Translating Lucy: An analysis of cinematic strategies to the empowerment of a female character in *The Chronicles of Narnia,* by C. S. Lewis

Traduzindo Lucy: uma análise das estratégias cinematográficas para o empoderamento feminino em *As Crônicas de Nárnia,* de C. S. Lewis

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ABSTRACT: Since the beginning of the cinema industry, literature has been influencing movies both in direct and indirect forms. Intersemiotic translation is the main tool in this process once it involves transferring meaning from a system of signs to another. It generally consists of the translation of written media into an audiovisual text (JACOBSON, 1969), taking into consideration all the different specifications and characteristics of each support. Under the perspective of Translation Studies, this article aims to reflect upon the intersemiotic translation of the character Lucy Pevensie, from the literary work The Chronicles of Narnia: The Lion, The Witch and The Wardrobe to the cinematic narrative released in 2005, directed by Andrew Adamson and produced by Walden Media. For that, the presence of feminist aspects in both written and filmic depiction of the character are analyzed. The results show that being produced in different cultural moments, book and film bring different perspectives on feminism, as the film intends to update the literary work by recovering similar meanings though different narrative audiovisual strategies.

KEYWORDS: Lucy Pevensie; The Chronicles of Narnia; Intersemiotic Translation; Feminism.

RESUMO: Desde o início da indústria cinematográfica, a literatura tem influenciado filmes tanto de forma direta quanto indireta. A tradução intersemiótica é a principal ferramenta desse processo, pois envolve a transferência de significado de um sistema de signos para outro. Ela geralmente consiste na tradução da mídia escrita para um texto audiovisual (JACOBSON, 1969), levando em consideração todas as diferentes especificações e características de cada suporte. Sob a perspectiva dos Estudos da Tradução, este artigo tem como objetivo refletir sobre a tradução intersemiótica da personagem Lucy Pevensie, da obra literária As Crônicas de Nárnia: o Leão, a Bruxa e o Guarda-Roupa à narrativa cinematográfica lançada em 2005, dirigida por Andrew Adamson e produzido pela Walden Media. Para isso, analisamos a presença de aspectos feministas na representação escrita e fílmica do personagem. Os resultados mostram que, sendo produzidos em diferentes momentos culturais, livro e filme trazem perspectivas diferentes sobre o feminismo, pois o filme pretende modernizar a obra literária, recuperando significados semelhantes por meio de estratégias audiovisuais narrativas diferentes.

PALAVRAS-CHAVE: Lucy Pevensie; As Crônicas de Nárnia; Tradução Intersemiótica; Feminismo.

Introduction

Since cinematography was invented by the Lumiere brothers, in 1895, literature has a great role in the cinema industry. From the nineteenth century on, several books were translated into movies. In his seminal work *Novels into Film: the metamorphosis of fiction into cinema* Bluestone (1957) estimated that around 50% of all cinema production was derived from written literature. Nowadays, considering the growth of the cinema industry, we estimate that percentage as much higher. Despite not having precise numbers on that, it is easy to see that book-inspired films are everywhere, showing that translation is a process commonly used by producers and directors when developing scripts and audiovisual narratives.

According to Bluestone (1957), despite being closely related, cinema and literature are different systems since they use different media, aim at distinct audiences, use different narrative strategies and are governed by divergent factors, including market, censorship and cultural values. It means that when translating written literature to cinema, some changes are needed in order to adapt the new text to the specifications of the audiovisual medium. For example, while sometimes an author takes an entire page to describe details of a place, a character, or a narrative passage in a written work, those can be easily represented in one or two seconds on the screen. In general, considering the characteristics of cinematic texts, no matter how long the book is, it generally is translated into a two-hour movie. That makes some people believe that the audiovisual translated material is often inferior when compared to the written work (WOOLF, 1926; BLUESTONE, 1951; KRACAUER, 1965; BAZIN, 1971).

However, in this paper, we assume a rather different posture, mainly based on the tenets of the Theory of Translation proposed by Jakobson (1969), Lefevere (2012), Benjamin (1979) Even-Zohar (1978) and Catrysse (1992), for whom the translated text is seen as a product of creativity and authorship, which gives it the status of an original work, the same way as it is attributed to the source material. For that reason, in this article, we use the term "translation" instead of others as "adaptation" or "transposition", since we believe these latter undervalue translation as an act of authorship and creativity.

Although the practice of translating books into movies is very common, what we often see on screen is not exactly what we expected when we read the written work for the first time: details are often changed, some information is generally cut out and new ones are added or vice versa. That happens because the written code is often modified to create a new text that, at the same time, maintains resemblance to the source text and fits to the constraints of audiovisual narratives, support and consumption, as well as to the cultural characteristics of the audiences and markets that will receive it. According to McFarlane (1996), that happens because what audiences have contact with in cinemas is not the source text, but a new byproduct of the work, by producers', directors' and screenwriters' interpretations. Based on that, we depart from the perspective that those changes are necessary to make everything work in the audiovisual text, keeping audiences attained to the narratives that unveil on the screen, sometimes in totally different pace and direction, when compared to the written source material.

Amongst the many literary works that were translated to audiovisual sign systems is C.S. Lewis' The Chronicles of Narnia, a series of books that describe a fictional parallel universe that coexists with ours. The books present the universe of Narnia and have been fascinating readers from different backgrounds and ages, as well as instigating controversies and debates in academic contexts. The book series, initially published during the 1950's, tells us the stories of kids and teenagers that are transported to Narnia and live adventures in order to save that realm and its inhabitants.

In the first volume published, the main four characters are the siblings Peter, Susan, Edmund and Lucy Pevensie and even though all of them have a relevant part in the story, it is clear that the youngest one, Lucy, plays the major role in it. That brings up a whole set of discussions into light, some of them related to C.S. Lewis' writing of female characters. That is frequently seen as one of the author's most controversial aspects since different points of view have been built upon the author's depiction of women. For Pullman (1998), for example, the author displays a sexist view of women when he portrays them as obedient and subservient to the gods of Narnia. A similar view is built by McSporran (2005), to whom Lewis's depiction of women as villainous

witches hides a demonization of magical women and the author's medievilized prejudices. For Rodriguez (2012), following the same line of thought, Narnia is a boys' world once all the adventures are led by male characters.

Different perspectives, however, are sustained by Zettel (2005), Hilder (2012), Graham (2004) and Markkanen (2016), amongst many others. According to Zettel (2005), Lewis empowers not only witches but heroines, which display strong moral values and virtues, including fighting skills. A similar point of view is supported by Graham (2004), to whom the novels present ambivalent female roles just like classic works as Homer's and Virgil's did. In Lewis' work, the witches, described as the daughters of Lillith[3], represent female sexuality and power while the girls represent the heroic ideals, commonly attributed to men in medieval literature. Hilder (2012), on the other hand, sustains that Lewis portrays women in what she calls Theological Feminism, a biblically inspired vision of women that questions the classic chauvinist culture of heroism by proposing feminine heroines grounded in religious beliefs. That perspective is also considered by Markkanen (2016), who draws an outline of the main arguments used in academic literature to support a feminist perspective in Lewis' work.

Despite of dating back to Roman times, the movements for equality between men and women only intensified during the so called "Second Wave of Feminism", consolidated during the 60's and 70's of the Twentieth Century. That new wave differs from the early feminist movement, from the mid 1900's, because while early feminists focused mainly on woman suffrage, the second wave is characterized by an association with the fights for human rights (BRUNELLI; BURKETT, 2002) and a diversification of objectives and philosophies. Other authors as Brunel (2008) and Evans (2015) mention a third wave of feminism, initiated during the 90's and characterized by the

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3   Lilith is a mythological character assumed to be Adam's first wife. Because she was rebellious, not accepting to be ruled by neither her husband nor God, she was expelled from Eden, and turned into a demon. According to Hurwitz (1980), the myth represents dark feminine aspects, as seen by the Ancient and Medieval traditions.

valorization of female individual rights. That raises an interesting perspective on the translation of Lewis' work to contemporary cinema once source and target texts are clearly produced in two different historical moments of feminist ideology.

Considering Feminism as a set of political, social and cultural movements that claim for equality of the sexes, and also taking into consideration that C. S. Lewis's masterpiece can be seen as an attempt to bring into light female characters in a time when feminism was not a mainstream discussion, the focus of the present text is to analyze the translated signs that are part of the motion picture *The Chronicles of Narnia: The Lion, The Witch and the Wardrobe* directed by Andrew Adamson (2005) and how the feminist aspects related to the character Lucy Pevensie were translated to cinema screen. For that, we adopt a culturalist view of translation, in which the translated text is the result of the interaction of multiple factors that interfere with text production, distribution and reception, and not as a literal transference of meaning from one medium to another. That perspective will be detailed in the following section.

Intersemiotic translation from a culturalist perspective

Although for many people translation may be primarily seen as the changing of codes from one language to another, it is considered by others under a much broader point of view. For Benjamin (1997), for example, when he discusses linguistic representations of the world in his essay "On language as such and on the language of man", translation is seen as a feature deeply integrated to human cognition and communication. In that perspective, language itself is seen as the translation of thoughts into words while actions are translations of thoughts into movements. Out of the human body, communication also consists of the continuous flow of coding and decoding meaning into verbal language to and from the people we interact with. In other words, communication, for Benjamin, is a translational process.

Plaza (1987) takes that premise a little bit further when he considers that in human interaction we are constantly translating a diversity of semiotic systems that

are not restricted to verbal language. According to him, we translate what we have in mind into images, shapes, gestures, sounds, feelings, among other forms of representation. In that sense, the translation of different semiotic signs is also a key component in the cognitive processes of constructing and conveying meaning.

Jacobson (1959) classifies translation into three different categories: The first one is intralingual translation, or reformulation. It is an interpretation of verbal signs to other equivalent verbal signs in the same language. It happens, for example, when we paraphrase. It is very common in literary translation when a new version of a book is released, generally to update linguistic or cultural elements. Despite focusing on the translation of verbal texts, we could also apply that category to cinema to describe the many versions of the same story that are frequently released, each one built up around specific objectives that make them similar and different from each other at the same time. The writing of a screenplay for a movie, departing from a book, could also fit in this category.

The second category is interlingual translation, or translation itself. It consists of the translation of verbal signs in one language to verbal signs in another language. It is the idea of translation that people generally have. In cinematic texts it is generally present in subtitling and dubbing, which are modes of translation devoted to change the linguistic signs from one language to another.

The third and last category is intersemiotic translation. It is an interpretation of verbal sings to a non-verbal system of signs or vice versa. It can be understood as the use of different codes that have an equivalent message. For example, a poem can be transformed into a play, or paintings can be transformed into movies. Intersemiotic translation is, therefore, the reconstruction of meaning from any art or language to another, each one with different characteristics.

An important discussion concerning translation theory is the everlasting debate on the relevance of creativity and its opposition to fidelity. In this work we assume the culturalist paradigm in which translation can never be an exact copy of the source text, due to a number of factors which play a role in the translation process, amongst them the subjectivity of the translator and the requirements of the different systems

that are around source and target texts. This point of view contrasts to a structuralist perspective of translation, in which fidelity is seen as the purpose of the translated text.

On that, Sapir, cited in Bassnett (2005 p. 22) states that "No two languages are ever sufficiently similar to be considered as representing the same social reality". With that said we can understand that different systems of representation portray, inevitably, different realities. The same prerogative can be applied to the translation of written works into movies. As each medium has its singularities, it has to be taken into consideration that, most of the time, the narratives on screen won't reproduce the various elements of the books in the same way they were portrayed in paper. The fact that the two codes are always going to lead to different massages is what makes it possible to transform books with hundreds of pages into movies of one hour and forty minutes long.

According to Bassnett (2005 p. 52), one of the problems of analyzing translations between books and films is the mistakenly general assumption that the written work is superior, and, therefore, the audiovisual counterpart is always an incomplete or "less noble" form of expression, deemed to imperfection. It happens due to our cultural tradition of overvaluing writing to other forms of communication. To the author, by focusing on the losses we tend to ignore the gains that the translated text brings to the narrative. To Benjamin (1997), on the other hand, no translation will be possible if it aspires essentially to be a similar reproduction of the original. In that sense, we consider that, for intersemiotic translation, complete similarity is not a goal.

That perspective is reinforced by the concept of untranslatability. According to Catford (1965), it can be referred as the impossibility of translating a linguist or a cultural aspect. In book-movie intersemiotic, translation it can also describe the technical impossibility to translate certain aspects of the narrative into the film screen. As an example, we can mention the composition of the mythical creatures of Narnia in the cinematic text. Most of the characters could only be put to screen after technological advancements in digital animation and especial effects were reached. As an untranslatability problem, that factor had the power to deeply affect the choices of screenwriters, producers, directors, and actors, changing the final product. Being a

fantasy-fiction movie, some parts of the narrative, as well as the visual description of landscapes, objects and actions could have looked completely different if those technological advances had not been achieved yet.

With that said, it is clear that translating any text is a very complex activity. Besides by considering semantic factors, it must be taken into consideration that the translated text must be understandable and acceptable to the group of people that are going to receive that message. The process of intersemiotic translation, however, must consider many other elements. When compared to verbal text translation, for example, we can observe that instead of being an individual work, the translation to cinema screens is the result of the collective creative works of dozens of people involved with film production, shooting and editing. Despite being the result of the work of so many translators, it is very common to attribute to the director the main credits over the film results. That happens because the director generally is the person who is responsible for coordinating the team of translators, as well as for imprinting his visual perspective to the story taken from the book and the screenplay. That is what Lefevere (2012) calls Patronage (the dependence the translation has on several factors that control both the translation process and the results achieved).

The personal choices of the director and how they affect the final result on the audiovisual translated text are illustrated by the following commentary delivered by director Andrew Adamson even before he started shooting *The Lion, the Witch and the Wardrobe*:

> For me, the film I am working on at the moment is a book that was very important to me as a child and it's another movie that comes with a lot of expectations because it's a book that a lot of people enjoyed as children. And then going back and reading it as an adult I was surprised by how little was there. C.S. Lewis is someone who paints a picture and lets you imagine the rest. To me it's about making a movie which lives up to my memory of my book rather than specifically the book itself.
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> And it needs to live up to everyone else's memories and that is what my challenge is — to make it accessible and real. You read it and it's a 1940s children's book. I want it to feel real and for kids today to actually relate to the children.

> So I've really tried to make the story about a family which is disenfranchised and disempowered in World War II, that on entering Narnia, through their unity as a family become empowered at the end of the story. It's really bringing the humanity of the characters into what is effectively a symbolic story. (ADAMSON, 2004)

Amongst some of the elements that interfere directly in the meanings carried by the final product of the process of intersemiotically translating a text are cultural, historical and social components that guide both translators and readers to certain interpretations of the text. These interpretations from translators and other readers, however, might not coincide. It explains why very often people get out of the projection room with a mix of feelings towards the translated text. In that sense, we cannot forget that what viewers see is the product of how the director and his crew interpreted the narratives.

Even-Zohar (1978) also describes the multiple elements that play a part in the translation of a text with his Polysystem Theory. According to him, the translation environment is composed of several systems that encompass different aspects of the world, including economy, politics, social power, cultural manifestations, values, ideologies and so on. These systems are constantly interacting with each other to form more complex polysystems. A literary polysystem, for example, can be formed of various other smaller polysystems, each one affecting and being affected by one another. In that sense, written literature polysystems have influence on cinematic literature[4] as much as cinema has influence on written works. The same can be said by other polysystems, including the ones that are deeply rooted in cultural and ideological perspectives, as gender and feminist ideologies. In the next section, we will discuss a little more on the latter.

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4   Although the objective of this paper is neither to put an end nor to deepen the everlasting discussion on what is and what is not literature, we assume that literary elements are present in all kinds of texts and semiotic modes. Therefore, we use literature in this text as a general term to describe texts that carry the power to narrate, move and awake aesthetic feelings towards the text itself.

Feminism as part of a cultural polysystem

Over the Twentieth Century, the mainstream feminist ideology has been associated with women's efforts to challenge the archetype of men as privileged citizens while women were regarded as their less powerful counterparts. To Adichie (2012) a feminist is the person who believes in the social, political and economic equality of the sexes. In recent connotations given to the movement, it deals with women's fight against all oppressions, prejudice, and patriarchal domination in order to change the historically attributed role of inferiority assigned to them.

Delmar (1986) indirectly defines feminism when she says that:

> Feminist is someone who holds that women suffer discrimination because of their sex, that they have specific needs […] and the satisfaction of these needs would require a radical change (some will say a revolution even) in the social, economic and political order (DELMAR, 1986, p. 8).

Despite the general definitions above, we adopt the perspective that feminism itself is a concept in constant change. Brunelli e Burkett (2002), for example, mention feminist protests in Ancient Rome, and cite the efforts held by some renaissance women to guarantee females the right for education. Amongst them, are Christine de Pisan in France, Laura Cereta and Moderata Fonte in Italy, Jane Anger and Mary Astell in England.

In modern times, the feminist movement has gone through many different stages. Each stage, or "wave", has its own history and unique defining qualities. The first wave, also known as "The Suffrage Movement", took place in the late nineteenth and early twentieth centuries, emerging out of an environment of urban industrialism and liberal, socialist politics. The goal of this wave was to open opportunities for women, with a focus on suffrage. However, after partially achieving its objectives during the 1920's, with household wives and female university graduates over the age of 30 being given the right to vote in the U.S and in some European countries, feminist movements started to diminish (BRUNELLI e BURKET, 2002). The death of the

first wave for feminism was consolidated during World War II, when women started getting the jobs left by men who fought in the conflict, giving activists the feeling that their battle for equal rights had been won. However, with the end of the war, many women lost their jobs and a new conservative wave started to emerge.

The second wave of feminism started during the 1960s and early 1970s. At the time, there were many issues at hand, including the idea that outer appearance for women was more important than their personal accomplishments in life. Many advertisements at the time pushed that into the limelight. Women were told to fall into gender norms, which included their role as housewives or other duties that did not advance them further in career or politics, amongst other fields. According to Brunelli e Burket (2002), American women in the 1950's married earlier and had more children than women in the 1920's. Jobs filled by females in the 1960's were also less frequent than in the 1930's.

One of the most popular feminist activists of that time was Betty Friedan, who had written a book entitled *The Feminine Mystique*. The book was popular because it opened women's eyes to the fact that they were victims of a "mystique". Friedan defined this "mystique" as finding fulfillment in "sexual passivity, male domination, and nurturing maternal love" (FRIEDAN, 1963). For the author, women were putting all their focus on those around them and tended to neglect themselves. Friedan also questioned the idea that women were only to be seen as housewives. She was especially against the mainstream advertisements that only highlighted women doing household chores. Her book also pointed out that women did not have the political influence they needed to make a change in the world, inspiring activists to take actions in order to get a voice for themselves.

Authors as Evans (2015); Brunel (2008), Gillis, Howie e Munford (2004), amongst many others, point out the emergence of a third wave of feminism in the 1990's. While in the first wave money was a large contributor to the feminist protests (once only the privileged and those with money easily accessible were really trying to make the biggest differences for making it possible for women to vote), and while the second wave also included mostly upper-class white females at the forefront and

did not give women of color and other oppressed groups much of a voice, the third wave came with a different proposal. Marked by the presence of young women born when feminism was already consolidated as a worldwide spread ideology, the third wave counts on the help of Social media to raise issues that still deprive women from having their full rights consolidated.

When discussing this third wave, Ianello (1998) describes some of the characteristics of the women who make part of it:

> The discussion has demonstrated that much of the third-wave feminist focus has been located in the social cultural of women between the ages of fifteen and thirty. These young women have tried to provide stronger images of women in the popular media and they have raised consciousness about women's oppression related to cultural institutions such as religion and sexuality. They have rejected second wave feminism's "victim feminism" in favor of "power feminism". While "victim feminism" applies to a group, "power feminism" applies to the individual.
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> Women in this age group prize individualism and have a keen sense of social justice. Leadership is a function of both, to be applied locally on college campuses or in communities, as the opportunity arises, but not usually on a broader national level. These younger women do not address the issues of power in the family that have been described as feminism's "final frontier". While some of them are mothers, to a large extent, they have yet to experience the conflict between family and career that has become more critical to the women who have come of age a generation before them (IANELLO, 1998. p. 316–317).

Ianello's point of view on feminism is in consonance with another famous feminist statement, delivered by Beauvoir (1949). According to the latter, both boys and girls experiment the world through their bodies. Despite that, no one is born a man or a woman since those are mostly social and ideological roles. Women are not women just because they were born, but because they become women. In that sense, the experience of becoming a woman is still part of the journey women go through. In the same way, feminism becomes part of women self-representations either by accepting or defying some archetypes that put them into a box, as housewives, mothers,

daughters, or as workers, leaders, politicians, or activists. That reinforces the idea that feminism is already embedded in contemporary culture, whether we decide to embrace it or deny it.

Considering that feminism is concerned with equality, one of the ways of perceiving it is by analyzing the differences attributed to male and female roles in certain social cultural groups. In that sense, Feminist ideology is not only important to help women be who they are, it is also important to help breaking the archetypes that society has about masculinity. Thus, the thought that only women suffer under the influence of sexism is misleading. In that sense, the aspects feminism fights against also affects the male characters of our society. As Adichie (2015) says:

> the stronger a man thinks he should be, the weaker his ego is [...] we teach girls to shrink, to decrease, telling them: "You may have ambitions, but not much. You should aim for success, but not too much. Otherwise you threaten the man. If you are the provider of the family, pretend that it is not, especially in public, otherwise you will be emasculating the man "why, then, not question this premise? Why does the woman's success threaten the men? (ADICHIE, 2015. p. 48).

Besides mainstream feminism, there are many other strands, each one with peculiar characteristics, philosophies and objectives. As describing each one of them is not the objective of this work, we opted for adopting, as analysis strategy, the comparison of the way the character is developed in both written and cinematic works according to Even-Zohar's Theory of Polysystems (EVEN–ZOHAR, 1978) and Campbell's Path of the Hero (CAMPBELL, 1949), which will be discussed in the following section.

Lucy pevensie's path of the hero: a cultural change in the translated material

The Lion, *The Witch and The Wardrobe* (referred as *TLWW* from now on) is the first book of seven. It was written during the 1940's but published in 1950. Although it is

the first one in the publishing order, it is the second in the order established in the book series. *The Magician's Nephew*, published five years later, works as a prelude to *TLWW*. The Chronicles of Narnia is the most known work by C.S. Lewis and is considered a children's literature classic. Over the years, it has been translated to TV, cinema, theater, and radio. In this work, we take into consideration the latest audio-visual translation to cinema screens[5].

The movie was first released on December 9th, 2005. It was directed by Andrew Adamson, who also developed the screenplay in partnership with Ann Peacock. It was produced by Walt Disney Pictures and Walden Media and has a length of 2 hours and 23 minutes. As there is a 55-year gap between the releases of the written and the audiovisual texts, we assume the hypothesis that each work, even though reflecting the same story, brings different perspectives in relation to the portrayal of feminist values. In order to investigate that, we proceed by analyzing some of the features attributed to the character Lucy Pevensie in each work.

The character was chosen due to its relevance to the plot and due to some of the author's personal motivations. In the book Lucy is the first of the Penvensies to enter the world of Narnia. She is also the one responsible for taking the other siblings there. It is also known that, when writing the book, C.S. Lewis was inspired by real children to compose some of the characters that visit that realm (DOWNING, 2005). Lucy is named after Lewis' goddaughter, Lucy Barfield, adoptive daughter of his friend Owen Barfield. It is to her that the author dedicates his work, as it can be seen below, in the reproduction of the message he left on the page preceding the first chapter:

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5   Walt Disney Pictures and Walden Media released a sequel to TLWW in 1998, translating the second book of the series (in order of publication), "Prince Caspian". In 2010, The Twentieth Century Fox produced the translation of the third book The Voyage of the Dawn Treader". Even though the plot and characters of the three films are connected, this work analyzes just elements present in the first one.

TO LUCY BARFIELD

My Dear Lucy,

I wrote this story for you, but when I began it I had not realised that girls grow quicker than books. As a result you are already too old for fairy tales, and by the time it is printed and bound you will be older still. But some day you will be old enough to start reading fairytales again. You can then take it down from some upper shelf, dust it, and tell me what you think of it. I shall probably be too deaf to hear, and too old to understand a word you say but I shall still be, your affectionate Godfather. (LEWIS, 1950)

The character's importance to the plot is emphasized not only by the dedication to Lucy Barfield, but also by a central focus given to her throughout the narrative, as well as by the psychological transformations she undergoes throughout the narrative. She is initially depicted as the youngest and most fragile of the Pevensies but ends up known as "Queen Lucy the Valiant", as she ages as one of Narnia's rulers. That reflects Lewis' view on childhood and adulthood, also implicit in the dedication above. In the author's perspective, growing means leaving childhood features behind, as in a transformation in which adults assume other personalities. In *TLWW* that can be noticed by the sudden growth of the characters, as the reader is quickly taken from the observation of the Pevensies coronation as kings and queens in Narnia, while they are still children, to realize that they have become adults. However, there seems to be an exception for Lucy, who, despite growing, keeps some of her childhood features. That can be seen in the extract below:

> And they themselves grew and changed as the years passed over them. And Peter became a tall and deep-chested man and a great warrior, and he was called King Peter the Magnificent. And Susan grew into a tall and gracious woman with black hair that fell almost to her feet and the kings of the countries beyond the sea began to send ambassadors asking for her hand in marriage. And she was called Susan the Gentle. Edmund was a graver and quieter man than Peter, and great in council and judgement. He was called King Edmund the Just. But as for Lucy, she was always gay and golden-haired, and all princes in

those parts desired her to be their Queen, and her own people called her Queen Lucy the Valiant. (LEWIS, 1950, p. 78)

Even though not changing completely when she grows up, there is still a noticeable difference in the way Lucy is pictured as an adult. By the end of the book, the four of them go on a chase for the White Stag, a magical animal that could grant wishes to those who caught it. They then find the light pole which marks the portal between Narnia and our real. As Susan hesitates to continue further, Lucy encourages her by saying: "Sister, my royal brother speaks rightly. And it seems to me we should be shamed if for any fearing or foreboding we turned back from following so noble a beast as now we have in chase" (LEWIS, 1950, p. 79). That marks that Lucy is no longer a fragile hesitating girl. The movie, however, develops that transition more clearly, either by the addition of original scenes or by the changing of details and narrative perspectives.

The written work begins with the narrator's explanation that Peter, Susan, Edmund and Lucy had to leave the city of London during World War II to escape from the German air attacks[6]. They were sent to the countryside to live with professor Kirke, a bachelor who lived with his housekeeper and three other servants. That is told very quickly in the first paragraph of chapter one. In the movie, however, the viewers are presented to an opening scene in which planes bombard London while the Pevensies try to look for cover. Lucy is then portrayed as a young defenseless girl who is awakened in the middle of the night in cries. While they travel to the countryside,

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6   The Blitz, as the attacks became known, were night air bombings by the German air force, the Luftwaffle, to London and other British cities. Around 43,000 British citizens were killed and other 139,000 wounded during the attacks. During the war, British government developed an evacuation plan, designed to protect mostly children in school age, disabled people, pregnant women and mothers with children under 5 years old. Around 3.7 million people were displaced from big centers to smaller countryside areas less prone to the attacks (GILBERT, 2018).

she reveals herself to be shy and speechless as well. The insertion of that sequence of events is probably designed to provide modern audience with an understanding of the reasons why the kids were living with Mr. Kirke at the beginning of the story. It also works as a portrayal of each of the kids' personalities. Peter, the eldest, is shown as responsible and bossy; Suzan, the second eldest, as down-to-earth and pessimistic at the same time; Edmund, the second son, as strongminded and stubborn; and Lucy, the youngest, as shy and insecure.

The scenes also work as an audiovisual text with equivalent function to the passage in which Lucy is Mentioned for the first time. In the book, when professor Kirk meets the kids, it is said that "on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him" (LEWIS, 1950, p. 5). With that, it is possible to see that the film tries, from the very first moment, to convey similar meanings through different narrative structures.

Despite that, subversion is also noticed during the first scenes of the motion picture. While London is being bombarded the viewer watches Edmund tries to re-cover a portrayal of their father before running into a bunker nearby, almost being killed by an explosion. He is then heavily criticized by Peter, the older brother, because he "can't just do as he is told". With that, the audiovisual translation states a position that contrasts to the interpretation given by Pullman (1998), McSporran (2005) and Rodriguez (2012), to Lewis' work. For them, the author tended to show evil women as rebellious. In the film, however, if rebellion is still associated with evil (since Edmund is portrayed as a villain in the first half of the story), it is not related only to women. That is the cinematic position to one of the biggest controversies related to C.S. Lewis' work: the way he supposedly portrays women. In the film, however, equality between men and women are highlighted.

Taking into consideration that C.S. Lewis wrote the first part of his masterpiece during the 1940s, it seems logical to attribute to him a perspective that is in accordance to the social movements and cultural polysystems that marked his own time. It was not much before that when the suffragists had succeeded in their quest for the right to

vote. That seems to be reflected in the book when Lucy, being the first to visit Narnia, is asked to lead her siblings in the quest to find Mr. Tumnus, a Faun she befriended during her first trip there. In the 2005 movie, however, that does not stand alone as a representation of gender equality. For modern audiences of adventure/fantasy films, having the characters going through a journey is often seen as an essential narrative strategy. It is during this journey that the characters face challenges and go through learning experiences that help them change as the plot unfolds.

The motion picture does so by adding a considerable number of extra scenes to the narrative that work as transition tools for character development. In Lucy's case, the narrative is organized around a third wave feminist hero's journey. Described by Campbell (1949), the hero's journey is a set of steps classic and modern narratives tend to follow to present the deeds of heroic characters. In the film, the viewer can see that Lucy gradually changes from insecure to a strong and brave girl as she experiences challenges during the journey to meet Aslam (a lion that is an allegory to Christ). That can be observed, for example, in an original sequence in which the Pevensies try to run away from the White Witcher's secret police, a pack of ferocious wolves. They chase the kids to the base of a melting frozen waterfall, which manages to escape by clinging to a piece of ice that goes apart from it and down a turbulent river. After almost drowning, they finally manage to reach the shore to find out that Lucy had been taken by the freezing current. After tense seconds in which the siblings cry out for her and blame each other, Lucy shows up standing wet and cold, but as if the experience was nothing serious. That scene provided the viewer with the perspective that in Narnia Lucy was not a weak girl anymore.

According to Evans (2015); Brunell (2008), Gillis, Howie & Munford (2004) and Ianello (1998), third wave feminism is marked by the intense presence of young women in media, providing images of strong female figures that take leadership positions and fight against oppression related to a wide spectrum of social and cultural contexts. That positive image of autonomous femininity is also reinforced in the film by another added scene. After being present during Aslam's sacrifice and resurrection, Lucy shows she is ready to fight against the witch's army by drawing her dagger and compelling Aslam and Susan to get into the fight.

Mischief is also another characteristic associated by some authors to Lewis's depiction of evil feminine side. It is one of the main characteristics of the White Witch, who lies to Edmund when they first meet, trying to make him turn in his siblings to her. Zettel (2005), Hilder (2012), Graham (2004) and Markkanen (2016), however, disagree with that when they point out that Lewis portrays both men and women with positive and negative moral values. In the book, for example, Edmund is also mischievous when under the witches' spell he lies to his brother and sisters. The film reinforces that by detailing the way Lucy is often treated by him, who bullies her whenever he can. That is a modern view to their relation and a narrative strategy to blur gender connotations. A similar perspective is adopted when the film portrays Lucy's friendship with the Faun Mr. Tamnus. In the book, they meet in the forest right after Lucy arrives to Narnia for the first time. He pretends to be her friend and invites her to have tea with him, planning to take him to the White Witch. But after talking a little to the girl, he admits his plan and states that he is going to help her run away instead. In the movie, a more deceiving Tamnus is pictured, as he only shows up his real intentions after Aslam, the lion[7], intercedes by roaring in the fireplace in his living-room.

With those scenes, it is possible to notice that the film tries to deconstruct a patriarchal image and representation of women, giving to characters from both genders similar features. That is one of the characteristics pointed out by Smelik (1999), when discussing Feminist Film Theory, that mark feminist cinema.

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7   In Lewis' Christianity-filled imagery Aslan represents Jesus Christ himself, the rightful ruler of Narnia. Despite of that metaphor, Lewis makes it clear that he is still a lion, and as such must be respected, as said by Mr. Beaver to Lucy: "He's wild," you know. Not like a tame lion." Serpa, Rocha and Soares (2018) used corpus linguistics and software analysis to identify and relate meanings between lexical units in TLWW. According to the authors, "Lucy" and "Aslan" are words that often come close to each other in the book (the lion's name generally comes two words after the girl's) indicating an intense metaphorical relation between them.

Lucy goes to war

It is well known that C. S. Lewis' books are deeply rooted in Christian values, being TLWW filled with allegories that are frequently associate to the author's hyper--nationalism and conservativeness. Towns (2012), for example, establishes a parallel between English national food and foreign food and the meaning they carry in that literary work. Downing (2005), on the other hand, associates the names of the characters to national values. In relation to gender aspects in the book series, Lewis has also often been accused of misogyny. According to Berlatsky (2005), there is no doubt that Lewis's work was filled with conservative ideas, for example, when the Pevensie sisters were left aside in the battles while their brothers had the chance to fight the war against the White Witch, denying the heroines the right to be part of the Army. However, that doesn't mean women were not empowered in the story. For the author, the fact that Lucy is the first to enter Narnia gives her a distinct role, as she later is going to be the one that guides her siblings when they get inside the wardrobe too. Her leading role is also clear when Peter, the older brother, admits that Lucy should lead them in Narnia, as it can be seen below:

> "I think Lu ought to be the leader," said Peter; "goodness knows she deserves it. Where will you take us, Lu?"
>
> "What about going to see Mr Tumnus?" said Lucy. "He's the nice Faun I told you about."
>
> Everyone agreed to this and off they went walking briskly and stamping their feet. Lucy proved a good leader. At first she wondered whether she would be able to find the way, but she recognized an oddlooking tree on one place and a stump in another and brought them on to where the ground became uneven and into the little valley and at last to the very door of Mr Tumnus's cave. But there a terrible surprise awaited them. (LEWIS, 1950. p. 26)

The same can be said for the White Witch, who is a powerful character. In contrast to the Pevensie girls, however, she rules and fights against men, turning them

into stone. In that, we can see that Lewis' vision of "good" and "bad" women were profoundly affected by the European post-war context, when "good women" were not supposed to go to war (BERLATSKY, 2005).

In that case, it is necessary to consider that under deeper perspective, especially because during the 1940's women were not regular members of any armies (NATIONAL ARMY MUSEUM, 2018). In that sense, Lewis' conservativeness reflects not only his personal view but also the cultural values of his society and the cultural aspects surrounding the book polysystems. That is reinforced when the presence of women in war is also denied in another passage of the book, when three of the kids meet Father Christmas. He gives them "tools" instead of toys: a sword and shield for Peter; an ivory horn, a bow and a quiver full of arrows for Susan and a bottle of healing potion and a small dagger to Lucy.

Despite the 21st Century, strangeness of giving kids weapons as gifts, the mid-20th century Father Christmas makes it clear that the girls are only supposed to use them to defend themselves and not to go to war. That leads Lucy to complain about his view of women and war as she states her strength to him, as can be seen in the passage below:

> "Susan, Eve's Daughter," said Father Christmas. "These are for you," and he handed her a bow and a quiver full of arrows and a little ivory horn. "You must use the bow only in great need," he said, "for I do not mean you to fight in the battle. It does not easily miss. And when you put this horn to your lips; and blow it, then, wherever you are, I think help of some kind will come to you."
>
> Last of all he said, "Lucy, Eve's Daughter," and Lucy came forward. He gave her a little bottle of what looked like glass (but people said afterwards that it was made of diamond) and a small dagger. "In this bottle," he said, "there is cordial made of the juice of one of the fire-flowers that grow in the mountains of the sun. If you or any of your friends is hurt, a few drops of this restore them. And the dagger is to defend yourself at great need. For you also are not to be in battle."
>
> "Why, sir?" said Lucy. "I think - I don't know but I think I could be brave enough."

"That is not the point," he said. "But battles are ugly when women fight. And now" - here he suddenly looked less grave - "here is something for the moment for you all!" and he brought out (I suppose from the big bag at his back, but nobody quite saw him do it) a large tray containing five cups and saucers, a bowl of lump sugar, a jug of cream, and a great big teapot all sizzling and piping hot. Then he cried out "Merry Christmas! Long live the true King!" and cracked his whip, and he and the reindeer and the sledge and all were out of sight before anyone realized that they had started. (LEWIS, 1950. p. 47- 48)

That recommendation, however, is not present in the film. Instead of Peter, Lucy is the first to address and approach Father Christmas, while the others are still laid back in doubt of who he really is. She is also the first to get presents, displaying the leadership she was endowed with when they got to Narnia. When handling her the dagger and the cordial, he only states "I hope you never have to use them", making it clear that in 2005 Narnia girls can fight in wars, if necessary. That is reinforced by a change in Lucy's response, as well. Sounding doubtful she says "I think I could be brave enough?", which is replied by "I'm sure you could. Battles are ugly fairs." For the cinematic Father Christmas, battles are ugly just because they are so, not because women fight on them. It shows that Andrew Andamson's translation is concerned in letting first wave feminist perspectives behind, adopting the equality between gender in all environments, whether they are good or bad.

Despite not fighting physical battles, the readers of the original literary work can find a Lucy that is constantly having to struggle against patriarchal standards. Being the youngest, she has to impose herself against her siblings' discredit. She also impersonates moral virtues (taken both from pagan mythologies of heroes and the Christian tradition). In that sense, she opposes her brother Edmund, depicted as liar and a traitor.

Non-conformist lucy:
stregh and weakness in forgiveness

The fact that Lucy is not treated as a fighter in the book, despite of her willing to become one, shows the author destined her to other roles that, according to his religious beliefs, were much nobler than having fighting skills. Lucy is a healer and a forgiver, impersonating Christian qualities. That is shown, for example, when she forgives Tumnus for his potential betrayal. Those are the main characteristics that define the character throughout the narrative in the book. Despite of that, Lucy is not portrayed as a conformist for she is always questioning the roles given to her and, in some occasions, rebelling against the passive attitudes that were expected from her. With that, C. S. Lewis portrays Lucy as a character that gradually turns into a strong- minded girl and as someone who does not follow orders just because they were given to her.

In the written work, her compassion is also directed to Edmund, who is initially depicted as having a nasty character. When she comes back from Narnia, for example, she tells her siblings what had happened to her, just to find out they don't believe in her. That causes her great sorrow and sadness, as it can be seen in the extract below:

> For the next few days she was very miserable. She could have made it up with the others quite easily at any moment if she could have brought herself to say that the whole thing was only a story made up for fun. But Lucy was a very truthful girl and she knew that she was really in the right; and she could not bring herself to say this. The others who thought she was telling a lie, and a silly lie too, made her very unhappy. The two elder ones did this without meaning to do it, but Edmund could be spiteful, and on this occasion he was spiteful. He sneered and jeered at Lucy and kept on asking her if she'd found any other new countries in other cupboards all over the house. What made it worse was that these days ought to have been delightful. The weather was fine and they were out of doors from morning to night, bathing, fishing, climbing trees, and lying in the heather. But Lucy could not properly enjoy any of it. And so things went on until the next wet day. (LEWIS, 1950, p. 12)

Those feelings are worsened when she comes back to our realm from Narnia for the second time, followed by Edmund. As she tells the older siblings about their experience, she finds the same discredit, worsened by lies from Edmund, who denies being with her in Narnia. In the cinematic translation, however, Edmund is represented as a betrayer in much more intensity that it is in the written work since it is not clear to the viewer that he is under the spell of the Witch, after he has eaten enchanted food offered by the witch. Despite that, Lucy seems less troubled and soon is given a chance to forgive them all, especially Edmund, as they go to Narnia and Peter forces him to apologize for the lies he had told. She forgives him without hesitating.

Furthermore, while Lucy's character is, in *TLWW*, mostly shown as a good girl, there is one part of the text that reveals her moral vulnerabilities. After the final battle, once the White Witch has finally been defeated, Lucy's task is to heal the wounded with her healing cordial. However, instead of caring for each warrior at a time, she only attends to her brother Edmund, deeply worried with him and neglecting all the others. It can be read in the extract reproduced below:

> "There are other people wounded," said Aslan while she was still looking eagerly into Edmund's pale face and wondering if the cordial would have any result. "Yes, I know," said Lucy crossly. "Wait a minute." "Daughter of Eve," said Aslan in a graver voice, "others also are at the point of death. Must more people die for Edmund?" "I'm sorry, Aslan," said Lucy, getting up and going with him. (LEWIS, 1995. p. 76)

Lucy's weakness is exposed: she would rather risk everyone else's wellbeing in order to make sure her brother survives. In the end she apologizes to Aslan and takes care of everyone. As a result, Lucy's defect further establishes her role as a true Narnian-Christian heroine: an imperfect character who may stumble and fall, but, at the end, learns from her mistakes and becomes a better person. In the motion picture, however, that does not occur. After saving Edmund she decides by herself to save all the other creatures, a fact that helped to preserve her good qualities and strength to the eyes of big screen viewers.

Non-conformism, however, is still highlighted in the movie, but as a feature

of both male and female characters. As mentioned before, the scene that depicts London under the air raids in *WWII* emphasize Edmund's inaptitude to follow orders and updates C. S. Lewi's perspective of problematic female characters. In the end of the film, on the other hand, Edmund is the one responsible for breaking the Witcher's wand, being severely wounded by her during the attempt. After he has recovered by Lucy' cordial, he is hugged by Peter, who asks him, in a joyful tone, why he couldn't do what he was told. As none of the passages are described in the book, they were added to the motion picture to make it clear that obedience is not what defines good or bad characters, neither it is related to the definition of good or bad girls.

Final remarks

Lucy is not a traditional hero. In C. S. Lewis' masterpiece, she is portrayed as someone very open to a different reality from the one she was used to. That is shown in the way she behaves in Narnia, easily accepting and making friends with the different creatures she encounters in her journey. She is also brave, displaying her heroic feminist characteristics in the most allegorical moment of the book, when Aslan is walking towards the Stone Table in order to sacrifice himself in the place of Edmund, who is an archetype of Judas. Lucy, together with her sister Susan, represent the mourning women in Jesus' crucifixion, consoling him as he walks towards his self-sacrifice. She also witnesses his murder while hiding and mourns him bitterly, even forgetting to fear the hideous creatures walking by the girls' hiding place: "At any other time they would have trembled with fear; but now the sadness and shame and horror of Aslan's death so filled their minds that they hardly thought of it" (LEWIS, 1950, p. 68).

Through the analysis of the movie it can be noticed that Lucy Pevensie is depicted as a very strong girl that does not stay behind her brothers, even though she is the youngest sister. Being young does not keep her from wanting to fight alongside her siblings, defending what she believes. The movie displays Lucy's most significant moments in her journey towards heroism. It is important to mention that, while into

our world, Lucy's heroic qualities might have gone unnoticed. In Narnia, however, they rise as she lives adventures that were mainly reserved to male roles in the adventure film genre.

Lucy also may have these hero trades in her condition of yet becoming a woman. She is not a full woman, yet she is becoming one, in a society that has different archetypes of the one she is used to.

Both book and movie portray her as a hero, one of the most memorable moments it is when Lucy is worried about her brother well-being and her vulnerability transpires off and this helps her grow, in the book this trade of her personality is clear, but in the movie, as the order of the facts are changed, Lucy transpires stronger in the book.

Throughout the analyses of the feminist characteristics in the cinematic translation of the book *The Chronicles of Narnia: The Lion, The Witch and the Wardrobe*, released in 1950, taking in consideration the way that Lucy Pevensie was portrayed in the movie and the time gap between the literary and the audiovisual work. The character had several trades that could be considered feminist, but also is possible to say that C.S. Lewis was not insentiently writing her as a feminist character as the motion picture portrays.

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