

# *The Voyage of The Dawn Treader*

*by C. S. Lewis*

## *Overview*

### **Plot**

Along with Edmund and Lucy Pevensie, Eustace Scrubb is sucked into Narnia through a picture frame. The children find themselves aboard the Dawn Treader, where King Caspian is embarked on a sea voyage to find seven Lost Lords and seek the End of the World.

### **Conflict**

Will Caspian and his crew discover the fate of the seven Lost Lords and reach the End of the World? (Man v. God/Fate, Man v. Nature) Will various characters be mastered by their weaknesses and sins, or will they find freedom in confession and repentance? (Man vs. Self) Will Eustace be saved from dragonhood, literally and figuratively? (Man v. Self, Man v. God)

### **Setting**

The sea of Narnia's world and its various islands

### **Characters**

King Caspian and his crew, including Reepicheep the Mouse; Edmund and Lucy Pevensie; Eustace Scrubb; the seven Lost Lords and other inhabitants of the islands (including Ramandu the retired star, the Dufflepuds, and others).

### **Theme**

Pride and Humility; Salvation and Sanctification; Human Nature

## ***Questions about Structure: Setting***

### **(1) Where does the story happen?**

This story begins in a dingy flat in Cambridge, where the two youngest Pevensies, Edmund and Lucy, are staying with their cousin Eustace and their aunt and uncle just a few years after the events of *The Lion, the Witch and the Wardrobe*. The atmosphere of the Scrubb house is regimented, austere, and cold. The Scrubb family match their dwelling to perfection, equally cold and orderly and uninviting. As with all the other Chronicles however, this dingy setting is merely a frame for the real story which takes place in Narnia itself.

Within the Narnian setting, there are multiple settings. Charting this story becomes rather a challenge when one realizes that this story is episodic in nature. Though there is an over-arching simple plot driving the story along, Lewis has also included individual stories for each of the protagonists within that greater story. As a result, each island which the characters visit in their journey acts as a separate setting for a mini-story, complete with individual conflict and climax. In order to chart this story on a plot chart, readers must be aware of the duality of this plot. Truthfully, one could chart both the over-arching plot wherein all the characters follow Prince Caspian in his quest to find the seven lost lords and the individual plots which focus more specifically on the personal conflicts and character flaws of the members of Caspian's group. We will adopt this approach in this study guide. First, we will chart the greater, external plot of the quest and second, we will touch on the individual conflicts and climaxes of the essential characters.

To neglect either of these charts would do violence to Lewis's work, for he has very intentionally constructed a surface story and layered deeper stories beneath that surface plot which contain the theological discussions Lewis cherishes. It is in these layered tales that Lewis dissects human nature and discusses the theological significance of relationships between creatures and their creator. As a result, simply charting the grand plot robs the story of its depth.

### **(2) When does the story happen? (2b) How long a period of time does the story cover? A few minutes? A single day? A whole lifetime?**

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The story unfolds in just a few moments of English time, but several months of Narnian time. This trend also remains consistent through all the Chronicles, from the *Magician's Nephew* to the *Last Battle*.

**(2.c) In what season does the story take place?**

In Narnia, summer has just reached its peak, and travelers are taking advantage of the idyllic weather with a long sea-voyage.

**(2.d) Does the story happen in a particular year, era, or age of the world? What historical events may have just preceded the period of the story? Do these events help explain the actions of the characters, the action of the story, or its mood?**

Three years into King Caspian the Second's rule, Narnia is enjoying a period of peace. As a result of Caspian's victory over his uncle, the Telmarine usurper King Miraz, Narnia has largely recovered from the political turmoil that troubled it before. Caspian, however, still struggles to sort out the repercussions of his uncle's treachery. Now, Caspian intends to find the seven lords who remained faithful to him and his murdered father. King Miraz had sent them out on a wild goose chase of a mission to explore the eastern seas so that they would be out of the way while he usurped the throne, and the lords haven't been seen since. Caspian intends to find out what happened to them and either reward them for their faithfulness or honor their sacrifice.

**(2.e) In what time of life for the main characters do the events occur? Are they children? Are they just passing into adulthood? Are they already grown-ups? Does setting the story in this particular time of the character's lives make the story better?**

The Pevensie children, Edmund and Lucy, are three years older than they were at Prince Caspian's crowning, which took place in *Prince Caspian*. They are 13 and 15, respectively. Eustace falls between them in age. Still impressionable and possessed of youth's trusting instincts, these three characters are open to Aslan's teaching and affection. Caspian has already become a man in many ways, having had the responsibilities of a kingship thrust upon him from a young age, but he too has retained some of the childlike faith necessary to follow Aslan. Reepicheep the mouse, despite his small stature, is the oldest of the companions. Of all the travelers, Reepicheep is the most prepared



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## *Questions about Structure: Characters*

### **(3) Who is the story about? (Protagonist)**

As previously mentioned, this story is episodic in nature. As a result, it is difficult to choose a single protagonist to speak for every individual episode. To simplify matters, we will first deal with the over-arching plot of the quest. In this plot, all of the companions stand united in their desire to find the lost lords. We will treat them as a protagonist group. After this first plot has been firmly established, we can branch out and deal with the individual protagonists within each episode.

First, the company of protagonists which sets out in pursuit of the lost lords is largely made up of youthful, idealistic adventurers. While the primary goal of the venture is the discovery of the seven lords, the unanimous longing for adventure permeates that goal, spurring on the searchers.

The protagonists of the individual episodes are numerous. Their separate characters and goals are listed below:

**1) Eustace Scrubb** finds his climax on Dragon Island. In the very first lines of this book, Lewis presents Eustace's beastly character with the words, "There was a boy called Eustace Clarence Scrubb, and he almost deserved it" (p. 1). From the first, Lewis portrays Eustace as a wretched little boy who prides himself on what he considers his superiority to his cousins and disdains any subject tinged with a hint of fiction. Stolidly averse to the idea of the supernatural (talking animals, lands within picture frames, and royal Lions), Eustace clings to the primacy of the scientific world. He considers himself well-educated, but the author constantly interrupts to point out that Eustace has read "all the wrong books." He has had no experiences with imagination, wonder, or fairytales. Consequently, his mind is entirely unprepared to accept the plausibility of a supernatural world. In consequence of this "miseducation," Eustace is a dragon at heart long before his dreadful encounter on the island. His experience there only shows him his desperate need for salvation.

**2) Lucy and Edmund** are also central characters in the story. Much the same as they were at the end of *Prince Caspian*, these two are eager, fresh-faced, bright-eyed children, thirsty for adventure and excitement. Little do they know at the start of the

story, they are embarking on their very last journey in Narnia. At the end of the book, the children ask Aslan if he is in the real world as well as in Narnia. The lion answers, "I am...but there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there"(p.216). Not only does this brief interlude conclude Lucy and Edmund's experience in Narnia and give them hope for future relationship with the king they've come to love, but it also serves as a subtle summary of Lewis's goal in writing *The Chronicles of Narnia*. Pointedly avoiding a pure allegory, Lewis merely intends to offer young children a fictional setting in which to learn to love a king patterned after Jesus. He fashioned this world in the hopes that the children who fell in love with it would then be primed to love the real "Lion of Judah" when they encountered Him on earth.

Edmund Pevensie remains the serious, dependable young man who met Aslan in *The Lion, the Witch, and the Wardrobe*. On Goldwater Island, he is confronted with his idolatry of money. Overcome by greed, he turns on his friends in an effort to satisfy his craving for wealth.

Lucy Pevensie, the sweet, trusting girl who followed Aslan through the first two Narnian adventures with blind adoration and faith, faces her flaws on the Island of the Dufflepuds. There, she realizes her own envy and vanity in her desire to be as beautiful as her sister, Susan. In addition, she confronts her fear of man when she tries to listen in on her friend's conversations about her. This last confrontation is really an idolatry of self as she intends to bolster her self-image with her friends' opinions of her.

**3) Caspian** has become a young king, fiercely zealous to rule well and live honorably. Though he too struggles with greed and a lust for power on Goldwater Island, he comes face to face with his own responsibilities as a leader at the edge of the world. When Reepicheep calls for companions brave enough to face the world's end to find Aslan's Country, Caspian longs to join the others and continue his journey in a quest for glory and adventure. Yet in his encounter with Aslan, he realizes the selfishness of this desire and his boyish spirit clashes with his kingly responsibilities.

**(3.j) What does the protagonist say about himself to other people?**

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Up to this point, we have chosen to follow not only the adventurers as a protagonist group, but also the individual protagonists of each island's episodic story. Such a dualistic approach can, in fact, be implemented with great success through all of the questions in the Socratic list. At this point, however, we will select a few characters to follow as examples of the method and allow you to apply the same concepts and analytic questions to the other characters at your discretion. For now, we will explore the characters of Eustace and Lucy.

Initially, **Eustace Scrubb** is a self-centered, self-important little prig, considered so by not only his travel companions but the readers too, thanks to his revelatory journal entries. Until the story's turning point, these journal entries betray his disdain for the Pevensie kids and his Narnian hosts with self-inflated conceit:

*"It would make anyone sick to hear Caspian showing off his funny little toy boat as if it were the Queen Mary. I tried to tell him what real ships are like, but he's too dense. E and L, of course, didn't back me up. I suppose a kid like L doesn't realize the danger, and E is buttering up C as everyone does here."*

Convinced that everyone around him is either stupid or shallow, he molds all events into hymns of self-pity, never realizing that the problem could be with him.

**Lucy**, however, comports herself a great deal more gracefully. In fact, it's a testament to her selflessness that readers have a difficult time finding a scene in which Lucy says anything at all about herself. Quite to the contrary, she looks after Eustace with unbelievable concern and attention despite his peevishness and his former stingy treatment of her and Edmund. On their first days aboard the Dawn Treader, Lucy notices Eustace's struggles with sea-sickness and gives him a drop of her famous healing cordial in spite of himself.

*"I've brought you something that will make you feel better, Eustace," said Lucy. "Oh, go away and leave me alone," growled Eustace. But he took a drop from her flask, and though he said it was beastly stuff (the smell in the cabin when she opened it was delicious) it is certain that his face*

*came the right colour a few moments after he swallowed it, and he must have felt better because, instead of wailing about the storm and his head, he began demanding to be put ashore and said that at the first port he would “lodge a disposition” against them all with the British Consul.” (p.21)*

Lucy’s patient concern does her credit.

**(3.k) What do others think or say about him?**

The other characters are hard put to be kind and generous to Eustace. Though they strive to be terribly patient, they can’t help but remark secretly, “This is a merry shipmate you’ve brought us, Brother,” and not so secretly, “(T)his singularly discourteous person is under Your Majesty’s protection? Because if not...” (p. 15) Eustace makes himself a nuisance, and all the others tolerate his petulant pouting.

Lucy, however, is honored and well-liked wherever she goes. The crew aboard the Dawn Treader treats her as the queen she once was, bowing to her and kissing her hand and honoring her with her former title of “Your Majesty.” And Caspian immediately forsakes his cabin quarters so that she might be comfortable during their long journey. She is a lady and a queen both by rank and by virtue of her gentle spirit and sweet disposition. All the other characters respect her accordingly.

**(3.n) Do the character’s priorities change over the course of the story? In what way? What causes this change? Is it a change for the better, or for the worse?**

Eustace’s experience with dragonhood begins when he strays from the others on Dragon Island and discovers a lair full to bursting with priceless treasures. True to form, Eustace thinks only of material gain, blissfully ignorant of the hazards of dragon lairs thanks to his “miseducation” in scientific, materialistic naturalism. He is utterly unaware that the usual guardian of treasure stashes, the massive, jealous dragon, could be lurking close by. Greedy and stupid, he shoves a golden arm-band up around his bicep and gets to work, filling his pockets with gold and jewels etc. Soon feeling sleepy, he curls up on the mountain of riches for a cat nap. When he wakes, he finds that he has been transformed into a hideous dragon, mute, massive, and monstrous.



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When the others discover what has befallen poor Eustace, they struggle to find a solution to his predicament and wonder how they will transport a dragon with them on a naval journey to the end of the earth. Yet strangely enough, Eustace's dragon-hood has tempered his rotten nature. He's terrified of the monstrous future that looms before him and desperately regretful of his early behavior towards his shipmates. Too late, he begins to outgrow his dragon-ness and become a decent boy. Lewis points out that Caspian and the others notice the change in Eustace, "It was, however, clear to everyone that Eustace's character had been rather improved by becoming a dragon." (p. 83) Indeed, Eustace himself notices the change, experiencing relief and comfort in a newfound companionship with his shipmates and his cousins. "The pleasure (quite new to him) of being liked and, still more, of liking other people, was what kept Eustace from despair". (p. 84) But despite these internal reforms, Eustace remains a dragon and time is running out for the travelers.

Late one night, Aslan appears to the dragon/Eustace and leads him deep into the heart of the forest, up to the very top of the mountain in the center of the island. There, they find a garden and in the center of the garden an old well so huge that it's more like a bath. At the edge of the clear pool, Aslan orders Eustace to undress and bathe. Three times, Eustace scratches at his scales trying to undress himself so that he can wash in the cool, dark depths of the well. Yet each time he peels off a scaly, dragon skin, he finds another layered underneath. Suddenly, Aslan's voice cuts through Eustace's frustration. "You must let me undress you," he growls. (p. 90) With that, the lion begins to peel off Eustace's dragon skin with his sharp claws, each scratch cutting so deep that Eustace winces in pain. But when the lion has finished and caught Eustace in his mouth and tossed him into the cool pool, Eustace finds to his delight that he is a boy again at last.

Before his experience with dragon-hood, Eustace thinks only of himself and his desire to be in civilization again, but he is changed by Aslan's intervention. Humbled by his transformation and saved, just as Edmund was, by Aslan's grace and mercy, he begins to think of others before himself.

Lucy, on the other hand, begins the story longing for another adventure with Aslan and (with very little deviation) maintains this desire throughout the story. Though she experiences a few minor

distractions in the magician's room on the Island of the Dufflepuds, Aslan soon sets her right when he appears to her a few moments later.

**(3.p) Is the character a type or an archetype? Is he an “Everyman” with whom the reader is meant to identify? Are his struggles symbolic of human life generally in some way?**

Eustace's scenario with Aslan is laden with Lewis's theology. Using Eustace as the “Everyman” or the sympathetic character to whom we can all relate, Lewis enters into a discussion about the nature of salvation. Aslan's salvific act in undressing Eustace alludes heavily to Jesus's work in the heart of a sinner. Though we try and try to undress our own souls to wash clean our own sins, only Jesus himself can cut through our dragon hearts and rinse us clean. Lewis discusses this truth further in the following scene when Eustace relates his experience to Edmund, the former traitor from *The Lion, the Witch, and the Wardrobe*.

Edmund was an “Everyman” in the same way that Eustace is. As sinners trapped within their sins (allegorically portrayed as dragon hide), neither boy can tear off his skin with his own claws. Both boys need the saving pain of God's purification to cleanse and free them. Whereas Aslan's sacrifice in *The Lion, the Witch, and the Wardrobe* was subtly analogous to Christ's salvific act at Calvary, his encounter with Eustace in this story represents the ongoing process of salvation and sanctification which Jesus performs in the hearts of every one of His children.

**(3.q) Is the character a “sympathetic character”? Do you identify with him and hope he will succeed? Do you pity him? Do you scorn and despise his weakness in some way?**

Eustace repels all the sympathetic characters in the beginning of the story. Readers love to hate him in his selfishness. As he is transformed from dragon to young man, however, readers see the vulnerability of a forgiven sinner beneath his spoiled exterior. They begin to identify with him.

Lucy is less of a sympathetic character. She does struggle with a few issues which readers could identify with on the Island of the Dufflepuds, namely jealousy and curiosity and the fear of man. In large part though, Lucy remains a sort of perfect character. She is still the exemplary faithful Christian and while readers appreciate

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her clear example, they cannot really identify with her as they do with Eustace.

**(4.a) Is there a single character (or group of characters) that oppose the protagonist in the story? In other words, is there an antagonist?**

Human nature itself opposes the protagonists in this story. The chapters in this work are episodic in nature. Each chapter, a story in itself, contains a separate conflict and therefore a separate antagonist. Each island visited by the Dawn Treader holds new dangers, many of which bring out the worst in the voyagers. On the Isle of the Dufflepuds, for example, Lucy comes face to face with her sin of envy as she reaches for Susan's beauty and popularity with a magical spellbook; on Goldwater Island, Caspian and Edmund realize their greed and lust for power and riches; on Dragon Island, Eustace is forced to face his dragon nature when he is transformed into a hideous creature and cannot fix himself; on the last island, the Dark Island, all the characters face their inherent fear of darkness. Therefore, the main conflict which plagues the characters throughout the story is their own sin nature. (Man vs. Self)

**(4) Who else is the story about?**

**Here are some details about the significant characters in *The Voyage of the Dawn Treader*:**

**Prince Caspian**

The same young prince who defeated the Telmarines in *Prince Caspian*, the Narnian prequel to this installment, Caspian is now the well-established ruler of Narnia. He's become a good ruler, as the love and loyalty of his crew attests, and his country thrives under his firm guidance. Still young, however, Caspian thirsts for adventure and intrigue. His lust for excitement often conflicts with his sense of duty, as the events of this story illustrate, and he must come to terms with the fact that he has singular responsibilities and limitations as a public figure. Through the events of this story, Caspian proves himself a strong, courageous, brave, faithful, loyal leader and a steadfast friend. Saddled with his own struggles and imperfections, Caspian is a sympathetic and noble character.

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## Lucy

The youngest Pevensie returns for her last Narnian adventure in *The Voyage of the Dawn Treader*. While she retains the faithful, trusting qualities she has always sported in the Narnian novels, Lucy proves a far more human character than ever before when she betrays elements of weakness and insecurity on the Island of the Dufflepuds. Faced with her own sin and weakness at last, Lucy struggles to overcome her own envy and fear of man. This moment of frailty makes Lucy a far more sympathetic character than she has ever been before. At Aslan's rebuke, however, she turns right back to pure obedience, faith, and borderline perfection.

## Edmund

In this story, as in *Prince Caspian*, readers watch Edmund's character develop in response to his transformative experience with Aslan in *The Lion, the Witch, and the Wardrobe*. Edmund has grown considerably in maturity, wisdom, and compassion since that first, devastating adventure in Narnia, but he thinks of his salvation constantly. He admits this contemplation in his conversation with a newly human Eustace on Dragon Island.

*"Between ourselves, you haven't been as bad as I was on my first trip to Narnia. You were only an ass, but I was a traitor."*

*"Well, don't tell me about it, then," said Eustace. "But who is Aslan? Do you know him?"*

*"Well- he knows me," said Edmund. "He is the great Lion, the son of the Emperor over Sea, who saved me and saved all of Narnia. We've all seen him. Lucy sees him most often. And it may be Aslan's country we are sailing to." (p. 92)*

As this excerpt illustrates, Edmund understands the depth of Aslan's sacrifice for him. He feels deeply the debt that Aslan paid for him and the freedom he has been given. His response to Eustace's query, "Do you know him?" sums up his understanding of his relationship with Aslan. He may not know or understand the great Lion, but Aslan knows all of Edmund's deepest, darkest, most sinful parts. And despite this knowledge (perhaps because of this knowledge), Aslan saved him and all of Narnia with him. Edmund's understanding of this sacrifice and awareness of his own

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need for a savior equip him to listen to Eustace's story compassionately. He is a strong, mature, calm, compassionate, man of faith. The events of the story highlight his maturity.

### **Eustace Clarence Scrubb**

Eustace Clarence Scrubb experiences dramatic transformation in this story. He begins the story as a wretched, peevish, sour monster who believes in only the material, factual world. Thanks to his bout with dragon-hood, he ends up a remarkably well-mannered, kind young man whose company all the members of the Dawn Treader enjoy. This transformation occurs as a result of a supernatural occurrence on Dragon Island. Eustace literally becomes a dragon and suffers as one until Aslan himself appears to liberate him. After a painful peeling, Eustace becomes a human again both physically and emotionally. He carries with him the memory of Aslan's salvific act just as Edmund carries his memory of Aslan's sacrifice. It's clear to all who knew Eustace before his dragon-ing that he has been changed deeply and permanently for the better by his experience.

### **Reepicheep**

Reepicheep the mouse makes a valiant come-back in *The Voyage of the Dawn Treader*. A favorite side character from *Prince Caspian*, Reepicheep enters this particular plot with an agenda in mind. Since birth, he has heard stories of the World's End, Aslan's Country, and longed to travel there to live with Aslan himself forever. Here in this travel tale, Reepicheep intends to find Aslan's Country at last and prove his own courage and chivalry in the process. He is valiant, ambitious, adventurous, determined, and courageous despite his vermin descent.

### **Aslan**

Aslan, the allusion to Christ who plays a central role in every Narnian tale, appears six times in this story, usually revealing himself to individuals or very small groups of people. He cultivates very individual connections with characters in order to lead them, save them, or change them somehow. His behavior differs slightly from his jubilant march across Narnia at the end of *Prince Caspian*, but Lewis's message differs as well. Lewis wrote this story as a subtle discourse on the individual struggle with sin and the sinner's relationship with God. This story focuses more on individual

triumphs and personal revelations than nation-wide catastrophes. Aslan is the champion, confidante, and guide of each protagonist.

### **Lord Drinian**

Drinian is the captain of the Dawn Treader. Though Caspian is the King and therefore has authority to override Drinian's orders if need be, he defers to Drinian's superior nautical expertise for the majority of the story. Drinian is an able-bodied, knowledgeable ship's captain and a loyal subject and friend to Caspian.

### **Rhince**

Rhince is the mate of the Dawn Treader. In other words, he is the second in command after the captain. He is not a very well developed character, unfortunately. We know that he serves well aboard ship, as the ship comes safely to port in the end, but we know little else about him.

### **Rynelf**

Rynelf is a crew member. He's the only crew member, in fact, who Lewis mentions by name. He's largely useful to Lewis as a tool to personalize the ship's crew every now and then. We don't know anything specific or personal about Rynelf at all.

### **Pittencream**

Pittencream is the only crew member that Caspian leaves behind on the Island of Ramandu when the Dawn Treader continues on to the World's End. He allows his fear of the unknown to determine his decisions and regrets it for the rest of his life. He retires to the Lone Islands after the adventures are over and tells stories of "what might have been" for the remainder of his days.

### **Pug**

Pug is the slave trader who kidnaps our valiant comrades and tries to sell them into servitude. He is absolutely devoid of redeeming qualities.

### **Lord Bern**

Lord Bern is the first of the seven lords to be discovered by the Dawn Treader company. He buys Caspian from Pug and, upon realizing his identity, helps Caspian to regain Narnian control over the Lone Islands. Caspian makes him a duke and appoints him as the lord of the Lone Islands in corrupt Governor Gumpas's place.

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## **Governor Gumpas**

Governor Gumpas is the corrupt official who rules the Lone Islands. He is a cowardly, crooked ruler who has allowed slavery to flourish and refuses to abolish it despite a direct order from his king, Caspian.

## **Lord Octesian**

Lord Octesian is the second of the seven lords to be discovered by the company. Eustace discovers Lord Octesian's arm band on Dragon Island (it is this band which causes Eustace to become a dragon) and the company decides that Lord Octesian must have perished on the island. The question remains as to whether Octesian was a victim of the old dragon whose corpse Eustace finds or whether he himself *was* the dragon, transformed as Eustace was and doomed to live out the rest of his days as a monster.

## **Lord Restimar**

The third of the seven lords, Lord Restimar met his end by diving into a magical pool on Goldwater Island. Due to the magical properties of the water, poor Lord Restimar became a golden statue as soon as he broke the surface. The companions find his body in the pool.

## **Coriarkin**

Coriarkin is a fallen star. He committed some stellar crime and Aslan punished him by sending him to rule over the Duffers on the Island of the Dufflepuds. As the Duffers are a stupid people, Coriarkin's job requires a huge amount of patience. The Duffers treat Coriarkin with the same sort of reverence, awe, and fear that the Narnians use towards Aslan. Coriarkin is obliged to soften his interactions with them using magic to avoid terrifying them out of their wits. In fact, Coriarkin acts as a mediator between Aslan and the Duffers because they are too simple-minded to come to know the true lord of Narnia.

## **Dufflepuds**

The Dufflepuds, or the Duffers, are the simple-minded subjects of Coriarkin. They are a tiny people both in brain and brawn. Each Duffer hops through life on a single massive foot which can serve as a shade, an umbrella, and a private kayak according to the circumstances. The Duffers follow the orders of their "leader," but

he is perhaps the most foolish of them all. They are hopelessly ignorant, but happy that way.

### **Anne and Marjorie**

Lucy loses all confidence in her friend, Marjorie, when she eavesdrops on a conversation between Marjorie and a bully of a girl named Anne. The two are discussing Lucy and their less than complimentary comments earn Lucy's everlasting disappointment and disdain.

### **Lord Rhoop**

Lord Rhoop, the fourth of the seven lords, jumped ship at the Dark Island where dreams come true when his companions passed it so many years before. Ever since, he has been suffering psychological torments at the hands of nightmares come to life. The Dawn Treader company saves him and sets him to rest with his three companions at Aslan's Table.

### **Ramandu and his daughter**

Ramandu is a fallen star, like Coriarkin. Unlike Coriarkin, however, Ramandu came to rest on his island after thousands of years of faithful, fulfilling service in the skies. Though he rests old and feeble now on Aslan's Island, he receives a fire berry every morning which rejuvenates him slightly. Each morning he grows stronger and younger and he looks forward to the day when he will mount the skies once again to serve Aslan. His daughter, a lovely star maiden, welcomes the Dawn Treader company to Aslan's Table and immediately captures the attention of King Caspian. As she fills the shipmates in on the details of their next quest, she flirts delicately with Caspian. When the brave king and his men prepare to leave for the World's End, Caspian promises to return to her. He later marries her and brings her home to Narnia as his queen.

### **Lords: Revilian, Argoz, and Mavramorn**

The last three lords of the seven, these men reached Ramandu's island and there they disagreed on their course of action. One lords wanted to return to Narnia, one wanted to stay on Ramandu's island, and one wanted to continue to journey east to the World's End. In the course of their heated disagreement, one of the lords grabbed the stone knife with which the White Witch murdered Aslan so many centuries ago. Having touched a forbidden Narnian relic, the three lords fell into a deep sleep right at



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the table. Caspian must travel to the World's End and leave a companion behind in order to wake the three from their slumber.

### **Sea People**

The sea people live the farthest east and the closest to Aslan's country. They live in a magical underwater community which fascinates the passerby. They bear striking similarities to mermaids.

### **Harold and Alberta Scrubb**

These two stuffy sounding individuals are the parents of Eustace Scrubb. As such, they are culpable for his wretched behavior at the start of the story. Materialistic naturalists themselves, they brought up their little son to believe in a dry, flavorless existence just as they do. They failed to provide Eustace with "the right books" and as a result, he has been brought up without an imagination. We know from Eustace's journal entries that Alberta is a feminist. We know little else about these two.

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## *Questions about Structure: Conflict*

### **(5) What does the protagonist want?**

1) The companions as a group want to rescue the seven lords and reach the world's end.

2) At first, Eustace wants to go back home where science and logic reign, but after his transformation on Dragon Island he longs for salvation.

3) Lucy wants to experience another adventure in Aslan's world. Also, for a brief moment on the Island of the Dufflepuds, she wants to be as beautiful as Susan and she wants affirmation from her friends.

### **(5.e) Is the conflict an external one, having to do with circumstances in the protagonist's physical world, or is it an internal conflict, taking place in his mind and emotions?**

The travelers' conflict is largely an external, Man vs. Man struggle as they encounter human obstacles and opponents that they overcome by brute force.

Eustace's conflict is also external up until his dragon-ing. His peevishness creates quite a bit of tension and conflict on the ship. When he becomes a dragon, the tension between him and the other companions dissipates, but his internal conflict about his own state and his worries about the future merely increases.

Lucy's conflict, however, is internal. She never tells anyone of her desire to be beautiful or of her need for affirmation. (Man vs. Self)

### **(5.f) Do his objectives or goals change throughout the story? How? Why?**

Eustace's goals change dramatically over the course of the story. His experience as a dragon forces him to look at himself differently. He changes from a selfish boy to a humbled, pleasant young man. His goals shift from attempting to make everyone else's life a misery to trying to make up for having been so horrid.

Lucy's goals, as previously mentioned, remain fairly constant throughout the story.

### **(6) Why can't he have it?**

1) The companions cannot find the seven lords because obstacles keep popping up before them. (Ocean storms, sea serpents, slavers, etc.) (Man vs. Nature) (Man vs. Man) (Man vs. Society)

2) Eustace can't go home first, because he is in the middle of the ocean, and second, because he's not in control of the deep magic spanning the two worlds. (Man vs. Nature, Man vs. God) Later, he cannot un-dragon himself because his own claws are insufficient to undress him. He needs Aslan's saving power. (Man vs. God, Man vs. Self)

3) Lucy cannot be as beautiful as Susan because she is Lucy, not Susan. She cannot change what she looks like any more than she can change who she is. In the course of her conversation with Aslan, she begins to understand that she is beautiful just as she is. (Man vs. Self; Man vs. God)

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## *Questions about Structure: Plot*

### **(8) What happens in the story?**

As the companions stop at island ports along their voyage, they discover the seven lords one by one. Simultaneously, as they journey together, each of the companions is confronted with his/her own sin and comes to his/her own climactic revelations. The most dramatic of these confrontations occurs when Eustace becomes a dragon and the others are forced to consider what to do with him. As everyone thinks uncomfortably about what a nuisance he's been and how they should deal with his dragonish self, they make a startling discovery: as a dragon, he has become rather a decent sort of fellow, and they find themselves eager to help him and reticent about leaving him behind.

### **(9) How is the main problem solved?**

Although Eustace cannot undragon himself, he is helped by Aslan in the scene in the mountaintop garden. Once changed, he forms true friendships and becomes a contributing member of the Dawn Treader Society.

### **(9.b) How are the protagonist's obstacles finally overcome?**

After a whole week of changeless dragon-hood, Eustace's companions are forced to consider leaving him behind on the island. The night before they are to set sail, the bedragoned Eustace encounters the great lion, Aslan who orders Eustace to follow him. Together, they journey to a pool and the Lion orders Eustace to undress and bathe. Three times Eustace scratches at his scales in an effort to disrobe, and three times he finds his own claws insufficient for the work. "You will have to let me undress you," the lion interrupts. After the lion, with his sharp caws, painfully peels the dragon skin from him, Eustace finds himself small and smooth and human once again. This experience represents both a physical and a spiritual turning point for Eustace. Not only is his body freed from its dragon shell, but his soul is equally transformed. This allegorical transformation has changed not only his appearance but also his behavior. The children find him a softer, more pleasant boy, eager to help and much ashamed of his previous spitefulness.

This scene alludes to God's saving grace. Just as Aslan saved Eustace by peeling away his scales for him and washing him clean

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in a scene alluding to baptism, so God peels away His children's sins and baptizes them in his own blood. Just as Eustace discovered that the pain of Aslan's peeling proved nourishing, so modern day Christians find the scouring and clawing of the Lord at once painful and infinitely fulfilling.

**(9.e) Does the protagonist solve his own dilemma? Is it solved by some external source or 3rd party? Is he helpless in the end to achieve his goal (like Frodo in the Lord of the Rings), or does he triumph by the virtue of his own efforts (Odysseus in The Odyssey)?**

Eustace cannot solve his own dilemma. He requires divine intervention to escape his own dragon predicament.

**(10) How does the story end?**

Each character experiences his/her turning point on an island, but Lewis introduces a final conflict for the group of protagonists right at the end of the journey to find the seven lords. He introduces a quest to sail to the end of the earth. Having reached the end of their stated quest, to find the seven lords, Caspian and his companions discover that they must travel to the world's end and leave one crew member there in Aslan's country in order to set the last three lords free from the sleep spell that has enchanted them. This last quest wraps up the loose ends of the story and presents a final theme to the reader.

The companions find Aslan's country and return to their respective homes, refreshed by a final meeting with Aslan and carrying all the living lords with them.

1) Aslan calls Lucy, Edmund, and Eustace home to England. Though Lucy and Edmund can never return to Narnia, they are not banished from Aslan's presence. It is simply time for them to learn to know Aslan by his other name in their own world. It's clear that Lewis is here alluding to Jesus, though he does not state this explicitly. Eustace, however, has more Narnian adventures to look forward to in the next Narnian installment, *The Silver Chair*.

2) Caspian, infatuated with the thought of adventuring to the world's end, must confront his own selfish zeal. Aslan reminds him that although he's finished his quest, kingly duties await him back in Narnia which prevent him from deciding to abandon the Dawn Treader to enter Aslan's Country. In fact, even before

Caspian's interview with Aslan, Reepicheep the mouse reminds him of his duty:

*"If it please your Majesty, we mean shall not," said Reepicheep with a very low bow. "You are the King of Narnia. You break faith with all your subjects, and especially with Trumpkin, if you do not return. You shall not please yourself with adventures as if you were a private person. And if your Majesty will not hear reason, it will be the truest loyalty of every man on board to follow me in disarming and binding you till you come to your senses."* (p.209)

Though Reepicheep's wise outburst merely infuriates Caspian, his ensuing conversation with Aslan brings him to his senses and he accepts responsibility, deciding not to accompany the travelers to World's End.

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### ***Questions about Structure: Theme***

#### **(11) What does the protagonist learn?**

1) Though Eustace becomes his physical self again after his bout with dragon-hood, his spirit is forever altered. Having seen his sinfulness clearly for a few dreadful weeks, Eustace feels desperately sheepish and eager to change his ways for the better. He says to his companions: "I was hating everything then. And by the way, I'd like to apologize. I'm afraid I've been pretty beastly." Having met Aslan, the true lord of Narnia, Eustace has been softened and humbled. His experience closely resembles Edmund's, a fact revealed through their quiet conversation. "That's all right," said Edmund. "Between ourselves you weren't as bad as I was on my first trip to Narnia. You were only an ass, but I was a traitor"(p.116). Eustace, like Edmund, begins to be a different boy. "He had relapses," the author explains. "There were still many days when he could be very tiresome, but most of those I shall not notice. The cure had begun."

2) Lucy and Edmund are prepared, by their adventures and by their last conversation with Aslan, to leave Narnia and learn to live in their own world.

3) Caspian goes back home. He marries the "star" he met on Ramandu's Island and they rule Narnia together happily for many years.

#### **(13) What is the main idea of the story?**

The story deals with a multitude of universal themes. Through Eustace's experiences, Lewis explores themes of Pride and Humility, Salvation and Sanctification, the Nature of God and the Nature of Man. Lewis discusses Pride and Humility in Eustace's transformation from a snotty English brat to a terrified, needy monster and finally to a humble, sweet boy. As Eustace learns the true, monstrous nature of his own heart, he begins to think less of himself and more of the companions he formerly scorned. Lewis then muses on the Nature of God, the Nature of Man, and Salvation/Sanctification in the "undragoning" process which Eustace endures at the well on the mountain. When Eustace discovers that he is entirely incapable of "undressing" himself or washing himself clean, he turns to Aslan for salvation. This pivotal

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moment reflects Lewis’s belief that man is in bondage to his sin and God is infinitely capable to save him.

In Lucy and Edmund’s story, readers experience firsthand the trials of Coming of Age. While the two Pevensies have clearly grown since their last adventure in Narnia, they are still young and immature in many ways. Edmund’s struggles with greed and ambition on Goldwater Island exemplify one of many pitfalls inherent in the maturing process. Lucy’s difficulties with envy and fear of man on the Island of the Dufflepuds illustrate the inherent flaws of human nature so bare and obvious in childhood. All these flaws which Lucy and Edmund strive against are simple facets of Human Nature, but they must learn how to walk in the light and to be open about their weaknesses in order to mature. The more encounters they have with Aslan concerning their struggles the more eager they become to repent of their sins. Lewis emphasizes this openness and eagerness as an essential ingredient in true maturity.

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### *Questions about Style: Literary Devices*

**(16) Does the author use descriptions and comparisons to create pictures in the reader’s mind? (16.e) Does the author represent inanimate objects as being lifelike or human?**

Lewis uses his favorite device, personification, once again in this installment of his chronicles. Though it’s less dominant than in *Prince Caspian*, the device proves useful on Ramandu’s Island when Lewis gives stars human characteristics.

*“I was a long way above the air, my son,” replied the Old Man. “I am Ramandu. But I see that you stare at one another and have not heard this name. And no wonder, for the days when I was a star had ceased long before any of you knew this world, and all the constellations have changed.”*

*“Golly,” said Edmund under his breath. “He’s a retired star.” (p.179)*

Ramandu and his daughter are the most obvious products of personification in the story.

**(17) Does the author use the characters and events in his story to communicate a theme that goes beyond them in some way? (17.k) Does the author use any objects or ideas to refer to or embody a character quality or personal trait? For example, in *To Kill a Mockingbird*, Jem, Scout, Tom Robinson, and Boo are all “mockingbirds.” It’s a sin to kill them since, in their innocence, they do nothing but sing their song to the Lord.**

Lewis employs symbolism to develop the character of Eustace Scrubb. While Eustace’s personality betrayed dragon-like elements from the first, Lewis drove these qualities home when he turned Eustace physically into a dragon. Though this is not an instance of pure symbolism (as the dragon is not an image used throughout the story to represent a larger theme for all the characters to identify with), Eustace’s dragon-ing is heavily symbolic. At the peak of his monstrosity, Eustace becomes a dragon, his outward appearance mirroring the scaly state of his heart.

*There was no doubt of it. It moved as he moved: it opened and shut its mouth as he opened and shut his. He had turned into a dragon while he*

*was asleep. Sleeping on a dragon’s hoard with greedy, dragonish thoughts in his heart, he had become a dragon himself. (p.75)*

Eustace’s dragon-ing is the most obvious example of symbolism in *The Voyage of the Dawn Treader*.

**Motif**

A motif is a recurrent literary device or thematic element which moves the story forward. In one of the most common motifs, the “journey motif,” a traveling theme propels the story’s plot, advancing the reader through not only the paths on the traveler’s map but the points on the plot chart in order to reach both the destination and the conclusion of the story. Journey motifs have proven crucial to the plots of many well-recognized stories such as *The Hobbit*, *Gulliver’s Travels*, and *The Odyssey*. *The Voyage of the Dawn Treader* shares this same journey motif.

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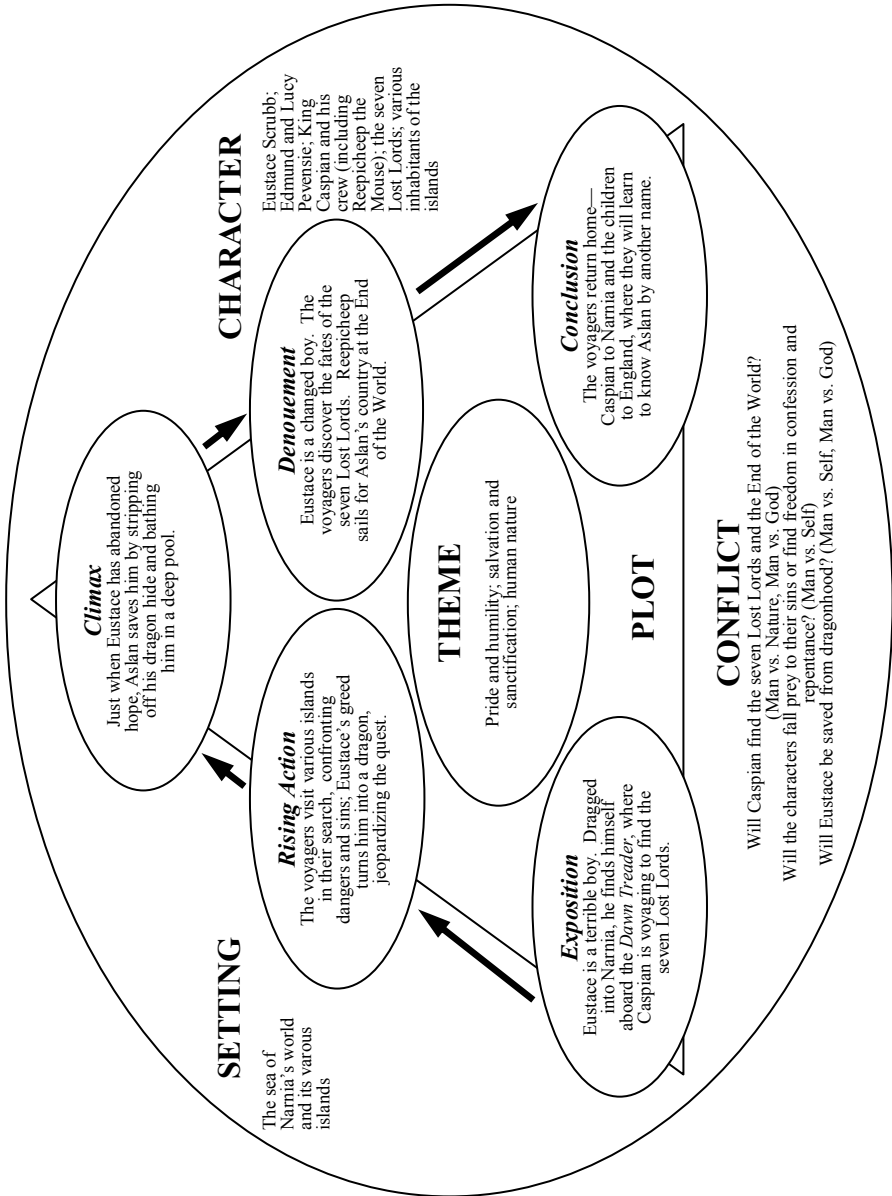
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## The Voyage of the Dawn Treader by C.S. Lewis

### Story Chart



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*The Voyage of the Dawn Treader* by C.S. Lewis  
Story Chart

