THE FUSION OF CHRISTIAN AND FICTIONAL ELEMENTS IN C. S. LEWIS'S CHRONICLES OF NARNIA

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TABLE OF CONTENTS

CHAPTER I

INTRODUCTION AND REVIEW OF LITERATURE

Each century has produced its geniuses, and in the twentieth century, C. S. Lewis can be considered a gem of England. Though Irish born, he spent most of his life in England where he taught English literature at Magdalen College, Oxford, from 1925 to 1954. In 1954, he moved to Cambridge University, where he had been elected Professor of Medieval and Renaissance English literature at Magdalene College. The achievement of Lewis in literature is evident. His genius as a man of many talents and his contributions to the literary world are of great value. In Bright Shadow of Reality, Corbin Scott Carnell asserted that "Lewis was without doubt one of the most adventurous and learned men of the twentieth century. His interests and accomplishments ranged over wide areas--poetry, criticism, fiction, theology--and he dared to assert the marvelous and devout in an age which often rejected them."[1] To most people who met him, Lewis was greatly admired for his wit, humor, frankness, courtesy, and concern for other persons. Richard L. Purtill aptly noted that Lewis's success lied in "all aspects of Lewis as a man, a writer; in his imaginative and moral qualities as well as his intellectual capacities."[2] Lewis gained international reputation not only from his contributions to literary scholarship and from his fictions but also from his Christian apologetics. Nathan Comfort Starr stated, "Lewis left a rich legacy. Apart from his brilliant teaching, he made lasting

contributions in the field of fiction, literary scholarship, and popular theology."[3] The Allegory of Love, English Literature in the Sixteenth Century, The Discarded Image, and A Preface to Paradise Lost establish him as an authority in his field. Close to twenty of his books, including collections of articles, are classified as apologetics. His famous theological books such as The Problem of Pain, Mere Christianity, and The Screwtape Letters, which are widely read and admired, present a direct defense of the Christian doctrine. Starr commented on Lewis's influence: "To thousands of people in England and America, the discovery of C. S. Lewis has been a momentous experience, akin to Keats's first reading Chapman's Homer. His writing not only opened the old worlds of Christian belief all too often unexplored but also created new ones of unimagined richness and power through his mastery of theological exposition and mythical narrative."[4]

Lewis's religious ideas were embodied in his imaginative writings such as the space trilogy and the chronicles of Narnia. The success of the chronicles of Narnia makes him one of the best authors of children's literature. The Last Battle, the last book of the chronicles, was awarded the Carnegie medal for the best children's literature in 1956. The Narnian stories received a great deal of attention from critics and readers. Criticism of the chronicles began as early as 1956 and has continued since. Roger Lancelyn Green and Walter Hooper in C. S. Lewis: A Biography discussed the great success of the chronicles:

> At present, the seven chronicles of Narnia, that unexpected creation of his middle age, which are selling over a million copies a year, seem to be Lewis's greatest claim to immortality, setting him high in that particular branch of literature in which few attain more than a transitory or an esoteric fame-somewhere on the same shelf as Lewis Carroll and E. Nesbit and

> George Macdonald, as Kipling and Kenneth Grahame and Andrew Lang; a branch of literature in which there are relatively few great classics in which as he himself said, "the good ones last."[5]

Those who read them continue to be fascinated by their richness, magic, and wonder, and especially Lewis's use of fairytale form as a vehicle to convey Christian truth, an innovative treatment in the development of the form of fairy tales.

Significantly, there seem to be two trends in the criticism of the chronicles. The first trend is concerned with one principal aspect: an embodiment of Christian theology and its thematic connection in the chronicles. As a result, this limitation establishes the chronicles as only theological works. Charles Moorman in "'Now Conjecture for a Time'--The Fictive Worlds of C. S. Lewis and J. R. R. Tolkien" focused on the fact that whereas Tolkien's The Lord of the Rings is the projection of heroic values in the Middle Earth, theme and structure in Lewis's chronicles of Narnia predominantly support Christian doctrine. They become, as he contended, "the deliberate exposition of the great articles of the Christian faith, the Trinity, the Creation of the world through the agency of the Son, Original Sin, the Atonement, Repentance, and Rebirth, the Second Coming, the Final Judgment."[6] Lewis's children are depicted as archetypes of redeemable mankind and nature. Another Clerk focused on the theme of life through death obviously illustrated in The Last Battle in which Aslan's followers resurrect and live an everlasting life in the New Narnia. He also stated that in The Horse and His Boy Shasta's being chosen by Aslan to deliver Narnia and Archenland from the Calormene prince is parallel to "the history of the chosen with the great theme of the New Testament and with the church down through the ages, including ourselves."[7]

Kathryn Lindskoog's The Lion of Judah in Never-Never Land: The Theology of C. S. Lewis Expressed in His Fantasies for Children is, so far, one of the best critical works on Christian doctrines in the seven books of Narnia. She scrutinized three main concepts that underlie Lewis's Christian orthodoxy: Lewis's concept of nature, of God as the creator, redeemer, and sustainer of nature and mankind, and of man in his relationship to nature, God, and his fellow man. She summed up, "The basis of these concepts is neither fundamentalism nor modernism but Lewis's particular Christian orthodoxy, which Chad Walsh has termed Classical Christianity."[8] However, she referred only to the form of the chronicles on the ground that it is in the tradition of George Macdonald, to their supernatural quality, and to animal characters which are "mythic elements and shadows of a foreign reality."[9] Elaine Tixier in "Imagination Baptized, or 'Holiness' in the chronicles of Narnia" studied Lewis's experience with Holiness and its manifestations in the chronicles. Specifically, she discussed how various aspects of Holiness--a sense of longing, vigilance, wakefulness, joy and dance, glory and beauty--are intertwined (these are Miss Tixier's stated attributes of Holiness) to enhance the quality of Holiness in the Chronicles. Paul K. Karkainen's Narnia Explored is a study of the seven chronicles, but Karkainen emphasized mainly the major themes that reflect Lewis's Christian concept. He asserted, "Lewis did not write fantasy with instruction in mind, but he had, in fact, filled his books with characters and events which portray a variety of Christian truths."[10] Karkainen's book reveals how episodes in the seven books and their characters are parallel to or reminiscent of Biblical episodes and Biblical characters.

The second trend of the criticism focuses on the study of Lewis's achievement as a great writer of fiction and of the chronicles, not as theology, but as literary works. However, this change in focus does not suggest the absolute exclusion of the Christian elements in the discussion of critics in this trend. In this trend, very few critics present detailed studies of the seven books of Narnia; they treat only one or two books of the chronicles. These critics overlook the unity of the seven books of Narnia, which are unified by a manifestation of Lewis's Christian themes. A new examination of the form of the chronicles has been done by Charles A. Huttar, who recognized such unity and who classified the tales as "scripture" in "C. S. Lewis's Nature and the 'Grand Design.'" Huttar claimed validity of the genre "scripture" and discussed the relation of The Magician's Nephew and The Last Battle to the Bible. The genre "is comprised of varied material loosely unified, it is a blend of the 'grand design'--Creation and Fall, Redemption, and Eschatology."[11]

Nevertheless, the stress upon this trend was largely on various approaches to Lewis's use of form as a vital part of his artistic process and various explanations of the reading and understanding of the chronicles. In the second chapter of The Achievement of C. S. Lewis, Thomas Howard praised Lewis's achievement in weaving "glory" into the textures of his tales: Narnia "is a world which has been made by Someone, beautifully made. Its fabric is shot through with glory. There is no peak, no valley, no sea or forest, but bears the weight of this glory, no law of the land that does not mirror the exact pattern of this glory. . ."[12] The magnificence of glory is manifested through the nature of the fairytale form, susceptible to magic, wonder, and marvel,

the theme of festivity, and the blending of pagan wisdom and mythology. Howard argued that the chronicles are not allegory but genuine fairy tales, a form that not only evokes imagination and bliss but catches the truth about the mortal condition. He briefly mentioned characterization, saying that Lewis's characters go through a two-fold test: "to find out what a person is made of, and then to teach that person how to be something that he is not."[13] That is, they learn to know Christ and to serve Him correctly so that their souls would be united with Him.

Walter Hooper, Lewis's secretary and close friend, is an important figure in the criticism of the Narnian chronicles. Although most of the materials in Hooper's Past Watchful Dragons seem to be retelling of Lewis's biographical accounts already explored in C. S. Lewis: A Biography by Hooper and Green, Hooper made several valuable comments in this superb source of Lewis's life, literary career, and achievements. He did not view the Narnian tales as theology but literary works. In "Narnia: The Author, the Critics, and the Tale," Hooper contended that the chronicles are not allegory but "extremely well-written adventure stories."[14] Unfortunately, his discussion about characterization is too short to be considered adequate.

Another attempt to classify the form is Joe R. Christopher's "An introduction to Narnia: Part IV: The Literary Classification of the chronicles." Christopher studied the tales from a literary perspective by trying to show correspondences between the chronicles and the works of Shakespeare and Spenser. In following Graham Hughes's clock diagram, he categorized Aslan's sacrifice for Edmund's sin in The Lion, The Witch and The Wardrobe and Eustace's spiritual conversion in The Voyage of the Dawn Treader into Freestyle Allegories whereas The Silver

Chair and The Horse and His Boy share the same category as Shakespeare's comedies. He also noted that several themes in Lewis's fairy tales were drawn from Spenser's The Faerie Queene. Still his article did not sufficiently provide supporting details and thus failed to convince the reader. The only criticism that discusses Lewis and the literary genre of fairy tales is Carol Ann Brown's "Once Upon a Narnia." Her focus was on how Lewis in his tales used the fairy tale elements of the traditional fairy tales such as supernatural elements and the stereotyped fairy tale characters who first experience suffering and finally the happy ending. Her study serves as a valuable introduction to the fairy tale elements in the chronicles.

John D. Cox in his well-developed essay "Epistemological Release in The Silver Chair" discussed three images in the book that serve as its structural pattern: images of Prince Rilian, the Green Witch, and the silver chair whose source, Cox believed, is drawn from Spenser's The Faerie Queene Book II. An important examination of setting that Cox made is concerned with the problems of knowledge of other worldly experience. The five worlds in The Silver Chair present different degrees of knowledge; for example, Aslan's world suggests divine knowledge, whereas the Underland ruled by the witch suggests reductive knowledge. Significantly, major characters are tested for their ability or inability to maintain their self-knowledge no matter where they are. Cox summed up, "In short, whether the treat comes in Narnia or Underland, preservation depends upon an act of will, a determination to persevere in light of what one knows about another world, in spite of adverse appearances in the world where one finds oneself."[15] Evan K. Gibson's book C. S. Lewis: Spinner of Tales is a careful study of Lewis's fictions, including the chronicles

of Narnia, which is based on three major aspects--theme, characterization, and plot--and briefly on an aspect of setting in some of the seven books. However, Gibson limited his discussion of these aspects by concentrating on one or two themes and on some major characters only. Therefore, this limitation results in a failure to present a panorama of Lewis's skillful blending of themes, characterization, and setting in the seven books. Another study of the seven books is Peter J. Schakel's Reading With the Heart: The Way into Narnia. The book's focus is on the interpretation of each book of the chronicles, its intent and technique that lure the reader into its realm imaginatively. Schakel asserted that "Lewis created in his stories 'secondary worlds' which he expected readers to enter imaginatively and to respond to, initially with their hearts rather with their heads."[16]

Donald E. Glover's C. S. Lewis: The Art of Enchantment is a solid study of an organic fusion of form and meaning in the chronicles. Glover explained the working of the process:

> The form amd meaning are so organically fused that our inhibitions are dispelled and the clamor for rational proof by the intellect totally quieted. The meaning sanctifies the form and the form the meaning, lifting the whole experience beyond pleasing instruction to belief. It is here that Lewis achieves the enviable result of making the reader feel the Joy, the sublimely indefinable exaltation of the spirit, which he sought throughout his life.[17]

Glover explored plot-structure and movement, themes, narrative and descriptive techniques, all of which are organically blended so as to produce the ultimate effect, sublime Joy. He considered The Last Battle the only least organically drawn book only because it is intended to serve as "the embodiment of Lewis's belief that this sort of fiction is the appropriate mode for expressing his theme. No one will deny with any real conviction that The Last Battle does draw us up and into Lewis's

ideal Joy justified by faith. The book compels us to experience the sadness of loss occasioned by the end of Narnia and the Joy of discovery that 'the dream is ended: this is the morning.'"[18]

This dissertation is an attempt to fuse the two trends of the criticism of the chronicles. The close observation of the two trends of Lewis's criticism indicates that little attention has been given to a study of form which, for Lewis, requires choice and thoughtful selection so that form and meaning fit each other. A substantial study of what lies as foundation for Lewis's choosing the form of fairy tales is necessary for a profound understanding of how Lewis conceived the form and how he used his theory to mold his chronicles. Moreover, most critics seem to overlook the essence of four major aspects of fiction--setting, characterization, plot-structure, and theme--exemplified in the Narnian stories. Although some critics such as Glover referred to these aspects, their discussions were inadequate. This study proposes to discuss Lewis's attachment to the form of fairy tales and his conception of the form and his manifestation of the four fictional aspects which are incorporated into the Christian elements, all of which constitute the artistic craftmanship of Lewis in his fantasy works. This study will provide new insights concerning the fusion of Christian and fictional elements in the chronicles of Narnia.

NOTES

[1]Corbin Scott Carnell, Bright Shadow of Reality: C. S. Lewis and the Feeling Intellect (Michigan: William B. Eerdmans, 1974), p. 14.

[2]Richard L. Purtill, C. S. Lewis's Case for the Christian Faith (San Francisco: Harper and Row, 1981), p. 2.

[3]Nathan Comfort Starr, C. S. Lewis's Till We have Faces (New York: Seabury Press, 1968), p. 6.

[4]Starr, p. 4.

[5]Roger Lancelyn Green and Walter Hooper, C. S. Lewis: A Biography (New York: Harcourt Brace Jovanovich, 1974), p. 11.

[6]Charles Moorman, "'Now Entertain Conjector of a Time'--The Fictive Words of C. S. Lewis and J. R. R. Tolkien," in Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles William, ed. ed. Mark R. Hillegas (Carbondale and Edwardsville: Southern Illinois Univ. Press, 1969), p. 60.

[7]Another Clerk (Pseud), "Narnia: The Journey and Garden Symbols in The Magician's Nephew and The Horse and His Boy," C. S. Lewis's Bulletin 11 (1972): p. 6.

[8]Kathryn Ann Lindskoog, The Lion of Judah in Never-Never land: The Theology of C. S. Lewis Expressed in His Fantasies Children (Grand Rapids, Mich.: Eerdmans, 1979), p. 19.

[9]Lindskoog, p. 37.

[10]Paul K. Karkainen, Narnia Explored (New Jersey: Fleming F. Revell Company, 1975), p. 7.

[11]Charles A. Huttar, "C. S. Lewis's Narnia and the 'Grand Design,'" in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 121.

[12]Thomas Howard, The Achievement of C. S. Lewis (Wheaton, Ill.: Harold Shaw Pub., 1980), p. 24.

[13]Howard, p. 49.

[14]Walter Hooper, "Narnia: The Author, the Critics, and the Tale," in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 107.

[15]John D. Cox, "Epistemological Release in The Silver Chair," in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 166.

[16]Peter J. Schakel, Reading With the Heart: The Way into Narnia (Grand Rapids, Mich.: Eerdmans Pub. Co., 1979), p. xii.

[17]Donald E. Glover, C. S. Lewis: The Art of Enchantment (Athens, Ohio: Ohio University Press, 1981), p. 143.

[18]Glover, p. 186.

CHAPTER II

C. S. LEWIS AND THE FORM OF FAIRY TALES

The chronicles of Narnia are C. S. Lewis's fictions in the form of fairy tales. The fairy tale is an ancient form, and scholars agree that it is difficult to trace its origin. One of the most convincing theories of the form is found in J. R. R. Tolkien's "On Fairy Stories." Owing to Tolkien, the fairy tale is about the Faërie realm, and its definition relies mainly on magic, wonder, and the air that fills the realm, all of which give the fairy tale an inexpressible quality and differentiate it from other traditional prose tales such as hero tales, animal tales, and travellers' tales. Fairy tales have been handed down from generation to generation with many transformations. The form appeared in France and became popular all over Europe. In the early nineteenth century, the traditional fairy tales of the Grimm brothers and of the Danish Hans Christian Andersen helped spread the popularity of the form. Later fantasy writers employed this form. In the twentieth century, the world of fairy tales was made prominent by Lewis and Tolkien. Lewis chose to write his Narnian stories in this form because he realized that the advantages of the form over other literary forms would help him achieve his purposes as he stated: "I wrote fairy tales because the Fairy Tale seemed the ideal Form for the stuff I had to say."[1] This chapter will emphasize Lewis's attachment to the form, including influences of other fantasy writers on him, his agreement with and departure from Tolkien's

conception of fairy tales, and his departure from the traditional fairy tales in the nineteenth century.

Lewis's chronicles of Narnia, together with Tolkien's The Hobbit and The Lord of the Rings, contribute to the flourishing of the fairy tales in the twentieth century. The success of his chronicles made him one of the best writers of children's literature. Lewis chose to write his stories in the form of fairy tale. He said in A Preface to Paradise Lost, "The first qualification for judging any piece of workmanship from a corkscrew to a cathedral is to know what it is--what it was intended to do and how it is meant to be used."[2] In writing his chronicles, Lewis knew that fairy tale was a suitable form for what he intended to say. A selection of any literary form that fits the purpose of an author is an important process of writing. Lewis believed that the author had two roles: as author and as man, citizen, and Christian. To produce an imaginative work, the author first must have materials or mental pictures for a story. The next step is to search for a form. Lewis himself began with mental images as he explained: "Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion."[3] These mental images led him to search for a form that would best suit them. Among such form as the novel, short story, and drama, he chose fairy tale since he loved the form the most and, perhaps more importantly, since the form had qualities that allowed Lewis's imaginative power to work more freely on his materials. The qualities of the form that Lewis admired are "its brevity, its severe restraints on description, its flexible traditionalism, its flexible hostility to all analysis, digression, reflections, and 'gas,'"[4] The form seems to exclude emphasis on love interest and close psychology, elements that Lewis disliked to have

in his writing. Furthermore, the fairy tale has a capacity to help us conceive the familiar: it invites us to cease taking things at their face value and to accept instead the idea of a world governed by laws other than our own. Lewis did not choose the form of novel for his Narnian stories; he considered the novel dangerous as he wrote to his friend Arthur Greeves:

> I mean dangerous to the health of literature as a whole. I thought that the strong narrative lust, the passionate itch to see what happened in the end--which novel aroused, necessarily injured the taste for other, better, but less irresistible, forms of literary pleasure: . . . I also thought that the intense desire that novels rouse in us for the happiness of the chief characters and the selfishness with which this happiness is concerned, were thoroughly bad.[5]

What Lewis meant is that the happy ending of the novel should not be the only literary pleasure the reader conceives. The literary work should offer "more." The chronicles are not intended to be read as allegory either. Both Lewis and Tolkien claimed that their works are not allegory according to the ancient definition of the form. Hooper explained their claim: "by allegory they meant the use of something real and tangible to stand for what is real but intangible: love can be allegorized, patience can be allegorized, anything immaterial can be allegorized or represented by feigned physical objects. But Aslan and Gandolf are already physical objects. To try to represent what Christ would be like in Narnia is to turn one physical object into another physical object and that is not, by Lewis and Tolkien's definition, an allegory."[6]

Lewis's love for the fantastic and the otherworld is evident in his reading as he recorded in his autobiography, Surprised by Joy: The Shape of My Early Life, and his love remained throughout his life. He

read Edith Nesbit's trilogy and Beatrix Potter's books including The Squirrel Nutkin. As a child, he exercised the power of imagination by creating an imaginary country called Animal Land or Boxen Land as a consistent and self-sufficient world. However, Lewis realized that the underlying concept of his Boxen Land was just politics; he said later that Boxen "had nothing whatever in common with Narnia except the anthropomorphic beasts. Animal-Land, by its whole quality, excluded the last hint of wonder."[7] Among many great fantasy writers whom Lewis read and admired, George Macdonald influenced him tremendously. Lewis praised Macdonald highly in George Macdonald: An Anthology: "I have never concealed the fact that I regarded him as my master: indeed I fancy I have never written a book in which I did not quote from him."[8] The supremacy of Macdonald lies in his blending of holiness with magic. This unique quality has profound impact on children's literature since, as Marion Lochhead in Renaissance of Wonder observed, "Morality has long been present, indeed overemphasized, in children's literature. It was thrust upon the young. However, the essence of goodness, which is true holiness, and the joy which is part of sanctity, had been unknown."[9] Macdonald's genius is found in the creation of fantasy. Lewis noted, "What he does best is fantasy--fantasy that hovers between the allegorical and the mythopoeic. And this, in my opinion, he does better than any man."[10] In his romance of Faerie Phantastes, the hero Anodos awakes to find his room turned into Fairyland, a world which anticipates Narnia. In his Princess books, an underland world inhabited by dwarfs and the theme of belief through trust in the things not seen foreshadow the underworld journey of the earth children in Lewis's The Silver Chair and their trip to help Prince Caspian in Prince

Caspian, respectively.

Edith Nesbit, a famous fantasy writer, was greatly admired by Lewis. Her technique of sending characters into another world through some kind of room and corner influenced Lewis. As Lochhead asserted, Lewis "continued her tradition of domestic magic. He saw the possibility of a large house with lots of spare rooms and cupboards from which strange doors might open."[11] Nesbit's trilogy impressed Lewis. Her last book Amulet, as Lewis described it, "first opened my eyes to antiquity, the dark backward and abysm of Time."[12] When Lewis composed the chronicles, he told Chad Walsh that they were in the tradition of Edith Nesbit. In addition to Macdonald and Nesbit, Lewis grew up with William Morris, whose story The Well at the World's End ravished him. Both Lewis and Morris shared the same intense longing that had always dominated Lewis's life. Morris's work fascinated him with its illustration of such longing for an unattainable world beyond the earth. The quest for the well at the worls's end of the hero Ralph is inspired by his intense longing for something beyond the world. Morris invited Lewis "to take a first step towards the spiritual exercise that was to come. He helped to make Lewis aware, not intellectually, but imaginatively that this world is not all, that deep in our hearts is an unquenchable thirst for the water that gives immortality, eternal youth and happiness, eternal beauty and love, the treasures Ralph finds at the end of his quest."[13] Kenneth Grahame's The Wind in the Willows is one example of Lewis's idea of good stories. He commented on his love for the book: "The happiness which it presents to us is in fact full of the simplest and most attainable things--food, sleep, exercise, friendship, the face of nature, even religion. And in the same way the

whole story . . . strengthens our relish for real life. This excursion into the preposterous sends us back with renewed pleasure to the actual."[14]

Lewis's intimate attachment to fairy tales was actively shared by his friend and contemporary Tolkien. Both were members of the literary group called the Inkling which met weekly in Lewis's room at Magdalen, Oxford University. Between them, there are notable affinities and differences in the writing of fictions. Tolkien shared Lewis's love for northernness, and both were fascinated by the works of Macdonald and Morris. Both read and criticized each other's works. Tolkien appreciated Lewis's enthusiasm as he wrote of Lewis: "The unpayable debt that I owe to him was not 'influence' as it is ordinarily understood, but sheer encouragement. He was for long my only audience. Only from him did I ever get the idea that my 'stuff' could be more than a private hobby."[15] Lewis, after reading The Hobbit, wrote to Greeves of his feeling: "Reading his fairy tale has been uncanny--it is exactly like what we would have both longed to write in 1916: so that one feels he is not making it up but merely describing the same world into which all three of us have the entry."[16]

Lewis's conception of fairy tales shows both agreement and departure from Tolkien's. The discussion of similarities and differences between them will help to define how Lewis conceived the theory of fairy tales. Lewis considered Tolkien's "On Fairy-Stories" the most important contribution to the study of fairy tales. The essay explains the definition, origin, and essential qualities of the fairy tales. The term "fairy tales" according to Tolkien is used not merely to refer to stories about fairies or elves but to stories about Fairy or Faërie,

the realm that fairies inhabit. Tolkien described the land of Faërie: "Faërie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the sea, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal man, when we are enchanted."[17] Thus, fairy tales can be carefully defined as stories which are associated with the use of the Faërie, and its purposes range from satire, adventure, morality to fantasy. The definition of fairy tales depends not on the account of the fairies but mainly on the nature of the Faërie realm itself. They are characterized by the qualities of strangeness, wonder, marvels, supernaturalness, magic, and differences in time and space. Magic is an essential quality that fills the Faërie realm. Tolkien asserted, "Faërie itself may perhaps most nearly be translated by Magic--but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician."[18] The virtues of magic lie in the satisfaction of primordial human desires--the desires to survey the depth of space and time and to hold communion with other living things. For instance, the marvel of having the talking beasts communicate with human beings derives from one of the primal desires that lies near the heart of Faërie: to hold communion with other living things. Tolkien believed that "A story may thus deal with the satisfaction of these desires . . . and in proportion as it succeeds it will approach the quality and have the flavour of fairy-story."[19]

Lewis and Tolkien agreed that the story maker played a significant role because, in inventing stories, he created and gave life to his fantasy, that sound morality must exist in good stories, and that moral-

ity must not be revealed explicitly. Lewis concentrated on the distinction between the author as author and the author as man, citizen, and Christian. The author should have in mind mental pictures or materials for a story. Then he must seek for a form that will best suit his materials. After he has his materials and the form, he will have to "criticize the proposed book from quite a different point of view. He will ask how the gratification of this impulse will fit in with the other things he wants, and ought to do or be."[20] As a man, citizen, and Christian, the author must be concerned with the implicit presentation of morality in fairy tales. He must carry the task of inserting morality which, in Lewis's case, is based on Christian truths. Lewis referred to himself as an example of the author's searching for a form that suits the materials and of the man's carrying the task of embodying the Christian truths: "Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion. At first there wasn't even anything Christian about them; that element pushed itself in of its own accord. It was part of the bubbling."[21] Lewis, thus, denied all claims that said that he had already had in mind something about Christianity and then fixed the fairy tales as an instrument, and drew up a list of Christian truths that he wanted to say.[22]

However, while Lewis emphasized two roles of the author, Tolkien concentrated on the magical role of the inventor of fairy tales:

> The mind that thought of light, heavy, grey, yellow, still, swift, also conceived of magic that would make heavy things light and able to fly, turn grey lead into yellow gold, and still rock into swift water . . . . When we can take green from grass, blue from heaven, and red from blood, we have already an enchanter's power . . . . We may put a deadly green upon a man's face and produce a horror; we may make the rare and terrible blue moon to shine; . . . . But in such 'fantasy,' as it is called, new form is made. Faërie begins; Man becomes a sub-creator.[23]

Both Lewis and Tolkien highly regarded the fairy tale as an art form. In making a secondary world, the story maker must present his fairy tales as credible. Inside the secondary world, everything must be true in accordance with the laws of that world. Tolkien observed that the moment disbelief arises, the spell is broken; the magic, or rather art, has failed. Thus, he must produce credibility and maintain the inner consistency of that world. These tasks demand special skill and imaginative power. The achievement which gives such inner consistency is as Tolkien stated "a rare achievement of Art: Indeed narrative art, story making in its primary and most potent mode."[24] Lewis agreed with Tolkien's statement. Moreover, he penetrated deeply into details of what constitutes such artistic achievement. Major ingredients--atmosphere, landscape, setting, and the air that fills the place--contribute to the credibility and the vitality of the secondary world. As the story leads the reader into the otherworld, according to Lewis, it "performs one function of Art: to present what the narrow and desperately practical perspectives of real life exclude."[25]

Lewis and Tolkien agreed with each other about the audiences of the fairy tales. Both attacked the proposition that only children read fairy tales. Tolkien firmly believed that the fairy tales could be enjoyed by both adults and children. He treasured the values of the form because it evokes a desire that other forms of literature could not offer. The land of Merlin and Arthur, the nameless North of Sigurd of the Völsungs, and the prince of all dragons are for him "pre-eminently desirable."[26] Lewis also believed that everyone can enjoy fairy tales. He himself wrote the chronicles of Narnia for both adults and children because, as he noted, "I am almost inclined to set it up as a canon that

a children's story which is enjoyed only by children is a bad children's story. The good ones last."[27] He, like Tolkien, despised the modern view that adults who read fairy tales are considered to show childishness or arrested development. Lewis recalled that "When I was ten I read fairy tales in secret and would not have been ashamed if I had been found doing so. Now that I am fifty I read them openly. When I became a man I put away childish things, including the fear of childishness and the desire to be very grown up."[28] His personal love for the form resulted in his energetic defense against some critics' views of the form. He believed that fairy tales are not poisonous nor do they frighten children as some critics thought. He defended this view in "On Three Ways of Writing for Children" by pointing out that fairy tales do not lure children into a world of wish fulfillment. School stories that contain adventures and possible but improbable successes actually contaminate their minds since "it is all flattery to the ego. The pleasure consists in picturing oneself the object of admiration."[29] It was Lewis's feeling that if students cannot be successful as the heroes in those stories, they would become unhappy. On the other hand, the fairy tale is "an askesis, a spiritual exercise."[30] A child who reads fairy tales desires and is happy about his desire. The fairyland "stirs and troubles him with the dim sense of something beyond his reach and, far from dulling or emptying the actual world, gives it a new dimension of depth."[31] This new dimension is like a new world in which his knowledge is expanded and in which he experiences what cannot be experienced in his present world.

Lewis's manifestation of the form of fairy tales in the Narnian chronicles shows more departures from than consonance with the

traditional tales represented by the Grimms' tales and those of Hans Christian Andersen in the nineteenth century. Since the form of fairy tales is an ancient one, it is important to present a short historical account of the form that came into the hands of Lewis. Folklorists, archaeologists, and philologists have agreed that it is difficult to trace the origin of fairy tales. Fairy tales are found in every place where there is language, culture, and civilization. The art of a story teller has been cultivated in every rank of society. Odysseus entertained the court of Alcinous with the marvels of his adventures. In the Middle Ages, we learn of a knight entertaining his lady while her lord is on his quest. Nurses and servants tell children of tales they were told. As these traditional prose tales transcended differences of age and place and moved from the ancient world to the present time, they underwent transformation in names, characteristics, purposes, ingredients, and aesthetic values. During the transmission, good stories survived and became popular. In Europe, as early as 1676, Mme de Sévigné first realized the popularity of fairy tales at the French court, and by the end of the century there was a remarkable group of fairy tale writers working in France. Among them was Charles Perrault whose Histoires ou Contes du Temps avec Moralités contained famous tales such as Cinderella and Little Red Riding Hood. At the end of the eighteenth century, traditional fairy tales became an integral part of story telling and were passed on to children by nurses. In the beginning of the nineteenth century, a tremendous impetus was given to the love of fairy tales by the appearance of The Household Tales of Jacob and Wilhelm Grimm in 1819. The Grimm Tales are collection of old folk materials taken from the oral tradition. Later on, the Danish Hans

Christian Andersen wrote fairy tales that contributed a great deal to the development of the fairy tale as a literary genre. As a creative writer, his tales are as much a work of art and as carefully polished as those of Perrault. As Lochhead stated, Andersen "inherited a profusion of legend and folklore, and he too enhanced and recreated all he borrowed from the past."[32] Andersen's contemporary George Macdonald (1824-1905) is one of the most important figures who reopened the magic casements and enhanced the world of fantasy and fairy tales. Then the Victorian period was fond of domestic magic; this fact helps enhance a sense of wonder that breathes life into fairy tales. Another Victorian contemporaries of Macdonald who took part in the flourishing of fairy tales are, for example, Julian Horatia Ewing, who published a volume of Old Fashioned Fairy Tales and The Land of Lost Toys, in which toys are given life by magic.

After the Victorian period came the Edwardian writers such as Edith Nesbit (1858-1924), who added a new scope to fairy tales with her particular genius. Among her excellent works are a trilogy (The Psammead or Five Children and It, The Phoenix and the Carpet, and The Amulet), House of Auden, Harding's Luck, Wet Magic, and The Wonderful Charm. At the same time, Rudyard Kipling, John Masefield, and Walter de la Mare helped contribute to the popularity of the fantasy world. For example, Kipling's Puck of Pook's Hill and Rewards and Fairies present the magic journey out of our world to other places. In the twentieth century, Lewis and Tolkien are key figures who made the fairy tales prominent.

Although the nineteenth century's tales of the Grimm brothers and of Andersen are generally considered as traditional fairy tales, they

are different from Lewis's fairy tales. On the surface, the works by these writers seem to share similar characteristics: they resemble one another in apparent simplicity, adventure stories, supernatural and magical elements, animal characters having special qualities such as wisdom, speech, or magical power, and folklore motifs. Particularly, the Grimm tales and the Andersen's tales show much of folklorist motifs and elements, and they were set in a nonhistorical period of "once upon a time." The typical example of the Grimm tales is "Hänsel and Gretel," a fascinating story about the adventure of two children. The tale has folklore motif of poor children who were treated badly by a cruel stepmother. Hänsel and Gretel's stepmother tried to get rid of them. As they were left in the forest and could not find the way back home, they ventured into the deep forest and nearly became victims of the witch. A typical example of Andersen's tales is "The Little Mermaid," which has a folklore motif of a girl falling in love with a prince. The girl in this tale is a mermaid from the sea world who turns into a human being with the help of magic and enchantment. The tale presents two worlds--the sea world and the earth world. The mermaid journeys into the earth world where she meets a handsome prince. Such simplicity of these stories and the adventures characters have are found in Lewis's chronicles of Narnia as well. The chronicles are the stories of the earth children and their adventures into the otherworld of Narnia inhabited by talking beasts and talking trees, and elements of magic and enchantment are present.

However, on a deep level, the Grimm tales, the Andersen's tales, and Lewis's chronicles of Narnia depart from one another in many ways. According to Lewis's conception of fairy tales, the Grimm tales do not

fit the definition because they lack the essential qualities of faerie.

The Andersen's tales show a departure from the Grimm tales. His tales are products of his imagination and fantasy, so they call for a more sophisticated kind of response than the Grimm tales do. His tales show his interest in details and careful characterization. One quality of his tales is that "one idea evokes its counterpart, and this duality in his method and spiritual make-up is recognizable in all his works."[33] Furthermore, his tales convey moral purpose. "The Little Mermaid" exemplifies his presentation of the otherworld. The main setting is the sea world and the little mermaid represents goodness and unselfish love. Elizabeth Cook regarded this story as "perhaps the most perfectly formed of Andersen's fairy tales: it contains Romanticism in a nutshell, and goes as far as any story can go in representing a longing for otherness, without passing quite beyond the apprehension of children."[34] This presentation of a fantasy world like the sea is the initial step that Andersen made which points to the direction of the otherworldly element fully explored by the later fantasy writers.

The chronicles of Narnia depart from Andersen's tales because the tales of the Danish writer are not the projection of the Faërie realm, and the magic, wonders, and marvels beautifully drawn in Lewis's tales are largely absent. Lewis cherished and emphasized the idea of the otherworld or the fantasy world. His Narnia is the faërie realm filled with magic and wonder which give Narnia an indescribable quality. Significantly, Lewis used the chronicles as a vehicle to present Christian truths, the practice that gives a new light to the development of the form of fairy tales. The chronicles present Christian concepts which are enriched by the implementation of Biblical echoes. Moreover, his

skillful presentation of setting, characterization, structure, and themes elevates the chronicles to a high art form.

In the twentieth century, Lewis's role as the writer of fairy tales is important because, among other things, he is bringing fantasy literature to prominence. He chose the genre of fairy tales as the ideal embodiment of, to cite one example, his persistent image of a faun carrying an umbrella. Like Tolkien, he entertained a theoretical conception of fairy tales and used his theory to mold the chronicles of Narnia. His understanding of the genre is similar to and different from Tolkien's; however, both writers' conceptions contribute to the full understanding of fairy tales. The chronicles of Narnia are considered one of the best fairy tales in the twentieth century whereas the tales of the Grimm brothers and of Andersen represent the traditional fairy tales of the nineteenth century. The artistic qualities of the chronicles make them surpass the tales of the Grimm brothers and of Andersen.

NOTES

[1]C. S. Lewis, "Sometimes Fairy Stories May Say Best What's to be Said," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace Jovanovich, 1982), p. 47.

[2]C. S. Lewis, A Preface to Paradise Lost (1942; New York: Oxford University Press, 1979), p. 1.

[3]Lewis, "Sometimes," p. 46.

[4]Lewis, "Sometimes," pp. 46-47.

[5]They Stand Together: The Letters of C. S. Lewis to Arthur Greeves, 1914-1963, ed. Walter Hooper (New York: Macmillan, 1979), p. 410.

[6]Walter Hooper, "Narnia: The Author, the Critics, and the Tale," in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 110.

[7]C. S. Lewis, Surprised by Joy: The Shape of My Early Life (New York: Harcourt Brace Jovanovich, 1955), p. 15.

[8]George Macdonald, George Macdonald: An Anthology, ed. and Preface C. S. Lewis (1947; New York: Macmillan, 1978), p. 20.

[9]Marion Lochhead, Renaissance of Wonder: The Fantasy Worlds of C. S. Lewis, J. R. R. Tolkien, George Macdonald, E. Nesbit and Others (San Francisco: Harper and Row, 1977), p. 2.

[10]Macdonald, An Anthology, p. 14.

[11]Lochhead, p. 82.

[12]Lewis, Surprised by Joy, p. 14.

[13]William Morris, Selected Literary Essays, ed. Walter Hooper (Cambridge: Cambridge University Press, 1969), p. 229.

[14]C. S. Lewis, "On Stories," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace Jovanovich, 1982), p. 14.

[15]J. R. R. Tolkien, Diary of Tolkien, 1 Oct 1933.

[16]They Stand Together, p. 449.

[17]J. R. R. Tolkien, Tree and Leaf (Boston: Houghton Mifflin Company, 1965), p. 9.

[18]Tolkien, p. 10.

[19]Tolkien, p. 13.

[20]Lewis, "Sometimes," p. 46.

[21]Lewis, "Sometimes," p. 46.

[22]Lewis, "Sometimes," p. 46.

[23]Tolkien, p. 22.

[24]Tolkien, p. 49.

[25]Lewis, "On Stories," p. 10.

[26]Tolkien, p. 41.

[27]C. S. Lewis, "On Three Ways of Writing for Children," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace Jovanovich, 1982), p. 33.

[28]Lewis, "On Stories," p. 34.

[29]Lewis, "On Stories," p. 38.

[30]Lewis, "On Stories," p. 39.

[31]Lewis, "On Stories," p. 38.

[32]Lochhead, p. 49.

[33]Patricia Conroy and Sven H. Rossel, trans., Tales and Stories by Hans Christian Andersen (Seattle: University of Washington Press, 1980), p. xxvii.

[34]Elizabeth Cook, The Ordinary and the Fabulous (London: Cambridge University Press, 1977), p. 45.

CHAPTER III

ASPECTS OF SETTING IN THE CHRONICLES OF NARNIA

The chronicles of Narnia present a world view different from the world view in realistic and naturalistic fiction. The world in Lewis's chronicles is a fantasy world: the major setting, the world of Narnia, is an otherworld different in time and space from our real world. The fantasy world is significant because it provides an "other" view, a different viewpoint which allows a fresh approach to and a new insight into significant aspects of Christian life. The creation of Narnia arises from Lewis's love for the fantastic and otherworldly kinds. As a matter of fact, the idea of having the otherworld or fantasy world in fiction has been explored by famous writers such as George Macdonald, William Morris, Edith Nesbit, and H. G. Wells, whose works exemplify the ideal romance that fascinates Lewis all his life. The idea of the otherworld attracts Lewis deeply. In fiction that deals with such setting, physical strangeness and spatial distance are not sufficient for the achievement of effect; the author must create a dimension into which the reader enters. Although this otherworld usually seems strange and different, it is also familiar to the reader's mind and sense of perception. This fact is essential because, as Lewis said, "to construct plausible and moving 'otherworlds' you must draw on the only real 'otherworld' we know, that of the spirit."[1] Therefore, the setting in his children's fantasy has symbolic significance and takes the reader into the spirit

of that otherworld; he is taking the reader into the world of the soul, of Christian beliefs. Lewis himself long valued the tremendous force of setting in literary works. Setting, landscape, and atmosphere essentially contribute to themes and dramatic effects of the story. Visual and sound effects and emotional impact that setting produces create the atmosphere that arouses the reader's imagination and desire to explore that 'other' world. Lewis admired Homer's ability to use setting which strikes strong intensity of feeling as he remarked in his article "On Stories": "It is here that Homer shows his supreme excellence. The landing on Circe's island, the sight of the smoke going up from amidst those unexplored woods, the god meeting us. . . . But the peril that lurks here, the silent, painless, unendurable change into brutality, is worthy of the setting."[2]

Lewis's use of setting in his chronicles aims for the same kind of intensity and imaginative response. When reading, Lewis finds landscape and atmosphere most impressive and memorable parts of the material. He recalled the prime pleasure he had from reading: "I know the geography of Tormance better than of Tellus. . . . As a social historian I am sounder on Toad Hall and the Wild Wood or the cave-dwelling Selenites or Hrothgar's court or Vortigern's than on London, Oxford, and Belfast."[3] In the chronicles of Narnia, Lewis's use of setting would be primarily symbolic rather than mimetic as the realistic and naturalistic fictions would be. For Lewis, setting is parabolic, having a symbolic import. This chapter emphasizes the symbolic aspects of the setting in the seven books of Narnia that effectively contribute to the manifestation of the themes and to the dramatic and imaginative response that has kept the reader enthralled as he explores the otherworlds of the

chronicles.

In The Magician's Nephew, the symbolic aspects of the setting help illustrate Lewis's concept of nature and of the power of good versus evil and contribute to the themes of the magic of the evil witch Jadis versus the creativity of Aslan, temptation, and faith and obedience. The three major settings of this book are the Wood Between the Worlds, Charn, and Narnia, including the Garden in the North of Narnia. The Wood Between the Worlds where Digory and Polly first appear through the use of magic rings symbolizes timelessness. Lewis's description of the world is remarkable: "The trees grew close together and were so leafy that he could get no glimpse of the sky. All the light was green light that came through the leaves: but there must have been a very strong sun overhead, for this green daylight was bright and warm. It was the quietest wood you could possibly imagine. There were no birds, no insects, no animals, and no wind. You could almost feel the trees growing."[4] This wood is similar to the wood in Macdonald's Phantastes: The Faerie Romance, where the dense trees and the stillness are made portentous. The extreme beauty, greenness, and quietness of the Wood Between the Worlds not only signify the innate goodness of the wood but also produce an overwhelming feeling of peace. One special quality of this wood is that it produces various effects on visitors depending on their moral qualities. The effect on evil characters reveals that evil cannot stand the power of goodness. Queen Jadis, when she first appears in the wood, is overcome: "She was much paler than she has been; so pale that hardly any of her beauty was left. And she was stooped and seemed to be finding it hard to breathe, as if the air of that place stifled her" (p. 67). Evidently, if she had to stay longer, she would

die. The second time she returns to the wood, she again feels deathly sick while Uncle Andrew, a mad magician, is shivering. Good characters, in contrast, feel good, although its extreme stillness makes them feel temporarily sleepy and dreamy. For instance, Digory "was not in the least frightened, or excited, or curious" (p. 29). Moreover, the wood creates suspense in the book because its many pools become the doorway of many possible otherworlds and thus arouse the reader's imagination and curiosity concerning what lies beyond. As Gibson stated, "The dozens of pools, each apparently the entrance to a different world represent another attack by Lewis on our narrow and limited notion that the only reality is that which belongs to our own universe."[5] One of the pools that Digory and Polly jump into leads them to the otherworld of Charn.

The kingdom of Charn is another major setting in which Lewis draws close association between its nature and its innate qualities. Charn symbolizes cruelty, corruption, greed, decay, and death. Its landscape, atmosphere, light, and architectural style all suggest its demonic qualities. The sky is so black that Digory feels as if there were going to be a thunderstorm or an eclipse. The image of death is strong as well. The silence of Charn is, unlike the rich and peaceful silence of the Wood Between the Worlds, "dead, cold, empty silence" (p. 43). The stone basin is "as dry as a bone" (p. 45), and there is no sign of life nor any growing plant. The elaborate stoneworks indicate that they were done by manual laborers, and this inevitably suggests slavery in Charn. After Jadis is wakened by the magic bell that Digory strikes, she takes the children to a high terrace where she shows them the ruins of Charn. The Deplorable Word that Jadis

used to defeat her sister is a black magic that destroys Charn and all life except that of Jadis. The ruins of Charn are thus the product of evil enchantment, which is evil personified in Jadis.

On their second return to the Wood Between the Worlds, Digory and Polly together with Jadis, Uncle Andrew, the cabby, and the horse Strawberry, plunge into an unknown and mysterious world, the one where Aslan creates Narnia. The creation of Narnia is the culmination of The Magician's Nephew and the beginning of the following chronicles. The symbolic significance of this world is heavily biblical. The creation scene is reminiscent of God's creation of the universe. In Genesis I, before the creation, all is formless, empty, and dark. The six-day creation produces the most dramatic effect: God separated land and sea, created water, sky, morning, and evening, created light and darkness, let the land produce vegetation, created living creatures that belong to water, sky, land, and created man in His own image.[6] In Narnia, by his divine songs, Aslan first brings light to his dark world by creating stars, constellations, and planets. Then come the sky, the light wind, the shapes of the hills, and the rising sun. The visitors can see the created landscape which looks as insatiably delightful and celestial as the one in Genesis I:

> It was a valley through which a broad, swift river wound its way, flowing eastward towards the sun. Southward there were moutains, northward there were lower hills. But it was a valley of mere earth, rock and water; there was not a tree, not a bush, not a blade of grass to be seen. The earth was of many colors: they were fresh, hot, and vivid (p. 101).

Aslan's songs of creation are one of the most magnificent products of Lewis's imagination. His powerful voice symbolizes the triumph of the exaltation of divine goodness that will be able to overcome evil enchant-

ment. Jadis, realizing this fact, is furious and terrified: "Ever since the song began she had felt that this whole world was filled with a magic different from hers and stronger. She hated it" (p. 101). Each song is related meaningfully to what is created, as Polly realized: "When a line of dark firs sprang upon a ridge about a hundred yards away she felt that they were connected with a series of deep, prolonged notes which the Lion had sung a second before. Ane when he burst into a rapid series of lighter notes she was not surprised to see primroses appearing in every direction" (p. 107).

The Garden of Eden image at the end of the book when Digory is sent by Aslan to the garden in the north of Narnia is very powerful. The apple tree from which Digory has to get the seed for Aslan is in the center of the garden on a steep green hill. Although the book of Genesis does not indicate that Paradise is on the hill, the Biblical intimation points upward. Lewis, in this case, followed the medieval and Renaissance conception of Paradise on the hill. In John Milton's epic Paradise Lost, the earthly paradise, the Garden of Eden, is placed on the hill as a type of heaven. Also in Lycidas, Cambridge, which is located on the hill, represents an earthly paradise as a type of heaven as well. The apple tree in The Magician's Nephew parallels the tree of knowledge, of youth, and of eternal life, and there is the temptation scene. The witch Jadis tempts Digory to disobey Aslan, and the disobedience parallels the disobedience of God, mankind's original sin. She tempts him to disobey Aslan first by eating the fruit as in the temptation by Satan in the serpent form in the Garden of Eden and second by taking it to his sick mother, thus tempting Digory to do evil in order to achieve good as Satan tempted Christ in the wilderness. After the

temptation fails, the seed of the apple tree is planted and grows into the tree that protects Narnia from the evil force that has been brought into Narnia by Digory when it was created. The Magician's Nephew ends with the crowning of Frank, the cabby, and Helen, his wife, as the first King and Queen of Narnia the ending which illustrates that the good has triumped over evil.

In The Lion, The Witch and The Wardrobe, Lewis began the story in a conventional form of children's literature: an adventure in an old house and an unexpected journey to another world. There are four major settings that have symbolic significance: Professor Kirk's house and the wardrobe in the spare room, Narnia under the White Witch, Narnia under Aslan, and the Stone Table Hill where the Stone Table is located. Professor Kirk's house is the place where the first adventure of the Pevensie children begins. With many rooms, doors, windows, and corners, the house haunts them with the feeling of mystery, excitement, and a desire to explore. Lewis's idea of an old house is influenced by previous fantasy writers such as Macdonald and Nesbit. In the world of fantasy, certain places are much more susceptible than others to strange happenings. The old house of the professor is, as Paul A. Karkainen described it, "more than just a source of mystery. It is a house of opportunity and destiny."[7] A small wardrobe in the spare room is essential, for is is made from the wood of the apple tree that grows from the core of the apple tree of the Tree of Protection planted by Digory in The Magician's Nephew. Its function is as a transit between our world and the otherworld of Narnia, and it presents an important aspect that the inside is bigger than the outside. A profound significance of this aspect is that Christian life has a narrow entrance, for one is bound

by time, space, and many limitations but as death ends heaven which is vast beyond comparison opens. This concept reaches its climax in The Last Battle. The Stable Door is narrow, but it opens up for vast space: Aslan's followers are chosen to enter into the heaven while the faithless move to darkness.

Narnia at that time is under the spell of the witch, who represents evil. Lewis's description of the setting and atmosphere virtually indicates the true state of Narnia and of the witch as well. The setting symbolically suggests decay, sterility, lifelessness, and death. Originally, Narnia was created to be the free country of peace and exceeding happiness. However, there is no freedom in Narnia under the witch's reign. Most of the talking beasts have been turned into stone by her; many of those left live in hiding, and they can trust no one. Furthermore, the witch casts the spell over Narnia so that it becomes endless winter. The goodness of nature is spoiled; nature becomes hostile and dangerous. The dominating color imagery Lewis used in describing the setting is pale white, which is associated with death and sterility as compared to the green color, which symbolizes fertility and growth. Snow covers the landscape. Even the witch herself "also was covered in white fur to her throat. Her face was white--not merely pale, but white like snow or paper or icing sugar. . . ."[8] The location and the architecture of her house also introduce hostility. The house is situated on a little plain between the two hills, and Edmund's trip to the house is one of hardship. The nearer he approaches, the steeper and rockier the valley is. Although the moon is shining full, it produces a kind of mysterious effect as Lewis described it: "It was a full moon and shining on all the snow, it made everything almost as bright as day--

only the shadows were rather confusing" (p. 87). Evidently, these confusing shadows indicate illusion and deception. The sharp towers of the house look like huge dunces' caps or sorcerers' caps. The gothic style reminds us of the gothic architecture of the house in Edgar Allan Poe's "The Fall of the House of Usher" where the nightmarish experience haunts the protagonist. Whereas the house in Poe's short story reflects nightmare, the witch's house reflects evil.

There is an extremely significant shift in setting and atmosphere in Narnia when Aslan arrives, and this change proves the triumph of good over evil. The witch's spell begins to break, and her power is weakening. Nature changes from the endless winter to the greenness of spring. A joyful atmosphere returns to Narnia. The sound of the running water, the sweet air, the moisure that gives the cool delicious smell all connote spring. The beauty of nature, growth, and fertility that Aslan brings back is opposite to what the White Witch brought to Narnia. Aslan, who comes to save Narnia from the witch, is waiting for everyone at the Stone Table Hill where the Stone Table is located. The Hill is one of the most sacred places in the chronicles: it is analogous to Golgotha or Calvary where Jesus was sacrificed. What happens at the Stone Table amounts to a parable with heavily Christian symbolic aspects because of its association with the Bible. Moreover, the fact that Aslan has to sacrifice his life on the Table to save Edmund's life is unmistakably parallel to Jesus's sacrifice to deliver mankind: thus, the Stone Table is analogous to the cross. To begin with, the Stone Table has to do with the table of the law that Moses brought down from Mount Sinai, and on this table were written the ten commandments. In Exodus 34:27-28, the Lord said to Moses, "Write thou these words:

for after the tenor of these words I have made a covenant with thee and with Israel. And he was there with the Lord forty days and forty nights; he did neither eat bread, nor drink water. And he wrote upon the tables the words of the covenant, the ten commandments." The symbolism of the Stone Table in the central position in the land amounts to the rule that if one breaks the law, he must pay for it with his blood. And Judaism provides blood from animals instead of from a human being. However, when Christ comes, he sacrifices himself, thus breaking the old law. In The Lion, The Witch and The Wardrobe, the Stone Table is engraved with strange letters of an unknown language. These strange letters remind us of the Ten Commandments in the book of Exodus, which were also carved on stone. There is a similarity between Moses's Table of the Law and the Stone Table: both have in common an idea of commandment whose breaking means death. The breaking of all the laws of Israel will be repaired by the sacrifice of the animals; any treacherous person must die according to the old law inscribed on the Stone Table unless there is an atonement. Besides, Aslan's death and resurrection are the climactic events that invite the comparison with the Biblical account of Christ's sacrifice and resurrection. According to the witch, it is a proper place where killing has always been done. Aslan in following the Deep Magic that the witch claims sacrifices his life on the table. The killing scene is a reminiscent of the one when Christ was sacrificed. He is bound, mocked, and injured by the mob. The morning after his death, the table breaks into two pieces. The breaking of the table is the pivotal event because, unknown to the witch, it was decreed before time began that the table would crack when an innocent victim is killed. Aslan, after the resurrection, explains to Susan and Lucy about the

magic: "It means that though the witch knew the Deep Magic, there is a magic deeper still which she did not know. Her knowledge goes back only to the dawn of time. . . . She would have known that when a willing victim who had committed no treachery was killed in a traitor's stead, the table would crack and Death itself would start working backwards" (pp. 159-160).

The triumph of Aslan over the witch is the one of good over evil. After she is killed by Aslan during the battle, Aslan restores all Narnian lives. Freedom, nature, peace, and beauty are restored. The four Pevensie children are crowned Kings and Queens, and their reign is marked as the golden age of Narnia.

The Horse and His Boy is the only book in the chronicles where major characters are not the earth children but ones of the otherworldly lands. Shasta, the Narnian born, and Aravis, the Calormene, are on the journey from the South to the North. Donald E. Glover explained their ordeal: "Their journey is an escape from slavery into freedom. . . . Their tests take the form of coping with a hostile environment. . . ."[9] More than half of the book is set in Calormen whose characteristics show a strong Arabian Nights flavor. The setting of Calormen, its people, and episodes are reminiscent of The Arabian Nights. Karkainen stated, "It is obvious from the first page that The Horse and His Boy is inspired and draws heavily on the formulas and mood of The Arabian Nights. . . , the literary atmosphere is strongly reminiscent of the Islamic, fatalistic, and desertic tone of the tales from Arabia."[10] Evan K. Gibson also saw that Calormen is "modeled after the Turkish and Persian empires of the Near East."[11] The tisroc represents a typical Persian Shah; women are little better than men's slaves; the upperclass

of Calormen regard the lower class as vermin; the schooling appears to be memorization of the Koran in Turkey and Persia and in all Islamic countries; and the dark complexion of skin typifies Persians.

Lewis used setting to reflect the differences between the Northern countries--Narnia and Archenland--and the Southern country of Calormen. The differences in setting not only determine the moral standard but mirror the social and political condition and life style of the people. Calormen is situated south of Narnia and is separated from it by a desert. Its culture reflects a sense of oppression which affects the attitudes of citizen and society. It has an aristocratic society of low moral standards. People are practical, unimaginative, money-oriented, and insincere while people and creatures in Narnia and Archenland are free, moral, sincere, and kind. The Tisroc, the King of Calormen, enunciates the law, and his decision is not to be rejected. The high class people have money and power and are class-conscious. Evidently, there is a big gap between the rich and the poor. The great lords or Tarkaans are to be respected highly by their social inferiors. Slavery is common, and slaves and animals are treated cruelly. The cliched speech of the Calormenes also reflects their corrupt attitude. What Arsheesh tells Shasta exemplifies such an attitude: "Application to business is the root of prosperity, but those who ask questions that do not concern them are steering the ship of folly towards the rock of indigence."[12]

The description of Tashbaan, the capitol of Calormen, truly illustrates the oppression of this country. Tashbaan is built on an island in the middle of a broad river. The rich and powerful people live a luxurious life in beautiful palaces on top of the hill. On the tallest hill are the palace of the Tisroc and the great temple of Tash, the

chief god, who demands human sacrifice. These palaces look dazzling and splendid as Shasta sees them:

> Inside the walls the island rose in a hill and every bit of that hill, up to the Tisroc's palace and the great temple of Tash at the top, was completely covered with buildings--terrace above terrace, street above street, zigzag roads and lemon trees, roof-gardens, balconies, deep archways, pillared colonnades. . . . And when at last the sun rose out of the sea and the great silver-plated dome of the temple flashed back its light, he was almost dazzled (pp. 48-49).

However, the splendor of the city quickly disappears when Shasta, Aravis, Hwin, and Bree descend into the city. Tashbaan is splendid from the outside but rotten inside. Narrow and dirty streets are jammed with people. Poor and low class people live in poverty and hunger. The air is poisoned with the bad smells that come from "unwashed people, unwashed dogs, scent, garlic, onions, and the piles of refuse which lay everywhere" (p. 52).

The sharp contrast between Calormen and Narnia and Archenland becomes distinct as we travel with Aravis, Shasta, and the two talking horses into the Northern realm. As they cross the desert into the northern territory, the landscape becomes delightful: ". . . certainly the lower hills looked greener and fresher than anything that Aravis and Shasta, with their southern-bred eyes, had ever imagined" (p. 134). The beauty of the Narnian setting symbolizes the innate goodness of the North. Narnia and Archenland are separated by the big mountains, but both share the same moral standards. In contrast with Calormene settings which intimate slavery, corruption, discrimination, hunger, poverty, and money-oriented society, the Northern settings intimate freedom, joy and happiness, peace, and divine goodness. There is no slavery nor cruelty to the animals. The northern people are characterized by their devoted loyalty

to their kings and queens, who rule with righteousness, justice, and generosity. The statement of King Lune of Archenland demonstrates the just attitude: "The King's under the law, for it's the law makes him a king" (p. 215). The lands themselves indicate the qualities of the people: hospitality and friendliness are also major qualities of the northern people, qualities which are totally opposite to those of the Calormenes. Shasta receives a warm and friendly welcome from the Narnians when he is on the way to inform the kings and queens of the danger from Rabadash. He is served with a breakfast whose delightful smell "was one he had never smelled in his life before. . ." (p. 166).

In Prince Caspian, the setting also bears symbolic import; the four Pevensie children are called back into Narnia by the magic horn that Susan left behind in The Lion, The Witch and The Wardrobe. Peter, Edmund, Susan, and Lucy, who once were the kings and queens of Narnia, return to Narnia where they left a year ago. Peter sums up their situation: "And now we are coming back to Narnia just as if we were Crusaders or Anglo Saxons or Ancient Britons or someone coming back to modern England!"[13] The setting in Narnia is predominantly medieval. When the children arrive at the ruins of the castle Cair Paravel, they could not recognize it because of the changes. The great forests have grown up and Cair Paravel now is on the island.

The heart of Prince Caspian is the journey of the children and the dwarf Trumpkin from Cair Paravel to the hill of the Stone Table or Aslan's Howe in order to help Prince Caspian terminate the reign of King Miraz, the usurper. Their trip seems to lead to mountains, valleys, rivers, and yet never gets them anywhere until Aslan appears to guide their way. The aimless trip is a symbol of purposelessness which is similar

to the forest scenes in Spenser's The Faerie Queene where travelers tend to get lost. During the journey, there are many up-and-down landscapes which slow their speed. After they reach Glasswater and run into the deep and thick forest, they find themselves lost. The long trip, hunger, tiredness, and hot weather all affect their emotions and create argument among themselves. Even when Aslan appears visible to no one except Lucy to guide the way, nobody believes her. This fact emphasizes their lack of purpose, of determination, and of faith in Aslan. Only Edmund votes for Lucy to go up from the edge of a small precipice, but the majority agree to ge down the gorge instead. In fact, this decision greatly delays them. The up-and-down setting reflects their confusing state of mind and their loss of direction as if they were trapped in the place:

> Before they had gone many yards they were confronted with young firwoods growing on the very edge, and after they had tried to go through these, stooping and pushing for about ten minutes, they realized that, in there, it would take them an hour to do half a mile. So they came back and out again and decided to go round the fir-wood. This took them much farther to their right than they wanted to go. . ., till they began to be afraid they had lost it altogether (p. 125).

Only when Aslan appears for the second time in front of Lucy do the rest decide to follow where Lucy tells them Aslan is leading till each of them could gradually see Aslan as their faith grows stronger. At the hill of the Stone Table, the talking trees and the talking animals become both setting and characters. The great scene of the romp on the hill of the Stone Table symbolizes the sympathetic connection between Aslan and all forms of Narnia.

The differences of the setting between the old Narnia and the new Narnia ruled by the Telmarines become symbolic means for Lewis to reveal his concept of nature. Lewis loved nature, and the strong presence of

nature in the chronicles is recognizable. One of the most devilish deeds of the Telmarines who call themselves New Narnians is that they ravage Narnian nature. They hate forests and cut down talking trees. In contrast, the Old Narnians regard nature as their ally. The talking trees are as living beings because they have souls. Nature is to cooperate with life and freedom. In the chronicles, whenever Narnia is at peace, nature is at peace as well. Whenever Narnia is endangered, nature is jeopardized and destroyed. As it becomes endless winter in The Lion, The Witch and The Wardrobe, when the White Witch ruled, nature in Prince Caspian is destroyed and ravaged by the Telmarines from the land of Telmar far beyond the western mountains. Dr. Cornelius tells the true story of the old Narnia to Prince Caspian and of the Telmarines' obliteration of nature: "It is you Telmarines who silenced the beasts and the trees and the fountains, and who killed and drove away the dwarfs and fauns, and are now trying to cover up even the memory of them" (p. 47). Because of their hatred and fear of Aslan, they let the wood grow between them and the sea since Aslan comes from the sea; they invent stories about the ghosts in the black wood and forbid anyone to go near the place where Cair Paravel is situated. It is evident in the chronicles that the ultimate salvation of the battle between Aslan and his army and the enemies also has to do with the rescue of Narnia and the restoration of nature.

The Voyage of the Dawn Treader is centered on a sea voyage into the unknown eastern sea. Certainly, Lewis has already been familiar with the long literary tradition of the sea voyage. As Peter J. Schakel observed, the predecessors of this book "range from the classical voyages Odysseus, Jason, and Aeneas, to Celtic and Germanic legends

like The Voyage to Bram and The Voyage to Maelduin, to the imaginary voyages of the seventeenth and eighteenth centuries best remembered by their satirical counterparts such as Gulliver's Travels."[14] The archetype qualities of the sea voyage in The Voyage of the Dawn Treader are evident as Schakel further explained them:

> A voyage, combining the images of sea and ship, is particularly well suited to the archetypal journey into experience, as the ship becomes a little world compressing the tensions and difficulties of personal and social life and forcing them upon the hero, carrying him through a symbolic journey, to encounter other difficulties and dangers and to prove his worth.[15]

The experiences the major characters--Caspian, Eustace, Edmund. Lucy, and Reepicheep--gain are mainly spiritual. They have to fulfill their quests which are Caspian's search for the seven lost Narnian lords sent by his uncle Miraz to sail to the unknown sea beyond the Lone Island and Reepicheep's quest for Aslan's country at the Utter East. Significantly, Lewis's choice of the sea voyage is crucial to the fulfillment of their quests and to their spiritual maturity. The wonder, the mystery, and the terror of the sea help set the serious tone of their journey.

The setting which predominates and governs the total structure of the story holds heavy symbolic aspects. The ship symbolism and the sea symbolism suggest the holiness of the quest which qualifies a voyage as a symbolic journey to paradise. The ecclesiastical aspect regards the ship as a symbol of church as David Shelly Berkeley explained in his book Inwrought With Figures Dim: "Primitive Christian iconography made much of a symbol of a ship for the church."[16] In The Voyage of the Dawn Treader, there are many considerations that lead to regarding the Dawn Treader as a figure of the church: Lewis's use of directional

symbology, the destination of the voyage, and many indications in the last part of the voyage that suggest that heaven is disclosed. The directional symbol of the East helps to reinforce the holiness of the voyage. Lewis used the traditional Christian conception of the East as the direction of holiness. Berkeley asserted, "Paradise, the Garden of Eden, is said in Genesis 2,8 to have been 'eastward in Eden'; and Christian literature accordingly orientates Paradise notwithstanding the fact that the Jewish temple, literally turning its back on heliolatry, placed its Holy of Holies at the west end."[17] This tradition has been handed down through the Middle Ages and Renaissance. Milton in Paradise Lost also followed the directional symbolism of the East. Heaven's gate is in the East, and Satan enters into the garden over the west wall. In The Voyage of the Dawn Treader, that the destination of the voyage is in the East enriches the holiness of the voyage and enhances the symbol of the Dawn Treader as the church. The ship's final destination is Aslan's country which is heaven, so the destination reinforces the ship as the church taking its passengers to paradise. Besides, many indications in the last part of the voyage as the ship approaches the Utter East suggest that heaven is disclosed: the sweet water, the quality of the air, the white lilies that suggest flowers of heaven, and the fact that the passengers do not need food, drink, and sleep are the characteristics that essentially suggest the full felicity of the Christian heaven. All of those considerations make the Dawn Treader a vehicle that takes them to heaven and to salvation. During the symbolic journey, the sea becomes a vicious enemy, and they must depend on their intelligence and faith to overcome it physically and spiritually. The ship as the church confronts the malignity symbolized by the sea, as in

the Bible. Although Lewis does not follow the Christian concept that has Christ as the pilot or the captain, the gold lion's head of Aslan on the wall in Caspian's cabin strongly indicates that the ship is well protected under Aslan's patronage.

Sea symbolism is biblically associated with demonic power as Berkeley illustrated it: "In the Bible large bodies of water, especially salt water, are characteristically depicted as demoniac. . . . Genesis 1,2 parallels mayim, 'waters,' to tehom, as does Job 28, 14: as such, the sea is rebellious to the Deity, intimating a titanic hostility remaining from a cosmos turned chaos."[18] It is also evident in Revelation 21:1 that there is no indication of the sea in the Christian heaven. The association of the sea with evil influenced Elizabethan and seventeenth century poets such as Spenser and Milton. In Spenser's The Faerie Queene, Britomart considers the sea as the "sea of sorrow and temptuous grief."[19] Milton in Lycidas depicts the sea as "the monstrous world."[20] In The Voyage of the Dawn Treader, the sea with its malignant and diabolic qualities symbolizes the evil forces that hinder the symbolic journey of the Dawn Treader. The madness of the storm that threatens the voyagers on board the ship symbolizes the fierceness of the malignity of the sea as Lewis narrated:

> It seemed to Lucy that a great valley in the sea opened just before their bows, and they rushed down into it, deeper down than she would have believed possible. A great grey hill of water, far higher than the mast, rushed to meet them; it looked certain death but they tossed to the top of it. . . . A cataract of water poured over the deck; the poop and forecastle were like two islands with a fierce sea between them.[21]

The sudden attack of the Dawn Treader by the Great Sea Serpent is another example of the diabolic quality of the sea. In the Christian tradition, Leviathan, dragons, and sea serpents symbolize Satan in his

malignity and voraciousness. In Spenser's The Faerie Queene, Book II, Sir Guyon encounters horrible sea-monsters as he is on his way to Acrasia's Bower of Bliss. The sea serpent that attacks the Dawn Treader has a horrible look that emphasizes its malicious nature: "It had enormous eyes, eyes made for staring through the dark depths of the ocean, and a gaping mouth filled with double rows of sharp fish-like teeth. The folds of its gigantic tail could be seen far away, rising at intervals from the surface" (p. 96). Nevertheless, there is the indication in the scripture that the sea serpent can be, as Berkeley pointed out, "plainly a scourge, a damned instrument of the wrath of God."[22] Thus, it is tempting to regard the sea serpent as the scourge sent by Aslan to test his followers for their courage, strength, and faith in him. The scenes in which the serpent tries to make a loop of itself round the ship but stupidly releases the ship and in which Lucy sees a look of idiotic satisfaction on its face after the ship is free from it serve to prove that it acts as Aslan's instrument.

The next danger that exemplifies one demonic quality of the sea against the Dawn Treader as a symbol of the church on its way to heaven is the island of darkness. In the dark realm that the ship sails into, the water is lifeless and greasy, and the voyagers have no sense of direction nor time. Particularly, it is the place of terror where dreams and nightmares come true. The chaotic scene in which the crews try to row the ship away from the darkness but find themselves going in circles as if they were not to get out evokes a terrifying effect. After Lucy calls Aslan for help, an albatross in the shape of the cross appears to guide the ship out of the utter darkness. The albatross is, of course, Aslan in one of his theophanies. It whispers to Lucy, "Courage, dear

heart" and Lucy is sure that the voice is Aslan's; with the voice "a delicious smell breathed in her face" (p. 160).

Furthermore, symbolic setting of various islands where the ship stops contributes to the holiness of the quest. The setting on the Dragon Island has a symbolic impact on Eustace's movement to spiritual growth. The valley, narrow and deep with sheer precipices, is like a trap where the only way out is to climb down the precipices that are "horribly steep and narrow" (p. 68). Not being able to turn back to the ship and to others, Eustace is forced by the landscape to move forward. The dragon's cave in which he seeks shelter when it rains reminds the reader of most of the Germanic heroic poetry such as Beowulf and the Sigemund tales, which had a dragon guarding its treasures in its lair and which emphasized the idea that the treasures always brought doom to a discoverer. In Eustace's situation, the treasures cause greed. Because of his dragonish behavior, he undergoes the metamorphosis into the dragon, symbolic of the ugliness of his true nature. His physical change comes after he is baptised by Aslan. The setting where he is baptised is symbolic: it is an unknown mountain with a well in the middle of it. The well is a device often used for a purpose of regeneration, baptism, and purification of characters. Whereas the magic well of life in The Faerie Queene Book I restores the Red Cross Knight's health during the first day of his battle with the dragon, this well is the place where Eustace is baptised for spiritual generation. The surrounding landscape of the well--the mountains, the garden, and the trees--reflects the image of the Garden of Eden, perfect for his spiritual conversion as Eustace narrates to Edmund: "So at last we came to the top of a mountain I'd never seen before and on the top of this

mountain there was a garden--trees and fruit and everything. In the middle of it there was a well. I knew it was a well because you could see the water bubbling up from the bottom of it" (p. 88).

The setting of the Deathwater Island mirrors its hostile nature. The voyagers find themselves "in the green bay of a rugged, lonely-looking country which sloped up to a rocky summit" (p. 100). This setting provides the temptation scene in which both Caspian and Edmund are tempted for lust in the gold pool. Aslan's timely intervention again helps save them from committing a sin. The vision of "the hugest Lion that human eyes have ever seen" (p. 107) strikes their conscience and brings them to their senses. As the Dawn Treader as the symbol of the church sails into the far East and reaches Ramandu's island or the World's End Island, there is a significant change in the setting and the atmosphere. The nearer they approach Aslan's country, the calmer and less hostile the sea becomes. The gentle wind and the new constellations with big and bright stars symbolically cooperate with the holy journey. On Ramandu's Island, the green hills and sweet smells welcome the travelers. The banquet table in the hall conveys heavy symbolic import that adds to the symbolic journey of the ship as the church moving toward heaven. The banquet table suggests the table of the Lord, specifically the table of Shewbread as mentioned in Number 4:7. There are similarities between the two tables. First, the Lord commanded in Exodus 25:30 that the table of Shewbread be set up: "And thou shalt set upon the table shewbread before me alway." Aslan also has bidden the banquet table to be set up as Ramandu's daughter tells Lucy: "It is set here by his bidding" (p. 174). Second, the eating of the food and its renewing process of the two tables are the same. The Shewbread

table was renewed every Sabbath as Leviticus 24:8 says: "Every Sabbath he shall set it in order before the Lord continually. . . ." The bread is ordered to be eaten by Aaron and his sons. The eating of the Shew-bread symbolizes the communion with God, the acknowledgment of God's goodness to Israel. On the banquet table, the food in Lewis's story is eaten and is renewed every day. Besides, the scene in which one of the white birds lays a live coal in Ramandu's mouth is biblical: it is reminiscent of the scene in Isaiah 6:6,7: "Then flew one of the seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar: And he laid it upon my mouth, and said, Lo, this hath touched thy lips; and thine iniquity is taken away, and thy sin purged." Therefore, the parallelism helps enrich the holiness of the banquet table. Furthermore, Lewis's use of the sun whose bright rays shine on the banquet table is symbolic. The reference to the sun is a reference to Christ because the rising sun has been regarded by Christian community as the symbol and type of Christ. The brightness of the sun on the table suggests Malachi 4:2, which presents the closest resemblance of Christ to the sun: "But unto you that fear my name shall the Sun of righteousness arise with healing in his wings. . . ."

When the Dawn Treader approaches the End of the World, the setting and atmosphere largely contribute to the holiness of the journey. In the atmosphere of high seriousness and solemnness, the bright sun, the calm sea, the crystal clear and sweet water, and the sweet air are characteristics that suggest the full felicity of the Christian heaven. The Dawn Treader as the symbol of the church has brought the voyagers to the final destination when Lucy, Edmund, Eustace, and Reepicheep come to the final wall that divides the End of the World and Aslan's

heavenly realm. Throughout the voyage, the divine intervention is extremely important because, without Aslan's timely help on many occasions, they could not be able to complete their quests. The symbolic journey to Paradise will never be accomplished, and their inability symbolizes that mankind cannot at will go to heaven alive but must face the world, do its work, and each individual Christian awaits his death as his entrance into heaven. In the last setting, the celestial qualities of the setting, the lamb symbolism, and Aslan's speech to the children that reveals Lewis's principal intention in writing the whole chronicles enhance not only the holiness of their journey, but also the manifestation of Christ through Aslan (see Chapter IV). We learn at the end that Edmund and Lucy will not come back to Narnia anymore, but the spiritual knowledge they have gained will guide them in their "real" earth world. Eustace becomes a saved person after his spiritual conversion and will return to the setting of Narnia.

The Silver Chair presents the worlds within the worlds. The major setting is not Narnia but the underworlds deep down to the bottom of the Narnian world. The settings contribute to the atmosphere of mystery and of adventure. Especially, Lewis, in maintaining his concept of nature, emphasized the symbolic nature: the characteristics of nature determine the innate qualities of the settings. The beautiful setting signifies its goodness whereas the hostile setting produces physical dangers or spiritual temptations that demand of the characters their strength, spiritual soundness, and faith in Aslan. Aslan's country, with its beauty and peaceful atmosphere, is symbolic of a paradisal land. The freshness of the air, sweet music, and the greenness of the forests suggest its divine goodness which adds to the exaltation of

Aslan. On the other hand, the unwelcoming and hostile setting is symbolic of evil qualities. The route to the North that Jill, Eustace, and Puddleglum take demonstrates such a concept. Besides, according to Berkeley, the directional symbology of the North in the Hebraeo-Christian tradition suggests evil. Apparently, during their ascending movement up north, they experience many adversities. The setting acts as a physical and psychological threat to them. Significantly, as they are assigned by Aslan to search for Prince Rilian, the physical threats of the setting function as tests for their perseverance, courage, and faith in and obedience to Aslan. The trip to the North becomes more difficult and more dangerous topographically. The landscape appears to be steep land, high cliffs, and gorges, and the weather is bitterly cold. As they travel to Harfang city, the physical threats of the setting increase. The bad road condition, the stony ground, the endless and narrow valley and the sunless sky weaken the faith and sense of responsibility of Jill and Eustace. Jill in particular forgets to repeat the Signs assigned by Aslan.

Lewis's invention of the underworld where Rilian is kept prisoner is one of his achievements: the underground caves, the use of light and darkness, the underland people, the hot air that produces a sleepy and sad mood establish this underland as unique and distinctive. Notably, the setting of the underland holds symbolic import. The images of light and darkness play a vital role in revealing the good and the evil quality of the place. Their journey in the descending movement is parallel to the journey into Hell, for the image of darkness strongly suggests hellish quality. The darkness reflects the true state of the underworld: ignorance, moral confusion, false values, and perverted

purposes. In contrast to the liveliness and goodness of Aslan's land is the deadliness of the Dark Realm where the three travelers wonder whether "sun and blue skies and wind and birds had not been only a dream."[23] The Dark Realm and its people are under the evil enchantment of the Green Witch, who plans to invade Narnia from the underworld. Under the spell, no one including Rilian has autonomy: life, movement, and facial expression all suggest hypnotizing effects.

In the underworld, Lewis used the image of light to show the movement toward resolution. The first bright light Eustace, Jill, and Puddleglum see in the underworld is the light in the chamber where they find Rilian, the object of their search. After the climactic scene in which Rilian is rescued and the witch is killed, there is a big change in the atmosphere. The underworld turns alive; the gnomes are freed from the evil magic and return to their rich land of Bism, one of Lewis's memorable invented world. Bism represents the world inside the underworld as the underworld represents the world inside the Narnian world. Evidently, only the witch's world is one of horror and gloom, of deception, of bad magic spells, and of slavery. Bism is lit eternally, and its exaggerated light symbolizes the extremity of its liveliness and high spirit. When all four of them journey uphill and reach Narnia, the beauty of the Narnian setting and the sweet music that fills the air help to enhance their victorious return to the land of goodness. Jill is thrilled with delight: the music in Narnia is "intensely sweet and yet just the least bit eerie too, and full of good magic as the witch's thrumming had been full of bad magic--made her feel it all the more" (p. 192).

The Last Battle, in which Narnia comes to an end, is the last book of the chronicles. The book begins with the deterioration of Narnia, moves to its destruction by Aslan, and ends with "Further up and further in" into the paradisal land. The setting and atmosphere are seriously drawn so as to intensify these three movements. The settings, together with images of light and darkness, are used as a symbolic identification of good and evil.

Caldron Pool, situated at the western end of Narnia, is the setting of a devilish act that results in the dissolution of Narnia. Since very few talking beasts and good Narnians live around the pool, the place becomes a remote place where evil things are likely to occur. It is here that Shift, the ape, plans the most devilish scheme by conspiring with the Calormene lord from the southern country to deceive the Narnians. The lie about Aslan's coming to Narnia causes peril and calamity instead of joy and delight to Narnia because of the uncharacteristic behavior ascribed to Aslan, for The Last Battle illustrates close association between nature and Narnia. The news about Aslan's presence is in discord with nature. Realizing this fact, Roonwit, the centaur, warns King Tirian about the evil omen in the sky: "The stars say nothing of the coming of Aslan, nor of peace, nor of joy. . . . It was already in my mind to come and warn your majesty that some great evil hangs over Narnia. . . . The stars never lie, but Men and Beasts do. If he were really coming to Narnia, the sky would have foretold it. . . . , all the most gracious stars would be assembled in his honour."[24]

Lewis powerfully used darkness and shadow to symbolize falsehood and deception. Like the fog surrounding Belbury in That Hideous Strength, darkness creates an atmosphere of doubt and obscures reality.

The meeting at the Stable Hill between Shift, Ginger, and Rishda and the Narnians is held at midnight. The only source of light in this setting comes from a bonfire. Its red glow obscures the whole place. People appear like dark shapes as if they were characters of a shadow play. In dark shadow, the Narnians could not distinguish between the false Aslan and what is really inside the lionskin. Tirian sees in a distance a figure of the so-called Aslan: "And something on four legs--something that walked rather stiffly--came out of the stable and stood facing the crowd" (p. 39).

The setting when Jill, Eustace, and Tirian journey to the Stable Hill to rescue Jewel signifies the devasted state of Narnia: "All that was silenced: gloom and fear reigned over Narnia" (p. 59). The Stable Hill with the stable is the most important setting around which major actions occur. The Hill is the center of deception and falsehood. Lewis properly compared it to a theatre with the Narnians as the audiences waiting for the show: "The little grassy place just in front of the stable. . ., was like the stage; the Stable itself was like the scenery at the back of the stage. . ." (p. 100). The symbolic significance of the stable is heavy. First, the stable door acts as a symbol of death. Shift, Ginger, and Rishda, the three villains, go through the door to meet death. Tash, the evil, hands Shift and Rishda cruel death while Ginger experiences spiritual death, for Ginger turns into a dumb beast. When all inhabitants of Narnia enter the stable door to be judged by Aslan, those who are not chosen disappear into darkness and those who are chosen are resurrected and live eternal life in heaven. Besides, the stable alludes to the stable in Bethlehem, where Christ was born. The stable door is also Christ's analogy of Himself as John

10:9 said: "I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture." As Jill tells King Tirian: "In our world too, a Stable once had something inside it that was bigger than our whole world" (pp. 140-141). What happens inside the Stable emphasizes the idea that the inside is bigger than the outside. Heaven, vast beyond comparison, is open for Aslan's followers who are rewarded everlasting life.

The dissolution of Narnia is reminiscent of the Apocalypse and of Christ's last judgment. The last setting in this book presents the apocalyptic suggestions which are reminiscent of the apocalypse in the Book of Revelation. In the Book of Revelation, the water that floods the kingdom is turned into blood, and there are many deaths and darkness. Only those who love God are chosen to enter into the New Jerusalem. Lewis's description of Aslan's eschatological acts is very intense and vigorous. The apocalyptic vision and sound effects during the eschatological acts are powerfully drawn. Narnian stars are extinguished. The sun is taken out and the moon is removed from the sky. The image of death, decay, and barrenness is very strong. Aslan has the flood in Norse fashion wash Narnia. Since The Last Battle is concerned with eschatology, it is similar to the Norse myth of Ragnarok. The word "Ragnarok" means destruction, doom, or twilight of the gods. Odin, the god of death and battle, has to fight the last battle against monsters and giants; the last battle is Ragnarok. At the end, all life is destroyed, and the land is flooded by water.

In contrast with the dead Narnia, the world inside the stable is a paradisal world of divine beauty, and the beauty helps enhance the exaltation of Aslan. The land where the chosen creatures come "further

up and further in" is the real Narnia of which the dead Narnia has been only the shadowland. Digory's statement not only is the key to the idea that the inside is bigger than the outside but also reveals Lewis's idea of heaven: "You need not mourn over Narnia. All of the old Narnia that mattered, all the dear creatures, have been drawn into the real Narnia through the Door. And of course it is different; as different as a real thing is from a shadow or as a walking life is from a dream" (pp. 169-170). Lewis tried to explain the celestial setting in heaven: the New Narnia is "a deeper country: every rock and flower and blade of grass looked as if it meant more. I can't describe it any better than that" (p. 171).

Setting is one major aspect of a fictional work that helps contribute to themes and dramatic effects. In the chronicles of Narnia, the major setting, Narnia, is the otherworld, the fantasy world, that is different in time and space from the earth world. Lewis realized that the otherworld could be the symbolic means through which he took the reader into the world of spirit informed by Christian belief and Christian truths. The setting, landscape, and atmosphere have symbolic imports that help Lewis convey many thematic contents, enhance characterization, add substance to the plot-structure, and evoke the imaginative response of the reader. In every book of the chronicles, the setting plays an important role in illustrating Lewis's concept of nature, his presentation of the power of good and evil and, most of all, his themes. Lewis's successful manifestation of the aspects of setting to serve his purposes marks his artistic achievement.

NOTES

[1]C. S. Lewis, "On Stories," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace Jovanovich, 1982), p. 14.

[2]Lewis, p. 11.

[3]Lewis, p. 6.

[4]C. S. Lewis, The Magician's Nephew (1955; New York: Collier Books, 1970), p. 29. All paginations will be parenthetically put in the text.

[5]Evan K. Gibson, C. S. Lewis, Spinner of Tales: A Guide to His Fiction (Washington, D.C.: Christian College Consortium, 1980), p. 147.

[6]Genesis1:1-31. This quotation and all subsequent Biblical quotations are from the King James version unless otherwise indicated.

[7]Paul A. Karkainen, Narnia Explored (New Jersey: Fleming H. Revell Company, 1975), p. 17.

[8]C. S. Lewis, The Lion, The Witch and The Wardrobe (1950; New York: Collier Books, 1970), p. 27. All paginations will be parenthetically put in the text.

[9]Donald E. Glover, C. S. Lewis: The Art of Enchantment (Athens, Ohio: Ohio University Press, 1981), p. 160.

[10]Karkainen, pp. 114-115.

[11]Gibson, p. 147.

[12]C. S. Lewis, The Horse and His Boy (1954; New York: Collier Books, 1970), p. 3. All paginations will be parenthetically put in the text.

[13]C. S. Lewis, Prince Caspian (1951; New York: Collier Books, 1970), p. 28. All paginations will be parenthetically put in the text.

[14]Peter J. Schakel, Reading With the Heart: The Way into Narnia (Grand Rapids, Mich.: Eerdmans Pub. Co., 1979), p. 50.

[15]Schakel, p. 53.

[16]David Shelley Berkeley, Inwrought With Figures Dim: A Reading of Milton's Lycidas (Paris: Mouton, 1974), p. 136.

[17]Berkeley, p. 94.

[18]Berkeley, p. 115.

[19]Edmund Spenser, The Faerie Queene, in Spenser: The Faerie Queene, ed. A. C. Hamilton (New York: Longman, 1977), Book III, iv, 8.

[20]John Milton, Lycidas, in John Milton: Complete Poems and Major Prose, ed. Merritt Y. Hughes (Indianapolis: Odyssey Press, 1957), l. 158.

[21]C. S. Lewis, The Voyage of the Dawn Treader (1952; New York: Collier Books, 1970), p. 56. All paginations will be parenthetically put in the text.

[22]Berkeley, p. 170.

[23]C. S. Lewis, The Silver Chair (1953; New York: Collier Books, 1970), p. 128. All paginations will be parenthetically put in the text.

[24]C. S. Lewis, The Last Battle (1956; New York: Collier Books, 1970), p. 15. All paginations will be parenthetically put in the text.

CHAPTER IV

ASPECTS OF CHARACTERIZATION IN THE CHRONICLES OF NARNIA

Characterization is one major aspect of a fictional work. It is an artistic process in which an author presents his imaginative characters in a way that they exist for readers as real and convincing. The various kinds of characters in the chronicles of Narnia are products of Lewis's creative triumph. John D. Haigh in The Fiction of C. S. Lewis asserted, "Lewis has ransacked the ages to assemble a cast which ranges from talking animals, through mythical fauns, legendary dragons, racial types, human children and supernatural beings to such strange variants as Marshwiggle and Dufflepud. Yet despite their diversity they are well acclimated to Narnia, coexist harmoniously and rarely lack aesthetic or moral values."[1] Lewis's skillful presentation of them gives a living soul to his stories: they not only become real and credible but also evoke the reader's emotional response. Through a narrative process, moral and spiritual qualities, particularly of major characters, are illustrated in what they do, say, and feel. Significantly, their characteristics and conduct serve as major keys that unlock Lewis's Christian concepts. For example, the character of Aslan exemplifies Lewis's true concept of Christ; his child characters represent how people should act according to Christian moral standards. This chapter will discuss Lewis's manifestation of his thematic concepts through major characters: Aslan, the child characters, evil characters, and Narnian characters, human and animals.

The character of Aslan is a masterful product of Lewis's powerful imagination. The significance of Aslan to Lewis and to the chronicles is tremendous. Lewis works on a manifestation of Christ through Aslan. In Letters of C. S. Lewis, Lewis explained that Aslan "is an invention giving an imaginary answer to the question, 'what might Christ become like, if there really were a world like Narnia. . . ?'"[2] What Lewis means is that Aslan in Narnia is Christ in the image of the lion of Judah. An impetus behind the creation of Aslan comes partly from Lewis's love for God and partly from his awareness of an existing problem concerning an acknowledgment of God. In his article "Sometimes Fairy Stories May Say Best What's to Be Said," he stated his view:

> Why did one feel it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings. . . . But supposing that by casting all these rhings into an imaginary world stripping them of their strained-glass and Sunday school associations, one could make them for the first time appear in their potency? Could one not thus steal past those watchful dragons? I thought one could.[3]

In establishing the manifestation of Christ through Aslan, Lewis mainly emphasized the divinity of Aslan through his divine characteristics including divine omnipotence and divine goodness.

Aslan's divine nature fully establishes him as Christ. The character of Aslan embodies four elements that Lewis believed essential to Christianity. In The Problem of Pain, Lewis discussed these elements, which are the Numinous, consciousness of a moral law, acknowledgment of the fact that the Numinous power is the guardian of the moral law to which we feel an obligation, and historical event.[4] In the person of Aslan, the Numinous effect is very strong and is usually enhanced by brightness and sweet smell. Aslan excites awe, a feeling that, as Lewis

explained, is "even less like the mere fear of danger: but the disturbance would be profound. You would feel wonder and a certain shrinking --a sense of inadequacy to cope with. . . . This feeling may be described as awe, and the object which excites it as the Numinous."[5] In The Magician's Nephew, during the creation process, Digory and Polly experience the Numinous as Aslan walks past them: "The children could not move. They were not even quite sure that they wanted to. The Lion paid no attention to them. . . . It passed by them so close that they could have touched its mane. They were terribly afraid it would turn and look at them, yet in some queer way they wished it would."[6] In The Lion, The Witch and The Wardrobe, the Numinous effect of Aslan on the Pevensie children as they hear Aslan's name for the first time is skillfully described by Lewis:

> None of the children knew who Aslan was any more than you do; but the moment the Beaver had spoken these words everyone left quite different. Perhaps it has sometimes happened to you in a dream that someone says something which you don't understand but in the dream it feels as if it had some enormous meaning--either a terrifying one which turns the whole dream into a nightmare or else a lovely meaning too lovely to put into words.[7]

When they meet him face to face, they encounter something that is good and terrible at the same time: they "couldn't look at him and went all trembly" (LWW, p. 123). Aslan's revelation of himself to Shasta in The Horse and His Boy is enhanced by bright light and sweet odor. Shasta experiences a Numinous awe: "But a new and different sort of trembling came over him. Yet he felt glad too."[8]

Another manifestation of Christ through Aslan is that as Christ he possesses a twofold nature. As Christ of the Scripture is fully divine and fully human, Aslan of the Narnian chronicles is fully divine and fully beast. Lewis's description of Aslan's physical appearance is vital,

appealing, and sensuous. Aslan's deep and rich voice, glowing eyes, thrilling roar, beautiful velvet paws, and his mane and coat that are soft like rich golden fur affirm his true lionhood and make him credibly real and tangible. Lewis emphasized the fact that Aslan is a true beast as he let Mr. Beaver inform the earth children of who Aslan is in The Lion, The Witch and The Wardrobe: "'Aslan a man!' said Mr. Beaver sternly. 'Certainly not. I tell you he is the King of the wood and the son of the great Emperor-Beyond-the-Sea. Don't you know who is the King of Beasts? Aslan is a lion--the Lion, the great Lion'" (LWW, p. 75). Aslan acts out his beastly nature as he licks Lucy's forehead after his resurrection, and the readers agree with her when she exclaims, "Oh you're real, you're real!" (LWW, p. 159). The Horse and His Boy is the only book of the chronicles in which Aslan declares his beasthood. He convinces Bree: "Do not dare not to dare. Touch me. Smell me. Here are my paws, here is my tail, these are my whiskers. I am a true beast" (HHB, p. 193).

Aslan's divine omnipotence is best exemplified in his godlike performances which demonstrate how Christ manifests Himself through Aslan. His performances occur in The Magician's Nephew, The Lion, The Witch, and the Wardrobe, and The Last Battle, with the creation, the redemption, and the last judgment, respectively. Like Christ, Aslan plays the role of creator, redeemer, and judge of his world. In The Magician's Nephew, the creation of Narnia parallels the creation myth of Genesis. According to the traditional order of creation, the world is created in six days in the following order: light, firmament, dry land with grass and trees, the sun, moon, and stars, fish and birds, animals, and man.[9] However, with his highly imaginative power, Lewis recreated the creation

account of Genesis: he made the genesis of Narnia unique by departing from the traditional order in Genesis I. He had Aslan sing Narnia into existence in one day in the following order: stars, light, wind, sun, landscape, grass, trees, flowers, and animals. Charles A. Huttar referred to Lewis's account of the creation as "one of Lewis's greatest achievements as a myth maker."[10] Besides, as God created man, Aslan elevates chosen animals to be talking beasts and wakes Narnia to life: "Narnia, Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts. Be divine waters" (MN, p. 116). As the creator, he exercises his omnipotent sovereignty and love as he gives himself and Narnia to his creatures, establishes hierarchy, and warns them of their fate that will depend on their conduct. His speech, significantly, echoes God's speech in Genesis 1:28-30 concerning what God gives to man and in Genesis 3:19 concerning man's fate. Genesis 1:28-30 says:

> And God blessed them, and God said unto them, be fruitful and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is, the fruit of a tree yielding seed; to you it shall be for meat. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, where in there is life, I have given every green herb for meat: and it was so.

Genesis 3:19 says, "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return." By the same token, Aslan says to his creatures:

> Creatures, I give you yourselves, said the strong, happy voice of Aslan. I give to you forever this land of Narnia. I give you the woods, the fruits, the rivers. I give you the stars and I give you myself. The Dumb Beasts whom I have not chosen are yours also. Treat them gently and cherish them but do not

> go back to their ways lest you cease to be Talking Beasts. For out of them you were taken and into them you can return. Do not so (MN, p. 118).

In The Lion, The Witch and The Wardrobe, Aslan's display of passion and resurrection reveals his omnipotence and his role as the redeemer of his world. Because he cannot break his father's own law or the Deep Magic written on the Stone Table, he offers his life to the White Witch in exchange for Edmund's life. Nevertheless, according to the Deeper Magic, as an innocent victim is sacrificed, the old law of the Deep Magic will be eradicated completely and there will be no demand of death anymore. The breaking of the Stone Table after Aslan's death signifies the end of the old law. Evidently, Aslan's sacrifice not only saves Edmund's life but also exempts some Narnians from the bond of death. The redemption process is closely parallel to the one in the Gospel, and this parallelism strikingly enhances the manifestation of Christ through Aslan. Here Lewis presents the fourth element, historical events, which is specifically Christian: the sacrifice scene projects the story of Christ's suffering and His sacrifice. Chad Walsh pointed out, "Here Lewis achieves one of his most remarkable reimaginings of a familiar theme."[11] Like Christ, Aslan is filled with sorrow and heaviness as the dying moment comes near; and as Christ is mocked and condemned before the crucifixion, Aslan is mocked, kicked, hit, and spat upon by the crowd of evil spirits and monsters. Moreover, the twofold nature of Christ and Aslan is necessary for their role as redeemer. As Lewis stated in Mere Christianity, Christ "could surrender His will, and suffer and die, because He was man; and He could do it perfectly because He was God. . . . He cannot die except by being a man. That is the sense in which He pays our debt and suffers for us what He Himself need not suffer at all."[12] By the same

token, to save Edmund's life, Aslan as a true lion is actually killed. The resurrection of Christ and Aslan after their actual death confirms their divinity and ultimate power. Aslan's romp with Susan and Lucy celebrates the triumph of God over evil represented by the witch. In The Last Battle, Aslan's activities characterize him as judge of his world. With his ultimate power, he performs the eschatological acts ending Narnia. The scene is analogous to the Apocalypse in the Book of Revelation in which Christ declares the last judgment and ends the world. As millions of creatures rush through the stable door, Lewis had them look into Aslan's eyes. Those who hate him turn to his left and those who love him turn to his right into his country. Evan K. Gibson thus compared Aslan's role with Christ's: "In this scene Lewis presents a skillful blending of the figures of Christ as the judge of the nations and Christ as the good shepherd acting as the door to the sheepfold."[13]

Aslan's divine intervention, providential care, love, and compassion manifested throughout the chronicles are evidences of his divine goodness. His one major role is to put all things right. He is the protector, giving commands, advice, and crucial aid to numerous characters in order that they could achieve their quest or assignments which are mainly concerned with the stability of Narnia. That is, every time Narnia is endangered, Aslan performs a divine intervention in restoring Narnia. In The Lion, The Witch and the Wardrobe, the coming of Aslan annihilates the witch's spell. Narnia returns to its springlike beauty. Besides, he restores life of the Narnians who have been turned into stone statues by the witch. In command, he closely supervises the Narnians and the earth children during the battle with the witch's armies. In The Horse and His Boy, he exercises a divine intervention by saving the baby

Shasta who was kidnapped because Shasta is prophesied to be the future deliverer of Narnia and Archenland. He roars like two lions so that Shasta and Bree and Aravis and Hwin unite to join their quest to the North. Another roar forces the two horses to gallop in full speed, fast enough for Shasta to reach Anvard to warn King Lune in time. Aslan's answer to Shasta's question "Who are you?" is an echo of God's answer to Moses's question in Exodus 3:4: "And God said unto Moses, I AM THAT I AM." The echo, thus, helps emphasize a close identification of Aslan as God. Aslan's reply in an earth-shaking voice, "Myself, . . . Myself, . . . Myself, . . . (HHB, p. 159) suggests the trinity. Aslan illustrates his divine goodness by exercising justice by scratching Aravis for her wrongdoing and by punishing Rabadash after mercifully giving him a chance to repent, which that fatuous prince declines. Aslan's purpose in both cases is to save the wrongdoer.

Aslan's chief activity in Prince Caspian is to free Narnia from the Telmarines under King Miraz who wants to kill all Narnians. His strategy is to give Caspian all the help he needs in order to dethrone Miraz. Aslan guides the Pevensie children and Trumpkin a way to meet Caspian and wakes Narnian animals and Longaevi. Thus, during the battle, Caspian is assisted by the army of dwarfs, giants, centaurs, animals, Peter, and Edmund. Aslan's other task is to revitalize the talking trees and the spirit of Narnia. Aslan shows his playful nature and tenderness toward Trumpkin and Reepicheep. In jest, he threatens the dwarf: "And now, where is this little Dwarf, this famous swordsman and archer, who doesn't believe in lions? Come here, Son of Earth, come HERE!"[14] Aslan gives his tail back to the chief mouse Reepicheep because the dignity and harmony among the mice win his heart. In The Silver Chair, Aslan calls Jill and

Eustace from earth and assigns them to rescue Prince Rilian. The success of this assignment will prevent the witch from invading Narnia from the Underland. His statement when he reminds Jill to memorize the Signs echoes Deuteronomy 6:7-8. Moses orders the Isrealites to keep the commandments and statutes of the Lord firmly: "And these words, which I command thee this day, shall be in thine heart: And thou shalt teach them diligently unto thy children, and shalt talk of them when thou sittest in thine house, and when thou walkest by the way, and when thou liest down, and when thou risest up." Aslan says to Jill, "Say them to yourself when you wake in the morning and when you lie down at night, and when you wake in the middle of the night."[15] That Jill muffs the Signs calls for Aslan's intervention: he appears in her dream to remind her of her responsibility.

The adventurous quest of the travelers on board the Dawn Treader in The Voyage of the Dawn Treader would not be successful without Aslan's assistance. He appears the hugest lion to stop the possible fight between Caspian and Edmund caused by the greed over the gold pool. Again, he disguises himself as an albatross to guide the Dawn Treader out of the realm of darkness in the Island of Darkness where dream and nightmare come true. Lucy is the only one who feels Aslan's presence: "But no one except Lucy knew that as it circled the mast it had whispered to her, 'Courage, dear heart,' and the voice, she felt sure, was Aslan's, and with the voice a delicious smell breathed in her face."[16] The lamb symbolism at the end of the voyage and the revelation of Aslan as the Bridge Builder heavily suggest the identification of Aslan with Christ. The lamb symbolism is the closest identification because the lamb commonly represents Christ. The scene when the lamb offers the children breakfast

is also reminiscent of the scene in John 21:12. Jesus said to His disciples, "Come and have breakfast" after they had been out upon the Sea of Galilee. The lamb is transfigured into Aslan himself, who identified himself as the Bridge Builder or Pontifex Maximus which is "one of the earliest Christological titles: he had bridged the gap--death--between life and life." [17] At this point, Aslan's answer to Edmund's question not only identifies himself as Christ on earth but also reveals Lewis's intention of bringing his child characters into Narnia: "But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there" (VDT, p. 216). The implication that Aslan is Christ in our world is previously made by Mr. Beaver as he tells the Pevensie children of Aslan's nature in The Lion, The Witch and The Wardrobe: "He'll be coming and going. . . . One day you'll see him and another you won't. He doesn't like being tied down--and of course he has other countries to attend to. . . . He's wild, you know. Not like a tame lion" (LWW, p. 180). Mr. Beaver is right about Aslan's untame nature. He is not a tame lion; he can be very stern. In The Silver Chair, he acts out his sternness in order to correct Jill's pride that causes Eustace's fall. In The Magician's Nephew, the strength of Aslan's love is evident when he expressed his passion for Digory who desperately asks Aslan to help his dying mother. Aslan's response reveals the power of the physical manifestation of his love: "For the tawny face was bent down near his own and great shining tears stood in the Lion's eyes. They were such big, bright tears compared with Digory's own that for a moment he felt as if the Lion must really be sorrier about his Mother than he was himself" (MN, p. 142).

As Aslan is Lewis's masterful product, his child characters contribute essentially to the success and charm of the chronicles. They are richly and realistically drawn. They act, talk, and behave as children normally do, and their life is filled with childish interests and activities such as games, adventures, explorations, and quarrels among themselves. Through them, the readers see the panorama of the chronicles and share their excitement, joy, grief, horror, and thrill. They are heroes and heroines who undergo quests and adventures which result not only in the deliverance of Narnia but in their progress toward wisdom and spiritual maturity. Walter Hooper noted, "Most of Lewis's children are quite unattractive before they visit Narnia, and they come back much improved. This is one of the reasons they are taken there."[18] This is the pattern of all quest literature and, indeed, of all life. Lewis brought them into Narnia to present a panorama of how man comes to acknowledge Christ and become reconciled with Him.

Significantly, through them, Lewis presented his concepts concerning the moral law and the awareness that the Numinous Power behind the law haunts man with the obligation to act according to the law. For Lewis, this moral law is concerned with three Christian moral standards: "relations between man and man: things inside each man: and relations between man and the power that made him."[19] A reconciliation within the individual and between the children and other characters is presented as each of them exercises or learns of friendship, truthfulness, love, and compassion to others and undergoes self-knowledge and self-discovery. The third standard concerns their reconciliation with Christ, the Numinous power, who makes them feel obliged to the moral law which, as Lewis emphasized, "is as hard as nails. It tell you to do the straight things

things and it does not seem to care how painful, or dangerous, or difficult it is to do."[20] Throughout the chronicles, Lewis's major child characters--Digory and Polly, the four Pevensie children, Jill and Eustace--undergo ordeals and encounter adversaries that require the exercise of conscience, courage, perseverance, good judgment, and especially love for, faith in, and obedience to Aslan. Lewis revealed how man grows into an acknowledgment of Christ and reconciliation to Him and beyond the moral law to joy and harmony. As Aslan tells Lucy and Edmund at the end of The Voyage of the Dawn Treader, "This was the very reason why you were brought into Narnia, that by knowing me here for a little, you may know me better there [in the real world]" (VDT, p. 216).

Digory and Polly play a major role in The Magician's Nephew. Digory is depicted as a curious, gullible, adventurous, and unhappy boy whereas Polly is depicted as a witty, brave, sensible, and truthful girl. The Narnian adventure is crucial for Digory because it repairs his weakness and helps him become spiritually mature. During their adventure in the other worlds, Digory displays his curious and stubborn nature, but Polly establishes herself as a much more considerate and careful person. In Charn, yielding to temptation of vain curiosity, he wakes the evil witch Jadis. His gullibility allows Jadis a moment to catch him by the ear and accompany him and Polly to earth. As he gradually realizes her cruelty and her wicked plan to take over the earth, Digory feels responsible for his mistake. In Narnia, the presence of Aslan makes him feel obliged to truthfully confess his previous mistakes. The garden scene at the end of the book projects his undergoing a difficult test that requires the exercise of obedience and faith in Aslan. Jadis tries to convince him that the apple tree is the tree of knowledge, the apple of

youth and life that can cure his dying mother; however, Digory's good faith in Aslan saves him from falling her victim. Aslan's compliment to him after his return to Narnia attests to his spiritual growth. He grows up to be Professor Kirk, a man of rare wisdom and soundness who reappears briefly in The Lion, The Witch and The Wardrobe.

The true heroes and heroines of the chronicles are the four Pevensie children--Peter, Susan, Edmund, and Lucy. These characters are fully developed and are presented with consistency, liveliness, and accurate details. Characterized by meekness, selflessness, and good leadership, Peter is chosen by Aslan to be the High King of Narnia. He carries the heaviest responsibility: his major role is the leader and deliverer of Narnia from the forces of evil. There are several incidents that foretell his future role. His numinous experience when hearing Aslan's name makes him feel "suddenly brave and adventurous" (LWW, p. 65). Besides, he receives from Father Christmas a shield and a sword, two weapons for a warrior. Peter's strong sense of duty magnifies his courage and willingness to face anything, even death. In The Lion, The Witch and The Wardrobe, he is the most heroic child character, leading armies in the battles and successfully delivering Narnia. In Prince Caspian, Peter demonstrates his weak and good sides. In leading the other three children and Trumpkin to meet Caspian, he fails to have faith, doubting Lucy's faith in Aslan. His indecision and lack of prudence result in tardiness, frustration, and confusion among the children as they travel together. Facing Aslan later, he admits his error and learns to have good faith in Aslan from this experience.

Susan Pevensie is the only child character who moves toward spiritual debasement. Lewis depicted her as a gentle and peace-loving girl with

a sense of practicality and sensibility. Nevertheless, as she is the most timid and the least adventurous child, she is overcome by fear of danger and of troubles. This fear weakens her faith in Aslan and gradually moves her away from Narnia. Paul A. Karkainan commented on her nature: "Where practicality is needed, she can be invaluable. But where imagination or creativity or faith is needed, she cannot cope."[21] Her downfall is an example of a person whose free will turns her away from God. As Lewis stated in Mere Christianity, "God created things which had free will. That means creatures which can go either wrong or right. . . . And free will is what has made evil possible."[22] As a result of her downfall, in The Last Battle, she is the only child who is not chosen by Aslan to enter into his country. The readers learn from Lady Polly, Edmund, and Jill of her vanity and conceit that remove her totally from Aslan and Narnia. In The Lion, The Witch and The Wardrobe, the first time she enters into Narnia, she expresses uneasiness, worry, and fear. However, her sense of duty and moral obligation concerning the rescue of the Faun who saves her sister outweighs her fear. She tells Peter: "I've a horrid feeling that Lucy is right. I don't want to go a step further and I wish we'd never come. But I think we must try to do something for Mr. Whatever-his-name-is--I mean the Faun" (LWW, p. 56). Her numinous experience of Aslan suggests her potential for spiritual growth: she feels "as if some delicious smell or some delightful strain of music had just floated by her" (LWW, p. 65). Susan's emphatic nature is evident when she accompanies Aslan to the Stone Table and cries bitterly for him. In this book, she reaches her highest state and is named Queen Susan the Gentle. In The Horse and His Boy, she does not join Peter, Edmund, and Lucy in the battle with the Rabadash. This fact suggests her

withdrawal from Narnia's business. In Prince Caspian, Susan proves herself incompetent and unable to cope with various situations that call for obedience and faith. She complains about food, safety, darkness, and inconvenience when the Pevensie children are pulled into Narnia. She shows unkindness to Lucy, bad temper and self-centeredness, fails to realize her true self, and chooses fear over obedience and faith in Aslan. This book is the last one in which she appears.

The character of Edmund exemplifies a progressive movement from a sinful state to spiritual maturity. At the beginning, his behavior and state of mind reveal his substandard moral quality. Lewis depicted him as a difficult. selfish, and insecure boy who receives a bad influence from a horrid school. The Narnian experiences affect the person of Edmund tremendously. They instruct him in friendship, compassion, self-control, and acknowledgment of Aslan. Edmund's difficulties, which stem from his belief that nobody loves him, cause his initial role as a sinful traitor in The Lion, The Witch and The Wardrobe. He is easily victimized by the White Witch, who tempts him with the Turkish Delight and power he has never had. Edmund does what Lewis called "One of the nastiest things in this story" (LWW, p. 40) when he lies to Peter and Susan about his first trip to Narnia. There are many evidences of his corrupted mind. He is the only one who shivers with horror when first hearing Aslan's name, and Mr. Beaver could detect a trait of treachery on his face. Because of his selfishness, he blames Peter, his superior, for all the hardship he undergoes when he travels to the witch's castle. Nevertheless, he is capable of repentance. As he witnesses the witch's cruelty, he realizes his mistake. An event that results in his initial ability to repent and to feel compassion for others occurs when the witch turns a merry party

her that she must go alone even if nobody follows her, she accepts her responsibility. In The Voyage of the Dawn Treader, her faith in Aslan never declines; she prays for his help as the Dawn Treader sails into the Island of Darkness. The appearance of an albatross is Aslan's answer to her prayer. Lucy's reconciliation with Aslan seen throughout the chronicles is an outstanding example of man in harmony with Christ.

Another child character who exemplifies deficiency in Christian moral standards is Jill Pole. The ordeal she undergoes in The Silver Chair is needed so that she can learn the right conduct and Christian behavior. It instructs her of courage and of friendship to Eustace and Puddleglum, helps her correct her pride and conceit, and makes her aware of the significance of obedience to and faith in Aslan. Before she enters Narnia, Lewis depicted her as a fearful, impatient, and temperamental child who experienced bad treatment and bullying in the Experimental school. Called by Aslan into his country, she is assigned a difficult task: to rescue Prince Rilian. Jill's first encounter with Aslan and the water she drinks from a stream are parallel to the Samaritan woman's encounter with Christ and the water of eternal life in the Gospel of John. In John 4:14, Christ said to the Samaritan woman, "But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life." The water that Jill drinks parallels the living water that Christ offered the woman. It quenches her thirst and baptises her after she has committed a sin of pride that caused Eustace's fall from the cliff. The signs that Aslan orders Jill to memorize are very important because they will lead her to Rilian. As Karkainen stated, the signs are "symbolic of God's guidance in the Christian life."[24] The underlying concept of the following

of the signs is that of obedience, although Aslan is absent. The image of the signs can be compared with the analogy of doctrines as a map in Lewis's Mere Christianity: "Doctrines are not God: they are only a kind of map. But that map is based on the experience of hundreds of people who really were in touch with God. . . . If you want to get any further, you must use the map."[25] The assignment of Jill is a difficult one; during the quest, Jill, Eustace, and Puddleglum, the Marshwiggle, suffer from many adversities. Because of her incompetence, she forgets the first three signs that Aslan instructs her. Her dislike of physical danger and discomfort causes her to become a victim of a temptation of comfort employed by the green witch in disguise. Not until she has gone through the underland journey does she discover herself and learn temperance and endurance. Her fear of darkness and underground places signifies the fact that she is not braver than Eustace whom she scorns for his fear of height. At the climactic scene when the black knight utters the word of the Sign, Jill for the first time shows faith in Aslan by obeying the Sign regardless of possible death as their outcome. Her experience improves her character. Her relationship with Eustace and Puddleglum develops into a true friendship; she attains self-knowledge; and she accomplishes what Aslan has assigned to her and reconciles herself with him at the end. In The Last Battle, her strength, courage, and good faith are evident. She is in charge of rescuing Prince Tirian during the last battle of Narnia. That she prefers to die fighting in Narnia than to die in England indicates her true devotion to Aslan.

Lewis's characterization of Eustace is remarkably convincing. Unlike the Pevensie children, Eustace is influenced by an environment that has a damaging effect on his individuality. Like Jill, his otherworld

experience develops him mentally and spiritually. He learns to be friendly and compassionate to other people, discovers his ugly and dragonish nature, and learns to have good faith in Aslan, who baptises him so that he can become a new person, morally and spiritually sound. In the beginning chapters of The Voyage of the Dawn Treader, Lewis directly exposed him as a boy with many serious problems. The description of his parents, his home, and the kind of books he reads largely informs the readers of his environment and its harmful effect on his state of mind. Walter Hooper regarded him as "the product of a social education and home that have made him the truculent, selfish coxcomb. . . ."[26] His most vicious sin is pride. In Mere Christianity, Lewis discussed pride: "According to Christian teachers, the essential vice, the utmost evil, is Pride. . . . It was through Pride that the devil became the devil: Pride leads to every other vice: it is the complete anti-God state of mind."[27] Evidently, Eustace has other vices as well. He is selfish, inconsiderate, ungracious, discourteous, unkind, and boastful. Gibson reasserted Eustace's nature: "Although an attempt to characterize Eustace brings all sorts of vices flocking to the mind--his complaining, rudeness, cowardice, etc.--his constant attempt to degrade everything and everyone in order to enhance his own self-image seems to overshadow and make mild all his other faults."[28] His diary, in particular, mirrors his self-deceived nature and self-conceit. For example, he complains in his diary, "I've been put in the worst cabin of the boat, a perfect dungeon" (VDT, p. 25) or "Caspian and Edmund are simply brutal to me. The night we lost our mast though I was not at all well they forced me to come on deck and work like a slave" (VDT, p. 58). His dishonesty when he tries to steal the water is discovered by Reepicheep; however, Eustace writes in his diary, "I tried to

explain that I was going on deck for a breath of air and he [Reepicheep] asked me why I had a cup. He made such a noise that the whole ship was roused. They treated me scandalously. . . . Now comes their rotten unfairness: they all believed him" (VDT, p. 61).

Eustace's painful experience on the Dragon Island results in his spiritual conversion. Because of his dragonish nature, he is metamorphosed into a dragon. As he looks into the pool and sees himself as a dragon, he discovers the ugliness of his own self. For the first time, he comes to self-realization as Lewis described it: "He wanted to be friends. . . . He realized that he was a monster cut off from the whole human race. An appalling loneliness came over him. . . . He began to wonder if he himself had been such a nice person as he had always supposed" (VDT, p. 76). Eustace's behavior as he becomes a dragon remarkably improves as he learns of humility and compassion and particularly of his companions' love for him. His spiritual conversion is complete with the help of Aslan, who strips away his dragon skin and baptizes him. The bath heals and transforms him into a new person with faith in Aslan. In The Silver Chair, overcome by coldness and tiredness, he and Jill yield to the temptation of comfort and are nearly victimized by the giants at Harfang. However, when Jill tells him and Puddleglum that Aslan appears in her dream to remind her of the Signs, this incident strikes Eustace's conscience and brings back his faith in Aslan. In The Last Battle, side by side with Tirian, he performs a heroic fight against the Calormenes until being thrown into the Stable Door and rejoins Aslan and friends of Narnia.

Lewis's evil characters are well drawn. He stated his idea on the characterization of evil characters in A Preface to Paradise Lost. He

believed that for most authors and poets it is easier to portray evil characters than to portray good characters because "to make a character worse than oneself it is only necessary to release imaginatively from control some of the bad passions which, in real life, are always straining at the leash."[29] With some reservations, Lewis admires Milton's magnificent characterization of Satan, who pursued malicious plans against God, in the epic Paradise Lost. Lewis's evil characters show similar traits of Satan: they share Satan's sin of pride, the desire to be their own god and be apart from God and, like Satan, they undergo diminishing grandeur. Besides, they are figures of deception, corruption, and lies. As Satan is at war with God, they are at war with Aslan, the Supreme God of Narnia. Lewis's most vicious villains are three witches. Jadis in The Magician's Nephew exemplifies Lewis's concept of evil illustrated in Mere Christianity: "But the pleasure, money, power, and safety are all, as far as they go, good things. The badness consists in pursuing them by the wrong method, or in the wrong way, or too much. . . . Badness is only spoiled goodness."[30] Jadis descends from good kings and queens whose noble line has deteriorated as a result of greed and pride. A long row of faces that Digory and Polly see in the enchanted room of Charn begins with kind, happy, and wise faces. But the further they move on, the more cruel and desperate the faces are. Jadis is the last figure who "was the most interesting . . . with a look of such fierceness and pride that it took your breath away" (MN, p. 48). She is corrupted by greed for power that leads her to destroy her own kingdom and people. In a June 20, 1954, letter to W. L. Kinter, Lewis made clear that Jadis is reminiscent of Circe, Alcina, and the archetypal witch of all fairy tales, a character we almost know by instinct. Glover noted, "Her power is that of destructive brute

force, and throughout the book she is an Amazonian figure of strength destroying anything which blocks her path."[31] However, as she confronts Aslan, who is the ultimate goodness, she realizes her diminishing power. The effect of Aslan's song petrifies her:

> But the witch looked as if she understood the music better than any of them. Her mouth was shut, her lips were pressed together, and her fists were clenched. Ever since the song began she had felt that this whole world was filled with a Magic different from hers and stronger. She hated it. She would have smashed that whole world to pieces if it would only stop the singings (MN, p. 101).

Jadis's role is parallel to Satan's as she tempts Digory with eternal life and power and disobedience to Aslan. The significance of the parallelism has been discussed in Chapter III.

In The Lion, The Witch and The Wardrobe, Jadis returns to Narnia as the beautiful but cold and stern White Witch who proclaims herself Queen of Narnia. Lewis associated her closely with whiteness, which suggests death and sterility. Her face is deadly white and she wears white fur. She exercises her diabolic qualities by casting the spell on Narnia so that it becomes endless winter and turns good Narnians into stone statues. Nevertheless, she has no security and lives in deception and lies. Her throne is shaken by the coming of the four earth children who will become kings and queens of Narnia according to the prophecy. Aslan's appearance in Narnia makes her realize her impending doom. Aslan defeats her totally. Her power is diminishing rapidly. Snow is melting and Narnia turns into the land of springlike beauty once more. At the end, she loses the battle and is killed by Aslan.

The Green Witch or the Queen of Underland is another evil being who is related to the White Witch. Like Jadis and the White Witch, she is a true beauty with dazzling clothes, but she is also vicious, cruel, and

proud. She causes her victims to lose their knowledge of reality and their true identity. The Earthmen who are victimized by her are her slaves digging a tunnel through which she plans to conquer Narnia. Glover called her "the symbolic center of this deception. She represents the power of intellectual deception which can invert good and evil and dethrone reason."[32] At the climactic scene, her speech, enchanted music, and magic powders become tools to induce forgetfulness and confusion. The Green Witch's defeat and death are caused by the power of faith her victims have in Aslan.

Shift is one of the most wicked villains, whose devilish plan causes the end of Narnia. Lewis skillfully presents Shift as sneaky, selfish, and corrupt. Karkainen aptly noted, "The ape's name is significant. . . . He shifts his allegiance from Narnia to Calormen; from Aslan to Tashlan to Tash; from his friend Puzzle the Donkey to the treacherous Rishda Tarkann."[33] What makes Shift one of the most evil-minded characters in the chronicles is his attempt to dishonor Aslan, his own creator, by manipulating Aslan's name to gain power and self-importance. He is a victim of his own deceit, lies, and corruption. Thus, he degenerates rapidly and finally experiences a frightful death. He deceives Puzzle and the Narnians, but ironically he is deceived and manipulated by Rishda and Ginger.

In addition to the three witches and Shift, the reader meets Lewis's other villains such as Miraz, Nikabrik, Tash, Ginger, and Rishda. In Prince Caspian, Miraz represents the evil king who seeks power. His devilish plan is to kill all Narnians and to destroy whatever remains of the old Narnia. In particular, he plans to kill Prince Caspian, the rightful king when his own son is born. Nikabrik, the black dwarf, is an

example of a person who pursues the good thing in the wrong way. His deep pain and suffering urge him to seek any way to free Narnia, even by calling up the White Witch to destroy Miraz and the Telmarines. Prince Caspian sums up Nikabrik's nature: "He had gone sour inside from long suffering and hating. If we had won quickly he might have become a good Dwarf in the days of peace" (PC, p. 168). In The Last Battle, Lewis's description of Tash, the Calormene god, reveals how ugly and abominable the evil Tash is:

> It was roughly the shape of a man but it had the head of a bird; some bird of prey with a cruel, curved beak. It had four arms which it held high above its head, stretching them out Northward as if it wanted to snatch all Narnia in its grip; and its fingers--all twenty of them--were curved like its beak and had long pointed, bird-like claws instead of nails (LB, p. 81).

That he is a cruel, blood-thirsty god who demands human sacrifice intensifies the contrast between Tash and Aslan. In the Stable Door, Aslan exercises his supreme power, commanding Tash to leave for its place: "Begone, Monster, and take your lawful prey to your own place: in the name of Aslan and Aslan's great Father, the Emperor-over-sea" (LB, p. 133). Two other villains whose diabolic plan is to destroy Narnia are Ginger and Rishda Tarkaan. Although Lewis did not present them in detail, their conspiracy remains one of the most vicious in the entire chronicles. Like Shift, Ginger chooses to depart from Aslan, his creator, and dishonors Aslan by using his name to gain power and wealth. At the end, as he sees Aslan, he reverts to a dumb beast from which he was created. Rishda is depicted as obsequious and corrupt. He is an atheist who believes in neither Aslan nor Tash. He plans to take over Narnia by falsifying both Aslan's name and Tash's name. A horrified meeting with Tash makes him realize that he has called for the demon himself.

Lewis's presentation of Narnian characters demonstrates his artistic skill because he is able to depict them as real and credible. The Narnians, human and animals, submit themselves to Aslan, their Supreme God, and do anything in the honor and in the name of Aslan. Caspian, Rilian, and Tirian are three major human Narnians who are leading characters in Prince Caspian, The Voyage of the Dawn Treader, The Silver Chair, and The Last Battle, respectively. Caspian can be considered the best-developed character of all Narnians. The readers meet him as a young prince in Prince Caspian who grows up to be a handsome king in The Voyage of the Dawn Treader and whose death in old age and rebirth appear in The Silver Chair. In Prince Caspian, his potential goodness is observable. He is tender, wise, loyal, courageous, and truthful. His love for animals and his longing for the old Narnia indicate that he will be a rightful and generous king of Narnia. At the end, after Miraz is dead and the Telmarine armies surrender to the old Narnian armies, Aslan establishes him as a Narnian king. In The Voyage of the Dawn Treader, Caspian is on a quest searching for the seven lost lords as he promised to Aslan. This voyage has important effects on Caspian. As a young and inexperienced king, he needs to develop into a fully mature king. A situation on the Lone Island where Gumpas, the corrupt governor, promotes slavery calls for Caspian's authoritative reaction. He exercises his decisiveness and power over Gumpas, unseats him, and makes Lord Bern a new governor. Caspian's unsoundness and inability to resist temptation are revealed when he is overcome by greed over the pool that turns things into gold. Only a vision of Aslan can bring back his conscience. His imperfection and immaturity are best illustrated when he announces his decision to abdicate and sails with Reepicheep to Aslan's country. Again, another vision of Aslan, the

Numinous Power, makes him aware of the right conduct and of the obligation as the Narnian King. In The Silver Chair, Caspian's woe sets a tragic tone to the story. He appears as a miserable old king who suffers from his wife's death and his son's mysterious disappearance. At the end of the story, Caspian's wishes to meet his son before his death and to meet Aslan are fulfilled. After his death, he is transformed into a young king and is reunited with Aslan in Aslan's country.

The characters of Rilian and Tirian are less developed than that of Caspian. Rilian has been enchanted by the Queen of Underland, who kills his mother. His first appearance as a black knight with a blank shield suggests his loss of identity. Under the enchantment, Rilian is a chief victim of a manifestation of evil. He does not know who he is or where he comes from. Rilian, like Hamlet, determines to avenge his father, is delayed by doubts whether or not his mother has taken part in the treachery. Rilian's revenge is hindered because he becomes infatuated with his mother's killer. After the disenchantment, he regains his selfhood and, with Puddleglum and Eustace, he finally kills the Green Witch. The character of Tirian in The Last Battle is less developed than that of Caspian because Lewis's main concern is with the eschatological themes. The last King of Narnia who experiences the worst calamity, Tirian is depicted as a young, strong, and noble prince. Despite his nobility, he is inexperienced. The readers first meet him as he escapes from royal duties to rest in a cabin with Jewel, the unicorn. Evidently, he is not aware of Shift's deception, even though it has been in effect for three weeks, and of the Calormenes' invasion plans. Thus his initial response to what is actually going on in Narnia is overwhelmed with anger, depression, and disappointment. He says to Jewel, "Would it be better to be dead than to

have this horrible fear that Aslan has come and is not like the Aslan we have believed in and longed for? It is as if the sun rose one day and were a black sun" (LB, pp. 24-25). Tirian lets anger cloud his rationality. He and Jewel kill two Calormene soldiers. This imprudence results in his loss of a chance to protect Narnia from enemies. He and Jewel decide to turn themselves over to the Calormenes as prisoners until the coming of Jill and Eustace answers his call for Aslan's help. Their coming helps strengthen his faith. During the last battle, he proves himself a true King of Narnia, as brave and heroic as all Narnian Kings.

Lewis's characterization of his animal characters and Longaevi marks his artistic excellence. There are two major factors that make them real and credible. First, as anthropomorphized animals, their credibility owes much to the fact that their speech, though, and participation in human affairs remind us of our own everyday experiences which can be found in everyday life. Mr. and Mrs. Beaver, for instance, exemplify the roles of a provider and a housewife. The scenes in which Susan and Lucy help Mrs. Beaver prepare dinner in the kitchen and in which the boys and Mr. Beaver catch fish present pictures typical of domestic life. The description of fried fish, potatoes, milk, butter, and tea helps reinforce domestic qualities of Lewis's stories. Second, Lewis's animals and Longaevi retain their unique personalities and natures consistent to their species. Characters such as dogs, beavers, bears, badgers, horses, mice, giants, centaurs, and unicorns are realistically drawn. Walter Hooper asserted, "In the Narnian books, his animals appear in their natural beauty and interesting differences. They are the real thing."[34] The horses Bree and Hwin in The Horse and His Boy demonstrate their equine nature. Bree's full name "Breehy-hinny-brinny-hoohy-hah" and the name "Hwin" are very

equine. They also have grass as their meal and roll on grass as normal horses do. Lewis's characterization of Bree and Hwin is memorable. Bree is witty, intelligent, and thoughtful. However, the reader discerns his pride and vanity because these weaknesses are human flaws. His vain nature is evident when he is anxious as to whether he will look like a dumb beast if he rolls on grass and when he is reluctant to enter Narnia because of his unkempt tail. In contrast, Hwin is gentle, brave, and sensible. It is she who suggests the most sensible plan for the group to go through Tashbaan without being caught, even though they have to disguise themselves. Unlike Bree, she does not mind plastering herself with mud and having her tail cut shorter because as she tells everyone, "The main thing is to get there" (HHB, p. 45). Aslan's numinous effect on her evokes a mystic response: "Then Hwin, though shaking all over, gave a strange little neigh, and trotted across the Lion. 'Please,' she said, 'you're so beautiful. You may eat me if you like. I'd sooner be eaten by you than fed by anyone else'" (HHB, p. 193). Lewis's vivid description of dogs in the chronicles makes them convincingly real: "The Dogs were still with them. They joined in the conversation but not very much because they were too busy racing on ahead and racing back and rushing off to sniff at smells in the grass till they made themselves sneeze" (LB, pp. 158-159).

Lewis's Longaevi or mythological creatures are another of his successful creations. Tumnus, the faun, who is the first Narnian Lucy and the reader meet, has a very impressive character. He has goat legs and a human upper body with two little horns on his head. Tumnus is characterized as a gentle, friendly, and hospitable faun. Lewis's description of his cave, book shelves, and the snack he prepares for Lucy presents a

picture of domestic life that effectively creates verisimilitude. He is so credible that the reader is impressed by his kindness in letting Lucy escape and sympathize with him when he is captured and turned into stone by the witch. The character of giants is also vividly drawn. In "On Stories," Lewis referred to a quality of an imaginative response that giants stir: "That heaviness, that monstrosity, that uncouthness, hangs over the whole thing."[35] Both good and bad giants in his chronicles maintain their monstrous, ugly, and earthshaking nature. In The Silver Chair, giants that Jill mistakes for piles of rocks have "great, stupid, puff-cheeked faces" (SC, p. 69). A good giant like Rumblebuffin is, like typical giants in folktales, not very smart. The scene in which he picks up Lucy instead of just the handkerchief she has offered is humorous.

Among Lewis's animals and Longaevi, Reepicheep and Puddleglum are two of the best-drawn characters. The character of Reepicheep is an embodiment of knighthood, dauntless courage, courtesy, and good faith in his lord. He firmly believes in the ideas of knighthood: strong sense of duty, deep loyalty to his lord, glory, and personal honor. To serve Aslan, to take part in every battle against enemies of Narnia although death awaits him is a great honor. In Prince Caspian, his first speech in the chronicles tells much of his character: "Hurrah! Let them come! All I ask is that the king will put me and my people in the front" (PC, p. 84). His obsession for fighting results in many amusing scenes. For instance, in The Voyage of the Dawn Treader, when playing chess with Lucy, he forgets that it is a game so, as Lewis described it,

> Every now and then Lucy won because the Mouse did something quite ridiculous. . . . This happened because he had momentarily forgotten it was a game of chess and was thinking of

> a real battle and making the knight do what he would certainly have done in its place. For his mind was full of forlorn hopes, death or glory charges, and last stands (VDT, pp. 55-56).

Reepicheep is always obsessed with battles. His characteristics are fully developed in this book. He acts out his wisdom, courage, compassion, and powerful faith in Aslan. His compassionate nature is best illustrated in the touching scene when he comforts the dragon Eustace, keeps it company, and gives hope to it by referring to the turn of Fortune's wheel. He has proved himself to be the most determined seeker for glory and adventure. It is his heart's desire to sail to Aslan's country and never return as he tells Lucy: "While I can, I sail east in the Dawn Treader. When she fails me, I paddle east with my four paws. And when I can swim no longer, if I have not reached Aslan's country, or shot over the edge of the world in some vast cataract, I shall sink with my nose to the sunrise" (VDT, p. 184). Gibson aptly characterized him as "the personification of the questing spirit of man. Like the Ulysses of Tennyson's poem he is eager to sail beyond the utmost bound of human thought. Like him he admits that the gulfs at the edge may wash them down, but the momentary glimpse of what is beyond the world will be worth it all."[36] Trembling with joy, Reepicheep in his coracle disappears over the wave at the World's End. Like Lycidas who "sunk low but mounted High,"[37] Reepicheep's physical death is overcome by Christian immortality. That is, in The Last Battle, the readers meet him in Aslan's country waiting to greet all friends of Narnia and to welcome them.

Puddleglum, the Marshwiggle, ranks with Reepicheep in his integrity, courage, and impeccable faith in Aslan. What makes him extraordinary is the way Lewis presented him as outwardly a pessimist but inwardly an

optimist. Throughout The Silver Chair, he always thinks of the worst possible results as he says: "I'm a chap who always liked to know the worst and then put the best face I can on it" (SC, pp. 158-159). His attitudes and gloomy predictions are very humorous. When Glimfeather, an owl, wakes him up, his first speech reveals his nature for he predicts and expects the worst: "What is it? Is the King dead? Has an enemy landed in Narnia? Is it a flood? or dragon?" (SC, p. 55). When Rilian, Jill, Eustace, and he are trapped in the absolute darkness of the Underworld, his consoling word is not exactly an encouragement at all: "And you must always remember there's one good thing about being trapped down here: it'll save funeral expenses" (SC, p. 187). However, Puddleglum is calm, firm, and not easily discouraged. Throughout the journey, he constantly shows his good common sense, endurance of hardship, wisdom, and provides comforts to Jill and Eustace, although they call him "a wet blanket." His favorite phrase "Born to be a misfit" is evidently not true, for he proves to be a wise counsellor saving them in many critical moments. In the climactic scene, it is he who convinces the children that they must obey the Sign even if it means their deaths. Puddleglum exemplifies a loyal disciple who shows no doubt concerning his Lord. As the witch's spell is having an effect on them, Puddleglum does a most heroic deed by walking over a fire to break her enchantment because he believes in Aslan: "I'm on Aslan's side even if there isn't any Aslan to lead it. I'm going to live as like a Narnian as I can even if there isn't any Narnia" (SC, p. 159). At the end of the quest, the children cherish him as "the best friend in the world" and Jill's last word is a summing up of his nature: "You sound as doleful as a funeral and I believe you're perfectly happy.

And you talk as if you were afraid of everything, when you're really as brave as--as a lion" (SC, p. 206).

Lewis's skillful characterization is one major reason for the continuing success and fascination of the Narnian stories. Lewis inhabits his chronicles with a variety of characters ranging from earth children, witches, animals to Longaevi or mythological figures found in traditional fairy tales or in Greek myths. His convincing presentation including his ability to maintain accuracy and consistency proves him an ingenious fiction writer. These characters are so credibly drawn that they become alive and credible to the readers. Lewis establishes their credibility through his powerful description of their appearance, way of thinking, speaking and living, and their nature. The heroic Peter, the repentant Edmund, the practical Susan, and the truthful Lucy and Narnian characters such as the warmhearted Tumnus, the noble mouse Reepicheep, the funny Monopods, and the frog-footed Puddleglum are delightful and memorable. Most significant, these characters are a means through which Lewis conveys his Christian concepts. The most important one, the heart and soul of the chronicles, is the Lion Aslan who embodies Lewis's true concept of what God should be like and unites all seven books of Narnia in one. As Glover aptly said, it is "Lewis's craftmanship in molding Aslan to his purpose more than any source he may have drawn upon, like the Lion of Judah, which produces this astonishing and compelling centerpiece for the chronicles."[38] The child characters and good Narnian characters represent how Christians should conduct their lives and how they come to acknowledge and submit to God so that their souls will be united with Him in harmony and joy. The ideas of Christian immortality and the blissful reunion with God are strongly suggested in The Last Battle. Except Susan, the

Pevensie children who die in the railway accident in London together with all good friends of Narnia are resurrected in Aslan's country and are invited to come "further up and further in" into the celestial land where they find the real earth and the real Narnia of which their former earth and the old Narnia are only copies.

NOTES

[1]John D. Haigh, "The Fiction of C. S. Lewis," Diss. University of Leeds, 1962, p. 270.

[2]Letter of 29 December 1958 in Letters of C. S. Lewis, ed. W. H. Lewis (London, New York, 1966), p. 283.

[3]C. S. Lewis, "Sometimes Fairy Stories May Say Best What's to Be Said," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace Jovanovich, 1982), p. 47.

[4]C. S. Lewis, The Problem of Pain (New York: The Macmillan Company, 1961), pp. 4-12.

[5]Lewis, The Problem of Pain, p. 5.

[6]C. S. Lewis, The Magician's Nephew (1955; New York: Collier Books, 1970), p. 108. All paginations will be parenthetically put in the text.

[7]C. S. Lewis, The Lion, The Witch and The Wardrobe (1950; New York: Collier Books, 1970), p. 64. All paginations will be parenthetically put in the text.

[8]C. S. Lewis, The Horse and His Boy (1954; New York: Collier Books, 1970), p. 159. All paginations will be parenthetically put in the text.

[9]Genesis 1:3-31.

[10]Charles A. Huttar, "C. S. Lewis's Narnia and the 'Grand Design,'" in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 123.

[11]Chad Walsh, The Literary Legacy of C. S. Lewis (New York: Harcourt Brace Jovanovich, 1979), p. 147.

[12]C. S. Lewis, Mere Christianity (New York: Macmillan, 1943), p. 60.

[13]Evan K. Gibson, C. S. Lewis, Spinner of Tales: A Guide to His Fiction (Washington, D.C.: Christian College Consortium, 1980), p. 215.

[14]C. S. Lewis, Prince Caspian (1951; New York: Collier Books, 1970), p. 148. All paginations will be parenthetically put in the text.

[15]C. S. Lewis, The Silver Chair (1953; New York: Collier Books, 1970), p. 21. All paginations will be parenthetically put in the text.

[16]C. S. Lewis, The Voyage of the Dawn Treader (1952; New York: Collier Books, 1970), p. 160. All paginations will be parenthetically put in the text.

[17]Paul F. Ford, Companion to Narnia (San Francisco: Harper and Row Publishers, 1983), p. 30.

[18]Walter Hooper, The Narnian Chronicles of C. S. Lewis: Past Watchful Dragons (London: Collier Macmillan Publishers, 1971), p. 85.

[19]Lewis, Mere Christianity, p. 73.

[20]Lewis, Mere Christianity, p. 37.

[21]Paul A. Karkainen, Narnia Explored (New Jersey: Fleming H. Revell Company, 1975), p. 44.

[22]Lewis, Mere Christianity, p. 52.

[23]Lewis, Mere Christianity, p. 37.

[24]Karkainen, p. 98.

[25]Lewis, Mere Christianity, p. 136.

[26]Hooper, Past Watchful Dragons, p. 87.

[27]Lewis, Mere Christianity, p. 109.

[28]Gibson, p. 169.

[29]C. S. Lewis, A Preface to Paradise Lost (1942; New York: Oxford University Press, 1979), p. 100.

[30]Lewis, Mere Christianity, p. 49.

[31]Donald L. Glover, C. S. Lewis: The Art of Enchantment (Athens, Ohio: Ohio University Press, 1981), p. 173.

[32]Glover, p. 173.

[33]Karkainen, p. 165.

[34]Hooper, Past Watchful Dragons, p. 75.

[35]C. S. Lewis, "On Stories," in C. S. Lewis: On Stories and Other Essays on Literature, ed. Walter Hooper (New York: Harcourt Brace and Jovanovich, 1982), p. 47.

[36]Gibson, p. 172.

[37]John Milton, Lycidas, in John Milton: Complete Poems and Major Prose, ed. Merritt Y. Hughes (Indianapolis: Odyssey Press, 1957), l. 172.

[38]Glover, p. 141.

CHAPTER V

ASPECTS OF PLOT-STRUCTURE IN THE CHRONICLES OF NARNIA

Plot is the structure of actions, a sequence of events that are interrelated to produce an intended effect that helps an author achieve his purposes. The interrelationship of the actions significantly helps to delineate themes or meanings of a literary work. These actions performed by characters also become means for the author to present their moral qualities and personalities. The chronicles of Narnia exemplify a unity of action; that is, series of episodes in each book are closely related so as to convey unified meanings. Lewis followed the basic pattern of a unified plot in the following sequence: beginning, middle, and end. The governing structural pattern of the Narnian stories is one of standard medieval romance: a traditional framework of quest and adventures into the fantasy world, battles, emphasis on courage and honor, and manifestation of magic, spell, and enchantments. This chapter emphasizes Lewis's arrangement of plot-structure to illustrate the themes and to produce the intended effects in each book of the chronicles, here presented according to the publication date.

The Lion, The Witch and The Wardrobe exemplifies a straight plot line from the beginning to the end. Lewis introduced his four child characters and sent them into Narnia. The sequence of episodes is arranged chronologically, and each contributes to the meaning of the book.

Through the wardrobe, they journey into the world of Narnia, come to acknowledge and submit to Aslan who is Christ, become involved in battles between good and evil, gain victory over the evil forces, are crowned Kings and Queens of Narnia, and at the end return to the earth. The basic pattern of the journey allows Lewis to incorporate Christian concepts which are the bases of the themes in all Narnian stories: the children's adventures symbolize the journey into discovery, the spiritual testing that strengthens their moral and spiritual qualities. In The Lion, The Witch and The Wardrobe, Lewis made use of a contrast to help delineate the meaning, enhance characterization, and produce a dramatic effect of excitement, suspense, and mystery. A contrast between Lucy and Edmund before his conversion remarkably establishes Lucy as truthful and morally sound and Edmund as selfish and corrupt. Lewis skillfully presented parallel actions that effectively reveal their differences in moral qualities and reinforce a theme of good versus evil and of temptation. Lucy's first experience in Narnia is pleasant and delightful. The scene in which the good-hearted Tumnus treats her to a delicious snack in his cozy cave creates the atmosphere of homeliness and goodness. On the contrary, Edmund encounters the White Witch, who successfully tempts him with the enchanted Turkish Delight and with power. Edmund's greed caused by the temptation becomes an obsession that drives him to assume the role of the traitor. His journey to the witch's castle externalizes his internal battle in which pride and greed win over conscience.

A sharp contrast between Aslan and the witch illustrates the major conflict of the book and the theme of good versus evil. The coming of Aslan signifies the triumph of good over evil. The witch's spell is broken, and Narnia turns into the land of springlike beauty. The interrela-

tion of the coming of Aslan, the Beavers and the other three children's trip to Aslan's How, Edmund's self-discovery and his captivity, and the witch's claim of Edmund's life according to the old law of the Deep magic leads to the climax of the book when Aslan, after being sacrificed on the Stone Table, is resurrected. His resurrection signifies the victory of the New law of the Deeper magic over the old law and foretells the witch's doom. After climax comes the dénouement. The good Narnians win the battle against the evil forces; the witch is killed by her antagonist Aslan; and Narnia is completely restored. As the first book according to the publication date (1950), The Lion, The Witch and The Wardrobe firmly lays many essential foundations and prepares the readers for the following Narnian stories. Aslan emerges as the Savior figure of Narnia to whom all Narnians submit themselves and who structurally unifies the Narnian stories into one. The Pevensie children also establish themselves as the heroes and heroines of the chronicles and will return to Narnia.

In Prince Caspian, which was published in 1951, Lewis maintained the straight plot line starting from the beginning to the middle where the climax rises and to the end where all wrongs are righted and the basic pattern of journey and adventures. The movements of the book are arranged in the following sequence: the children's return to Narnia among the ruins of Cair Paravel, an appearance of Trumpkin, who tells them the story of Prince Caspian in a flashback, their long and confusing trip to join Caspian that sets the stage for the final conflict, the battle and the victory of the Old Narnians over the New Narnians, and the happy celebration at the end. The book's main plot concerned with the story of Prince Caspian is based on a medieval romance framework: the usurpa-

tion, the battle for the rightful king, and the magic horn, reminiscent of the olifant in La Chanson de Roland. Caspian's relationship with his uncle the usurper Miraz forms the major conflict of the book. Miraz's plan to kill Caspian when his own son is born causes Caspian's flight and is the starting point of the struggle of the rightful heir. Lewis's skillful use of conflicts among characters helps strengthen the main plot. The conflict between Miraz and Caspian, Miraz and his counselors Sopespian and Glozelle, and the conflict between Caspian and Nikabrik contribute to a theme of treachery. Furthermore, Lewis's use of a sharp contrast between the Old Narnia and the New Narnia emphasizes the necessity of the deliverance of Narnia from the Telmarines. The Old Narnia as the readers experienced from The Lion, The Witch and The Wardrobe is the land of exceeding joy and happiness where all creatures under Aslan live in freedom and harmony. In contrast, the New Narnia is the land of fear and tyranny. Miraz corrupts what remains of the Old Narnia: he does not believe in the history of Narnia nor the talking beasts. Under his reign, the Old Narnians live in hiding, and the talking beasts and the talking trees are silenced. Prince Caspian is based on a central theme of faith in and obedience to Aslan. Particularly, the Pevensie children who are called into Narnia by the magic horn that Caspian blows undergo a test of faith. Their journey to Aslan's How forms a thematic and structural center of the book and evokes suspense in the story. It is a trial of faith on which their success depends. When Aslan appears to Lucy, who is the focal point of the test of faith, to guide the company the right path to Aslan's How, Lucy tries to convince others that she actually sees Aslan. However, all children fail the test because Peter and Susan in particular do not believe in Lucy, who then has no

choice but following them, crying bitterly. The scene in which they wander aimlessly and Lewis's use of a rocky setting that adds to the hardship and frustration symbolize their spiritual loss and blindness. Here, Lewis illustrated an emphasis on individual faith and obedience. After the others decide to follow Lucy, they gradually see Aslan as their faith grows stronger. Susan, who exemplifies the weakest faith, is undoubtedly the last one to see him. Their reunion with Aslan is followed by the climactic scene in which Aslan roars to awaken the spirit of Narnia. This climax signifies the Supreme power of Aslan and the triumph of good over evil represented by the Telmarines. The book ends with the celebration of the deliverance of Narnia from the enemies. The participation of Bacchus and his companies turn the celebration into a pageantry which evokes more joy and delight in the story.

The third book that succeeded Prince Caspian is The Voyage of the Dawn Treader, the only book of the chronicles that does not take place in Narnia. The plot line is simple and straightforward. Lewis employed the structural pattern of the sea journey which embodies much of the symbolic significance of the story. Major incidents that take place during the journey are arranged to project a linear movement from the physical adventure to the spiritual quest and the sublime ending. Essentially, the series of adventures and the characters' actions serve to illustrate themes of the book which are those of salvation, Joy and longing, courage, quest, and faith in Aslan. Literally, the journey is based on two plots: Caspian's search for the seven lost lords who had been sent away by Miraz after the death of Caspian's father and Reepicheep's quest for the Utter East. On the deeper level, the journey is the spiritual quest for holiness. Lewis's use of the directional symbol of the East and

symbolic settings strongly enhance the holiness of the quest and evoke the intended effect of sublimity, solemnness, and mystery. Major characters encounter different types of difficulties and dangers, and they are tested for moral and spiritual strength, courage, wisdom, and faith. At the beginning, they confront physical adventure on the Lone Island which tests Caspian's strength and authority as the King of Narnia. He dethrones Gumpas, the corrupt governor, who promotes slavery and makes Lord Bern a new governor. After they sail eastward into the unknown sea and uninhabited islands, the journey turns into the spiritual quest, and each episode is designed to unlock the underlying themes of the book. The drama of Eustace's transformation and metamorphosis into a dragon, his repentance, and his conversion furnish the journey with intensity and holiness.

The encounter with the Great Sea Serpent allows Eustace to exercise valor, an act which indicates the first step of his growing courage and faith in Aslan. The incident on the Deathwater Island where Caspian and Edmund are tempted by gold tests their moral soundness. The next stop at the Island of the Voices projects Lucy's undergoing a test of courage and reliability as she volunteers to unspell the Dufflepuds. The story of the fallen star Coriakin, who is assigned by Aslan to rule the Dufflepuds, illustrates Lewis's idea of the moral responsibility as asserted by Glover: "Lewis intends us to understand the moral responsibility which those placed in positions of authority over others must exercise. Coriakin's relationship to the Dufflepuds is analogous with Aslan's to Narnia, of Caspian's to his subjects, of the wise to the foolish."[1] Another test of courage takes place when the Dawn Treader sails into the utter darkness. This scene has a causal relationship to the plot and to

the theme of courage because this adventure not only results in the discovery of Lord Rhoop but also tests courage. The last stop on the island at the beginning of the end of the world serves to prepare the readers for the increasing holiness of the journey into the utter East beyond which Aslan's country is located. The enchanted table with its sacramental overtone and the appearance of the retired star Ramandu have symbolic significance that highly emphasizes the holiness of the quest (see Chapter III). Here, Caspian fulfills his quest that he promised to Aslan in Prince Caspian because he discovers the last three lords who are under the spell. To wake them from the enchantment, Ramandu explains to Caspian, "you must sail to the World's End, or as near as you can come to it, and you must come back having left at least one of your company behind. . . . He must go on into the utter East and never return into the world."[2] This condition is in accord with Reepicheep since it is his desire to wander beyond the last sea seeking Aslan's country as he replies, "That is my heart's desire."[3] The last journey to the World's End that leads to the climax at the end of the journey is characterized by high seriousness and a numinousness which remarkably enhance the theme of salvation and of Joy and longing. The manifestation of these themes will be discussed in Chapter VI. The climactic scene at the end of the book in which the lamb is transfigured into Aslan deepens the holiness of the quest. The whole journey is, as Glover stated, "the penetration into the mystery of the lamb and lion, mercy and justice, meekness and power."[4] Right in this climactic scene, through Aslan and without naming Christ, Lewis revealed his true intention in writing the entire chronicles.

In The Horse and His Boy, the structural pattern is centered on a journey of adventures of two major characters, Shasta and Aravis, and

their horses. What makes this book differ from the rest of the chronicles is that it is particularly an otherworldly story. Major characters are Narnian and Calormene, not the earth children, and their journey from the South to the North is an escape, not a quest for something as frequently illustrated in the previous books. The symbolic embodiment of the setting of the North and the South justifies the escape to the North as the escape from evil to good. Tashbaan represents slavery, poverty, corruption, and moral degradation, whereas Narnia and Archenland are the lands of freedom, peace, happiness, and high morality. To enhance characterization, Lewis drew a sharp contrast between Shasta and Aravis. The uneducated and poor Shasta is a contrast to the educated and rich Aravis. The two horses also are different in nature. The war horse Bree seems graceful and authoritative, but as the story unfolds he turns out to be cowardly and vain; the mare Hwin, however, proves to be sensible, wise, reliable, and extremely brave.

The main plot is the story of Shasta and his escape to the North. Lewis interwove the main plot with several minor plots to produce conflicts and suspense. The incident when Shasta and Aravis and the two horses enter Tashbaan is met with another minor plot, the visit to Tashbaan of King Edmund and Queen Susan. This merging of the plot allows Lewis to extend the mystery of Shasta's story by introducing to the readers Corin, Shasta's twin brother. The Calormene lords' plan to invade Narnia is another plot that prepares the readers for the battle between the North and the South. Significantly, these plots are structurally interrelated to enhance the theme of divine providence manifested through the character of Shasta. That is, he was prophesied to save Narnia and Archenland from the enemy. Through Aslan's revelation of this prophecy

to Shasta, Lewis unfolded the mystery of Shasta when he was kidnapped by the enemy and thus was separated from his true father, King Lune of Archenland, and his twin, Corin. The middle movement of the book embodies the most difficult test of courage and moral and spiritual strength of the characters. It is the most intense and exciting part because the safety of Narnia and Archenland depends on Shasta, Aravis, and the two horses. In a gruelling race, they must go to warn the two northern countries of Rabadash's expedition before Rabadash's arrival despite their hunger, thirst, tiredness, and discomfort. Specifically, it must be Shasta alone who brings the news of Rabadash to the North. After the climactic scene in which Aslan reveals himself to Shasta, the story moves naturally to the happy ending. Rabadash is defeated and is punished. Shasta is reconciled with his father, King Lune, Corin, and Aravis.

The fifth book, The Silver Chair, also is based on the structural pattern of the quest, journey, and adventures. The main plot is concerned with the search for Prince Rilian. His disappearance evokes the mystery and suspense in the story. The actions are organized into two main parts--the trip above ground from Narnia to Harfang and the underworld trip that leads to the rescue of Rilian and back to Narnia. The movement is steady and balancing. The beginning and the last chapter are framed by Experiment House and Aslan's country; Chapters 3, 4, and 15, by Narnia; Chapters 7, 8, and 9, the adventure at Harfang; Chapters 10 and 11, the underground journey; Chapter 12, the climactic scene in which the prince is rescued and the green witch is killed; and Chapters 13 and 14, they escape back to Narnia. In The Silver Chair, the major themes of temptation, testing, faith, and obedience predominate in the book. Lewis's use of the familiar structural pattern of quest and adventures allows him to

develop these themes because the success of the assignment depends on the ability of Jill, Eustace, and Puddleglum to resist the evil temptations seduced by the Green Witch and the ability to exercise courage, wisdom, endurance, and especially faith in and obedience to Aslan. The symbolic settings during their trip to the North and the underground journey function as structural devices that contribute to the development of the themes. The setting of the Underworld, for example, contributes to the theme of deception. In contrast to the celestial landscape and the pure air of Aslan's country, the Underworld is characterized by heat, strange smells, and "a dim and drowsy radiance"[5] which reminds the readers of the moon that causes the confusing shadow when Edmund is on his way to the witch's castle in The Lion, The Witch and The Wardrobe. Glover aptly noted that the Underworld "is an unreal estate, the creation of the witch, an internal delusion without the vibrant life and reality of either Bism or Narnia."[6] After the climax in which the witch is killed, the tension and mystery are released. The prince is free; the grotesque and sad Underland people are freed; and Narnia is saved from the witch's plan to invade.

The Magician's Nephew, written sixth and directed by Lewis to be read first, provides the background to The Lion, The Witch and The Wardrobe and the following books mainly because it gives the genesis of Narnia. In this book, Lewis maintained the same structural pattern of children entering Narnia and of quest, testing, and temptation that make the adventure of the characters a spiritual exercise. Digory's quest for something to cure his mother is the main plot of the book and his love for his mother is a moving force of the plot that drives him to look for the land of youth in the otherworlds. At the same time, Lewis used

parallel incidents to help illuminate a major theme of magic versus creativity. As in the other books, he carefully employed a device of contrast to form parallel structures that convey the theme: the destructive force of Jadis and her Deplorable Word that brings death to Charn and its people versus the creative force of Aslan and the wonder of his songs that bring life to Narnia and its people. Four settings are involved: the late nineteenth-century London scene, the Wood between the Worlds, Charn, and Narnia. It is Andrew's magic rings that send Digory and Polly into the Wood between the Worlds whose neutrality serves to sharpen the contrast between the dead world of Charn and the liveliness of Narnia. Besides, the Wood creates a suspense to the book since its many pools become the doorway of many possible otherworlds and thus arouse the readers' imagination and curiosity concerning what lies beyond. As Gibson pointed out, "The dozens of pools, each apparently the entrance to a different world, represent another attack by Lewis on our narrow and limited notion that the only reality is that which belongs to our own universe."[7] Therefore, Lewis sent both children into Charn. The scene in which Digory, out of curiosity to know more, wakes the evil Jadis is the starting point of all the confusion. Jadis is freed to exercise her power to rule and to endanger the earth and Narnia. The contrast between Charn and Narnia remarkably enhances the theme of magic versus creativity. As a result of the bad magic employed by Jadis, Charn becomes the world of death, decay, and desolation. Her use of the Deplorable Word to destroy Charn and its people illustrates the diabolic nature of Jadis as well.

The main episode of the book, the creation of Narnia out of an empty world by Aslan, provides a major contrast with the dead world of Charn.

The genesis of Narnia produces an effect of awe and solemnness: Aslan's songs bring life to nature and creatures of Narnia. The virtue of the scene itself, as Glover stated, "is that it is an organic unity, fitting action, theme, atmosphere, setting, and character into a whole. . . ."[8] Furthermore, the following effect of the genesis of Narnia on the next stories is extremely important: it firmly provides a foundation of the relationship between Aslan and his creatures and is the origin of all major themes of salvation, Joy and longing, and faith and obedience that govern all the chronicles. After the creation scene comes the climax of the book, the temptation scene in the garden. Digory must be responsible for waking Jadis and taking her into Narnia. His journey to the North becomes a trial that tests his faith in Aslan. Jadis's temptation forces Digory to choose whether to keep his promise to Aslan or to steal an apple for his mother as Jadis seductively advises him to do. Digory's triumph over the witch results in his mother's good health, for Aslan rewards him with the apple that cures his mother. The ending of The Magician's Nephew functions as a link with the Pevensie children in The Lion, The Witch and The Wardrobe. Digory becomes Professor Kirk, and the wardrobe through which the children enter Narnia was made from the apple tree that grew from the seed of the apple Digory brought home to his mother.

The Last Battle, like The Magician's Nephew, does not show a complicated structure because its major emphasis is on the ending of Narnia. The book serves as a conclusion to the chronicles, drawing the themes of the preceding six together and fulfilling the characters' desire to reunite with Aslan, their ultimate Joy. In this book, Lewis skillfully blended the dark and gloomy tone and themes of faith and obedience and of disbelief and deception with the plot line that indicates the movement

from the world of decay into a heavenly world of Aslan's country. The story can be divided into three parts: what causes the end of Narnia, what happens behind the Stable door, and how the new life of the chosen creatures is in the new land where every day "is better than the one before."[9] Since the emphasis of the book is on the ending of Narnia, the themes apparently control actions and movement while characters are deemphasized. The actions from the beginning to the solemn climax when Aslan puts an end to Narnia move in a rapid pace, the movement that adds to the intensity and anticipation of the outcome. Contrast, antithesis, and parallels are used to enhance the actions and themes. Shift controls and manipulates Puzzle; at the same time, he is controlled and manipulated by Rishdah and Ginger. The appearance of the evil Tash, the antagonist of Aslan, in Narnia for the first time crucially signifies the doom of Narnia. Lewis also illustrated the antithesis of themes: the theme of faith and obedience is in conflict with the theme of disbelief and skepticism. All the major actions--Shift's use of the false Aslan to deceive the Narnians, the conspiracy between Rabadash and Ginger, the Tisroc's plan to invade Narnia, the stubborn behavior of the skeptical dwarfs, and the Narnians' confusion and their lack of faith in Aslan are interrelated to reflect the impending doom of Narnia so that only the ending can put an end to the evil plan of Shift, Ginger, and Rishdah. The setting becomes a major device that evokes suspense. The central position of the stable is the dramatic focus of the book. It is the meeting place between the three tyrants and the Narnians and is the setting for the last battle of Narnia. Here, Lewis used darkness and shadows to intensify the theme of deception, for in dark shadows, the Narnians could not clearly see the false Aslan. All of the suspense and anticipation

are finally released in the climactic scene in which Aslan performs the eschatological act and the last judgment. The transcendental movement of the chosen creatures from the stable to Aslan's country exemplifies Lewis's fulfillment of the pursuit of Joy and longing. The book ends on an idyllic note. The themes of salvation, Joy and longing, and faith and obedience find their ultimate expression in the end of the book. Aslan saves the souls of his chosen people who exercise faith in him, and their ultimate reward is found in their reunion with him and in their everlasting life in the heavenly realm.

The plot-structure in the chronicles of Narnia is one important aspect that makes the chronicles well-built fiction. The structural framework that governs the chronicles is that of the medieval romance. The basic pattern of quest, journey, and adventures into the fantasy world is an effective means through which Lewis conveyed thematic content and through which his characters undergo their tests and trials that strengthen their character and spiritual achievement. The plot line of the chronicles is simple and straightforward, and the general movement is from the beginning to the happy ending which Tolkien called "eucatastrophe."[10] The whole structure of the chronicles consists of The Magician's Nephew as the beginning book that gives the genesis of Narnia and serves as the link to the following books in which the panorama of the adventures is fully manifested, The Last Battle serving as the conclusion by describing the ending of Narnia. The movement of the whole chronicles is spiritually upward and can be best described in Aslan's call to his chosen creatures "Come further in! Come further up!"[11] In each of the books, Lewis carefully maintained the unity of action. Major episodes give significant contribution to the total effects and meanings of the book. These

episodes are interrelated to produce a causal relationship that strikingly enhances the themes. Besides, Lewis's use of contrast, parallel structures, antithesis, and setting remarkably intensifies the suspense, the dramatic tension, and the illumination of the themes. The structure of each book is tightly unified by the character of Aslan whose appearance is the central focus and the ultimate anticipation of the characters and the readers as well. Major themes that govern the chronicles also serve as threads that weave the seven books of Narnia into one. The manifestation of the themes will be discussed in the following chapter.

NOTES

[1]Donald Glover, C. S. Lewis: The Art of Enchantment (Athens, Ohio: Ohio University Press, 1981), p. 154.

[2]C. S. Lewis, The Voyage of the Dawn Treader (1952; New York: Collier Books, 1970), p. 179.

[3]Lewis, The Voyage of the Dawn Treader, p. 179.

[4]Glover, p. 151.

[5]C. S. Lewis, The Silver Chair (1953; New York: Collier Books, 1970), p. 125.

[6]Glover, p. 169.

[7]Evan K. Gibson, C. S. Lewis, The Spinner of Tales: A Guide to His Fiction (Washington, D.C.: Christian College Consortium, 1980), p. 205.

[8]Glover, p. 176.

[9]C. S. Lewis, The Last Battle (1956; New York: Collier Books, 1970), p. 184.

[10]J. R. R. Tolkien, Tree and Leaf (Boston: Houghton Mifflin Co., 1965), p. 68.

[11]Lewis, The Last Battle, p. 158.

CHAPTER VI

THEMES IN THE CHRONICLES OF NARNIA

A theme is a central idea or a governing principle that conveys meanings of any literary work. Through an author's presentation of characters, actions, settings, and symbols, a theme is made concrete. In Lewis's chronicles, there are themes that run through the seven books and help to make them a unified piece of fiction. Major themes of the chronicles embody Christian concepts that Lewis believed are significant for Christians. Thus, the reading of the chronicles turns into a spiritual exercise that will enhance the readers' growing adherence to the faith. Lewis invites his readers to go "further up and further in" into the fantasy world of Narnia which offers them a mystery of life not found in the mundane world. Major themes of the chronicles are those of Joy[1] and longing, self-knowledge and self-discovery, faith and obedience, testing and temptation, and salvation.

The first theme is Lewis's manifestation of Joy and longing. What Lewis wanted to convey is that God is man's ultimate Joy and man's longing for God and Heaven signifies the Christian hope for Heaven. That is, Lewis equates longing with Hope, which is one of the Christian virtues. As he stated in Mere Christianity, "Hope . . . means that a continual looking forward to the eternal world is not a form of escapism or wishful thinking, but one of the things a Christian is meant to do."[2] Inasmuch as Joy and longing highly influenced Lewis since his childhood, a brief

discussion of them should contribute to the understanding of the nature of Joy and longing as he perceived them before and after his conversion to Christianity and one of the connections between them and the writing of the chronicles. Lewis had his initial experience of longing when he looked at the Green Hills of the Castlereagh Hills near Belfast which, as he stated, "taught me longing--Sehnsucht; made me for good or ill, and before I was six years old, a votary of the Blue Flower."[3] Lewis here associated his longing with the German term "Sehnsucht" meaning yearning for something far off, unknown, and unattainable and with the blue flower motif traditionally found in the German Romanticism. Corbin Scott Carnell pointed out that this motif "is found in German literature as the search for the Blaue Blume and in Scandinavian ballads dating back to the Middle Ages as the Längtans Bläa Blomma (the Blue Flower of Longing)."[4] After this came three main episodes that plunged Lewis into an intense longing: the toy garden his brother brought him, the idea of Autumn from his reading of Beatrix Potter's Squirrel Nutkin, and Longfellow's translation of Tegner's Drapa troubled him with desire as he described it:

> It is that of an unsatisfied desire which is itself more desirable than any other satisfaction. I called it Joy, which is here a technical term and must be sharply distinguished both from Happiness and from Pleasure. Joy (in my sense) had indeed one characteristic. . . . The fact that anyone who has experienced it will want it again . . . it might almost equally will be called a particular kind of unhappiness or grief. But then it is a kind we want.[5]

Such is what he perceived of his original Joy. At the same time, he underwent a crucial turn of his life that separated him from Christianity, a separation that unfortunately prevented him from being able to see any essential connection between his longing for Joy and God. During his school years at Chartres, he became passionately interested in the Occult, considered Christian prayer ludicrous, and was doubtful about

religious ideas.[6] In his reading of the classics, especially Virgil, he found that "no one ever attempted to show in what sense Christianity fulfilled Paganism or Paganism prefigured Christianity."[7] This wish to see typological connections between Graeco-Roman paganism and Christianity increasingly separated him from having faith in Christianity. In particular, the reading of Lucretius reinforced his disbelief in God. Lewis quoted the following lines from De Rerum Natura: "Had God designed the world, it would not be a world so frail and faulty as we see."[8] Besides, his negative attitude toward God increased a sense of alienation between Lewis and Christianity:

> But, of course, what mattered most of all was my deep seated hatred of authority, my monstrous individualism, my lawlessness. No word in my vocabulary expressed deeper hatred than the word interference. But Christianity placed at the center what then seemed to me a transcendental Interferer.[9]

Therefore, Lewis stopped being a Christian and became more raptured in the pursuit of Joy in the music of Wagner, in Siegfried and The Twilight of the Gods, in Norse mythology, Myths of the Norsemen, Myths and Legends of the Teutonic Race, particularly Mallet's Northern Antiquities from which he received "the stab of Joy."[10] Moreover, Lewis discovered from his readings of English and foreign literature that many romantic poets and writers also experienced the same longing, calling it in different terms such as sehnsucht, nostalgia, and homesickness. Especially, William Morris taught him of the ecstatic longing for an otherworld beyond our mundane world, "the first faint whisper of the wind from beyond the world."[11] However, the fact that Ralph, the hero in Morris's The Well at the World's End, reached the well and turned back to his former life shows, for Lewis, Morris's failure to take his reader further into the deep reality of another world. This failure produces a feeling of loss

which is best explained in Lewis's words: "and before I knew what I desired, the desire itself was gone, the whole glimpse withdrawn, the world turned commonplace again, or only stirred by a longing for the longing that had just ceased."[12] Not until his first reading of George Macdonald's Phantastes, A Faerie Romance that he experienced a new quality, "the bright shadow, that rested on the travels of Anodos. . . . It was Holiness."[13] This new light reminded him of Chesterton, Johnson, Spenser, and Milton whose works reflect the same wonder. As a result, this new experience helped Lewis understand more of the nature of Joy: "In this new region all the confusions that had hitherto perplexed my search for Joy was disarmed. . . . For I now perceived that while the air of the new region made all my erotic and magical perversion of Joy look like sordid trumpery, it had no such disenchanting power over the bread upon the table or the coals in the grate."[14] He gradually came to understand why his original Joy turned insignificant: "Joy itself, considered simply as an event in my own mind, turned out to be of no value at all. All the value lay in that of which Joy was the desiring. And that object was no state of my own mind or body at all."[15] Lewis went through various incidents that moved him close to accepting the fact that "that object" is God who generates that "Holiness," that new light he experienced from Phantastes. For example, the whole Christian outline of history in Chesterton's Everlasting Man and a comment from the hardest boiled of all the atheists Lewis had ever known in his life about the good evidence for the historicity of the Gospels compelled him to admit that everything about Christianity makes sense. In addition, great men such as Dante and all of Lewis's friends such as Owen Barfield, J. R. R. Tolkien, and Dyson were Christians. It took him fifteen years from the reading of Phantastes to

his final surrender to God in 1929: "In the Trinity Term of 1929 I gave in, and admitted that God was God, and knelt and prayed: perhaps that night, the most dejected and reluctant convert in all England."[16] Lewis made a significant discovery about the connection between God and Joy. That is, God is man's ultimate Joy, and his longing that had for many years haunted him was in fact the longing for him:

> It may be asked whether my terror was at all relieved by the thought that I was now approaching the source from which those arrows of Joy had been shot at me ever since childhood. Not in the least. No slightest hint was vouchsafed me that there ever had been or ever would be any connection between God and Joy.[17]

Significantly, it seems undeniable that the chronicles are the result of Lewis's profound understanding of Joy and longing. The chronicles are permeated with the same holiness that Lewis found in Phantastes. The divine presence and the realization of the Divine footprint during his absence have enchanting power on the world of Narnia: they make Narnia the land of glory, beauty, joy, delight, and happiness. Aslan is the ultimate Joy and the sole object of longing. Walter Hooper, Lewis's secretary, asserted that "Narnia would never have come into existence had Lewis not come to understand the meaning and purpose of Joy."[18]

The chronicles project Lewis's manifestation of Joy and longing. The world of Narnia is the land of exceeding joy, extreme happiness and beauty, the qualities that are major pointers to Aslan, the ultimate Joy. Joy is manifested in the presence of Aslan, in man's fulfillment of his purposes, and in Narnian dances and feasts which symbolize love and harmony between Aslan and his creatures. The presence of Aslan evokes not only an overwhelming joy but also a longing for him. Psalm 16:11 reflects the idea that the presence of God evokes joy: "Thou wilt shew me the path of life: in thy presence is fulness of joy; at thy right hand

there are pleasures for evermore." In The Magician's Nephew, the scene in which Aslan creates Narnia can be characterized by beauty, joy, and glory. There is magic in the air, and every tree, flower, mountain, river, and even the grass is inscribed with the divine signature. In The Lion, The Witch and The Wardrobe, the moment Aslan allows Lucy and Susan to touch his mane, they "did what they would never have dared to do without his permission but what they had longed to do ever since they first saw him--buried their cold hands in the beautiful sea of fur and stroked it and, so doing, walked with him."[19] After Aslan revives all Narnians who were turned into stones by the White Witch, they all gather around him in joy and delight. In Prince Caspian, in the presence of Aslan, Lucy's deep longing to be with him is acted out. Rushing to him, she "felt her heart would burst if she lost a moment. And the next thing she knew was that she was kissing him and putting her arms as far round his neck as she could and burying her face in the beautiful rich silkiness of his mane."[20] For Lucy, Aslan is true Joy and the relationship between them symbolizes what Elaine Tixier called "the eternal alliance between the Lion and his creatures."[21] In The Horse and His Boy, the marvel of his presence is best exemplified in the scene in which he appears to give justice to Rabadash among the accusers. Right after he is gone, "there is a brightness in the air and on the grass, and a joy in their hearts, which assured them that he had been no dream."[22]

Moreover, Lewis exemplified various aspects of longing. He believed that people have desire for heaven, but most of them are not conscious of it: "Most people, if they had really learned to look into their own hearts, would know that they do want something that cannot be had in this world . . . there was something we grasped at, in that first moment of

longing, which just fades away in reality."[23] Lewis's characters demonstrate both unconscious and conscious longing but all longings in the chronicles are fulfilled and Joy is attained at the end. The cabby in The Magician's Nephew represents man who is unconsciously longing for Christ. The following dialogue between Aslan and him illustrates his recollection of Christ in the presence of Aslan: "'Son,' said Aslan to the Cabby. 'I have known you long. Do you know me?' 'Well, no sir,' said the Cabby. 'Leastways, not in an ordinary manner of speaking. Yet I feel somehow if I may make so free, as 'ow we've met before.'"[24] In The Horse and His Boy, a different form of longing is demonstrated. Shasta's intense longing for Narnia, although he does not know that he is a Narnian born, strongly suggests a desire for his true country, his true home where he belongs and where he will be united with Aslan and Narnian creatures. Tixier asserted that this kind of longing "is more deeply rooted than could be suspected: it is inscribed in our flesh, it runs in our blood."[25] Therefore, the readers experience Shasta's yearning for Narnia as he told Bree: "I've been longing to go to the north all my life," and Bree answers, "That's because of the blood that's in you. I'm sure you're true northern stock" (HHB, p. 12). At the end, Shasta's quest for the north is fulfilled, and he lives in joy and happiness. In The Voyage of the Dawn Treader, King Caspian discovers what he has longed for but does not know what it is till he experiences a glimpse of heaven attained in the form of the drinking of the sweet water as the ship approaches the end of the world: "That's real water, that. I'm not sure that it isn't going to kill me. But it is the death I would have chosen if I'd known about it till now."[26] Reepicheep's quest for Aslan's country is truly a quest for Joy. He represents man who is conscious of his longing. The

The longing has been with him since he was in the cradle when a Dryad told him of a prophecy:

> Where sky and water meet,
> Where the waves grow sweet,
> Doubt not, Reepicheep,
> To find all you seek,
> There is the utter East (VDT, p. 16).

Since then, Aslan's country becomes his ultimate goal. His longing is fulfilled as in The Last Battle he reappears in Aslan's country, the land of his heart's desire. Furthermore, the fact that the Dawn Treader's moving toward the World's End is filled with extreme joy, serenity, bright light, and sublimity strongly suggests the holiness of the voyage. Here, the readers find the experience of reading one of joy and sacredness because of Lewis's powerful description, as asserted by Glover: "The nearer poetic invocation of Joy, the incarnation of nature, and the idyllic serenity of their journey to the 'very end of the world' are reflected in Lewis's lucid and evocative prose."[27] The only book that Joy is absent from for the most part only to find its highest consummation in the final part is The Last Battle. All good friends of Narnia who are invited to enter the heavenly realm of Aslan's country attain the ultimate Joy and glory as rewards from God to man. The sanctification of their souls results in the fulfillment of their longing for Aslan in his country. In Jewel's utterance that sums up the feeling of all friends of Narnia, Lewis reemphasized man's hidden desire for God and heaven: "I have come home at last! This is my real country! I belong here. This is the land I have been looking for all my life, though I never knew it till now. . . . Come further up, come further in!"[28] Here, their heartfelt longing for the Real Country (where the old Narnia and the world become only the Shadowlands) is consummated because they are reunited with

Aslan in Heaven forever. This echoes Lewis's own statement in The Weight of Glory:

> Apparently, then, our lifelong nostalgia, our longing to be reunited with something in the universe from which we now feel cut off, to be on the inside of some door which we have always seen from the outside, is no more neurotic fancy, but the truest index of our real situation. And to be at last summoned inside would be both glory and honour beyond all our merits and also the healing of that old ache.[29]

That old ache is undoubtedly "the stab, the pang, the inconsolable longing"[30] that troubled Lewis since childhood. Aslan's last speech is a promising reward to his disciples who are given eternal life and everlasting Joy: "The term is over: the holidays have begun. The dream is ended: this is the morning" (LB, p. 183). Lewis's work in conveying to his readers the meaning and the purpose of the ultimate Joy has come to an end as well as he said his final words:

> And for us this is the end of all the stories, and we can most truly say that they all lived happily ever after. But for them it was only the beginning of the real story. All their life in this world and all their adventures in Narnia had only been the cover and the title page: now at least they were beginning Chapter One of the Great Story, which no one on earth has read: which goes on forever: in which every chapter is better than the one before (LB, p. 134).

Here, in this last remark, is the borderline that Lewis clearly separates "us" from "them." The significance of this implication seems to be found in Lewis's own statement concerning "us" and the way to heaven:

> Those who have attained everlasting life in the vision of God doubtless know very well that it is no more bribe, but the very consummation of their earthly discipleship; but we who have not yet attained it cannot know this in the same way, and cannot even begin to know it at all except by continuing to obey and finding the first reward of our obedience in our increasing power to desire the ultimate reward.[31]

If it is so, then he ends his chronicles with a message of a great hope that someday as our soul is sanctified our longing will reach consumma-

tion as well. Glover also saw the significance of the way Lewis ended the book as he stated:

> No one will deny with any real conviction that The Last Battle does draw us up and into Lewis's ideal Joy justified by faith. . . . On the level of spiritual meaning, we are clearly learning to die in order that we may live eternally. On the level of art, we are dealing with the idea that there comes a point beyond which the artist may not pass in attempting to describe that which has called his art into being. . . . There is no form which can express for Lewis what lies beyond.[32]

Second, a fulfillment of Aslan's purposes brings Joy. What Lewis means is that it is a great joy for man to serve his God and to please Him. Lewis's idea echoes Ecclesiastes 2:26: "For God giveth to a man that is good in his sight, wisdom, and knowledge, and joy." Throughout the chronicles, in the name of Aslan, major characters are busy trying their best to save or deliver Narnia and its people from dangers. Although they have to encounter adversities, ordeals, and difficulties, their devotion and faith to Aslan are main forces that help them accomplish what Aslan assigns them to as II Corinthians 1:24 says: "Not for that we have dominion over your faith, but are helpers of your joy: for by faith ye stand," and as Nehemiah 8:10 says: ". . . for the joy of the Lord is your strength." Major characters in the chronicles such as Peter, Edmund, Eustace, Lucy, Jill, Caspian, Tirian, Reepicheep, and Puddleglum including the rest of the Narnians exercise their true devotion in serving Aslan, for to serve their ultimate Joy brings them joy as well. All battles against great enemies of Narnia are fought heroically and fearlessly by these soldiers for Aslan. Besides, to receive Aslan's compliment is considered a great joy and a great honor. For instance, in The Magician's Nephew, Digory fulfills Aslan's purpose by successfully bringing back to him the seed of an apple without falling victim to

Jadis's evil temptation, and he is rewarded by Aslan's words "Well Done" twice. In Prince Caspian, Edmund is the only one who is on Lucy's side because his past experience taught him to have faith in Aslan and trust in Lucy who in this story is assigned by Aslan to take Peter, Edmund, Susan, and Trumpkin to meet Prince Caspian at Aslan's How. Except Lucy, he is the first one in the company who starts to see Aslan walking and guiding the way in front of them. Aslan's compliment to him proves his good service to Aslan and blesses him with joy.

Finally, Joy is manifested in dances and feasts that are performed by the Narnians to express their joy in living under the sovereignty of Aslan and to celebrate the restoration of Narnia from enemies. The dance, in particular, is the greatest physical manifestation of Joy in the chronicles. Lewis's concept of dance is, as Paul F. Ford explained, "the happiest image for the most important things in life: the place of the human race in the universe, the relationship of humankind with the earth and its creatures, the relationship among human beings, the relationship of humankind to God, and the inner life of God himself."[33] Dancing in Lewis's the space trilogy especially the Song of the Eldila in Perelandra suggests the harmony and movement of the heavenly bodies, each with its independent movement yet coordinated with all other heavenly bodies under divine control. In The Lion, The Witch and The Wardrobe, Aslan's joyful romp with Lucy and Susan signifies the first sign of restored harmony after Narnia was under the witch's spell for a long time. The feast and dancing at the end during the coronation of King Peter, King Edmund, Queen Susan, and Queen Lucy are the celebration of the recovered unity and harmony. Prince Caspian presents many dances that celebrate the Narnians' long-lost happiness because of Miraz's cruelty. One of the most

renowned dances in the chronicles takes place when the talking trees circle around Aslan, dancing in extreme joy because they are reunited with their God after they were silenced during Miraz's reign. The scene is very memorable:

> Pale birch-girls were tossing their heads, willow-women pushed back their hair from their brooding faces to gaze on Aslan, the queenly beeches stood still and adored him, shaggy oak-men, lean and melancholy elms, shock-headed hollies and gay rewans, all bowed and rose again, shouting 'Aslan, Aslan!' in their various husky or creaking or wave-like voices (PC, pp. 151-152).

This breathtaking dance turns into a great romp joined later by Bacchus and Silenus and Maenads. The participation of these characters from Roman mythology enhances the Supreme Power of Aslan over every living creature. Gibson believed that Lewis wanted to present Aslan here as the ultimate ruler of nature in full control over Bacchus, the god of wine and ecstasy, and his wild company.[34] Thus, the readers could understand what Susan means when she says to Lucy, "'I wouldn't have felt very safe with Bacchus and all his wild girls if we'd meet them without Aslan'" (PC, p. 154). Another dance led by Aslan across the countryside highlights a sense of joy and delight in the restoration of harmony and freedom. This prolonged romp ends with the liberation of the river-god and the old nurse of Prince Caspian. After the victory over the Telmarines, there is another wild dance led by Bacchus and a great feast to celebrate freedom and the return of peace and happiness. In The Silver Chair, the Great Snow Dance, an annual event on the first moonlit night when snow is on the ground, is one of the greatest physical manifestations of Joy because it strikingly reflects a perfect vision of order and harmony among Aslan's creatures and between them and nature. The dance signifies their acknowledgment of and submission to Aslan who gives them

everything--himself, joy, happiness, peace, and the beautiful country. The dancing scene is both delightful and solemn:

> Trim little fauns, and dryads . . . were really doing a dance. . . . Circling round and round the dancers was a ring of Dwarfs. . . . As they circled round they were all diligently throwing snowballs. . . . They weren't throwing them at the dancers. . . . They were throwing them through the dance in such perfect time with the music and with such perfect aim that if all the dancers were in exactly the right places at exactly the right moments, no one would be hit.[35]

The second major theme of the chronicles is the theme of self-knowledge and self-discovery. Self-knowledge is a process in which man comes to know his limitations and capabilities, i.e., that he is not perfect nor ultimately good; self-discovery is a process of achieving this self-knowledge. Both highly enhance the theme of Joy and longing because they are significant conditions for man's progress from a state of sinfulness to a process of sanctification. As his soul is sanctified and is in harmony with God, a person will be able to achieve his longing for heaven and to attain the ultimate Joy. Through the presentation of these two aspects, Lewis incorporated such Christian positions as the recognition of the Moral Law[36] and man's free will. Major characters demonstrate the fact that the achievement of self-knowledge and self-discovery lead them to repent and to have a life of increasing holiness, a life of heaven which is "joy and peace, and knowledge and power."[37] This kind of achievement is best exemplified by the character of Edmund, who struggles with moral choice, achieves self-knowledge and self-discovery, repents, and finally leads a life of increasing holiness (i.e., sanctification). Edmund's first role is a traitor: he is tempted by the White Witch with the magic Turkish Delight, a confection that instead of satisfying increases one's hunger for more, and promises of power that he has

never had. During his trip to the witch's castle, he undergoes an internal battle between right and wrong. Lewis's description of his stream of thoughts reveals how his conscience disturbs him. In fact, he does not want any real harm to happen to his brother and his sisters. He just wants to have power, at least to get even with Peter, his superior, and to have the Turkish Delight. However, he is overcome by pride and greed for power and for ever more pleasure. He even pretends to believe that the witch is good as he comforts himself: "All these people who say nasty things about her are her enemies and probably half of it isn't true. She was jolly nice to me. . . . I expect she is the rightful Queen really (LWW, p. 86). This is only his excuse, for "deep down inside him he really knew that the White Witch was bad and cruel" (LWW, p. 86). The hardship of the trip nearly makes him give up his plan and return to the others. He braces himself by indulging ideas of what he could do when he is King of Narnia. This distraction freezes his conscience and drives him to proceed with his plan. Edmund's sinful state echoes Lewis's statement of sin in The Problem of Pain: "sin of its very nature breeds sin by strengthening sinful habit and weakening conscience."[38] At this stage, Edmund loses the internal battle, yielding to temptation and pride. His failure to know and discover himself indicates his unsound quality that needs to be corrected. Lewis believed that the ability to achieve self-knowledge and self-discovery is mainly concerned with the exercise of man's free will. Evidently, Lewis, like Milton, is a great believer in the Arminian view of man's free will. Any choice man

makes primarily depends on his "inner quality" (Lewis's own words) which according to Lewis is the central thing in Christian morals:

> And taking your life as a whole, with all your innumerable choices, all your life long you are slowly turning this central thing either into a heavenly creature or into a hellish creature: either into a creature that is in harmony with God, and with other creatures, and with itself or else into one that is in a state of war and hatred with God, and with its fellow-creatures, and with itself.[39]

Edmund is in the hellish state, the state of the sin of pride at the center of man's soul, which prevents him to accept his wrongdoing and to repent. Nevertheless, his second meeting with the witch proves that all of what she promised him are lies:

> It didn't look now as if the witch intended to make him a king! All the things he had said to make himself believe that she was good and kind and that her side was really the right side sounded to him silly now. He would have given anything to meet the others at this moment--even Peter! (LWW, p. 110).

With this realization, it is clear to him what is right and what is wrong. His exercise of free will results in a discovery of the ugliness of his sin and of the fact that he has chosen evil over good. Edmund's repentance comes at full force when he witnesses the witch's turning the merry party of the Squirrels into stones. As Lewis described it, "Edmund for the first time in this story felt sorry for someone besides himself" (LWW, p. 113). A conversation between Aslan and Edmund has a profound effect on his character. He comes to acknowledge and submit himself to Aslan. During the battle he fights heroically. After his wound is healed by Lucy's cordial, he rises up a new person. The character of Edmund has gone through a state of sinfulness, attained self-knowledge and self-discovery, repented, and progresses toward sanctification. He has chosen to

be with Aslan. By virtue of his fall and recovery, he leads a life of increasing holiness.

Another good example of Lewis's manifestation of self-knowledge and self-discovery is presented in the character of Eustace whose sin is his pride and self-conceit. On one island, Eustace is metamorphosed into a dragon: a moral state becomes a physical manifestation. He realizes the truth after he looks into the pool and sees his own reflection. Becoming a dragon, he could have chosen to exercise his dragonish power to get even with Caspian and Edmund; however, suddenly he comes to realize that he is wrong. It seems that Lewis tried to convey through Eustace the thought that the inner quality of a person can have a crucial effect on his exercise of free will and can turn him into a heavenly creature or a hellish creature. In Eustace's case, it does not take him long to achieve self-knowledge and self-discovery. He sees the ugliness of his nature and learns to value the friends whom he despised: "He wanted to be friends. He wanted to get back among humans and talk and laugh and share things. . . . He began to wonder if he himself had been such a nice person as he had always supposed (VDT, pp. 75-76). He progresses from a sinful state to repentance. As a dragon, his character improves drastically. He becomes helpful, modest, and caring. His spiritual conversion is complete when Aslan visits him and baptizes him. From that point on, he becomes, as Edmund, a new person spiritually and morally sound.

Self-knowledge and self-discovery are also manifested in the characters of Jill and Lucy. Jill's Underland journey leads her to know her limitation, corrects her pride, and makes her aware of the significance of obedience and faith in Aslan. Her cousin, Lucy, fails to resist a

temptation when she ventures in the magician's room on the Island of the Voices. However, her fault, when compared with Edmund's and Eustace's, is not serious. Aslan appears to bring her back to a state of self-awareness and she repents.

On the other hand, the villains in the chronicles demonstrate an inability to achieve self-knowledge and self-discovery; thus, they act as a foil to the good characters. Uncle Andrew, a mad magician in The Magician's Nephew, is unable to realize his own nature of extreme greed, selfishness, and cruelty. Andrew belongs to the same group of people to whom Lewis referred in Mere Christianity:

> Christianity tells people to repent and promises them forgiveness. It therefore has nothing to say to people who do not feel that they need any forgiveness. It is after you have realized that there is a real Moral Law, and a Power behind the Law, and that you have broken that law and put yourself wrong with that power that Christianity begins to talk.[40]

Andrew makes his choice by choosing not to hear the creation song nor to understand what the talking beasts say: "He tried his hardest to make himself believe that it wasn't singing and never had been singing--only roaring as any lion might in a zoo in our own world. . . . And when the Beasts spoke in answer, he heard only barkings, growlings, bayings, and howlings (MN, pp. 125-126). Evidently, he cannot repent and even Aslan could not help him as Aslan tells Polly: "He has made himself unable to hear my voice. If I spoke to him, he would hear only growlings and roarings" (MN, p. 171). Other villains such as Rabadash, Miraz, Shift, and Ginger fail to achieve self-knowledge and self-discovery. Totally wrapped up in pride and greed, they choose evil over good and degrade themselves. The consequences of their movement toward a hellish state, the antithesis of sanctification, have already been discussed in Chapter IV.

The theme of faith and obedience is manifested throughout the chronicles. Lewis employed the chronicles to illustrate many essential aspects of faith as one of the most important Christian virtues. Man's knowledge of these aspects will put him in harmony and in right relation with God, with himself, and with others. Like self-knowledge and self-discovery, faith and obedience are major qualities that make men's life one of increasing holiness, take him to salvation, and unite him with God. Faith is directly concerned with man's full trust in Christ--to obey and do all He says with his best effort, physical and moral. To have faith in Christ, man must realize many important facts about his position in this world and his relation to Christ. To begin with, he must know what Lewis termed his bankruptcy as he explained it: "Every faculty you have, your power of thinking or of moving your limbs from moment to moment, is given you by God. If you devoted every moment of your whole life exclusively to His service you could not give Him anything that was not in a sense His own already."[41] This bankruptcy indicates man's limitations and capabilities. Man and everything he does despite the effort are not perfect, but he must not despair and must not stop trying to do good things for Him because the important fact is that Christ will make up the difference between the best that man can do and the divine perfection. Thus, Lewis emphasized that "he puts all his trust in Christ: trusts that Christ will somehow share with him the perfect human obedience which He carried out from His birth to his crucifixion: that Christ will make the man more like Himself and make good his deficiencies. In Christian language, He will share His 'sonship' with us, will make us, like Himself, 'Son of God.'"[42] Moreover, it is also ultimately necessary for man to hold on to his faith firmly. Lewis

believed that whenever man is overcome by imagination and emotion such as fear and doubt, he loses faith in what he believes. Such situations confirmed Lewis in the belief that "that is why Faith is such a necessary virtue"; it becomes "the art of holding on to things your reason has once accepted, in spite of your changing moods."[43] To trust Christ requires man's handing himself over to Him and total obedience to Him. The Christian doctrine of self-surrender and obedience as Lewis stated it "is a purely theological doctrine. . . . The kind and degree of obedience which a creature owes to its Creator is unique because the relation between creature and Creator is unique."[44]

In creating Narnia, Aslan, like Christ in our world, gives Himself and everything to his creatures for nothing. And what the Narnians return to him is their faith and obedience and ecstatic love, all of which enhance the glory of Aslan and the relationship between Aslan and them. In The Lion, The Witch and The Wardrobe, Mr. Beaver represents a Narnian whose faith in Aslan never declines despite the fact that Narnia at that time is under the evil enchantment of the White Witch. The poem that he recites to the four earth children signifies the full trust in Aslan:

> Wrong will be right, when Aslan comes in sight,
> At the sound of his roar, sorrows will be no more,
> When he bares his teeth, winter meets its death,
> And when he shakes his mane, we shall have spring again (LWW, pp. 74-75).

Inevitably, with faith and obedience, man must perform good deeds. His exercise of faith and obedience and performance of good actions without expecting any reward advance his spiritual life to holiness. This state, sanctification, presupposes salvation: "Not hoping to get to Heaven as a reward for your actions, but inevitably wanting to act in a certain

way because a first faint gleam of Heaven is certainly inside you."[45] This quotation echoes St. Michael's utterance to Adam and Eve in Milton's Paradise Lost:

> add Faith,
> And Virtue, Patience, Temperance, Add Love,
> By name to come call'd Charity, the soul
> of all the rest: then wilt thou not be loath
> To leave this Paradise, but shalt possess
> A paradise within thee, happier far.
> (PL XII, 582-87)

Richard Purtill also asserted that faith "includes commitment which leads naturally to action" and becomes "as persistence in belief despite obstacles."[49] In the chronicles of Narnia, which are the stories of adventures, tests, and trials, major characters who have faith in and obedience to Aslan are able to overcome difficulties, endure ordeals, and finally achieve their assignments. The battles of good versus evil are fought heroically by them whose victory depends mainly on the strength of their faith and full trust in Aslan, with or without his presence. The demonstration of faith, obedience, and heroic actions by major characters such as Digory in The Magician's Nephew, Lucy, Edmund in Prince Caspian, Eustace and Reepicheep in The Voyage to the Dawn Treader, and Puddleglum in The Silver Chair have been discussed in Chapter IV.

On the other hand, when characters give way to fear and doubt, then faith is weakened. For example, in Prince Caspian, Susan's yielding to fear and dislike of discomfort weakens her faith in Aslan and results in frustration. Peter's doubt of Lucy's faith in Aslan urges him to make a wrong decision which results in tardiness and confusion among the travelers. As a matter of fact, their weak faith is not mainly caused by ignorance or incapability but rather by their lack of a thorough intention to hold on to their faith. The Silver Chair is a book in which faith

and obedience play an extremely important role. With Aslan's absence for the most part of the book, the success of Jill's assignment depends primarily on her faith in and obedience to what Aslan says to her. That Aslan orders Jill to remember the Signs by heart echoes Lewis's belief that the ability to hold on to faith requires a training of the habit of faith: "We have to be continually reminded of what we believe."[47] All the dangers and hardships that Jill, Eustace, and Puddleglum experience during their search for Prince Rilian become tests of their faith in Aslan (see Chapter IV). Puddleglum's obstinate faith in Aslan brings about heroic action that breaks the enchantment of the Green Witch, who tries to convince them that everything about Narnia and Aslan is only a dream. The Green Witch, in confronting Puddleglum's strong faith, is in the same situation of Screwtape when he warned Wormwood that "Our cause is never more in danger than when a human, no longer desiring, but still intending, to do our Enemy's will, looks round upon a universe from which every trace of Him seems to have vanished, and asks why he has been forsaken, and still obeys."[48] Faith in this situation becomes a weapon that defeats the evil force. The most significant expression of faith is found in The Last Battle. The readers see the confrontation between faith and its antithesis--deception, skepticism of the dwarfs, and atheism of Ginger and Rabadash. The talking Beasts, deceived by Shift and confused by the false Aslan, lose faith in Aslan, their creator. The skeptical dwarfs are doubtful of Aslan; their faithlessness leads them to their final delusion and to their rejection of Aslan's offer of Paradise. Tirian is the only one who has strong faith in Aslan. His faith helps him perceive the deception and urges him to call upon Aslan and the children for help. Narnia here is presented as the land "devoid of

belief and remote from grace where evil had control and men manipulate others for their own greedy ends."[49] Such chaos and disaster will be eradicated only by the destruction of Narnia. Thus, Lewis ends his Narnian stories in this book. All the good friends of Narnia and the Narnians who love Aslan and are chosen by him find the ultimate reward in his country.

One of the most important themes in the chronicles of Narnia is testing and temptation. It is Lewis's favorite theme that he fully developed in The Screwtape Letters. An epic theme, it has been used by many great poets such as Virgil, Milton, and Spenser. Virgil in the fourth Aeneid causes Aeneas to delay and almost forget his mission to found Rome. Milton's Paradise Lost presents Satan's temptation that results in the Fall of mankind. His brief epic Paradise Regained explores the temptation of Christ in the wilderness by Satan. The heroes such as the Red Cross Knight and Sir Guyon in Spenser's The Faerie Queene undergo many trials and temptations that strengthen their moral and spiritual qualities. Temptation is distinguished from testing in sources and purposes. That is, temptation is usually employed by evil and thus connotes evil intention in making a person vicious and in separating him from God. Matthew 4:3 equates the tempter with the devil. James 1:13,14 also explains the word "temptation" and its usage: "Let no man say when he is tempted, I am tempted of God: for God cannot be tempted with evil, neither tempteth he any man. But every man is tempted when he is drawn away of his own lust and enticed." On the other hand, God tests mankind, and His purpose is to improve and to bring him to salvation. God also tests those who are His children, i.e., the saved: in John 6:6, Christ "tested" Philip: "And this he said to prove him: for he himself knew

what he would do." One remarkable example of temptation and testing is found in the book of Job. Job is tempted by Satan, who plans to make Job sin against God. God allows Satan to tempt Job because He wants to test Job's integrity, faith, and love for Him.

In the Narnian stories, every temptation and testing has significant effects on major characters' movement toward spiritual growth. Even though tempting and testing are different in sources and purposes, temptation does function as a test of the characters because the ability to resist the temptations requires their demonstration of obedience to and faith and full trust in Aslan. In The Magician's Nephew, Digory is tempted twice by idle curiosity. The first temptation for knowledge takes place in Charn and results in the awakening of the evil Jadis. Regaining freedom, she has a chance to exercise her diabolic nature and to endanger the earth and Narnia. When Digory is sent to bring back to Aslan an apple from the garden in the North of Narnia, he undergoes a temptation of knowledge employed by Jadis. This temptation is the reminiscence of Satan's temptation of knowledge for Eve in the Garden of Eden (see Chapter III). Digory's triumph over Jadis represents a landmark of his spiritual achievement because he fully exercises his faith in and obedience to Aslan. In The Lion, The Witch and The Wardrobe, Edmund is tempted by greed for the enchanted Turkish Delight and by power to be King of Narnia, temptations put before him by the White Witch. Yielding to these temptations, he has turned evil himself. In other words, temptation is first successful in the mind; then it takes the form of action. Edmund becomes a disgusting liar and a traitor to his own brother and sisters. His journey to the witch's castle turns out to be a trial that eventually teaches him what is good and what is evil and helps him attain self-

knowledge. The Horse and His Boy is a book in which Shasta and Aravis, on their journey from the South to the North, undergo tests that improve their character, courage, temperance, and prudence. Here the temptations are not caused by the evil agents; thus, they are testings. As Glover stated, "the temptations offered the children are to sins of omission. . . . Shasta, because he knows no better, must be taught what to do: to ride, to be courageous, in the face of danger, to rule. Aravis must be brought down to an understanding of the need to accept responsibility for the results of her decision may have on others."[50] The testings are important for their future roles as King and Queen of Archenland.

In The Voyage of the Dawn Treader, the adversities and difficulties major characters experience during their sea journey to the Utter East serve as testings. They are tested for courage, self-control, responsibility, and faith in and obedience to Aslan. The young King Caspian must learn self-control and responsibility as the King of Narnia. On the Deathwater Island, both Caspian and Edmund are tempted for the gold pool. This temptation functions as the test of the ability to resist the lust for gold. Apparently, they are overcome by their greed and are fighting over it. Their behavior is vicious as Lucy exactly describes it: "You're all such swaggering, bullying idiots" (VDT, p. 107). Here, Aslan's intervention comes in time to bring them back to their senses. When the Dawn Treader sails to the End of the World, Caspian is tempted with the desire to seek the highest glory and honor in Aslan's country with Reepicheep. His desire is so strong that he announces an abdication, forgetting his commitment as the Narnian King. After Aslan's appearance restores his perspective, he repents. These experiences Caspian endures during the quest strengthen him and prepare him to be a mature and wise

king. In the same story, the temptation of pride and greed for Eustace has a crucial effect on his character. It acts as an initial step for his movement toward spiritual conversion. His metamorphosis into a dragon and his conversion have been previously discussed. Eustace's cousin, Lucy, is also given a serious test of a mature kind: she experiences the temptation of vanity and self-love. Lucy is enticed by the magic to say the charm that makes her more beautiful than Susan. However, the face of Aslan that appears in the book stirs her conscience and self-awareness. Although she barely passes the first temptation, she fails the second one of self-love, the desire that her friends should like her. She reads the spell and hears one of her friends speak against her. After Aslan explains to her what causes Marjorie to speak against her, she repents and realizes that if she resisted the temptation she would go on being friendly with Marjorie forever.

In The Silver Chair, Jill and Eustace undergo testings and temptations during their search for Prince Rilian. Throughout the book, Jill, Eustace, and Puddleglum are tested for their faith in and obedience to Aslan, on which their success depends. For more than half of the book, they muff the first three signs because they cannot distinguish between reality and appearance. Eustace could not recognize King Caspian because of his old age. They encounter the green lady and are unable to realize that she is in fact the Green Witch. She tempts the travelers with comfort that waits for them at Harfang, and she is quite successful because of the children's credulity and self-indulgence. As they have suffered from the hardship of the trip, the test for their perseverance and responsibility, they are ready for hot baths and good meals at Harfang. The distraction causes Jill to forget Aslan's warning about the

repeating of the Signs. The last temptation takes place at the climactic scene in which the Green Witch, with the help of magic odors and music, tempts them to believe that Narnia and Aslan are only a dream, not reality. This evil temptation significantly tests Jill, Eustace, and Puddleglum's faith in Aslan without his presence and their courage to succeed in the assignment without succumbing to the witch's deceptive temptation. In The Last Battle, Lewis deemphasized the theme of temptation and emphasized the themes of deception, disbelief, and skepticism because these themes designate Narnia's chaotic situations and prepare the readers for the ending of Narnia. The only temptation scene takes place when King Tirian and Jewel are tempted for rashness to kill two Calormene soldiers who are whipping the Narnian talking horse. This rashness results in Tirian's fall. He turns himself a prisoner to the Calormenes and thus loses a chance as the King of Narnia to free his people from the enemy.

The most significant and sacred theme of the chronicles is the theme of salvation. Lewis manifested the theme in the Old Testament sense and the New Testament sense. Aslan's role as the Savior of Narnia parallels the God of Salvation in the Old Testament and the Christ of Salvation in the New Testament. In the Old Testament, to save "meant to be possessed of the necessary strength and to act upon it so that it became manifest."[51] The word "salvation" thus often refers to the act of saving people from their foes. Any leader who possesses strength and gains victory over the foes of people can be called their savior. Significantly, God is pre-eminently the Savior because according to The Theological Word Book of the Bible, "Only God is so strong that his own arm obtains salvation (victory, security, freedom) for himself (Ps. 98.1, Job 40.14), and

everybody else, including the king (Ps. 20.5, 6, 9), must rely on a stronger being than himself (i.e., God) for salvation."[52] The scope of God's salvation covers the saving from death, hunger, enemies, sickness, poverty, and diseases. A person needs salvation when he is in danger and peril. Many times God directly saved Israel from the enemies. Exodus 14:30 says, "Thus the Lord saved Israel that day out of the hand of the Egyptians; and Israel saw the Egyptians dead upon the sea shore." He is called by his people as God of their salvation. Jeremiah 2:23 says, "Lord our God is the salvation of Israel." And many times other leaders save their people through their trust and faith in the Almighty God, the pre-eminent Savior. Thus, the history of Israel is "the history of the saving activity of God in the corporate life of the people through the agency of appointed leaders. Salvation is thus a distinctively divine accomplishment."[53] In the same respect, the history of Narnia is one of Aslan's saving activities. The salvation of the Narnians is manifested both by Aslan and by his appointed leaders--all of Lewis's child characters who are the heroes and the heroines of the chronicles. Every battle is the battle between the Narnians and the evil armies; the successful deliverance of Narnia from its enemies marks the divine accomplishment because it is Aslan who brings help to his creatures either in the form of divine intervention or of the appointed leaders. In The Magician's Nephew, Aslan appoints Digory to bring back to him an apple that will grow into a tree that protects Narnia from evil. Besides, Aslan saves Digory's mother from sickness by giving the boy an apple that cures her. In The Lion, The Witch and The Wardrobe, Aslan supervises the battle between the good Narnians and the White Witch and her armies. Peter, together with Edmund, leads the troop, and both fight heroically in the

name of Aslan in order to save the Narnians from the evil ruler. Aslan also saves his creatures by reviving them after they have been turned into stone by the witch. In Prince Caspian, the four Pevensie children are called back into Narnia to help Caspian deliver Narnia from the Telmarines. While the boys are in charge of the plan and the battle, Aslan accomplishes the salvation of his creatures. He wakes the spirit of Narnia, especially of the talking trees, and liberates the river-god and Caspian's own nurse, who was sent away from Caspian by Miraz.

The Horse and His Boy and The Silver Chair are the books that strongly show the manifestation of Aslan's salvation through the appointed leaders, Shasta and Jill, respectively. In The Horse and His Boy, Aslan chooses Shasta and forces himself upon the boy whose task, according to the prophecy, is to deliver Narnia and Archenland from Rabadash. By the same token, Jill in The Silver Chair is called by Aslan for service, to rescue Prince Rilian from the witch. He makes clear to her that he is the one who calls her, not that she calls him: "You would not have called to me unless I had been calling to you."[54]

The theme of salvation in the chronicles is also manifested in the New Testament sense which emphatically refers to the saving of the soul so that man can lead a life of sanctification and after his physical death can be united with God in heaven as explained in A Theological Word Book of the Bible: "Salvation is from darkness to light (I Pet. 2. 9), from alienation to a share in divine citizenship (I Pet. 2.10, Eph. 2.12-13), from guilt to pardon (Eph. 1.7, Col. 1.14, cf. Luke 1.77), from slavery to freedom (Gal. 5.1, II Tim. 1.7; cf. Eph. 6.12). . . ."[55] A living person can be considered an already saved person if he has faith in God. As a saved man, he is accepted and is secured by God against

the condemnation in the last judgment. However, the two senses of salvation reflect each other to enhance the glory of God and Christ. That is, God's salvation is succeeded by Christ in the New Testament. Ephesians 2:8 emphasizes God's grace as the ground of man's salvation: "For by grace are ye saved through faith; and that not of yourselves: it is the gift of God" and Ephesians 2:5 states Christ's role: "Even when we were dead in sins, hath quickened us to gether with Christ (by grace ye are saved)." The role of Aslan as the savior according to the New Testament sense is explicitly presented. He saves the soul of his people so that at the end they are with him eternally. Here, the themes of self-knowledge and self-discovery, of faith and obedience, and of testing and temptation that have been discussed previously point to and illuminate the theme of salvation as the final destination of Christian life because these themes illustrate the processes through which the characters attain spiritual growth and gain knowledge of salvation.

The heroes and heroines of the chronicles undergo journeys, quests, adventures, trials, tests, and temptations which function as the spiritual exercise that puts them in right relation with Aslan. Throughout their trials, they experience adversities, dangers, and ordeals that call for faith in Aslan and spiritual soundness to overcome their enemies. Evidently, salvation is not an easy way to overcome as Bunyan in the Pilgrim's Progress shows: the book outlines steps of the Christian's pilgrimage from the City of Destruction to the Celestial City like Dante's journey from the Inferno, through Purgatory, and into Paradise. Their acknowledgment of, submission to, faith in, and obedience to Aslan exemplify their sanctified state and thus qualify them as the saved persons only waiting to be united with him in heaven. Edmund and Eustace are

excellent examples of characters whose souls are saved by Aslan. The process of their movement toward salvation has already been discussed. The theme of salvation finds its culmination in The Last Battle where Aslan officiates at the last judgment. The people who love him are chosen to enter his country. Aslan fulfills the role of the savior of his people in both senses. In the Old Testament sense, he saves his creatures from death and decay that await Narnia under the evil conspiracy, and, in the New Testament sense, Aslan takes his chosen people to eternal life and to be with him, their ultimate Joy and the ultimate source of longing. The salvation at the end of the book echoes the salvation to be consummated at the last day as I Peter 1:5 says: ". . . who are kept by the power of God through faith unto salvation ready to be revealed in the last time."

The chronicles of Narnia are governed by five major themes that weave the seven books into one. Through the embodiment of these themes, Lewis was able to convey many essential Christian concepts and virtues, central to the Christian life--the relationship between Christ and man and the progress of man from the state of sinfulness to the state of the sanctification. Lewis's major characters, through self-knowledge and self-discovery, come to acknowledge and submit themselves to Aslan, who is Christ in Narnia. The theme of Joy and longing, central to Lewis's life, projects Aslan as the ultimate source of Joy and longing of his creatures. Faith and obedience become major means of these characters that put them in right relation with Aslan. With a full trust in him, they are able to resist temptations that function as tests of their faith in and obedience to Aslan. Significantly, all of these themes find ultimate fulfillment in the all-important theme of salvation. Aslan

is the pre-eminent savior of his people. He not only saves his people from death, decay, and enemies of all kinds but, more importantly, saves their souls. The characters who achieve self-knowledge and self-discovery, exercise faith in him, and lead a life of increasing holiness are chosen by him to enter into his country (heaven), live an everlasting life, and reunite with him, their ultimate Joy. These Christian themes, undoubtedly, establish the chronicles of Narnia as significant and sacred works of fiction, and the reading of the chronicles becomes a spiritual exercise that enhances the readers' knowledge of Christ and of salvation.

NOTES

[1]Lewis capitalized Joy whenever he referred to God, the ultimate Joy. This study follows Lewis's use of capital J.

[2]C. S. Lewis, Mere Christianity (New York: Macmillan Publishing Co., 1943), p. 118.

[3]C. S. Lewis, Surprised by Joy: The Shape of My Early Life (New York: Harcourt Brace Jovanovich, 1955), p. 7.

[4]Corbin Scott Carnell, Bright Shadow of Reality: C. S. Lewis and the Feeling Intellect (Michigan: William B. Eerdmans, 1974), p. 22.

[5]Lewis, Surprised by Joy, p. 18.

[6]Lewis, Surprised by Joy, pp. 60-62.

[7]Lewis, Surprised by Joy, p. 62.

[8]Lewis, Mere Christianity, p. 65.

[9]Lewis, Surprised by Joy, p. 172.

[10]Lewis, Surprised by Joy, p. 78.

[11]They Stand Together: The Letters of C. S. Lewis to Arthur Greeves, ed. Walter Hooper (New York: Macmillan Publishing Co., 1979), p. 430.

[12]Lewis, Surprised by Joy, p. 16.

[13]Lewis, Surprised by Joy, p. 179.

[14]Lewis, Surprised by Joy, pp. 180-181.

[15]Lewis, Surprised by Joy, p. 220.

[16]Lewis, Surprised by Joy, pp. 228-229.

[17]Lewis, Surprised by Joy, p. 230.

[18]Walter Hooper, The Narnian Chronicles of C. S. Lewis: Past Watchful Dragons (London: Collier Macmillan Publishers, 1971), p. 2.

[19]C. S. Lewis, The Lion, The Witch and The Wardrobe (1950; New York: Collier Books, 1970), p. 147. All paginations will be parenthetically put in the text.

[20]C. S. Lewis, Prince Caspian (1951; New York: Collier Books, 1970), pp. 135-136. All paginations will be parenthetically put in the text.

[21]Elain Tixier, "Imagination Baptized, or, 'Holiness' in the Chronicles of Narnia," in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 145.

[22]C. S. Lewis, The Horse and His Boy (1954; New York: Collier Books, 1970), p. 211. All paginations will be parenthetically put in the text.

[23]Lewis, Mere Christianity, p. 119.

[24]C. S. Lewis, The Magician's Nephew (1955; New York: Collier Books, 1970), pp. 136-137. All paginations will be parenthetically put in the text.

[25]Tixier, p. 146.

[26]C. S. Lewis, The Voyage of the Dawn Treader (1952; New York: Collier Books, 1970), p. 199. All paginations will be parenthetically put in the text.

[27]Donald E. Glover, C. S. Lewis: The Art of Enchantment (Athens, Ohio: Ohio University Press, 1981), p. 156.

[28]C. S. Lewis, The Last Battle (1956; New York: Collier Books, 1970), p. 171. All paginations will be parenthetically put in the text.

[29]C. S. Lewis, The Weight of Glory and Other Addresses (Grand Rapids, Mich.: William B. Eerdmans Publishing Company, 1965), p. 12.

[30]Lewis, Surprised by Joy, p. 72.

[31]Lewis, The Weight of Glory, p. 3.

[32]Glover, pp. 186-187.

[33]Paul F. Ford, Companion to Narnia (San Francisco: Harper and Row, Publishers, 1983), p. 123.

[34]Evan K. Gibson, C. S. Lewis, Spinner of Tales: A Guide to His Fiction (Washington, D.C.: Christian College Consortium, 1980), p. 166.

[35]C. S. Lewis, The Silver Chair (1953; New York: Collier Books, 1970), pp. 192-193. All paginations will be parenthetically put in the text.

[36]Lewis in his writing repeatedly refers to the Moral Law. For Christians including Lewis, Christ's reformulation of the Mosaic law, as in Matthew 5-7, would be the highest development of moral law appearing (by comparison) rudely and inchoately in other ethical codes.

[37]Lewis, Mere Christianity, p. 86.

[38]C. S. Lewis, The Problem of Pain (New York: The Macmillan Company, 1961), p. 104.

[39]Lewis, Mere Christianity, p. 86.

[40]Lewis, Mere Christianity, pp. 38-39.

[41]Lewis, Mere Christianity, p. 125.

[42]Lewis, Mere Christianity, p. 128.

[43]Lewis, Mere Christianity, p. 123.

[44]Lewis, The Problem of Pain, pp. 102-103.

[45]Lewis, Mere Christianity, p. 129.

[46]Richard L. Purtill, C. S. Lewis's Case for the Christian Faith (San Francisco: Harper and Row, 1981), p. 75.

[47]Lewis, Mere Christianity, p. 124.

[48]C. S. Lewis, The Screwtape Letters: With Screwtape Proposes a Toast (New York: Macmillan, 1961), p. 45.

[49]Glover, p. 182.

[50]Glover, p. 160.

[51]A Theological Word Book of the Bible, ed. Alan Richardson (New York: The Macmillan Company, 1959), p. 219.

[52]A Theological Word Book of the Bible, p. 219.

[53]A Theological Word Book of the Bible, p. 219.

[54]C. S. Lewis, The Silver Chair (1953; New York: Collier Books, 1970), p. 23.

[55]A Theological Word Book of the Bible, p. 220.

CHAPTER VII

CONCLUSIONS

C. S. Lewis's role in the flourishing business of fantasy writing in the twentieth century is preponderant. His chronicles of Narnia can be considered one the best children's fantasy works in this century. They portray the faerie realm filled with magic, enchantment, wonder, and marvels. Significantly, Lewis used his chronicles as a vehicle to present Christian truths, an innovative treatment in the development of the fairy tales. Lewis chose to write his children's stories in fairytale form because of his intimate attachment to the form and because of qualities of the form that allow him to bring his imaginative power to its peak. Since childhood, he found the works of Beatrix Potter and E. Nesbit enchanting and ravishing. George Macdonald and William Morris had profound influences on Lewis's imagination. His experience reading Macdonald's Phantastes: The Faerie Romance endowed him with the indescribable quality which he called "Holiness."[1] Especially, Morris's work The Well at the World's End fascinated him wholeheartedly with the theme of intense longing for something beyond our world, a longing that raptured Lewis all his life. Besides, the form of fairy tales functions as a license for Lewis to explore the otherworlds more freely and more creatively.

During his progress toward conversion to Christianity, Lewis discovered that Christ is the ultimate Joy and the sole object of longing and that the Holiness he found in Phantastes is in fact the divine signature

and divine footprints. This discovery and his love of the form are the impetus behind the writing of the chronicles in which Lewis incorporated many essential aspects of the Christian doctrines. Lewis was aware of the fact that many people become estranged from God and Christ. He saw the necessity and the significance of man's true understanding of Christ and His relation to man. The chronicles emphasize the relationship between Christ and man. In Narnia, Aslan is Christ and his country is heaven.

As a subgenre of fiction, Lewis's fairy tales embody four majos aspects of fiction--setting, characterization,plot-structure, and theme. The subtle fusion of Christian and fictional elements results in the lasting literary value of the chronicles. The settings of the otherworlds become symbolic maens for Lewis to take his reader into the spirit spirit of these worlds, the worlds of the soul informed by Christian belief. The major setting, Narnia, is inscribed with the same holiness Lewis experienced in Phantastes: mountains, landscape, atmosphere, flowers, grass, and sweet air suggest the divine signature and divine footprints that add to the sense of wonder and marvels and that exalt the divinity of Aslan. Furthermore, the symbolic settings in the seven books effectively contribute to the manifestation of themes, characterization, and structure and to the dramatic and imaginative response.

Lewis's characterization helps make his chronicles fascinating and enthralling. A variety of characters ranging from children, witches, animals to Longaevi or mythological figures are so credibly drawn that they become alive to the reader. To the children, Lucy is superior in her love and faith in Aslan. The noble mouse Reepicheep and the complaining but faithful frog-footed Puddleglum are most delightful and

memorable creatures. The most important one, the heart and soul of the chronicles, is the Lion Aslan who embodies Lewis's true concept of Christ. Charles A. Huttar observed that Aslan's passion has been more forcefully drawn than that of Christ.[2] Walter Hooper commented on Lewis's unbelievable success in portraying Aslan: "Not only has Aslan received the highest praise of anyone or anything in the books, but, perilous compliment though it may sound, I think most readers have been unable to divorce Aslan from Christ."[3]

The chronicles of Narnia are governed by the simple plot line and the structural framework of the medieval romance. The straightforward plot line from the beginning toward the climax after which come denouement and resolution, the happy ending, makes the reading process continuously smooth, consistent, and readable. The interrelation of the main plot and minor plots lead to the climax after which tension and anticipation are released. Lewis's skillful presentation of plot-structure makes his chronicles "good adventure stories" that can be enjoyed by everyone, Christian or non-Christian. The structural pattern of quests, journeys, and adventure into the fantasy world has always been treated by many great poets such as the Italian Ariosto and Tasso and Spenser as means to convey Christian themes. Lewis followed Spenser, whom he greatly admired. The chronicles project major characters undergoing quests and journeys during which they are tested and tempted and grow in spiritual soundness. The main plot and minor plots are causally interrelated and point to the themes of each book. Lewis's exploitation of devices such as antithesis, parallel actions, and setting serves to unlock the themes as well.

The seven books are unified into one by the character of Aslan and by the ultimate theme of salvation. Four major themes--Joy and longing,

self-knowledge and self-discovery, faith and obedience, and testing and temptation--find ultimate fulfillment in the theme of salvation in the last book, The Last Battle. Therefore, The Last Battle is "the most sublime, the crowning achievement of the whole Narnian creation."[4] The book presents the ultimate culmination of the theme of salvation, the ultimate fulfillment of good characters who are finally reunited with Aslan, their Joy and sole object of longing, in heaven. Here, the reading of the chronicles comes to an end. The ending of Lewis's fairy stories is the sudden joyous turn that Tolkien termed "Eucatastrophe." It is "the consolation of the Happy Ending . . . that all complete fairy stories must have. . . . Any eucatastrophic tale is the true form of fairy-tale, and its highest function."[5]

The final destination of the reading of the chronicles is heaven. The experience of reading them is thus a spiritual exercise from which the reader grows in his spiritual soundness and which brings him the knowledge of Christian salvation.

NOTES

[1]C. S. Lewis, Surprised by Joy: The Shape of My Early Life (New York: Harcourt Brace Jovanovich, 1955), p. 179.

[2]Charles A. Huttar, "C. S. Lewis's Narnia and the 'Grand Design,'" in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 130.

[3]Walter Hooper, "Narnia: The Author, the Critics, and the Tale," in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel (Grand Rapids, Mich.: Baker Book House, 1977), p. 111.

[4]Hooper, "Narnia," p. 113.

[5]J. R. R. Tolkien, Tree and Leaf (Boston: Houghton Mifflin Company, 1965), p. 68.

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