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Larbi Ben M'hidi University-Oum El Bouaghi



Faculty of Letters and Languages
Department of English

**Children's Literature of C. S. Lewis: Between the Unmistakable
Authority and the Autobiographical Thrust through *The
Chronicles of Narnia: The Lion, the Witch and the Wardrobe***

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in Anglo-American Studies**

By: HAMDUDI Asma

Supervisor: ACHIRI Samya

Board of Examiners

Examiner: Dr. Boughrara

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Candidate Declaration Form

I, Hamdoudi Asma

candidate of Master at the Department of English, Larbi Ben M'hidi University, do hereby declare that the dissertation entitled Children's Literature of C.S.Lewis: Between the Unmistakable Authority and the Autobiographical Thrust Through *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* in partial fulfillment of MA Degree in **Anglo-American Studies** is my own original work, and it has not previously, in its entirety or in part, been submitted at any university.

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Dedication

To my little angel Ritadj

Acknowledgements

All my thanks go to Allah first

My appreciation to my supervisor for her unconditional patience, teachers for their inspiration and examiners for their integrity

My love to my parents who will always be my heroes, to my little brother Houssam and my precious sister Sana

My gratitude to my best friends: Marwa for every laughter while in tears, Imene for our long walks in the beautiful mornings and Besma for being herself

My gratefulness to my sisters: Kalthoum, Khadidja, and Hadjer

Abstract

Children's Literature is all about the didactic objectives. Children's classics are of great importance, for they contain the link between past, present, and future. Lewis's *Narnia* is one of the classics, and it will be the case study of the present research which is conducted to shed light on the shared situations between Lewis's childhood memories and *The Lion, the Witch and the Wardrobe* along with identifying the type of effects his mythological choices creates via seeing it from the perspective of the Biographical Criticism, Psycho-biographical approach and the Archetypical Criticism. It will be accomplished through multiple steps which will be developed in the chapters. The first chapter's aim is stressing out the needing information about some crucial points such as children's literature and the literary criticism which is to be applied. The second one focuses on finding the hidden link between the author's biography and his text. The final chapter points out the didactic objectives which Lewis created through the story. Lewis used his own thoughts and memories in writing *Narnia* along with what he believed to be the right choice of Myths in order to convey certain messages. The research is addressing the missing focus on Lewis's words in his autobiography and the relationship between his life and particular religious perspectives in the text.

Résumé

La littérature des enfants est toute un sujet des objectifs didactiques. Les Classiques pour enfants sont très importants vu que ça contient le lien entre le passé, le présent et le futur. Celui de Lewis Narnia est l'un des classiques et qui sera le cas étudié dans cette recherche, que je vous présente, et qui s'appuie sur les différentes situations partagées entre les souvenirs d'enfance de Lewis, le Lion, la Sorcière Blanche et l'Armoire Magique et identifié en même temps les effets de ses choix mythologiques pour le voir sous examen psycho biographique, critique biographique et La critique archétypale. Cette thèse sera accomplie par plusieurs étapes qui seront développées dans les chapitres. Le premier chapitre visera de nécessaires informations concernant la littérature des enfants et la critique littéraire qui doit être appliqué. Le deuxième chapitre a pour base découvrir le lien entre la bibliographie de l'auteur et son texte. Le troisième et dernier chapitre précis les objectifs didactiques que l'auteur Lewis a crée a travers l'histoire. Lewis a fait appel à ses idées et opinion pour rédiger Narnia selon ce qui l'a cru comme le bon choix a fin de faire transmettre ses messages. Cette étude a pour fondement une examinassions du point manquant sur les mots de Lewis dans son autobiographie et la relation entre sa vie et des perspectives religieuses particulièrement dans le texte.

ملخص

يمكن تعقب آثار أدب الأطفال إلى حقب تاريخية مختلفة لكن التطور الأهم قد حدث في القرون الأخيرة. الاعتماد على أهداف أخرى غير التعليمية و استخدام أساليب متنوعة أثرت على شكل و محتوى النصوص و أضاف نكهة حديثة يشعر بها القارئ عند ممارسته القراءة. كلايف لويس كان السبب في خلق عالم نارنيا و الذي يتمثل في سبع روايات أولها هي الأسد الساحرة و الخزانة. الدراسة الحالية تركز على فهم العلاقة بين طفولة الكاتب و أول قصصه حول عالم نارنيا بالإضافة إلى كيفية استعمال أساطير محددة لإيصال مسائل أخلاقية لجمهوره ذو الخبرة القليلة في التعامل مع الطبيعة المعقدة للحياة. سوف يتم تحقيق الهدف الأول بدراسة معمقة حول علاقة الكاتب بالنص من خلال نقد السيرة الذاتية و التوراتية. سيتم الإحاطة بالموضوع من خلال ثلاث فصول. سيتم التطرق في الفصل الأول إلى مواضيع متعددة مثل أدب الأطفال و السيرة الذاتية مع شرح مفصل لأنواع النقد المستخدمة. الفصل الثاني هو عبارة عن رؤية لحياة الكاتب من خلال النص المراد دراسته و ذكريات طفولته المتوفرة في كتابه عن بدايات حياته. المبحث الأخير هو دراسة للشخصيتين اصلان و جاديس بالإضافة إلى شخصيات أخرى مستمدة من أنواع مختلفة من الخرافات. كلايف لويس وظف أفكاره الخاصة و ذكريات طفولته مع إضافة ما يمكن اعتباره خيارا صحيحا من الأساطير من اجل أن يوصل رسائل معينة إلى قراءه الصغار

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Introduction:

Readers, at least regular ones, are open to all kinds of texts. They are born and raised to explore fictional worlds. The fantasy of reading is recognized by those who are longing for discovering new areas of thinking, fresh starts in life, and quiet moments alone with a hard copy of pleasure. The spiritual needs of a reader can determine which texts he prefers to explore. Personal thoughts, needs and, most notably, expectations are what people look for in their 'to be read texts'. The process is a kind of escape not to an imaginary situation where no healthy therapy is to be found, rather, it is an escape to a creative world where all kinds of help can be found, implicitly or explicitly. The secret is to feed the potential of reading in children as soon as they start understanding what a story means.

Children are very influenced by what they hear and see. Books and animation can help direct that influence into a positive one. Children's Classics are the most prominent texts since they contain both imagination and reality. Classics use morality as a way of teaching children values and permanent beliefs through which a child is able to face life conflicts. *The Chronicles of Narnia: the Lion, the Witch, and the Wardrobe* by C. S. Lewis is one of the children's classics, and it is the obvious moral story. The integration of magic and reality stimulates the reader, and it creates a kind of anticipation to what will happen. The first encounter with this book series was due to a summer reading, and a continuous curiosity concerning the text gave more importance to the real story behind this story and what kind of

influence it generates. The reason behind such interest is that the story helped in regaining the feeling of childhood and embracing the foolish happiness which is created by such stories.

Most critics, who tackled the life of C. S. Lewis, depended on what Warren Lewis gathered and published under the scope of Lewis's family history. However, they also combined those documents with Lewis's childhood biography *Surprised by Joy* which might have more than it shows. The question is why did Lewis give much importance to his childhood? He may want to deliver some issues or to avoid misinterpretations of some matters concerning his work. The missing gap which was not accounted for properly is the emphasis on his biography. The studies related his writing to what was published by his family and less attention was given to his own memories.

The book increased the desire for searching the background of its events and the reasons behind choosing to incorporate all those mythological elements together. Lewis's life led, extremely, to such construction, along with the complicated nature of the used mythology. The study aims to scrutinize and shed light on the sort of relationship between Lewis's childhood and his first Narnian book besides exploring the type of the existing mythology and its influence. In order to fulfill the aim, the text will be seen from the point of multiple approaches. On the one hand, the relationship between the author and his text is to be examined through the psycho- biographical approach which focuses on the author's psyche, and the biographical criticism which concentrates on the text. On the other hand, the influence created by the different creatures Lewis employed is to be analysed through the Archetypical criticism (Mythological approach).

To better approach the main objectives, this dissertation is divided into three chapters. The first chapter will be a theoretical background restating what has already been discussed about children's literature, *The Chronicles of Narnia*, C. S. Lewis, and the literary theories which will be applied. Children's literature is to be introduced through the existing understanding of its definitions, types and development. The case study and its author will be dealt with briefly since they will be discussed in details later. Finally, the theories are to be introduced along with the chosen theorists and their primary concepts.

The second chapter will revolve around the close relationship between Lewis's childhood and *The Lion, the Witch, and the Wardrobe*. The chapter is divided depending on Freud's concepts in psycho-biography. The main points are to be explained through defining the perceptions of the approach, illustrating from both, the case study and *Surprised by Joy*; comparing, analyzing, and relating life experiences with what the characters are going through in the Narnian story.

The final chapter is about the influence which is produced by the protagonist Aslan and the antagonist Jadis along with exploring the real source of the mythical creatures and how they are combined to form the story. Aslan and Jadis's actions and special features are to be looked into through Lewis's life and related to other characters. Archetypes will play a major role in the analysis, whether in clarifying the lion and the witch's attitudes or in identifying the mythical creatures.

Lewis's life was very influenced by his childhood and many events especially his mother's death. All the significant people and experiences in Jack's life are found in *Narnia*. However, slight changes occurred; the changes are depending on Lewis's personality and they

happened in critical events which changed the whole out comings of the story. The relationship is implicitly expressed and needs a close look to what is really stated. The influence of the whole text is tremendous and largely constructive. The mixing of diverse and dissimilar morals in the complicated events with relating them to real life figures, such as Jesus Christ, leaves no questions about how Lewis used his Christian thoughts to create children's classics.

Chapter One:

"It all began with a picture": background information

Children are exposed to the term of life through the complex understanding of adults, mostly their parents. While growing up, the child faces a lot of different obstacles. These ideas are being well recognized by adults who developed many methods to try to comprehend the phase of childhood. One of the ways is literature. Literature has always been an important element in child's raising and children's literature has and will always be under the scope of questioning. A lot of critics were and still debating about what is children's literature and what it should be. However, the growth and spread of such texts is inevitable. There are trans-cultural stories which constitute a sense of global sympathy among children. The progress of this field led to significant, powerful, and mostly judgmental opinions towards what should and should not be included since childhood as a phase in life can implement all kinds of impacts on the personality of a human being.

1. Children's Literature:

Children's literature is facing a huge development in the last two centuries because of what is called "Globalization". However, this notion of spreading stories can be traced to centuries before, starting for example, from translating different literary texts to foreign languages. All of the mentioned before will be discussed in this chapter along with the case study which is *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, besides an overview of what approaches will be applied on the literary text in order to accomplish the chapter's goals.

Peter Hunt sees children's literature as "a body of texts ... an academic discipline, an educational and social tool, an international business and a cultural phenomenon" ² . When reviewing the definition, it appears that the term can be seen through different perspectives. First, when claiming that children's literature is a body of texts, a critical question appears: what kind of texts? These texts can be classical, ancient, and modern in addition to movies and films. They can be from different backgrounds, languages, and cultures, for multiple objectives and might be as well consisting of historical components. This diversity shows the broad meaning of the term which cannot be summarized in one or two sentences. Second, Hunt defined it as an academic discipline. He used the term academic to express the relating approaches such as literary theory which can be used to give a particular help for a more profound understanding of the text. It is a clear sign of the fast advance of children's literature in its relation with other fields. Third, Hunt referred to the former as an educational and social tool; morals are common themes in this kind of texts because writers give much importance to what to be said, how to say it, and why saying it. Finally, by international business, Hunt probably meant the importance of transnational publishers who deleted the political borders through disturbing their productions worldwide despite all kinds of social, political, cultural,

and ideological thinking which can be identified as a crucial point in globalization, permitting the homogeneity among children and young adults as a significant first step. Then, by cultural phenomena, he pointed out the deep impact of this kind of literature on the life of children and young adults which can create conflicting and ambiguous reactions towards native culture and culture presented in the literary text.

As other varieties of literature, children's literature is transmitted orally from generation to another. The child encounters those oral forms from the start of his life through adult sayings, cultural elements such as fables and folktales, historical songs and social interactions. Those children's stories are a reflection of adult minds which combines their whole life experience with all its diversity and complexity. The focal point in this process is that adults tend to present the world as neutral and clear with obvious life descriptions and no complex or tricky judgments. However, Hunt claims that we ought to recognize the importance of that mystery and difficulty in Children's literature (54). Grenby in his book *Children's literature* asserted that both students and teachers who were interested in this matter have faced a different situation than they had anticipated; teachers faced questions like "But it's only a children's book" and students were saying "Children won't see that in it" ³. What can be understood is that the different interpretations a child can create in his mind will never be the same complicated ones an adult has.

Throughout history, children's literature was seen in the oral traditions, folktales and fairytales. Children were exposed to adult writing with all its forms (often poems and religious texts). The focus on instructional objectives as Hunt claimed by saying that "[t]he earliest books for children were based on traditional materials or overtly didactic " ⁴ led to a clash

between those who favored educational, religious or political purposes and those who called for a change that depends on imagination as a first tool. The control of adults on the production of Children's Literature is a result of their awareness of its huge influence on a child's psychology. No matter how a sentence is constructed, the real or hidden meaning or message should be clear as a blue sky in the middle of June.

The control or "Censorship" is related largely to cultural or religious facts which raise the question of whether it is a protection of the nation's future leaders or a restriction from what can be described as the "unusual". The latter can be found, for example, in sexual or racial issues regardless of adult's rejection of books that are dealing with such taboos which children are highly interested in: it is an understandable warning of how much surprising and complex a child's mind can be. Cullingford discussed the matter concerning England and explained how old books which were discussing such issues had been modified since it became a multicultural country and the new thinking helped in developing a much modern tolerated views about minorities ⁵.

What can be distinctive about children's literature is that it contains all structures, categories, and genres which are used to label adult's literature: fiction and nonfiction. What can be distinctive is that what is real and what is imaginary are not understood, rather, they are presented in a blurred situations, styles, and narratives. Hunt explained that "literary development is always attached to the progress human kind achieved in the daily life" which can determine the reason behind this ambiguous mixture as the technological development has a major power on integrating styles and combining unmatched elements in literary writings (*Encyclopedia of Children* 134). Moreover, the growth of the understanding towards the value

of early stages of life led governmental organizations, parents, children's books producers, editors, and those who are responsible for school programs to make sure that children are exposed to what can be described as a healthy, modern, and appropriate texts which describe the current situations of the world.

What should be taken into consideration is the confusion and misinterpretation between what is written and what is understood. It means that when a child is reading a book that he really wants to read, he will raise questions about both the form and the content whereas uninteresting books for him may create a situation of "Blind Reading" ⁶. The case of discarded books can be solved through psycho-pedagogical procedures. However, when "they [children] discover the most important lesson of all: the reader of the book has to be both the teller and the told" (*Understanding* 20) they might be able to overcome the situation of like and dislike a book when they develop their reading practice and involve themselves in the world as a place without borders.

The notion of children's literature in an international perspective was introduced by Paul Hazard, a professor of comparative literature at the Collège de France, in his book *Les Livres, les Enfants Et les Hommes* in 1932. He asserted that childhood and imagination are inseparable and says that children are begging adults for realizing their situation by saying "[w]e are willing to learn everything we are taught at school, but, please, let us keep our dreams" (39). His legacy was all about "Universal Republic of Childhood" which emphasizes the absence of borders. Children may receive other books from other countries regardless of their culture. The differences are ignored between the addresser and the addressee, every child

is involved in the process by reading what others wrote and offering what he acquired while growing up.

The universal model of Children's Literature is confined with the different ways this literature is progressing because of historical, economical, political, and social factors in each country. Another issue is, in spite of this evolution, the various forms of children's literature exist simultaneously; writers still use the traditional fundamentals, didactic objectives, and artistic styles separately and together in one work. Again, children's reading behavior is depending on them as individuals along with their personal taste. Cedric Cullingford states that "[b]ooks do not merely reflect the taste and embody it; they reinforce it" (21). By that, he draws attention to the crucial point of the relationship between the reader and the text which does not have a comprehensible mutual description. One element that connects a child with a book is the hero. The latter does not have to be good, but it has to be the winner. Each child draws a personal image in his mind about the hero and carries it with him till a future reading perhaps. All of this could be considered as abandoning the self in order to be able to confirm the true or at least the personal thoughts.

Childhood is the shaping phase in the journey of life. A kid may read a book that contains fairytales with enthusiasm. Even though, the child knows the story's events, he may still learn by heart the words and the order they are written by, and keeps anticipating the story with complete passion and open heart as he did in the first time, unlike the adult reader who lacks this feeling unless he or she is reading their favorite book(s). However, Cullingford classified the impression of a child towards a book into two categories: in the short term, a

strong sense emerges during encountering unusual precise and surprising elements, whereas in the long term, known, usual and common are the elements a child recognize (34).

The point is that children often prefer the familiar and popular texts which are, according to them, easy to take and up to date, but that was not the case in old times. For example, in Victorian England where children's literature flourished, *Alice in Wonderland*, by Lewis Carroll who launched the start of Children's Literature Golden Age, faced a hierarchical society where youngsters are supposed to repress their thoughts. A society that favored self-control, strength of mind and strength of will which can be achieved through violence whether in public schools or at home. Victorian culture was all about British "Victorian" Imperialism which is the need of domination, whether over a strange foreign society overseas or the vulnerable children inside their house. Most texts of the period are associated with colonialism; the way an adult controls a child is similar to how a colonizer govern and overlook the colonized.

Mathew Grenby in his book *Children's Literature* discussed the main genres of the subject with much focusing on Anglo-American texts. He explained that texts for children are produced since Roman times and may be before, but what should be mentioned is that children were encouraged somehow to read adult books. Peter Hunt criticized it by saying that children's literature is what was written "expressly" for children with the concept of current childhood (Grenby 26). Grenby's classification started by Fables which originated from oral traditions and it is defined as a "short fictional tale which has a specific moral or behavioural lesson to teach" (33). The characters can be humans or animals for example *Animal Farm* by George Orwell or *Fables Choisies* by Jean La Fontaine. By the end of the nineteenth century,

the appearance of so obviously didactic fables started by Chandler Harris's *Uncle Remus* stories. They retained the basic elements of short narratives and concluding morals but with the addition of sophisticated framing (40). The second genre is poetry. It was initiated by James Greenwood in 1722 "The Virgin Muse" which was intended for "young gentlemen and ladies". Children come across poetry almost daily in their life, and it was not till later that published texts existed. Those texts have a unique quality of continuity i.e. they are characterized by the over use of sentiments, informal and formal styles with direct meaning. However, even though the phase of childhood is considerably changing through different perspectives, the overall form of child's verse shows certain relations between the past and the present.

Besides all of that, there are the morals and instructive tales. Grenby explains that this kind of texts "deal with ordinary children in ordinary situations being taught to deal with ordinary problems" (85). He criticized them by arguing that children should make decisions on their own not depending on "readymade opinions" which are derived from blending pragmatic and realistic elements with educational and instructive ones. The shift of Morals was from suitable actions to a simple ones; the behavioral patterns of people changed through history from parents who teach their kids to be well-mannered to parents who urge their kids to not over-think it. Parents started to not care about what really matters in dealing with problems and started offering a simple solution of things work by themselves.

Grenby talked, also, about the school story which is a narrative in which the school is considered to be a character itself. It focuses on social experiences within school and behavior among students and pupils. It was affected by the social change through time but it adapted

successfully within those conditions. The next genre is the family story which is a typical set for children's stories and it focuses on relationships and how they are reconstructed and fixed after a lot of struggle. Another discussed genre is the adventure story. Grenby argued that the factors which make a text an adventure story are imprecise, vague, and indefinite (194). Most adventure stories describe the dilemma in which children are having difficulties: they seek to prove their maturity while showing their necessary need for adult guidance. The last genre is fantasy. This type of texts can be in real or imaginary world, sometimes both. It contains magic, talking animals, ghosts, superheroes and time travel. Grenby argued that it was the integration of fantasy in children's literature which gave it a more childish and entertaining overall look like Neverland, Wonderland, Oz, and *Narnia*. In such worlds, writers are still depending on morals and didactic objectives to deliver certain messages.

2. C. S. Lewis and *Narnia*:

Writers who use fantasy elements tend to involve the reader in the story through their human characters. For example, C. S. Lewis in his book *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* used the Pevensie children as the reader's representatives in the world of *Narnia* because of their judgmental thoughts and surprising behaviors in the light of sudden events. *The Chronicles of Narnia* is a series of seven books that were written between 1949 and 1954. It is considered to be a classic of children's literature since it was translated to more than forty languages. The series includes: *The Lion, the Witch and the Wardrobe*; *Prince Caspian: the Return to Narnia*; *The Voyage of the Dawn Treader*; *The Silver Chair*; *The Horse and His Boy*; *The Magician's Nephew*; *The Last Battle*. Several debates and discussions

appeared in the light of whether the stories should be read according to the chronological order or the publication dates. However, what should be taken into consideration is that the books are celebrating the world of *Narnia* with all its magical elements, monsters, talking animals and mythology, from its creation to its destruction.

C. S. Lewis said that "it all began with a picture " , he held a sheet of paper in his pocket since he was sixteen in which there was a faun holding an umbrella in a snowing forest. The name *Narnia* is depicted from a small town in Italy which Lewis liked and he said that the name just kept ringing in his head⁷. The first book being published is *The Lion, the Witch and the Wardrobe* in 1950. It took him almost ten years to complete it and it revolves around four children who were obliged to leave their home in London because of the Second World War. The Pevensies: Peter, Susan, Edmund and Lucy start living in a relative's house Dr Gregory Kirk in which they encounter a magical wardrobe that leads them to the world of *Narnia*. Their task was to assist Aslan, king of *Narnia*, to restore his monarch from the White Witch who ruled it for more than a century and she cursed it with total snowing days without celebrating Christmas. After a while, the children succeed and they start the golden age of *Narnia*. The latter is associated with a lot of mythological histories mainly Christian along with British fairytales, European, Islamic and Turkish Myth. The diversity created a kind of uniqueness concerning the work that made great influences on other works of literature. However, the influence that will be tackled in the next two chapters is quite different from what other writers used from the *Narnia* stories in writing their own texts. It is the author's life influence and Grenby summarized it in his saying "All adults writing about children are describing a world that they can no longer directly experience" (168).

Apparently, the writer who is involved in children's literature is often influenced by his own childhood which can be examined through analyzing his life along with the story he wrote. In the case of C. S. Lewis, the relationship between his childhood and his book *The Lion, the Witch and the Wardrobe* is quite distinctive. The objective here is to shed light on this relationship and how it is functioning along with the positive influence it creates through the use of mythology. The objective is to be carried out through an application of two literary theories: psychoanalysis and biographical criticism.

3. Psychoanalysis and Biographical Approach:

Psychoanalytical criticism is using the different psychoanalytic concepts to understand a particular character or a certain behavior. It is mainly concerned with the relationship between the conscious and the unconscious that controls the action process. Sigmund Freud is the founder of this discipline. Even though the concept of the unconscious was discussed before, but he was the one who created its expansion and growth. He was born on May 6th, 1856 in Freiburg, Austro-Hungarian Empire. When he was four years old, the family relocated to Vienna where he lived and died. He grew up in an unusual family because his father was much older than his mother, but that did not come in a way of being treated fairly. He turned to be brilliant student who is interested in Literature and history.

The turning point was when he heard a lecture about nature which made him interested in science. Freud then entered the university of Vienna's Medical School in 1873 ⁸. Psychoanalysis has a lot of sub-genres which deal with different aspects of the text. Since the

task here is the relationship between the writer and the text, the approach which will be needed is psychobiography. When taking a closer look, psycho-biographers are interested in "the life in all its yawning immensity" (Schultz 199) as Schultz clarified later in his book *Handbook of Psychobiography* "it [psychobiography] has chiefly to do with the subject's interior world, the effects of his life history on his mind and actions"(22). Another fact is that this branch examines the different factors that affect the human being: political, social, economical, cultural and historical.

A psycho-biographer cannot ignore the previous factors along with integrating the psyche in the process. Ivan Smith claims that the out breaking of this branch started when Freud published his essay on Leonardo Da Vinci in 1910 (1634). The following works were very helpful in the field of literary criticism. Zoltan Kovary claimed that the first source of psychobiography is the biographical literature which showed the interest and curiosity towards the life and personality of artists. The second source is pathography which can be defined as analyzing one's mental and physical personality in the light of its socio-cultural context ¹⁰. Early psycho-biographers related their work to human sciences and focused on artists. According to Kovary, psychobiography revived in the twentieth century due to the progress of narrative psychology which led to a whole evolution in its components and in its relationship with the classic Psychoanalytic approach and other theories along with the uprising theory 'Personology' which is developed by G.W.Allport and Henry Muray (11). Moreover, when analyzing a writer's personality through his work, the analyst is concerned with the person's life story depicted in the text. Shultz explained how "[art] is dreaming while awake- a lucid dream". It is the hidden message from the unconscious to the receiver which often dates back to childhood. The interpretation of those "Lucid Dreams" can interfere in the process of

producing them since a lot of artists prefer staying in the unknown because recognizing their inner mechanisms may get in the way of what they do or create (149).

The first step in this approach is "Story Sequences" i.e. it is relating a life experience that went from good to bad or bad to good to an event in the literary text. The next step is repetition; it is the search of mutual themes and situations in several events in the story which can be shown in an explicit manner or can be hidden in an implicit items. The frequency of such themes is related to how much it is displayed in the author's life. The next one is error which demonstrates the wrong choices that the writer might depicted in the text. The final step is the initial exposure which reflects the reaction a character did in a surprising event and that can be related to the writer's life (89-99).

The other branch of psychoanalysis that will be used in the last chapter of this dissertation is the Archetypal approach. It is an "[i]nterdisciplinary approach that combines the insights of anthropology, psychology, history and comparative religion"¹¹. It was founded by a Swiss Physician named Carl Jung (1875-1961). He had some different opinions concerning the universality of the unconscious. Freud, his mentor, claimed that the unconscious is individual while Jung stated that there are some particular shared points in the unconscious among individuals in a given society or in the whole world¹². Jung defined the personal conscious as the situation where the human psyche is aware of the current happening events in the present moment; once those events are passed, they will be stored in what Jung calls personal unconscious¹³.

Jung focused on what he named "the collective unconscious", which can be defined as "a set of primal memories common to the human race, existing below each person's conscious

mind" ¹⁴. Jung claims that it "constitutes a common psyche substrate of a suprapersonal nature which is present in every one of us" (18). As a start, the collective conscious can be described as a set of "inherited racial memories" which are often linked to myth and rituals. Myths as Gillespie defined are "public expressions of our deepest private experiences" (12). What can be seen as distinctive about mythology is that it creates a kind of general understanding of a certain behavior patterns worldwide. The idea is what the collective unconscious is emphasizing on; and by using Jung ideas, one can examine the effects of the used mythology and where do they fit in the magical realm of universal perceptive towards "the other". Gillespie includes that besides all what have been said, the collective unconscious is "a memory from the distant ancestors, a psychic inheritance common to the whole human race" (18). According to him, it is that kind of knowledge we are all born with. It can be seen in all kinds of situations such as near-death experiences..

This study is depending heavily on the concept of archetypes which can be defined as "[the] basis for instinctive unlearned behaviour patterns common to all mankind and assert themselves in certain typical ways" (32). Some school figures tried to establish a kind of shared clear definition of the word archetypes which is derived from the ancient Greek and it means original pattern. Hull defined the term as "the integration of what is conscious and unconscious in order to be able to comprehend some universal behaviours and ways of thinking, which can be shared by two persons from different origins, cultures, and backgrounds "(22). Again, it is the focal point of the shared behaviours among diverse humans from dissimilar environments. Another critic described archetypes as "connected... to past history and an alleged collective unconscious found in all people" ¹⁵. Robert Grave and Francis Fergusson labeled the term as "an unlearned tendency to experience things in a certain

way" ¹⁶. For example, when a person hears the word mother, he or she directly relates it to some particular actualities such as: Eve, Mary, Church, Nation, Nature, or forest. This shows how archetypes are more of spiritual demands; a human psyche needs to find acceptable clarification to some behaviours and manners. Dobie Ann explained the terms in which archetypes function depending on the information provided by Jung; he classified the self into three types of archetypes. The first is the Shadow which is the dark side of the human psyche. It is mainly hidden by most people in order to not push their acquaintances away. The second is Anima and Animus. They are both identified as the "soul-image". The former is the feminine designation in men while the latter is the masculine label in women. Most people do not recognize them in themselves; instead they see them in other people as a kind of projection in dreams. The last component is the persona; it is the observable personality of a human being which others know him for and recognize him by (56-62).

Away from the self, Dobie Ann labeled the archetypes which can be found in literary texts into many categories; among which we mention the first type characters: the hero, the scapegoat (it is characterized by human sacrifice), out-cast (usually he is an outsider and the one who has been kicked out from society), devil (the evil character(s)), female figures (mostly bad or good mothers). The second type is images. It includes: colors (red refers to blood, passion, sacrifice and violence, green to hope and fertility, opposition especially through light and darkness). The third is numbers. Mostly, number three and four are the common ones; the former refers to the spiritual triangle of Christianity and the latter reflects the four seasons, circle of life, and/or earth, air, fire, water. The final category is situations. For example: quest which is mainly pursued by the hero, initiation which describes the maturity in life, death and rebirth of a certain significant character.

In order to reinforce the investigation concerning the relationship between the literary text and the author, there will be an application of a crucial approach in terms of text-author relations which is called Biographical Criticism. This approach had a lot of supporters and opponents since its appearance. The central idea is that it links and relates the writer with its literary texts by scrutinizing his life through a required research. We must not forget that literature is written by people because that is what it is all about. By applying this criticism, a new genuine way to think about literature is to be created. This approach is more practical because it does rely on the literary text itself. We should not forget that the focus is and will always be the literary text, since the starting point is always a better understanding towards the message concluded while reading, so, one should not over use the biographical data because it will lead to a kind of misinterpretation and even a wrong idea about what the text really indicates (Gillespie 45). Another crucial point is to differentiate between biography and biographical criticism. The former is a written document about someone's life, dead or alive. It is "a branch of history; it provides a written account of a person's life" ¹⁷. While the biographer recreates, for example, an author's life by depending on personal data such as letters, diaries, and often literary production of that person, a biographical critic explains and analyses a literary work by using the insight provided by different biographers on the author's life (642-643).

Hunt, in his books, said over and over again that a child's book has to be powerful in a way or another. The influence it creates can reflect the truthful message which the author intended to send or, in most cases, whole different thoughts are being interpreted in a way that they were never to be. Literature continues to demonstrate how a child's thinking is not limited whether by circumstances, parenthood, restrictions or even taboos. They keep on

crossing every boundary and solving every problem gets in their way, not as an act of motivation or strength of character, but as a way to challenge and provoke those who describe them as small-minded. Children tend to be selective in their choice of reading and as soon as they realize the true and essential criterion of the reading process, they will let go their fear of involvement with undesired books, but no one can deny their infinite passion of reading the same text with never-ending eagerness. Children's literature is associated with imaginative speech since its appearance. Those creative styles helped in dividing this field into different types of texts such as morals, adventure, fantasy...etc. The latter is where the case study of this dissertation fits into. C. S. Lewis wrote *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* in almost ten years despite the fact that he had his first idea about it decades ago. The major impact this novel has is really remarkable and outstanding due to Lewis's use of his own life experience in depicting the events, but this matter is the core of the present study which will be tackled in the next chapter.

End Notes and References:

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- (5) Cedric Cullingford, *Children's Literature and its Effects: The Formative Years* (London: Biddles, 1998): 98.
- (6) Blind Reading: it is the situation where children read for the sake of reading and not developoing any interpretation.
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Chapter two:

Story behind a story: Lewis's childhood in his first Narnian book

People mostly tend to start writing at a young age out of many reasons, but often for not being able to express their feelings and emotions. It is that inner thrust for revealing the hidden desires, fears and even wishes which enables them to project a lot of ambiguous messages throughout writing. Writing as a skill can help develop the human being's character in a creative way. It opens a lot of opportunities to have a better understanding of the self. However, one should not stick to writing and forget about social interaction with real people.

Children often tend to express their ideas on paper, whether by writing or in drawings. As they grow up, they acquire more abilities that will help them in developing their writing skills and demonstrate more progressed forms of writing each year. This skill does have a lot of importance in a child's life, but only few can evolve it to become a real talent and a true work of art. Teachers tend to help their students, at least to manage the writing task by using multiple exercises with fun subjects for example. The thing that must be shed light on is that whatever age a person reached, he or she is always putting a part of their soul in their writing.

For children, it is and will always be family, friends, school, dreams, and perhaps hopes and future wishes. For adults, it actually varies and depends on the person. The relationship between an author and a text is inevitable.

In the case of this study, the chapter will revolve around studying and analyzing how C. S. Lewis used elements of his personal life in *The Lion, the Witch, and the Wardrobe*, the first novel of his children's classic *The Chronicles of Narnia* and what kind of relationship it is. The previous hypothesis will be examined through using information provided, mainly, by his written autobiography *Surprised by Joy: The Shape of my early life* using both the psycho biographical approach and the biographical criticism.

In order to achieve that aim, some questions must be answered: what does the text reveal about the author's psyche? And what are the elements that express the biographical data of the author's life? The combination of how his mind works and how it is represented in the text with what the text reveals between its lines is the objective which is answered by the previous questions.

Clive Staples Lewis, known to his relatives and close friends as Jack, is one of the successful modern writers who created the magnificent world of *Narnia*. Lewis, also, is considered to be a land mark in the world of literature, for his works are still being published even fifty three years after his death. His life journey helped him in shaping what we recognize as the magical world of *Narnia* starting by his family, friends, and schools he attended. Although literary figures and historians made close look into his life, but it was not till 2000-2006 when Hooper published a collection of letters written by Lewis and to Lewis

that real and surprising facts were revealed. The most famous work of C. S. Lewis is *The Chronicles of Narnia* and the start was with the favorite amongst his fans *The Lion, the Witch, and the Wardrobe*. It is the start of all what we know as *Narnia*. However, when *The Magician's Nephew* was published, it became book number two chronologically speaking of the events. Not surprisingly, the story does contain mutual elements with Lewis's early life and perhaps more.

C. S. Lewis stated that he "was born in the winter of 1898 at Belfast". His father was a solicitor and his mother was the daughter of a clergyman ¹. Lewis explained thoroughly how his parents were different. His father was more of a speech man while his mother retained her emotions inside. This struggle of both sides in his own personality was much appearing in his life, especially when he faced some difficult situations mainly in dealing with other people. His parents, Albert and Flora, got married in 1894. They gave birth to two sons: Warren and Clave, in the city of Dundela. In the first years of his life, he claimed of having two blessings: the first was Nurse Lizzie who helped him and his brother to survive the different parents. Flora and Albert had a lot of differences in their ways of thinking. Lewis demonstrated the idea in his autobiography by claiming that "The two families from which I spring were as different in temperament as in origin" (3). The second is his brother himself. He called his brother Warnie who treated him really well with no effect of the three years difference in age. The starting point of their lives' changing was when they moved their house from Dundela to "Leborough House" in Strandtown, the brothers called it Little Lea.

Emphasis and Repetition

In the *Narnia* book *The Lion, the Witch, and the Wardrobe*, the Pevensies children, as Jack and Warnie, changed houses. The reasons of moving are different and while the Lewises had their own new house, the Pevensies were guests at a relative's house. However, those differences are not much comparing to what they have in common. While Lucy discovered *Narnia* in an empty room through hiding in a wardrobe, Jack and Warnie created their own imaginative worlds: Animal Land and India. Both houses are too big and not surprisingly filled with nooks. Animal Land contained talking animals, all kinds of them, while India was a result of reading Kipling's stories. Lewis was much influenced by Beatrix Potter's tales and described this influence by saying "the delight of my childhood ... the idea of humanized animals fascinated me perhaps even more that it fascinates most children" ². Later, Lewis and Warnie combined both worlds into one and called it Boxen. They even drew maps and signed kings and queens. King Bunny, High King of Boxen is similar to King Peter the Magnificent, High King of *Narnia*. When taking a step back and looking to both situations, one must notice how a seven years old kid could combine two created invented worlds and see why this little boy grew up and wrote a children's story that contains all kinds of mythological creatures, a story that still has its impact because of bringing the unmatched together as fate brought his parents together.

Lewis in his book *Surprised by Joy* focused since the first lines on how he hated emotions. He explained it by saying that he grew up in a house which lacked beauty and the opposite personalities between his parents reinforced it:

I was aware of the vivid contrast between my mother's cheerful and tranquil affection and the ups and downs of my father's emotional life, and this bred in

me long before I was old enough to give it a name certain distrust or dislike of emotion as something uncomfortable and embarrassing and even dangerous.

(Joy 3)

Schultz explained the point of emphasis in a writer's work as "when our subjects italicize some happening, we ought to work it as salient"³. He goes further by saying that there are three levels: over, under, and misplaced emphasis. In this situation, Lewis over-focused on his hatred towards emotions. Even though he claimed that their house had nothing concerned with beauty, it is not an excuse for him to have no emotions. Another issue he related to the absence of beauty is the nightmares he had about specters and insects. Again, his fear of those two can be explained as an ordinary phobia or a result of being addicted to books which are all about imaginative creatures and mythological elements. The situation is what Schultz described as negation. Lewis's refuse to accept that his nightmares are a result of his own thoughts is in the sense of "Protesting too much" or what Schultz defined as "strenuous disavowal especially in the case of any positive assertion to the contrary" (57).

Another focal point which Lewis under-focused on was his religious thinking. The most significant event in his life that marked his first encounter with religion was the loss of his mother. Freud stated that "the central major traumatic event in a person's life is the loss"⁴. Lewis dealt with his mother's death as a "non-religious experience". He said that they asked to prey and taught him what to say and asked him to believe in what he is saying. Ironically, he did all of it, but when he recalls it, he describes it as something he simply had to do but never expecting it to work because, for him, God is the symbol of magic; no one knows when it works and when it fails. Ditchfield and Martindale in their book *A Family Guide to Narnia*

described the idea as "God is a magician that does his work and disappears" ⁵. Lewis claimed that "religion, in general, though utterly false, was a natural growth, a kind of endemic nonsense into which humanity tended to blunder" (Joy 63). As a kid, Jack never had that unique opinion or ordinary acceptance towards religion as a concept that rules daily life. He did what was told without thinking deeply of what really meant to be. He said that his praying for his mother was not a religious experience.

His view of religion continued till he was shifted to the school of Wynyard in England, where he, for the first time in his life, encountered Anglo-Catholicism and he was able to discuss religion with his friends. The whole experience of the boarding school is quite similar to what the Pevensies experienced. Lewis and his brother had each other after the loss of his mother, because their father was dealing with the death of his father month before his wife Flora, and the death of his brother two weeks after Flora's. The Pevensies had each other in their new home because their father was fighting in war and their mother send them to her distant cousin out of fear from the air-raids. What happened in the school of Wynyard or "Belson" as called by Jack is that they have tyrannical master whom they called Oldie while his real name is Robert Capron. The students had no choice but to be with each other to survive the terrible circumstances. However, their sticking together in the new situation at their new house defines what Freud calls repetition. He said that it "denotes neurosis, the compulsion to repeat" (56). The writer is repeating certain circumstances because he has no choice; he is too influenced by them.

Lewis was able to always draw attention to the fact of homelessness in the home situations or conditions. The children weren't exactly homeless in its literal meaning, but they

lacked the comfort life of an ordinary family: the presence of both parents. Lewis, when he talked about his mother's death, focused on the no more "old security" for, according to him, his father is unpredictable and his brother is in his boarding school seven months a year. One more repeated situation is the house full of books in both Little Lea and Professor Digory Kirk's house. The repetition is not surprising because Lewis was raised among books; books were the only familiar object in his childhood. He had nothing but books to read. On the contrary and in *Narnia*, Peter, Susan, Edmund, and Lucy had their new home full of books, but they preferred playing outside or even inside.

One additional repetition is that the Pevensies are being taken care of by their relative while Jack and Warnie were being looked after by their mother's cousin Lady E who is called by both of them cousin Mary. She lived in Mount Bracken with her husband Sir W.E. Lewis admits that all the good manners he learned were at this house, "courtesy and savoir-fair" as he labeled them. He appreciated their acquaintance and described them along with their three daughters to whom they, him and Warren, were friends: H, K, and G. Not surprisingly and as predicted, their house too was full of books. All of these repetitions indicate the obsession, which Schultz claimed to be one of repetition's causes (57). It is the crucial role which is played by books that made Jack turn it into an obsession. His obsession happens to appear in his seven works about *Narnia*. In *The Lion, the Witch, and the Wardrobe*, it is the professor's house and in the other books too such as *Prince Caspian*, who learned about *Narnia* through the Castle library which was full of enormous shelves of books, all kinds of books.

Lewis named his autobiography concerning his early life *Surprised by Joy*. It describes one further obsession of his. He said that Joy is different in a sense that makes you want it again:

Joy (in my sense) has indeed one characteristic, and one only, in common with them; the fact that anyone who has experienced it will want it again. Apart from that, and considered only in its quality, it might almost equally well be called a particular kind of unhappiness or grief. But then it is a kind we want. I doubt whether anyone who has tasted it would ever, if both were in his power, exchange it for all the pleasures in the world. But then Joy is never in our power and pleasure often is (Joy 30).

According to Lewis, Joy is exceptional. It is what makes your whole senses act at once; it is that overwhelming feeling of happiness that keeps rolling inside you for not more than few seconds. "All Joy reminds, it is never a possession, always, a desire for something longer ago, or further away or still about to be" (Joy 78). Joy is that feeling which creates the eternal craving for it; when to find it again and live it again. Lewis did encounter it three times in his early life. First, his walk around the new house where he found little bushes of various kinds of flowers, especially primroses awakened the feeling of Joy inside him because it reminded him of the old house in Dundly. He recalls it as heavenly amused to the extent of sensing his blood pumping in his heart and his head dazzling from the running stars inside of it. Second, it is the experience of reading Beatrix Potter's books. The journey of reading *Squirrel Nutkin* gave him the idea of longing for autumn, not as a season but as a thought, as a trouble that awakened his first Joy. He can not possess autumn, but again it is not about possession, it is an

eternal life-long desire; a wish which one can hope for but few can get. It stimulates the whole senses for craving it just for few seconds to fulfill the emptiness which was left after experiencing it for the first time. Third, the Saga of King Olaf by Longfellow was the blast of the third experience of Joy. He was overwhelmed by a verse in a certain poem about Tegner Drapa and Balder. As soon as he read it, he flew to the highest sky, but that lasted for seconds and he got back again for the feeling of longing and wanting more.

Joy appears in *The Lion, the Witch, and the Wardrobe* in several circumstances and positions which will be discussed afterwards. Lewis refers to Joy when the children were at Mr. Beaver's house. While Mr. Beaver was explaining the world of *Narnia* to them and he mentions the word Aslan. Peter, Susan and Lucy felt the joy inside of them and kept listening to what the beaver was saying. Peter said "I'm longing to see him" (*The Lion* 34) when he knew about him. They all knew that the sight of Aslan is worth much more of what they are feeling now. The next event is the resurrection of Aslan. In the fifteenth chapter when he was killed by Jadis, the White Witch, the Stone Table was broken because of the Deeper Magic before the Dawn of times and Aslan was alive again. The reaction of both girls was crying, jumping and kissing Aslan; things they never did before when he was around: "[a]ll three of them rolled over together in a happy laughing heap of fur and arms and legs" (69), it was the kind of Joy that made them, girls, forget the thirst, hunger and even the quiet time after shedding tears. It was the kind of happiness that makes one's self feel alive and more real.

The following incident is when Edmund was wounded in the battle by Jadis and Lucy gave him a drop of the magical drink which Father Christmas gave her, they all were waiting for the result of it. Lucy had to go and help the other wounded soldiers and when she came

back and saw Edmund better than he had always been, her happiness reached the level of Joy. The last occurrence is the moment when Aslan crowned Peter, Susan, Edmund, and Lucy as Kings and Queens of *Narnia* in the Great Hall of Cair Paravel, and he said "[o]nce a King or Queen in *Narnia*, Always King or a Queen in *Narnia*" (77). Their people called them High King Peter the Magnificent, Queen Susan the Gentle, King Edmund the Just, and Queen Lucy the Valiant. The nicknames brought them the feeling of Joy since they actually believed in themselves to be worth it. Lewis described their life in *Narnia* by saying "[s]o they lived in great joy and if even they remember their life in this world it was only as one remembers a dream" (79).

Joy, according to Lewis, is what launches longing. His obsession with it is clearly shown in the literary work where he expressed what children felt in certain situations, and he managed to make the reader believe and sense what he had felt when he experienced Joy. Freud states that "the creative work is a continuation of, and a substitute for, what was once the play of childhood" (442). It is the case where the author is often related to what he could not continue in his childhood. In Lewis's case, the play is the fantasy world of Animal Land which was combined later with Warren's world India to form Boxen. Hooper and Martindale explained how since he was sixteen, Jack had a photo of a Faun holding an umbrella and standing beside a lamppost ⁶. Despite he said it and kept saying that he did not believe in any of what he created, taking a close look to what he brought in the *Narnia* books confirm what Freud had said. A little boy of seven or eight years old had made a whole different and out of the ordinary world and he was able to firm it up with all the details but the fifty-three years old man is the one who wrote a collection of seven novels which are still published fifty-three years after his death.

Lewis, simply, continued childhood fantasies and accomplished it very well. The stories were much of a success and they were adopted into different shows and movies. Lewis always remembers his childhood, and in *Surprised by Joy* he wrote different details about it and his writing about what he and his brother shared and built together in the attic room. Their worlds helped them escaping what was happening in their house: the death of their mother, uncle, and grandfather along with their father's disorder and puzzlement. The Pevensies children were in difficult conditions too because uncontrolled events made them lose their parents; not in the exact meaning of loss but in the idea of not having them around. Moreover, Lewis's characters in *Narnia* books, mostly children, had always troubles in being with their parents: Caspian was an orphan, Pevensies are always separated from theirs, and Eustace had the most unusual parents who asked him to call them by their first names. As a result, one additional obsession for Lewis is Parents. His experience and familiarity with an odd family situation where parents are excluded from the picture had influenced his writing, had influenced his writings. It appears that his idea of childhood and family is a child without consistent appearance of his mother and/or his father; a house with no parental advice or support.

Error and Incompletion

One other common concept which psycho-biographers rely on in analyzing a literary work is error. Freud explained that errors are a result of hidden desires or choices by claiming that "[m]issachievements are motivated by a reason or more which is unconsciously driven" (60). The wrong choices, turns, and behaviours which can be found in both texts are the main target. In *The Lion, the Witch, and the Wardrobe*, when we say error, heads are pointed

directly towards Edmund. Ironically, Edmund is the kind of boy Jack was when he was at Cherbourg Boarding school. Lewis expressed how he enjoyed Cherbourg despite it is an "Irish School". He claimed that it made him "Prig" and "highbrow" by saying: "It was gradually teaching me to be a prig; that is, an intellectual prig or (in the bad sense) a Highbrow" (Joy 100). It is the kind of person public schools are created to prevent it from emerging. Edmund's wrong choices were explicitly described from the start; he chose to annoy Lucy when she first told them about *Narnia* and Mr. Tumnus. He laughed and tried to hide it by blowing his nose when he first met Professor Digory Kirk. He denied entering into *Narnia* and he run away to meet the White Witch just for a second taste of Turkish Delights. He, also, told her everything he heard while he was at the beaver's house.

From another side, Lewis's mistakes are linear ones. His first incorrect behaviour started when he pushed away his brother and started a life alone with no one besides him except books. The second was lying to his father about what he really thinks on the subject of religion. He kept going to church every Sunday and does what he is being told to do and he described it as the most "terrible lie" he ever did. He explained how the wrong choices can complicate things through his choice of vocabulary. In his real life, his relationship with his father collapsed after few years while Edmund lost the support of his brother and sisters as well as people of *Narnia*. Edmund's greed to be a king made him overlook the instinctive feeling he had towards Jadis and kept thinking about the Turkish Delights. Lewis, even though he was young, knew what the consequences for his actions are, mainly the loss of his father and brother, the only two people he had real relationship with. Furthermore, Lewis pushed everyone else away, whether at school, home or even neighbors. He contradicted himself when he described his childhood's best moments when he was totally alone. He actually was

not. His childhood was full of people around starting from his father, brother, school mates and family members and loneliness was his personal choice.

The wrong choices in *The Lion, the Witch, and the Wardrobe* are not made just by Edmund. Mr. Tumnus also made some dreadful mistakes when he invited Lucy for tea in order to let the White Witch kidnap her. Lewis, in the story, reversed the ending by making Edmund and Mr. Tumnus pay for their mistakes and be forgiven eventually. Freud explained that "every single man fantasy is ... a correction of unsatisfied reality" (439). Freud is describing the idea of imagining what is missing inside the self, the wanted things that are to be found only in imagination. The reality of losing his father urged him to give both characters a second chance which he is hoping for and he made the event one of Joy moments. It is an obvious sign on how he longed for such situation in which he is forgiven, and he is reaching his moment of Joy. He wished he was able to tell his father what he thought, not just of religion, but of literature, books, and mostly life.

One further mistake is not letting their neighbor Arthur into his life earlier. He got reunited with Arthur when he was sixteen years old. He is disappointed from the fact that he did not know Arthur more, for he was of great influence in his life. Lewis explained that they both shared the same love for mythology and classics which made them open-minded towards what the other might bring to the table and it is shown in his expression about the matter: "[i] discovered that Arthur and I share the same taste in books" (Joy 100). Arthur was interested in current contemporary English literature. He made him fall in love with literature all over again and appreciate those shelves which are full of hard copies of books. Lewis claimed that Arthur's influence transcended literature: "And in his search for the Homely he taught me to

see other things as well" (Joy 157). He actually shared him the same passion towards walking in silence. They used to enjoy their afternoon walks both in Surrey and Belfast.

Incompletion is when you start telling a story then you stop without any further explanation or information. Lewis did leave the reader in a puzzle about certain events quiet a lot. In *Narnia*, while Peter was talking to Aslan about the battle, he was tending to reveal some important issues when he got interrupted by Susan and Lucy's screaming. Lewis described the scene as follows:

at that moment a strange noise woke the silence suddenly. It was like a bugle, but richer. 'It is your sister's horn,' said Aslan to Peter in a low voice; so low as to be almost a purr, if it is not disrespectful to think of a Lion purring. For a moment Peter did not understand. Then, when he saw all the other creatures start forward and heard Aslan say with a wave of his paw, "Back! Let the Prince win his spurs," he did understand, and set off running as hard as he could to the pavilion. And there he saw a dreadful sight. The Naiads and Dryads were scattering in every direction. Lucy was running towards him as fast as her short legs would carry her and her face was as white as paper. Then he saw Susan make a dash for a tree, and swing herself up, followed by a huge grey beast. (*The Lion* 55)

Peter's words were conveying an inside fear of what was coming and a huge feeling of responsibility towards his brother, sisters, and Narnians. Lewis's own biography seemed to have the same issue: while he was at Chartres, Jack said that he made real friends: "And at Chartres I made my first real friends" (Joy 58), and no further information is given. If a person

made real friends in his favorite school, wouldn't it be more truthful if he talks about them? Lewis was probably ashamed of his attitude towards those he met in the school since it was his most loved one in which he made no friends and said it just to make himself feel better. In the same school, Lewis faced bullying and he described it as "Art for art's sake" (Joy 52). He mentioned bullying as something natural and not worth discussing or even mentioning. Schultz considered incompleteness "easiest to grasp when regarded as a form of avoidance" (60). Anyone can understand why Lewis would avoid such issue, at least anyone who knew him or read about him. When someone is a snob and arrogant, he would face such problems when talking about such subjects. As an adult, he is sure that avoiding the problem is not a solution. Apparently, he is too afraid of confronting what happened there.

Lewis also tended to omit or delay revealing some of the important facts in the story, such as the agreement of Aslan and Jadis upon whether Edmund will be handed over to her since he is a traitor and the traitor is to be given to her and this fact was revealed when the witch said: "You know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to a kill" (*The Lion* 60). Instead, he denotes a whole chapter to talk about what is happening that night. The second omission is the Deeper Magic from before the Dawn of Times, because of which the Stone Table cracks and reverse the effect of death and Aslan is reborn; two of the most significant and profound matters are being held inside his head and when revealed, they were depicted in less than two lines. The same action was held towards two events in his real life. Lewis was summoned to participate in the Great War. When he was fighting in the front, he met Sergeant Ayres. He wrote "Ayres ... became almost like a father to me" (Joy 196). Questions must be raised about the reasons behind hiding or not telling much further information about the man whom he considered as a father figure. The

reason may be the awkward relationship he already had with his biological father and he wanted to keep whatever good memories that men left in him a secret which he refused to share with others. Those memories are still unknown for he never mentioned him except in his book and just once.

Before heading to the army base in France, Jack spent four days at home with his father although they did not speak much. As noted before, Lewis liked long walks. While he was writing about those four days, he made a reference to the family dog. Not surprisingly, he claimed that the dog was much as himself: "he had perhaps learned his attitude to other dogs from our attitude to other boys" (Joy 163) i.e. it likes to be alone and did not want anyone to interfere in his personal atmosphere. Dogs are domestic animals which prefer human interaction and lots of emotions. Lewis asserted that the dog had no name; it was very understanding and had lived over ten years among the family (162). The justification for such doing is likely the guilt. Sergeant Ayres died in the field while Jack was "slightly injured". His regret concerning his relationship with his father had another disappointment when a father-like person died in front of him and he could not save him or die for him. Moreover, the dog is a proof of how careless Jack can be. He used to close the door and dive in whatever books he selected randomly from their library and never think of something else. A boy in his age would be interested in playing with their family dog. However, Lewis was not that kind of a kid which caused him much trouble in the future.

Primacy and Isolation:

Primacy is what initial impression about a certain person or a situation is. The children had different situations where their first exposure is worth considering. When they arrived to the professor's house and "on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him, and Edmund (who was the next youngest) wanted to laugh and had to keep on pretending he was blowing his nose to hide it" (*The Lion 2*). Next, when Peter and Susan discovered that *Narnia* does exist unlike at first when they were mad at her for they believed her to be lying, this time they had nothing to say. Their first meeting with Aslan is one of the most memorable events in the text and Lewis gave it much attention with describing each character's actions and sayings. For example, "[p]eter realized that it was up to him. He drew his sword and raised it to the salute and hastily saying to the others "Come on. Pull yourselves together," he advanced to the Lion and said: 'We have come - Aslan.' " (54). Furthermore, Lucy's meeting with the faun where they were both scared of each other.

The previous initial exposures share some mutual truth with Lewis's first encounter with some life events. His first reaction towards Oldie's school was hatred because it required formality and proper manners. However, at Oldie's scales, it was really overrated. Lewis said that "[e]arly experiences which are so fugitive and, to an adult, so grotesque that give the mind its earliest bias, its habitual sense of what is or is not plausible" (Joy 64). He hated England from the first sight and oldie's school helped reinforcing that prejudice. He continued feeling this way and created a kind of dream in which he is in a pitiful reality and heaven is home and whenever holidays approach, that dream will come true. Unlike the former experience, when his father sent him to be tutored by Mr. Kirkpatrick, his first glance at Surrey made him happy

because it resembles his home at Belfast. He went on saying "the suburban of Surrey achieved their goal, they were designed to fulfill the desire of happiness" (178).

Another initial exposure is related to Mr. Kirkpatrick or the Great Knock as Jack, Albert, and Warren used to call him. In their meeting, Lewis was completely out of his comfort zone and in order to break the ice, he made an ambiguous remark on Surrey. Mr. Kirkpatrick was against his opinion and kept asking him questions to clarify what he wanted to say until they reached the point that Jack had no right and no capability of saying such remark. Lewis said that the whole conversation was in three and a half minutes in which he realized that from now on he will pay attention to each word he intend to say (135). His expression, while talking about his tutor, was full of respect and admiration towards the person who had great influence on Lewis's life and literary tendencies. Amazingly, Mr. Kirkpatrick became Professor Digory Kirk in the *Narnia* stories.

The conversation which they had in real life has its similarities with the discussion that went between the Professor and Peter and Susan when Lucy was crying because Edmund denied his entrance to *Narnia* and accused her of lying. The same logical arguments and the same method were applied. The famous sentence the Professor kept repeating "Bless me, what do they teach them at these schools" was originally said by Mr. Kirkpatrick, the extraordinary teacher who helped Lewis to enter the University of Oxford. Both "Kirkes" used logic in their persuasion. In the case of the tutor, it was because he was an atheist, who, if would have lived till now, would be one of the rationalist as said by Lewis (198). However, the professor's reasons are completely different and were revealed in the other *Narnia* books: he himself was once in *Narnia*.

Lewis's love of walking has been exposed through the information published after his death and while he was alive. He enjoyed them pretty much and particularly when he was in Surrey. That first impression he developed about it helped him in his afternoon walks (195). He had such an amazing time while walking with his friend Arthur. The passion appeared distinctly in *The Lion, the Witch and the Wardrobe*. The children started their journey in *Narnia* by walking towards Mr. Tumnus's house. Lewis depicted the journey with delightful description: "'What about going to see Mr Tumnus?' said Lucy. 'He's the nice Faun I told you about'. Everyone agreed to this and off they went walking briskly and stamping their feet" (*The Lion* 25). Perhaps the longest journey was when they headed to the Far East at the Stone Table in order to meet Aslan. Their trip, while very exciting and full of surprises, was the happiest among them all.

Lewis's use of his own traveling experiences denotes how much those walks effected his mind and how he encountered a completely new adventures in his life. Adventures that are related to his love life: literature. He was able to think and refresh his ideas. He managed to cope with his life events through those walks. However, the most powerful journey in *Narnia* was when Susan and Lucy followed Aslan at night. Lewis used very heavyhearted expressions to picture the scene and one of Aslan's saddest expressions is a great example: "'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.'" (64). He has done the same thing when he portrayed his walks in Belfast after Arthur's death. He used the same adverb "bitterly" (64). In the text, the girls cried severely when Aslan told them to stop following him and even though they did not know what the problem was. They were sure that it is a goodbye. Nevertheless, Lewis's journey was even more bittersweet. They kept thinking about all the things Arthur said or did not say, did or did not do. The difference

is that Aslan did come back in the story. Freud stated that "every child at Play behaves like a creative writer, in that he creates a world of his own, or rather, re-arranges the things of this world in a new way which pleases him" (437). Lewis re-arranged what happened with his friend to what is happening with Aslan and the girls. Even though the story was written thirty years after Arthur's death, still, the traces of this unique relationship are to be found.

However, the rebirth of Aslan can be connected to another event of Lewis's life: the death of his mother. The religious experience discussed before has certainly some relations here. As Jack transformed his wish for Arthur to live again, he might as well want the same thing for his mother. After all, he, the boy of seven years, believed God to be magician and Aslan was alive because of the Deeper Magic before the Dawn of Times. Lewis used magic to give Aslan, the most beloved character in the series, a chance to live again and his own thoughts in his first encounter with religion experiences was that God is a magician. It is his opinion of what God is which stimulated the idea of rebirth because of magic.

When Lewis was in the army, he recalled his life in the school of Wynyard or Belson, as he likes to call it. The horror he had seen in war and what Mr. Kirkpatrick has told his father about him that he is a man of literature and can't be anything more or less, drives the thoughts into one particular comment he said in which he seemed quite ironic: he compared Belson with the Army by saying: "I am surprised I did not dislike both [Belson and the army] even more" (Joy 188). The note or the remark he made on such a topic denotes how hard his first school was and how he still remembers it as his first terrible experience. What can be noticed as well is his avoidance to the subject of war. It turns out that Mr. Kirkpatrick was

right in terms of how Lewis would act if he was put in a place rather than his comfort place. He will be preventing such situations whether in discussions or in writing.

In addition to the above, Lewis, as mentioned before, is an extremely arrogant boy, and the one thing he was really annoyed by was whiskers. He kept talking about them and how his classmates at Malvern (or Wyvern as he likes to call it) grew whiskers while he did not and the term whiskers appeared three times in the story. The first was when children met Mr. Beaver for the first time: "Then signaling to the children to stand as close around it as they possibly could, so that their faces were actually tickled by its whiskers" (*The Lion* 30). The second is when Mr. Beaver was explaining about the prophecy of Cair Paravel. The last is in the journey to meet Aslan and Mr. Beaver waked Lucy up by tickling her with his whiskers. One might say that such a matter has no relevance, but it does, at least implicitly. The person who made Jack think about whiskers was in fact his teacher Harry Wakelyn Smith, known as Smewgy, who was his favourite teacher along with the Great Knock. Mr. Smith showed Lewis that there are more texts other than Myth and Classics and he made him search for what he is really looking for in such texts (Joy 124). In the case study, Mr. Beaver was the one which introduced the world of *Narnia* to the children and the one who was of great help in their darkest times. Not surprisingly, they both, Mr. Smith and Mr. Beaver had long thick whiskers. It turns out that both favourite teachers are involved in a story that was written almost after forty years of encountering their student, future professor, Clive Staples Lewis.

Chapter twelve of the novel under scrutiny is entitled with "Peter's First Battle". Lewis devoted the whole chapter to what happened in that event. He used so many details about the scene and kept describing what the characters felt and how exactly Peter killed the wolf.

Killing a living creature for Peter has marked his acceptance of what the people of *Narnia* had trust him with: their fate. Lewis singled out this event because Peter, in a second, knew that this is just the start of a life adventure. The event that was singled out in Lewis's life was his vacation with both his mother and brother in Southern France, Normandy (15). The uniqueness of such events in both Peter and Jack's lives sets a pattern of isolation in the process of writing i.e. Lewis broke his pattern of writing by singling out those two events in order to express his awareness of the importance of his last vacation with his mother as the first battle of Peter. The former was the happiest memory he had with his mother before she dies and takes all the "old security" with her, whereas the second was the start of adventurous bravery which marked his start as a future king of *Narnia*. The contradictions of lives changing experiences reveal, again, his hope or wish of changing things. The hopeless act of re-arranging what really happened might show the urge of escaping the harmful truth of the dead mother and may, as well, explain how Lewis used his imagination, since he was a little boy, to cope with real life happening.

Every writer tries to stay out of sights and especially from those who try to solve the mystery of his creation that may see what he was trying so hard to hide and the worst part is interpreting something which was never intended. However, understanding such matters will not discard the literary text, rather, it will help ordinary readers to understand the background of such creation. Lewis was not under questioning till he published *The Chronicles of Narnia*. People started asking questions about him and his entire life and family. Yet, the publication of his autobiography saved a lot of work for critics. The focus on his both texts, *Narnia* and *Joy*, revealed his extreme use of personal experiences in his writings. Lewis's use of his personal life did a lot of literary craziness into his children's stories and it added such

uniqueness to the plot and even the chain of characters he used. What singles out his work are the used mythology and its deep positive influence and these are whole different points which will be discussed in the following chapter.

Endnotes and References

- (1) C. S. Lewis, *Surprised by Joy: the Shape of my Early Life*, (NY: Hartcourt, Brace and World, 1995): 3.
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- (3) Alan Jacobs, *The Narnian: The life and Imagination of C. S. Lewis*, (NY: Harper Collins, 2005): 38.
- (4) W. Todd Schultz, *Handbook of Psychobiography*, (Oxford: Oxford UP, 2005): 24.
- (5) Sigmund Freud, *Leonardo Da Vinci and a memory of his childhood*, (1910): 71.
- (6) Christin Ditchfield and Wayne Martindale, *A Family Guide to Narnia*, (Illinois: Good News, 2003): 187.
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Chapter three:

Lewis's Mythological Choices and their Influence

Children's stories are known for their magical nature and mythological background. The use of such elements is what attracts young readers to the story. Since imagination plays a major role in a child's life, an additional portion of magic through stories will enrich his or her desire for delightful life within the existing environment. Lewis was able to combine different mythological elements together in the *Narnia* stories. He mixed classical myth with Turkish, British, Islamic, Christian, and the result was splendid. He created a world that brought a sense of unity into world mythology and readers all over the world will be able to recognize a few mythological elements within the story and therefore, they will have special connection with it. The chapter will revolve around examining both protagonists: the Lion and the White Witch through archetypal self and their relationship with the Pevensies. In addition to the former, some characters will be put under scrutiny in terms of their mythological nature. Lewis's use of some archetypes is to be examined along with explaining the positive influence his mythological choice creates.

Aslan

Aslan is the main character in the *Narnia* stories. In *The Lion, the Witch, and the Wardrobe*, he is the Great Lion, King of Beasts, Son of Emperor-Over-the-Sea and king of *Narnia*. Aslan had been related to Jesus Christ by most readers due to his passion, wisdom, and magical impact on everyone he meets. He is depicted as the guardian of *Narnia* and Savior of its people. Throughout the text and especially at the end, when Aslan leaves the ceremony, Mr. Beaver assures to the children that he will be back and they should not press him because "[h]e's wild... Not like a tame lion" ¹. The nature of Aslan is a mix of love and danger. While he is considerably gentle and kind, he can also be powerful and scary. His dreadful side made his followers aware of what he really is even though they prefer his nice side of personality. As a character, Aslan has different sides that are to be examined.

First, Aslan, as a king of *Narnia*, has a complex nature which appeared multiple times in the text. This compound personality has its own positive effect. Jung explained how can the dark side of the psyche remove the possibility of correcting it and raises the opportunity if it being burst in a moment of "unawareness". In the case of Aslan, his "inferiority" appeared in certain times and situations where it was necessary. It is the way Lewis used the dark side which creates a feeling of agreement and not terror. Aslan's anger is justified and shown in the right places, which deletes the conception of the shadow "blocking the most well-meant attempts" ². When he first met the children, he did not speak much about Edmund's treason. The dangerous side of Aslan is what Jung called "Shadow" and he explained how "[e]veryone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is" (93). Aslan tends to show his dark side only at moments of need. The reason is that every human being prefers not to show his hidden side because it drives people away.

Aslan's wild behaviour appears in multiple events. In Peter's first battle, and when he kills Maugrim the Chief of Secret Police, Aslan's first reaction was saying "[y]ou have forgotten to clean your sword" (*The Lion* 56). Peter was shaking, crying, and Kissing Susan due to the frightening thing that just happened. Aslan's reaction leads to thinking that he cares for the battle more than the mental safety of the children. He could have at least showed some compassion or sympathy towards what they feel; instead, he wants Peter to clean his sword. Even after he crowns him as a Knight, he tells him at the end "[n]ever forget to clean your sword" (56). It is true that cleaning a sword after any battle is an important matter for a Knight in *Narnia*, but Peter's case is not similar to those who have been in *Narnia* for a long time; he is not familiar with such aspects and rules. The reason which made him kill the wolf is that he was scared that it will harm Susan; he did what he had to do.

The next event, in which Aslan felt anger, is when Jadis confronts him with the Deep Magic. All Narnians are surprised and the children felt terrible and started questioning if Aslan would indeed give her Edmund. Susan whispers to him whether he can do something about deep magic and he answers her saying: "Work against the Emperor's Magic?" (61) With a kind of lines appearing on his forehead. It is acceptable that he was mad because the magic was created by his father the Emperor, but Susan was not aware of such conditions and she was only thinking about her brother's safety. Aslan was able to reconsider his reaction in both situations but his acts are spontaneous and a result of a moment.

Another event is when Jadis and Aslan had their private conversation and while she was leaving, she addressed him by saying "[b]ut how do I know this promise will be kept" (61). His reaction was a strong severe roar that made the White Witch ran for her life. In this

situation, Aslan had the right to be angry at Jadis since she suspected in his intention to keep his promise. In children's literature, Hunt states that authors mostly "associate anger with the villain characters and rarely use it in protagonists' personalities" ³. The integration of such feeling in the story's most beloved character can be risky, but in these events, it was optimal. Aslan's anger helped the children to realize what was on stake and how much they had been responsible for. It is the positive results of his actions that assured the benefits of acting severely in some situations with children. His gentle nature did not influence him completely, so that he would ignore careless actions by the children. Perhaps the most remarkable action of Aslan was when he killed Jadis. His greatest leap towards her scared Lucy to death, but she kept watching him killing her.

Being the protagonist, Aslan is supposed to kill the antagonist. What is remarkable is his behaviours in difficult times such as the previous events, and happy times such as his resurrection. Aslan, as mentioned before, is often related by readers to Jesus Christ because of, maybe, the parallel characteristics they both share, in particular: sacrifice and resurrection. The morals Lewis transmitted through Aslan have positive influence on young audience. Lewis wrote these books depending on what could stimulate a child's both imagination and thinking. Children's allusions and imagination are not related to human beings. The mythological products they carry around as they grow up are "not always rooted in the unconscious archetype but may have been occasioned by fairytales or accidental remarks."⁴ Aslan, the Noble Lion, is the most influential character and creation of Lewis. The author tended to make children recognize Jesus through Aslan's character and allow them to adopt those actions by themselves in real life.

Aslan's choice of words enables the Pevensie children to discover the truth about themselves. He makes it possible for people to face the awkward truth about who they really are. Edmund and Peter are the major example of such ability. Aslan offers a mirror to Peter in order for him to see who really is and to make him accept the responsibility of being high King of *Narnia*. Aslan urges Peter to have his first battle as a way to confront his self and to break the power of courage. In the case of Edmund, Aslan has a private conversation with him and clearly that influences him much to the extent he faces Jadis alone and broke her wand. The positive influence created in both boys can be transferred to the reader especially children in an implicit way. Peter and Edmund were able to embrace themselves through the guidance of Aslan. Jung exemplifies the same situation with Moses and Khidr by explaining how "incomprehensible deeds which show how ego-consciousness reacts to the superior guidance of the self through the twists and turns of fate". In the story, Khidr symbolizes "not only the higher wisdom but also a way of acting which is in accord with this wisdom and transcends reason" (*Psychology and Religion* 89). As Khidr was able to reinforce Moses' faith in Allah, Lewis urges his readers to have faith in God and to accept themselves as who they are.

David Holbrook, in his book *The Skeleton in the Wardrobe*, criticized Lewis for his narrative style concluding that he never got over the loss of his mother and accused him of being afraid of sexual matters ⁵. Holbrook, depending on his own religious thoughts, disapproved of Lewis's themes and Christian symbolism. However, this could be looked at from a different angle. Lewis's experience as an orphan boy encouraged him to produce such literary texts which created global influence, a positive influence. The resurrection of Aslan is related to both his mother and Christ. Concerning the former, the idea of losing the mother in childhood may cause eternal damage. In Jack's case, it caused an eternal creativity and a

fertile imagination. The *Narnia* books can help children ameliorate some critical issues in their personal life such as loss and family. It is true that he is still influenced by his childhood, but that influence transformed into a beautiful vision. Holbrook's opinion is strictly concerned with the mother's death and Aslan's rebirth which maybe unfair towards such a literary text.

Lewis projected what Jung calls Anima which "is presumably a psychical representation of the minority of female genes in a male body" ⁶ in Aslan. Aslan's fierce nature is always interrupted by his compassion and kindness. Lewis, as a boy, always rejected emotions and feelings. However, he was able to undertake those fears and transfer them into his most original character. Despite he was against such format of personality, probably, he invented the mixed character to show young readers that in some situations, it is acceptable to be emotional, to be understanding, and most of all kind. Jung supports the idea by claiming that "this rare combination of womanliness and masculine understanding proves valuable in the realm of intimate relationships as well as in practical matters" (37). Perhaps Lewis's father has a lot of impact in such matter since he was the man who always acted as not expected. Ironically, so is Aslan, he is notable for doing the unexpected. As a start, he sacrificed himself and later trusted Peter for leading the Narnians against Jadis (*The Lion* 66). However, unlike Robert Lewis, Aslan has the gift of right choices that work out for the greater good. Robert, on the other hand and according to Lewis, managed to fail multiple situations and failed to maintain the success of the other in which he was right. Lewis's criticism towards his father maybe overrated because, again, due to all what he lived and experienced, the person he was then is the result of those conditions.

The final point concerning Aslan is his role in shaping the story together. Aslan is a Turkish name which means "Lion". Turkish parents often call their children by the term "Aslan". The combination of the term and meaning with such character implies a lot of thinking. Lewis used the animal lion to project what Christ would be in an imaginary world and he, Jesus, was described as a lion in multiple verses in the new testaments ⁷. As a Christian believer and one of its most famous defenders, he used those two matters and integrates them into one character, which turned out to be his best invention. In Welsh mythology, lions are rarely found and when found they resemble heroes. One example is concerned with the warrior Owain. He is "the son of Urein and one King Artur's warriors" ⁸. He, while, being running from his enemies was able to befriend a noble lion which was the king of beasts in the forest. The lion helped Owain surviving his hard times and took him back to his castle. (162)

Aslan's effect is positive on little children due to his compound attitudes. They can learn to recognize their parent's illogical demands or decisions through his undeniable and constructive choices. Lewis succeeded in bringing the issue of parent-child relationship into scope; even though the parent in this case is Jesus Christ. Incorporating such religious thoughts in children's book proved to be merely didactic. Lewis faced a lot of problems with "religious experience" while he was a young boy of six or seven years. His turning point was to enforce the idea of religion in children's minds and it is fine to break your faults and admit your mistakes as long as you seek guidance from Jesus and forgiveness from God. The feeling of relief is what stimulated Lewis to try to create a story that can produce such emotion in little children's heart.

Jadis

The White Witch, Jadis, is the antagonist of *The Lion, the Witch, and the Wardrobe*. She is extremely tall and incredibly beautiful. When Edmund first met her, she looked fierce and cold with that certain pride which takes your breath away⁹. She is called the White Witch because her skin is as white as salt or snow can be. Her appearance may look human but Mr. Beaver explained to the children, while Edmund was sneaking out, that she is the daughter of Lilith, Adam's first wife in the bible, on one side and on the other, she is a descendant from the giants which may explain her great height. She is well dressed by long coats of fur that covered all her body to her throat. Queen Jadis is the perfect embodiment of whatever can be in a magic land. She has no hidden kindness or merciful actions; she is what she is and nothing else. She is super intelligent and can manipulate whoever she wants to achieve her goal. This is what she did with Edmund: she manipulated him through magical Turkish Delights and false kindness. The controlling problem she has is that she tends to maintain power where ever she finds herself in: situation, world, or relationship. She has some serious problems like being selfish, destructive, arrogant, and self centered. In a word, she is simply a sociopath. Jadis's personality symbolizes chaos, war and murder. The ironic point is that she respects the Deep Magic and prefers to preserve the land of *Narnia* rather than letting Edmund go free. Her self-confidence disappears where Aslan is around though that part is logically understandable. The main game was to Narnians view Edmund as a traitor and force Aslan to surrender himself to her.

In her presence at *Narnia*, Jadis used two powerful abilities she has in order to accomplish her goal and maintain *Narnia* as her kingdom. On the one hand, she is able to control ice, cold and snow and it is clear from the first meeting of Lucy and Mr. Tumnus when he told her that the Witch made it "[a]lways winter and never Christmas" (*The Lion* 8).. She held *Narnia* in more than a century of winter and she built her castle entirely by ice. On the other hand, she has magic wand that turn a living being into stone. She used it on Mr. Tumnus and a lot of other creatures. In the battle of Beruna, she was able to turn half of the Narnians into stone and Lucy is the first one to notice that "[t]here were statues dotted all over the battlefield" (74). The power of the wand cannot be reversed except by Aslan.

Although, Jadis is purely evil, but *Narnia* would not be *Narnia* without her. She is a crucial part of the magic world's structure, and it evokes the eternal opposition and conflict between good and evil. Her role in the Deep Magic from the Dawn of Times gives her the right to punish the traitor. It is an important aspect in the Narnian life and a crucial question is to be asked: why did Lewis give Jadis such importance? The White Witch cannot force people to obey her, and they sure can resist her orders. Clearly, she can hurt or punish them, but she cannot oblige them to take her side. With Edmund, she fed him those Turkish Delights "for 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." (15) In order for him to betray his brother and sisters. Interestingly she was using his own greed against him, his own hatred and grudge for his family. Perhaps, besides all her weapons, this is the most dreadful ones; she can bring out the inner evil in people. As mentioned before, Lewis delivered the message of seeking guidance and forgiveness which is pretty much related to what Jadis has done. Lewis's

message was to confront yourself and accept who you are and never give up for the wrong reasons as Edmund did. The moral is to unleash those feelings in a healthy way by praising the best of you and refuse to surrender to the hatred. Jadis is the most frightening personification of the dark side of human beings. She is the example of giving up to your evil side. Jung discussed the fact of how the shadow can overpass the conscious by becoming "revolutionary" in the case of total repression, a lack of stability and the absence of awareness about how a good knowledge of controlling both sides of the psyche can prevent a total failure in urgent matters (*Four Archetypes* 94).

Holbrook accused Lewis of putting his mother and the White Witch as parallels in his life and children's (156). His arguments were depending on Lewis's emphasis on the loss of his mother as a reason for what he has done earlier in his life. On the contrary, Lewis did not think of such event as devastating, it is true that it was difficult but he managed to survive it. Plus, he remembers his mother as the beautiful woman who took every drop of happiness with her when she passed away, but he never associated her with evil. Jadis is pure evil and a daughter of a Satan whereas Flora is pure Joy and happiness, and there is no way of combining both figures in one entity.

Jadis might be derived from the Welsh mythology because she resembles the witch Irnan who was one of three sisters. Her plan was to destroy the Fenians (guardians of the high king of Ireland) and when she failed she turned into a monster and tried to kill them. At the end, she was shattered by a warrior called Goll (Cotterell 140). The similarities between the two are the intention of controlling a country and destroying whoever comes in the way. However, the most significant mutual event is that they end up dead. It is the clear message

that evil never succeed or maintain its powers. Life is war, small events are battles, and it is up to you to choose on which side you are. Some people will need more time to figure out the right choice. In the case of Edmund, he discovered the truth in the hard way as many people do.

Other Influential Characters

Mr. Tumnus showed up in the story in the last scene of chapter one which can be the turning point of the story because "children response with delight to fantasies – particularly stories about animals who acts like humans" ¹¹, and the Faun is just this kind of animal which children will feel enthusiastic for: "From the waist upwards he was like a man, but his legs were shapes like a goat's ... and instead of feet he had goat's hoofs ... He also had a tail" (*The Lion* 15). The description of Mr. Tumnus is presented with details, and children are supposed to share the same feeling of Lucy when she met him, fascination.

Mr Tumnus is a compassionate Faun who prefers to be an honest and upright person in the end after his interior struggling. When he comes across Lucy at the first time and finds out that she is the "Daughter of Eve" (16), he decides to take Lucy home and wants to hand her over to the White Witch. However, Mr Tumnus feels so ashamed of himself that he dissolves into tears as he confesses: "[Lucy] asked, "Mr Tumnus! Whatever is the matter?" for the faun's brown eyes had filled with tears and then the tears began trickling down its cheeks, and soon they were running off the end of its nose; and at last it covered its face with its hands and began to howl "(21-22).

The detailed description of Mr Tumnus's weeping is implying that the Faun feels sorry for his fierce conduct. Readers are supposed to be sensitive to him because he is obliged to be a kidnapper for the White Witch. He is struggling, for he is afraid of the Witch, and knows exactly what will happen if he sets Lucy free: "And she'll have my tail cut off, and my horns sawn off, and my beard plucked out ... And if she is extra and specially angry she'll turn me into stone" (24). The White Witch's dreadful means of punishment are highly threatening. Nevertheless, the Faun chooses to help Lucy without regard to his own safety at last.

There are two primary reasons why Mr Tumnus wants to set Lucy free. The first is that he has known Lucy now and makes friends with her, as he says in the novel: "of course I can't give you up to the Witch; not now that I know you" (25). The second part of the sentence "not now that I know you" suggests the reason of the Faun's action. However, the second reason, which is the more important one, is that the Faun himself is kind-hearted and honest. His bursting into tears when Lucy wants to go home clearly demonstrates that Mr Tumnus cannot go against his well-meaning and sincere nature. He even confesses to Lucy: "I'm a bad Faun. I don't suppose there ever was a worst Faun since the beginning of the world" (23). The Faun's harsh words to criticize him imply that he is truthful person. This is because he realizes his fault as well as feels ashamed of his vicious behaviour. When the Faun sees Lucy off, he asks to keep Lucy's handkerchief (26). The handkerchief represents the friendship between Lucy and the Faun. By being sincere, Mr Tumnus not only receives forgiveness but also acquires a precious friendship from Lucy.

Though encountering the same dilemma as Mr Tumnus, Edmund chooses to join the

White Witch's side without hesitation, because he is a horrid and mean boy at first. Moreover, he is greedy for the Turkish Delight and the honour of being a prince. Thirdly, he lacks strong moral principles at first, which is the most important reason. When he eats Turkish Delight the first time, he falls straight into the White Witch's trap. All he wants is to "shovel down as much Turkish Delight as he could, and the more he ate the more he wanted to eat "(38-39). Edmund's desperate desire is to eat more sweets, and his passion for Turkish Delight demonstrates that he is under the control of the White Witch, because he focuses all his attention to the sweets so that "he never asked himself why the Queen should be so inquisitive" (39).

Likewise, the White Witch manages to make Edmund obey her request of keeping the meeting a secret by using Turkish Delight. However, Lucy notices the change of Edmund, because his face is "flushed and strange" (42) and he looks "awful" (44). The beaver points out later, Edmund "has already met the White Witch and joined her side ... He had the look of one who has been with the Witch and eaten her food" (81). The quotation indicates that the deceitful person has a different appearance. Therefore, the implicit didactic message here is that people should act with integrity, for the vicious person can be recognized. When Edmund learns through Lucy that the Lady he met is a dangerous witch, he still wants to taste the Turkish Delight even though he feels uncomfortable (43). This behaviour shows the infantile behavior and dishonesty of Edmund as well as his greed. He is naive and lacks strong moral principles, thus he can make friends with anyone who gives him what he wants.

Besides the desperate desire for the enchanted Turkish Delight, Edmund's aspiration to be a prince in the future shows his self-importance as well. In order to fulfill his aim, Edmund

tries to persuade Lucy by saying, "You can't always believe what Fauns say" (43). Later, he even convinces Peter that the Witch is kind when all the children enter into the world of Narnia. He says to Peter, "How do we know that the fauns are in the right and the Queen ... is in the wrong?" (61) He tries to lie to himself by saying this metaphorical question because he knows exactly that the Queen is a cruel witch. It is also worthy of attention that Edmund uses "the Queen" instead of "the Witch" in this example, which implies Edmund's positive attitude and good impression of the witch. When Peter answers that the Faun saves Lucy, which is not the answer that Edmund expects, Edmund has a second try by saying: "He *said* he did. But how do we know? " .(61)

However, things will be different when it comes to Edmund himself. Edmund takes for granted that the White Witch is in the right and even makes excuses for such thoughts. He says to himself: "She was jolly nice to me, anyway, much nicer than they are. I expect she is the rightful Queen really. Anyway, she'll be better than that awful Aslan!" (85) He is implying that he really knows that the White Witch is cruel. However, his greed for Turkish Delight and ambition to be a prince make him forget his moral values. He wants to get everything he desires, even at the cost of his integrity.

Edmund is standing at the crossroads of his life, but he feels it difficult to take the right path, especially when he is confronted by so many temptations. As Downing claims: "the crucible of character is not moral precepts but actual moral choices, situations where the right decision is not the easiest or the safest one" (91), It is hard for a child to repel against temptations such as the delicious Turkish Delight or the honour of being a prince or princess; and it is even harder for Edmund the weak character in the novel to make the right decision. It

is thus understandable that Edmund makes the wrong decision at first. However, Edmund's action of remorse and reform at last is a convincing example to inspire children to act with integrity.

Edmund's change is not direct or unexpected instead, it comes under certain influence; Just like the critic states: "the impact of events on the character" can create "new traits to supplant or alter the old" ¹². Edmund is transformed from a spiteful and immoral boy into an honest and upright person with the help of Aslan. After Edmund has been rescued, he and Aslan have a conversation, which "Edmund never forgot" (128). The quotation indicates that Edmund's conversation with Aslan is a driving force for him to change, and the expression. After the conversation, his actions transformed him from a traitor into an upright person. Moreover, when the Witch comes to them and wants to kill the traitor-- Edmund as her "lawful prey" is so quiet and mature that he just stands there, and looks at Aslan and says nothing (130). Edmund's quiet temperament presents a huge contrast with his former one, i.e. the snappish and spiteful boy who always jeers at Lucy.

Likewise, Edmund is not timid or greedy now. He can face the White Witch bravely, even though the witch is coming to kill him. Hence, with the help of Aslan, Edmund, a former bad-tempered and immature boy, finally grows into a sedate, upright person. Edmund's reformation gains everyone's admiration and respect, even Lucy thinks that he looks better than she has seen him look for ages: "He had become his real old self again and could look you in the face" (165). The phrase "look you in the face" shows that Edmund no longer feels ashamed or guilty, because he fights for justice now. The description that Edmund becomes finally "King Edmund the Just" (169) reinforces the importance of integrity. This is because

Edmund cannot be the prince as he wished by betraying his siblings, but he can acquire the honour of "King the Just" by being "great in council and judgement" (169). The implicit didactic message here is that people gain respect by being honest.

As presented above, Lewis utilized the device of a talking animal – the Faun to catch readers' attention, and the didactic message of being honest and upright can be inspired through the examples of Mr Tumnus and Edmund. The moral values in this section prevent the occurrence of some personal problems, and constitute a source of inspiration in time of need. Just like Mr Tumnus and Edmund in the novel, they do not act with integrity at first, and they have either the threat or the temptation in front of them, which prevents them from making the right choice. However, they return to the right track at last. Therefore, these two characters set good examples for children.

Lucy sets an excellent example of forgiving people at the very beginning when she meets Mr Tumnus. When the Faun tells Lucy that he is a kidnapper for the White Witch, Lucy tries to console him by saying "rather slowly": "Well ... well, that was pretty bad. But you're so sorry for it that I'm sure you will never do it again" (24). Lucy's speech conveys her forgiveness and positive attitude towards the Faun. She overlooks Mr Tumnus' former fault though it is "pretty bad" because she believes that he will never help the Witch kidnap person again since he feels sorry for his vicious behaviour. The quotation cited above thus indicates that Lucy is an amicable girl who always sees the better side of people and can forgive.

After Lucy finds out that she is actually the victim, she feels sure, though terrified as well, that the Faun will set her free. She tries to convey her trust and understanding to Mr Tumnus by saying, "Oh, but you won't ... [sic] you won't, will you? Indeed, indeed you really

mustn't" (24). By saying these sentences, Lucy tries to express her forgiveness and persuade the Faun to be a kind person. Besides Lucy's generous forgiveness, she regards the Faun as her best friend. When Lucy and Mr Tumnus separate, she is worried about the Faun, so she says to him: "And I do hope you won't get into dreadful trouble on my account" (26). Instead of blaming the Faun for not being honest and kidnapping her, Lucy even blame on the fault to herself, because Mr Tumnus will be in trouble on her account. Lucy's noble behaviour is an excellent example suggesting how to deal with enemies or opponents. Besides the simple action of forgiving, it is more important to stand in the perspective of others and be a thoughtful and truthful friend.

Likewise, Lucy also forgives her brother Edmund for all his wrongdoings. When Lucy tells her siblings about her fantastic experience in Narnia, they do not believe it and think Lucy is telling a silly lie. Though the two elder ones hurt Lucy's heart, they do it unconsciously. However, Edmund is spiteful on this occasion: "He sneered and jeered at Lucy and kept on asking her if she'd found any other new countries in other cupboards all over the house" (29). These cannot be seen as an elder brother's proper behaviour, but Edmund has lots of fun with these sarcasms. In contrast to Edmund, Lucy is much more sensible. When she meets Edmund in Narnia, she is so joyful and excited. She says to him, "If I'd known you had got in I'd have waited for you" (42). She no longer feels sad and disappointed, because she and her brother both have this wonderful experience. She forgives what Edmund has done to her, and she even feels sorry for not waiting for Edmund, which is not her fault.

However, Lucy's polite and sensible behaviour is not received positively. Lucy is looking forward to telling her siblings about the adventure, thus she says to Edmund: "I *am*

glad you've got in too. The others will have to believe in Narnia now that both of us have been there. What fun it will be!" (44) On the contrary, Edmund "decided to let Lucy down". Edmund violates his promise intentionally, and the reason of his action is that he feels "annoyed with Lucy for being right" (45). Edmund's action and the reason for his behaviour emphasize his mean personality. He does not care about other's feelings, all Edmund wants is to spite and enjoy the successful mood of being a nasty person.

Though Lucy feels hurt by Edmund's vicious behaviour, she forgives him without hesitation. When Edmund tells his siblings that he only plays with Lucy and pretends that all her story is true, Lucy "gave Edmund one look and rushed out of the room" (46). Lucy feels so heartbroken that she says nothing but gives Edmund a look and runs away. Edmund does let Lucy down this time, thus Lucy does not want to argue at all. After all, she is just a little girl; that is why she says miserably to her siblings: "I don't care what you think, and I don't care what you say ... I know I've met a Faun in there and – I wish I'd stayed there and you are all beasts, beasts" (47). Lucy behaves rather childish here, she insists that her story is true and even attacks her siblings as "beasts". However, when Edmund betrays them and goes to the White Witch, Lucy even asks Aslan to save him (120). Moreover, after Edmund is saved, Lucy forgives him quickly. Her generous action of forgiveness is a convincing example that demonstrates how children can put moral principles into practice. By managing to forgive, Lucy sets an excellent example for children.

"The Skeleton in the Wardrobe" is David Holbrook's interpretations of C. S. Lewis's book *The Lion, the Witch, and the Wardrobe* and his suppositions seemed to be both unfounded and psychoanalytically biased. His main assumption was that Lewis was

extremely affected by "an unconscious fear of woman" (28). He formed this conclusion by referring to "many psychoanalytical studies" about the terrifying "phantom woman" and by tying this concept to Lewis because of the fact that Lewis lost his mother as a young child. With such a wide range of psychoanalytic theorists, it would be fascinating to know exactly which ones did these "many" studies, and it would be equally illuminating for Holbrook to disclose Lewis's age or oedipal stage when he lost his mother, or even to give some sort of evidence that Lewis was bitter towards women after the death. However, it seems that Holbrook unknowingly omitted such key factors, and simply revealed his "expert" analysis using excerpts from the text to make concrete Lewis's "unconscious deep fear and hatred of woman"(275).

Lewis used mythological creatures in delivering particular messages: accepting the self for what it is, following the right path of Allah, and being truthful with people who matter. His way may be a little unusual, but it has an eternal success for the same exact reason. Writing a story that contains the whole previous creatures and more needs a mind like Lewis's. His adjustment of some of the mythological history is not a clue of his fear or avoidance of sexual matters, instead he is aware of what an author should think and write when his main audiences are children. The idea Lewis relied on is the complicated nature of his audience, so he tried to tame the true and genuine nature of the mythological creatures he used. The best example is the faun. He omitted the sexual desire of the creature and replaced it with a complete kind and magical nature.

End Notes and References

- (1) C. S. Lewis, *The Chronicles of Narnia: the Lion, the Witch, and the Wardrobe* (London: Harper Collins, 2001): 77.
- (2) Carl Jung, *Psychology and Religion*, (NY: Yale UP, 1938): 93.
- (3) Peter Hunt, *Understanding Children's Literature*, 1999 (Oxen: Routledge, 1999): 245.
- (4) Carl Jung, *Modern Man in a Search of a Soul*, (London: Routledge, 2001): 88.
- (5) David Holbrook, *The Skelton in the Wardrobe, C. S. Lewis's Fantasies: Phenomenological Study*, (London: Associated University Presses, 1991): 143.
- (6) Carl Jung, *Four Archetypes: Mother, Rebirth, Spirit, Trickster*, (London: Taylor and Francis eLibrary, 2004): 74.
- (7) C. S. Lewis, *Surprised By Joy: the Shape of my Early Life*, (NY: Hartcourt, Brace and World, 1955): 178.
- (8) Arthur Cotterell, *The Encyclopedia of Mythology*, (London: Hermes House,

1996): 162.

⁽⁹⁾ David Downing, *Into the Wardrobe: C.S. Lewis and the Narnia Chronicles*, (CA: Jossey Bass, 2005): 145.

⁽¹⁰⁾ C. S. Lewis, *The Screwtape Letters*, (NY: Macmillan, 1961): 54.

⁽¹¹⁾ P. Nodelman, *The Pleasures of Children's Literature* (NY: Longman, 1996), 72.

⁽¹²⁾ R.J. Lukens, *A Critical Handbook of Children's Literature* (NY: Longman, 1999): 89.

⁽¹³⁾ T. Pratchett, "Let There Be Dragons", *Books for Keeps: the Children's Book Magazine Online*: 13.

Conclusion:

Children's literature is an interesting area of study. It has a deep history and a lot of changes took place in its styles. Among the classics of children's literature, *The Chronicles of Narnia* is one of the everlasting stories. The objective of the study is identifying Lewis's life experiences in *The Lion, the Witch, and the Wardrobe* along with defining what he really meant by using Aslan and Jadis as rivalries besides the other creatures. Examining Lewis's book *Surprised by Joy* with his mythological choices have been the focus of the present study and concentrating on the previous points constitutes its exceptional core.

The findings of the study can be summarized into three results. First, Lewis's childhood is the most influential element in the literary text. Mutual experiences and situations between the two texts have been found and analyzed through psycho-biographical concepts and biographical perceptions. Lewis's use of his life experience demonstrates his inner thoughts about what he would do if he got the chance to live it all over again.

Second, his mother's death shaped a lot of primary events in *Narnia*. Lewis's reaction towards her death in the actual time was an escape to the imaginary satisfaction he gets from reading books while in present time he writes with an inspiration from the experience; an inspiration that was projected in the significant turning points of the story.

Finally, Lewis combined diverse mythological creatures and succeeded in creating positive environment within that combination. Aslan and Jadis are associated with Irish mythology along with real people in the author's life and certain messages such as honesty, bravery, forgiveness and integrity are profound qualities which can be traced in the characters actions in critical matters.

The connection between Lewis's childhood and his text is inevitable. It is a necessary link that held the story together and added the magical element of surprise. It depends on several subjects: mother's death, school life, and influential figures. It is reinforced by the unique use of mythology and exemplified through the distinctive creatures which form the eternal positive impact.

By understanding what Lewis wrote in *The Lion, the Witch, and the Wardrobe*, the reader can relate what is in the text to the author life and he will be able to have a better realization of what Lewis wrote. The true interpretation will be fortified with the explanation of mythological elements with an emphasis on the two significant characters: Aslan and Jadis. To know where something comes from will help in identifying its outcome and effect. In this case, the different creatures' origins are crucial to understand the reasons behind when, where, and how he used them.

Aslan is always associated with the Christ in *The Lion, the Witch, and the Wardrobe*. The important factor in this interpretation is his death and rebirth. It is understood that such explanation is derived from the story because the writer is Christian and one of its powerful defenders. However, Aslan can be a symbol of not only Christ. It is true that his rebirth is an

important event, but his actions are further more essential. His compassion and wisdom can be traced to not just Christ, but other religious figures, most importantly, in Islamic mythology. A close look to both Aslan and the founders of Islam is a good place to start with.

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