil force. The dark lord cannot touch him because his mother's tremendous love still protects him. Apart from this, Harry is able to obtain the stone because he does not truly want to use it as Dumbledore says "only one who wanted to find the Stone – find it, but not use it – would be able to get it" (Rowling 217).

Dumbledore and his friend, Nicolas Flammel who is the owner of the philosopher's stone, decide to destroy the stone in order to prevent the returning of Voldemort in the future. However, Voldemort is still out there somewhere while looking for some way to return.

In brief, Harry has stepped into a higher position after uncovering his true identity and family history. As a true hero, he is changed to be a famous wizard after conquering the great dark lord. Although his wizardly identity is accepted by the others, he still determines to be the modest and simple hero in two worlds he lives.

2.6 The Ultimate Boon

Like Campbell's hero, Harry receives the ultimate boon after the confrontation with Voldemort. In terms of "the ultimate boon stage," it is the achievement of the goal for the hero's quest. It can be identified as a valuable object, exceptional knowledge, or miraculous blessing that the hero acquired during his adventure. The earlier tests and trails are created to prepare and purify the hero for this step. Sometimes the boon is the treasure or elixir, but sometimes it could be just coming home with a good story to tell (189). Similarly, Harry receives many rewards after finishing the great battle. Firstly, he

receives some presents from friends as Dumbledore says “Tokens from your friends and admirers. What happened down in the dungeons between you and Professor Quirrell is a complete secret, so, naturally, the whole school knows” (Rowling 214). Secondly, Hagrid gives Harry a magical photo album which is full of his parents’ pictures smiling and waving at him. He cannot say a word because of joy. Thirdly, Harry and his friends who try to obstruct the returning of Voldemort make Gryffindor win the House Cup. He feels happiest in his life as Rowling describes “It was the best evening of Harry’s life, better than winning at Quidditch or Christmas or knocking out mountain trolls... he would never, ever forget tonight” (Rowling 222). Lastly, he could pass the exams with good marks. In brief, it can be seen that Harry accomplishes his goal and receives many precious things.

3. Return

“Return” is the third main stage of the mythical heroes’ journey showing how the hero is forced to return home. Similarly, Harry Potter is also forced to return to his human world in this section.

3.1 Refusal of the Return

In parallel with Campbell’s hero, Harry wants to stay longer in the school but he has to return to the human world at the end of the story. The Hogwarts provides opportunity for students to return home during holidays and prohibits them to use magic. Harry hopes that there will be some interesting news from Ron when he stays with the Dursleys as in the following description:

“You must come and stay this summer,” said Ron, “both of you – I’ll send you an owl.”

“Thanks,” said Harry. I’ll need something to look forward to.” People jostled them (Harry, Hermione, and Ron) as they moved forwards towards the gate way back to the Muggle world. Some of them called:

“Bye, Harry!”

“See you, Potter!”

“Still famous,” said Ron, grinning at him.
 “Not where I’m going, I promise you,” said Harry (Rowling 223).

From the excerpt above, Harry wants to stay longer with friends, but he has to go back to the Dursleys’ house. He realizes that he is a famous wizard in the wizard community, but he is only a typical boy for the Dursleys. According to Campbell, “refusal of the call stages” is the moment when the hero does not want to return to the ordinary world because he feels alive in the place where he finds bliss or enlightenment (193). Similarly, Harry does not want to leave the wizard world, but he is forced to return to the human world by the school’s rule. However, Harry does not show resistance in this phase. He understands and accepts the rule of the Hogwarts like other students.

3.2 The Magic Flight

The “the magic flight” stage refers to the final dangerous obstacle of the hero. The hero may have to escape from some powerful force with the boon or have to face a guardian before returning. He may need guidance and assistants to set out on the quest (196-197). Conversely, Harry does not have to escape or faces the guardian in this stage which is not similar to Campbell’s hero.

3.3 Rescue from Without

According to Campbell, “rescue from without stage” can happen when the hero is rescued from an unexpected final plight. The rescuer may be someone who has previously abandoned the hero or someone new. In mythical stories, the rescue often comes from god (207). However, unlike Campbell’s hero, Harry neither faces the final plight nor receives any help before revisiting his society. In other words, he does not genuinely engage in this step.

3.4 The Crossing of the Return Threshold

In accordance with Campbell's hero, Harry crosses Platform 9^{3/4} to return to his world when his first year ends. Campbell mentions, "the crossing of the return threshold stage" stands for the point where the hero accepts the reality after going through difficulties, joys and sorrows. It represents the rebirth back into the real world for the hero and it is as important as "the crossing of the first threshold stage" which represents the death from home in the life of the hero. The final threshold is the real final obstacle that the hero must cross in order to end his quest in a special world and steps back to his community (217-218). Likewise, Harry crosses Platform 9^{3/4} which is his Crossing of the Return Threshold to return to the Muggle world. However, he has changed. He has developed himself with more knowledge, confidence, and maturity after finishing the tests and trials.

3.5 Master of the Two Worlds

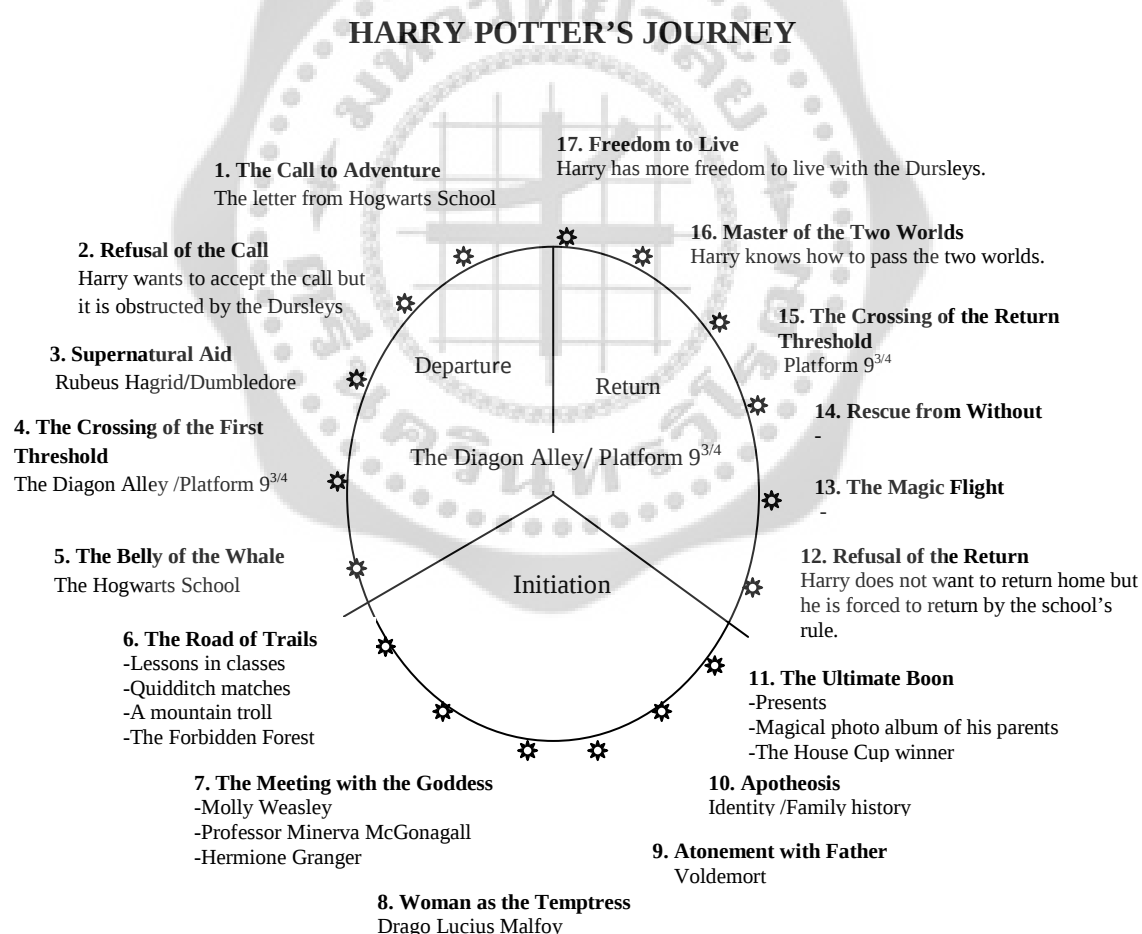
Like Campbell's hero concept, the "master of the two worlds stage" is when the hero becomes the master of the inside and outside worlds. He achieves the ultimate power of the hero (229). Similarly, Harry becomes the master of the two worlds and can pass through the worlds freely. He entirely understands these two worlds and clearly knows how to go by crossing them. There is no fear for getting across the thresholds anymore. As Harry already learns how to pass through the barrier at the Diagon Alley and Platform 9^{3/4}, so he can easily pass through the points whenever he wants.

3.6 Freedom to Live

Like Campbell's hero, Harry has more freedom when living with the Dursleys in the human world. The Dursleys do not know about the prohibition of using magic from the school, so Harry can bluff and deceive them that he can use magic at home and makes them scared as he says "They don't know we're not allowed to use magic at home. I'm

going to have a lot of fun with Dudley this summer...” (Rowling 223). According to Campbell, “freedom to live stage” can be defined as the time when the hero may get married and settle down or perhaps go on adventuring again. Similarly, Harry has time to rest and enjoy himself while living with the Dursleys in holidays without getting bullies from them again. He can also consider about the new coming adventure. Harry knows that he has more power to counter the Dursleys and can start a new journey in the next year.

In summary, the adventure of Harry Potter follows most of the main stages of Campbell’s pattern, which can be shown in the following diagram:



Harry starts as an ordinary boy and his journey begins with the departure from the human community into the wizard community by passing through the two layers of the first

threshold, the Diagon Alley and Platform 9^{3/4}. Next, he develops physical and spiritual growth through tests in the Hogwarts School and aids from his supernatural helpers and goddesses. He transforms to be the hero of the magical world who prevents the returning of the dark wizard, Voldemort. Then, after the first year at the end of the school year, Harry is forced to return to the human world by the school's rule. Also, he becomes a wizard who knows how to pass through the two worlds and has more freedom to live as he wants.



CHAPTER 5

CONCLUSION AND DISCUSSION

This chapter presents a conclusion of the study together with a discussion of the findings. After that, the suggestions for further studies are provided.

Conclusion

This study aimed at analyzing the journey of two protagonists, Edmund Pevensie in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and Harry Potter in *Harry Potter and the Philosopher's Stone*, by using the hero's journey theory of Joseph Campbell. It also compared Edmund's journey to Harry's. It was found that both of the main characters' journey patterns were similar to the main stages of the hero's journey proposed by Joseph Campbell: departure, initiation, and return.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, Edmund Pevensie's stages of journey follow the main stages of Campbell. In the departure stage, he is called to journey by unexpected people, Lucy Pevensie and Mrs. Macready (the call to adventure). The two unintentionally force Edmund to enter into the wardrobe. Then, the wardrobe leads Edmund to Narnia (the crossing of the first threshold). Unlike heroes in myths, Edmund does not have a chance to refuse to go to another place (refusal of the call) and does not meet Aslan (supernatural aid) in this section. Therefore, he is easily lured to the bad side by the first person whom he meets at the first time in Narnia, the White Witch (woman as the temptress). Narnia is the hazardous place which is filled with dangerous magic and creatures (the belly of the whale). Next, in the initiation stage, Edmund faces tests (the road of trials) from the White Witch, Jadis, and is gradually

changed from being a glutton and selfish person to be a selfless-person. There is no female figure (the goddess) who appears to provide support or cooperation to him on the way. Aslan (supernatural aid) is the only one who comes to save him and change him to be mature and confident. Edmund accepts his mistakes and then sacrifices his life to fight with Jadis (atonement with the father). He experiences physical injury and receives admiration (apotheosis) from the battle after destroying the witch's wand. Later, he is appointed to be the king (the boon) of Narnia. Finally, in the return stage, Edmund is calmer and has justice. During fifteen years in governing the land, he enjoys spending time with his siblings (refusal of the return), but he is forced to return home at last by a white stag. The stag challenges the Pevensies to enter the western wood of Narnia and finally the wardrobe (crossing of the return threshold). They do not meet any obstacle (the magic flight) or assistance (rescue from without) in this section. However, different from Campbell's hero, the four become children again without freedom to pass back and forth across the division of the two worlds (the master of the two worlds) and have no freedom to live because they have no power in the real world. They are not kings and queens of Narnia anymore and have to live under rules of the human society (freedom to live).

In *Harry Potter and the Philosopher's Stone*, Harry Potter's stages of journey also follow the main stages of Campbell. In the departure part, Harry starts the journey in the human world like an ordinary boy. He is called to journey by the letter from Hogwarts School of Witchcraft and Wizardry (the call to adventure). Unlike mythical heroes, he wants to accept the call, but the call is obstructed by the guardian, the Dursleys (refusal of the call). Harry tries many ways to get it, and Rubeus Hagrid (supernatural aid) comes to help him. Hagrid offers Harry the call, takes him to the Diagon Alley (the first layer of the first threshold) and trains him to be familiar with the new world. Next, Harry learns to cross Platforms 9^{3/4} (the second layer of the first threshold) from Molly Weasley

(goddess). Afterwards, he steps into the Hogwarts School (the belly of the whale). In the initiation part, he is asked to join the dark side by Draco Malfoy (woman as the temptress) and is tested by many things such as lessons, Quidditch matches, a troll, and the Forbidden Forest (the road of trials). He passes difficulties through aids from Dumbledore (supernatural helper) and three witches, Molly Weasley, Professor McGonagall, and Hermione Granger (the meeting with the goddess). Then, he confronts the great dark wizard, Voldemort (atonement with the father). After the battle, he transforms to be the hero of the magical world and knows about his identity and family history (apotheosis). He also receives many things from his friends such as presents (the ultimate boon). In the return part, he is forced to return home. Like Campbell's hero, Harry does not want to return home (refusal of the return), but he does not show the resistance in this stage. Harry easily walks through Platform 9^{3/4} to return to his human world (crossing of the return threshold) without any problem (the magic flight and rescue from without). He at last becomes the wizard who knows the differences of the worlds (the master of the two worlds) and has more freedom to live with the Dursleys. He knows how to deal with his power and knows that he can start the new journey in the next year (freedom to live).

In comparison, thirteen sub-stages of Edmunds's journey pattern are similar to Harry's; however, four sub-stages of Edmunds's journey pattern are not similar to Harry's as shown in the following table:

Table1: Comparison between Edmund's journey to Harry's

Campbell's the Hero's journey	Edmund Pevensie's journey	Harry Potter's journey
1. Departure		
The Call to Adventure	-Lucy Pevensie -Mrs. Macready	The letter from Hogwarts School
Refusal of the Call	-	Harry wants to accept the call but it is obstructed by the Dursleys
Supernatural Aid	Aslan	-Rubeus Hagrid -Dumbledore
The Crossing of the First Threshold	The wardrobe	-The Diagon Alley -Platform 9 ^{3/4}
The Belly of the Whale	Narnia	The Hogwarts School
2. Initiation		
The Road of Trials	The White Witch (Jadis) - The magical Turkish Delight and the throne - The witch's action	-Lessons in classes -Quidditch matches -A mountain troll -The Forbidden Forest
The Meeting with the Goddess	-	-Molly Weasley -Professor Minerva McGonagall -Hermione Granger
Woman as the Temptress	The White Witch (Jadis)	Drago Lucius Malfoy

Campbell's the Hero's journey	Edmund Pevensie's journey	Harry Potter's journey
Atonement with Father	The White Witch (Jadis)	Voldemort
Apotheosis	-Encountering death -Receiving admiration (He becomes the hero of Narnia)	-Identity -Family history
The Ultimate Boon	Being the king of Narnia	-Presents -Magical photo album of his parents -The House Cup winner
3. Return		
Refusal of the Return	Edmund does not want to return home but he is brought to the way home by a white stag.	Harry does not want to return home but he is forced to return by the school's rule.
The Magic Flight	-	-
Rescue from Without	-	-
The Crossing of the Return Threshold	The wardrobe	Platform 9 ^{3/4}
Master of the Two Worlds	Edmund is not the master of the two worlds or he cannot pass through the two worlds freely.	Harry can pass through the two worlds freely

Campbell's the Hero's journey	Edmund Pevensie's journey	Harry Potter's journey
Freedom to Live	Edmund does not have freedom to live. He cannot start the new journey even if he wants to and he cannot talk about Narnia.	Harry has more freedom to live with the Dursleys.

According to the table, the two protagonists' journeys are alike in the following thirteen sub-stages. First, in the call to adventure stage, Edmund and Harry are called from the known places in the human world to the unknown places in the other worlds. Edmund is called from Professor Kirke's house to Narnia. Similarly, Harry is called from the Dursleys' house to the Hogwarts School. They are called to dangerous adventures. Second, in supernatural aid stage, the two are guided and protected from their special helpers. Edmund is taught and protected by Aslan whereas Harry is guided to the new world by Hagrid and is protected in the school by Dumbledore. The assistants come to prepare the heroes for the following obstacles. Third, in the crossing of the first threshold stage, Edmund and Harry easily cross the thresholds between the two worlds. Edmund accidentally enters the wardrobe, and Harry crosses the Diagon Alley and Platform 9^{3/4} step by step. Edmund does not have a chance to learn how to pass through the threshold, but Harry has chances to learn it from Hagrid and Molly. Therefore, Harry understands the differences of the two worlds more than Edmund. Fourth, in the belly of the whale stage, the two characters step into the dangerous zones. Edmund enters Narnia where he meets the evil witch and other strange creatures. Harry also enters the school where he faces tests and competitions such as Quiddith match. Fifth, in the road of trials stage, Edmund

faces a series of tests from the White Witch. Similarly, Harry encounters many tests such as complex lessons in classes, a mountain troll, and the dangerous Forbidden Forest. It is obvious the tests gradually change both heroes to be mature. Edmund develops his morality and wisdom, and Harry develops his knowledge and. Sixth, in woman as the temptress stage, both of them are tempted by bad people. Edmund is tempted to the bad side by the witch. He cannot overcome his greed and selfishness, so he steps into troubles until Aslan helps him. On the contrary, Harry is tempted to the dark side by Draco. However, he overcomes this temptation and chooses the right thing. It is clearly seen that their choosing takes them to different ways. Edmund is taken to a wrong way, but Harry is taken to a right one. The temptations affect the next steps of the journeys of these two main characters and challenge them to fight against themselves. Seventh, in atonement with the father stage, the two characters confront with the ultimate villains. Edmund encounters the witch who makes him to be the traitor, and Harry encounters Voldemort who kills his parents. They overcome their fear and faults in order to move to a higher position. Eighth, in the apotheosis stage, Edmund and Harry become the true heroes after the battles. They both survive from death. Moreover, Harry discovers his identity and family history. They are fulfilled in living after passing hard times. Ninth, in the ultimate boon stage, the two protagonists reach a higher status and get presents from other people. Edmund gets the position to be the king of Narnia, and Harry gets many gifts from his friends. Tenth, in the refusal of the return stage, both heroes show that they do not want to return home. However, they are forced to return to their home by some power. The white stag leads Edmund to his home, and the Hogwarts School rule forces Harry to return home at the end of the year. Eleventh, in the magic flight stage, they do not face the final obstacles that come to chase them. Twelfth, in the rescue from without stage, they are not rescued by other people before returning homes. Thirteenth, in the crossing of the return

threshold stage, Edmund and Harry leave the magical world to the human world through the same thresholds as they used at the first time in the fantasy worlds. Edmund crosses the magical wardrobe and Harry crosses the Platform 9^{3/4} to return homes.

However, there are some differences between their journeys. First, in the refusal of the call stage, Edmund does not have a chance to refuse the call. He does not have time to decide about it; on the other hand, he is aroused to journey by the witch. However, Harry wants to accept the call but the call is obstructed by his relatives. Second, in the meeting with the goddess stage, Edmund never gets support or cooperation from the female figure on the journey, but Harry receives suggestions, support, and friendship from three witches, Molly Weasley, Professor McGonagall, and Hermione Granger. Edmund often encounters tasks alone but Harry receives helps from other people around him most of the time. Third, in the master of the two worlds stage, Edmund does not know how to pass through the two worlds or he is not the master of the two worlds. Nevertheless, Harry knows how to get through it. He already learns how to pass through the two worlds from Hagrid and Molly. In other words, he transforms to be the master of the worlds after the journey. Lastly, in the freedom to live stage, Edmund does not have freedom to live in the human world. He is not the king of Narnia, or he does not have power; however, he is an ordinary boy who has to live like other children. He cannot tell the story of Narnia to other people and cannot start a new journey even if he wants to. However, Harry discovers the way to live with the Dursleys or he has more power to live. He can use magic to make the Dursleys scared without getting bullies from them as before. Furthermore, he can start the new journey if he wants to do.

In conclusion, it can be concluded that the two protagonists' journey is similar to the main parts of the hero's journey proposed by Joseph Campbell. Both of them start their adventures like common beginners, develop their behaviors and attitudes from their

paths, and return to their worlds as heroes who are changed both internal and external characters after the long-term journeys.

Discussion

Although *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* and *Harry Potter and the Philosopher's Stone* were written in different periods of time, the journey of Edmund and Harry appears to follow the main stages of the hero's journey or Monomyth. The journey of the two protagonists is similar to the journey of several famous heroes in myths across culture and history such as Osiris from the story of an Egyptian god or Prometheus, a Titan in Greek mythology as well as the Buddha who was a Founder of Buddhism, Moses who was a prophet and Jesus Christ. It can be an affirmation that the concept is interwoven throughout many novels, stories or mythologies from around the world and throughout the ages. The hero's journey is an appropriate guideline for understanding and analyzing these kinds of works.

Fantasy stories such as *The Chronicles of Narnia* and *Harry Potter* influence readers' morality and mind. The works provide readers with a chance of traveling to the imaginary world, overcoming obstacles, and being heroes like Edmund and Harry. After reading about how they are able to overcome the villains or the obstacles, readers will believe that they can succeed as well. Readers can find meaning through these characters' journeys and develop their morality and mind such as sacrifice, tolerance, and courage. Besides, they can adapt it to cope with their problems in daily lives. Edmund and Harry are examples of readers. They encounter problems, develop themselves and overcome their troubles at last. They fight for the right things and reach the goals after passing the road of dangerous tests and trials. Wandee Saengakad affirms that fantasy stories like *Harry Potter* can support social and moral development in children and help readers to

perceive their real life as well. The theme of good against evil in these kinds of works is not only written for entertainment but also for understanding the way people act, think and try to solve problems. Readers or children can go beyond the text and develop their ability in consideration of moral problems (Saengakad 49).

In Thailand, the journey of Edmund and Harry can be a guideline to teach high school students in literary class as a tool to stimulate them to study fantasy novels or films. It can be used to decisively identify the journey of other characters in Thai literature such as Sung Thong, Jantakorop, and Sangsilchai because these stories seem to represent the patterns like the hero's journey. By applying an excellent set of analytical tools, readers will be able to determine and understand clearly in each stage of the journey along with the crucial elements that make the particular characters become the true heroes and their vital developments throughout the adventures. Besides, it may guide them to write their own hero stories at last. As Terra Marks and Ashley Arnold writes, the hero's journey will be beneficial for students in many ways. Not only will students be exposed to significant works of literature from the classic to modern works, but they will learn meaningful ideas and skills. Recognizing the hero myth in multiple works will develop students reading and critical thinking skills. Finally, the students will be able to create their own hero myth narrative (Marks and Arnold 4).

The researcher believes that this study will help readers to have a greater understanding in the journey of Edmund Pevensie and Harry Potter and also to be able to find more meaning of "the hero's journey" in the next novels. It will be beneficial for readers to look into themselves, and develop their morality and mind like Edmund and Harry.

Suggestions for Further Studies

There are many interesting topics for further studies. For example, it is challenging to analyze other characters including the minor characters in *The Chronicles of Narnia* and *Harry Potter*. Other characters in other fantasy books such as Bilbo Baggins in J.R.R. Tolkien's *The Hobbit* and Percy Jackson in *Percy Jackson and the Olympians* series are also interesting to study by applying the Joseph Campbell's concept.





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APPENDIX

Table1: Comparison between Edmund's journey to Harry's

Campbell's the Hero's journey	Edmund Pevensie's journey	Harry Potter's journey
1. Departure		
The Call to Adventure		
Refusal of the Call		
Supernatural Aid		
The Crossing of the First Threshold		
The Belly of the Whale		
2. Initiation		
The Road of Trials		
The Meeting with the Goddess		
Woman as the Temptress		
Atonement with Father		
Apotheosis		
The Ultimate Boon		
3. Return		
Refusal of the Return		
The Magic Flight		
Rescue from Without		
The Crossing of the Return Threshold		
Master of the Two Worlds		
Freedom to Live		



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