

**CHARLES UNIVERSITY IN PRAGUE**

**FACULTY OF EDUCATION**

**Department of English Language and Literature**



**BACHELOR THESIS**

**The possible parallels in *The Lion, the Witch and  
the Wardrobe* by C. S. Lewis**

Declaration

I hereby declare that this Bachelor Thesis, titled "The Possible Parallels in *The Lion, the  
Witch and the Wardrobe* by C. S. Lewis" is the result of my own work and that I used

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Prague, April 1st 2009

Prague 2009

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*Petra Erelon*

## Abstract

**Key words:** Christianity, mythology, symbolism, Biblical message, children

The aim of this thesis is to seek possible parallels between the first book of sevenfold fantasy novels *The Chronicles of Narnia* by C. S. Lewis, *The Lion, the Witch and the Wardrobe* and the Bible. Firstly, the thesis presents the context of its origin, the influence of author's life along with his professional interest and philosophic opinions. Secondly, it focuses on symbolism used in all these stories in brief. The crucial question is, if *The Lion, the Witch and the Wardrobe* offers the gospel message about the death and resurrection of Jesus Christ. The analysis of this very book in the Biblical context will be given.

## Abstrakt

**Klíčová slova:** křesťanství, mytologie, symboly, biblická zvěst, děti

Cílem této práce je hledat možné paralely mezi prvním knihou sedmídílného souboru fantasy literatury *Chronicles of Narnia* od C. S. Lewise s názvem *Levi, čarodějnice a skříň a Biblii. Práce nejprve představuje kontext vzniku tohoto díla; vliv autorových životních zkušeností, zájmů a filozofického zaměření. Ve stručnosti se zabývá také různými symboly v jednotlivých příbězích tohoto díla. Klíčovou otázkou je, zda *Levi, čarodějnice a skříň* nabízí evangelijní zvěst o smrti a vzkříšení Ježíše Krista. Bude provedena analýza této knihy v biblickém kontextu.*

## Acknowledgements

I would hereby like to thank Joanna Coleman, M.A. for her time, patience, valuable advice and supervision regarding the compilation of this Bachelor thesis.

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## INTRODUCTION

This Bachelor thesis will deal with a work which was written by one of the greatest personalities of Irish literature and the academic environment of the 20<sup>th</sup> century, C. S. Lewis (1898 – 1963). It will be focused on his renowned fantasy novels for children: *The Chronicles of Narnia* and especially on their first book, *The Lion, the Witch and the Wardrobe*.

My motivation for choosing this topic is largely connected with my Christian faith. While reading *The Chronicles of Narnia* (further also *The Chronicles*), I recognised some motifs which might recall certain passages from the Bible. Therefore I decided to focus on these connections in detail. Especially the first book of *The Chronicles* seemed to be rich on Biblical symbolism. This is the reason why I chose this very book to analyse.

For this Bachelor thesis I will select the method of searching for literature written about C. S. Lewis and *The Chronicles of Narnia*. I will try to join it together with my thoughts about this topic. In the main part of this thesis the method of analysing and comparing of two different texts will be used.

Firstly, the aim will be to present some possible reasons which contributed to the writing of *The Chronicles of Narnia* in the way they were. It will be focused on Lewis's childhood, his love for mythology, way to Christianity and his motivation for incorporating Christian motifs into the books for children.

Secondly, in the theoretical part the focus will be shifted to effectiveness of Lewis's symbolism. The most important part of the thesis will be devoted to question of possible connection between the Bible and Narnia's stories, the detailed analysis will be concerned with their very first book called *The Lion, the Witch and the Wardrobe*. Furthermore, the critical views on Lewis's symbolism will be mentioned along with conclusion.

# 1 THE CONTEXT OF *THE CHRONICLES OF NARNIA'S* ORIGIN

This chapter will present the context in which *The Chronicles of Narnia* originated. It will introduce some facts about Lewis's life, his professional interest and encounter with Christianity which greatly influenced this very work.

## 1.1 The Influence of Lewis's Childhood

Clive Staples Lewis, among friends and family known as Jack, along with his brother Warren did not have an easy and smooth childhood. Unfortunately, they had to experience difficulties concerning their parents: "Father had a bad temper and would explode into screaming fits for the slightest of reasons. His sons realized that there was no threat of violence behind all of this, but they lost respect for their father and the relationship was never a particularly close one" (Coren 10-11). A great loss occurred in Lewis's family in 1908. Flora Lewis, mother of two sons, died of cancer.

It is known that C. S. Lewis was keen on reading from his early age: "His favourites were Robert Louis Stevenson's *Treasure Island* and Beatrix Potter's *Squirrel Nutkin*, books that dwelt on description rather than bare adventure, and that evoked other worlds and specific feelings rather than presented sheer action" (Coren 8). The stories for children might have given Lewis comfort and opportunity to forget about his hardships. Furthermore, the mentioned authors and especially their themes had possibly a great influence on his later writings.

C. S. Lewis was interested in fantasy. Michael Coren writes: "He was always a romantic and a lover of fantasy. Such thoughts helped him escape of the pain of his youth" (Coren 11). With this claim the following quotation is related: "He has launched back deep into the recesses of his own emotional history, his own most deeply felt psychological needs and vulnerabilities. It is this, surely, which gives the books their extraordinary power" (Wilson 228). C. S. Lewis undoubtedly acknowledged children's need for stability and parental care. He might tend to respond these needs in his fantasy novels as will be discussed in section 3.2.

There could be another connection between Lewis's childhood and his motivation for writing literature for children. A. N. Wilson proposes that: "Lewis wrote them [*The*

*Chronicles*] for the child who was within himself. It is not whimsical to say that Narnia is the inside of Lewis's mind, peopled with a rich enjoyment of old books and old stories and the beauties of nature, but always threatened by a terrible sense of loss, of love's frailty" (Wilson 221). There is a possibility that Lewis tried to comfort something in him that had not been tended in his childhood and was not fully healed in his adulthood.

C. S. Lewis continued to love stories for children in his older age and it influenced his work. However, Lewis himself states: "Not asking what children want and then endeavouring to adapt myself (this was not needed) but because the fairy tale was the genre best fitted for what I wanted to say" (Glover 131). Therefore, it is possible that his initial aim was not writing books devoted to children only.

## 1.2 Lewis's Love for Mythology

There might be also another source for his fantasy literature. C. S. Lewis was interested in mythology, namely in Celtic and Germanic. The most important for him was the Northern one: "After he was taken by his father to a concert by the German composer Richard Wagner, with all of its Nordic message and melodies, Lewis was convinced that if God or the gods were anywhere, they were in the tales of the twilight world of northern adventure" (Coren 17). As Coren further writes, his passion for this kind of mythology was connected with the personality of J. R. R. Tolkien, the author of *The Lord of the Rings*, and Lewis's close friend. Tolkien was interested in Scandinavian folktales and Celtic legends which had great influence on Lewis's writing. Lewis also enjoyed Tolkien's reading group focused on Old Norse and dead Northern languages (Coren 33-36).

Due to Lewis's familiarization with mythology of different places, by the time he started to write *The Chronicles* he had had "various images in his mind for many years now, images of wonder and mystery and adventure. He now decided to transform these mental pictures into a book" (Coren 4). Lewis himself confirms it: "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" (Lewis 2008).

On the one hand, all of the books of *The Chronicles* contain some fantasy elements, such as talking animals or supernatural beings, for example witch, dwarfs, fauns or

centaurs. Also Father Christmas is mentioned there. It should be noted that these transcendental features are placed only into the other world. On the other hand, there are also passages that describe common life without supernatural events. The important fact is that there is a need of some particular way that enables entrance into the other world, for instance the wardrobe or some scientific experiment. This can show that Lewis believed in two existing worlds but it is necessary to transcend the everyday world to reach the world of mythology in some special way.

### 1.3 The Influence of Christianity

As Coren writes C. S. Lewis grew up in a Christian family but at the age of fifteen he decided to leave Christianity and did not return to it until his thirties. Lewis's change of mind was accomplished also by support of his friends, especially J. R. R. Tolkien. After conversion to Christianity Lewis became a member of the Church of England.

This change of his life's perspective influenced also his literary work. It caused Lewis's desire to share his faith with others. He started to write Christian apologies and also fictions with the Christian message (Coren 16-17). Michael Nelson truly describes Lewis's attitude to Christian faith: "It is Lewis the spiritual pilgrim, the lifelong seeker of truth who rejected Christianity as a youth because it seemed 'one mythology among many', embraced Christianity as young man in part because it was mythic, then proclaimed Christianity to others for the rest of his life, most effectively through writings that are laden with mythology".

As Nelson further mentions, Lewis writes about himself accepting faith in God as follows: "The Christian story of the dying god, in other words, lay at the exact intersection of myth and history". As was written in the previous section, mythology was very important to Lewis. He began gradually to see true myth in the Bible and it consumed him. Lewis's love for mythology and his Christian faith were probably the reasons why he combined fantasy elements with the religious ones. Lewis could gradually incorporate the Christian story into his images because the gospel theme was very close to him and consequently it could be natural to do so.

The following Lewis's quotation could be seen as a good parallel to his symbolism in the first book of *The Chronicles* concerning the wardrobe through which children are able to enter Narnia: "It is just through that door, he said, pointing to the door of an

Oxford classroom. It's really no more complicated than that, just through the door and it's very easy to open it and walk through. God doesn't want to shut the door, only you can do that" (Coren 63). The point is that for Lewis it actually was not difficult to enter the spiritual world and begin a relationship with God. According to him, this act is connected with people's decision while God is always willing to have the relationship with them.

As will be discussed later, especially the first part of *The Chronicles* is based mainly on the gospels. According to Nelson, Lewis "read the gospels closely and found them, 'in their artless, historical fashion' to be persuasive on the evidence". He probably wanted to introduce them to readers in a special way. However, Nelson's assumptions imply that Lewis's aim was not to make children convert to Christianity: "He frankly hoped that children would not notice the books' Christianity, for fear for turning them off". It was probably because of his experience from childhood. Therefore, he might only have tried to prepare children for later encounter with Christianity.

Lewis could have chosen the character of Lucy, the youngest child who discovers Narnia, to show child's innocence and sensitivity needed for being open to accept the message. Donald E. Glover suggests that her "innocence and trust are the spectacles through which we see the unfolding action. Lewis could hardly have been more clever in disarming an adult's scepticism and disbelief" (Glover 137).

This Lewis's decision to choose the trustful child could have its foundation in the Bible. Jesus is known for his love for children and his appreciation of their pure hearts. He says: "Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven" (King James Versin Bible, Mt. 18:4). On another place it is written: "Verily I say unto you, whosoever shall not receive the kingdom of God as a little child, he shall not enter therein" (King James Version Bible, Mk. 10:15). There is an importance of having faith and trust as a child to be able to receive Christian message. Lewis might have wanted to highlight this fact in *The Chronicles*.

### 1.3 The Influence of Lewis's Life at the Time of Writing

There are some suggestions that the time when Lewis was writing *The Chronicles* was very hard for him. A. N. Wilson suggests that: "There can be little doubt that the energy and passion of the Narnia stories spring from the intensely unhappy and physically depleted state through which he had been passing" (Wilson 225). According

to Wilson, in that period his brother suffered from alcoholism, there was also cooling of his friendships and gradual losing of his mother-substitute, Mrs. Moore. She was the mother of his late friend from war who Lewis regarded as his own mother. He also cared for her when she was in need. Furthermore, Lewis himself had some health problems in that time (Wilson 225).

The difficulties of Lewis's life could contribute to his searching for some comfort and even escape from these hard times. He might have acknowledged that as a Christian, he had great hope in Biblical message which is concerned not only with earthly life but it offers God's help and leading to eternal living which is free of pain and hardships. Lewis joined this message with his favourite mythology together.

## 2 SOME THEORY ON LEWIS'S SYMBOLISM

### 2.1 The Effectiveness of Lewis's Symbolism

C. S. Lewis chooses to use symbols to write about the Biblical message. The explanation of words symbol and symbolism will be given. According to online dictionary, the meanings of these words are following: symbol stands for "something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible". Symbolism refers to "The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships".

There are works that are fully symbolical. It means that every symbol has its representation in reality. However, as Alison Lurie writes, Lewis claims that it is not the case with *The Chronicles*: "You are mistaken when you think that everything in the books 'represents' something in the world... Things do that in *The Pilgrim's Progress* but I'm not writing that way. It is true that there is no consistent one-to-one parallel between characters and events in Narnia and their religious equivalent, as there is in Bunyan's *Pilgrim's Progress*". It is obvious that Lewis incorporates many features which function only as a setting for *The Chronicles*. A large number of mythological beings and several situations which cannot be found in the Bible can serve as an example. Some other differences will be discussed later.

Concerning symbolism, in particular cases it is more difficult to appreciate something that is explicit and already known than to perceive the same truth through symbols. Consequently, it can be helpful to have an opportunity to see the familiar from another perspective, for example by means of images.

On the one hand, Lewis writes the following about it: "The impulse to discover deeper meaning, the inner spiritual meaning, can take the form of curiosity in children, drawing them into an adventure which may have significant results in their deepest inner life" (Glover 174). His other suggestion referring to *The Lion, the Witch and the Wardrobe* confirms that: "The reason why the Passion of Aslan sometimes moves people more than the real story in the gospel is, I think, that it takes them off their guard. In reading the real story the fatal knowledge that one ought to feel in a certain way often inhibits the feeling" (Kilby 136). On the other hand, Lewis claims "he would

prefer children to enjoy the book for themselves and think about religion when they were older” (Coren 70).

It seems that Lewis wants the readers to see the Biblical message from a different perspective and he does not try to force it somehow. Chad Walsh acknowledges that this aim is fulfilled: “It is interesting that often readers ... single out the most theological events of the tales as the most effective episodes. This suggests that the firm theological themes running through the tales may be a literary asset rather than otherwise” (Walsh 132). Further he writes: “Despite the profound theological overtones at this point, the reader does not find the story heavy” (Walsh 142). Therefore, Biblical symbolism tends to be rather enriching in *The Chronicles*.

## 2.2 General Biblical Symbols in *The Chronicles of Narnia*

*The Chronicles* are composed of seven books which are rich in Christian symbolism. However, three of them, namely *The Magician’s Nephew*, *The Lion, the Witch and the Wardrobe* and *The Last Battle* are more explicitly connected with the Biblical message. According to Chad Walsh “*the Magician’s Nephew* presents the creative act by which the divine Aslan sings Narnia into existence. *The Lion, the Witch and the Wardrobe* dramatizes the crucifixion and the resurrection ... *The Last Battle* is, as its title indicates the account of how the earthly Narnia comes to an end and the heavenly Narnia takes its place” (Walsh 130). From the Christian point of view, it is obvious that Lewis describes the main important events occurring in the Bible: the creation of the world, the coming of Messiah including his forced death and the resurrection and finally, the coming of Antichrist and the end of the world.

Concerning the other four books, Chad Walsh suggests: “It is as though these books correspond not to the key events in the Bible but the quieter events and dimensions of everyday life” (Walsh 130). This everyday life is very important here and it works as a complement to more explicit Biblical parallels. The same reviewer writes about these two levels as follows: “It has its occasional epiphanies and revelations, but it also has long stretches in which the characters have interesting but rarely definitive adventures. The realism and detail of these routine experiences help to make the high points stand out more sharply” (Walsh 132).

There is a possibility to see these four books also from another perspective. Alison Lurie sees other Christian themes there: “*Prince Caspian* illustrates the corruption and

restoration of true religion, *The Horse and His Boy* tells the story of the conversion of a heathen. There is a spiritual voyage and a baptism in *The Voyage of the Dawn Treader*, and the Descent into Hell is featured in *The Silver Chair*". These books have not to have their direct support in the Bible but they are not in odds with it. They actually stem from the Biblical doctrine.

| Publication order                    | Chronological order                  |
|--------------------------------------|--------------------------------------|
| The Lion, the Witch and the Wardrobe | The Magician's Nephew                |
| Prince Caspian                       | The Lion, the Witch and the Wardrobe |
| The Voyage of the Dawn Treader       | The Horse and His Boy                |
| The Silver Chair                     | Prince Caspian                       |
| The Horse and His Boy                | The Voyage of the Dawn Treader       |
| The Magician's Nephew                | The Silver Chair                     |
| The Last Battle                      | The Last Battle                      |

The table above refers to Lewis's stepson's, Douglas Greshman's suggestion what order should *The Chronicles* be read in (Wikipedia). Despite the fact that Lewis did not write the books in their chronological order, a sequential reading of the books has significance for their religious message. While reading the seven books of *The Chronicles* according to his stepson's recommendation, it is obvious that the plot is gradually intensified. Donald E. Glover expresses it in the following way: "As we move further in, the conflict takes on deeper and more clearly spiritual significance" (Glover 142). Chad Walsh agrees with this claim and adds: "The whole moral landscape darkens from one tale to the other" (Walsh 145). This suggestion can be compared to gradual worsening of morality in this world that was also foretold in the Bible. Everything moves towards the end, the apocalypse, as it is described in the last book of *The Chronicles of Narnia*.

### 3 THE CONCRETE BIBLICAL PARALLELS IN *THE LION, THE WITCH AND THE WARDROBE*

In this chapter, the focus will be placed on the book *The Lion, the Witch and the Wardrobe*. Most parallels with the Bible are in this very first volume of *The Chronicles*. The story will be outlined together with presenting concrete possible Biblical parallels.

There are four children, brothers and sisters, namely Peter, Susan, Edmund and Lucy who are evacuated out of London to Digory Kirke's house in the country. After some time, Lucy discovers that there is a possibility to enter the other world called Narnia through one wardrobe in that very house. All of the siblings gradually enter Narnia. They experience unexpected events there.

#### 3.1 Two Contrasting Forces in Narnia

The children progressively find out that in Narnia there is a tension between the rule of the White Witch and awaited coming of Aslan, who is according to some talking animals supposed to be the king. The Witch can be seen to represent evil and Aslan good. From the Biblical point of view, Devil and demons stand for evil powers, and as their opposition God or Jesus Christ is regarded. These two contrasting characters will be introduced.

##### 3.1.1 The White Witch

During the rule of the White Witch (further also the Witch) it is winter all the time. Donald E. Glover comments on this fact by the following words: "Nature is to be trusted, and it is the unnatural distortion of seasons which symbolizes the Witch's desire to destroy humanity. Freezing represents death and cold represents the inhibition of natural joy" (Glover 140). The Witch is described as follows: "Her face was white – not merely pale but white like snow or paper or icing-sugar, except for her very red mouth. It was a beautiful face in other respects, but proud and cold and stern" (Lewis 123). The features of the Witch might evoke coldness and distance.

At the beginning of the story, the Witch has Narnia in her power. Mr Tumnus tells Lucy: "It is she who has got all Narnia under her thumb. It's she who makes it always

winter. Always winter and never Christmas, think of that” (Lewis 118). On another occasion Lucy says: “She calls herself the Queen of Narnia though she has no right to be queen at all” (Lewis 127). It is evident that the Witch’s rule has no positive consequences for Narnia. Furthermore, some dwellers of Narnia think she has no right to dominate there.

As was mentioned above, the Witch is perceived as the force which stands against Aslan. Her hatred for him is obvious from the following quotation: “‘If either of you mention that name [Aslan] again,’ said the Witch, ‘he shall instantly be killed’” (Lewis 166). Aslan’s name does not sound agreeable to her. It is very probable that the Witch knows very well who Aslan is and she is scared of him. This assumption can evoke one Biblical verse: “Thou believest that there is one God; thou doest well: the devils also believe, and tremble” (King James Version Bible, Jas. 2:19).

The Witch is trying to hinder Aslan’s plan with four human beings who should rule together with him. There is a prophecy: “When Adam’s flesh and Adam’s bone sits at Cair Paravel in throne, the evil time will be over and done” (Lewis 147). Concerning this prophecy, there could be relation to the rule of four beasts mentioned in the Book of Revelation: “And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth” (King James Version Bible, Rev. 5:6). In this passage, the Lamb refers to Jesus Christ who reigns together with four beasts. The difference is that Lewis writes about people, not beasts. He might want to highlight the importance of human beings in God’s plan.

Mr Tumnus explains to Lucy what he is supposed to do against the fulfilment of the prophecy: “I had orders from the White Witch that if ever I saw a Son of Adam or a Daughter of Eve in the wood, I was to catch them and hand them over to her” (Lewis 118). This Witch’s conduct can recall Devil’s strategy to gain people for himself. The apostle Peter warns against it: “Be sober, be vigilant; because your adversary Devil, as a roaring lion, walketh about, seeking whom he may devour” (King James Version Bible, 1 Pet. 5:8).

In order to prevent the fulfilment of the prophecy about Narnia, the Witch tempts Edmund to be on her side. He is consequently blinded by her and decides to serve her: “For it was part of her magic that she could make things look like what they aren’t” (Lewis 174). This fact shows the Witch’s tendency to lie. There is a connection with one Biblical verse dealing with the similar character of Devil: “He was a murderer from

the beginning, and abode not in the truth, because there is no truth in him. When he speaketh a lie, he speaketh of his own: for he is a liar, and the father of it” (King James Version Bible, Jn. 8:44). As can be seen, both characters bear features of deceiving beings. This topic will be largely discussed in the section 3.3.

### 3.1. 2 Aslan

To introduce the character of Aslan, it is interesting to pursue the reaction of the children when they hear about him for the first time. On the one hand, “at the name of Aslan each one of the children felt something jump in its inside. Edmund felt a sensation of mysterious horror. Peter felt suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer” (Lewis 141). Obviously the message about Aslan gives rise to positive response of the children. The only exception is Edmund’s reaction that will be discussed later.

On the other hand, while meeting face to face, Aslan causes two different feelings in the children. They feel joy but they also acknowledge his greatness which is awe-inspiring for them: “When they tried to look at Aslan’s face they just caught a glimpse of the golden mane and the great, royal, solemn, overwhelming eyes; and then they found they couldn’t look at him and went all trembly” (Lewis 168-169). This ambivalence can be seen while referring to God in the Old Testament: “I beseech thee, o Lord God of heaven, the great and terrible God, that keepeth covenant and mercy for them that love him and observe his commandments” (King James Version Bible, Neh. 1:5).

With above-mentioned Aslan’s respectable character Mr Beaver’s words are connected: “If there’s anyone who can appear before Aslan without their knees knocking, they’re either braver than most or else just silly” (Lewis 146). Aslan is awe-inspiring and there could be a similarity with the character of Jesus Christ as well: “At the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth” (King James Version Bible, Phil. 2:10). Also apostle John writes about his awe before Christ in the Book of Revelation: “And when I saw him, I fell at his feet as dead. And he laid his right hand upon me, saying unto me: ‘Fear not; I am the first and the last’” (King James Version Bible, Rev. 1:17).

Chad Walsh supports the idea that Aslan represents Jesus Christ thanks to his nobility: “The human figure of Christ is replaced by the noblest of the animals” (Walsh 142). There can be found another similarity between Aslan and Jesus. In *The Chronicles*, Mr Beaver says about Aslan: “... he is the King of the wood and the son of the great Emperor-beyond-the-Sea” (Lewis 146). This claim could correspond with the fact that according to the Bible, Jesus is supposed to be the Son of God.

Aslan’s character can be summed up by the following words: “He is good and terrible, huge, solemn, playful, golden, king, son, sun, beast, god, and father” (Glover 141). Some of the described characteristics could contradict each other but they might express the secret of God’s personality. The titles as son and father, solemn and playful, god and beast are mentioned there. The example of ambivalence in God’s character was already discussed above. Concerning contradiction of son and father, Christian doctrine teaches about the Trinity. God is the Father, the Son and the Spirit at the same time.

### 3.2 The Anticipation of Aslan

The talking animals suppose that Aslan will take over the reign in Narnia. Donald E. Glover describes Aslan as “the satisfaction of all longing, the source of all longing” (Glover 141). The aspiration for the rescue and the salvation is typical for *The Lion, the Witch and the Wardrobe* from its very beginning: “Long before Aslan appears, He is firmly planted in the reader’s imagination as a messiah, the only one who can save the suffering folk of Narnia” (Walsh 140).

The following passage refers to Mr Beaver’s longing for Aslan’s coming. He tells the children: “He’s the King. He’s the Lord of the whole wood, but not often here, you understand. Never in my time or my father’s time. But the word has reached us that he has come back. He is in Narnia at this moment. He’ll settle the White Queen [the White Witch] all right. It is he, not you, who will save Mr Tumnus” (Lewis 146).

Another quotation confirms Mr Beaver’s belief in the supreme power of Aslan: “If she [the Witch] can stand on her two feet and look him in the face it’ll be the most she can do and more than I expect of her. No, no. He’ll put all rights as it says in an old rhyme in these parts: 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” (Lewis 146).

The previous passage could recall some verses from the Revelation of John. They express hope in God: “And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away. And he that sat upon the throne said: ‘Behold, I make all things new’. And he said unto me: ‘Write: for these words are true and faithful’” (King James Version Bible, Rev. 21: 4-5).

From the quotations concerning Aslan in this section, it is obvious that he is expected to save Narnia from evil, namely from the Witch. This plot might evoke the Jewish anticipation of the Messiah whose coming was foretold by the prophets in the Old Testament. It was expected that he would take over the reign and justice. As will be seen later, according to Christianity, the Messiah came in the figure of Jesus Christ. In this way, he was presented in the New Testament.

One passage concerning the prophecy about Messiah can be mentioned for instance: “For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, the Prince of Peace. Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice from henceforth even for ever. The zeal of the Lord of hosts will perform this” (King James Version Bible, Isa. 9:6-7). Another Biblical verse speaks about the salvation through Jesus Christ: “Who gave himself for our sins, that he might deliver us from this present evil world, according to the will of God and our Father” (King James Version Bible, Gal. 1:4).

As was written in the section 1.1, there is a possibility that Lewis wants to offer child readers stability and protection through the character of Aslan. This lion could represent both the authority and the tenderness of a loving parent. Authority is rather supposed to be the characteristic of fathers and tenderness is mostly attributed to mothers. Lewis joins these two features in one character.

In the Bible, God is compared both to father and mother. There can be mentioned some verses referring to him as to father: “For whom the Lord loveth he chasteneth, and scourgeth every son whom he receiveth” (King James Version Bible, Heb 12:6). However, God represents father who wants the best for his children: “Or what man is there of you, whom if his son asks bread, will he give him a stone? Or if he asks a fish, will he give him a serpent? If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to

them that ask him?" (King James Version Bible, Mat 7: 9-11). Another verse compares God to mother: "Can a woman forget her sucking child, that she should not have compassion on the son of her womb? Yea, they may forget, yet will I not forget thee" (King James Version Bible, Isa. 49:15). Therefore, Aslan could represent the Christian God in that he is the idealised parental figure.

### 3.3 Edmund's Treason

As was written above, the Witch tries to gain Edmund to her side. Her weapon is to attack Edmund's weakness. As most children he likes sweets so she tempts him with a Turkish Delight. Chad Walsh gives the following reason for Edmund's surrender to her: "He is still not a complete scoundrel in his heart, but he is weak and unable to resist temptation." (Walsh 140) The Witch's temptation seems to evoke the reality of Devil tempting people to unjust conduct. At first, Edmund is tempted by the Turkish Delight and after that by the vision of power: "The Witch appeals first to Edmund's greed and then to his desire for power" (Glover 138-139).

The Witch knows that greed can breed more of greed: "She knew, though Edmund did not, that this was enchanted Turkish Delight and that anyone who had once tasted it would want more and more of it, and would even, if they were allowed, go on eating it till they killed themselves" (Lewis 126). One Biblical verse corresponds with the fact of the growing greediness: "He that loveth silver shall not be satisfied with silver; nor he that loveth abundance with increase: this is also vanity" (King James Version Bible, Ecc. 5: 10).

The passage about Turkish Delight might resemble the story at the very beginning of the Bible. Devil appears in the Garden of Eden in the form of a serpent. He tempts Adam and Eve with the fruits they are forbidden to eat. It is the way of enticing them to his side. They are befooled by Devil. After eating the fruit Adam and Eve start to incline to sin. Their attitudes are changed. Edmund is also deceived by the Witch and consequently he is more and more open to greed and wrong behaviour.

There might be a speculation that Edmund resembles Judas who is overwhelmed by the desire for money and then he betrays Jesus. The difference is that Judas stands by Jesus almost until the end but Edmund is misled by the Witch already at the beginning of the story. It seems that this divergence is not important for the message Lewis wants to present in *The Chronicles*.

From Aslan's point of view, Edmund is seen as a traitor. Analogous to Judas, he behaves as an ally of the evil force when he tells the Witch about the approaching Aslan. In this context, the Witch says to Aslan: "You know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to a kill" (Lewis 175). Edmund is in the captivity of the Witch and he is threatened by death. In this time, Aslan has a confidential conversation with the Witch about the situation. Later on, he says to the children: "You can all come back, I have settled the matter. She has renounced the claim on your brother's blood" (Lewis 176). The children do not know what is hidden behind these words.

### 3.4 Edmund's Need for Rescue

The pact between the Witch and Aslan mentioned in the previous part means that Aslan offers himself to die instead of Edmund to save him from death. The reason of Edmund's threat is his betrayal of Aslan. According to the Bible, every transgression against God or people is regarded as a sin and its deserved revenge is death. One Biblical verse can be mentioned in this connotation: "For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord" (King James Version Bible, Rom. 6:23).

Because of becoming a complice of the Witch, Edmund is consequently alienated from his brother and sisters. The behaviour of Edmund and the other children could be put into contrast. Donald E. Glover compares the interview between Edmund and the Witch with the one of Lucy and Tumnus: "Their interview, ironically and almost humorously in contrast to Lucy's with Tumnus, sets up the basic antithesis between greed and pity, egotism and self-sacrifice, which governs the thematic development of the book" (Glover 138).

It is possible that Lewis has a special reason for highlighting the difference between Edmund's and other children's behaviour by putting them into contrast. He might do so in order to emphasize Edmund's misbehaving and set thus an example. The reason might be simplifying of the Christian message for children by showing the main principle. However, as was written above, Lewis's aim was only to prepare them for future encounter with Christianity rather than to follow the Biblical message in every single way.

Edmund represents an ordinary human who acts according to his/her own selfishness. According to Christianity, there is the need to be saved from this fleshly nature by the blood of Jesus Christ who enables people to start a new life thanks to his power. As was written above, after the fall of Adam and Eve people incline to evil. The Bible teaches that there is another alternative people can choose which is living according to Jesus Christ's example. This possibility is enabled by accepting his voluntary death as forgiveness of their sins and by changing their direction from evil to good.

Thanks to Aslan, Edmund gets a chance to be rescued from his punishment. This situation recalls one Biblical verse: "In whom [Jesus] we have redemption through his blood, the forgiveness of sins, according to the riches of his grace" (King James Version Bible, Eph. 1:7). The verse mentioned above describes the necessity of being redeemed from sins in order to be saved from death. Regarding Aslan as Jesus Christ, consequently "a Witch becomes the concentrated embodiment of all the converging forces of evil that brought Christ to His death. In Edmund is symbolized the self-serving self-deceptions of ordinary life, which have their inevitable consequences and can be redeemed only by the deepest magic of all" (Walsh 142).

### 3.5 The Self-Sacrifice of Aslan

The main message of this book seems to be the story of crucifixion and resurrection of Jesus Christ who is represented by Aslan. The story of Aslan's tribulation will be step by step compared with the one of Jesus.

Returning to the story of *The Chronicles*, Aslan knows what lies ahead of him. He tells his friends: "I should be glad of company tonight. Yes, you may come, if you will promise to stop when I tell you, and after that leave me to go on alone" (Lewis 179). This situation could reflect Jesus' approaching to the Mount of Olives: "And he came out, and went, as he was wont, to the Mount of Olives; and his disciples also followed him. And when he was at the place, he said unto them: Pray that ye enter not into temptation. And he was withdrawn from them about a stone's cast, and kneeled down, and prayed" (King James Version Bible, Lk. 22:39-41).

In this situation Aslan opens his heart to the children: "I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that" (Lewis 179). It corresponds with Jesus' words to his disciples: "My soul is exceeding

sorrowful, even unto death: tarry ye here, and watch with me” (King James Version Bible, Mt. 26:38). As can be seen from the previous quotations, both Aslan and Jesus Christ invite presence of their friends in their hard times. However, they also need some time to be alone.

The story continues in the following way: “A great crowd of people were standing all around the Stone Table and though the moon was shining many of them carried torches ... In fact here were all those who were on the Witch’s side and whom the Wolf summoned at her command. And right in the middle, standing by the Table, was the Witch herself” (Lewis 180). There can be found a parallel with the gospel: “Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons” (King James Version Bible, Jn. 18:3).

In *The Chronicles* the focus is on saving Edmund from his deserved death. In the Bible, Judas serves rather as an instrument to identify Jesus than the main sinner who needs Christ’s sacrifice as it was with Edmund. There is only a short remark about Judas later. Jesus Christ is supposed to die for all people. In *The Chronicles* the main focus is placed on Edmund and the other children are rather seen as well-behaved. It was already the subject of the previous section.

The story continues with words: “They rolled the huge Lion over on his back and tied all his four paws together, shouting and cheering as if they had done something brave, though, had the Lion chosen, one of those paws could have been the death of them all. But he made no noise, even when the enemies, straining and tugging, pulled the cords so tight that they cut into his flesh” (Lewis 180). Aslan’s humbleness can be compared to Christ’s behaviour during the process of judging and crucifying: “He was oppressed, and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth” (King James Version Bible, Isa. 53:7). The previous Biblical verse refers to the Old Testament’s prophecy about the tribulation of Jesus Christ which was fulfilled in the time of the New Testament.

The next event in *The Chronicles* is undignified for Aslan again. The Witch says: “‘Let him first be shaved’ ... Another roar of mean laughter went up from her followers... the children, watching from their hiding-place, could see the face of Aslan looking all small and different without its mane. The enemies also saw the difference” (Lewis 180). The loss of Aslan’s mane pictures a loss of his power and dignity. He looks different. In this connection, the prophecy about Christ can be cited again: “Surely

he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted” (King James Version Bible, Isa. 53:4). This Biblical verse deals with the changed appearance of Jesus. Aslan is also transformed by the loss of his mane.

Afterwards ““they surged round Aslan, jeering at him, saying things like, ‘Puss, Puss! Poor Pussy,’ and ‘How many mice have you caught today, Cat?’ and ‘Would you like a saucer of milk, Pussums?’” (Lewis 180). From the previous quotation it is evident that those beings belittle Aslan’s value as the King of Animals to a mere cat. In the gospels, soldiers mock Jesus for being the king of the Jews: “They clothed him with purple, and platted a crown of thorns, and put it about his head, and began to salute him: ‘Hail, King of the Jews!’” (King James Version Bible, Mk. 15:17). In both cases, the protagonists are exposed to mocking but it differs. It is possible that Lewis is choosing another type of jeering because children might not be able to understand the irony used by soldiers in the Bible.

Then the Witch orders: “‘Muzzle him!’ ... the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him” (Lewis 181). There is a similar situation in Jesus’ life: “And they smote him on the head with a reed, and did spit upon him, and bowing their knees worshipped him” (King James Version Bible, Mk. 15:19). These events refer to hard times of both protagonists because of mocking and belittling of their dignity again.

The following words of the Witch are: “And now, who has won? Fool, did you think that by all this you would save the human traitor? Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased. But when you are dead what will prevent me from killing him as well?” (Lewis 181). Aslan is killed after that. According to the Bible, it seems that Devil did not know that Jesus’ death would signify defeat for him. However, Jesus Christ conquered the death. It will be largely explained in the section 3.7.

Chad Walsh appreciates Lewis’s interpretation of Christ’s death with the following words: “The death of Aslan at the hands of the Witch is one of the most compelling Passion stories. It achieves its power partly by a process of selection” (Walsh 143). By the word selection the details Lewis uses to describe the process of Aslan’s execution could be meant. Especially the scene of shaving Aslan’s mane could be considered as very impressive one. In relation to Jesus Christ, it might show that he is not only God but he is a real man who experiences humility and weakness during his dying.

### 3.6 Aslan's Resurrection

After some time after Aslan's death, some clamorous sound is heard: "At that moment they heard from behind them a loud noise – a great cracking, deafening noise as if a giant had broken a giant's plate" (Lewis 184). This event is similar to the circumstances of Jesus' resurrection: "And, behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it" (King James Version Bible, Mt. 28:2). Both texts show a majestic moment.

The mentioned sound in *the Chronicles* is caused by breaking the Stone Table. Two girls, Susan and Lucy, go to see Aslan. However, he is not there though they expected he would be. The situation is described in the following way: "The rising of the sun had made everything look so different – all colours and shadows were changed – that for a moment they didn't see the important thing. Then they did. The Stone was broken into two pieces by a great crack that ran down it from end to end; and there was no Aslan" (Lewis 184). The two girls resemble two Maries who came to Jesus' grave: "In the end of the Sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre" (King James Version Bible, Mt. 28:1). Both situations take place in the early morning.

When the girls see it, they are amazed and Susan says: "Who's done it? ... What does it mean? Is it magic?' 'Yes!' said a great voice behind their backs. 'It is more magic'. They looked round. There, shining in the sunrise, larger than they had seen him before, shaking his mane (for it had apparently grown again) stood Aslan himself" (Lewis 184). The encounter with Aslan in his glory can be compared with the appearing of Jesus among his disciples: "And as they thus spake, Jesus himself stood in the midst of them, and saith unto them: 'Peace be unto you'. But they were terrified and affrighted, and supposed that they had seen a spirit" (King James Version Bible, Lk. 24:36-37).

Comparing these two situations, it seems that Susan and Lucy are not so much surprised or terrified as disciples are. On the one hand, these two different reactions might stem from the fact that Aslan appears naturally but Jesus arises suddenly among disciples. On the other hand, another possible reason consists in the whole context of *The Chronicles* which counts with magic. The word 'magic' could represent supernatural features. In the quotation above, it might refer to the defeat of evil by

Aslan's resurrection. This terminology could recall the language of mythology and fairy tales rather than the one of a Christian story. Susan and Lucy temporarily stay in the different world from the one they know. They seem to be already accustomed to magic matters. As an example might serve using of bottle with healing effect by Lucy or speaking with talking animals. This might be the reason why they are not much scared while seeing Aslan being alive again. Concerning disciples, it is true that they have opportunities to face extraordinary events during Jesus' life but they might miss faith in his resurrection. Actually, they assemble in the fear of what will happen to them after Jesus' death. When they see Jesus in the midst of them they rather believe in the possibility of seeing a spirit than in his resurrection.

### 3.7 The Defeat of Evil and its Positive Consequences

Aslan is later explaining the whole situation to the children: "‘It means,’ said Aslan, ‘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. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when a willing victim who had committed no treachery was killed in traitor's stead, the Table would crack and Death itself would start working backwards’" (Lewis 185).

As was written in the section 3.5, according to the Bible, only God knew that Jesus' death would bring the salvation to people and that it would start the final defeat of Devil. There is written about Judas' betrayal: "Then entered Devil into Judas surnamed Iscariot, being of the number of the twelve. And he went his way, and communed with the chief priests and captains, how he might betray him unto them" (King James Version Bible, Lk. 22:3). Therefore, it is obvious that Devil wanted to kill Jesus. He probably thought that Christ's death would start his dauntless rule.

After the resurrection of Aslan, the fight between him and the Witch is described: "Then with a roar that shook all Narnia from the western lamp-post to the shores of the eastern sea the great beast flung himself upon the Witch. Lucy saw her face lifted towards him for one second with an expression of terror and amazement. Then Lion and Witch had rolled over together but with the Witch underneath" (Lewis 191). The previous quotation might imply that Aslan overcomes the Witch. Returning back to Jesus, according to the Bible, he defeats death and Devil by his resurrection. The

following Biblical passage refers to this suggestion: “And the devil that deceived them was cast into the lake of fire and brimstone, where the beast and the false prophet are, and shall be tormented day and night for ever and ever” (King James Version Bible, Rev. 20:10).

Aslan’s resurrection has positive consequences for Narnia: “Everywhere the statues were coming to life. The courtyard looked no longer like a museum; it looked more like a zoo” (Lewis 188). Those statues could be viewed as prisoners. Once they were real beings but then they lost their freedom and their ability to move because of the power of the Witch. Aslan, as well as Jesus Christ, comes to save them: “He hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound” (King James Version Bible, Isa. 61:1). This text might be understood also symbolically. The rescue from the prison could be seen as the salvation and the gained freedom from the power of evil in Jesus Christ.

As was written above, Aslan has saved Edmund from the death. This fact has a positive effect on Edmund’s whole being: “When at last she (Lucy) was free to come back to Edmund she found him standing on his feet and not only healed of his wounds but looking better than she had seen him look – oh, for ages ... He had become his real old self again” (Lewis 193). According to the Bible, also Christians are changed when they receive the sacrifice of Jesus Christ for their sins. Their life can be transformed thanks to Christ’s help. Some Biblical verses reflect it: “Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fullness of Christ” (King James Version Bible, Eph. 4:13). Another is: “And that ye put on the new man, which after God is created in righteousness and true holiness” (King James Version Bible, Eph. 4:24)

In the first book of *The Chronicles*, everything comes to its good end: “And that night there was a great feast in Cair Paravel, and revelry and dancing, and gold flashed and wine flowed, and answering to the music inside, but stranger, sweeter, and more piercing, came the music of the sea people” (Lewis 194). The sea people might represent heavenly beings because Aslan’s father is introduced as the great Emperor-beyond-the-Sea. This quotation could recall the joy in heaven because of Jesus’ victory. One verse can be quoted here: “And after these things I heard a great voice of much people in heaven, saying: ‘Alleluia; Salvation, and glory, and honour, and power, unto the Lord our God’” (King James Version Bible, Revelation 19:1)

### 3.8 The Importance of Names

Last but not least, the importance of names in *The Chronicles* is worth mentioning. The naming of the four children at the end of the book *The Lion, the Witch and the Wardrobe* can confirm it. Aslan called them King Peter the Magnificent, Queen Susan the Gentle, King Edmund the Just and Queen Lucy the Valiant (Lewis 194-195). Names are also important in the Bible. They are supposed to point some characteristics of the specific people. As an example might serve the naming of Eve: “And Adam called his wife’s name Eve; because she was the mother of all living” (King James Version Bible, Gen. 3:20). The word Eve means ‘the life-giving one’.

In *The Chronicles*, Aslan once says: “All names will soon be restored to their proper owners. In the meantime we will not dispute about them” (Lewis 175). It might resemble the passage from the Book of Revelation: “He that hath an ear, let him hear what the Spirit saith unto the churches; To him that overcometh will I give to eat of the hidden manna, and will give him a white stone, and in the stone a new name written, which no man knoweth saving he that receiveth it” (King James Version Bible, Rev. 2:17). This Biblical verse probably deals with names which are only between their owners and God who gives them.

The name seems to bear its power. Concerning *The Chronicles*, the Witch does not want to even hear Aslan’s name. As was written above, she was probably even scared of it. The apostle Paul writes about the importance of Jesus’ name: “Wherefore God also hath highly exalted him, and given him a name which is above every name” (King James Version Bible, Phil. 2:9). The name of Jesus Christ can bring persecution to its worshippers. There is a Biblical verse that refers to it: “And ye shall be hated of all men for my name’s sake: but he that shall endure unto the end, the same shall be saved” (King James Version Bible, Mk 13:13).

## 4 CRITICISM ON CHRISTIAN SYMBOLISM IN *THE CHRONICLES*

In this chapter the focus will be on some criticism written on Christian symbolism used in *The Chronicles*. According to Coren, in the time when the series were published, many people and also Lewis's publisher Geoffrey Bles were afraid that the books would ruin the author's reputation as a respectable adult writer. It might be unbelievable that "the reviews of the books were not particularly good and the sales of the series suffered accordingly" (Coren 80).

Some of the readers evaluate Lewis's combination of fantasy and Christian themes: "Lewis's Christian theme is ancient, fixed, and orthodox. His events, on the other hand, are created from the rich world of fantasy. It is no small accomplishment to merge these two effectively" (Kilby 141). As Alison Lurie writes, others, especially Christians, see the problem in the usage of the characters from the pagan mythologies, such as witch, fauns, dwarfs and centaurs, to demonstrate Christian message.

According to Alison Lurie, other reservations are connected with the Christian symbolism: "Many critics who first read *The Chronicles of Narnia* as children report being unaware of its Christian meanings or of any other hidden messages, but several complain that when they reread the books as adults they were shocked and dismayed". Furthermore, British writer and critic of C. S. Lewis Philip Pullman writes: "I realised that what he was up to was propaganda in the cause of the religion he believed in". The previous quotations can recall Lewis's intention to incorporate Christian motifs into *The Chronicles* not so explicitly for child readers. However, Lewis also claims: "The real children like it, and I am astonished how some very young ones seem to understand it. I think it frightens some adults, but very few children" (Coren 73).

Another criticism might imply regarding Christianity as a blind faith without personal activity which is supposed to be seen in the first book of *The Chronicles*. As Alison Lurie writes, "it is no surprise that conservative Christians admire these books. They teach us to accept authority; to love and follow our leaders instinctively, as the children in the Narnia books love and follow Aslan ... They also suggest that without the help of Aslan (that is, of such powerful figures, or their representatives on earth) we are bound to fail. Alone, we are weak and ignorant and helpless. Individual initiative is

limited - almost everything has already been planned out for us in advance, and we cannot know anything or achieve anything without the help of God”.

Furthermore Alison Lurie writes that by some readers it is supposed that Lewis “believed in what used to be called ‘muscular Christianity’ which preferred to represent Christ as athletic, masculine, and even militant”. This suggestion could be put into contrast with Lewis’s claim about his joy over Jesus’ humanity which Nelson highlights: “How thankful I am that when God became Man he did not choose to become a man of iron nerves: that would not have helped weaklings like you and me nearly so much”. This might indicate that his aim was not to picture Jesus by some strong inhuman character. It can be said that Lewis managed to combine the majesty and humanity of Christ in the figure of Aslan.

At the end of this chapter it could be interesting to quote Douglas Greshman, one of Lewis’s stepsons, who sees as very important to enable reading *The Chronicles* to wide public. Cathy Lynn Grossman quotes him: “The Christian audience is less in need of *Narnia* than the secular audience, and in today’s world the surest way to prevent secularists and their children from reading it is to keep it in the Christian or Religious section of the bookstores or to firmly link *Narnia* with modern evangelical Christianity”.

## CONCLUSION CZECH

In this thesis I tried to analyse possible connections between the first book of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and the Bible. I came to the conclusion that there is a firm Biblical foundation for this book. In some cases the situations can be seen almost as identical, in others they differ in some smaller details. Anyhow, the main message seems to be the same. On the one hand, some differences might stem from Lewis's attempt to make it plainer for children but on the other hand, he claimed that he did not want to express Christian message too explicitly. This information was new and surprising for me.

However, the first book of *The Chronicles* could be used to introduce gospel both to children and adults. I really appreciate Lewis's success in offering the Christian message in an alternative and interesting way. It could be a challenge to continue with analysing the six other books of *The Chronicles of Narnia* and searching for more parallels with the Bible. However, there is no more space for discussing it in this thesis.

I would like to conclude this thesis by Alan Jacobs' words who sees Narnia only as a parallel world to the one of ours: "In the same way that God chose to save people in this world, he chose to save people in Narnia. It's just that the son of God appears in the form of a lion rather than in human form. That's the only difference. So it's not an allegory. It's, instead, telling the same story in two different worlds".

## SUMMARY IN CZECH

Tato práce se zabývá především prvním svazkem ze souboru sedmi fantastických příběhů pro děti, jejichž autorem je irský spisovatel a akademik C. S. Lewis. Celé dílo se souhrnně nazývá *Letopisy Narnie*, první díl nese název *Lev, čarodějnice a skříň*. Cílem bylo provedení analýzy této knihy v biblickém kontextu.

Práce čtenářům nejprve představuje kontext vzniku výše uvedeného díla: vliv života, zájmů, zkušeností a celkového filozofického postoje autora. Poté se zabývá užitím symbolů v jednotlivých příbězích a v krátkosti představí biblické a křesťanské obrazy v *Letopisech Narnie* obecně. Hlavní část práce pak zkoumá možné paralely mezi příběhem prvního dílu a příběhy biblickými. Klade si otázku, zda kniha představuje evangelijní zvěst o smrti a vzkříšení Ježíše Krista.

Studie dochází k závěru, že mnohé úryvky posuzované knihy jsou téměř identické s určitými pasážemi Bible, jiné se liší pouze v malé míře. Lze tedy konstatovat, že C. S. Lewis ve svém díle zobrazuje paralelní svět ke světu skutečnému, a že přináší srozumitelnou formou zprávu o spasitelném díle Ježíše Krista a to nejen malým čtenářům.

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