

The Causal Factors of Narnian's Subalternity in Andrew Adamson et al. 's *The Chronicles of Narnia : Prince Caspian* (2008) Movie Script

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Abstract

This study focuses on the subalterns of Narnia within the screenplay of *The Chronicles of Narnia: Prince Caspian* by Andrew Adamson et al. (2008). The objective of this research is to identify the factors causing subalternity among the Narnians. The author employs Spivak's theory and utilizes a qualitative approach. Data were collected through close reading, coding, and classification. Data analysis was conducted in six stages based on the method proposed by Creswell: preparing and organizing data for analysis, exploring and coding data, describing findings and forming themes, presenting and reporting findings, interpreting findings, and validating the accuracy of findings. The analysis reveals three factors causing subalternity: control over knowledge and representation, discriminatory social structures, and the domination of power. This research is expected to contribute to future studies and foster reader interest in postcolonial studies.

Keyword: Subaltern, Spivak, Dominant

INTRODUCTION

Colonization certainly had a variety of impacts on life. Colonized societies suffered numerous losses. They lost family, partners, and friends. They all felt and bore the brunt of this heinous act. Beyond these losses, they grow up in stressful situations, with limited activities and deprived of freedom. Meanwhile, according to Sandra Marker, in her article published in 2023, beyond the psychological impact of colonialism, the lingering impacts of colonialism into the postcolonial era are that former colonized countries generally lack internal structures, institutions, and egalitarian ways of thinking. Ashcroft et al., in Nudin et al. (2021), use the term postcolonial to encompass all cultures that have experienced colonization from the beginning of colonialism to the present day.

Postcolonialism, as an approach, becomes an important tool to dig a deeper study which can be found in its prominent thinkers, such as Edward Said with his theory of orientalism, Homi Bhabha with his ambivalence, mimicry, and hybridity, and Gayatri C. Spivak with her subaltern theory. The journal writer chooses the theory of subaltern as an important concept in postcolonial studies introduced by Gayatri Chakravorty Spivak in her famous essay, "Can the Subaltern Speak?" (1998). This term refers to a group of people who are at the bottom of the power structure and therefore experience social, political, and cultural marginalization. According to Spivak, subalterns are not only oppressed groups, but also groups that lose the opportunity to voice their own interests because their voices are controlled, represented, or even erased by the dominant group. Thus, subalterns demonstrate the existence of unequal power relations that prevent a group from having equal access to representation, decision-making, and justice.

In everyday life, the subaltern phenomenon can still be found in various forms even though colonialism has formally ended. For example, Suku Anak Dalam community, which continues to struggle with hegemony seeking to seize their forests for commercial interests. To date, the struggle for their rights has not yet reached a clear conclusion (Parlementaria, 2025). Another example can be found in women living in patriarchal environments, where their opinions and decisions are often considered less important than those of men. Meanwhile, the wife who is considered weak and can be hurt is only asked to obey because if she resists it will be considered an act of defiance against the head of the family and those who mostly do not dare to report to the authorities about the violence they receive are housewives who are worried about losing the breadwinner for them and their children (Sakina & Siti A., 2017). Furthermore, poor communities, people with disabilities, or workers with low bargaining power often experience difficulties in fighting for their rights due to limited access to power and representation. These conditions demonstrate that the concept of the subaltern is not only relevant in the colonial context but can also be used to understand various forms of inequality that occur in modern society.

The long history of postcolonialism has led to numerous literary works discussing it. Beyond the real world, postcolonialism is also found in literature, as it reflects human life. As Junus in Jannah (2021) states, literature is a reflection of society or a social reflection. Literary works can reflect various aspects of life. Discussing this aspect that diversity of literary works, the journal writer sees that one form of literary work addressing subaltern postcolonialism is the movie script by Andrew Adamson et al. et al., entitled *The Chronicles of Narnia: Prince Caspian*.

The chosen movie has been widely acclaimed and won numerous awards. According to the IMDb website, *The Chronicles of Narnia: Prince Caspian* won the Choice Movie: Action Adventure nomination in 2008 at the Teen Choice Awards. The writer chooses this topic as the title of her thesis because she really enjoyed the storyline of *The Chronicles of Narnia: Prince*

Caspian in movie. In addition, the writer is also interested in the subalterns that appear in the movie script and feels that this would be interesting to discuss.

Previous studies have examined the characterization of the four main characters in the movie, namely the Pevensie siblings. Eka Putri Hidayatillah (2021), a student at UIN Sayyid Ali Rahmatullah Tulungagung, wrote that topic in her thesis entitled *Characterization Analysis of Four Siblings in The Chronicles of Narnia: Prince Caspian Movie*. In another work, this thesis writer also found a journal analyzing a similar movie by Nur Alfiah and Eva Solina Gultom, published in June 2020. The journal, titled *Ecological Issue in the Movie Entitled The Chronicles of Narnia: Prince Caspian*, raises ecological issues based on Greg Garrard's critical ecological study of the same movie. The research method used was descriptive qualitative with ecocritical theory. The study concluded that *The Chronicles of Narnia: Prince Caspian* contains ecological problems caused by human activity. This thesis writer also found another study entitled *Subaltern in the Novel Rasina by Ikhsaka Banu: A Postcolonial Study* by Maharani Fajri et al (2025). The study aimed to describe the forms of oppression experienced by subalterns and uncover the forms of resistance of subaltern women in the novel. The theory used was subaltern theory, and a qualitative approach with descriptive analytical methods was employed.

Based on these prior studies, a research gap has been identified. Existing research has examined character traits and ecological issues within the film; however, despite the use of similar methodologies, the difference in the subject matter inevitably leads to distinct findings. While other studies have addressed the concept of the subaltern, they utilized a different source specifically, the novel *Rasina* by Ikhsaka Banu.

This gap serves as the basis for the present study, which specifically examines subalternity through three contributing factors: control over knowledge and representation, discriminatory social structures, and the dominance of power. Consequently, this study aims to analyze how the people of Narnia are portrayed as subalterns in the screenplay of *The Chronicles of Narnia: Prince Caspian* (2008), directed by Andrew Adamson et al. . The analysis is grounded in the subaltern theory proposed by Spivak (1998). Through this analysis, the study seeks to contribute to a deeper understanding of the subaltern and to foster greater sensitivity toward the voices of marginalized peoples.

METHOD

The research design used is a descriptive qualitative with a philosophical approach. As stated by Miles et al. (2014), qualitative research is based on textual or visual data, involves specific and diverse stages of analysis, and positions the researcher as a key instrument in data collection and interpretation, making this method suitable for use in this thesis. In writing the methodology section of a qualitative study, it is important to clarify the research objectives, determine the design used, reflect on the researcher's role, identify data sources, explain data collection procedures, and outline strategies to ensure the validity of the findings. Therefore, this study not only analyzes selected scenes and dialogues depicting Narnian's subaltern but also emphasizes the researcher's interpretive role in identifying and constructing meaning from the narrative.

The data used by the journal writer is all information in the form of words, phrases, and written sentences that related to the reasons why the Narnians became subaltern. This journal writer uses data obtained from the movie script of *The Chronicles of Narnia: Prince Caspian* written by Andrew Adamson et al. et al. (2008) which adapted the novel of the same title by C.S. Lewis (1951). The movie script consists of 53 pages and taken from NarniaWeb (2008). This journal is conducted using a qualitative approach, requiring thorough understanding to capture the details of the data discussed. Therefore, the journal writer implemented several steps, such as close reading, data coding, and data classification. Then, the data is analyzed by using Creswell's method, namely preparing and organizing the data, exploring and coding the data, describing the findings and form themes, presenting and reporting the findings, interpreting the findings, and validating the accuracy of the findings.

RESULTS AND DISCUSSION

Control Over Knowledge

Data 32

Doctor Cornelius: *My lord, you forbade me from mentioning the old tales.*

Miraz: *So I did.*

(Adamson, A. et al, 2008)

There is a quotation that clearly explains the control of knowledge, namely when Miraz realized that Caspian had escaped to the Narnian forest. He then sought to find out how Caspian knew about the forest. He went to Dr. Cornelius to confirm what Caspian already knew. Dr. Cornelius tried to hide the truth from Miraz. He reiterated Miraz's prohibition, asking him not to tell old stories, including the history of Narnia. Then Miraz agreed, which means it was truly his prohibition.

The restriction of true knowledge about Narnia within the Telmarine environment shows that there is control over knowledge and that the Narnian nation has been unilaterally represented by the Telmarines. Miraz forbade Dr. Cornelius, as Prince Caspian's personal tutor, from telling the truth about Narnia. Miraz hoped to make Caspian's view of Narnia inconsistent with the facts and that he knew little about the king and one of the ancient Narnians (the Pevensie Siblings).

Discriminatory Social Structure

Data 41

Edmund: *He was wild.*

Peter: *I don't think he could talk at all.*

Trumpkin: *Get treated like a dumb animal long enough and that's what you become.*

(Adamson, A. et al, 2008)

Trumpkin, who is traveling with the Pevensie siblings, shows something that demonstrates the discrimination experienced by the Narnians. This occurred when Trumpkin and the Pevensie siblings are on a riverbank and Lucy is attacked by a bear. The bear was about to pounce on Lucy. The bear wouldn't stop running toward Lucy despite Susan's warnings. Finally, Trumpkin was forced to shoot an arrow, ultimately killing the bear to protect Lucy. The Pevensie siblings were surprised because the bear looked wild and couldn't be talked to at all. Trumpkin then explained that many animals in Narnia couldn't speak, unlike in the past. This was because for so long, the creatures there had been treated as stupid and incapable of doing anything, including animals that could talk. Ultimately, this stupidity resulted in wild animals like the bear that attacked Lucy.

The animals in Narnia had long endured this kind of stupidity from the Telmarines. This stupidity by the Telmarines was a form of discrimination against the Narnians. By treating the Narnians as stupid, they belittled the Narnians and considered them inferior. Animals that were once able to talk, exchange ideas, conduct transactions, and socialize became savage beasts who forgot their true selves. They became unable to speak and lacked a sense of belonging with their fellow Narnians. The Telmarines viewed the Narnians as cursed, and they carried out this discrimination as an act of domination and deliberate destruction of the Narnian generation.

Dominance of Power

Data 48

Caspian: *I didn't steal anything.*

Minotaur: *Didn't steal anything? Shall we list the things the Telmarines have taken?*

Windmade: *Our homes!*

Faun: *Our freedom!*

Narnian: *Our lives!*

(Adamson, A. et al, 2008)

The following excerpt proves the Telmarines' dominance. Initially, Caspian dismissed the accusation that he stole the horn. However, this was refuted by one of the minotaurs present. In addition to Queen Susan's horn, the Narnians present at the forum also mentioned other things that had been taken by the Telmarines. The word "we" and "our" refers to Narnians. Windmade said that the Telmarines had taken their homes and homes. One of the fauns added that the Narnians had also been robbed of their freedom by the Telmarines. Furthermore, the other Narnians also said that their lives had been taken away. So much had been lost from the Narnians' lives, yet Caspian was unaware of it.

The Telmarines' dominance has invaded every aspect of Narnian life, from property to freedom to life. The Telmarines' seizure of their homes has driven the Narnians from their refuge, depriving them of comfort and assets. Furthermore, their freedom has been taken away. They hide in caves and underground, preventing them from freely expressing themselves. They do this to ensure their safety and at least maintain their lives. If they are seen by the Telmarines, their lives will be at stake. All these deprivations are evidence of the dominance of power, which in effect keeps the Narnians in constant survival mode and vulnerable to life-threatening violence.

CONCLUSION

This study concerns the reasons why Narnia has become subaltern. Narnia has experienced marginalization in all aspects, from political to social and cultural. Politically, they lack sovereignty over their homeland and are instead under the control of the Telmarine government. Socially, Narnians experience discrimination and alienation from the dominant society. They must hide deep in the forest to survive. Culturally, their history and identity have been erased through the spread of misleading stories and narratives such as myths and fairy tales. These conditions make it difficult for the Narnians to express their own perspectives and clarify their position as marginalized people.

Overall, this study concludes that the movie script of *The Chronicles of Narnia: Prince Caspian* by Andrew Adamson et al. (2008) demonstrates postcolonial subalternity through the Narnians. The data in the movie script illustrates how colonial power dominates marginalized groups, not only through physical violence but also through misleading discourses and representations, as well as political authority. These findings support Gayatri Chakravorty Spivak's theory that the subaltern is regularly silenced and misrepresented by the dominant group, thus preventing them from speaking out.

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