

*A Psychoanalytical Perspective of
CS. Lewis' The Horse and His Boy*

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Ainhize Vela Galicia

Supervisor:
Dr. Raúl Montero Gilete

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Abstract

Children's books may take readers into fantastical worlds of adventure, as well as teach them valuable psychological truths. The heroic figure is significant in fantasy literature, and the hero's journey is a common story device. It is widely known that in C.S Lewis' *The Chronicles of Narnia* the child's journey to becoming a hero is considered to be one of the most important facets. This study intends to investigate, firstly, the young hero's search for his identity and secondly, how the hero and heroine's journey diverge their paths throughout the book *The Horse and His Boy*. The second point aims to analyse the differences and tribulations that the two children, Aravis and Shasta, have to endure in their respective heroic journeys. The literature selection for my research illustrates the idea that the hero's journey toward maturity and success is shaped by several external and internal factors. The plot of C.S. Lewis' book asserts the essential elements of the folklore of the Hero: a child bound to undertake a certain mission, and their exposure at early age to an unfriendly universe, perilous adventures, and finally a victory. One of the main arguments of this dissertation is based on the book by Joseph Campbell, *The Hero with a Thousand Faces*, which outlines the three stages of the character's growth in hero myths using the Hero's Journey paradigm. This paper uses Shasta and Aravis' development in *The Horse and His Boy* as an example of such three phases: separation, initiation, and return. Nevertheless, Shasta's journey differentiates itself slightly from Aravis' one because Campbell's methodology mostly utilises myth applied to the male figure. Consequently, her path will be juxtaposed to the one of our child male hero Shasta. In light of this, even though most young adult fiction contains a coming of age story, the primary objective of this paper is to show Shasta's and Aravis' development during their voyage to Narnia.

Keywords: *The Horse and His Boy*; Narnia; C.S Lewis; Child Hero and Heroine; Psychoanalysis

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1. Introduction

The Chronicles of Narnia (1950-1956) is one of Lewis' most famous fantastical creations, alongside *Out of the Silent Planet* (1938), *The Screwtape Letters* (1942), *The Great Divorce* (1945), and *Mere Christianity* (1952). *The Chronicles* consist of kids that, upon being transported from their homeland to Narnia, find themselves involved in fascinating adventures, and in the meeting of diverse mythological creatures. The conflict between good and evil lies at the centre of the stories, and Lewis balances the beauty of fairy tales alongside the ethical challenges that being human entails (Manninen 1). *The Chronicles* contain a vast array of themes, studied by many scholars who have approached these books from many different perspectives over the years (Amerongen abstract). In this essay, we are going to focus our analysis on *The Horse and His Boy* (1954), a story that narrates the adventures and misadventures of a poor boy named Shasta. He lives with his father in a small cottage outside a village, when a surprising friendship—a talking horse—leads to a wild journey to the land of Narnia. “On the way they meet two other travellers as unusual as themselves. When they discover an evil plot to invade and conquer Narnia, the four companions’ escape to freedom becomes a race against time and peril to save themselves and everything they have come to love” (Lewis preface). Lotze, for instance, has analysed the novel from a translational and ethical perspective, to account for the translation and interpretation of the Arabic culture in the Calormen society. Scholars such as Bumbaugh and Patterson, on the other hand, taking the core of the literature as a more theological perspective, have instead analysed religious themes and transformations, focusing on how they influenced Lewis’ writing throughout his life and in this book particularly. Moreover, during these past few years, literature has emerged that relates the novel to current women’s studies, such as Manninen’s *The strength of female characters in C.S. Lewis’s The Chronicles of Narnia* (2016), which analyses the portrayal of heroines and villains in Lewis’ work. I would contend, however, that there seems to be a scarce amount of readings of *The Horse and His Boy* derived from a psychoanalytic perspective, in spite of its many similarities to Campbell’s hero’s journey presented in his *The Hero with a Thousand Faces* (1949), which I will further discuss in section 2 and 3. While previous studies have in fact analysed Campbell’s theory in relation to the novel, the psychoanalysis of the hero’s journey has had a lack of study in *The Horse and His Boy*. As a matter of fact, the idea for this work was conceived during my time studying English

Literature, which is why, being already acquainted with fantasy books and some psychoanalytic theories, I identified in Lewis' and many other authors' works a connection between Campbell's structure of the hero's journey and the core structure of these books.

Therefore, in the interest of filling the aforementioned gap of research, this dissertation seeks to defend the view that Shasta and Aravis' coming of age and heroic journeys implicitly follow the psychoanalytic notion of the hero's journey. By offering such an interpretation of the novel, I argue that the transformation of their psyche, here portrayed as the process of coming of age, cannot be maintained only by the experiences that they have but also because of how they react to them. Lewis, in incorporating a heroine in the journey of the hero, completes a cycle of transformation and innovation in a curated way, something not seen before since Campbell only focuses on the path of the male adventurer. This dissertation will be organised according to the following structure: firstly, I will provide an overview of the psychoanalytic context in British children's fantasy literature of the mid-20th C. in relation to its influence on Lewis, namely, the leading theories of psychoanalysis proposed by Campbell and relevant research in the newly flourishing field of psychoanalysis and children's literature. Then, I will begin section 3 by introducing the book's story and the role of the two characters that are going to be analysed for the dissertation's understanding. This will be followed by the three main stages of the hero's journey and its analysis in order to explain why Lewis' and Campbell's structures follow a similar pattern. On the one hand, in section 3.1. I will establish a relation between the departure stage presented in Campbell and the journey of the two heroes, Shasta and Aravis, arguing that Campbell fulfils this structure while also reflecting a transformation of the psyche. Second, in section 3.2. I will explain the different parts of Campbell's initiation stage and it will be juxtaposed to the two children's continuation of the journey. On the other hand, section 3.3. will give the realisation of the last stages of our heroes' journey with further evidence that links their stories to the structure that Campbell suggests. It is important to note that Campbell's study was nearly published in the years that Lewis wrote the first *Narnia* books, therefore, some differences and losses will be witnessed. Lastly, this will be followed by some conclusions derived from the study. MLA style (9th edition) will be used for referencing sources throughout.

2. Psychoanalytical Context in British Children's Fantasy Literature in the mid-20th C.

Arguably, a very significant intellectual advance of the 20th century was psychoanalysis. Through books, poems, plays, films, and literary and cinematic criticism, psychoanalytic themes and vocabulary have been incorporated into Western culture. As Lear states, in 1896 Freud's father died and by analysing his own dreams he coined the term 'psychoanalysis' (xviii). Consequently, Sigmund Freud is now recognized as the father of psychoanalytic theory. In reality, psychoanalysis was a form of psychotherapy used to treat nervous system problems and mental illnesses (Jenkins 7). This method was created by Freud as a potential substitute to hypnosis because he believed the latter to be more prone to error, and because patients may retrieve and understand significant memories while still aware (Nusselder 14). A specific description of the field, however, is still unclear (Jung 88). Over the past century, several researchers have made systematic attempts to grasp the dynamics and organisation of the individual's inner world through psychoanalysis. Psychoanalysis and literature both share an interest in the complexity and inconsistencies of human behaviour, and the complexity of the inner world. "Freud...indicates that literature and psychoanalysis draw from a similar source" (Mladek 441), but unlike the expressive realm of literature, where writing may be seen as a way to describe or symbolise the sentient internal world, psychoanalysis seeks to also comprehend that internal world (Mladek 441). Although psychoanalysis has numerous literary predecessors, literature is not where psychoanalysis originated. Psychoanalysis has historically been a part of Western science traditions as a methodical endeavour to comprehend a particular component of human perception of the world; the perception of our unique inner personal reality (Lear 681).

On the other hand, although fantasy has long been a significant and beloved component of children's literature, there has not been a lot written about it. Illustrated by Levy and Mendlesohn, the studies concerning fantastic literature are still in their early stages and are relatively new since "children's literature is to be regarded as innately inferior and less complex" (3). This genre has its origins rooted deeply in fantastic narratives, rather than in narratives that are essentially only elaborated for children (Levy and Mendlesohn 11). The strong connection between these two narratives may be a contributing element in the high prevalence of fantasy in children's books that continue to be read by adults despite being no longer just for nostalgic reasons. Fantasy fiction makes use of unique connections;

furthermore, fantasy literature is particularly accessible to psychoanalytic theories in its portrayal of dream qualities (Jung 25). As a result, psychoanalytic theory may be useful in interpreting this challenging genre. Jung deeply explored the psychoanalytic study of dreams, which concentrates on the relevance of dreams and creations of the mind, particularly those labelled as fantastic (27). Despite its urgent attempts to characterise human reality, psychoanalytic analysis tends to confine the inner self inside the realm of unconscious psychological history. Although psychoanalytic theory adds a second element to the text, the reactions and deflections at work within the author-text-reader relationship become problematic (Bosmajian 101). In children's literature this conflict arises due to the dual reader composed by both adults and children. The kid may be portrayed as an origin story, but in children's literature adults are the ones that are in charge. Thereupon, adult readers are lured because the difficulties and hardships suffered show a pattern of events that are similarly encountered by them in their daily life. The kid hero goes through the same stages of the hero's journey just as the adult hero. In accordance with Jung, Bosmajian states that "the therapeutic process" begins with an awareness of the imagination estrangement as the cause of the loss of the infant's original fullness (104).

The analysis and interpretation of literary works using psychoanalytic theory is known as psychoanalytic literary criticism. Sigmund Freud created the psychoanalytic hypothesis to describe how the mind functions. In addition to using literature as his primary source of study, Sigmund Freud also utilised it as an example to support his views (Brooks 334).

We would like to suggest that, in the same way that psychoanalysis points to the unconscious of literature, literature, in its turn, is the unconscious of psychoanalysis; that the unthought out shadow in psychoanalytic theory is precisely its own involvement with literature; that literature in psychoanalysis functions precisely as its 'unthought': as the condition of possibility and the self-subversive blind spot of psychoanalytical thought. (Felman 10)

Consequently, the psychoanalytic critic is limited to discussing the minds connected to the work. In an effort to pinpoint Freudian themes and show how they affect the ideas and actions of fictional characters, critics may use the characters as a case study in psychology (Tjitrosoediro 2). Regarding children's literature, we can learn something about the real production of literary works and the significance of that formation from psychoanalytic

critique. The unconscious is not directly translated into images that represent the unconscious. Instead, literature transforms unconscious motivations, urges, etc. into imagery that may not resemble its original source but nevertheless represents it (Duff 3).

Between 1950 and 1990, both literally and figuratively, the world of children's fantasy experienced a significant upheaval. As Levy and Mendlesohn stated, children's exploration of new places, changes in how childhood was portrayed, and the exposure to a much larger moral space inside the fantastical led to a decline in the imaginations of the previous generations of writers—including Lewis and Campbell themselves (101). Children's concept of the inner-self increased alongside their imaginary playgrounds, and in light of these social circumstances, post-war fantasy was created.

The awareness of being a child in the world rather than a child at home became an important element of post-war fantasy, and children's adventures became less localised, instead becoming rooted in an awareness of landscape, whether that was in the country, in the city, in the present or across time. (Levy and Mendlesohn 101)

Additionally, the 30 years following the war turned out to be a golden era for children's imagination (Haase 361). The tremendous increase in the importance of the quests, inside which families, kingdoms, or even universes were at risk, was perhaps the most obvious change in children's fantasy literature following the war. After the war, there is a noticeable change in the preponderance of children's imagination, and adventures became more significant and less essentially focused on immature issues (Babu 1213). The Second World War, which altered children's expectations, as well as what was expected of them, shattered all of this. In the years before the war, many kids fled to Britain as refugees. These changes influenced how children interacted with the characters in their fantasies and increased the importance of their conducts (Levy and Mendlesohn 101). The responsibilities of children are not just important but critical, and they have a profound impact on the adults in their immediate surroundings in manners that are completely in contradiction with what one would anticipate from interwar fiction. Meanwhile in 1950, C. S. Lewis wrote *The Chronicles of Narnia* which helped people “to flee from the existing world to the further, which brings the harms that give alarm to the contemporary world” (Babu 1210). At the same time, in 1949 Joseph Campbell published a comparative mythology study entitled *The Hero with a Thousand Faces*.

In *The Hero with a Thousand Faces*, Campbell formulated the dual schemas of the Hero's Journey, a universal motif of adventure and transformation that runs through all of humanity's mythic traditions, and of the Cosmogonic Cycle, the stories of world-creation and -dissolution that have marked cultures around the world and across the centuries. (*jcf.org*)

Campbell's idea has been intentionally adopted by a wide range of writers since its release, however as the work of C.S. Lewis was published around the same year as Campbell's, it cannot be stated that this narrative of the hero is solely based on that framework. Alternatively, it is true that there was already a similar school of thought around the figure of the hero that shared common patterns with the one that Campbell presents in his work. Campbell addresses the hypothesis that mythical narratives usually have a core framework. Campbell then goes on to describe the usual pattern when it comes to the construction of the Monomyth¹ ("Pathways to Bliss" 104). Additionally, inside of his theory "The hero's adventure/journey," (45-227) is what he labels the archetypal narrative motif. Campbell discusses three different phases that are presented in almost all Monomyths. "Departure" is the first step, in which the hero embarks on an important mission (45-88). In this step, there are five different stages: the first one is "the call to adventure" in which the hero receives some information that prompts him to leave for an unknown location (45-54). The second is the "refusal of the call" which is self-explanatory (54-63). The third is the "supernatural aid", however "for those who have not refused the call, the first encounter (...) is with a protective figure (...) who provides the adventurer with amulets against the forces he is about to pass" (63-71). The fourth is "the crossing of the first threshold" where "the hero experiences a series of events that opens their eyes to the wonders and dangers of the unknown world" (71-82). And the last is "the belly of the whale" which symbolizes the hero's ultimate detachment from his or her known world and identity (83-88). The term "Initiation" alludes to the second stage and it is here when the hero's experiences will put him to the test throughout his journey (89-178). Furthermore, the second stage is separated into another six steps: First, "the road of trials", where "the hero moves in a dream landscape (...) where he must survive a succession of trials" (89-100). Second, "the meeting with the goddess" in

¹ Campbell posits the existence of a Monomyth (a word he borrowed from James Joyce), a universal pattern that is the essence of, and common to, heroic tales in every culture. While outlining the basic stages of this mythic cycle, he also explores common variations in the hero's journey, which, he argues, is an operative metaphor, not only for an individual, but for a culture as well" (JCF, <http://www.jcf.org/new/index.php?categoryid=11>).

which the hero receives items that will benefit his future and encounters one or even more allies that rescue him and aid in his travel” (100-110). Third, the “woman as the temptress”, in this step the hero must resist temptations that may cause them to give up or diverge from their goal (110-116). Fourth, “atonement with the father”, whatever has the most power in the hero’s life must be faced and addressed by him (116-137). Fifth, “apotheosis”, this is the turning moment where a deeper comprehension is attained and the more challenging portion of the adventure is realised (138-158). And sixth, “the ultimate boon”, which is the accomplishment of the quest’s objective (159-178). Finally, the “Return” section covers the hero’s trip home (179-226). The “Return” stage is also separated into six steps: Firstly, “refusal of the return”, which implies that “the hero-quest has been accomplished (...) the adventurer still must return” (179-182). Secondly, “the magic flight”, in which the hero must flee with the result of his journey while dodging others who would want to take it back (182-192). Thirdly, “rescue from without”, that is, “the hero may have to be brought back from his supernatural adventure by assistance from without” (192-201). Fourthly, “the crossing of the return threshold”, as Campbell indicates, “The returning hero, to complete his adventure, must survive the impact of the world” (201-212). Fifthly, “master of two worlds”, this frequently entails striking a balance between the material world and his newfound spiritual awareness (212-220). And lastly, “freedom to live” in which finally the hero is left content with his life (221-226). The study develops a blueprint for traversing the tortuous route of modern life by combining the psychic and spiritual insights of psychoanalysis with symbols of universal mythology.

Lewis and Campbell were men of comparable ages and backgrounds; thus it is not unexpected that Campbell’s beliefs coincide with other writers’ concepts of heroism (Montero Gilete 153). Campbell attempts to apply psychoanalytic principles in *The Hero with a Thousand Faces* in many different ways. After stating that dream symbolism and some mythological features may be superimposed, he proceeds to identify and categorise their presence in the mythology (Montero-Gilete 154). C.S. Lewis’ protagonists in *The Chronicles* all demonstrate different aspects of such archetypal structure of the hero. Therefore, as we conduct a deeper study of the heroic characters in *The Horse and His Boy*, Campbell’s suggested Hero’s Journey method will be applied.

3. *The Horse and His Boy*

The Horse and His Boy is the fifth instalment in the *Narnia* series, originally written by C.S. Lewis. Shasta, a young Calormene, is the main character of the tale. Shasta works as a fisherman with his father, Arsheesh, who plans to sell him to the ruthless nobleman Anradin. Meanwhile Shasta encounters Bree, a talking Narnian horse, who belongs to Anradin and warns him that he would treat him brutally, so the two of them have to flee to Narnia. Shasta concurs, and the two flee, after learning that Arsheesh is not his biological father. On the journey Shasta and Bree meet Aravis and Hwin—Aravis' mare—who are also trying to escape from their own problems. After that, they arrive in Tashbaan, the capital of Calormen, where they encounter some Narnians who believe Shasta to be Corin, the prince of Archenland. Shasta impersonates the prince and learns about their plan to flee Calormen in order to stop Queen Susan from getting married to Rabadash, the son of the Tisroc -the title of the Calormen Emperor. In order to leave Tashbaan, Aravis makes use of the aid of her friend Lasaraleen, and whilst they are escaping, they hear the Tisroc and Rabadash discussing their plan to attack Narnia and kidnap Queen Susan. Aravis and Shasta cross paths again as they try to flee Rabadash's men. Finally, Shasta arrives at Archenland and informs the locals about the impending assault. As the Calormenes come, a conflict starts. Finally, Rabadash is imprisoned and turned into a donkey by Aslan who tells him that he will continue to transform if he wanders away from the Temple of Tash. Therefore, since he is aware that he cannot start any war, Aslan permits Rabadash to grow into the most peaceful Tisroc of all time. At the end, Shasta is revealed to be Prince Corin's long-lost twin and he ends up marrying Aravis and becoming the king of Archenland.

3.1. Departure

It is of great importance to mention that following Campbell's theory, the hero's adventure starts within the future hero's unique world, a comfortable setting where they lead a pretty mundane existence. In the beginning the hero is typically seen engaged in a common hardship or activity that illustrates their discontent with the established world (Robbins 29). In the case of Shasta, the main character in Lewis' *The Horse and his Boy*, his common activity is that he "had plenty of work to do, mending and washing the nets, cooking the supper, and cleaning the cottage in which they both lived" (13). Shasta's discontent is presented early on because he had "been to the village with Arsheesh and he knew that there was nothing very interesting there" (14). On the other hand, Aravis has a very different

upbringing but longs for adventures “My mother is dead...my stepmother hated me...she persuaded my father to promise me in marriage” (47) as her family makes her feel alone and her upcoming marriage makes her escape.

Firstly, following Campbell’s scheme, “the call to adventure” disturbs the hero’s routine, and provides a chance to leave the familiar environment. The adventure could start out as a simple mistake, or it might start out as a leisurely stroll when some passing phenomena attracts the wandering eye and tempts one off the well-travelled routes of man (Campbell 53). The hero may immediately accept this summons in some circumstances, either because they are hungry for adventure and unburdened by responsibilities, or because something horrible would be at risk if they declined. In *The Horse and His Boy* we have these two different calls portrayed. On one hand, Shasta questions the adventure at first because he is afraid of what will happen when he leaves his life behind to search for his true destiny. When escaping, Shasta is “feeling a little bit sorry” (Lewis 25) for abandoning his “father” even if he only was a slave for him all his life and was constantly abused by him. On the other hand Aravis does not wait to start her adventure, instead, she is the one that searches for it and longs to leave her old life behind to shape a new identity “I arose and put on an armour of my brother’s...with my own hands” (51). Secondly, the “refusal of the call” is not seen in any of the two stories of our heroes. When the call is first made, the future hero often chooses to not answer it. The hero may decide to accept the call after some thought if they do not do so right away and if not, they are usually forced to accept it by an unforeseen circumstance. Campbell describes this step by quoting the actual world “often in actual life...we encounter the dull case of the call unanswered. Refusal of the summons converts the adventure into its negative” (54). However, we can see that before deciding to embark on this journey Aravis wants to end her life and Hwin is the one that stops her.

After that I shut my eyes and my teeth and prepared to drive the dagger into my heart. But before I had done so, this mare spoke with the voice of one of the daughters of men and said, 'O my mistress, do not by any means destroy yourself, for if you live you may yet have good fortune but all the dead are dead alike. (49)

Thirdly, after answering the call to adventure the hero meets a legendary or supernatural entity who assists them on their trip, forcing the “supernatural aid” step to commence (Campbell 63). If the call has not been rejected, the hero’s journey begins with a protecting

figure, which symbolises the benevolent, guardian force of fate. The hero discovers all of the powers of his unconsciousness after answering his own call and bravely following as the results play out (66). The “supernatural aid” usually takes on a masculine shape and this is partially true in our book. Although the two main helpers are Bree and Hwin—it is known that the later one is referred to as feminine—Aslan also aids the two child heroes many times throughout the story. In the book Bree sees that Shasta is just like him, and that is why he aids him in his travel “I’m a free Narnian...and I can see you’re from the free North too” (Lewis 24). Therefore, this supernatural helper unifies all of the inconsistencies of the unconscious in one body “thus signifying the support of our conscious personality...but also the inscrutability of the guide that we are following, to the peril of all our rational ends” (Campbell 67). Fourthly, the hero’s ultimate detachment from his or her familiar surroundings and self is symbolised by “the belly of the whale.” When Shasta is familiarising himself with mounting Bree his feelings are presented to us and we know how he is adapting to his new life “and this new air was so delicious, and all his old life seemed so far away” (Lewis 31). The hero demonstrates their capacity for a metamorphosis by moving into this stage, although they can come across a slight threat or setback upon initially approaching the step. In the book, Aravis makes one of her mother’s servants be punished for her wrongdoings, and consequently Aslan punishes her in the midst of Aravis’s travel: “The lion was tearing her shoulders” (155). At first she says that she is “very glad” and that “they should beat her” because of being “a tool and a spy of my stepmother” (54) but at the end of the book, when re-encountering Aslan, she has matured and understands the need for her punishment. Allegorically, then, the difficulties of the journey “and the hero-dive through the jaws of the whale are identical adventures, both denoting, in picture language, the life-centering, life-renewing act” (Campbell 85).

3.2. Initiation

The hero approaches the initiation phase, where he must first deal with a series of challenges before reaching the story’s climax—the principal threat or foe. The first step of this phase is “the road of trials” where the hero “must survive a succession of trials by moving in a dream landscape of curiously fluid, ambiguous forms” (Campbell 89). The guidance of the supernatural saviour that he met before entering this new part of his life supports the hero discreetly, or perhaps, he learns here that a pure spirit supports him in his path (71). Hence,

whenever anyone undertakes the risky voyage into the shadows by diving, whether consciously or unwittingly, into their own spiritual labyrinth, they quickly find themselves in a terrain of symbolic images (92). In this step, it is crucial to divide and analyse the two different paths that Aravis and Shasta undertake. First, Shasta is separated from the others when two royal guards mistake him for Prince Corin of Archenland “There he is! There’s our runaway!” (Lewis 69), although it is impossible for him to have royal blood since he has been poor all his life, it has been previously revealed that he has Northern blood. Consequently, Shasta is brought to the palace and accommodated like a true prince, making him think that he could deceive everyone and continue lying to them in order to enjoy the finer things in life that have been presented to him recently: “nothing like this had ever happened to Shasta in his life before...But none of these worries seemed so pressing now that he was comfortable” (74). Nonetheless, it is revealed later on that he only keeps his identity secret because of his past traumas “It never came into his head to tell these Narnians the whole truth and ask for their help. Having been brought up by a (...) man like Arsheesh, he had a fixed habit of never telling grown-ups anything if he could help it” (85). After all of this, Shasta and Corin meet and realise that they look exactly the same, creating an instant bond that unites them and helps Shasta escape: “And good luck. I do hope you get safe away” (92).

Once overcoming the deception of leaving his own friends for uncountable riches, Shasta has to learn how to blindly trust Aravis and wait in the meeting point “or else they’ve gone on without me. It’s just the sort of thing that Aravis would do” (96). At this point in the story, Shasta’s and Aravis’ stories meet again and the latter’s journey is revealed. When Shasta is separated from the others, Aravis meets an old friend that accompanies her during this step. When Lasaraleen is presented it can be seen that Aravis and her are two totally different girls, taking into account that they have the same age and come from rich families, one has a true hero spirit and the other one limits herself to what is expected of her as a rich lady. In fact, Lasaraleen puts her whole focus into how she is looking and also thinks that women who are free and do not conform to the “right” norms are barbarian “the barbarian queen from Narnia?” (108). During the chapter “Aravis in Tashbaan” a clear distinction between the two women is made, furthermore, “Aravis (...) was so tired of Lasaraleen’s silliness by now that (...) she began to think that travelling with Shasta was really rather more fun (114). Moreover, the main trial takes place in “In the House of the Tisroc” chapter, in which Aravis opposes the Calormen royal’s ideas of going into battle against Narnia. She does not venerate the Tisroc because she knows that his actions are being driven by power

and evilness “Oh Aravis, Aravis! How can you say such dreadful things; and about the Tisroc” (136). Eventually, “she managed to find the same road that Shasta had found” (137), so despite their different journeys they ended up on the same path. Dreamers typically portray their unique psychological struggles with remarkable simplicity and power. The psychological risks must be overcome on one’s own or, at most, with hesitant, unplanned, and sometimes ineffective counsel. A long and extremely dangerous route of victories and enlightening moments begins with the original crossing into the land of trials (Campbell 100).

The second step is “the meeting with the goddess”, where the hero encounters one or even more allies who assist him in continuing his quest, or where he receives gifts that will benefit him in the future. The final adventure is typically depicted as a mystical union between the victorious hero-soul and “the Queen Goddess of the World” which occurs after all obstacles have been removed/defeated (100). In this step Shasta is the only child hero that can be analysed, as he is the one who encounters a supernatural ally that helps him in his upcoming travel. “I don’t think anyone can be blamed for shouting if something comes up from behind and touches him...What had touched him was only a cat” (Lewis 97). In this moment Shasta does not run from the unknown fears but he tries to calm down and search for the source of his fear to find only a “cat” -which later on would be revealed to be Aslan. In *The Horse and His Boy* Shasta does not have a mother, at the end he finds his true family, but his mother is not part of his life, “the mythological figure of the Universal Mother imputes to the cosmos the feminine attributes of the first, nourishing and protecting presence” (Campbell 103). Thus, Aslan and Bree—being the two supernatural helpers—may take on the role of the mother(s) in this journey, guiding and assisting Shasta throughout it all. Furthermore, it could be stated that Aravis also has the help of Hwin as a motherly figure, although we do not know specifically how deep the bond between the two goes. Campbell argues that the mystical marriage with the queen goddess of the world represents the hero’s total mastery of life; for the woman is life, the hero its knower and master. Also, the trials that the hero underwent in preparation for his final deed served as a metaphor for all the epiphanic crises that enabled him to raise his awareness to a level where it could withstand being fully possessed “by the mother-destroyer” (111). The universal “myth of the hero’s passage” is meant to serve as a general model for men and women, regardless of where they fall on the scale. As a result, it is expressed in the widest terms possible (111).

The third step is “atonement with the father”, although this step is usually portrayed by meeting with a masculine figure, it can also just be an individual or thing with enormous power —the hero must challenge and be prompted by whatever possesses the ultimate authority in their life. However, this step is not portrayed in *The Horse and His Boy*, as the masculine figures of the heroes’ fathers do not fit into this archetypal figure. Giving up the self-created double monster, which necessitates giving up the connection to the ego itself, is also atonement (Campbell 119). The challenge of the hero visiting the father is to let go of fear to the point that he is ready to comprehend how the horrifying and absurd catastrophes of this vast and cruel cosmos are wholly justified in the magnificence of Being. The protagonist soars beyond existence and its distinctive blind spot for a brief sight of the source. (135)

The fourth step is “apotheosis”, which is the epiphany at which a deeper comprehension is attained. The hero is determined and prepared for the most challenging portion of the quest with all of this additional knowledge, as well as perspective. “It represents (...) the mystery of creation: the breaking of the one into the two and then the many, as well as the generation of new life through the reconnection of the two” (141). This is illustrated in the book with the conversation between Aslan and Shasta in a crucial moment of the latter’s one story.

I was the lion...I was the lion who forced you to join with Aravis. I was the cat who comforted you among the houses of the dead. I was the lion who drove the jackals from you while you slept. I was the lion who gave the Horses the new strength of fear for the last mile so that you should reach King Lune in time. And I was the lion you do not remember who pushed the boat in which you lay, a child near death, so that it came to shore where a man sat, wakeful at midnight, to receive you. (Lewis 176)

Such conversation takes place when the boy is doubting his adventures and decisions, as he feels home-sick and alienated in this setting, being different to the Calormen: “But I’m not a neighbour. In fact I’m a stranger in these parts” (181). Furthermore, Aslan also illustrates how he had an even earlier impact on Shasta’s life, protecting him that night when his family could not. He even put Shasta in the only house that allowed him to meet Bree and start a voyage that would lead him to Aravis and to go on an expedition to preserve Narnia years later. Shasta’s conviction of divine involvement does not, however, take away from the tragedies he also experienced. Yet, Aslan’s epiphany does provide him insight that is

uncommon for humans to experience. This image represents the start “of the cosmogenic cycle”, the completion of the hero’s mission, the dissolution of the Paradise wall, the discovery and gathering of the divine form, and the restoration of knowledge (Campbell 142). It does not result in the ego being completely destroyed; rather, it is expanded, and the individual begins to care more about his whole community as opposed to just himself. This widely known narrative serves as a prime illustration of how closely myth, psychology, and philosophy are maintained in the East. The mind is prepared for the notion of the connection of the inner and outside worlds through vivid personifications. Consequently, the goal of religious teaching is to completely remove the individual from illusion rather than to heal him back to the common delusion (152). After this we encounter the fifth step, which is “the ultimate boon”, where the hero achieves the quest’s objective by fulfilling the purpose for which he travelled and answers the call that first motivated his trip. As revealed by Campbell “the ease with which the adventure is here accomplished signifies that the hero is a superior man, a born king” (159), however, Shasta does not obtain his greatness with ease. Instead, his participation in the battle against the Tisroc’s son is cut short by a blow to his head, knocking him out and in turn saving him from fighting and possibly dying “But when at last the two lines met he had really very little idea of what happened” (Lewis 198). Nevertheless, this event is what reunites Shasta with his true family. On the other hand, Aravis undertakes this step in a different way and her quest’s objective is fulfilled by her obtaining freedom and maturing. When Aravis and Aslan meet for the “first” time the lion explains that it was him who aided her throughout her journey “It was I who wounded you” (213), and Aravis starts to deepen into her past wrongdoings “Will any more harm come to her by what I did?” (214). Finally, the pain of spiritual development is the pain of overcoming personal constraints. Eventually, the mind transcends all perceptions of form -all symbolisms, all divinities- breaking the cosmos’s enclosing sphere to realise the irreducible nothingness, which transcends all experiences of form (Campbell 151).

3.3. Return

In the return stage the adventure’s difficulties and tribulations are over, and the hero finally returns home, whatever that may be now. However, the hero has changed and with this new development an inward shift has occurred. Before starting to analyse the six steps that are portrayed in the return stage it has to be mentioned that the “refusal of the return”, and “the

magic flight” are not going to be included. As it was mentioned in the context of this paper, it is not sure that Lewis followed this archetypal structure, for that reason there are some incongruences with the structure in the book. The refusal of the return is when even after completing the heroic mission, the intrepid traveller returns with the life-changing prize (Campbell 179), however, the hero might not wish to bring the blessing to the mundane realm. The latter step is when the hero’s last stage of the adventure is assisted by all the supernatural patron’s abilities if, after his victory, he receives the goddess’ or god’s favour and is given the order to return to humanity with an elixir to restore civilization. The last step of the mythical round, however, becomes a lively, frequently humorous chase if the prize has been obtained over the guardian’s objections or if the hero’s desire to return to the normal world has been rejected by the gods or demons (182).

First, the “rescue from without” step, where the hero could need help from outside sources to return from this otherworldly journey. As revealed by Campbell; “For the bliss of the deep abode is not lightly abandoned in favour of the self-scattering of the awakened state” (192). In this step, the two child heroes being analysed in *The Horse and his Boy* are rescued in a very similar way; by someone who heals their injuries. On one hand, Shasta is awakened when the battle has ended: “the noise was no longer that of a battle. He sat up and stared about him” (Lewis 203). The young hero did not know a thing about wars and battles, so when it all started he did nothing to ensure the victory of the Narnian people. However, when Shasta saw the outcomes of battle and reunited with prince Corin and King Lune, an injury -that was not physical- was healed. Many archetypal heroes have an infancy that lacks parental influence, because of being orphans or never meeting them. Thereupon, the case of Shasta is the latter as he is reunited with his family in this instance “surprised Shasta as much as anything that had ever happened to him...suddenly embraced in a bear-like hug by King Lune” (207). It is worth noting that finding his family is what surprises him the most, on top of all the adventures that he has been living on this journey, and that defines Shasta’s heroic personality. On the other hand, Aravis is rescued by the Hermit and Shasta when Aslan follows them to Archenland. Once her physical injury is healed and she talks with Aslan, Aravis starts to be aware of things that she once was not aware of “Poor Shasta... Will he get there first?” (160). After all, Aravis had a facade that did not allow her to acknowledge Shasta’s bravery, however, this facade starts to crumble and shows the real her “We must see Shasta first and say goodbye to him-and-apologise” (209). As a result, this “rescue from

without” stage cures the injuries of the two heroes and widens their path toward their future by making them mature and forcing them to realise difficult things.

Second, the “crossing of the return threshold” step, which means that in order to finish the quest the returning hero must endure the effects of the outside world. Retaining the knowledge acquired on the journey and integrating it into society are the objectives of the return (Campbell 198). As Campbell states in this step “the two worlds, the divine and the human, can be pictured only as distinct from each other—different as life and death, as day and night” (201). After all, Shasta and Aravis share the same experience in this step. The situation that prompts the initiation of this step is the conversation that these two characters have when Shasta returns from the war. Once the truth of Shasta’s family is revealed, he could have stayed in the castle and be heaped with all the riches that he can think of, however, he decides to come back to the Hermit’s house and tell the truth to his friends. As a result, Aravis gains the insight of what it is that she has really wanted throughout her own quest -being free as a Narnian and having the opportunity to choose her true love. At the end, she accepts her love for him “I did change before I knew you were a prince” (217).

Third, is the step of “master of the two worlds”, where the individual is now at ease in both the internal and outward worlds. The protagonist is seen to strike a balance between his former self and his present self. Through extensive psychological training, the hero finally becomes ready for the great atonement by completely letting go of all attachment to his or her own limitations, individualities, hopes, and fears (Campbell 220). In this step the transformation of the two child heroes can be seen; Shasta started off as a poor boy and ended up a prince, and consequently, Aravis started off as a princess and ended up as a free, adventurous woman. The character development of Shasta and Aravis can be seen in the conversation that they share when reuniting again, a conversation where everything has been cleared and their true feelings are showing.

"His Royal Highness Prince Cor of Archenland desires an audience of the Lady Aravis," said the Herald... The Prince bowed, and a very clumsy bow for a Prince it was. Aravis curtsied in the Calormene style (which is not at all like ours) and did it very well because, of course, she had been taught how. Then she looked up and saw what sort of person this Prince was. (Lewis 215)

Additionally, when Cor is presented as prince -and at first acts like it- Aravis questions her feelings towards him but instantly Shasta's personality starts to show up "Shasta all at once turned very red and began speaking very quickly "I do hope you won't think (...) try to impress you or make out that I'm different"" (216). Hence, the two children have now mastered how to move between worlds, and they have gained the "freedom to pass back and forth across the world division" (Campbell 212) building their own adult characters.

Finally, in the "freedom to live" step the hero is left content with his or her life. The individual has the ability to live in the now without thinking about the past or the future. The myth seeks to reconcile the individual awareness with the global intention in order to eliminate the necessity for such living ignorance, and this is accomplished by realising the genuine connection between the impermanent existence that perishes in everyone and the phenomena of time passing (221). This step symbolises the crossing of the two paths of the heroes and how they end up forging a new life and future together. In the end Shasta and Aravis fall in love, she is invited to live with Cor and his family in the palace, and later on when Cor becomes king of Archenland she becomes queen. Subsequently, in pages 236-37 it can be seen how their past and future experiences shape their own future, while they raise and educate the most famous of all the kings of Archenland -Ram the Great.

4. Conclusion

Returning to the proposition presented at the beginning of my dissertation, this work has attempted to answer the question of how Campbell's structure of the hero's journey can be applied to C.S. Lewis' *The Horse and His Boy* when analysing the hero and heroine's journey, looking at it from a psychoanalytical perspective. This work has also demonstrated that Campbell and Lewis are men of similar core structures through their depiction of the archetypal characters and the psychoanalytic notion of the transformation of the psyche, albeit we observe some differences in every stage fostered by their individual thinking. By analysing Lewis' portrayal with respect to previous representations of the stereotypical hero, my dissension is that not even the heroine's journey, in respect to Aravis, is able to fully differentiate itself from the journey proposed by Campbell. To such an extent, as the psychoanalytic context is representative of the journey in Lewis' book, I would contend that Lewis' portrayal of the hero's journey follows closely the one proposed by Campbell in *The*

Hero with a Thousand Faces which marks the path to follow when embarking in the adventure of becoming a hero, since Aravis and Shasta undergo a certain form of coming of age that marks their future destinies.

Furthermore, Lewis' choice of depicting another journey -the one of Aravis- instead of only the masculine one seems to go against the primal hero journey, whereby it creates another opportunity to widen the topic and for women to have more representation in adventure stories. As a consequence, Campbell's original model is bent slightly to conform with the new additions in *The Horse and His Boy*. This change not only affects Aravis' future but also Shasta's as it triggers a maximal change in both lives, but also on the lives that the two heroes cross, as the future of Narnia and Calormen is better because of their actions. Hence, Lewis' narrative appears to parallel the one created by Campbell, who, in trying to create a fixated structure for heroic narratives to follow, yields extraordinary results in many famous works that have become classics nowadays.

Lastly, it should be mentioned that due to individual minds, Lewis' personal inclination for creating fantastical heroic narratives, and in spite of the many similarities between the two author's narrative structures, it falls outside the scope of this study to present a comparison of this topic with respect to Lewis' *The Chronicles of Narnia*. For that reason, this dissertation has only had the width to focus on the analysis of Campbell's theories in the fifth instalment only. However, further research regarding the area of psychoanalytic studies as the base of the individual psyche and the transformation it takes when motivated by a coming-of-age story might leave an entrance to deeper knowledge in this specific area. Furthermore, as a more general note, the question of this thesis may help when a wider background is needed to explore one of the most recurring structures of fantasy fiction in children's literature- that being the hero story/narrative.

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