

THE ROLES OF MENTOR IN THE HERO'S JOURNEY IN C. S. LEWIS' THE CHRONICLES OF NARNIA: THE HORSE AND HIS BOY

Nisrina Aditya Putri (nadityaputri@gmail.com)

English Literature Study Program, Faculty of Languages and Arts, Yogyakarta State University

Abstract

This research aimed to (1) reveals the types and roles of mentor in the hero's journey in Lewis' *The Chronicles of Narnia: The Horse and His Boy* and (2) to reveal the influence of the mentor to the hero in completing his journey. To answer the objectives, the researcher used Jung's theory of archetypes and Vogler's theory of mentor character archetypes.

This research is a qualitative research. The main data of this research were sentences, expressions and paragraphs taken from Lewis' *The Chronicles of Narnia: The Horse and His Boy*. To analyze the data, the researcher used textual analysis. To ensure the data trustworthines, peer debriefing was used in this research.

This research reveals two findings. The first finding is that there are four types of mentor and five roles of mentor in Lewis' *The Chronicles of Narnia: The Horse and His Boy*. The four types of mentor are Fallen Mentor, Multiple Mentors, Mentor as Shaman, and Inner Mentor. Meanwhile, the five roles of mentor are Teacher, Gift Giver, the Hero's Conscience, Motivator, and Planter. The second finding is that the mentors whom Shasta met influence him in the three aspects in his Hero's Journey. Those three aspects are the hero's decision-making, the duration of the stages in hero's journey, and the forging team.

Keywords: mentor, archetypes, hero's journey, influence, Narnia.

Abstrak

Penelitian ini memiliki dua tujuan. Tujuan pertama adalah mengidentifikasi peran mentor dalam novel The Chronicles of Narnia: The Horse and His Boy karangan C. S. Lewis. Tujuan kedua adalah untuk mengungkapkan pengaruh Mentor kepada hero dalam menyelesaikan perjalanannya dalam novel The Chronicles of Narnia: The Horse and His Boy. Teori Jung tentang arketipe dan teori Vogler tentang karakter mentor adalah dasar analisis yang digunakan dalam penelitian ini.

Penelitian ini merupakan penelitian kualitatif. Data utama dari penelitian ini adalah kalimat, ekspresi dan paragraf yang diambil dari novel The Chronicles of Narnia: The Horse and His Boy. Untuk menganalisis data, peneliti menggunakan analisis tekstual. Untuk memastikan data yang dipercaya, peer debriefing digunakan dalam penelitian ini.

Penelitian ini mengungkap tiga temuan. Temuan pertama adalah bahwa ada empat jenis mentor dan lima peran mentor dalam novel The Chronicles of Narnia: The Horse and His Boy. Empat jenis mentor tersebut adalah Fallen Mentor, Multiple Mentors, Mentor as Shaman, dan Inner Mentor. Sementara itu, lima peran mentor adalah Teacher, Gift Giver, the Hero's Conscience, Motivator, dan Planter. Temuan kedua adalah bahwa para mentor yang membina Shasta mempengaruhi dia dalam tiga aspek dalam Hero's Journey. Ketiga aspek tersebut adalah kemampuan hero dalam pengambilan keputusan, durasi tahapan dalam hero's journey, dan pembentukan tim. ketiga adalah mentor sebagai salah satu arketipe dan bagian dari collective unconscious dapat ditemukan dalam orang-orang yang ada di kehidupan sehari-hari.

Kata kunci: mentor, arketipe, hero's journey, pengaruh, Narnia.

INTRODUCTION

Fantasy according to Gates (2003: 2), refers to the aftermath of mental process of creating ideas and images which are not in the capability of minds and sometimes not even possible in reality. It may also refer to the content of daydreaming inoffensive brief ideas of fantasizing that many people indulge in to escape from boredom. Therefore, people sometimes see fantasy literature as an escape, a place where writers can pour their wildest imagination in it. Moreover, the element of magic and all the unbelievable creatures in fantasy literature encourage writers to put such uncommon ideas in their works. Writers can create the most bizarre monsters, characters or settings, and readers would not be bothered since they expected those ideas to be thrown in the story.

In fantasy literature, people sometimes will find similar motifs, themes and images that have common meanings. These similarity then create a recurring pattern repeated from one story to another. This recurring pattern is called

archetypes. Guerin stated that archetypes are universal symbols and can be found in arts, literature, mythologies and folklore. These symbols are widely separated yet tend to have a common meaning. Some examples of archetypes are images, themes, motifs, characters, genres and so on (2005: 184).

An example of archetype that can be found in fairy tales and fantasy stories is the hero. The hero as an archetypal character, has some certain traits that makes them, like their character suggest, *the hero* of the story. The hero are usually young, strong and sometimes even resembles a godly appearance. In fairy tale, the hero are put in a quest, slay dragons, save the princess and eventually come back with a treasure (sometimes the princess is the treasure itself).

According to Guerin et al (2005: 190), in order to save the kingdom the hero usually have to undertake several obstacles such as battle with monsters or solving insolvable riddles. By doing so, heroes are expected to grow from innocence and immature individual

to a social and spiritual adult, and attaining maturity and becoming a full-fledged member of the society they lived in. The hero has to battle his own deepest fear to be regarded as a hero to his circle.

In order for the hero to complete their journey, they sometimes need someone to accompany them during their journey. The hero needs a mentor, who are wiser, more experienced and smart to guide the hero. According to Vogler (2007: 39), the mentor usually is a positive figure who aids or train the hero. They sometimes resembles the image of parents. They protect the hero from evil, they also teach the hero what to do and not to do in their journey.

The roles of the mentor is important in fantasy stories. The hero will seek someone to help them out from problems. The mentor also can be a motivator, a protector and a gift-giver to the hero. An example of the Mentor's roles in a more modern fantasy literature can be found in Rowling's *Harry Potter* series. Throughout the series, Harry Potter is always guided by Dumbledore.

Dumbledore acts as a counselor, a teacher, a friend and also a gift-giver to Harry. Dumbledore is a source of information and knowledge he did not get from school, helps Harry to solve his problem and sometimes aided him magical stuff to bring down his enemies.

A perfect example of hero's quest and how the mentor affects the hero can be found in C. S. Lewis' *The Chronicles of Narnia: The Horse and His Boy*. Produced in 1954, the book focuses on two main characters, Shasta and Aravis, and their talking horses, Bree and Hwin. Shasta, a boy who is raised by a Calormene fishermen, discovered that his father is not his real father. Then after he heard that his father was going to sold him to a cruel nobleman, he flee with Bree, the talking horse of the nobleman. During their escape, they meet Aravis, a young Calormene aristocrat and her talking horse, Hwin, who are fleeing from a forced marriage with a nobleman who is way older than her. During their journey to Narnia, they discover a threat of invasion toward Narnia. By the help of Aslan, the

four of them succeed to tell the Narnians of the threat and prevent a great losing.

Archetypes come from the idea of Carl Jung about collective unconscious. The content of collective unconscious have never been acquired, yet their existence exclusively belongs to heredity and is made up essentially of archetype (Jung, 1958:42).

Meanwhile, Propp defines archetypes as functions that exist in fairy tales. Functions are a string of events and actions which serve as stable and constant elements in fairy tales that are independent of how and by whom they are fulfilled. These functions also constituted the fundamental components of fairy tales. The sequence of functions in fairy tales is always identical, although not all functions are present in the fairy tales (Propp, 1968: 21-23).

The first to acknowledge the understanding of archetypes in literary criticism is Gilbert Murray, whom is struck by the similarities that are present in *Orestes* and *Hamlet* that he thought both of the

stories are the result of memories people carry deep within (Dobie, 2012: 62).

Archetypal criticism studies narrative as ritual or imitation of human action as a whole and not just simply an imitation of an action. In archetypal criticism, ritual and dream are significant contents of the narrative. The archetypal analysis of the plot of a novel or play would deal with it in terms of the generic, recurring, or conventional actions which show analogies to rituals: the weddings, funerals, intellectual and social initiations, executions or mock executions, the chasing away of the scapegoat villain, and so on (Frye, 2000: 105).

Mentor, as one of character archetypes have several types and roles in the hero's journey. Each types and roles manage to affect the hero differently. The types of mentor are Dark Mentors, Fallen Mentors, Continuing Mentors, Multiple Mentors, Comic Mentors, Mentor as Shaman, and Inner Mentor. The roles of mentor meanwhile are Teacher, Gift-Giver, Mentor as Inventor,

Hero's Conscience, Motivator, Planter, and Sexual Initiator.

RESEARCH METHOD

This research is a qualitative research. Qualitative research is a research which produces narrative or textual descriptions of the phenomena under study (Vanderstoep and Johnston, 2009: 7). In line with the understanding of the qualitative research, this study used qualitative research design as the data of this research are words, clauses, phrases, sentences and expressions taken from the story.

To analyze the data, the researcher employs textual analysis as the technique of the analysis. This method involves the researcher as the interpreter of the given text or texts. In textual analysis, the researcher's interpretation is only one of many possible valid interpretations of a given text (Vanderstoep, 2009: 211). In accordance to this definition, the researcher then used this method in collecting and analyzing the data since the data in this research are presented in the form of texts and the interpretation of the texts are based

on the researcher's own interpretation.

Data source used in this study was a novel entitled *The Chronicles of Narnia: The Horse and His Boy* by C.S. Lewis. The data were in the form of sentences, expressions and paragraphs derived from the novel that were related to the roles and the influence of the mentor in completing the hero's journey.

In order to analyze the work, the researcher also used some additional references to support the information related to the topic being discussed in this research. The additional references were taken from books, journals, and articles from the websites. The collected data were analyzed based on the theory of archetypes presented by Carl G. Jung and the theory of mentor's archetype by Christopher Vogler.

To analyze the data, the researcher used some steps, which were (1) reading and rereading Lewis' *The Chronicles of Narnia: The Horse and His Boy* carefully and comprehensively, (2) identifying, writing down, and selecting the relevant data based on the research

questions, (3) categorizing the relevant data based on the objectives of the research, (4) analyzing and interpreting the data and, (5) applying the measure of trustworthiness of the relevant data by peer debriefing.

FINDINGS AND DISCUSSION

The data related to the types and roles of mentor and how the mentors he meet influence Shasta in his hero's journey are explained further in the following.

TYPES OF MENTOR

FALLEN MENTOR

This type of mentor is a mentor who is still in the road of the hero's journey. The mentor is someone who may have fallen from the hero's journey or not be able to continue their journey because of their physical condition or age. The hero needs the mentor to pull themselves together so that the mentor could aid the hero in their journey.

“Kidnapped,” said the Horse. **“Or stolen, or captured—whichever you like to call it.** I was only a

foal at the time. My mother warned me not to range the southern slopes, into Archenland and beyond, but I wouldn't heed her. And by the Lion's Mane I have paid for my folly. **All these years I have been a slave to humans, hiding my nature and pretending to be dumb and witless like *their* horses.”**

(Lewis, 1954: 10)

In *The Horse and His Boy*, Bree is a kidnapped horse captured by humans. Bree also has to pretend to be a slave to avoid torture or becomes a circus attraction. It shows that while Bree is looking for freedom to come back to Narnia, he also has fallen from the hero's journey because of the slavery. He could not continue his journey, because by doing so, there are risks of him being killed or tortured. Because of his enslavement and his freedom being restricted, Bree is a fallen mentor who cannot continue his hero's journey due to his condition and limitation.

MULTIPLE MENTORS

Vogler (2007: 45) stated that in some works, heroes may be trained by several mentors. They

may need different mentors to fulfill different roles of mentor. They may also meet people through their journey that they consider as their mentor but do not fulfill the mentor's roles fully.

In this novel, Shasta meets several people that can be regarded as his mentor. One of them is Bree, whom he met the first time when he started his journey. Bree teaches Shasta the knowledge of the hero's journey, motivates and accompany him through his journey. Although Bree sometimes appear to be incompetent or underestimate the weight of the hero's journey, Bree is still a good mentor to Shasta. He encourages Shasta to be brave, and sometimes, when Shasta is too afraid or unsure of himself, he comforts Shasta by engaging him in light and witty conversation about his past adventures. Bree roles in Shasta's adventure are crucial. He fulfill the mentor role of Teacher, Hero's Conscience, Motivator and Planter

MENTOR AS SHAMAN

According to Vogler (2007: 46), a shaman is a spiritual figure who guides his or her tribes through

life. A shaman can travel through different world, change into different entities and enter people's dreams and visions to convey some value to the tribes. As a shaman, mentor will give the hero guiding vision to aids the hero through their journey. The mentor will change into other creatures or appears through the hero's dreams to help and give important clues to the hero.

He was just going to run for it when suddenly, between him and the desert, a huge animal bounded into view. As the moon was behind it, it looked quite black, and Shasta did not know what it was, except that it had a very big, shaggy head and went on four legs. **It did not seem to have noticed Shasta, for it suddenly stopped, turned its head towards the desert and let out a roar which re-echoed through the Tombs and seemed to shake the sand under Shasta's feet, the cries of the other creatures suddenly stopped and he thought he could hear feet scampering away.** Then the great beast turned to examine Shasta.

(Lewis, 1954: 94-95)

Aslan can be considered as Shaman when after he appearing before Shasta as a cat to accompany

Shasta in the Tombs, has to change into a lion to drive away the jackals that want to harm Shasta. The ability to change into different vision or travel between worlds is one of the abilities of mentor as shaman.

INNER MENTOR

According to Vogler (2007: 47) inner mentor can be described as conscience that is present in the hero's mind. Some heroes are already an experienced and hardened character who does not need a mentor figure in their journey. They already internalized mentor characteristics and those characteristics already live within the heroes' self

Shasta's heart fainted at these words for he felt he had no strength left. And he writhed inside at what seemed the cruelty and unfairness of the demand. He had not yet learned that if you do one good deed your reward usually is to be set to do another and harder and better one. **But all he said out loud was:**

"Where is the King?"

(Lewis, 1954: 155-156)

Shasta feels really tired and need to rest, he does not protest or

whine to the Hermit when he asked Shasta to run without rest to reach King Lune. While he himself feels that it is unfair for the Hermit to bestow the task to him and does not know why he has to do it, he does it without complaint because his conscience tells him to do so. It exhibits the point where a hero might have a code of ethics which manifest in the hero's conscience as a Mentor who guides the hero (Vogler, 2007: 47). Shasta might not understand the point of why he has to do something, his conscience tells him what is right and what is wrong.

ROLES OF MENTOR

TEACHER

According to Vogler (2007: 40), Mentor as a teacher act as someone who teaches and trains the Hero about the experience and knowledge of the hero's journey. This role of Mentor is not limited to the teacher figure. It can be applied to parents, acquaintances, coaches and all people who teach the hero in their journey.

"You hold on with your knees," said the Horse. "That's the secret of good

riding. Grip my body between your knees as hard as you like; sit straight up, straight as a poker; keep your elbows in. And by the way, what did you do with the spurs?"

(Lewis, 1954: 15)

Shasta is still naïve and inexperienced about certain things when he start his journey so Bree teaches the right posture and behavior to rides a horse. Bree explains this to Shasta step by step, as Shasta does not have any knowledge towards the matter. Bree is a patient and witty teacher. He always teaches Shasta slowly and patiently. And although sometimes Bree is not really reliable teacher, he always treats Shasta gently and motivates him if he did a mistake.

GIFT-GIVER

Vogler (2007: 40) said that the role of Gift-Giver is addressed toward people who help and aid the hero by offering information, weapons, medicine, food or advice. This role is usually only temporary and can be found in the people encountered by the hero in their journey. Gift-Giver can also help the hero accidentally or involuntary

against their will. Even villains and monsters who are supposed to prevent the hero from reaching their goal sometimes accidentally reveal some important clues to them.

"He that would find that way," said the Raven, **"must start from the Tombs of the Ancient Kings and ride north-west so that the double peak of Mount Pire is always straight ahead of him. And so, in a day's riding or a little more, he shall come to head of a stony valley, which is so narrow that a man might be within a furlong of it a thousand times and never know that it was there. And looking down this valley he will see neither grass nor water nor anything else good. But if he rides on down it he will come to a river by that water all the way into Archenland."**

(Lewis, 1954: 74)

The Raven offers information accidentally when Shasta is forced to stay in the Narnians' place. The Raven did not know who Shasta really is at the moment. Shasta also pretends to be asleep to avoid the Narnians questioning him. This makes Shasta accidentally hears about the Narnians' plans to runaway from Tashbaan and accidentally

hearing the Raven talk about the alternative way to reach Archenland. This exhibits the point where the Gift-Giver accidentally or unintentionally gives the hero important information or clue that helps the hero in his or her journey.

THE HERO'S CONSCIENCE

According to Vogler (2007: 42), the Hero's Conscience can be interpreted as the reminder, a person whose task is to keep in track and to remind heroes about important moral code. The mentor would warn heroes if he or she is breaking some moral codes or neglecting their task as the hero. The mentor could also punish heroes for their behavior if the mentor deems that they are in fault.

“The scratches on your back, tear for tear, throb for throb, blood for blood, were equal to the stripes laid on the back of your stepmother's slave because of the drugged sleep you cast upon her. You needed to know what it felt like.”
(Lewis, 1954: 216)

Aslan gives scratches to Aravis for her action toward one of her slaves that caused the slave to receive punishment from her

stepmother. Although Aravis has to do that to escape from her house, her action hurts other people who are innocent. Aslan punishes Aravis so that she can feel how vicious her slave's punishment is. In this case, the role of Aslan is to be the one who reminds the hero about important moral codes. Aslan shows Aravis that her action, although necessary, has caused innocent people to suffer. Aslan has to remind Aravis that her action toward her slave is not right by giving her punishment in the form of scratches.

MOTIVATOR

The mentor's role as a motivator is to motivate the heroes throughout their journey. The mentor also helps the hero to overcome his or her fear. The mentor will show or arrange something for the hero so that the hero could take action toward his or her journey (Vogler, 2007: 42).

“I know my way to Tashbaan. After that comes the desert. Oh, we'll manage the desert somehow, never fear. Why, we'll be in sight of the Northern mountains then. Think of it! To Narnia and the North! Nothing will stop

us then. But I'd be glad to be past Tashbaan. You and I are safer away from the cities."

(Lewis, 1954: 23)

Bree motivates Shasta by giving him words of encouragement. He also assures Shasta to not worry about the journey.

PLANTER

Vogler (2007: 43) said that as a planter, the mentor's role is to plant important information or clues to heroes in their journey. The mentor will plant some clues at the start or in the middle of the journey. Sometimes, the hero or the mentor themselves do not know that these clues are important. These clues are later revealed to be important to the hero. The mentor might mention clues about how to slay monsters, solve riddles or puzzles, or people's secret identity

"His blood, aye, there's the point," said the King. **And he stared hard at Shasta again with that curious expression, almost hungry expression, in his steady, grey eyes.**

(Lewis, 1954: 167)

King Lune knows something about Shasta's identity. This

information later become important when it is revealed that Shasta is King Lune's child, Prince Cor, who was kidnapped when he was a baby and shipped away by the king's enemy. Before Prince Cor was born, the centaurs said to the king that Prince Cor would become someone important and saves the kingdom in the future. After hearing this oracle, the king's former Lord Chancellor who had betrayed the kingdom decided to kidnap the Prince and sent him away across the sea. No doubt, King Lune already knows that Shasta is his missing son, Prince Cor, when he sees Shasta for the first time for his resemblance to Prince Corin. Yet, because they are in a danger of war, he has to push aside this event to prepare his people to go against Rabadash's army. King Lune fulfills the role of Planter when he said the sentences above to one of his people, Lord Darrin, who states that there is a noble blood in Shasta when he saw the way he rides the horse.

Mentor's Influence in Hero's Decision-Making

The mentor's influence in Lewis' *The Chronicles of Narnia*:

The Horse and His Boy majorly have big impact in the hero's decision-making. Because Shasta is still young and naïve and has no knowledge of the rope of hero's journey, he has to depend on the mentors' guidance.

The first evidence of the mentor's influence in this part is when Bree helps Shasta while he is still wondering whether he has to run away from home or just follow Anradin and being his slave.

“Now look,” it said, “we mustn't waste time on idle questions. You want to know about my master the Tarkaan Anradin. Well, he's bad. Not too bad to me, for a war horse costs too much to be treated badly. But you'd better be lying dead tonight than go to be a human slave in his house tomorrow.”

(Lewis, 1954: 11)

It shows when Bree gives Shasta information about Anradin, who is a cruel master, this information later helps Shasta to make decision for running away from his home and join him in his journey back to Narnia. After receiving this information, Shasta

then knows that he has to run away from home if he wants to survive. The information that Bree offers drives him to decide to commit to the adventure because at this point, his life is at risk if he does not go away.

Mentor's Influence in the Duration of the Stages in Hero's Journey

Mentors can affect how the stages in the hero's journey are running. They can make the stages longer, shorter, smoother, or more dangerous. In this novel, the mentors affect the stages in those four aspects.

Bree is one of the mentors who have a negative impact than a positive impact in the duration of the stage. The first example is when he decides, one handedly, to do short walk and trots instead of galloping faster.

So they had to wait while Bree had a snack and a drink, and of course Hwin and the children had a snack and a drink too. It must have been nearly eleven o'clock in the morning before they finally got going again. And even then Bree took things much more gently than yesterday. It was really Hwin, though

she was weaker and more tired of the two, who set the pace.

(Lewis, 1954: 146)

It shows that Bree decision to take the journey more slowly and take his time to rest longer, not only makes the journey slower, also makes Hwin, who is weaker than him lead the group. While it is not an issue, Bree, who is a war-horse that has more stamina and is wiser than Hwin, is supposed to lead the group and lead them into the right path. His underestimation toward the danger renders the group progress. In this case, Bree's decision not only endanger the group's safety, it also makes the stage longer than it should be and more dangerous. By continuing the journey with a minimum rest, the group will reach King Lune and end this stage quicker. Yet, Bree's carelessness makes the stage longer than it was intended.

Mentor's Influence in the Forging Team

The mentors in Shasta's hero's journey also play a major impact in the forging team between Shasta and Bree and Aravis and

Hwin. The forging team holds an important part in hero's journey. When the hero makes a team with the people he trusts, his or her team will help the heroes in defeating villains or rivals or help the heroes in their journey in general.

“What quarrelsome creatures these humans are,” said Bree to the mare. “They’re as bad as mules. Let’s try to talk little sense. I take it, ma’am, your story is the same as mine? Captured in early youth—years of slavery among the Calormenes?”

(Lewis, 1954: 32)

At this point, the two children do not trust and dislike each other. Shasta dislike Aravis' attitudes toward him while she does not trust him in one bit. As the situation is getting difficult, Bree then changed his tactics by involving Hwin, who is more open toward him because of their identity as a free Narnians, in a conversation.

CONCLUSIONS

The researcher found that there are four out of seven types of mentor i.e. Fallen Mentor, Multiple Mentors, Mentor as Shaman, and Inner Mentor, and five out of seven

roles of mentor i.e. Teacher, Gift Giver, the Hero's Conscience, Motivator, and Planter. Each types and roles of mentor have different impact in Shasta's journey. The researcher also found that the mentors whom Shasta meet in his journey have big impact in three aspects of his hero's journey which are decision-making, the duration of his Hero's Journey, and the forging team. The types and roles of mentor can also be found in real life where people find these characteristics in the figure who guides or train them throughout their life.

REFERENCES

- Dobie, Ann B. 2012. *Theory into Practice: An Introduction to Literary Criticism*. Third Edition. United States of America: Wadsworth Cengage Learning.
- Frye, Northrop. 2000. *Anatomy of Criticism: Four Essays*. New Jersey: Princeton University Press.
- Gates, Pamela S., Susan B. Steffel, Francis J. Molson. 2003. *Fantasy Literature for Children and Young Adults*. United States of America: Scarecrow Press, Inc.
- Guerin, Wilfred L., et al. 2005. *A Handbook of Critical Approaches to Literature*. Fifth Edition. New York: Oxford University Press.
- Jung, Carl G. 1958. *The Archetypes and the Collective Unconscious*. New York: Bollingen Foundation.
- Lewis, C. S., 1954. *The Horse and His Boy*. United States of America: HarperCollins Publishers.
- Propp, Vladimir. 1968. *Morphology of the Folktale*. Austin: University of Texas Press.
- Vanderstoep, Scott W., and Deirdre D. Johnston. 2009. *Research for Everyday Life*. San Fransisco: Jossey-Bass
- Vogler, Christopher. 2007. *The Writer's Journey: Mythic Structure for Writers*. Third Edition. United States of America: McNaughton & Gunn, Inc.