LATVIJAS UNIVERSITĀTE

BAKALAURA DARBS

RĪGA 2017

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH STUDIES

ALLUSIONS IN *THE CHRONICLES OF NARNIA* BY C. S. LEWIS

ALŪZIJAS K. S. LŪISA DARBOS «NĀRNIJAS HRONIKAS»

BACHELOR THESIS

Natālja Zabavina
Matriculation card No. nz13006

Adviser: lect. Lauma Terēze Lapa

RĪGA 2017

ANOTĀCIJA

Bakalaura darbs ir veltīts alūzijām K. S. Lūisa „Nārnijas hronikās”. Pētījuma mērķis ir atklāt, kādiem nolūkiem alūzijas uz dažādiem avotiem ir izmantotas šajās grāmatās, un noteikt, vai pārējo avotu ietekme ir tikpat nozīmīga kā kristietības ietekme. Ģenētisko un tipoloģisko līdzību analīzes metode tika pielietota. Hintena, Dauninga, Vorda un citu pētnieku darbi tika izskatīti. Alūzijas uz kristietību, K. S. Lūisa dzīvi, mitoloģiju, literatūru un viduslaiku kultūru tika atrastas, un to funkcijas (piem., darbošanās kā personāžu un sižeta pamats) tika noteiktas. Tika secināts, ka, analizēti atsevišķi, pārējie avoti neietekmē „Nārnijas hronikas” tikpat dziļi kā kristietība, tomēr to kopēja ietekme ir tikpat nozīmīga.

Atslēgvārdi: „Nārnijas hronikas”, alūzija, alegorija, intertekstualitāte.

ABSTRACT

This research is devoted to allusions in *The Chronicles of Narnia* by C. S. Lewis. The aim is to find out which purposes the allusions to different sources serve in these novels, and to determine if other sources have an impact as prominent as Christianity does. The method was the analysis of genetic and typological relations. The works of such researchers as Hinten, Downing, and Ward were consulted. Allusions to Christianity, the life of C. S. Lewis, mythology, literature, and medieval culture were found, and their functions (e.g. being the basis for the characters and the plot) were determined. It was concluded that while the influence of other sources separately is not equal to that of Christianity, together they represent a background no less significant.

Key words: *The Chronicles of Narnia*, allusion, allegory, intertextuality.

TABLE OF CONTENTS

INTRODUCTION

This research is devoted to allusions in *The Chronicles of Narnia*, a series of children's fantasy novels by C. S. Lewis. First published in the 1950's, these books have become a classic of the fantasy genre and attracted the interest of a great number of researchers, such as Hinten (2005), Downing (2005), Schakel (2005), and Ward (2010). While *The Chronicles of Narnia* contain allusions to a multitude of sources, from the mythologies of different peoples to the facts of C. S. Lewis's biography, they are traditionally viewed primarily as a Christian allegory, and it is possible to argue that other influences are largely treated as less significant.

The aim of the present research is to find out which purposes the allusions to different sources serve in *The Chronicles of Narnia*, and to determine whether other sources have an impact as prominent as Christianity does. The research hypothesis is that the narrative and the characters in *The Chronicles of Narnia* are shaped by the allusions to mythology, literature, medieval culture, and C. S. Lewis's own life to the same extent as they are shaped by the allusions to Christianity. The research method is the analysis of genetic and typological relations, as applied in the field of comparative literary studies. The enabling objectives of the research are the following:

1. To study the concepts of allusion and allegory in order to find out which is best applicable to *The Chronicles of Narnia*.
2. To read *The Chronicles of Narnia* and to collect all the allusions which are encountered in the books.
3. To study the literature on *The Chronicles of Narnia* in order to see if there are more allusions than had been noticed in the course of reading, and to collect the allusions that had been left out.
4. To group the found allusions according to their sources (Christianity, the life of C. S. Lewis, mythology, literature, medieval culture)
5. To identify the functions of allusions.
6. To determine which groups of allusions have most influence on the narrative and the characters.

In Chapter 1, the concepts of allusion and allegory are defined. Chapter 2 is devoted to the methodology applied in the research. Chapters 3-8 deal with the allusions to Christianity, the life of C. S. Lewis, mythology, literature, and medieval culture respectively.

1. ALLEGORY AND ALLUSION

Chapter 1 deals with the concepts of allegory and allusion both as such and in relation to *The Chronicles of Narnia*. Firstly, the definitions of both terms are given. Secondly, the opinions on *The Chronicles of Narnia* as an allegory are provided, including the opinion of C. S. Lewis himself. On the basis of these opinions, it is argued that the allegorical perception of *The Chronicles of Narnia* has several drawbacks, which are avoided if the concept of allusion is used in interpreting the series instead.

In order to discuss *The Chronicles of Narnia* in terms of allegory and allusion, it is first necessary to define these concepts. Allegory is a narrative which is meaningful on at least two levels: the literal one and the figurative one (Barton and Hudson, 1997: 6). It may be in prose or verse, literary or pictorial or both (Cuddon, 1999: 20). Two main types of allegory are distinguished: historical and political allegory, in which the characters and events of the literal level represent the real historical personages and events on the figurative level, and the allegory of ideas, in which the characters and events of the literal level stand for various concepts, qualities, and ideas (Abrams, 1999: 5). In the latter type, personification is actively employed to create characters that embody 'abstract entities such as virtues, vices, states of mind, modes of life, and types of character' and that are often given telling names, such as *Christian* and *Faithful* in *The Pilgrim's Progress* by John Bunyan (ibid.). Allegorical imagery, which is 'the personification of abstract entities who perform a brief allegorical action', may be incorporated into the mostly non-allegorical works of literature (ibid., 1999: 6). It is possible to use allegory in nearly any genre, but there are several genres that are tied to it especially closely, such as fable or apologue, parable, exemplum, and proverb (ibid., 1999: 6-8). The origins of allegory are religious, and it pervades most Classical myths, as well as the Old and the New Testaments (Cuddon, 1999: 21-22). It is considered that religious allegory is open to understanding on four levels: literal, allegorical, tropological (moral), and anagogical (prophesising the future events) (Barton and Hudson, 1997: 7).

As to allusion, it is an inexplicit reference in a literary text to another literary text, work of art, mythology, or historical event or personage (Barton and Hudson, 1997: 9, Abrams, 1999: 9). Allusions are usually employed 'to illustrate or expand upon or enhance a subject' or to express irony (Abrams, ibid.). It is possible to classify allusions as direct and indirect. In the case of direct allusions, an event, personage, or place is referred to by name, while indirect allusions are based solely on associative ties that a reader familiar with the source of the allusion is able to recognise (Barton and Hudson, ibid.). Consequently, in order for allusions to be perceived, the author and the readers must share common knowledge, although

particular allusions may also be aimed at a close circle of the author's intimates (Abrams, 1999: 10). It is possible to say that allusion 'is often a kind of appeal to a reader to share some experience with the writer' (Cuddon, 1999: 27).

Both of the aforementioned concepts suggest the relationship between the text in which they are used and some other source. Thus, both concepts are linked to intertextuality – the interdependence of any literary text with other texts via allusions and citations, the transformation of features of the already existing texts, and 'its unavoidable participation in the common stock of linguistic and literary conventions and procedures that […] constitute the discourses into which we are born' (Abrams, 1999: 317). Consequently, it is possible to employ both allusion and allegory in the creation and interpretation of intertextual works of literature, as exemplified by *The Chronicles of Narnia*. For instance, Aslan's self-sacrifice in *The Lion, the Witch and the Wardrobe* is traditionally interpreted as a religious allegory of the Crucifixion, while 'In those days Mr. Sherlock Holmes was still living in Baker Street' (*The Magician's Nephew*, 2008: 8) is a direct allusion to Arthur Conan Doyle's stories about Sherlock Holmes.

The concept of allegory, the religious one in particular, is frequently referred to when it comes to the discussion of *The Chronicles of Narnia*: most often by the general-interest press (Miller, 2008: 7), but also in literature: for example, these novels are described as a Christian allegory in *The Greenwood Encyclopedia of Folktales and Fairy Tales* (Haase, 2008: 573). Furthermore, according to Higgens, the series fits the definition of allegory even though it had not been intended to be allegorical (1994: 155). Indeed, C. S. Lewis himself did not consider *The Chronicles of Narnia* to be a Christian allegory. In his essay *Of Other Worlds* (1982), he wrote:

> Some people seem to think that I began by asking myself how I could say something about Christianity to children; then fixed on the fairy tale as an instrument, then collected information about child psychology and decided what age group I'd write for; then drew up a list of basic Christian truths and hammered out 'allegories' to embody them. This is all pure moonshine. I couldn't write in that way. It all began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion. At first there wasn't anything Christian about them; that element pushed itself in of its own accord (Lewis, 1982 quoted in Hinten, 2005: 9)

Labelled as allegory or not, *The Chronicles of Narnia* are usually discussed in terms of their Christian undertones. For instance, in *Iztēles ģeogrāfija* (2010), one of the few Latvian works of research devoted to the fantasy genre, their genre is defined as Christian fantasy (Simsone, 2010: 123). Such approach is logical, since the series is rich in biblical allusions (as will be demonstrated in Chapter 3). However, the approach of presenting the Christian elements as

the most or perhaps even the only important parts of the series has been widely criticised. It has been argued that 'its [that of *The Chronicles*] innate Christian allegory remains problematic for many readers' (Haase, 2008: 573), and that the readers 'may be alienated by the realization that an absorbing fantasy world is in fact the vehicle for religious polemic' (ibid., 2008: 574). Another outcome of such approach is that most of the scholars and critics who are motivated to study Lewis's work are Christians themselves and mostly pay attention to the presence of Christianity in *The Chronicles of Narnia* (Miller, 2008: 7), which results in the excessive uniformity of research and the lack of different perspectives. Therefore, highlighting other sources that shaped the series alongside with the Bible is necessary in order to have a wider range of topics for discussion and points of view in the research of the series, and to demonstrate that readers need not be wary of biblical allusions being the only noteworthy or prominent aspect of the series. In addition, it is possible to conclude that the concept of allusion is preferable to allegory in discussing *The Chronicles of Narnia*, because it does not imply the obligatory presence of a religious allegorical level which readers may find off-putting, but still points out the connection that the series has with the Bible.

To conclude, it is possible to discuss *The Chronicles of Narnia* in terms of both allegory (a narrative meaningful on two or more levels) and allusion (a direct or indirect reference to a literary, mythological, or any other source). However, C. S. Lewis denied that *The Chronicles of Narnia* are allegorical. What is more, presenting *The Chronicles of Narnia* solely as a Christian allegory leads to potential readers being wary of them, scholars being excessively uniform in their analyses of the series, and both readers and scholars neglecting other aspects of the series. Therefore, it is possible to say that it is preferable to view *The Chronicles of Narnia* as a narrative rich in allusions, not an allegorical narrative. In Chapter 2, the research methodology will be described.

2. METHODOLOGY

In Chapter 2, research methodology is introduced. First, the method of analysis is explained. Next, the research object is described, and the research procedure is reported.

The research hypothesis was that the narrative and the characters in *The Chronicles of Narnia* are shaped by the allusions to mythology, literature, medieval culture, and C. S. Lewis's own life to the same extent as they are shaped by the allusions to Christianity. To test the hypothesis, the analysis of genetic and typological relations was conducted. Genetic approach involves tracing the origins of a literary phenomenon (Natanson, 1962: 199), while typological approach is based on the analysis of similar literary phenomena that have emerged independently in different literatures (Braginsky, 2004: 1-2). Both approaches are used in the field of comparative literary studies, in which 'the relationships and similarities of the literatures of different peoples and nations' are researched (Cuddon, 1999: 164), but it is also possible to use them on the smaller scale in order to analyse the similarities and relationships of different genres or works of literature, including the relationships of a literary text and the sources of the allusions employed in it. For instance, the same approach is applied in *Iztēles ģeogrāfija* (2010) by Bārbala Simsone.

The research object was *The Chronicles of Narnia* series by C. S. Lewis, consisting of seven novels: *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian: The Return to Narnia* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955), and *The Last Battle* (1956). The editions used were HarperCollins e-books. To avoid misunderstanding, the references to the research object novels in the present bachelor thesis contain the titles of these books, not the name of their author.

The research procedure was as follows:

1. The seven novels of *The Chronicles of Narnia* were read, and the allusions found by the researcher while reading them were collected.
2. A number of works of research devoted to *The Chronicles of Narnia* were studied in order to see if there were more allusions than noticed in the course of reading, and the allusions that had been left out were also collected.
3. The allusions were grouped according to their sources (Christianity, the life of C. S. Lewis, mythology, literature, medieval culture).
4. The functions of allusions (e.g. providing plot lines, characters, the descriptions of characters) were identified.

5. On the basis of the functions of allusions, the conclusions concerning the influence of different sources on *The Chronicles of Narnia* were made.

To summarise, in Chapter 2, methodology is presented, including the research method (the analysis of genetic and typological relations), the research object (the seven novels of *The Chronicles of Narnia* series by C. S. Lewis), and the research procedure. In Chapter 3, the allusions to Christianity will be presented and discussed.

3. ALLUSIONS TO CHRISTIANITY

In Chapter 3, the Christian background of *The Chronicles of Narnia* is discussed. Firstly, it is explained which biblical personages are alluded to in the images of the characters of the series. Secondly, the allusions to the Bible and related sources in the plot of the series are presented. Finally, the allusions that perform other functions are reviewed.

3. 1. Allusions to Christianity in the characters and their traits

In terms of the characters of *The Chronicles of Narnia*, the most obvious allusion to Christianity is the parallel between Aslan and God. While Aslan is not referred to as a god in the novels, it is clear that the Narnians recognise him as a divine figure. For instance, they believe that he would meet them in the afterlife, as proven by the moment in *Prince Caspian* when a dying old woman greets Aslan by saying: 'Oh, Aslan! I knew it was true. I've been waiting for this all my life. Have you come to take me away?' (2008: 110). The concept of praying is also referenced in *The Chronicles of Narnia*: in *The Magician's Nephew*, Fledge notes that, in his opinion, while Aslan would undoubtedly know if they needed anything without them having to ask for help, he has 'a sort of idea he [Aslan] likes to be asked' (2008: 92). However, he is not just an abstract god, but precisely Christian God, and it is possible to say that the features of both God the Father and God the Son are combined in him. For example, as God the Father, Aslan creates Narnia and the majority of its inhabitants in *The Magician's Nephew*, which is an aspect of the plot reviewed in greater detail in Section 3. 2. Furthermore, as Aslan follows Jill and Eustace to England, he tells them: 'They [meaning the classmates of Eustace and Jill who bullied them] shall only see my back' (*The Silver Chair*, 2008: 125). This is a parallel to the Lord telling Moses: 'thou shalt see my back parts: but my face shall not be seen' (Exodus 33:23 quoted in Simsone, 2010: 173).

However, with God the Son Aslan shares even more features. Firstly, the fact that in *The Chronicles of Narnia* God is a lion is connected not only to the perception of the lion as the king of beasts, but also to Jesus being called 'Lion of the tribe of Judah' in Revelation 5:5 (Ferber, 2007: 119). Another title for Jesus is the Lamb of God, which is alluded to in *The Voyage of the Dawn Treader*, when at the End of the World, Aslan first greets the characters in the form of a lamb (2008: 129). Later, Aslan also speaks of himself as of 'the great Bridge Builder' (ibid., 2008: 130), which implies yet another title of Jesus, *Pontifex Maximus* (Simsone, 2010: 139). Secondly, a number of events which are centred on Aslan and a number of his actions parallel the events of the life of Christ and his actions as described in

the New Testament. This aspect will be dealt with in more detail in Section 3. 2. Thirdly, Aslan's breath has magical properties: in *The Lion, the Witch and the Wardrobe*, he breathes life into the Narnians who had been turned into stone by the White Witch, and in *The Silver Chair*, he uses his breath to send Jill and Eustace to Narnia. Likewise, according to the Bible, 'Jesus' gift in the resurrection is to give the Holy Spirit to His followers which He does by breathing on them (John 20.22)' (Higgens, 1994: 157). Next, in *Prince Caspian*, Bacchus and his followers help Aslan to liberate Narnia. In the Middle Ages, Bacchus 'became a symbol of Jesus Christ, of the hope for resurrection and of fervent worship (Brumble, 1998: 48-52 quoted in Jennings, 2009: 35). As will be described in Chapter 7, Lewis studied medieval literature, which explains the incorporation of a medieval idea about Christ into his novels. Another attribute of Christ that appears in the novels is the door. In the Bible, Jesus says: 'I am the door of the sheep' (John 10:7, Online 1) and 'I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture' (John 10:9, ibid.). In *The Silver Chair*, it is through the door opened by Aslan that Eustace and Jill get into Narnia, and in *The Last Battle*, Aslan opens the door that leads from the dying Narnia to the new world.

It is possible to argue that Aslan not only corresponds to God in Narnia, but actually is God, only appearing in Narnia in the form of a lion. Lewis himself opposed such point of view. In 1958, he wrote in a letter to one of his readers:

> If Aslan represented the immaterial Deity, he would be an allegorical figure. In reality however he is an invention giving an imaginary answer to the question, 'What might Christ become like if there really were a world like Narnia, and He chose to be incarnate and die and rise again in that world as He actually has done in ours?' This is not allegory at all. (Lewis, 1958 quoted in Brazier, 2013: 134)

Still, there are a number of reasons to believe that Aslan actually is a personification of God. First of all, as Jesus, Aslan also has a divine father, described in the novels only as 'the great Emperor-beyond-the-Sea' (*The Lion, the Witch and the Wardrobe*, 2008: 51). As it is revealed in *The Voyage of the Dawn Treader*, beyond the sea lies the country of Aslan, namely heaven. When the children inquire the Lamb of the way there, he explains that 'For you the door into Aslan's country is from your own world' (2008: 129), which means that the heaven of Narnia and the heaven of the human world are the same. In *The Last Battle*, it indeed turns out that the 'real Narnia', where the characters get to in the afterlife, is interconnected with the 'real England' and other places that correspond to different places on the Earth (2008: 112). Aslan also promises the children to keep telling them all the time how to reach his country (*The Voyage of the Dawn Treader*, 2008: 129). Moreover, he admits that he is present in England as well:

> "Are – are you there too, Sir?" – said Edmund.
> "I am," said Aslan. "But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there." (ibid.)

Besides, in *The Magician's Nephew*, the Cabby, the future King Frank, recognises God in Aslan: 'Yet I feel somehow, if I may make me so free, as 'ow we've met before' (2008: 84). The face by which people may know Aslan outside Narnia is apparently the one that he reveals at the end of *The Last Battle*: 'And as He spoke He no longer looked to them like a lion' (2008: 113). It is noteworthy that earlier in the novels, Aslan is not called 'He' with the capital letter. Thus, there is evidence in the text of the novels that Aslan not only corresponds to God in Narnia, but actually is God in the form of a lion.

Another major character whose image contains allusions to the Christian tradition is Jadis, or the White Witch. While Aslan corresponds to God in *The Chronicles of Narnia*, she corresponds to the devil. To begin with, she is the personification of evil: Narnia is created as 'the new, clean world', and the only reason why evil enters it is because Digory accidentally brings Jadis there (*The Magician's Nephew*, 2008: 84). Next, the devil is identified with the serpent which prompts Eve to taste the forbidden fruit. Similarly, in *The Magician's Nephew*, Jadis tempts Digory with the apple, the fruit which is most frequently chosen to represent the forbidden fruit in art. In the Bible, the serpent tells Eve that 'in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil' (Genesis 3:5, Online 1). The forbidden fruit in *The Magician's Nephew* is that of life, not of knowledge, yet Jadis says similar words: 'If you do not stop and listen to me now, you will miss some knowledge that would have made you happy all your life' (2008: 98). Next, in the Bible, when God learns that it was the serpent who had tempted Eve, he proclaims: 'Because thou hast done this, thou art cursed above all cattle, and above every beast of the field' (Genesis 3:14, n. d.: online). In *The Magician's Nephew*, Jadis, who eats the apple of life, also brings a curse upon herself. As Aslan explains, 'length of days with an evil heart is only length of misery and already she begins to know it' (2008: 105). What is more, in *The Lion, the Witch and the Wardrobe*, the White Witch reminds Aslan that it had been established at the beginning of Narnia that all the traitors of Narnia belong to her as her 'lawful prey' (2008: 82), as the souls of sinners belong in hell.

In addition, Jadis is also associated with Lilith, the first wife of Adam in Hebrew mythology. Firstly, Lilith is mentioned as her ancestress: 'she comes of […] your father Adam's first wife, her they called Lilith. And she was one of the Jinn' (*The Lion, the Witch and the Wardrobe*, 2008: 52). In Hebrew myths, Lilith is an evil spirit, and the Jinns are evil

spirits in Arabian mythology. Secondly, in the myths, Lilith refuses to obey Adam, thus hindering their marriage and the subsequent population of the world by people (Simsone, 2010: 126). Similarly, Jadis opposes fertility by keeping Narnia in the state of endless winter. What is more, Lilith was believed to be especially dangerous to new-born children (Kalniņa and Zvirgzds, 2006: 259), and in *The Chronicles of Narnia*, Jadis is the adversary of human children: Digory and Polly in *The Magician's Nephew*, and the Pevensies in *The Lion, the Witch and the Wardrobe*. To summarise, in the character of Jadis, the features of the devil and Lilith are alluded to.

Next, in the characters of the Pevensie siblings, it is possible to trace allusions to the apostles. The Pevensies are the devoted followers of Aslan and teach other creatures about him: for instance, in *Prince Caspian*, they try to persuade Trumpkin the Dwarf that Aslan exists, and eventually lead him to Aslan. Furthermore, as pointed out by Hinten, Peter, who bears the title of the High King, is identified with Peter, 'the traditional head of the apostles in our world' (2005: 10). What is more, Saint Peter is believed to guard the gates to heaven and to keep the keys of the kingdom (Simsone, 2010: 130), and in *The Last Battle*, it is Peter who closes the Doorway and locks it with a golden key (2008: 99). Lucy, in turn, 'parallels John, the disciple "whom Jesus loved", as he is repeatedly described in the book of John (20:2, 21:17, etc.)', since she is 'the one most dedicated to goodness and the one to whom Aslan appears most frequently and displays the most tenderness' (Hinten, 2005: 10). Another saint whom Lucy is connected to is the Blessed Lucy Brocadelli, which will be discussed in more detail in Chapter 7.

Besides, a number of minor characters of *The Chronicles of Narnia* also allude to a number of biblical characters. For instance, King Frank and Queen Helen, whom Aslan appoints to be the first rulers of Narnia, correspond to Adam and Eve, being the first people in the new world. Furthermore, eagles frequently appear in the series as the allies of Aslan. For instance, in *The Lion, the Witch and the Wardrobe*, the Eagles, alongside with the Centaurs, rescue Edmund from the White Witch, and in *The Last Battle*, Farsight the Eagle fights for Narnia on the side of King Tirian. The eagle is associated with John the Evangelist, 'based on the correspondence of the four gospel-writers to the four "living creatures" of Ezekiel chapter 1', since 'John is the most soaring and visionary of the four evangelists' (Ferber, 2007: 67). Therefore, the important role of eagles in *The Chronicles of Narnia* is not accidental.

Finally, Digory's surname is also an allusion, since '*Kirk* is Old Norse (as well as Scottish) for "church"' (Hinten, 2005: 12). In the novels, the Pevensie children discover the passage to Narnia while staying in Professor Kirke's house. Consequently, they find their way to Aslan, who corresponds to God in *The Chronicles of Narnia*, and eventually to the afterlife

in the new Narnia, through the church (ibid.). However, there is also another significance of Digory's surname, which will be mentioned in Chapter 4.

3. 2. Allusions to Christianity in the plot of the series

The allusions to the events described in the Bible pervade the plot of *The Chronicles of Narnia*. The novels in which they are especially apparent are *The Magician's Nephew*, *The Lion, the Witch and the Wardrobe*, and *The Last Battle*. However, it is also possible to trace parallels to the Bible in other novels of the series.

The Magician's Nephew, the first novel chronologically but not according to the order of publication, is about the creation of Narnia. It happens similarly to the creation of the world in the Book of Genesis, although faster. According to the Bible, in the beginning, 'darkness was upon the face of the deep' (Genesis 1:2, Online 1). Likewise, when Digory, Uncle Andrew, and the others arrive at Narnia, it is 'so dark that they couldn't see one another at all' (2008: 60). Then 'God said, Let there be light' (Genesis 1:3, Online 1), and Aslan makes stars appear and shine (2008: 61). After the sun rises, Aslan proceeds to create grass, trees and other plants, which God creates in Genesis 1:11-12, and then animals, which in the Bible are created in Genesis 1:21-25. Notably, animals emerge out of the earth, which references Genesis 1:24: 'Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind' (Online 1). Aslan then proceeds to touch the noses of several chosen animals with his nose. Since the animals touched by him in such a way become the Talking Beasts, it is possible to compare this moment with God breathing life into the man. To every living being, God has 'given every green herb for meat' (Genesis 1:30, ibid.). Similarly, Aslan tells to the Talking Beasts: 'I give you the woods, the fruits, the rivers' (2008: 72). As to humans, Aslan does not create them but chooses two people from the human world – Frank the Cabby, who is already in Narnia, and his wife Helen, whom Aslan brings there from England. In the Bible, God tells Adam and Eve that they are to 'have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth' (Genesis 1:28, Online 1). Aslan, in turn, crowns Frank and Helen as the rulers of Narnia and tells them that they 'shall rule and name all these creatures, and do justice among them, and protect them from the enemies when enemies arise' (2008: 85). The part about naming the creatures is also an allusion to Genesis 2:19-20:

> And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.

> And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him. (Online 1)

The tree of life is also present in both the Bible (Genesis 2:9, ibid.) and *The Chronicles of Narnia*, though in the latter it also performs the function appointed in the Bible to the tree of knowledge of good and evil.

Furthermore, the Fall of Man is alluded to twice in *The Magician's Nephew*. The first time it occurs when Digory awakens Jadis: he strikes the bell because the inscription on the pillar in Charn promises that if he does not do so, he will wonder all his life what would have happened if he had done it (2008: 33). Later he admits to Aslan that he really wanted to know what would happen if he struck the bell (2008: 83). Thus, similarly to Eve, he yields to temptation in pursue of certain knowledge. Digory must atone for the evil he brought to Narnia by doing some good, according to the principle given in the Bible: 'For since by man came death, by man came also the resurrection of the dead' (1 Corinthians 15:21 quoted in Simsone, 2010: 124), so he is tasked to bring Aslan the apple from the tree of life. This is when the second moment that parallels the Fall of Man occurs, as it has been mentioned in Section 3. 1: Jadis tries to persuade the boy to take the fruit for himself. This time, however, he manages to resist.

The Lion, the Witch and the Wardrobe, in turn, contains several allusions to the life, death, and resurrection of Christ. When the Pevensie children hear about Aslan for the first time, they feel 'like good news, had come over them' (2008: 50). 'Good news' is the literal translation of the word 'gospel' (Simsone, 2010: 173). Then Father Christmas informs them that Aslan is returning to Narnia, which alludes to the coming of God to the Earth as Jesus Christ. Father Christmas also gives them gifts which, as Hinten suggests, 'somewhat parallel the spiritual gifts given to the church': Peter receives a shield and a sword, representing faith and the Word of God, Susan receives a horn, which symbolises prayer because it is used to call for help, and Lucy is given a small bottle of magical cordial, which stands for the gift of healing (2005: 15). Having received their gifts, the children and the couple of Beavers head to the Stone Table. Edmund, rescued by Aslan's allies, also joins them there. His meeting with his siblings is preceded by Aslan telling them 'There is no need to talk to him about what is past', which is an allusion to 'Isaiah 65.16 where God promises through his prophet that the former troubles will be forgotten' (Ford, 1980 quoted in Higgens, 1994: 158-159).

Later the White Witch comes for Edmund and demands that he must be given back to her. While she makes her claim, Edmund keeps looking at Aslan as if it does not matter at all what the White Witch says (2008: 82). It is possible to interpret it as an allusion to 'fixing our

eyes upon Jesus, the author and perfecter of our faith' in Hebrews 1:2 (Ford, 1980 quoted in Higgens, 1994: 159). The White Witch insists that Edmund, as any traitor, is rightfully hers, since such are the laws of Deep Magic written on the Stone Table. Her words evoke associations with Romans 6:23, 'the wages of sin is death' (Hinten, 2005: 17). Deep Magic, as she argues, is also 'engraved on the scepter of the Emperor-beyond-the-Sea', who corresponds to God the Father in The Chronicles of Narnia, and had been put by him 'into Narnia at the very beginning' (2008: 82). This creates a link to the Old Testament and the Tablets of Stone on which the Ten Commandments were written, given to Moses by God the Father at the top of Mount Sinai, which is also alluded to, since the Stone Table is located at the hilltop. The parallel between the Stone Table and the Tablets of Stone was also confirmed by Lewis himself in 1960 (Hinten, 2005: 16).

Aslan refuses to give Edmund to the White Witch; as a result, he must sacrifice himself to pay for Edmund's sins, as Jesus sacrificed himself for the mankind. The fourteenth chapter of *The Lion, the Witch and the Wardrobe*, which is devoted to Aslan's death and subsequent resurrection, is possibly 'the most biblically allusive chapter of the Chronicles' (ibid., 2005: 18). At the beginning of the chapter, as Peter and Aslan discuss the upcoming battle with the Witch's army, Peter asks if Aslan is going to be there, and Aslan replies: 'I can give you no promise of that' (2008: 85), which is similar to Jesus telling Simon Peter: 'Whither I go, thou canst not follow me now' (John 13:36a quoted in Hinten, 2005: 18). At night, Aslan goes back to the Stone Table, followed by Lucy and Susan. When the girls ask him if he is feeling unwell, he responds: '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' (2008: 87). Likewise, in the Bible, Jesus tells the apostles: 'My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me' (Matthew 26:38 quoted in Hinten, 2005: 19). When Aslan arrives at the Stone Table, the servants of the White Witch torture and humiliate him: 'he was surrounded by the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him' (2008: 89). Similar scenes take place in the Bible: 'And the men that held Jesus mocked him, and smote him' (Luke 22: 63 quoted in Hinten, 2005: 19), 'Then did they spit in his face, and buffeted him; and others smote him with the palms of their hands' (Matthew 26:67 quoted ibid.). In the end, the Witch's allies tie Aslan to the Stone Table, and the White Witch kills him, yet next morning he comes back from the dead. As he is resurrected, the Stone Table breaks into two pieces, which is 'an echo of the veil in the Temple tearing as Christ died, thus changing the nature of people's relationship to God' (Schakel, 2005: 47). The first ones to see Aslan resurrected are Lucy and Susan; in this situation, they parallel the Myrrhbearers. Finally, as the arrival of Aslan in Narnia corresponds to Christmas, his coming back from the dead

corresponds to Easter, and it is after his resurrection that the real spring comes to Narnia (Simsone, 2010: 127).

There are also a number of biblical allusions in *The Lion, the Witch and the Wardrobe* which occur after Aslan's death and resurrection. For instance, after the battle, in which the White Witch and her army are defeated, Aslan feeds his army: 'How Aslan provided food for them all I don't know; but somehow or other they found themselves all sitting down on the grass to a fine high tea at about eight o'clock' (2008: 103). This is a reference to 'Jesus' feeding the multitude with five barley loaves and two small fish' in John 6:1-14 (Higgens, 1994: 160-161). After the Pevensies are crowned as the Kings and Queens of Narnia, Aslan leaves: according to Mr Beaver, 'he has other countries to attend to' (2008: 104). In the Bible, Jesus says: 'And other sheep I have, which are not of this fold: them also I must bring, and they shall hear my voice' (John 10:16 quoted in Higgens, 1994: 161). This is also another proof that Aslan acts as God not only in Narnia.

The final novel of the series, *The Last Battle*, is an apocalyptic story. The ruin of Narnia starts with Shift the Ape posing as Aslan's mouthpiece. He plays the role of the false prophet, alluding to such passages in the Bible as, for instance, 2 Peter 2:1: 'But there were false prophets also among the people, even as there shall be false teachers among you, who privily shall bring in damnable heresies, even denying the Lord that bought them, and bring upon themselves swift destruction' (Online 1). Further, it is stated that 'many shall follow their pernicious ways' (2 Peter 2:2, ibid.), and indeed, many Narnians believe that Shift acts on behalf of Aslan. Thus, Shift performs the function of the second beast, who 'causeth the earth and them which dwell therein to worship the first beast' (Revelation 13:12, ibid.), which makes Puzzle the Donkey, disguised as Aslan, the first beast. The fact that Shift 'preaches' from the top of the Stable Hill is also a possible reference to Isaiah 2:2: 'And it shall come to pass in the last days, that the mountain of the LORD'S house shall be established in the top of the mountains, and shall be exalted above the hills; and all nations shall flow unto it' (Simsone, 2010: 129). In turn, it is possible to regard the character of King Tirian, who fights for Narnia in the name of Aslan and is followed by Jewel the Unicorn, as an allusion to the Word of God: 'And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war' (Revelation 19:11, ibid.).

In the end of *The Last Battle*, Narnia dies, and its stars fall down from the sky 'like silver rain' (2008: 95), as in the Bible 'the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind' (Revelation 6:13, Online 1). Then the Narnian moon becomes red (2008: 97), while in the Bible it is also mentioned that

‘the moon became as blood’ (Revelation 6:12, Online 1). Aslan opens the Door to the new Narnia, as in Revelation 4:1 ‘a door was opened in heaven’ (ibid.), letting in the Narnians who are worthy of it and not letting in those who look at him with ‘fear and hatred’ (2008: 97). This moment parallels the Last Judgement: ‘the dead were judged out of those things which were written in the books, according to their works’ (Revelation 20:12, Online 1). Behind the Door, the characters discover the new Narnia: ‘And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away’ (Revelation 21:1, ibid.). Last but not least, the final words of Aslan – ‘The term is over: the holidays have begun. The dream is ended: this is the morning’ (2008: 113) – allude to Revelation 21:4: ‘there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away’ (Online 1).

While in the other novels of *The Chronicles of Narnia* there are less biblical motifs in the plot, it is still possible to trace a number of similarities. For example, *The Horse and His Boy* partially resembles the story of Moses. Both Shasta and Moses were raised away from their families, not knowing their true origins, and both were brought by water to the people who adopted them. Furthermore, while Moses saves his people by leading them out of Egypt, Shasta saves the Archenlanders by warning them about the approaching Calormene army. Both these characters also marry women of other ethnicity, Zipporah and Aravis respectively. What is more, there are a number of moments that allude to certain passages in the Bible. For instance, Aravis is punished for her maid’s suffering ‘tear for tear, throb for throb, blood for blood’ (2008: 102) according to the principle ‘An eye for an eye, and a tooth for a tooth’ (Matthew 5:38 quoted in Simsone, 2008: 174). Another example is Shasta asking Aslan: ‘Who *are* you?’ and Aslan giving the following answer:

> “Myself,” said the Voice, very deep and low so that the earth shook: and again “Myself,” loud and clear and gay: and then the third time “Myself,” whispered so softly you could hardly hear it, and yet it seemed to come from all round you as if the leaves rustled with it. (2008: 84)

In *Iztēles ģeogrāfija* (2010), Simsone suggests two possible biblical parallels to Aslan’s response. The first one is to Exodus 3:14: ‘And God said unto Moses, I am that I am’ (Simsone, 2010: 175). The second one is to the concept of the Holy Trinity (ibid.). Examining the second idea, it is possible to conclude that in such a case, the first time Aslan says “Myself”, he speaks of himself as God the Father, the second time – as God the Son, and the third time, when the voice seems to come from everywhere – as the Holy Spirit.

In *The Voyage of the Dawn Treader*, one of the most prominent allusions to Christianity is Eustace being turned by Aslan back into a person after being turned into a dragon, which

represents the act of baptism (Эппле, 2017: online). *The Voyage of the Dawn Treader* is also reminiscent of *The Voyage of Saint Brendan*, a story about one of the first Irish saints sailing to the Promise Land and visiting various islands in the process (Simsone, 2010: 153). In particular, one of these islands is frequented by the fallen angels in the form of birds, who sing psalms to the Lord (ibid.). Likewise, in *The Voyage of the Dawn Treader*, the characters discover the island of the retired star and his daughter. They sing 'A cold kind of song, an early morning kind of song' (2008: 109) and are visited by 'large and white' birds (2008: 110). All in all, the plot of this novel represents a story of pilgrimage to the holy place. In addition, the presence of wine and the Knife of Stone, the one which the White Witch had used to kill Aslan, at the table served at Ramandu's island alludes to the rite of the Eucharist or the Lord's Supper (Simsone, 2010: 175).

As to *The Silver Chair*, the Crucifixion is alluded to in this novel as well, although in a less direct way. At the end of the story, Aslan asks Eustace to drive a thorn into his paw; the drop of blood that is produced as a result resurrects King Caspian for the afterlife in Aslan's country (2008: 124). The use of the thorn evokes associations with the crown of thorns that Jesus was wearing during the events that preceded his crucifixion. As pointed out by Simsone, thorns, blood and resurrection are combined in a system of images that is connected to the main doctrine of Christianity (2010: 175). In such a way, the motif already employed in *The Lion, the Witch and the Wardrobe* is alluded to again, but via different imagery. In *The Silver Chair*, there is also an allusion to John 7:37: 'If any man thirst, let him come unto me, and drink', appearing in the beginning, when Aslan tells Jill, who is scared of approaching the stream near him: 'Are you not thirsty? […] Then drink. […] There is no other stream' (2008: 19). To summarise, allusions to Christianity constitute a significant part of the plot of the *The Chronicles of Narnia*.

3. 3. Other allusions to Christianity

There are a number of instances where characters themselves refer to the Bible. Possibly the most prominent of them occurs in *The Last Battle*, when Lucy points out that 'In our world too, a stable once had something inside it that was bigger than our whole world' (2008: 90), alluding to the birth of Christ. Furthermore, the humans in Narnia are referred to as 'Sons of Adam' and 'Daughters of Eve' throughout the books. As Aslan tells Caspian, 'You come of the Lord Adam and the Lady Eve […] And that is both honour enough to erect the head of the poorest beggar, and shame enough to bow the shoulders of the greatest emperor on earth' (*Prince Caspian*, 2008: 119). While the allusions conveyed through the plot and the

characters create an indirect link to the Bible, the one which may not be perceived by the young readers at once, the aforementioned allusions are aimed at the readers reflecting back on the text of the Bible at once.

What is more, the concept of atheism is alluded to through the actions of the Dwarfs in *The Last Battle*, who stand neither for Aslan nor for Tash and see the new world inside the stable only as the stable: 'Their prison is only in their own minds, yet they are in that prison; and so afraid of being taken in that they cannot be taken out' (2008: 94). It is also possible to mention Uncle Andrew in this respect, as he persistently tries to persuade himself that Aslan's singing is just roaring because he does not like the song (*The Magician's Nephew*, 2008: 77). Eventually, he succeeds, since 'the trouble about trying to make yourself stupider than you really are is that you very often succeed' (ibid.). Through the actions of these characters and the attitude of the narrator and other characters towards these actions, Lewis states his own opinion on lack of faith.

To conclude, there are a great number of allusions to Christianity in *The Chronicles of Narnia*. For the most part, they function as the basis for several characters (most notably Aslan alluding to God the Father and God the Son) and are used to shape the plot of the novels, especially in *The Magician's Nephew*, *The Lion, the Witch and the Wardrobe*, and *The Last Battle*. Additionally, they establish the link between the novels and the Bible, and reflect the personal beliefs of C. S. Lewis. In Chapter 4, the allusions to the life of C. S. Lewis will be presented.

4. ALLUSIONS TO C. S. LEWIS'S LIFE

Chapter 4 is devoted to the allusions to the life of C. S. Lewis in his novels of *The Chronicles of Narnia* series. The origins of such allusions are explained, and their functions stated. The chapter is not by any means an attempt to provide a comprehensive biography of C. S. Lewis, so only the facts that are alluded to in *The Chronicles of Narnia* are mentioned.

Many aspects of *The Chronicles of Narnia* reflect C. S. Lewis's own life experiences. Firstly, several locations were inspired by the really existing places. A number of researchers have pointed out that the landscapes of Narnia are reminiscent of those of Ireland, Lewis's native country. Among the places that may have been the sources of inspiration in particular are the Carlingford Mountains (Schakel, 2005: 33), the dolmens at Leganny in County Down, the Giant's Causeway in County Antrim, Belfast's Cave Hill Mountain (McGrath, 2013: 10), and Dunluce Castle in County Antrim, which had impressed Lewis in his childhood and which may have become a prototype for the Narnian castle Cair Paravel (Downing, 2005: 6). Next, McGrath points out Leeborough House or Little Lea, in which Lewis's family lived when he was a child, as a possible prototype of Professor Kirke's house in *The Lion, the Witch and the Wardrobe* (2013: 15). Downing, in turn, suggests that the structure of that house, with its many corridors and attics, had been the inspiration for the scenes in *The Magician's Nephew* in which Digory and Polly investigate the attics in the same manner as C. S. Lewis and his brother Warren once used to in Little Lea (2005: 3).

Secondly, a number of characters had real-life prototypes. To begin with, Lucy Pevensie was based on Jill Flewett, one of the children who stayed in Lewis's house during World War II (Waldy, 2011: 15), while her name was most probably given to her in honour of Lucy Barfield, the goddaughter of Lewis, to whom he dedicated *The Lion, the Witch and the Wardrobe* (Pinsent, 2002: 11). While Lewis performed the role similar to that of Professor Kirke when taking in Jill Flewett and other child evacuees, this character had another prototype – William T. Kirkpatrick, the professor who had been the tutor of teenage Lewis and whom Lewis respected deeply (Duriez, 2003: 14, Hinten, 2005: 12). Next, the Marsh-wiggle Puddleglum was based on Lewis' gardener, Fred W. Paxford (Wendling and Wendling, 2012: 4), and Robert Capron, the schoolmaster at Wynyard, the school that Lewis attended, is believed to be the prototype of Uncle Andrew (Downing, 2005: 10). What is more, there are two characters mentioned in passing who may have been influenced by the deep affection that Lewis had for his nurse Lizzie Endicott (ibid., 2005: 5-6). In *Prince Caspian*, Caspian's nurse is the one whom he loved the most during his childhood and who told him the stories that first kindled his interest for Old Narnia (2008: 27), and in *The Voyage*

of the Dawn Treader, Reepicheep remembers the Dryad who nursed him, and finds out that the poem she recited to him is an actual description of what awaits travellers on the way to Aslan's country, which becomes the destination of his quest (2008: 17).

Thirdly, a number of events of Lewis's life were reflected in *The Chronicles of Narnia*. It is possible to say that the concept of these novels as such dates back to Lewis's childhood, when he used to write stories that took place in so-called 'Animal-Land', while his brother Warren wrote about the imaginary India (McGrath, 2013: 14, Schakel, 2005: 5, Downing, 2005: 4). Later they combined both these lands in one, called 'Boxen' (ibid.). Other events of Lewis's childhood that are paralleled in the novels are significantly less happy. Firstly, as a child, Lewis was faced with a tragedy: his mother died of cancer. In *The Magician's Nephew*, Digory, whose mother is near death, is approximately the same age as Lewis had been when his mother passed away, yet Digory manages to save his mother in the end (Schakel, 2005: 5). Secondly, the overall negative attitude towards schools that pervades *The Chronicles of Narnia*, as well as the unpleasant school life of Eustace and Jill in *The Silver Chair* reflect the experience of Lewis's school life at Wynyard, the place he hated to the point of comparing it to a concentration camp (Schakel, 2005: 6). As to his adult life, Lewis, as it had been already mentioned, took in child evacuees during World War II, which is exactly what Digory, now Professor Kirke, does in *The Lion, the Witch and the Wardrobe* (Higgens, 1994: 151, Waldy, 2011: 15). What is more, there is a curious fact that the appearance of Aslan in the narrative was prompted by the dreams about lions that Lewis had while writing *The Lion, the Witch and the Wardrobe* (Schakel, 2005: 34).

The event that deserves particular attention is Lewis's loss of Christian faith in his adolescence and subsequent return to it in his adulthood. In *The Last Battle*, it is revealed that Susan has become 'too keen on being grown-up' and does not believe in Narnia anymore (2008: 86). Her fate has been a subject of concern of many readers, yet it seems less dismal if viewed as a parallel to Lewis's own experience: if the author was able to return to faith, then the same may well be possible for his character. This point of view is supported by the fact that in *Letters to Children*, Lewis himself confirmed that 'there is plenty of time for her to mend' and reach 'Aslan's country in the end - in her own way' (quoted in Patchin, 2011: 25).

In conclusion, a number of events of C. S. Lewis's life are reflected in the plot of *The Chronicles of Narnia*. In addition, several characters and places that appear in the series had real-life prototypes. In Chapter 5, the allusions to mythology will be discussed.

5. ALLUSIONS TO MYTHOLOGY

Chapter 5 deals with the allusions to mythology, grouped according to their sources (Classical mythology, mythology of the British Isles, Norse mythology, and other mythologies). Each source is presented in a separate subchapter.

5.1. Classical mythology

Greek and Roman mythologies are referenced abundantly in *The Chronicles of Narnia*, mainly providing a range of fantasy creatures that inhabit Narnia. They include the Satyrs, the Fauns, the Naiads, the Nymphs, the Dryads and the Hamadryads, the Minotaurs, the Centaurs, the Silvans, the Maenads, and the Phoenix. It is also possible to add Pegasus to this list, since there are flying horses in Narnia, descended from Fledge, who aids Digory and Polly in *The Magician's Nephew,* which is reminiscent of Pegasus aiding the hero Bellerophon in the myths (Kalniņa and Zvirgzds, 2006: 339). For the most part, these are the creatures that appear in both Greek and Roman mythologies, with minor exceptions (for instance, the Satyrs come from Greek mythology, while the Fauns are their Roman counterparts). In Narnia, they live alongside humans and even marry them: 'The boys married nymphs and the girls married wood-gods and river-gods' (*The Magician's Nephew*, 2008: 110). Similarly, in Greek and Roman myths, supernatural beings often engage into romantic or sexual relationships with humans. It is interesting that in *The Chronicles of Narnia*, the majority of the creatures of Greco-Roman origin are positive characters, while a number of them are originally capable of being dangerous and hostile to people. For instance, the Centaurs are generally described as wild and furious in the myths (Kalniņa and Zvirgzds, 2006: 236), while in Lewis's novels they are portrayed as a tribe of astrologists and thinkers (*Prince Caspian*, 2008: 45-46). It is possible to argue that such interpretation is inspired by the character of Chiron, an intelligent and noble Centaur who was the mentor of Heracles, Jason and many other heroes (Kalniņa and Zvirgzds, 2006: 159).

A number of Greek and Roman gods also appear as characters in *The Chronicles of Narnia*. Out of them, the most important role is played by Bacchus, or, to list his other names mentioned in *Prince Caspian*, Bromios, Bassareus, or the Ram (2008: 86). Together with his tutor and companion Silenus and a group of Maenads, Bacchus helps Aslan to free Old Narnia in *Prince Caspian* (2008: 86-88). Earlier in the series, Mr Tumnus recalls with nostalgia the celebrations organized by Bacchus (*The Lion, the Witch and the Wardrobe*, 2008: 14), namely the Bacchanalia. Furthermore, the river god mentioned in *The Magician's Nephew* (2008: 72)

is reminiscent of the Greek Poseidon and the Roman Neptune, and in *Prince Caspian* Pomona, the Roman goddess of fruitfulness, is mentioned (2008: 16). Fortuna, the Roman goddess of fortune and luck, is also mentioned: in *The Voyage of the Dawn Treader*, Reepicheep observes that Eustace being turned into a dragon is 'a striking illustration of the turn of Fortune's wheel' (2008: 59). Although this is primarily an instance of the usage of an idiom, it is possible to consider the fact that a Narnian is aware of such idiom to be an evidence of Fortuna as a goddess existing in Narnia. However, all these gods, even if referred to as such, are subject to Aslan, so even the revelry of Bacchus and his companions is devoid of its violent side.

There is one more deity of possibly Classical origin mentioned in *The Chronicles of Narnia* – Zardeenah, a goddess worshipped by the Calormenes. It is unclear whether Zardeenah really exists in Lewis's fictional universe, because the religious beliefs of the Calormenes are presented as the false ones, but the cult of such goddess is present in any case. When Aravis decides to flee Calormen, she asks her father to

> give me your license and permission to go with one of my maidens alone for three days into the woods to do secret sacrifices to Zardeenah, Lady of the Night and of Maidens, as is proper and customary for damsels when they must bid farewell to the service of Zardeenah and prepare themselves for marriage (*The Horse and His Boy*, 2008: 24)

As illustrated by the quote above, Zardeenah is the patroness of maidens, and they leave her cult right before getting married. In Greek mythology, the role of the goddess of maidens is attributed to Artemis (Kalniņa and Zvirgzds, 2006: 65-66). Young girls used to enter her cult upon reaching puberty and leave it before marriage, on the eve of which they were obliged to make a final offering which consisted of the symbols of their maidenhood: dolls, other toys, and locks of hair (ibid.). Artemis was also the goddess of the moon (Kalniņa and Zvirgzds, 2006: 64), while Zardeenah is characterised as 'Lady of the Night'. Therefore, it is possible to consider the cult of Artemis to be the basis for the cult of Zardeenah in Calormen.

Furthermore, several characters that are not classified as gods still bear some of the features of Greek or Roman deities. For instance, Father Time is described as a Giant in the novels, yet his image is influenced by the images of such gods of time as Greek Chronos and Roman Saturn. What is more, as pointed out by Hinten, the name of Mr Tumnus 'seems an abbreviated form of Vertumnus, the Roman god of the seasons and of growth', who had the power to change the seasons (2005: 11). Further Hinten observes that Mr Tumnus, however, is just a Faun who undoubtedly lacks the powers of Vertumnus, and that he is not able to change the seasons in Narnia (ibid.). Here it is possible to argue that the actions of Mr

Tumnus, who did not hand Lucy over to the Queen as it had been required, were still a step towards freeing Narnia from the eternal winter.

A number of details of the plot of *The Chronicles of Narnia* also parallel Classical mythology. For instance, Simsone points out that in *The Magician's Nephew*, an allusion to the concept of the five Ages of Man is present. According to Greek mythology, the development of the human history is regressive, moving from the perfect Golden Age to the Iron Age, in which the humanity is doomed to destroy itself (Simsone, 2010: 146). In *The Magician's Nephew*, Charn, the native world of Jadis, has undergone similar degradation, which is illustrated by the statues of its rulers: at the beginning of the row, their faces are friendly, but the deeper one moves in the room, the crueller each next statue looks (ibid., 2010: 147). Next, the Greek myth about King Midas, who was able to turn anything into gold, is referenced in *The Voyage of the Dawn Treader*: in this novel, the characters discover a pool in which the water has the same magical property (ibid., 2010: 151). Furthermore, Digory's task of getting the silver apple for Aslan is reminiscent of Heracles's eleventh labour, getting the golden apples of the Hesperides (ibid., 2010: 152).

Providing separate characters and the whole races of characters, as well as influencing the plot are the main functions of the allusions to Classical mythology in *The Chronicles of Narnia*, yet they have a number of other functions as well. Firstly, the characteristics possessed by certain characters of *The Chronicles of Narnia* are reminiscent of the characteristics of certain characters of Greek mythology: the White Witch is able to turn living beings into stone much like Medusa, and the Lady of the Green Kirtle is able to turn into a snake, which evokes associations with Lamia. While these Lewis's characters are hardly based on the aforementioned mythical characters, they still share particular features with them. Secondly, in *The Magician's Nephew*, there is an object which is reminiscent of Pandora's Box from Greek mythology: the box which is left to Uncle Andrew by his godmother and which she forbids him to open, ordering to burn it instead (2008: 16). Pandora's Box contained death, misery and other evils (Kalniņa and Zvirgzds, 2006: 332), while the box in *The Magician's Nephew* contains dust from Atlantis (2008: 18). Uncle Andrew uses the dust to make the magical rings for travelling across worlds, which leads to unleashing evil, personified by Jadis, on Narnia. Finally, in *The Voyage of the Dawn Treader*, when Caspian expresses his wish to go to the End of the World, Edmund wonders if in order to stop him they must do 'Like they did with Ulysses when he wanted to go near the Sirens' (2008: 126), that is, tie him. This is a direct allusion which is employed to make the narration more vivid and to make the characters more relatable because of the knowledge they share with the readers.

5. 2. Mythology of the British Isles

It is no wonder that *The Chronicles of Narnia*, written by a British author primarily for a target audience of British children, contain multiple allusions to the mythology and folklore of the British Isles. Most notably, there are several allusions to Arthurian legends. To begin with, it is possible to draw a great number of parallels between the witches in *The Chronicles of Narnia* and Morgan le Fay. The similarities begin with Uncle Andrew's godmother, whose name was Mrs Lefay and who was 'one of the last mortals in this country who had fairy blood in her' (*The Magician's Nephew*, 2008: 17). It is possible to consider this case a direct allusion, for the name of the character points at the source of the allusion. Other parallels between Morgan le Fay and Lewis's witches are implicit and manifested through the common characteristics of these characters. As pointed out by Patchin, 'Like Morgan le Fay striving with Arthur for control of England, Jadis competes with a sibling (her sister) for dominance of Charn' (2011: 54). Both witches succeed in their efforts: Jadis defeats her sister, and Morgan secures Arthur's fall (ibid.). Furthermore, the White Witch, viewed by the same researcher separately from Jadis (although they are largely considered to be the same character), is able to turn living beings into stone and disguise herself as a stone, an ability characteristic of Morgan (ibid., 2011: 54-55). Besides, the White Witch and Morgan are both associated with the North: the north of Narnia, dangerous and inhabited by the Giants, and 'the wild regions of England, especially the west and North where her husband Uriens rules' respectively (ibid., 2011: 55). As to the Lady of the Green Kirtle, 'Her plot to conquer and rule Narnia is reminiscent of Morgan's conspiracy with Accolon, one of Arthur's Knights of the Round Table' (ibid.). Interestingly, Patchin also draws parallels between Susan and Lucy and another witch from Arthurian legends, Nimue. In *Le Morte d'Arthur* by Sir Thomas Malory, one of the most famous works of literature based on the legends about King Arthur, Nimue is portrayed as the good enchantress who 'is persecuted by Merlin's lustful attention as he pursues her relentlessly' and helps Arthur by breaking the spell put on him by Morgan (ibid., 2011: 59). Similarly, in *The Horse and His Boy*, Susan suffers from the unwanted attention of Rabadash, but in *The Lion, the Witch and the Wardrobe*, she and Lucy accompany Aslan when he breaks the spell put on the inhabitants of Narnia whom the White Witch had turned into stone (ibid.). What is more, Patchin claims that 'Lucy is slightly connected to Morgan le Fay by her role as a healer', since 'Morgan le Fay is associated with healing in a variety of Arthurian tales' (ibid., 2011: 62). In short, several female characters of *The Chronicles of Narnia* have features of Morgan le Fay and Nimue.

Furthermore, several other characters also parallel the characters of Arthurian legends. For instance, it is possible to compare Ramandu's daughter, the keeper of the Knife of Stone that the White Witch used to kill Aslan, to the Grail maiden who 'keeps the Holy Grail and the spear used to pierce Christ's side' (McSporran, 2005: 197), and to liken Reepicheep to Galahad, as they are both described as highly chivalrous and valiant knights whose birth or childhood is marked by a prophecy and who are taken to heaven alive at the end of their respective quests (Jennings, 2009: 50). Finally, Prince Caspian and Doctor Cornelius are reminiscent of King Arthur and Merlin as an archetypal pair of the young heroic king and his wise old mentor. In addition, there is one more direct allusion to Arthurian legends: in *The Voyage of the Dawn Treader*, it is mentioned that the return of the Pevensie children to Narnia 'was (for the Narnians) as if King Arthur came back to Britain, as some people say he will' (2008: 12). By referencing the widely known legend, the situation is brought closer to the reader.

The allusions to the mythology and folklore of the British Isles in *The Chronicles of Narnia* are not limited to Arthurian legends. First, Narnia shares a characteristic feature with the fairy lands from Celtic mythology, being a land in which time passes differently from the mundane world (Zambreno, 2005: 255-266). Next, a number of creatures who act as the White Witch's allies in *The Lion, the Witch and the Wardrobe* are encountered in British folklore. Such beings include the Boggles, the Hags, the Wraiths, and the Sprites. The origin of the Orknies, also mentioned as the allies of the White Witch, is unclear, but their name evokes the associations with the Orkney Islands of Scotland. Finally, there is one more mythical creature from Celtic mythology in *The Chronicles of Narnia* – the white stag, which was regarded as the messenger of the Otherworld in Celtic mythology (Jones, 2004: online). At the end of *The Lion, the Witch and the Wardrobe*, the Pevensie children, now grown-up kings and queens, chase the white stag and find the way back to England, which may be considered the Otherworld in relation to Narnia (2008: 104-106).

5. 3. Norse mythology

Norse mythology is also alluded to in *The Chronicles of Narnia*. First of all, like Classical mythology and the mythology of the British Isles, it is the origin of a number of fantasy creatures inhabiting Narnia. The two types of such beings are of great importance to the narrative: the Giants, who act as the enemies of Eustace, Jill, and Puddleglum in *The Silver Chair*, and the Dwarfs, who are present in the majority of novels of the series, acting on the side of good as well as on the side of evil. The Dwarfs are addressed as 'Sons of Earth' in the

novels, as in Norse myths they had been generated by the earth (Hinten, 2005: 17). As to the Giants, in *The Chronicles of Narnia* they live in Ettinsmoor, while in Norse myths they bear the name of the Ettins (Zegarlińska, 2014: 177). Another creature from Norse mythology is the Kraken, 'which in *The Voyage of the Dawn Treader* is a monstrous creature feared by the Sea People' (ibid.). Finally, in the first American editions of *The Chronicles of Narnia*, Maugrim, the wolf in command of the White Witch's police, is called Fenris Ulf. 'Ulf' is 'wolf' in Old Norse (Hinten, 2005: 13), while 'Fenris' is an allusion to Fenrir, the monstrous wolf from Norse mythology. Because of this allusion, it is possible to draw parallels between Fenrir's association with Loki and Fenris's association with Jadis (ibid.). This allusion, however, has been lost, as in the revised American edition the name of the wolf has been changed to Maugrim (ibid.).

The influence of Norse mythology is also manifested through the characteristics of Narnia and Aslan. 'The Norse vision of the world, in which the earth is perceived as a flat disc surrounded by waters, is similar to the Narnian geography' (Smith, 1981: 198 quoted in Zegarlińska, 2014: 179). As to Aslan, one of the most common poetic names for a king in Old Norse poetry is 'ring-giver' or 'gift-giver', and in *The Lion, the Witch and the Wardrobe* Aslan, who is the lord of Narnia, gives gifts to the Pevensie children through Father Christmas (Hinten, 2005: 15-16). This is also reminiscent of how in Norse myths Odin 'handed out weapons to his chosen followers' (ibid.).

Finally, it is possible to say that the plot of *The Chronicles of Narnia* is also to a certain extent influenced by Norse mythology. Firstly, the concept of eternal winter, or *fimbulvetr*, is the state of Narnia in *The Lion, the Witch and the Wardrobe* (ibid., 2005: 13). Secondly, the Norse myth about Fafnir, the dwarf who was turned into a dragon because of his greed, is paralleled in *The Voyage of the Dawn Treader*, in which the same thing happens to Eustace.

5. 4. Other influences

A number of other mythologies are also alluded to in *The Chronicles of Narnia*. For instance, such mythical creatures as the Jinns, the Ghouls, and the Efreets have originated in Arabian mythology, while such beings as the Ogres, the Incubi, and the Werewolves are featured in the mythologies of different peoples. As in the case of the creatures from the folklore and mythology of the British Isles, these beings act on the side of the White Witch; moreover, she is said to be a descendant of the Jinns herself (*The Lion, the Witch and the Wardrobe*, 2008: 52). Furthermore, Tash, a deity worshipped by the Calormenes, has multiple arms, similarly to Shiva and Kali in Hindu mythology, and a bird's head, similarly to Thoth and Horus in

Egyptian mythology. In addition, the motif of the white stag, already discussed in Section 5. 2 in the context of Celtic mythology, appears in a number of other mythologies as well. For example, in Hungarian mythology, the white stag led Hunor and Magar to Scythia, which resulted in the formation of the Huns and the Magyars (Jones, 2004: online). The role performed by the white stag in *The Chronicles of Narnia* is exactly the opposite: instead of leading the Pevensies to a new land, it takes them back to their native one.

What is more, according to Simsone, traces of such concepts as reincarnation and totemism are also present in the series. Simsone suggests that the idea of totemic animals had possibly influenced the concept of the Talking Beasts (2010: 122). As to reincarnation, while the Narnians are not reborn in Narnia after death, but go to Aslan's country, the anthropomorphic stars of Narnia undergo a cycle of rebirth (ibid.: 106). Ramandu, a retired star, describes it in the following way:

> When I set for the last time, decrepit and old beyond all that you can reckon, I was carried to this island. I am not so old now as I was then. Every morning a bird brings me a fire-berry from the valleys in the Sun, and each fire-berry takes away a little of my age. And when I have become as young as the child that was born yesterday, then I shall take my rising again (for we are at earth's eastern rim) and once more tread the great dance. (*The Voyage of the Dawn Treader*, 2008: 111)

Simsone also points out the idea of the seasonal myth in *The Chronicles of Narnia*. Around the world, such myths frequently feature the death and resurrection of a deity (Simsone, 2010: 125). Following this pattern, in *The Lion, the Witch and the Wardrobe*, Aslan, who corresponds to God in Narnia, is killed, but then comes back from the dead and ensures that spring finally comes to Narnia (ibid.).

In summary, *The Chronicles of Narnia* are rich in allusions to Greek and Roman mythology, mythology of the British Isles, Norse mythology, and several other mythologies. First and foremost, each of these sources is alluded to through living beings that inhabit Narnia, either individual characters or the whole species of fantasy creatures. It is noteworthy that most of the creatures that have originated in Greek and Roman mythologies are portrayed by Lewis as generally good by their nature, except for the Minotaurs, while most of the creatures of other origins are evil or, in the case of the Dwarfs, morally grey. It is possible that the reason is the perception of Classical mythology as more refined and associated with art. Apart from that, allusions to Greek, Roman and Norse mythology and the mythology of the British Isles are manifested through particular features of certain characters that are not taken from the myths themselves. What is more, there is an allusion to Greek mythology through an object, and allusions to Celtic and Norse mythology through the characteristics of Narnia as a place. The ideas of totemism and reincarnation are also reflected in the world-building of

Narnia. Next, Classical and Norse mythologies, as well as the concept of the seasonal myth, have influenced the plot of *The Chronicles of Narnia*. Finally, the direct allusions to Greek mythology and Arthurian legends are employed to bring the narrative closer to the reader by the means of the common knowledge shared by the reader and the narrator. In Chapter 6, allusions to various works of literature will be presented.

6. ALLUSIONS TO LITERATURE

In Chapter 6, allusions to other works of literature in *The Chronicles of Narnia* are discussed, and their functions are identified.

The plot and the characters of *The Chronicles of Narnia* have been influenced by a number of literary sources. One of such sources is *The Faerie Queene* by Edmund Spenser, a writer admired and thoroughly studied by Lewis. Its influence on *The Chronicles of Narnia* is considered to be so profound that it has even been argued that Lewis had generally modelled his series on this poem (Myers, 2005 quoted in Jennings, 2009: 69). First of all, Jadis, or the White Witch, has a number of similarities with Duessa, one of the antagonists in *The Faerie Queene*. Both of them tempt the protagonists: in *The Faerie Queene*, Duessa offers 'the shield, and I, and all' to the Redcross Knight (Hardy, 2007: 22). Similarly, in *The Magician's Nephew*, Jadis tempts Diggory with the apple that may save his dying mother, and in *The Lion, the Witch, and the Wardrobe*, seduces Edmund with Turkish Delight. Next, both of them are capable of casting magic spells. In particular, they are able to turn living and mobile beings into inanimate and immobile objects: Duessa turns Fraudubio and Fraelissa into trees (ibid., 2007: 24), while the White Witch turns the Narnians who disobey her into stone. The magic of both characters is aimed against fertility: turned into trees, Fraudubio and Fraelissa are unable to marry and have children, while throughout *The Faerie Queene*, 'positive characters are those who chastely seek appropriate spouses, then marry, and eventually produce children' (ibid., 2007: 25). The magic of Jadis also secures infertility by keeping Narnia in the state of eternal winter, when nothing grows or bears fruit. Furthermore, both villainesses claim the royal titles that are not rightfully theirs. Jadis proclaims herself the Queen of Narnia, despite the fact that only the Sons of Adam and the Daughters of Eve are to rule Narnia, but Jadis, as discussed in Chapter 3, has no human blood in her. Duessa, in turn, claims to be the daughter of an emperor, even though that is not true (ibid., 2007: 20). Finally, both characters 'have bells on the harnesses of their animals, reflecting the brashness of their assumed identities, and their deceptively cheerful appearances' (ibid.).

There are also a number of other allusions to *The Faerie Queene* in *The Chronicles of Narnia*. For example, Shift, who creates the false Aslan, parallels Archimago, another antagonist in Spencer's poem, who creates the false Florimell (Эппле, 2017: online). What is more, the Calormenes are reminiscent of the Saracens who attack the Redcross Knight and his beloved Una, and the redemption of Edmund and Eustace is comparable to the redemption of the Redcross Knight (ibid.). In addition, Spencer's Una is accompanied by a lion, a unicorn, the Fauns and the Satires, while Lucy Pevensie has close association to Aslan and Mr Tumnus

(ibid.). In summary, *The Faerie Queene* by Edmund Spencer is alluded to in *The Chronicles of Narnia* though the features and actions of a number of characters and through a number of points of the plot.

Another literary classic that is alluded to in *The Chronicles of Narnia* is *Divine Comedy* by Dante Alighieri. Its influence is especially palpable in *The Silver Chair* and *The Voyage of the Dawn Treader*. In the former, Eustace, Jill, and Puddleglum venture a journey similar to the one described in *Inferno* in such aspects as 'the nature of the giants at the outset of the children's journey, the Green Witch lying about bridges of Malacoda, and their journey into Underland' (Daigle, 1985: 46 quoted in Patchin, 2011: 18). It is also possible to add the role of Puddleglum as the guide, similarly to Virgil in *Divine Comedy*, to this list. The events of *The Voyage of the Dawn Treader* and the temptations encountered by its characters, in turn, allude to *Paradisio* and *Purgatorio* (ibid.). What is more, the creation of Narnia through the song is reminiscent of the creation of the world in *Paradise Lost* by John Milton (Эппле, 2017: online), and Rabadash being turned into a donkey at the end of *The Horse and His Boy* is an allusion to *Metamorphoses* by Apuleius, in which the same thing happens to the protagonist. The acclaimed classic of literature, however, is not the only literary background of the plot of *The Chronicles of Narnia*. The motif of a group of children travelling to a magical land was frequently used by Edith Nesbit, and in her *The Aunt and Anabel*, such land is accessed through 'Bigwardrobeinspareroom' (Hinten, 2005: 11). Likewise, the Pevensie children in *The Lion, the Witch, and the Wardrobe* reach Narnia by stepping into a magical wardrobe.

The works of Edith Nesbit are also referred to directly in at one point in *The Chronicles of Narnia*. It is stated at the beginning of *The Magician's Nephew* that the events took place back when 'Mr. Sherlock Holmes was still living in Baker Street and the Bastables were looking for treasure in the Lewisham Road' (2008: 7). The Bastables are the main characters of the Bastable series by Edith Nesbit, in which the first novel is called *The Story of the Treasure Seekers*. These two direct allusions to the stories by Nesbit and Arthur Conan Doyle, the sources undoubtedly known to Lewis's primary target audience, i. e. the British children, make it easier for the readers to set the events in time despite not providing actual dates. What is more, due to such beginning, the narration immediately becomes closer to the readers, as the narrator operates in the context familiar to them. Another direct allusion that is employed for the similar purpose is found in *The Silver Chair*. When the main characters finally find Prince Rilian, he is described in the following way: 'He was handsome and looked both bold and kind, though there was something about his face that didn't seem quite right. He was dressed in black and altogether looked a little bit like Hamlet' (2008: 84). While the target

audience may not have read the works of William Shakespeare, they still may well be aware of certain events and characters due to the popularity of Shakespeare and the references made to his works in contemporary media. As a result, it is easier for the readers to imagine Prince Rilian both in terms of his physical appearance and his mood.

Not only the narrator, but also the characters of *The Chronicles of Narnia* make references to various works of literature. For example, when Digory and Polly speculate about what Uncle Andrew might be hiding, they suggest that 'Perhaps he keeps a mad wife shut up there [in the attic]' or that 'he might have been a pirate, like the man at the beginning of *Treasure Island*, and be always hiding from his old shipmates' (*The Magician's Nephew*, 2008: 9). The mad wife kept in the attic is a well-known image from *Jane Eyre* by Charlotte Bronte, and the reference to *Treasure Island* by Robert Louis Stevenson is self-explanatory. Next, in *Prince Caspian*, Lucy illustrates her explanation of how one may be summoned by magic to another place by using another direct allusion: 'I mean, when a magician in *The Arabian Nights* calls up a Jinn, it has to come. We had to come, just like that' (2008: 56). The use of such allusions points to the knowledge shared by the readers and the characters of *The Chronicles of Narnia*, so the characters are easier to relate to.

The philosophy of Plato is also referenced by one of the characters. In *The Last Battle*, when the characters marvel at the resemblance of the now perished Narnia to the new world that Aslan has taken them to, Professor Kirke gives the following explanation:

> When Aslan said you could never go back to Narnia, he meant the Narnia you were thinking of. But that was not the real Narnia. That had a beginning and an end. It was only a shadow or a copy of the real Narnia which has always been here and always be here: just as our own world, England and all, is only a shadow or copy of something in Aslan's real world. You need not mourn over Narnia, Lucy. All of the old Narnia that mattered, all the dear creatures, have been drawn into the real Narnia though the Door. And of course it is different; as different as a real thing is from a shadow or as waking life is from a dream."
>
> His voice stirred everyone like a trumpet as he spoke these words: but when he added under his breath, "It's all in Plato, all in Plato, bless me, what do they teach them at these schools?" the older ones laughed. (2008: 106)

What Professor Kirke has in mind here is that, according to Plato, 'The world of appearances is only a vague shadow of the ultimate reality of eternal ideas' (Fisher, 2010: 11). As illustrated by the quote above, Platonic thought is not only directly alluded to, but also lies in the basis of the world-building in *The Chronicles of Narnia*.

Another Platonic concept, which appears in *The Silver Chair*, is the allegory of the cave, which 'carries with it the idea of people in bondage mistaking illusion for reality' (Fisher, 2010: 5). Plato speaks of 'human beings living in an underground den' who 'see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of

the cave' (quoted in Fisher, 2010: 5). In *The Silver Chair*, the Lady of the Green Kirtle tries to persuade Eustace, Jill, and Puddleglum that the world above the ground, the sun, and Aslan do not actually exist. She argues: 'You have seen lamps, and so you imagined a bigger and better lamp and called it the *sun*. You've seen cats, and now you want a bigger and better cat, and it's to be called a *lion*' (2008: 97). However, her attempt to persuade them that they are delusional fails. Symbolically, the conversation happens in the Underworld, which consists of caves. It respect of Plato, it is also necessary to mention Atlantis, which was first described in his works *Timaeus* and *Critias*, and which is referenced in *The Magician's Nephew*: 'The box was Atlantean; it came from the lost island of Atlantis […] For in the very dawn of time Atlantis was already a great city with palaces and temples and learned men' (2008: 18). This is another direct allusion that might be recognised by the readers at once due to the popularity of Atlantis in contemporary literature and culture.

What is more, a number of allusions to various fairy tales are found in the names of several Narnians. For example, in *Prince Caspian*, the Three Bulgy Bears evoke associations with the folk tale about the Three Bears, later transformed into the tale about Goldilocks and the Three Bears, but the Dwarfs called the Seven Brothers of the Shuddering Wood – with the tale about Snow White and the Seven Dwarfs, most widely known as retold by Brothers Grimm. Snow White is also alluded to in *The Last Battle*, when Jewel the Unicorn tells Jill about Swanwhite the Queen 'who was so beautiful that when she looked into any forest pool the reflection of her face shone out of the water like a star by night for a year and a day afterward' (2008: 58). However, the sources of names in *The Chronicles of Narnia* are not limited to fairy tales. For instance, the name 'Puddleglum' is considered to be an allusion to John Studley's translation of Seneca, in which the waters of the River Styx are referred to as 'Stygian puddle glum' (Эппле, 2017: online). Lewis criticised this translation in *English Literature in the Sixteenth Century: Excluding Drama* (1954) (ibid.). As to Jadis, her name means 'of old' in French, 'as in Francois Villon's medieval lyric, "Ballade des Dames de Temps Jadis", or "Ballad of the Women of Yesteryear"' (Hinten, 2005: 13), which is appropriate for a creature who has lived such a long life. On the other hand, it is likely that her appearance was influenced by fairy tales, since in *The Lion, the Witch, and the Wardrobe* she is reminiscent of the Snow Queen from the tale by Hans Christian Andersen.

Other allusions to literature are comparatively minor and not definite: for instance, it is possible that floating islands, mentioned in *The Voyage of the Dawn Treader* as the guess concerning what may lie behind the Lone Islands, are inspired by Laputa, the flying island from *Gulliver's Travels* by Jonathan Swift, or that *The Life and Letters of Silenus*, the title of one of the books owned by Mr Tumnus, is an allusion to *The Life and Letters of Charles*

Darwin by Francis Darwin, yet the connection is too slight. In addition, Manlove has suggested that 'Tumnus's relationship with Lucy parallels the White Rabbit's relationship with Alice in Wonderland' (quoted in Hinten, 2005: 11), but it is also unclear if such parallel was indeed the intention of C. S. Lewis. Finally, the act of creation of the world by singing also happens in another famous work of the fantasy genre – *The Silmarillion* by J. R. R. Tolkien. *The Silmarillion* was first published in 1977, later than *The Chronicles of Narnia* and already after the death of J. R. R. Tolkien, but the fact that he and C. S. Lewis were close friends gives a reason to wonder if this shared motif was a result of discussions between the two writers.

To summarise, *The Chronicles of Narnia* contain a number of allusions, both direct and indirect, to other works of literature, most notably to *The Faerie Queene* by Edmund Spenser, as well as to the philosophy of Plato, especially to his concept of the world of appearances and the world of eternal ideas. The functions performed by the allusions to literature include characterising certain personages of *The Chronicles of Narnia*, shaping the plot, contributing to the world-building of Narnia, providing the names of the characters, establishing a closer connection between the reader and the narrator or the characters, and determining the time when the events take place. In Chapter 7, the allusions to medieval culture will be presented.

7. ALLUSIONS TO MEDIEVAL CULTURE

Chapter 7 is devoted to the allusions to medieval cultural and literary conventions in *The Chronicles of Narnia*. In the chapter, it is discussed how the ambience of the Middle Ages is created in the series.

C. S. Lewis was a prominent scholar of medieval literature, and his fascination with the Middle Ages was reflected not only in his works of literary criticism, such as *The Allegory of Love* (1936) and *English Literature in the Sixteenth Century: Excluding Drama* (1954), but also in his literary fiction, *The Chronicles of Narnia* in particular. First and foremost, the world-building of Narnia is tied to the medieval model of the universe, which Lewis found admirable and expressive. In *The Discarded Image* (1964), he claimed that 'Few constructions of the imagination seem to me to have combined splendour, sobriety, and coherence in the same degree' (1964: 216 quoted in Jennings 2009: 9). In its essence, this model consists of three fundamental parts: 'the heavens, *longaevi*, and the Earth and its inhabitants' (Jennings, 2009: 10). *Longaevi*, a term borrowed from Martianus Capella, a Latin writer of the 5th century, means 'long-livers', t. i. supernatural beings (ibid., 2009: 29). The term refers primarily to faeries, but Lewis did not incorporate them into *The Chronicles of Narnia*, as he was of an opinion that the modern perception of faeries has been affected rather by Victorian literature and Disney's animated films than by the faeries of medieval literature (ibid.). Instead, he drew on a multitude of mythologies and medieval literature, putting together fantastic beings who have originated in different sources. Such diversity has been criticised by a number of scholars and readers, including J. R. R. Tolkien, who considered that mixing different mythologies to such a degree is not appropriate (2009: 31). Yet the heterogeneity of the supernatural population of Narnia is another feature of medieval literature, because medieval authors also drew on a variety of sources, from Classical mythology to the Bible, in their texts, and Lewis acknowledged and favoured their approach (ibid., 2009: 31-32). Thus, similarly to a land from a work of literature by a medieval author, Narnia is a land in which humans exist side by side with the Kingdom of Heaven and the world of supernatural creatures of various origins.

Furthermore, in the cosmology of Narnia, several features of medieval cosmology are present. Firstly, 'Medieval thinkers attributed intelligence to the stars' (ibid., 2009: 13). In *The Chronicles of Narnia*, stars are not only sentient but fully anthropomorphic: in *The Voyage of the Dawn Treader*, the characters meet two retired stars, Coriakin and Ramandu, who look like humans, and in *The Last Battle*, stars leave the heavens of the dying Narnia in the form of 'glittering people, all with long hair like burning silver and spears like white-hot

metal' (2008: 96). Moreover, Lewis's stars are even able to mix with humans: at the end of *The Voyage of the Dawn Treader*, Prince Caspian marries Ramandu's daughter, and in *The Silver Chair*, it is revealed that they have had a son, Prince Rilian. Secondly, as Lewis emphasised in his lecture on imagination and thought in the Middle Ages, cosmos was believed to be harmonious, with celestial bodies as if participating in 'a dance, a festival, a symphony, a ritual, a carnival, or all these in one' (quoted in Jennings, 2009: 18). Besides, in the Middle Ages, the movements of the stars and planets were believed to affect the events on the Earth (ibid., 2009: 19). In *Prince Caspian*, Caspian and Doctor Cornelius also observe 'the Narnian planets as participating in a great dance' (ibid., 2009: 18). What is more, in Narnia, it is indeed possible to predict the future by observing the movements of the celestial bodies. For instance, in *Prince Caspian*, the meeting of the planets Tarva and Alambil promises 'some great good for the sad realm of Narnia' (2008: 32); later, Caspian, the Pevensies, and the Old Narnians put an end to the rule of the Telmarines. In *The Last Battle*, in turn, Roonwit the Centaur sees 'disastrous conjunctions of the planets' which signify that 'some great evil hangs over Narnia' (2008: 16), and in the end of the novel, the whole land of Narnia is destroyed.

Furthermore, a thorough analysis of *The Chronicles of Narnia* in terms of medieval cosmology has been conducted by Michael Ward in *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis* (2007). In his book, Ward suggests that each novel of the series is connected to one of the planets of the medieval heavens. According to him, *The Lion, the Witch and the Wardrobe* corresponds to Jupiter, associated with kingliness (the character of Aslan, the coronation of the Pevensies) and the change of seasons from winter to spring (Ward, 2010: 150). *Prince Caspian* is related to Mars: in Roman mythology, Mars, the god of war, was also frequently described as Mars Silvanus, a god of woods (ibid., 2010: 151), and in *Prince Caspian*, the war with the Telmarine invaders is waged and the woods of Narnia are awakened. *The Voyage of the Dawn Treader* is linked to the Sun, as the characters travel to the End of the World where the sun rises (Эппле, 2017: online). In addition, Apollo, the god of the sun, is 'the slayer of lizards or dragons', which appear in this novel frequently (Ward, 2010: 152). *The Silver Chair*, according to Ward, is connected to Luna as it features 'wanderings, wetness, silver, lunacy' (ibid., 2010: 153). Next, *The Horse and His Boy* is related to Mercury: it is a story about running and telling stories (ibid., 2010: 154). What is more, the constellation Gemini is associated with the god Mercury, and *The Horse and His Boy* is a story in which twins, Cor (Shasta) and Corin, are reunited (Эппле, 2017: online). *The Magician's Nephew*, in turn, is related to Venus, in particular because Jadis resembles the goddess Ishtar, which corresponds to Venus (ibid.). Finally, *The Last Battle* is linked to

Saturn, as the god Saturn is connected to the image of Father Time (Ward, 2010: 156). While Lewis admitted that he had not planned to make *The Chronicles of Narnia* a series when he started writing them, and consequently, the background initially consisting of seven parts is unlikely (Эппле, 2017: online), the theory of Ward has become popular among Lewis's readers.

The geography of Narnia is also medieval in a number of aspects. One of them is the existence of the Paradise on Earth, as was widely believed in the Middle Ages (Zambreno, 2005: 259). In *The Chronicles of Narnia*, a counterpart to the Earthly Paradise is the mysterious country of Aslan, located beyond the End of the World (*The Voyage of the Dawn Treader*, 2008: 128). What is more, 'Narnia' is the Latin name of Narni, an 'ancient city' in Umbria, Italy, which Lewis found in Murray's Small Classical Atlas while preparing for entrance examinations to Oxford (Hinten, 2005: 10, Эппле, 2017: online). The patroness saint of the city is the Blessed Lucy Brocadelli, or the Blessed Lucy of Narni (Эппле, 2017: online), which is another possible inspiration for Lucy Pevensie.

In terms of characters, the most prominent influence of the medieval tradition is the abundance of the Talking Beasts in Narnia. The beast epics, which 'depict a society of animals that reflects medieval human society and are used satirically and to provide moral instruction', were popular throughout the Middle Ages (Jennings, 2009: 41). Medieval bestiaries, in which various animals were described, also 'drew a spiritual lesson from the characteristics of the animal' (ibid.). A number of these characteristics apply to the characters of *The Chronicles of Narnia* as well. For instance, in the Middle Ages, it was believed that lions are able to breathe life into their cubs who are always initially born dead, to cover their tracks with their tails, and to sleep with their eyes open (ibid., 2009: 46). Through these abilities, the association of a lion with Christ was manifested: the ability to resurrect, the mystery of incarnation, and the ever-vigilance respectively (ibid.). In *The Chronicles of Narnia*, these characteristics are attributed to Aslan. He breathes life into the Narnians who were turned into stone by the White Witch in *The Lion, the Witch and the Wardrobe* and awakens the sleeping trees in *Prince Caspian*, he always disappears without trace so that no one knows where he went and when he will come back, and he is never shown sleeping throughout the novels (ibid., 2009: 46-48). It is also in the Middle Ages that 'the lion was crowned king of beasts, though it was long considered a regal emblem' (Ferber, 2007: 119). Furthermore, there is a medieval fable of the lion and the mouse, in which 'the mice scamper over the body of the sleeping lion thinking he is dead, until he awakes and captures one of them' (ibid., 2009: 49). In *The Lion, the Witch and the Wardrobe*, mice run over the body of Aslan who is indeed dead in that moment, but they are trying to gnaw through the ropes that

he was tied with (2008: 91). In contrast to lions, apes were considered to be 'the worst of beasts and lowest ranked in the animal kingdom' (Miyazaki, 1999: 35 quoted in Jennings, 2009: 51), and in *The Chronicles of Narnia*, it is Shift the Ape who brings Narnia to its ruin. Another beast that is possible to mention in this respect is the Phoenix, as in the bestiaries it was associated with Christ because of the ability of resurrection (Simsone, 2010: 143). In *The Last Battle*, the Phoenix appears in Aslan's country (2008: 111), in which the Pevensies and other 'Friends of Narnia', who have died in England, are resurrected to the new life in the better world.

The Talking Beasts are not the only characters of *The Chronicles of Narnia* that are reminiscent of medieval literature. In a number of medieval travel narratives, such as *The Travels of Sir John Mandeville* (1371), the narrators mention 'the sciopods or "shadow-foots," little one-legged people who live in the East' (Zambreno, 2005: 261). Their counterparts in *The Chronicles of Narnia* are the one-legged Dufflepuds, who appear in *The Voyage of the Dawn Treader*. Among the creatures whose origins lie in the medieval literature are also the Wooses, mentioned among the allies of the White Witch in *The Lion, the Witch and the Wardrobe*, for woodwoses are the wild men overgrown with hair or moss (Hiebert, 1995: 325) who frequently appeared in European medieval literature and art.

The fact that the Calormenes are described as similar to the Arabs is also linked to the influence of the medieval culture. According to Hinten, 'For medieval Christians (and thus for Lewis) the Arabs were the feared villains from the South […] and the Turks were the infidels who had taken the holy city of Jerusalem' (2005: 14). Therefore, in *The Chronicles of Narnia*, in which Narnia in terms of culture resembles a European land, the Calormenes and almost anything related to their culture are portrayed unfavourably. Even Aravis, one of the main protagonists in *The Horse and His Boy*, is guilty of giving a sleeping draught to her maid who later gets punished for letting Aravis run away. However, she is redeemed, and it is possible to consider her one of the few positive examples of anyone or anything of Calormene origin, alongside with Emeth, a young Calormene warrior who is admitted to the new Narnia at the end of *The Last Battle* because, being a good man but worshipping Tash, he has worshipped Aslan all along. Taking into account the medieval context, it is possible to oppose a widespread point of view that *The Chronicles of Narnia* promote racism: the portrayal of Calormen only mirrors the way in which the countries of the Middle East were perceived in Europe in the Middle Ages. Still, it is open to discussion whether such motif in literature is to be preserved even for the purpose of creating the medieval ambience.

Finally, medieval philosophy, to a certain degree, is also present in *The Chronicles of Narnia*. When Reepicheep tries to console Eustace who has been turned into a dragon, he tells

him that what happened to him is ‘a striking illustration of the turn of Fortune’s wheel’, and there have been many renowned people who had lost everything yet recovered eventually (*The Voyage of the Dawn Treader*, 2008: 59). His arguments are reminiscent of those given in *Consolation of Philosophy* (circa 524) by Boethius, a work which Lewis considered to be integral for understanding the Middle Ages (Jennings, 2009: 20-21).

To conclude, C. S. Lewis had developed Narnia according to the medieval model of the universe (the heaven, the world of people, and the world of supernatural beings or *longaevi*) and the principles of medieval cosmology and geography. Furthermore, a number of characters of *The Chronicles of Narnia* either have originated in the medieval literature or share certain features with its characters. Medieval philosophy, the genre of beast epic, and the descriptions of animals in medieval bestiaries are also reflected in *The Chronicles of Narnia*. It is possible to say that as a scholar of medieval literature, C. S. Lewis had reconstructed the medieval perception of the universe not only in his academic texts, but also in his works of fiction.

CONCLUSIONS

This research was conducted in order to determine the purposes that the allusions to different sources serve in *The Chronicles of Narnia*, and to find out if the impact of other sources on these novels is as prominent as that of Christianity. The research hypothesis was that the narrative and the characters in *The Chronicles of Narnia* are shaped by the allusions to mythology, literature, medieval culture, and C. S. Lewis's own life to the same extent as they are shaped by the allusions to Christianity. On the basis of the analysis of the seven novels of the series and the analysis of the secondary sources devoted to the works of C. S. Lewis, the following conclusions were made.

Firstly, while it is possible to regard *The Chronicles of Narnia* as both an allegorical narrative and a narrative that contains a number of allusions, the second option is preferable. To begin with, while there is a widespread view that *The Chronicles of Narnia* are a Christian allegory, the author of the books himself denied that. Most importantly, the concept of allegory implies the inevitable presence of the allegorical level which is necessary to take into account in order to understand and appreciate the narrative in full. In contrast, interpreting *The Chronicles of Narnia* as a narrative rich in allusions, readers are still able to perceive the prominent Christian background of the books without the impression that the books are solely religious and possibly propagandic. What is more, it is necessary to pay attention to the allusions to other sources beside Christianity in order to foster the diversity of perspectives in the research of the novels of C. S. Lewis, which presently is mostly focused on Christianity in his works.

Secondly, the allusions in *The Chronicles of Narnia* differ in terms of their sources and functions. Grouped according to their sources, these are the allusions to Christianity, including both the Bible (e.g. numerous passages of the Old and the New Testaments are paraphrased in the text of the novels) and the material related to its contents (e.g. the character of Jadis, or the White Witch, is partially an allusion to Lilith, the first wife of Adam in Hebrew mythology), allusions to mythology (Greek and Roman mythology, mythology of the British Isles, Norse mythology, and a number of other mythologies), allusions to other works of literature, allusions to medieval traditions of literature and culture, and allusions to the life of C. S. Lewis. The first two groups of allusions are the vastest. In all of the aforementioned groups, there are largely the same functions performed by the allusions. The most significant function is being the basis for the characters and the plot. In the case of characters, they may be taken from the sources of allusions directly (e.g. the Fauns, the Dwarfs, and other inhabitants of Narnia that have originated in mythology), may correspond to certain characters

of the sources (e.g. Aslan corresponding to God and Jadis corresponding to the devil), may share certain features with the characters of the sources (e.g. Jadis being similar in a number of aspects to both Morgan le Fay from Arthurian legends and Duessa from *The Faerie Queene* by Edmund Spenser) or have the names similar to the ones used in the sources (e.g. Professor Kirke is not only based on Lewis's tutor William T. Kirkpatrick, but also has a similar surname). As to the plot, certain allusions function as the basis of the larger parts of the novels (e.g. the events of the Book of Genesis reflected in *The Magician's Nephew* and the events of the Book of Revelation reflected in *The Last Battle*), and certain – as the basis for the particular moments (e.g. Digory dealing with his mother's illness as an allusion to the illness and death of Lewis's own mother). Another prominent function is being the basis for the world-building of Narnia (e.g. the cosmology of Narnia corresponding to medieval cosmology, its geography being reminiscent of Lewis's native Ireland, the philosophy of Plato being reflected in the existence of the 'real Narnia').

What is more, a number of direct allusions are used to make the characters more relatable to the readers due to sharing common knowledge with them (e.g. Digory and Polly referencing *Jane Eyre* and *Treasure Island* in *The Magician's Nephew*, Lucy referencing *The Arabian Nights* in *Prince Caspian*), or to make certain situations more understandable (e.g. the narrator comparing the return of the Pevensies to the return of King Arthur in *The Voyage of the Dawn Treader*). Other functions include being the basis for certain objects (e.g. Pandora's Box as the basis for the box of Mrs Lefay in *The Magician's Nephew*), establishing the timeline (e.g. the events of *The Magician's Nephew* taking place at the same time as the events of Arthur Conan Doyle's stories about Sherlock Holmes and Edith Nesbit's stories about the Bastables), and expressing the opinions of C. S. Lewis (e.g. the concept of atheism alluded to through the actions and the fate of Uncle Andrew in *The Magician's Nephew* and the Dwarfs in *The Last Battle*).

The influence of Christianity on *The Chronicles of Narnia* is undoubtedly profound, to the point of several passages of the novels being the paraphrase of several passages of the Bible, and Aslan not only corresponding to God in Narnia but arguably being the actual incarnation of God. However, the other sources have also affected the narrative greatly, and while the influence of each of them separately is not equal to that of Christianity, all together they represent a background no less significant, even is less obvious (e.g. while it is easy to trace biblical allusions, it is necessary to know C. S. Lewis's biography to spot the allusions to it). It is also noteworthy that in the case of a number of characters, the allusions to Christianity in their images and actions are combined with the allusions to other sources. For instance, in the character of Jadis, allusions to the devil (Christianity), Lilith (Hebrew

mythology), Duessa (*The Faerie Queene* by Edmund Spenser), Morgan le Fay (Arthurian legends), the Jinns (Arabian mythology), Medusa (Greek mythology), and the Snow Queen (*The Snow Queen* by Hans Christian Andersen) are made. Consequently, it is possible to conclude that the impact of mythology, literature, medieval culture, and C. S. Lewis's own life on *The Chronicles of Narnia*, including the ways in which they influence the characters and the narrative, is as prominent as the influence of Christianity on them.

In the present research, a variety of sources of allusions is reviewed. However, since the researcher has relied mostly on the personal knowledge of these sources and on the already existing research of *The Chronicles of Narnia*, it is possible that there still are the allusions to one or another source that have been left unnoticed. To perceive and analyse all of them, a wider range of perspectives of a number of researchers is necessary.

THESES

1. In *The Chronicles of Narnia* by C. S. Lewis, allusions to Christianity, mythology, literature, medieval culture, and C. S. Lewis's own life are present.
2. While the influence of Christianity on *The Chronicles of Narnia* is extremely prominent and widely recognised, the influence of other sources is also profound and noteworthy.
3. Since many readers are uncomfortable with the idea of *The Chronicles of Narnia* being a Christian allegory, it is preferable to regard *The Chronicles of Narnia* as a narrative rich in allusions, including the allusions to Christianity.
4. Presently, most of the research devoted to *The Chronicles of Narnia* is focused on their Christian background, overlooking other influences, so the scholars are excessively uniform in their analyses of the series, and more attention to other influences is needed.
5. Allusions to Christianity are employed in *The Chronicles of Narnia* to provide the basis or certain characteristics for a number of characters, to shape the plot of the novels, to point out the link between the novels and the Bible, and to reflect the personal beliefs of C. S. Lewis.
6. It is possible to argue that the character of Aslan is not just an allusion to God, but an incarnation of God in the world of Narnia.
7. In the plot of *The Chronicles of Narnia*, a number of events of C. S. Lewis's life are alluded to. Moreover, a number of characters and places that appear in the series had real-life prototypes.
8. In *The Chronicles of Narnia*, allusions to Greek and Roman mythology, mythology of the British Isles, Norse mythology, and several other mythologies are used to characterise or provide the basis for a number of characters and objects, to shape the plot, to contribute to the world-building of Narnia, and to bring the narrative closer to the reader through the common knowledge shared by the reader and the narrator.
9. Allusions to other works of literature are employed to characterise or name a number of characters, to shape the plot, to contribute to the world-building of Narnia, to create a closer connection between the reader and the narrator or the characters, and to establish the timeline of the events.
10. Allusions to medieval literature and culture are used to develop the world-building of Narnia, to characterise or provide the basis for a number of characters, and to reconstruct the medieval perception of the world.

REFERENCES

1. Abrams, M. H. (1999) *A Glossary of Literary Terms. Seventh Edition.* USA: Heinle & Heinle, Thomson Learning.
2. Barton, E. J. and Hudson, G. A. (1997) *A Contemporary English Guide to Literary Terms with Strategies for Writing Essays About Literature.* Boston/New York: Houghton Mifflin Company.
3. Braginsky, V. (2004) *The Comparative Study of Traditional Asian Literatures: From Reflective Traditionalism to Neo-Traditionalism.* London/New York: RoutlegeCurzon. Available from https://books.google.lv/books?isbn=1136833765 [Accessed on 6 April 2017]
4. Brazier, P. H. (2013) *C.S. Lewis--On the Christ of a Religious Economy, 3.1: I. Creation and Sub-Creation.* Eugene, Oregon: Pickwick Publications. Available from https://books.google.lv/books?isbn=1610977203 [Accessed on 6 April 2017]
5. Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory. Fourth Edition.* England: Penguin Books.
6. Downing, D. C. (2005) *Into the Wardrobe: C. S. Lewis and the Narnia Chronicles.* The United States of America: Jossey-Bass, a Wiley Imprint. Available from https://books.google.lv/books?isbn=0470248394 [Accessed on 1 March 2017]
7. Duriez, C. (2003) *Tolkien and C.S. Lewis: The Gift of Friendship.* North America: HiddenSpring. Available from https://books.google.lv/books?isbn=1587680262 [Accessed on 3 March 2017]
8. Ferber, M. (2007) *A Dictionary of Literary Symbols. Second Edition.* The United Kingdom: Cambridge University Press.
9. Fisher, H. D. (2010) C.S. Lewis, Platonism and Aslan's Country: Symbols of Heaven in *The Chronicles of Narnia*. *Inklings Forever, Volume VII: A Collection of Essays Presented at the Seventh Frances White Colloquium on C.S. Lewis & Friends.* Available from https://library.taylor.edu/dotAsset/bc583632-9dc1-47fe-9edf-6f42bf8d64ee.pdf [Accessed on 10 April 2017]
10. Haase, D. (ed.) *The Greenwood Encyclopedia of Folktales and Fairy Tales.* Volume 2: G-P. Westport, Connecticut: Greenwood Press.
11. Hardy, E.B. (2007) *Milton, Spenser and The Chronicles of Narnia: Literary Sources for the C. S. Lewis Novels.* Jefferson, North Carolina: McFarland & Company, Inc., Publishers. Available from https://books.google.lv/books?isbn=0786483636 [Accessed on 1 March 2017]

12. Hiebert, P. G. (1995) Are We Our Other's Keepers? *Currents in Theology and Mission*, 22 (5): 325-337. Available from http://hiebertglobalcenter.org/blog/wp-content/uploads/2013/03/56.-1995.-Are-We-Our-Others-Keepers.pdf [Accessed on 11 April 2017]
13. Higgens, D. (1994) *Allegory in C. S. Lewis' The Lion, the Witch and the Wardrobe: A Window to the Gospel of John.* Silver Spring, Maryland: Institute for Christian Teaching. Available from http://circle.adventist.org/files/CD2008/CD1/ict/vol_14/014cc_147-163.pdf [Accessed on 2 March 2017]
14. Hinten, M. D. (2005) *The Keys to the Chronicles: Unlocking the Symbols of C.S. Lewis's Narnia.* Nashville, Tennessee: Broadman & Holman Publishers. Available from https://books.google.lv/books?isbn=0805440283 [Accessed on 1 March 2017]
15. Jennings, H. H. (2009) *Visions/Versions of the Medieval in C.S. Lewis's The Chronicles of Narnia*. Boise, Idaho: Boise State University. Available from http://scholarworks.boisestate.edu/cgi/viewcontent.cgi?article=1063&context=td [Accessed on 2 March 2017]
16. Jones, M. (2008) The White Stag. *Jones's Celtic Encyclopedia*. Available from http://www.maryjones.us/jce/whitestag.html [Accessed on 8 April 2017]
17. Kalniņa, L. and Zvirgzds, I. (2006) *Lielā mitoloģijas enciklopēdija.* Rīga: Jumava.
18. McGrath, A. (2013) *C. S. Lewis – A Life: Eccentric Genius, Reluctant Prophet.* Carol Stream, Illinois: Tyndale House Publishers, Inc. Available from https://books.google.lv/books?isbn=1414382529 [Accessed on 1 March 2017]
19. McSporran, C. (2005) Daughters of Lilith: Witches and Wicked Women in *The Chronicles of Narnia*. In Caughey, S. (ed.) *Revisiting Narnia: Fantasy, Myth And Religion in C. S. Lewis' Chronicles* (pp. 191-204). Dallas, Texas: Benbella Books, Inc. Available from https://books.google.lv/books?isbn=1935251481 [Accessed on 1 March 2017]
20. Miller, L. (2008) *The Magician's Book: A Skeptic's Adventures in Narnia.* New York: Little, Brown and Company. Available from https://books.google.lv/books?isbn=0316040266 [Accessed on 6 April 2017]
21. Natanson, M. (1962) *Literature, Philosophy, and the Social Sciences: Essays in Existentialism and Phenomenology.* The Hague: Martinus Nijhoff. Available from https://books.google.lv/books?id=FRQrBgAAQBAJ&dq= [Accessed on 6 April 2017]
22. Patchin, A. K. (2011) *Once a Queen in Narnia: Susan and the Divine in C. S. Lewis's Chronicles of Narnia.* Boise, Idaho: Boise State University. Available from

http://scholarworks.boisestate.edu/cgi/viewcontent.cgi?article=1225&context=td [Accessed on 6 April 2017]

23. Pinsent, P. (2002) Narnia: An Affirmative Vision. *Papers: Explorations into Children's Literature*, 12 (1): 10-19. Available from http://www.paperschildlit.com/pdfs/200206318.pdf [Accessed on 3 March 2017]
24. Schakel, P. J. (2005) *The Way Into Narnia: A Reader's Guide.* Grand Rapids, Michigan: William B. Eerdmans Publishing Company. Available from https://books.google.lv/books?isbn=0802829848 [Accessed on 2 March 2017]
25. Simsone, B. (2010) *Iztēles ģeogrāfija: Mītiskā paradigma 20. gadsimta fantāzijas prozā.* Rīga: LU Akadēmiskais apgāds.
26. Waldy, J. (2011) The World of Narnia: Fantasy or Reality? *Association of Classical & Christian Schools*, 18 (2): 15-19. Available from http://1042.web11.elexioamp.com/filerequest/3644.pdf [Accessed on 3 March 2017]
27. Ward, M. (2010) *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (excerpts). Carol Stream, Illinois: Tyndale House Publishers, Inc. Available from https://files.tyndale.com/thpdata/FirstChapters/978-1-4143-3965-8.pdf [Accessed on 11 April 2017]
28. Wendling, W. and Wending, S. (2012) The Riddle of Gollum: A Speculative Meditation on Tolkien's Sources. *The Bulletin of The New York C. S. Lewis Society*, 43 (5): 1-7. Available from http://www.nycslsociety.com/uploads/CSL_Sept_Oct_2012.pdf [Accessed on 3 March 2017]
29. Zambreno, M. F. (2005) A Reconstructed Image: Medieval Time and Space in *The Chronicles of Narnia*. In Caughey, S. (ed.) *Revisiting Narnia: Fantasy, Myth And Religion in C. S. Lewis' Chronicles* (pp. 253-266). Dallas, Texas: Benbella Books, Inc. Available from https://books.google.lv/books?isbn=1935251481 [Accessed on 1 March 2017]
30. Zegarlińska, M. (2014) Mythological references in *The Chronicles of Narnia* and *The Space Trilogy* by C. S. Lewis. *Beyond Philology: An International Journal of Linguistics, Literary Studies and English Language Teaching* (11): 165-184. Available from http://fil.ug.edu.pl/sites/default/files/_nodes/strona-filologiczny/33797/files/beyond_philology_11_2014.pdf [Accessed on 20 March 2017]
31. Эппле, Н. (2017) *Что надо знать о «Хрониках Нарнии».* Available from http://arzamas.academy/mag/397-narnia [Accessed on 9 April 2017]

Internet sources:

1. Online 1. *King James Bible.* Available from https://www.kingjamesbibleonline.org/ [Accessed on 16 April 2017]

APPENDIX 1
PRIMARY SOURCES

1. Lewis, C. S. (2008) *Prince Caspian: The Return to Narnia.* HarperCollins e-books.
2. Lewis, C. S. (2008) *The Horse and His Boy.* HarperCollins e-books.
3. Lewis, C. S. (2008) *The Last Battle.* HarperCollins e-books.
4. Lewis, C. S. (2008) *The Lion, the Witch and the Wardrobe.* HarperCollins e-books.
5. Lewis, C. S. (2008) *The Magician's Nephew.* HarperCollins e-books.
6. Lewis, C. S. (2008) *The Silver Chair.* HarperCollins e-books.
7. Lewis, C. S. (2008) *The Voyage of the Dawn Treader.* HarperCollins e-books.

Dokumentārā lapa

Bakalaura darbs „Allusions in *The Chronicles of Narnia* BY C. S. Lewis" (Alūzijas K. S. Lūisa darbos «Nārnijas Hronikas») izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Natālija Zabavina 23. 05. 2017.

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: lektore Lauma Terēze Lapa 23. 05. 2017.

Recenzents:

Studiju metodiķe: 23. 05. 2017.

Darbs iesniegts Anglistikas nodaļā 23. 05. 2017.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2017. gada…… jūnijā, prot. Nr. ….., vērtējums ……..

Komisijas sekretāre: