

LUCY PEVENSIE'S CHARACTERIZATIONS IN C.S. LEWIS' *NARNIA: THE LION, THE WITCH, AND THE WARDROBE*

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Abstract

As literature reflects human life, the characterizations of a fictional character in a novel can be analyzed as the reflections of the subconscious of the character in Freud's psychoanalysis. The present study will describe the characterizations of Lucy Pevensie as the main character in C.S. Lewis' *Narnia: The Lion, The Witch, and The Wardrobe* and elaborate on how the main character's subconscious as reflected through her characterizations affects the plot development of the novel. Through the application of close reading with the perspective of Freudian psychoanalysis, the present study reveals that Lucy Pevensie's curious, kind, truthful, caring, loyal, and brave characterizations are as reflections of her id, ego, and superego. They are affected by the behaviors and characters around her and set the plot in motion (starting from disjunction, trajectory, proleptic events, reversal, discovery, and ending). As the end of the plot was resolved with Lucy Pevensie's bravery that leads to the saving of Edmund Pevensie from his demise, Lucy Pevensie's characterizations and their effects on the plot development implies that the combination of instinct, observation of reality and a deep conscience can be beneficial for the greater good of the society.

Keywords: characterization, main character, plot development, psychoanalysis.

INTRODUCTION

The novel *Narnia: The Lion, The Witch, and The Wardrobe* is the first series of seven publications of The Chronicles of Narnia series. It is one of the children's fantasy novels written by Clive Staples Lewis in the 1940s. Although the novel was published more than 50 years ago, it is still appealing because the heroes' journey provides companions for those who are transitioning from young to adult (Brown, 2003). The story tells about four siblings who went to the Land of Narnia and were destined to defeat the evil White Witch. The novel contains man

mythological creatures such as Witch, centaurs, and fauns, where they carry different levels of messon, 2006). Beside its heroic story, *The Chronicles of Narnia: The Last Battle* also bears environmental issues such as the consequences of nature exploitation and human ignorance that may lead to an apocalypse, as mentioned in the Bible (Sungkono, Setiawan, & Purwita, 2015). Eldik (2018) studied the intertextual relation between C.S. Lewis' fantasy series with John Milton's *Paradise Lost* and found that John Milton's Satan, Eve, Abdiel, and God allude in *The Chronicles of Narnia*. From the seven novels in *The Chronicles of Narnia*, three of them have been adapted into films for children, namely *The Lion, the Witch and the Wardrobe* (2005), *Prince Caspian* (2008), and *The Voyage of the Dawn Treader* (2010), although they did not follow all the details in the novel as what seemed to be a practice of an infidelity criticism (Kranz and Mellerski, 2008; Suwastini, 2014).

In the chronicles, especially in the first novel *The Lion, The Witch, and the Wardrobe*, Lucy Pevensie, the youngest of the Pevensie siblings, was the main character of the story who take the most roles to influence the historical events in the story. Through her characterizations, Lucy influenced the decisions and actions of the character around her. Ottoson (2010) discovered that the adventures of the Pevensies visualize psychological journey leading to personality growth. Lucy, the youngest, released her hidden emotion and desire to develop her shy and fearful character into a valiant character (Ottoson, 2010). Characterizations are the process of building a fictional person's resemblance to make it believable like a real-life human (Gill, 1995). According to Gill (1995), presenting the character to make it look like a real human can be conducted direct and indirect characterization. Usually, the characterizations in novels combine both presentations, such as describing a character for the first time using a direct presentation and giving subtle clues about the character using indirect presentation (Gill, 1995). The first one refers to a direct presentation that reveals the character by stating what the characters are like. The indirect presentation uses an action to show how the characters. Through indirect presentation, the characterization of the character may be inferred through dialogue in the story, the physical appearance, or the characters' ideas.

As characterizations can be revealed through the character's behaviors, actions, and thoughts, they are strictly related to the psychology of the character. Thus, an effort to understand a fictional character's characterizations in a novel is often conducted by employing a psychological approach (Parkin-Gounels, 2001; Fard, 2016). It is explained that adhering to Sigmund Psychoanalysis analyzes the characterizations of fictional characters by identifying the three mental life of humans, namely id, ego, and superego, to see how they are combined to build the plausibility of the actions committed by the character. Lapsley and Stey (2011) explain the id as the unconscious psychology that instinctively seeks for pleasure and engage in satisfaction, while ego is the part of modified id whose function is to mediate the instinctive ego and the critical superego, superego is more like a conscious action influenced by the moral of the person. Thus, while the id most of the time irrational, the ego is rational, and the superego is moralistic and confirms conscience with social mores. Isaoglu (2014) used psychoanalytical criticism from Freud to analyze the characters in *Moby Dick* and *The Scarlet Letter* and found that the unconscious of the main characters in both novels is reflected in their activities where they are mainly affected by repressed feeling and desire as well as their past lives. The universality of using Freudian Psychoanalytic in literary criticism has been mentioned by Büyü (2007) due to its influence on various authors from different cultural backgrounds.

In C.S. Lewis's *Narnia: The Lion, The Witch, and The Wardrobe*, Lucy Pevensie's characterizations are revealed along with the plot that structures the events in the novel into a cause-and-effect structure. According to Gill (1995), the plot structure is composed of situation, disjunction, trajectory, proleptic events, and reversal and discovery. The situation introduces the aims of the character that they desire to fulfill. The disjunction shows the point where the first problem signs the upcoming events. Trajectory reveals the problems that appear during the fulfillment of the character's goals. The revelation of the reason behind the events happened is shown in proleptic events. The reversal or discovery is the stage following proleptic events causing the character to face radical changes. The plot is then directed towards its ends, whether the author explains it in detail, in a satisfying manner, or leaving the story hanging.

The present study will analyze the characterizations of Lucy Pevensie as the main character in C.S. Lewis's *Narnia: The Lion, The Witch, and The Wardrobe*, with the perspective of psychoanalysis in order to elaborate how the subconscious id, ego, and superego affect Lucy Pevensie's actions. As Lucy Pevensie's actions are the main drive that moves the plot of the novel it is essential to see the development of these characterizations along with the development of the plot, as the plot development will reveal how the tripartite subconscious affects Lucy Pevensie's actions and provide drives for the plot development.

METHOD

The present study is conducted as a close reading on *Narnia: The Lion, The Witch, and The Wardrobe* with the perspective of Freud's psychoanalysis. The reading is focused on one of the novel's internal elements, namely the characterizations of the main character. The main character in this novel, as mentioned in the title, was Lucy Pevensie. During the reading, the identification of Lucy's characterizations is supported by the analysis of the novel's plot structure to relate Lucy Pevensie's character developments and how they are affected and, in turn, affect the plot development of the novel. Other novel elements, such as the setting, the theme, the point of view, and the tone of the novel, may contribute to this analysis.

RESULT AND DISCUSSION

The Characterizations of Lucy Pevensie

In C.S. Lewis's *Narnia: The Lion, The Witch, and The Wardrobe*, Lucy Pevensie was the youngest of the four Pevensie siblings. The other characters in this novel are Peter Pevensie as the oldest child, Susan Pevensie, the second child, and Edmund Pevensie as the third child. The other major character is King Aslan, the Lion of Narnia, and the antagonist the evil White Witch. She was the protagonist of the story and had the most role throughout the story. The minor characters in the story are, among others, Mr. and Mrs. Beaver, The Father Christmas, Mr. Tumnus, Giant Rumble Buffin. As the main character, Lucy is described as a kind, honest and caring character, with which she became the medium that made it possible for the Pevensies to help to defeat the White Which, return the throne to King Aslan, and save Narnia from eternal winter.

One of the proofs of Lucy's characterizations was provided in Chapter Six. There was a conversation between Lucy and her siblings after discovering that Mr. Tumnus had been arrested under the Queen's order, the White Witch, for having saved Lucy Pevensie from the evil Queen. When Susan insisted that they had to go home instead of staying and finding out more about the Faun because they were ill-prepared, Lucy insisted that they help Mr. Tumnus. Lucy stated that "... We can't just go home, not after this... the poor Faun has got into this trouble. He hid me

from the Witch and showed me the way back." (The Lion, CS. Lewis; 32). In this quote, Lucy Pevensie was grateful that Mr. Tumnus the Faun had helped her before, and she was worried that she had caused troubles to come for the Faun. Thus, she persuaded her siblings to return the favor and to save Mr. Tumnus. From this incident, it can be observed that Lucy had a deep consideration toward others, especially to those who were in trouble like Mr. Tumnus.

From the same quote, it can also be inferred that Lucy Pevensie is a caring person. Not only did she feel bad that she had caused Mr. Tumnus troubles, but she also cared about what might happen to him under the imprisonment of the White Witch. Another proof of Lucy Pevensie's characterization as a caring person can be observed in Chapter 4 when the four siblings came back from Narnia, and Edmund Pevensie had decided to take the side of the Evil Witch, and thus he felt nervous. Lucy observed this, and she attentively asked Edmund Pevensie: "...*you do look awful, Edmund. Don't you feel well?*" (The Lion, CS. Lewis; 22). The fact that only Lucy Pevensie observed Edmund's uneasy feelings was proof that she was caring. It is later emphasized in Chapter 7 when Lucy Pevensie persuaded King Aslan to save Edmund, even after Edmund Pevensie had betrayed them all by taking the side of the White Witch. To King Aslan, she implored, "...*can anything be done to save Edmund?*" (The Lion, CS. Lewis; 65) He would not stop persuading King Aslan until he agreed to save Edmund even if it would be challenging for them.

Other than kind, Lucy Pevensie was also revealed as a shy kid. One of the proofs that Lucy was given shy characterization can be seen in Chapter 1 when the Pevensie siblings met the Professor for the first time. The Professor was the owner of the mansion in which the Pevensie children took abode during the London air-raid, while their house had been destroyed, their father was away on duty, and their mother volunteered in the city. When the children finally met their host, the children expressed different reactions. While Peter Pevensie thought the Professor was submissive, Susan Pevensie considered him lovable, while Edmund Pevensie thought he did not care that the Professor did not care about them all. However, Lucy Pevensie's reaction toward the Professor was different. It was stated that "... [sic] *Lucy (who was the younger) was a little afraid of him.*" (The Lion, CS. Lewis; pp. 1). For a person who was perceived either lovable or ignorant, to be afraid of that person implies that Lucy Pevensie was a rather timid person.

Other than kind and shy, Lucy was also described as an honest child. The narrator of the novel directly reveals Lucy as honestly by describing Lucy as stated here "...*Lucy was a very truthful girl ...*" (The Lion, CS. Lewis; 14). While Lucy Pevensie had been considered pretentious when she told her siblings about the other world beyond the Professor's wardrobe, after Edmund Pevensie witness Narnia himself, exclaimed, "*I say Lu! I'm sorry I didn't believe you. I see now you were right all along*" (The Lion, CS. Lewis; 16). From Edmund Pevensie's statement, it can be inferred that Lucy had only told the truth, and thus Lucy is characterized as honest.

While Lucy Pevensie was kind and caring to his family and friend, she was also faithful, especially to the righteous King of Narnia, Aslan the Lion. It was Lucy who kept believing in Aslan that she trusted Aslan would be able to save Narnia. Even when in Chapter 14, Aslan was killed on the Stone Table as a sacrifice to secure the White Witch's power, Lucy Pevensie would not leave him, despite his warning to leave and save themselves from the evil Queen. In Chapter 15, together with Susan Pevensie, Lucy waited until the Queen, and her followers left Aslan's body, even it was cold and dangerous. After they all left, Lucy and Susan approached Aslan's body and tried to untie him from the stone. When a group of mice approached Aslan's body,

Susan Pevensie was apprehensive that the mice would eat Aslan's body. However, Lucy had more faith in the kingdom and all its good-hearted animal, and so she let the mice approach until they finally nibble away all the cords that untied Aslan, and thus, freed Aslan's body.

Other than those compassionate characters from Lucy Pevensie, she was also revealed as a girl full of curiosity. It can be proven that Lucy decided to stay in the empty room, observing a big wardrobe in the beginning. When her siblings shrugged at the existence of a large wardrobe for storing coats in a big mansion as something healthy, Lucy was curious about what could be inside the wardrobe. It can be proven in the following quote from the novel: "...all except Lucy. She stayed behind because she thought it would be worthwhile trying the door of the wardrobe." (The Lion, CS. Lewis; 3). She was so curious that she stepped into it. Her curiosity has led her to know Narnia. It also allowed the plot to develop with adventures in the Kingdom of Narnia and get in there. Her curious action made her end up knowing the land of Narnia.

Another characterization attributed to Lucy Pevensie was her cheerfulness. It can be proven on the line which says, "...Lucy, who was too happy and excited to notice how snappishly Edmund spoke..." (The Lion, CS. Lewis; 21). This line was taken from Chapter 4 when Lucy Pevensie had lunch with Mr. Tumnus as the celebration to their assumed escape from the Witch's punishment. Edmund Pevensie, who wandered into the wardrobe and Narnia after all his siblings left before him, was very upset about being left behind and was flushed for having been tempted by the White Witch. However, Lucy, being cheerful and positive-minded, missed how curtly Edmund answered her and kept her cheerfulness even when she described how evil the White Witch was.

Despite being timid and shy at the beginning of the novel, Lucy grew to be brave, along with the plot's development. At the beginning of the plot, Lucy was described as a girl who was easily frightened, as stated in this statement from Chapter 1: "*Lucy felt a little frightened, but she felt very inquisitive and excited as well.*" (The Lion, CS. Lewis; 5). Later in Chapter 5, Lucy Pevensie is quoted to make a statement: "*I think – I don't know, but I think I could be brave enough*" (The Lion, CS. Lewis; 52) when she insisted that she would join a battle. In Chapter 14, Lucy and Susan Pevensie accompanied Aslan to the Stone Table and stayed to take care of Aslan's body after the sacrifice. And then, in Chapter 15, Lucy Pevensie bravely rode on Aslan's back to save the animals from the White Witch's castle. From such plot development, it can be concluded that Lucy grew into a fearless girl toward the end of the plot.

Lucy Pevensie's Subconscious and the Plot Development of *Narnia: The Lion, the Witch, and the Wardrobe*

Lucy Pevensie's characterizations are reflections of her id, ego, and superego. Thus Lucy's subconscious id, ego, and superego influence the other character, and in turn, they also influence the plot structure of *Narnia: The Lion, the Witch, and the Wardrobe*. As a curious little girl at the beginning of the story, Lucy Pevensie's Id is identified to have influenced the point attack of the story in this novel. The moment Lucy decided to stay in the empty room, Lucy got curious about the big wardrobe. As it seems that Lucy knew something magical was within the wardrobe, which led her to the first journey to the Land of Narnia. During this scene, Lucy followed her desire to stay and to discover the big wardrobe. This scene can be proven by the narration in the novel, which says, "...all except Lucy. She stayed behind because she thought it would be worthwhile trying the door of the wardrobe." (The Lion, CS. Lewis; 3). Lucy's curiosity leads to the introduction, which is later followed by the point attack of the story.

According to Gill (1995), introduction and point attack are set at the situation and disjunction, showing the main character's conflict with the self, the others, nature's forces, or social forces. Once Lucy Pevensie gets into the fantasy world called Narnia, she met Mr. Tumnus, the Faun. Lucy spent her time with Mr. Tumnus and had a long-time chat with the Faun she had just met. This scene is one of the events which shows a character conflict with others. Lucy's characteristic of being friendly and kind to the Faun makes Mr. Faun admitted his evil intentions, which he did because he was listed to take service under the Witch's. The first sentence can prove this friendly attitude came from Lucy Pevensie at her first gaze with the Faun, *"Good Evening," said Lucy* (The Lion, CS. Lewis; 7), and Lucy Pevensie continued her greetings with an introduction about herself without any doubt, *"My name's Lucy," said she.* (The Lion, CS. Lewis; 7). Moreover, during this scene, Lucy forgives the Faun for having tried to kidnap her. It can be found on the part of the dialogue which went,

"No," said Lucy. "I'm sure you wouldn't do anything of the sort."

"But I have," said the Faun.

"Well," said Lucy rather slowly (for she wanted to be truthful and yet not be too hard on him), "well, that was pretty bad. But you're so sorry for it that I'm sure you will never do it again."

"Daughter of Eve, don't you understand?" said the Faun. "It isn't something I have done. I'm doing it now, this very moment."

(The Lion, CS. Lewis; 8).

At this moment, Lucy Pevensie's superego took control and made her understand the situation of Mr. Tumnus's action was not on purpose. Lucy kept convincing the Faun that he was not going to do anything like that again. *"Oh, but you won't, Mr. Tumnus" ...[sic] "You won't, will you? Indeed, you really mustn't."* (The Lion, CS. Lewis; 8-9). With this persuasion and forgiveness, Lucy Pevensie convinced the Faun to stop doing evil and became one of the reasons that start the conflict between the good animals like the Faun and The White Witch, which is what the plot of *Narnia: The Lion, The Witch, and The Wardrobe* is about.

Lucy Pevensie's ego also influenced Edmund's id. It was found at the moment Lucy was told to tell lies about the magic wardrobe, the Faun, and Narnia by her siblings, for they found nothing while observing on the magic wardrobe that Lucy was talking about. *"A Jolly good hoax, Lu," he said ... "that's going a bit far. You've had your joke. Hadn't you better drop it now?"* (The Lion, CS. Lewis; 12). By that accident, Lucy went very upset, and it went for days, even she refused to enjoy any of the beautiful weather. Lucy knew she was in the right because she was a truthful girl, as stated by the narrator, *"...but Lucy was a very truthful girl, and she knew that she was in the right; and she could not bring herself to say this."* (The Lion, CS. Lewis; 12).

Once the rainy day comes, and they start to play, hide, and seek, Lucy went to the room where the wardrobe was. She did not mean to get into the wardrobe, but her conscious ego guided her to get in, to prove that she did not lie about Narnia. Lucy's ego encouraged her to get in the wardrobe to have one more look inside of it and make sure everything she saw had not been only a dream, and thus that she did not lie. It is stated in the novel, *"But she did want to have one more look inside it; for this time, she was beginning to wonder herself whether Narnia and the Faun had not been a dream."* (The Lion, CS. Lewis; 12). Lucy consciously knew that the Faun and Narnia could have been a dream, but she also thought that it could not have been a

dream. As Lucy Pevensie went into the wardrobe, Edmund Pevensie's curiosity made him follow her little sister into the wardrobe and Narnia.

In this incident, Edmund Pevensie's id was taken under his control because he decided to get in the wardrobe. After all, Edmund Pevensie wanted to tease his sister about her imaginary country. "*At once, he decided to get into it himself- not because he thought it a particularly right place to hide but because he wanted to go on teasing her about her imaginary country.*" (The Lion, CS. Lewis; 13). Since Id is the mental life of wanting to get pleasure, Edmund Pevensie's desire to tease his sister was a drive to feel pleasure from teasing his sister. As Edmund Pevensie got into the wardrobe, he also ended up in Narnia. However, instead of finding his sister, Edmund Pevensie met the evil White Witch. Edmund Pevensie had no idea if the Witch was not the right Queen of Narnia and that she was evil, got trapped into the Witch's sweet greeting and her Turkish delight. Gill (1995) explains that complication as the next plot structure after introduction and points of attack is the part of the story, which includes a problem that is getting more difficult to solve. At this point, Edmund's Id, as influenced by Lucy's ego, had the story to present another complication in the later development of the novel's plot.

The part of the story that identified Lucy Pevensie's Superego can be reflected when Lucy Pevensie asked her siblings to help Mr. Tumnus after he was arrested for treason by the White Witch. As Lucy Pevensie was thinking of saving Mr. Tumnus, it was her superego that drove her because she acknowledged Mr. Tumnus had been accused of treason because he had chosen to disobey the Queen's order to kidnap Lucy Pevensie, and instead of kidnaping her, the Faun ended up befriending her. With Lucy Pevensie's persuasion, her siblings then agreed. As the second oldest child agreed, Susan Pevensie said, "*I've a horrid feeling that Lu is right...But I think we must try to do something for Mr. whatever-his name is – I mean the Faun.*" (The Lion, CS. Lewis; 29). As the oldest, Peter is also the one who can decide their further action agreed with Lucy. He agreed by saying, "*That's what I feel too,*" said Peter ... *I think we'll have to go on.*" (The Lion, CS. Lewis; 29). As noticed by Ottoson (2010), Lucy Pevensie's intention to save Mr. Tumnus in *Narnia: The Lion, the Witch, and the Wardrobe* reflected Lucy Pevensie's moral courage in the sense of doing the right thing. Thus, it was a matter of conscience for Lucy Pevensie to return the favor she had received from the Faun by trying to save him from the evil Queen. Thus, when Lucy Pevensie's siblings obliged to Lucy's wish and made them all embark on an adventure to save Mr. Tumnus and eventually fight the Evil Queen, Lucy's superego influenced the plot development.

How Lucy Pevensie's superego affects the plot development of *Narnia: The Lion, the Witch, and the Wardrobe* can be found at the event when Lucy received the present from Father Christmas. Father Christmas gave Lucy a small bottle made of diamond and a small dagger. Ottoson (2010) also explains that during this scene, Lucy asked why she could not be in the battle, but then she said an utterance in doubt. "*I think – I don't know but I think I could be brave enough.*" (The Lion, CS. Lewis; 52). Lucy was in doubt of her destiny to help Aslan and to save Narnia. However, Ottoson (2010), also noticed that as she said, "*I think I could be brave enough*", Lucy was trying to believe in herself and join her siblings to keep looking for Aslan and help him defeat the White Witch. It means that Lucy tried her best to think of saving everyone else despite her doubt of herself. She also tried to believe in herself and help everyone else, and her presence in the battle effectively affected the outcome of the battle as her cordial helped to save Edmund after Edmund was severely injured when he destroyed the White Witch's wand and secured Narnia's safety from the power of the evil Witch. Thus, Lucy's superego finally brought the resolutions of the plot, where the Narnians succeeded in defeating the White

Witch, but Lucy Pevensie also redeemed Edmund Pevensie from the terrible misjudgment of joining the Witch's power.

CONCLUSION

Thus, it can be concluded that as the main character of *Narnia: The Lion, The Witch, and The Wardrobe*, Lucy Pevensie's characterizations influence the significant events in the novel's plot development. Lucy Pevensie's characterizations set the disjunctions, the trajectories, the revelations, the discovery and the end of the plot through her characterizations as curious, kind, truthful, caring, loyal, and brave, which in turn affected the actions of the other characters in the story, thus building the plot structure into the necessary complications during the trajectories, the revelations, and the discoveries. As her characterizations are reflections of Lucy Pevensie's subconscious, it can be argued that Lucy Pevensie's Id, Ego, and Superego influenced the novel's plot structure. It is starting from her curiosity that lead to the discovery of Narnia, her kindness and her truthfulness that led to the involvements of the Pevensies in the battle to defeat the Evil Queen, her loyalty as well as her bravery that lead to the achievement of Aslan's goal in saving Narnia in the climax, and the saving of Edmund Pevensie as the resolution of the novel.

From the discussion of the effects of Lucy Pevensie's id, ego, and superego on plot development, two implications need to be taken into account. The first one is that a right combination of characterizations can set good things in motions, like what happened to Narnia's people because of Lucy Pevensie's kind and robust characterizations. Because Lucy Pevensie's characterizations play a significant role in determining the resolution of the plot that saved the weak-minded brother, Edmund Pevensie, it is implied in this novel that a sharp instinct, a good observation, and a deep conscience can save people from their bad traits and change them into a better person.

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