

An Examination of Queerness between the Characters Caspian X and Edmund Pevensie from *The Chronicles of Narnia*

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Abstract: This study is an examination of gender queerness between the two characters, Caspian and Edmund, of the novels *The Chronicles of Narnia* by C.S. Lewis. First, Caspian's wife was examined using Eve Sedgwick's theories on the traffic of women and the routing of desire. Second, homophobic attitudes by the characters were looked at using Michael Kimmel's theory of exclusionary masculinity. Based from the results, it was found out that Caspian's wife was a token character used to signify his heterosexuality and that she is comparable to a traded object between men. On the other hand, homophobia was found out to occur in Narnia in the exclusion and the dislike of certain male characters that were not heteronormatively masculine, like Eustace who other characters were hostile towards. The researchers recommend that other theoretical approaches, such as gay female culture be used. Cultural expressions of queer women are perhaps different from the cultural expressions of queer men used in this study. Finally, the researchers recommend that other examinations based on masculinity, such as the positive aspects of masculine behavior, be studied in the context of the stories.

Key Words: queerness, novels, masculinity, children's literature, *The Chronicles of Narnia*.

1. INTRODUCTION:

The reading of queer perspectives in children's literature helps to explore possibilities and options as entry points for children to a queer identity. The exploration of other identities can break stereotypes and change perceptions (Ryan and Hermann-Wilmarth 150). Queer issues and problems which were previously ignored or hidden, can be brought to light and to be discussed.

The reading of homoerotic subtext in male characters is also a subversive practice that upsets the status quo. Queering of heterosexual characters is still possible; most of the time these characters almost do not have a definite sexual orientation. The assumption is that since they are male they are straight, which is the norm, is misleading (Jenkins 207-209). *The Chronicles of Narnia* is ripe for reading from a queer perspective. Queer interpretations that help to uncover or reinterpret existing work for any value to a queer reader. Queer perspectives can also uncover problems beneath *The Chronicles of Narnia*'s seemingly sexless stories. These are problems such as how males interact with each other and how women are treated within the stories.

The characters Edmund Pevensie and Caspian will be examined because their relationship is featured in numerous books in *The Chronicles of Narnia*. Both are major characters and both are close friends to each other. Edmund Pevensie, a schoolboy from England, is one of the Pevensie children who are magically transported to the country of Narnia. With Caspian, a Telmarine prince and native of Narnia, they embark on several adventures together. It can be inferred then that they have a close friendship because they fought a war and sailed on a ship together. This close bond will be the subject of this study.

Eve Sedgwick, a feminist writer and queer theorist, wrote the seminal work *Between Men: English Literature and Male Homosocial Desire*, in which she studies the concept of male homosocial bonds. Homosocial bonds are relationships between males; Sedgwick states that these bonds work in the interest of men, because society is patriarchal. Since it is patriarchal, the same rules and relations that oppress women also espouse homophobia (3). Sedgwick proposes that the reading of this homosocial bond is revealing for a number of things. First male relations are always to be understood in relation to women, and second in part, homosocial bonds are informed by homosexual desire and homophobia (1-2). Male relations in Narnia then can be studied for their seeming effects and commentaries on gender: based on the dichotomy that is created between homosociality and homosexuality, and how women are treated within male relations.

The Chronicles of Narnia which is otherwise full of heteronormative gender identities, merits reading for any implicit interpretation of queer sexuality. A queer perspective will reveal the problematic areas of gender that *The Chronicles of Narnia* inadvertently treads on. These areas in *The Chronicles of Narnia* are the male characters identities and their manner of interacting with other characters of the same or opposite gender. The revelation of these problems

can hopefully open discussions on how these issues affect queer persons and women, groups of people who are normally disempowered by patriarchy.

2. LITERATURE REVIEW:

The idea of a trading of women in patriarchal society is explored by Sedgwick. She writes of a male traffic of women. She bases this on the theory of patriarchal heterosexuality being best discussed in terms of one or other form of the traffic in women. Women serve as exchangeable, symbolic property serving the primary purpose of cementing bonds between men (qtd. in Sedgwick 25-26).

Sedgwick studies the symbolic value that women have in the patriarchal systems created by men (119). She examines Alfred Tennyson's poem *The Princess*. In it, she examines how the relations between a father and son are mediated through his intended bride. While the father clearly represents the tradition of the traffic in women, the son supposedly represents the "liberal" values of the elevation of women, through his romantic love and chivalry. Sedgwick points out that a woman also has another function within the bonds between men. She expresses the idea that women serve as conduits of desire between men (22). She builds upon Lévi-Strauss who writes, "The total relationship of exchange which constitutes marriage is not established between a man and a woman, but between two groups of men, and the woman figures only as one of the objects in the exchange, not as one of the partners" (qtd. in Sedgwick 2).

Sedgwick articulates that bonds between males then are solidified through women. Women serve merely as "counters or tokens" of value to be exchanged between men, within the context of homosocial relationships (107). Women serve only as objects to be traded because in a patriarchal system these women have value between the men exchanging women. The value and use of the trade of women has different uses in the relations of men.

To explain how the trade of female bodies is used in the bonds between men, Sedgwick draws upon the idea of mimetic or triangulated desire. Men scapegoat their desire through women, creating a triangle of desire between three persons (31). So the homosocial bonds between males are not just strengthened through women for the enhancement of the interests of men. Homosexual panic is also assuaged through the routing of desire between men, through women. Routing the desire of other men, through women, is a safe outlet for the desire of men for other men. This routing of desire is a consequence of the choices men are presented with, between homosociality and homosexuality. Homosexual desire is expressly forbidden in homosocial relationships, so men had to route that desire through women.

Women are treated as conduits between men because desire between men cannot be explicitly expressed. Thus, in male homosocial bonds, women are merely objects for exchange and are used as objects to scapegoat desire.

The study of the treatment and portrayal of women in stories can be illuminating not just for the facts it reveals about women themselves, but it is also informs our understandings about men and their relations too. Close readings of female characters can give explanations of behaviors or lack thereof of other characters, or the socio-cultural mores of that historical period.

The close reading of fiction, specifically such as the portrayal of women, when studied closely can reveal the lived experiences of women and men. These experiences in particular are how women are oppressed and how men's homosocial bonds are arranged around masculinity and the oppression of women.

On the other hand, Michael Kimmel, a sociologist, who studies men and masculinities, says that most men pattern their masculinity after the idea of hegemonic masculinity. That is because this type of masculinity is seen as the ideal of men who hold power. The image of this ideal manhood is not just defined by success, power, or wealth, but also by aggression and the fear of the feminine (271-272).

From this notion of hegemonic masculinity, heterosexual males learn a very strict form of masculinity. Men fear being called a "sissy" or being feminized, and this fear perpetuates a very homophobic and exclusionary masculinity (Kimmel 272). Thus hegemonic masculinity is the type of masculinity that excludes women and perpetuates misogyny.

Moreover, fear of the feminine spurs men to emulate the oppressive behaviors of their learned masculinity. For boys, this means dissociating from girls. They dissociate with girls because they are afraid of being seen as a girl or a baby. Men's behaviors are also under scrutiny not just from their own conception of an idealized manhood, but also from other men. Masculinity is also about the approval of other men. Men are desperate for the approval of others, since that approval and relationship with other men defines their masculinity too.

Homosocial relationships are important in the identity of manhood (Kimmel 274-275). Men have this idea of how men should be, not just as a personal identity but also as a way of interpersonal interaction. Masculinity isn't just about being or acting a certain way. There is also a properly masculine way of interacting with other men.

The rules of these hegemonic masculinity mean that the masculine relations between men are fragile. Sedgwick points out that unlike men, women's homosocial bonds is fluid in their continuum of desire. Meaning women's homosocial bonds are less markedly divided between the homosocial and homosexual (2). Hannah Eeckhout examines homosocial bonds in other English literature, such as Jane Austen's books. She says that even in Austen's novels the female homosocial relationship between Austen's characters can be read as romantic. Intimate moments that require love, intimacy and tenderness occur freely between women in their friendships (72). For men, the idea of the homoeroticism is so morally wrong, that the realm of male homosociality is distanced away from homosexuality. Men's

relations with one another are built on the idea of obligatory heterosexuality, a heterosexuality that supports the patriarchal oppression of women and homosexuals (Sedgwick 3). Men, to be properly masculine, have to act homophobic and misogynistic according to the idea of this hegemonic masculinity. In the bonds between men, that masculine ideal of exclusivity is what makes bonds between men so different from bonds between women. The masculine ideal or fear of being seen as a homosexual is what makes men act in a certain way to avoid that in relationships between men.

Vegard Iglebæk studied the homosocial relationship between the two male characters, Chandler and Joey from the TV series *Friends*. In the show, Chandler and Joey are part of a group of close friends, composed of both women and men. Chandler and Joey's relationship is rather close, that it becomes almost suspect of homoeroticism. Iglebæk studied how the homosocial relationship between Chandler and Joey is still built on the idea of a masculinity that is misogynistic and homophobic. He finds that there is a homophobic strain in the interaction between the two. The relationship between Joey and Chandler was intense and intimate, suspect enough of homosexuality. He claims that the inclusion of some female characters heterosexualizes the relationship between Joey and Chandler, which can be read as having homoerotic desire between the two characters (34).

Maria Herbert, a literary critic, studies how women facilitate relationships between men, in the the novel *Lancelot*. *Lancelot* by Walker Percy is a novel about a lawyer who murders his unfaithful wife. Lancelot, the titular character, ends up being sent to a mental institution. In that institution Lancelot begins to think about his wife's infidelity, setting a connection with two other male characters. The body of Lancelot's wife is what connects all three men together. Lancelot's relationship with those other men is strengthened when he learns the possibility that one of them might have been with his wife (128-129). Other heterosexual acts, such as visiting prostitutes, strengthen Lancelot's relationship with other men (138). Lancelot sees that these homosocial bonds are the best arrangement of gender roles. He sees women as voracious, and thinks that their sexuality should be managed into such things such as marriage (131). Herbert, based on her analysis of *Lancelot*, concludes that patriarchal arrangements are strengthened by homosocial bonds.

The motivations of these homosocial acts between men aren't just done for their own sake. The routing of desire also facilitates the oppression and commodification of women's bodies. The functions of female oppression also go hand in hand with the fear of the feminine. Fear of the feminine also in part creates a set of rules of how men should behave. This masculine behavior is also regulated by homophobia.

Homophobia and misogyny go hand in hand in controlling gender identities. Homophobia also creates a set of rules for the behavior of heterosexuals. With the persecution of a minority group of deviants, the general masses have an idea of how not to behave. As Jeffrey Weeks, a historian of English gay culture, writes "the homosexual role has two effects: it first helps to provide a clear-cut threshold between permissible and impermissible behavior; and secondly, it helps to segregate those labelled as deviants from others, and thus contains and limits their behaviour pattern" (qtd. in Sedgwick 85). Fear of the homosexual then does not only serve to regulate homosexual identity it also serves to regulate the identity and behaviors of heterosexuals.

Homophobia as a prohibitive set of rules seems like a necessary and natural consequence of heterosexuality. Sedgwick says that it wasn't like this. In ancient Greece, men would take young boys as their students and lovers. These relationships were not seen as problematic to patriarchy and instead it was argued that homosexual relationships actually were beneficial because it allowed boys to have mature, experienced men as their mentors (4). In conclusion, it is then not too difficult to speculate about how homosocial bonds are in part influenced by homosexuality, in particular, how homosexual desire affects the way men interact in certain homosocial relationships.

3. MATERIALS:

The books used in this study will only be the books wherein these two characters are featured relevantly. The books from the Narnia series are *The Lion, the Witch, and the Wardrobe* (1950), *Prince Caspian* (1951), *The Voyage of Dawn Treader* (1952), and *The Silver Chair* (1953); all four (4) books are written by C.S. Lewis, a male English writer. These books were originally printed in English from 1950-1956. Lastly, to supplement textual analysis parts, the film adaptations will be used also.

4. METHOD:

This study is an examination of the relationship between two main male characters. This relationship is studied within the scope of Eve Sedgwick's theories of male homosocial bonding. The homophobia and the misogyny within that male homosocial relationship will be the subject of this study.

This study will only examine two (2) characters, Edmund and Caspian, and cover four (4) books that they appeared in. Not all the books of *The Chronicles of Narnia* will be used. Relationships between other male characters will not be examined. This study looks only at how male relationships are regulated, and perpetuate homophobia and misogyny. The whole identity and effects of masculinity will not be examined. Similarly the study of queer sexuality will be understood from the historical and cultural perspectives of the late 20th century to the current time..

This study is an analysis of the characters Edmund Pevensie and Caspian, from *The Chronicles of Narnia*. A queer theoretical approach will be used; this queer approach assumes that heteronormative gender ideals are to be challenged.

To scrutinize how women are treated, the researcher will work with Eve Sedgwick's theories on how women are trafficked in the homosocial relationships between men. Women are primarily exchanged as tokens between men or they are used as conduits of desire.

To study homophobia present in the stories, the researcher will utilize Michael Kimmel's ideas on how masculinity perpetuates homophobia. His notion of how masculinity fears the feminine and how this fear regulates masculine behavior will be used.

5. DISCUSSION AND ANALYSIS:

Caspian's Wife in Male Relations

As Sedgwick states, women are routinely oppressed within patriarchal societies, the relations between men perpetuate this oppression (3). In relations between men women are objects to be traded. A function of this traded object is the solidification of the relationship between men, the woman merely serving as the token of that transaction (107). In a sense, desire between men can be routed through a woman.

A female character who is exchanged between men, in the *The Chronicles of Narnia*, is Ramandu's daughter. Ramandu's Daughter, an unnamed female character, is a child of a retired star; she later becomes Caspian's wife and queen in *The Silver Chair*. Ramandu is a star who watches over a three sleepers that Caspian is adventuring for. Ramandu alone knows the solution to saving the lives of the sleeping Telmarine lords. (Lewis, *The Voyage* 200-203). Caspian goes on this voyage to rescue other men (25). In a way Caspian expresses desire for what Ramandu has because he wants to save the Telmarine men: a desire that seems suspect. This desire has to be expressed carefully within the confines of masculinity so as to not seem suspect of anything other than traditional heteronormative behavior. It is also extremely suspect that Caspian conveniently meets and falls in love with Ramandu's daughter while on a voyage between his trusted and close friend Edmund Pevensie, which their relationship will be discussed further on. Thus each relationship between the Telmarine Lords, Ramandu, his daughter, Caspian, and even Edmund can be drawn into a triangular relationship between them, with their relationship safely cemented through Ramandu's daughter.

Ramandu's daughter herself is treated as an exchanged object in the story. She is almost without agency in the original text. She is identified with no name in the original story. The reader knows her only through her title as being the daughter of Lord Ramandu. Later on, in the other books, she would be known then as a Caspian's wife, the Queen of Narnia. Both of these titles set her identity to be known in the context only as an owned object of a man. In *The Voyage of the Dawn Treader* and *The Silver Chair*, her title changes from Ramandu's daughter to Caspian's queen to signify her status of exchanged ownership. Only in the 2010 film adaption, *The Voyage of Dawn Treader*, is she finally given a name, Lilliandil, by which she will now be referred.

The lack of a given name for Lilliandil in the original text is not the only evidence of her lack of agency as a fully independent character. Lilliandil's only appearance in the book has Caspian meeting her towards the end of the voyage. Before they part, he immediately promises to marry her (217). This heteronormative gesture at once establishes his sexuality as heterosexual. The question of Caspian's sexuality is concretely answered by this gesture, preemptively ending any further speculation of his sexuality in the text. The timing of this revelation of his heteronormative sexuality is to be noted as it is just before the conclusion of the voyage. This timing is revealed before he finishes rescuing the men he is after and before he parts ways with his crew. In *The Voyage of the Dawn Treader*, Caspian is not romantically linked to or does not show any sexual attraction to women characters. His goal on this voyage is to rescue other men (25-26, 246).

Caspian swears an oath to sail across to the sea and find the Telmarine lords that supported his deceased father. When he is crowned king he promises to his court, "I would sail east myself for a year and a day to find my father's friends or to learn of their deaths and avenge them if I could" (25).

The finding of a wife for him is an incidental event of the voyage. Conveniently he finds a woman he falls in love with in a journey where he meets no women whatsoever. Caspian marries Lilliandil immediately after the voyage (294). When he is asked to sail further away with his friend Repicheep, to Aslan's country, Caspian declines because he wants to stay with Liliandil (284).

To put it briefly, Caspian as a man goes on a voyage in the company of other men to rescue other men. There are no other present women characters aside from Lucy on the voyage. He reaffirms his heterosexuality through the attainment of a woman.

On this voyage also there is no presence of heteronormative objects of desire, only other men are present on the boat with him. Lucy is also neither connected to Caspian romantically or to any other character. The placement of Lilliandil as an achieved object of Caspian then seems to signify most strongly his masculine heterosexuality.

At the end of the book, Lilliandil's future is only briefly touched upon as she has become "the mother and grandmother of great kings". The only expansion upon Lilliandil's fate is when she marries Caspian and becomes Narnia's queen. (294).

The status of Lilliandil as an attained goal is not her only function as an object that cements Caspian's heterosexuality. In the following book *The Silver Chair* Lilliandil has borne Caspian a son, Rilian. Conveniently Lilliandil makes no further appearance in the book herself. She is only mentioned to have died from a poisonous snake bite (Lewis, *The Silver Chair* 57-58).

The death of Lilliandil is served as one of the reasons that connected two other male characters. Her death was to be avenged by her son Rilian, who was Caspian's heir (70). Rilian eventually avenges his mother by killing the snake that bit her (216). The snake bite is the work of an evil sorceress (216). That sorceress, who killed his mother, abducts Rilian. Eustace Stubb, an English boy sent to Narnia, sets out to rescue Rilian (84). Even in death, Lilliandil's body continues to connect two other male characters.

Her function as queen and mother, especially as she is only mentioned in a short passing, reinforces her status in the previous book as a woman, as a traded and owned object. The particular line about her fate in *The Chronicles of Narnia*, of her being queen and the progenitor of great kings, is very brief. In her first appearance in the books, her fate is ultimately marrying Caspian and giving birth to his son, and nothing more is said of it (Lewis, *The Voyage of Dawn Treader* 293-294). In the next book she is dead (Lewis, *The Silver Chair* 57). Her character is only mentioned sparingly as marrying, giving birth or providing reason for a quest. She is only mentioned in connection with other men. She is trafficked among men and her value as an object is evident. Her character in the text is only to be understood through her relationship with other men, her relationship with men which primarily connects the men with other men.

As a queen and wife, Lilliandil, superficially fulfills the functions of heteronormative female object to be traded among men. She makes Caspian heterosexual in a world that is seemingly oblivious to any overt sexuality. An illustration of this idea is a scene that occurs in the film adaptation of *The Voyage of Dawn Treader* wherein Caspian, Edmund and Lilliandil all stand together. Caspian is at the right side of Lilliandil while Edmund stands to her left. She begins to glow a muted blue with both Edmund and Caspian looking at her, their gazes towards each other, while Lilliandil looks away towards the camera. Lilliandil herself seems to be mediating while both men stare across her towards each other.

Reading the possibilities of how Lilliandil in these stories serves as a way to safely route what can be read as men's desires towards each other. Her body serving as a conduit to conduct their desire's in a more heteronormative interpretation. The treatment of Lilliandil in *The Voyage of the Dawn Treader* reveals the misogynistic attitudes present in the story. The dynamics of gender relations tend to be hidden. Revealing these hidden dynamics can be the first step in the dismantling of these same power imbalances of gender in the world.

Homophobia and the Regulation of Gender

The enactment of gender is sometimes disruptive of the acceptable norms of gender expression. Judith Butler says that we are discouraged from disrupting the social enactment of gender. Gender is policed by social conventions and taboos that limit our acts within assigned gender roles. Therefore gender and the acts that constitute it are regulated (xi).

Kimmel explains how masculinity regulates men's behaviors. Men fear their masculinity being questioned. So anything deemed feminine is feared, and men too fear being feminized. Masculinity then becomes exclusionary and hostile towards non-heteronormative forms of sexuality and gender (272).

In the discussion in the previous section, there are instances where characters do not enact their masculinity as prescribed. These characters and their actions, when examined, show the regulatory elements of gender policing.

Edmund Pevensie has instances of queer expressions that he unintentionally displays. Edmund is shown that he thinks himself far superior to his siblings (Lewis, *The Lion, the Witch, and the Wardrobe* 27, 39, 43). Added to this is the fact that he does fantasize about being royalty because of the fact that he thinks himself better than them (38, 72). These occurrences are interpretatively queer, as they can be linked to cultural experiences of gay male subjectivity. Edmund's own interactions with other characters and his own progression as a character show how gender is managed in the story.

Furthermore, Edmund has been compared with his older brother Peter. As mentioned, Peter is more selfless than Edmund. Despite being betrayed by Edmund, Peter is still willing to search for him (129). He is also willing to take on the blame for Edmund's betrayal (128).

In the absence of any adults within *The Lion, The Witch, and The Wardrobe*, Peter serves as the surrogate father figure. In many instances of the story, he admonishes Edmund for his behavior (51, 59). Peter also supervises the actions of his siblings (65). Peter is portrayed as a parent figure for his younger siblings. In the same vein, Peter is also shown to be traditionally masculine. He performs heroic feats such as sword fighting and leading the Narnians to battle.

As the story progresses, Edmund in *The Lion, The Witch, and The Wardrobe*, is shown to become more like his brother. While disagreeable and showing some cruelty towards his siblings. He becomes more selfless and heroic as the

story goes on. His transformation is shown during the battle between the army of Narnians and the Witch's army. He fought his way through three ogres to where she was just turning one of your leopards into a statue. And when he reached her he had sense to bring his sword smashing down on her wand instead of trying to go for her directly and simply getting made a statue himself for his pains...Once her wand was broken we began to have some chance—if we hadn't lost so many already. He was terribly wounded (178-179).

His valor turns the tide of battle, and he is injured gravely for his valiant deed of defeating the White Witch. Earlier in the story, it is also the White Witch who offers Edmund his fantasy of becoming a prince (39). After he does kill the White Witch, the false force who promises him of fulfilling his fantasy. And after the story progresses and he becomes more like Peter. He is finally crowned a king (182). This validation of Edmund's fantasies only comes after he becomes more like his brother and changes.

Yet as Edmund becomes more like his brother, other forms of exclusion occur. Edmund's character changes by the end of *The Lion, The Witch, and The Wardrobe*. In the next book he gets along with his siblings. He is the first to believe Lucy when she claims she has seen Aslan (Lewis, *Prince Caspian* 146). He himself openly admits that he has changed from before, when he was the "worst of the lot" (123). He also takes offense from being called weak and little (103). And he shows off his skill and prowess with the sword to deflect the insinuations regarding his weakness (105).

In *The Voyage of the Dawn Treader*, Peter is no longer sent to Narnia. It is Edmund who becomes the older Pevensie sibling in the story. Now they have another male cousin with them, Eustace Stubb. Edmund really does not like Eustace, he calls Eustace a stinker. And he does not want to share a room with him (Lewis, *The Voyage of the Dawn Treader* 5). Edmund even tells Eustace frankly that, "You're not wanted here" (7).

As a character, Eustace displays some expressions that are comparable to gay male subjectivity. He is depicted as not like other boys. He is described as a rather puny little boy (4). He is also further described on different occasions as "not being like most boys", as he knows things that other boys don't show interest in (8, 87).

Edmund makes his dislike of Eustace well known. It is Lucy, his other cousin and the only female figure on the Dawn Treader, who is more gentle and kind with him. Lucy offers Eustace her share of the food, which Edmund does not approve of (74). When Eustace is turned into a dragon, Lucy alone shows a lot of concern for him (100).

Eustace is already made different from other boys, a fact that that can be interpreted as being non-normatively masculine or queer. His relationship with Lucy is also prone to queer reinterpretation. Alan Downs describes gay males estranged from the fathers. As a consequence of that distance from their fathers, they become closer to their mothers. It is the mothers who coddle and nurture their gay male children. Mothers become protective of gay children as they sense that these children are invalidated by their experiences (14-15). Lucy, as the only female character on the boat, is the only one showing some kindness to Eustace, while all the other characters, specifically Edmund, do not.

The experiences of Edmund as his character progresses in the story when examined from a queer perspective reveal tendencies towards homophobia. Edmund and the characters connected to him are in ways excluded from other male characters because they do not enact heteronormative masculinity. We are shown that characters are disliked because they are unlike other boys. And that some of the characters take offense at being feminized, when they are called puny or little.

These exclusionary aspects of gender identity hail from the demands of hegemonic masculinity: a type of identity that demands men be masculine and fear of being feminized and of the feminine (Kimmel 271-272). This attitude of exclusion and invalidation of the characters that do not enact their normative genders of masculinity reiterates a point earlier made on how *The Chronicles of Narnia* treat femininity. Amanda Patchin claims that *The Chronicles of Narnia* is somewhat hostile to femininity. Girls must become like boys to be as good as them (5). In the stories, those instances that can be read as having queer expressions are frowned upon. These boys, who act differently from other boys, somehow must overcome that to be validated and to experience the world of Narnia fully. Edmund who isn't at first a traditionally masculine boy, yet as the story progresses those queer expressions that can be interpreted from him are shed from his character. In *The Voyage of the Dawn Treader*, he becomes more like his brother, the exemplar of masculinity. As Edmund too becomes more like his brother, he begins to shun those that are like what he used to be. Eustace, who has queer expressions too, is disliked by Edmund. The exclusions of Eustace are somewhat caused by his non-masculine expressions. Eustace is disliked and shunned by the others because of that behavior. Masculine behavior in *The Chronicles of Narnia* becomes exclusionary (Kimmel 271).

These expressions, implicitly queer, are somehow things that the boys have to change. If not they risk invalidation, borne out of homophobia. This behavior perpetuated is not straightforwardly homophobic but the queer reinterpretation of the character's behavior itself is undeclared. The actions of these characters are policed but not openly regulated. Yet the queer expressions by the boys are still punished. These punishments are inflicted because of the adverse attitude of masculinity towards atypical gender behavior in *The Chronicles of Narnia*.

The attitudes are interpretively queer, so the homophobia is also interpreted based on the exclusion of these characters. Exclusion based on non-normative performances of gender can be harmful to gender non-conforming people. The homophobia in *The Chronicles of Narnia* is somehow innocuous as it is unknown unless examined closely. So too are the general attitudes of homophobia invisible unless it is revealed.

6. FINDINGS AND RESULTS:

The study reveals that in the book series, *The Chronicles of Narnia*, gender plays a role in how characters behave and that a non-heteronormative reinterpretation of characters is possible. In *The Chronicles of Narnia*, women are a secondary figure in male relations. Caspian's wife is treated as an object to be exchanged. She is consistent with Sedgwick's descriptions of women being used as traded objects by men. Her presence also helps to assuage any non-heterosexual interpretation of Caspian in *The Voyage of the Dawn Treader*. Caspian who goes on the voyage with other men, incidentally also meets Lilliandil and marries her. This act stops any further speculation of Caspian's sexuality, which could be read as suspicious as his previous actions in Prince Caspian has some elements of gay male subjectivity.

In the examination of the parts of the characters, Caspian's fantasies of a different Narnia are equivalent to gay male experiences of fantasies in childhood. The fact that Caspian's fantasies feature fauns and satyrs is also indicative of gay male history. The imagery of fauns has been used to signify gay male sensuality. Edmund too can be read with some elements connected to gay male experience. According to Downs, gay male identity is often associated with an attitude of superiority. Edmund has a very arrogant approach to his siblings, and he is frequently shown to be mean towards them. Edmund too has fantasies, these fantasies include him becoming a prince and being treated as royalty. These fantasies of grandiosity can be connected to gay male experience.

Alienation from family is also an experience that many queer individuals can share. Both Edmund and Caspian were to an extent alienated from their respective immediate families. The aspects of these characters can be interpreted as queer as they have characteristics that queer individuals share. The attitudes present in the stories can be harmful. The default assumption of heteronormativity of the characters can alienate people who are queer. By illuminating the misogyny and homophobia in the tacit reading of *The Chronicles of Narnia*, these harmful elements can be diffused. By revealing how this behavior inadvertently affects those who are not heteronormative, it can be learned what kind of behavior it is and how it affects people negatively.

7. RECOMMENDATIONS:

This study can be used to fuel further investigations of gender in *The Chronicles of Narnia*. The researcher recommends that students of literature study and involve themselves more in studies of gender theory and queer culture, such as the theories used in this research. Students should also look at other different perspectives as their theoretical framework when pursuing further studies.

The researchers recommend that other theoretical approaches, such as gay female culture be used. Cultural expressions of queer women are perhaps different from the cultural expressions of queer men used in this study. Examining *The Chronicles of Narnia* from the perspective of queer women may shed some light on the other characters of the books, especially those of the women characters.

The researchers also recommend that other examinations based on masculinity, such as the positive aspects of masculine behavior, be studied in the context of the stories. Moreover, an understanding of masculinity could further explain how *The Chronicles of Narnia* is gendered. Lastly, the researchers recommend that other children's literature be examined from a queer perspective. Many other books and stories could also be gendered. And an awareness of how gender operates in children's literature could potentially help many readers. Children and more readers could internalize and learn from the more negative aspects of gendered behavior. And they could unlearn attitudes which are misogynistic.

8. CONCLUSION:

Caspian's wife in *The Voyage of the Dawn Treader* was found to be consistent with Sedgwick's description of male traffic in women. She was not named in the books. And her only explicit purpose was to be Caspian's wife. Her appearance at the end of the books can be read as suspicious; she immediately marries Caspian who previously has not shown any attraction to other characters. Caspian's wife is a token object to be traded between men in *The Chronicles of Narnia*.

Caspian and Edmund did experience some of the regulatory elements of heteronormative gender. Characters, who did express gender identities that were consistent with gay male expressions, were shunned. In *The Lion, The Witch and The Wardrobe*, Edmund is shown to be alienated from his siblings. And it is his fantasies of grandeur that motivate his betrayal of them. In *The Voyage of the Dawn Treader*, Edmund paralleling his own experience in the previous book, was shown to be hostile to Eustace Stubb, his cousin, who also displays expressions of gay male subjectivity.

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