

This thesis studies C.S Lewis's *The Chronicles of Narnia*, a series of seven books, in the light of archetypal criticism. *The Chronicles of Narnia* is among the most popular fantasy works that fascinated children and young readers across the world. Lewis felt the need of employing myths and archetypes in his fiction because he believed that archetypes and myths as universal patterns, bind humans and overlooks their cultural, ethical and sociological differences. C.S.Lewis displayed an archetypal approach where readers look for such patterns in literature, relying on archaeology, anthropology, psychology, history and religion to identify and explain the total human experience. Looking at life in the technologically advanced and highly diverged world Lewis felt the need of a model that will unite people. Lewis in his book *The Discarded Image* says: "all the apparent contradictions must be harmonised. A model must be built which will get everything in without a clash; and it can do this only by becoming intricate, by mediating its unity through a great, and finely ordered multiplicity" (26). This opinion of Lewis signifies the need of discussing archetypes in relation to human life in the present times as it is passing through a tough phase characterised by differences and divisions of all sorts.

The twentieth century marks a shift in the social, political, economical and technological grounds. The two world wars coming closely in the first half of the century brought massive changes in the lives of the people of the world. The survivors of the war were badly crippled and mutilated. The post-war years were troublesome and unsparing, followed by an economic crisis which ultimately led to unemployment. The great depression of 1930's catalyzed the decomposition of the class struggle which in turn became the cause of the collapse of moral, religious and ethical beliefs. The Second World War advanced with more damage to the life and property than in the First World War. Technological advancement in the weaponry came with the use of atomic bombs that culminated the exhibition of widespread death and killings. After the cessation of both the world wars human life slowly paced forward on the path of resetting and remaking but the years of Cold War posed a risk of abolishment of human race. The fall of the Soviet Union in the end of the twentieth century, the Gulf War, Great Depression and terrorism in the world leads to unrest even in the beginning of the twenty first century.

On the literary front, the nineteenth century realism gave way to the modernism which is further followed by post modernism after the Second World War. Post Modernism aimed at breaking away the conventions made by the modernism. The absurd literature followed by Franz Kafka and the traditions of the Angry Young Man demonstrated by Kingsley Amis began the Post Modern period. Before the First World War the genre of novels was presided generally by D.H Lawrence, Virginia Woolf and E.M Forster but later joined by other novelists like George Orwell, Graham Greene and William Golding. Also, Doris Lessing, Iris Murdoch, Martin Amis, Salman Rushdie, Kazuo Ishiguro, John Fowles are some of the contemporary British writers who tried to unveil the crude realities of human existence through their works, in their own unique style of writings. The sub-genre of science fiction is restored by Edgar Rice Burrow and H.G Wells. Works like *Brave New World* (1952) by Aldous Huxley and *1984* by George Orwell have tried to expose the realities of totalitarian power by descending into an imaginary future whereas William Golding's *Lord of the Flies* (1954) and Iris Murdoch's *Flight from the Enchanter* (1956) deals the subject of moral evil and fantasy respectively. Fantasy attracted the attention of modern writers as it helped them in "fusing, transforming, transcendent faculty that is creative in its power of changing and refining ideas and images" (Kozinski, *The Imaginative Conservative*).

However the sub-genre of fantasy fiction first stimulated with the works of J.R.R Tolkien, C.S Lewis and Charles William together known as the 'Inklings'. Their works are primarily based on the stories of pre- Christian myth and legends along with the biblical stories and famous Christian narratives. Mythology has always been an area of interest in the field of study of literature from many ages. The accuracy and validity of myths have been challenged and criticised many a times but many writers have employed myths and mythical narratives in their works. Mythology has been treated in parallel to its significance in the present in relation to that in the ancient past. The exercise of reinterpretation of mythical narratives compels the writer to draw their story and characters strictly in agreement with its context.

Mythology has laid foundation of many popular civilizations and cultural practices. For example- the Greek civilization gave the classical mythology to the world

from where the western civilization has drawn many things. Similarly, many Asian countries like India that has been a colony of a foreign civilization for nearly three hundred years, has continued to preserve its rich culture and tradition. It has preserved its ages- old reservoir of mythological narratives and characters in one or other way. The reinterpretation of myths in literature is an old practice which was first started by Homer in his classics *Iliad* and *Odyssey*. The mythical stories and the characters in Greek mythology were narrated in history as symbolic portraits of cultural beliefs, traditions, ideologies and philosophies. Keeping this in view, the usage of mythology in literature is repeated frequently and it enriches people's opinions, interpretations and meanings. Generally the myths enclose within a variety of themes and narrative forms, which the writers of every age, harness in their own ways. The writers cast their quest back and forth in the history to explore classical mythology which can reinterpret the contemporary concerns. T.S Eliot in his essay "Tradition and Individual Talent" termed it as 'pastness of the past will be present in the future'.

Many contemporary writers have progressed towards building mythology as a genre. Mythology in terms of both its content and form has expanded its ambit. Modern writers have treated mythical models in such a manner that it has incorporated the mythology in complete forms, in their characters and themes. Christian mythology is a rich repository of the classical myths and narratives of the legends and Christian gods and angels. These narratives are apprehended as the torchbearer of philosophies, values, customs and principles. William G. Doty in his *Myth: A Handbook* (2004) comments: "mythic expression is never about trivial matters; it involves instead perspectives, behaviours, and essential. It is clearly the sort of expression that presents dramatic embodiment of ideals and values and models of heroic and supreme" (19).

In most of the cultures across the world, the mythical narratives and stories are weighed as the epitome of belief, values and philosophies that serve the public interest of a nation. In context of the western literature, the Bible is considered as the embodiment of Christian values and philosophies. In the Indian literature, the ancient scriptures like the *Purana*, the *Upanishads*, the *Ramayana*, and the *Mahabharata* are beheld for the Hindu tradition and philosophy. The various mythological characters are considered as the

symbolic representation of conventional values and are adjudged as the cultural guides to a nation. With the help of these characters, many philosophical theories regarding the cycles of birth, death and destiny are mirrored in the mythical narratives. Such type of replication of mythical characters in literature, on the metaphorical and emblematic grounds is known as ‘archetypes’.

Archetypes are defined as “the recurrent designs, patterns of action, character-types, themes and images which are identified in a wide variety of works of literature, as well as in myths, dreams and even in social rituals” (Abrams 12). The usage of archetypes in narratives raises the curiosity and interest of the audience and critics as it appeals to the intentions of the fantasy writers. The archetype, as defined, by Carl Jung are being the first original prototype from which all other similar images (characters and narrative patterns etc.) are derived, copied, patterned and emulated (Jung, *The Collected Works* 6-7). The term ‘Archetype’ is first used by Sigmund Freud in the psychoanalytical domain and later used by Carl Jung in his study on dreams. According to his studies, the archetypes are the integral representatives for ideas, which can be used to deconstruct certain behavioural patterns of human. Whenever a group of memories and interpretations directly associate with a particular archetype, then it is referred to as a ‘complex’ and is named after its central archetype.

According to Carl Jung, the archetype is a ‘psychological organ’ spiritually related to our ‘somatic organs’ as both of them are part and parcel of humans and both of the organs have aroused through the process of evolution. Carl Jung used the term ‘myth’ and ‘mythologem’ (Jung, *The Collected Works* 67) for narrative expressions at the ‘ethnological level’ of the archetypes. He defines archetypes as the motif of psychic energy originating in the collective unconscious and finding their ‘most common and normal’ manifestation in dreams (Jung, *The Collected Works* 287).

Being a universal symbol, an archetype is credited as a symbol that awakes the profound and unconscious responses in a reader. In the ancient times, archetype was known just as a concept. ‘Archetype’ as a word, was, however popularised and used by psychologist Carl Jung in modern times. According to him, the creative process begins with the primordial image or vision, which is a genuine experience (Jung, *Psychology*

181). These primitive images are concentrated in a human's collective unconscious which he further names it as the 'objective psyche' or the 'racial memory'. Jung accounts it as "a priori, inborn form of intuition" (qtd. in Leitch 998) which he further explains as "the collective unconscious is shaped by the forces of heredity; from it, the unconsciousness has developed" (Jung, *Psychology*, 183).

The collective unconscious lies under the surface of the personal unconscious or subconscious mind as examined by Sigmund Freud, who considered it as the legacy of prehistoric ancestors shared by all humanity till today. Being evidently unknown, the 'Collective Unconscious' projects itself through the archetypal structures, narratives and characters; it takes place in our society as Myth. So in a way myth are the symbolic or allegorical pictures of psychic events.

Carl Jung in his *Man and his Symbols* (1964) established eight forms of archetypes in the field of psychoanalysis. The first archetypal form is 'The Self' as used in psychoanalysis, has no direct relation for myth analysis and is considered to be the equivalent of the hero. The second is 'The Shadow,' that is the part of the human unconscious mind, which is quite indefinable but can be related to the conscious mind. 'The Shadow' can be considered sometimes as the soul or being of the 'Self,' which might have been replaced or transformed over a period of time by the rational and socially bounded conscious mind. Unlike the conscious mind 'The Shadow' does not serve on a rational ground but it is more involuntary and irrational. Even if 'The Shadow' seems to be evil, it is not necessarily evil. It is apparently both ruthless and reactionary but is also compassionate when it is emotionally inclined. 'The Shadow' has its own instinctive value as it reflects an individual's inexplicable actions, attitudes and reactions to the world outside.

The third archetypal form is 'The Anima'. It represents the feminine side of a male character's unconscious. In other words, it may be figured out as the unconscious feminine psychological traits that are unveiled by an individual. The fourth archetypal form is 'The Animus' that represents the masculine side of a female character's unconscious. The fifth archetypal form is 'The Wise Old Man'. It is one of the important archetypes as it represents the grace and merit of an ethical life which can save an

individual from many life threatening situations. 'The Sage' is another name given to this archetypal form. The sixth archetypal form is 'The Trickster'. 'The trickster' in myth is a good character with heroic valour, who defies the societal rules and traditions but has a good intention. He being an outlaw usually works with the help of trickery. The trickster by his tricky activities turns up as a comic character. All the above archetypes represent some of the important and considerable forms whereas, few lesser known archetypes are 'The Zzygy,' 'The Child,' 'The Great Mother, etc.

Leslie Fiedler, an American critic, alludes that archetypes exhibit themselves in their most comprehensible form in myths. Joseph Dorairaj in his *Myth and Literature* calls archetypal symbols as "Polysemous and inexhaustible" (80). Modern man is in constant need of inner balance and peace of mind for which he needs assurance from religious faith and belief system and that is when the need to discover the archetypal images come into existence. An individual, who has already turned his back towards values and faith, gradually turns towards literature for some relief. In literature, he experiences "A tremendous sense of release, as though caught up by an overwhelming path" (qtd. in Marudanayagam). This ends an individual's sense of loneliness and rejection. Jung says, "Whenever the collective unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, this event is a creative act which is of importance to everyone living in that age" (Jung, *Psychology*). Thus, according to Jung, in this way the writer, with the help of archetypes meets the psychological needs of his time. He draws upon the forces of the collective psyche, which maintains balance and get rid of the grievous impulses. Thus, archetypes have a curative or healing purpose.

After Carl Jung's concept of origin of archetypes from the 'Collective Consciousness,' many critics like Northrop Frye do not show their consent to this theory. Frye in his *Anatomy of Criticism* thinks archetypes as "associative clusters that are communicable because a large number of people within the culture are familiar with them" (102). Frye in his *Anatomy of Criticism* gave an elaborate report of the three types of imagery:

The ‘apocalyptic’ is the sign of a heavenly, ideal fulfilled state. In opposite is hellish ‘demonic’ imagery, which typifies the dearth of fulfilment. ‘Analogical’ imagery on the other hand is more related to the world of humans. It is a changeable stage, believed as analogies of ‘innocence’ and ‘experience.’ (34)

In terms of literature, the archetypes are studied under the branch of archetypal criticism. It aspires to review literature in search of the presence of some universal models: “One can delineate the method as a demonstration of some basic cultural pattern of great meaning and appeal to humanity in work of art” (Scott 247). The Archetypal criticism, also known as ‘myth criticism’ is sometimes seen to be grounded on the works of the nineteenth century anthropologist Sir James Frazer and also on the research of Carl Jung. Frazer’s *The Golden Bough* was a deep study of the religion and primitive societal developments. It figured the ‘origin’ of myth into literature.

Many scholars like Jane Harrison, Andrew Long and Gilbert Murray got inspiration from the study of James Frazer in the field of Myth and Archetypes. Contemporary archetypal critics such as Robert Graves, Maud Bodkin, Richard Chase and G. Wilson Knight used these researches and studies to draw many universal patterns and designs.

Northrop Frye had made the foundation of archetypal criticism with his leading edge essay “The Archetypes of literature” and a book *The Anatomy of Criticism*, in which he listed various archetypal designs and structures. It was for the first time that critics like Northrop Frye had theorised Archetypal Criticism on literary grounds. His model is quite distinct from Jung’s psychoanalytical and Frazer’s anthropological approaches. It simply stresses on the recurring images and narrative structures found in literature. For Frye, “literary archetypes play an essential role in refashioning the material universe into an alternative verbal universe that is human, intelligible and viable because it is adapted to essential human needs and concerns” (Abrams 224-25).

In contemporary literary scenario, Leslie Fiedler’s research on myth of Male bonding in American literature and Joseph Campbell’s theory of Monomyth has accredited much to the archetypal criticism. With the advancement in the field, archetypal

critics are stretching its boundaries beyond many conventional models. For example: Archetypal critics these days are expanding its reach into feminist criticism by revealing myths relating to matriarchy and other archetypes of Supreme Mother. Also many studies are conducted concerning the archetypal characters and models. The common ground on which the users of archetypes can be brought together is the usage of the genre of fantasy in expressing the delineation of archetypes in literature.

Fantasy can be elucidated as an integrated and coherent story that imbibes in it events and narratives which are impossible and in this way Fantasy is differentiated from science fiction and supernatural fiction that claim to be real. Colin Manlove, a Scottish critic, in his work “Introduction to Modern Fantasy” defines fantasy as “fiction evoking wonder and containing a substantial and irreducible element of the supernatural with which the mortal characters in the story or the readers become on at least partly familiar terms” (157). Manlove’s definition accentuates the various generalizations of fantasy literature, thereby making it clear that a work of fantasy is fictional in nature and capacity. Thus the objective of a fantasy writer is to increase the “verisimilitude, not the verity of his works” (Manlove 157).

As Fantasy demands for “the willing suspension of disbelief that constitutes poetic faith” (*Biographia Literaria* 39-40) or “the primal desire of the heart of Faerie: the realization, independent of the convincing mind, of imagined wonder” (“On Fairy Stories” 14). In a discussion on fantasy as a genre, many critics commented on fantasy as an escapist pop-culture whereas few others call it as a high form of imaginative art. Besides these academic and literary critics, many fantasy writers like J.R.R Tolkien, Ursula Le Guin and Lloyd Alexander have also commented on this art of writing. Lloyd Alexander says, “Realism is fantasy pretending to be true; and fantasy is truth pretending to be a dream” (5). Ursula Le Guin comments that fantasy is more akin to daydream:

It is a different approach to reality, an alternative technique for apprehending and coping with existence. It is not antirational, but par rational, not realistic but surrealistic, super-realistic, a heightening of reality. (84)

Such an observation indicates fantasy's relationship with the reality. Le Guin asserts that fantasy never contradicts reality; however it stands beyond it, next to it or above it in order to maintain the position of reality. According to Lloyd Alexander and Le Guin fantasy does not reject reality rather it connects to it in a skilful and innovative manner.

According to Tolkien, Fantasy is just another way of highlighting a new perspective of the world. Tolkien in his work "On Fairy Stories" writes that the fairy story:

...what it is, or what it should be... depends upon the nature of Faërie: the Perilous Realm itself and the air that blows in that country....I will say only this: a "fairy-story" is one that touches on or uses Faërie, whatever its own main purpose may be: satire, adventure, morality, fantasy. Faërie itself may perhaps most nearly be translated by Magic. (42-43)

Tolkien coins a new term 'Faërie' for use of or relationship to magic. By the term 'Faërie', he does not mean a particular story or character, rather for him 'Faërie' is the entire fictional domain of magic where all the impossible creations persist. Also, Tolkien through his work tried to distinguish between fantasy and dreams\ nightmares as he asserts that dreams are non-rational activities whereas the conscious mind takes an active part in the creation of fantasy, he says, fantasy is "a rational not an irrational activity." ("On Fairy Stories" 67)

Gary Wolfe, a Professor of Humanities and a critic also explains in his *Evaporating Genres: Essays on Fantastic Literature*, that while reading fantasy the reader reads it an "implied compact [that exists] between author and reader—an agreement that whatever impossibilities we encounter will be made significant...[even] as we...recognize [them to be] impossible"(70). According to Wolfe, the author of a fantasy narrative thoughtfully chooses to include impossible components in his work. Tolkien explains that such choices made by the fantasy writers are deliberate as he/she wishes to reveal something true and ideal in their work. He compares the elements of fantasy to that of the ingredients of a soup: "There are many things in the Cauldron, but the Cooks do not dip in the ladle quite blindly. Their selection is important" ("On Fairy Stories" 53-56). Wolfe

and Tolkien mention that the author through fantasy holds a mirror in front of mankind in order to present a visionary prospective on the world.

Many critics and commentators have attempted to present a clearer and refined definition of fantasy, as given by Tolkien. Questions like which field should be assigned to fantasy, which theme it can explore, what should be its narrative tools, whether it is a genre or a sub genre, whether its lineage is from myth or fairytales, or is it just an author's escape from reality have challenged the critics, academicians and writers for many decades. Wolfe comments: "No one is quite certain whether 'the fantastic' describes a group of texts, something that happens in the text (or at what level it happens), or something that happens to the reader encountering the text" (*Evaporating Genres* ix).

In spite of many challenges and hardships in defining fantasy, some critics concluded it to be an elementary part of human expression. Further, Tolkien calls fantasy "not a lower, but a higher form of Art, indeed the most nearly pure form, and so (when achieved) the most potent" ("On Fairy Stories" 67). For western critics fantasy serves as a mirror that transforms the image of truth and affects the psyche of the reader. José Monleón writes in his *A Specter is Haunting Europe: A Sociohistorical Approach to the Fantastic*, "The fantastic is an ingredient of human nature, an empirical phenomenon apprehended without mediation...Fantastic literature...encompasses an aspect of the entire history of artistic production"(5). The fantastic being "apprehended without meditation" (Monleón 5) proposes the reader with an opportunity to discover their own version of truth and reality in a tale. Wolfe also says fantasy: "could lay a persuasive claim to being the dominant mode of fictional narrative for most of human history" (*Evaporating Genres* 34)

In function the fantasy is far removed from the everyday world. The setting and structure of fantasy is beyond the reach of ordinary world as it looks as another planet, something imaginary and unparalleled. George Macdonald says: "...for there is that in him (man) who delights in calling up new forms- which is the nearest, perhaps, he can come to creation" (65). Ursula Le Guin in her essay "From Elfland to Poughkeepsie" describes that fantasy is a world, "where no voice has ever spoken before, where the act of speech

is the act of creation” (154). It is the writer of the fantasy fiction who is held responsible for the sustenance and order of his creation by providing the readers a world that usually takes recourse of the past frequently. This is the reason that many of the fantasy fictions are set in either pre-historic or medieval time periods, a technique Tolkien calls the “escape of archaism” (“On Fairy Stories 63), which aims at differentiating the fantasy from science fiction.

The fantasy writers also bring in their creation the heavenly world of myth and frequent pattern of creation. Fantasy, thus presents the blend of the mimetic and the fantastic ways of creation- “it is a form that makes use of both the fantastic mode, to produce the impossibilities, and the mimetic, to reproduce the familiar” (Attebery 309). Tolkien states, “... creative fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of the fact, but not a slavery to it” (“On Fairy-stories” 55).

The world of Fantasy has its own set of law: “The ability of art to create its own interior ground rules is fundamental to the aesthetic experience, ability that Tolkien calls ‘sub-creation’” (Slusser 168). The appealing outlook of fantasy lies in the fact that this sub- created world of fiction is to affirm that readers carry a sense of amazement even after the repeated encounters. Fantasy fiction is not artificial; the deeper meaning comes out naturally, as it carries an important message of moral perceptions and behaviours in life. This statement is supported by MacDonald when he says: “in physical things a man may invent; in moral things he must obey- and take their laws with him into his invented world as well” (“The Fantastic Imagination” 66).

The nature of the fantasy fiction is based on the conflict between ‘good’ and ‘evil’ forces strengthened by archetypal symbols and mythical narratives which improve the understanding of the society and self. The archetypal patterns and structures are kept within the acceptable boundaries by the writers. It may contain tragic elements but the plot may also contain comic elements: “The characteristic structure of fantasy is comic. It begins with a problem and ends with resolution. The problem initially posed by the narrative has been solved, the task successfully completed” (Attebery 307). Canadian

critics John Clute and John Grant in their *Encyclopaedia of Fantasy* define the boundaries of the fantastic plot:

An earned passage from (sic) BONDAGE- via a central RECOGNITION of what has been revealed and of what is about to happen, which may involve profound METAMORPHOSIS of protagonist or world (or both) – into the EUCATASTROPHE, where marriages may occur, just governance fertilize the barren LAND and there is HEALING” (314).

As stated by Tolkien, the function of fantasy is recovery, escape and consolation. He claims that fantasy serves in making a way – through illusions, giving a clearer picture of one’s ambition in life which he calls “recovery” (“On Fairy Stories” 55), “the peculiar quality of ‘Joy’ in successful fantasy can thus, be explained as a sudden glimpse of the underlying reality or truth” (“On Fairy Stories” 57). Tolkien terms the happy endings or consolations as the *Eucatastrophe* and says “The Eucatastrophic tale is the true form of fairy tale and its highest function” (“On Fairy Stories” 71).

Denying the escapist nature of the conventional fairy tale ending, Tolkien in his work, “On Fairy Stories” says:

In its fairy-tale- or other world setting, it is a sudden and miraculous grace; never to be counted on to recur. It does not deny the existence of *dyscatastrophe*, of sorrow or failure... it denies... universal defeat and in so far is *evangelium*, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief (68).

Attebery in his *Strategies of Fantasy* finds that, “the first fantastical literature was collective, its symbols shared by entire cultures” and that “the stories came to represent the desire and the perceptions of the group, though the group may not have been consciously aware that it so perceived and desired” (300).

Writers of contemporary fantasy fiction employ the structures and motives from the traditional text as “reliance on traditional motives can be an easy way to make sure that the reader will respond to the fantastic” (Attebery 301). While shaping the fantasy

literature archetypes play a constructive role. The writers of fantasy fiction, in an effort to make their work acceptable are bound to accept the requirement of “channelling the fantastic imagination through the psychological and social codes revealed in individual dreams and in collective mythology” (Attebery 301). Thus, it can be seen that fantasy finds its origin in folklore and mythology.

Fantasy is also regarded as a genre of quest stories where there is a journey motif. The presence of an archetype in fantasy fiction is evident whenever there is an extensive use of mythological images and symbols along with the supernatural elements, also the principal conflict between ‘Good’ and ‘Evil’ is projected while keeping the plot with a hero at the centre. Such markers have huge popularity in the genre of fantasy fiction.

Fantasy writings are not new born in literature; it has a history of its descent. Tracing the roots of fantasy fiction takes an individual back to the history of myths. For example classics like Homer’s *Odyssey* shows the elements of fantasy in it. Likewise myths, folklore, fairy tales, legends, allegory are also a part of fantasy literature. Many classic chivalric stories of western literature like Arthurian legends and Grail romances have set up an inspiration for the contemporary fantasy writers. One more branch of literature that falls under the category of fantasy is Gothic literature. Many Gothic novels and ghostly romances of the eighteenth and nineteenth century respectively have fantasy motifs. They may be measured as a transition from the traditional to the contemporary styles of writing fantasy.

However, in the late nineteenth and early twentieth century, fantasy began to expand its domain by experimenting with other genres of literature. John Ruskin in his *The King of Golden River* (1841) tries for the first time to introduce fantasy in children literature whereas George MacDonald’s *The Princess and the Goblin* (1871) and *Phantaster* (1858) are considered as the first works dedicated to the realm of fantasy fiction. Harold Bloom has recognised Hans Christian Anderson and Lewis Carroll as the romance fantasists of the nineteenth century. Lord Dunsany, H. Rider Haggard, Rudyard Kipling and Edgar Rice Burroughs are some of the famous fantasists of the nineteenth century. Fantasy fiction as a genre, have acclaimed widespread popularity in the twentieth century through the efforts of a literary group called ‘Inklings’ dedicated entirely to the theme of fantasy

in their writings. The three members of the 'Inkling' group were J.R.R.Tolkien, C.S.Lewis and Charles Williams.

J.R.R. Tolkien established the ground for contemporary fantasy through his famous writings *The Hobbit* (1937), *The Lord of the Rings* (1954-55) and his influential essay, "On Fairy-Stories" (1938). His characters are set in the imaginary landscape of *Middle-earth*. C.S Lewis is a critic, a novelist and professor of Medieval and Renaissance at Cambridge University. He is famous for his series of children fantasy fiction known as *The Chronicles of Narnia* which includes seven novels and the widely- read among them is *The Lion, the Witch and the Wardrobe* (1950). The novels have moral and religious overtones with a dominant central character of Aslan, a lion who symbolizes Christ. Charles William is another popular fantasy writer whose works reflect religious connotations. He is famous for his seven tales, among which *The War in Heaven* (1930), *Many Dimensions* (1931) and *The Place of the Lion* (1931) are most famous. His tales seems to have inspired from the classical Grail Romances.

At beginning of the twentieth century a new category called 'dystopia' began to come under the category of fantasy literature. Aldous Huxley's *The Brave New World* (1932) is the best example of it. Ursula Le Guin is one of the prominent contemporary writers. Her writings include both fantasy and science fiction. Her famous trilogy is a master piece of fantasy written exclusively for children, namely *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1971) and *The Farthest Shore* (1972). The trilogy has set its plot in underwater world where one can witness the world of magic. Her novel *The Dispossessed: An Ambiguous Utopia* (1974), is grounded on the Yin-Yang principle and displays both Utopian and anti-Utopian assumptions.

One of the most famous and widely acclaimed fantasy writers of the twenty-first century is J.K Rowling, author of the popular *Harry Potter* series which is not only famous among children but also among the readers of all age groups. Fantasy has also served as a source of inspiration for the public and media. Fantasy fiction has gained popularity which has drawn the attention of many filmmakers, producers and publishers who over a period of time, have brought reprints of classic children stories and movies on popular

fantasies like *Shadowlands* (1993), *Finding Neverland* (2004), the *Harry Potter* series (2001), *the Narnia Series* (2006-2008) and *Beowulf* (2007).

Clive Staples Lewis is a versatile writer and a critic. He was born in Belfast, Ireland in the year 1898 to Albert Lewis and Flora Hamilton Lewis. He had spent a carefree and blissful childhood till 1908, when his mother died of cancer. He along with his elder brother was sent to boarding school in England. Lewis did not like the school and returned back to Ireland in the year 1910, however he was once again sent back to England for studies an year after. There in England Lewis had started reading the classics like Homer and Virgil and also got inspired to master languages like French, German and Italian.

In the year 1916, C.S Lewis joined the Oxford University from where he went as a volunteer to the World War I for two years. In 1918 he came back and resumed his studies. In 1925 he graduated in Greek and Latin literature, Philosophy and other Ancient Histories and literature. Lewis taught as a teacher at Magdalene College, Oxford for twenty nine years after which in the year 1955 he became professor of Medieval and Renaissance Literature at Magdalene College Cambridge. Lewis has been an influential writer. During the course of his life he has written in both genres of fiction and science. His fiction for children has made him extremely popular among children.

C.S Lewis has been brought up by a Christian family but at the age of fifteen he turned to atheism. Though he had written many regretful writings in the favour of Christianity, he gets back to Christianity in the year 1931. Some of the early books of C.S Lewis are autobiographical as they mirror how after a long period of time he returned back to Christianity. Some of them are *The Pilgrim's Regress* (1933), for which he drew inspiration from John Bunyan's *Pilgrim Progress*; *Surprised by Joy* (1955) that gives a detail of his childhood as well as youth. Some of his works have Christian overtones like *The Personal Heresy* (1939), *Broadcast Talks* (1942), *Christian Behaviour* (1943) and *Beyond Personality* (1944). All these works later republished under second titles namely *Mere Christianity* (1952), *The Abolition of Man* (1943), *Miracles* (1947) respectively. Nathan Comfort Starr writes that "Lewis left a rich legacy... apart from his brilliant

teaching; he made lasting contributions in the field of fiction, literary scholarship and popular theology” (qtd. in Hooper 46-47).

Lewis has also written books that has traced the literary history such as *The Allegory of Love* (1936) and *English Literature in the Sixteenth Century* (1954). Some of his other renowned scholarly works are *A Preface to Paradise Lost* (1942), *Studies in Words* (1960) and *The Discarded Image* (1963).

C.S Lewis has also contributed for the genre of science fiction. His *The Interplanetary Trilogy*, is one of the best among his science fiction productions. This series consist of three novels namely *Out of the Silent Planet* (1937); *The Voyage to Venus* (1943) and *That Hideous Strength* (1945). Lewis has written at the time when science fiction has not gained a respectable position as a literary genre. Like his close friend, J.R.R Tolkien, C.S Lewis too, has experimented with the theme of science fiction and written two plays namely “The Great Divorce” (1945) and “Till We Have Faces” (1956).

Besides Science fiction, Lewis has written certain fictions that are highly apologetic, for example-*The Screwtape Letters* (1961) and *The Screwtape Proposes a Toast* (1961). Some other Christian apologetic and theological books are *Reflections on the Psalms* (1958), *The Four Loves* (1960), *The World’s Last Night, And Other Essays* (1960), *They Asked for a Paper* (1962). *A Grief Observed* (1961) is one of the most unique books that C.S Lewis wrote on the Christian apologetic theme as it is based on Lewis’s own experiences of life and transformation he has undergone while searching the truth of God. The book is the outcome of his regenerated feelings for God and his presence in the Universe. It is evident from his following lines:

[W]here is God...When you are happy, so happy that you have no sense of needing Him, so happy that you are tempted to feel His claims upon you as an interruption, if you remember yourself and turn to Him with gratitude and praise, you will be- or so it feels- welcomed with open arms.
(*The Complete C.S Lewis* 658)

C.S Lewis has also gained acclamation in the field of children literature. His famous series, *The Chronicles of Narnia*, of which 100 million copies have been sold all over the world, till date and three Hollywood movies based on the series, have hit the box office.

C.S Lewis died in the year 1963 and many of works were published posthumously. Some of them are *Poems* (1964) and *Narrative Poems* (1969), *Chiefly on Prayer* (1964), *Letters of C.S. Lewis* (1964), *Letters to an American Lady* (1969), *They Stand Together: The Letters of C.S. Lewis to Arthur Greeves* (1979); essays and other collections *Of This And Other Worlds* (1966), *Christian Reflections* (1967), *Selected Literary Essays* (1969), *Undeceptions* (1971), *On Stories, And Other Essays on Literature* (1982), *The Joyful Christian* (1977), *The Visionary Christian* (1981). C.S. Lewis had been a vivacious reader, writer and a critic, which has a clear reflection in his writing. The theme of Christianity and faith into God is evident in almost all the writings of C.S Lewis.

The oeuvre of his writings can be divided into four categories namely Religion, Philosophy and Moral reflections; Literary Criticism; letters and autobiographical material; and literature. *The Problem of Pain*, *Miracles*, *Christian Reflections* and *Christian Behaviour* comes under the first category whereas *An Experiment in Criticism*, *The Discarded Image*, *The Allegory of Love*, *A Preface to Paradise Lost* comes under the category of literary criticism; *Surprised by Joy*, *Letters to an American Lady* and the *Letters of C.S. Lewis* comes under the third category whereas *Till We Have Faces: A Myth Retold*, his volumes of poetry and *The Chronicles of Narnia* comes under the fourth category of his literature.

Lewis's writings show similarity in discussing certain themes. For Example, the battle between good and evil can be seen as the theme of Lewis's many works like *The Screwtape Letters*, the Science Fiction trilogy, *The Great Divorce* and the seven book series of children literature titled *The Chronicles of Narnia*. The cosmic and the mythological struggles between good and evil are all vividly presented in *The Chronicles of Narnia*. Lewis' delving into the subject of miraculous occurrences can be witnessed in his works like *Miracles*, *Till We have Faces*, *Voyage to Venus* and *The Lion, the Witch*

and the Wardrobe. The elements of supernatural can be seen in Lewis's *The Four Loves*, where he writes "supernatural appreciative love" which God can awake in man that "is of all gifts the most to be desired. Here, not in our natural loves, nor even in ethics, lies the true centre of all human and angelic life. With this all things are possible (128)". This movement to the "true centre" can be observed in Lewis's works, like *The Pilgrim Regress*, *That Hideous Strength*, *The Great Divorce* and *The Last Battle*. The stories of these novels follow this movement to the "true centre" through the devices of quest, search or journey.

The ideas and images that have fascinated and inspired Lewis are noticed frequently in his works. He reveals in *Surprise by Joy* that he had long been familiar with "the ravenous, quasi-prurient desire for the Occult, the preternatural as such" (140). His knowledge of the Occult helps him drawing the Magicians; witches are often 'Shadow' creatures that are found in his books. In his novels *The Magician's Nephew*, the character of Uncle Andrew is sketched as "little, peddling Magician who works by rules and books" (70) whereas another character Dr. Cornelius of *Prince Caspian* is also a magician but is tormented by the lust for power as he is shown to be taken over by Black Magic.

Being inspired by George MacDonald and Charles William, Lewis has portrayed his characters to show that self- deception can lead to the loss of rationality and sense in an individual that arouses beastly instincts in a being. In MacDonald's *The Princess and Curdie*, the theme of "beast within" various characters is dominant. Similarly, in Charles Williams' *The Place of the Lion* the theme of beast inside man is witnessed that has been an inspiration for Lewis in his writings. In Lewis's *The Chronicles of Narnia* such transformations of man into beast can be seen in the characters of Uncle Andrew, Eustace and the Green Witch. Another element that seems to be frequent in Lewis's writing is that of relationship. He has observed a very interesting pattern in relationship of one individual to another or one species to another. In his Science Fiction Trilogy, he has tried to explore the relationship between plants and their heavenly dance. In his other works *Screwtape Letters* and *The Great Divorce*, the relationships of Heaven to Hell and both of them to Earth are treated.

The Chronicles of Narnia is by far the most creative and inventive piece of work where all the thoughts and philosophies central to Lewis's thoughts are witnessed the most as compared to the other narratives of C.S Lewis. Narnia is a place remotely connected with earth having nearly no earthly past and earthly present. This place seems to be a totally inventive creation of Lewis's mind which is less evident in his other works. In *The Chronicles of Narnia*, C.S Lewis has presented his thought process in a more independent way. It is a complete Lewisian work. His imagination ranges from the idea of creation to destruction in the series.

The Chronicles of Narnia is composed of children's story: "because a children's story is the best art form" for what he has to say (*Of Other World* 23). He later admits his choice for children literature as he says:

The child as reader is neither to be patronized nor idealized: we talk to him as man to man. But the worst attitude of all would be the professional attitude which regards children in the lump as a sort of raw material which we have to handle. We must of course try to do them no harm: we may, under the Omnipotence, sometimes dare to hope that we may do them good. (*Of Other World* 34)

C.S Lewis is strictly against the use of over simplified language for children or inserts any element in his books that entertain children only. However, he himself states of being aware of the restrictions one has to follow while writing a fairy tale: "this form permits, or compels you to leave out things I wanted to leave out. It compels you to throw all the force of the book into what was done and said" (*Of Other World* 28).

In a fantasy fiction like *The Chronicles of Narnia*, imagination and dream is an integral part of it but C.S Lewis has maintained the integral logic of his work. Narnia is not just a fantasy world but a microcosm itself, where there is consistent relationship among its creatures, its sexes, and various events, thereby making it a work with consistency and logic. *The Chronicles of Narnia* sets the tradition of Fantasy and Myth. These genres have fascinated Lewis and much of this fascination is found in his writings. C.S Lewis in *Of Other Worlds* comments that: "If good novels are comments on life,

good stories of this sort (which are very much rarer) are actual additions to life; they give, like certain rare dreams, sensations we never had before, and enlarge our conception of the range of possible experience.” (70). such sort of effects can be seen in C.S Lewis *The Chronicles of Narnia*. In his work *Of Other Worlds*, he drafts a list of works which belong to these rare types of works:

Morris’ *Jason* and the prologue of the *Earthly Paradise*, MacDonald’s *Phantastes*, *Lilith*, and *The Golden Key*, Eddison’s *Worm Ouroboros*, Tolkien’s *Lord of the Rings*, and that shattering, intolerable, and irresistible work, David Lindsay’s *Voyage to Arcturus*. Also Mervyn Peake’s *Titus Groan*. (71)

C.S Lewis marks these books as ‘mythopoeic’. However, being a devotee of mythology and fantasy, he was influenced by Greek and Norse myths. He as an ardent fan of fairy tales all his life admits to his audiences:

When I was ten, I read fairy tales in secret and would have been ashamed if I had been found doing so. Now, that I am fifty I read them openly. When I became a man I put away childish things, including the fear of childishness and the desire to be very grown up. (*Of Other Worlds* 25)

The Chronicles of Narnia can be adjudged into the genre of fantasy. The atmosphere Lewis has created in it convinces its uniqueness and consistency. He has well-maintained the ‘quality’ and ‘flavour’ of the fantasy world in it. J.R.R Tolkien in “On Fairy Stories” states that if “the images” in Fantasy “are of things not in the primary world (if that indeed is possible) it is a virtue not a vice. Fantasy (in this sense) is, I think, not a lower but a higher form of Art, indeed the most nearly pure form, and so (when achieved) the most potent” (21).

William Luther White in *The Image of Man in C.S Lewis* states that *The Chronicles of Narnia* belongs to the realm of mythology. It fascinates the audience with its world that tells the story of its own, from pro creation to post destruction. This clearly attracts the audience’s imaginative craving. Narnia as a microcosm has its own God, its own mythological beings and a life beyond the fancy of an ordinary being. Thus, it is a

multifaceted world having a host of characters, belonging to the different literary traditions. Some are the children of young age who encounter a world of mythological creatures like Bacchus, White Witch and her wolves. By drawing such creatures and showing their interrelationships has proved Lewis's worth as a creative craftsman.

The Chronicles of Narnia is criticised by many critics for its Christian overtones, however C.S Lewis himself admitted that at the very outset of writing the series he had no plan to incorporate the Christian theological concept:

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. (*Of Other Worlds* 1982)

The Magician's Nephew is the first book in the logical series of *The Chronicles of Narnia* that tells, "How all the comings and goings between our world and the land of Narnia first began." (9). The story centres around two children, Polly and Digory who reach the Land of Narnia due to the magical experiment of Digory's Uncle Andrew. He let the children try his magic rings that transported them into another world named Narnia. In Narnia they encounter the evil Queen Jadis. After a series of events in Narnia, Polly and Digory managed to come back to the Earth. Later on they realize that Queen Jadis had followed them on the Earth and made Digory's Uncle Andrew as her slave. Now the task of Digory and Poly was to send Jadis back to her world. They use magic rings for the purpose and go to Narnia where they come across Aslan, the lion who is recreating the world of Narnia that has been previously destroyed by the Queen Jadis.

The creation of Narnia is one of the marvellous fantasy creations in *The Chronicles of Narnia*. Aslan creates the world of Narnia by singing. Just as in Bible the human being

brought evil into the world because of his\her error, Polly and Digory also unintentionally brought Queen Jadis back to Narnia, which becomes a concern for Aslan. Polly and Andrew help Aslan in curing Digory's dying mother in order to make up for the loss they have made by bringing in the Queen Jadis. At the end both travel back into their world.

The Lion, the Witch And the Wardrobe is the second novel in the reading order of the series; Peter, Susan, Edmund and Lucy, find a door into a wardrobe of an old house that leads them to the land of Narnia, where the evil White Witch has put the world of Narnia under a spell. As per this spell there is a continuous winter in the land. The four kids are actually called by Aslan to unbound Narnia from the magical spell of the White Witch. But Edmund gets tempted by Queen's offer and becomes a traitor. Aslan in order to save Edmund and Narnia sacrifices him but later he is resurrected that ends the long winter in Narnia and brings spring back to the land. After the defeat of the White Queen; Peter, Susan, Edmund and Lucy reign in Narnia for a long time, after which they return back to their own world.

The Horse And His Boy, comes third in the series and tells a story when Peter is the High King of Narnia, reigning along with his brother Edmund and his sisters Susan and Lucy. Shasta is oldest son of the king of Archenland who was kidnapped in his childhood. He has been kept as a slave in the country of Calormen. He escapes from Calormen and meets a princess namely Aravis on his way. On their way the children overhear Prince Rabadash's plan to invade Archenland. The novel ends with a battle that is won by Aslan who turns Rabadash into a donkey as a result of his ego and vanity. At the end Aravis marries Shasta who together rule Archenland.

Novel *Prince Caspian*, fourth in the series opens after a long time of the rule of Peter, Edmund, Susan, and Lucy. Narnia is kept forcefully under the reign of King Miraz. Prince Caspian fights against Miraz, and along with his squad he tries to win Narnia back but doesn't succeed. At the end Peter, Susan, Edmund and Lucy are called back to Narnia by Aslan. Together with Aslan they finally win over Miraz and his followers. The four children are sent back to their world and Prince Caspian is made the king of Narnia.

The Voyage of the Dawn Treader, fifth in the series tells the story of Prince Caspian's journey to search for the seven lost friends of his father. Edmund and Lucy along with their cousin Eustace accompany Prince Caspian on the expedition. Eustace's character also transforms during the journey just as Edmund's, Digory's and Polly's character have undergone in the previous books. He becomes more loving, brave and wise by the end of the book.

The Silver Chair, sixth in the series opens with the story of Caspian's son Prince Rilian who has been kidnapped and kept as a prisoner in the Underworld by the Queen of Underland for ten years. Aslan calls Eustace to Narnia to bring back Rilian. Eustace comes along with his school mate Jill to Narnia. Both of them succeed in finding Rilian and break the enchantment by destroying the magical Silver Chair. In the final assault Rilian kills the Queen and all of them come out of the underground as it collapses after the Queen's death. At the end, Prince Caspian is on the death bed and meets his son Rilian who is made the new King of Narnia. The children are sent back to their own world after the mission gets accomplished.

The Last Battle, seventh in the series, is the last of *The Chronicles of Narnia*. The novel opens after hundred years of Caspian's and Rilian's reign in Narnia. As the title suggest the good and evil forces are finally preparing for one last and final battle. Tirian, the last king of Narnia is befooled by the arrival of a fake Aslan giving strange orders. The whole plot is constructed by Shift, an ape who sends his own friend in the disguise of Aslan, and wanted to capture Narnia. Eustace and Jill join Tirian in the final battle against Narnian enemies but both of them loose their life in the battle. On the other hand Tirian enters a magic stable where he meets the seven Kings and Queens of Narnia, Peter, Edmund, Lucy, Digory, Polly and the resurrected Jill and Eustace. This magical stable is nothing but a door to a new country of Aslan. Those on the good side goes into the country of Aslan whereas those on the side of evil remains back in the darkness. At the end, all the children realize that they have actually died in a railway accident, and have now come to the country of Aslan.

Roger Lancelyn Green and Walter Hooper in *C.S Lewis: A Biography* (1974) commented on *The Chronicles of Narnia*:

At present, the seven chronicles of Narnia, that unexpected creation of his middle age, which are selling over a million copies a year, seem to be Lewis's greatest claim to immortality, setting him high in that particular branch of literature in which few attain more than a transitory or an esoteric fame somewhere on the same shelf as Lewis Carroll and E. Nesbit and George MacDonald... a branch of literature in which there are relatively few great classics in which as he himself said, "the good ones last". (410)

Kathryn Lindskoog's in her *The Lion of Judah in Never- Never Land: The Theology of C. S. Lewis Expressed in His Fantasies for Children* (1979), examined the three main concepts that support or form base for Lewis's Christian orthodoxy. According to her, these concepts are of nature; of God as the creator, redeemer and sustainer of nature and mankind; and of man in his relationship to nature, God, and his fellowman. She summed up, "The basis of these concepts is neither fundamentalism nor modernism but Lewis's particular Christian orthodoxy, which Chad Walsh has termed Classical Christianity". (19)

Elaine Tixier in "Imagination Baptized, or 'Holiness' in the Chronicles of Narnia" commented on how C.S. Lewis manifested Holiness and the Christian faith in *The Chronicles of Narnia*. She cites how various aspects of religion, faith, wakefulness, joy and dance, glory and beauty are intertwined to enhance the quality of Holiness in *The Chronicles of Narnia*.

Paul K. Karkainen in his book *Narnia Explored* (1975) comments on the seven books of *The Chronicles of Narnia*. According to him Lewis's works reflect Christian themes. He writes, "Lewis did not write fantasy with instruction in mind, but he had, in fact, filled his books with characters and events which portray a variety of Christian truths" (7). He asserts that all the seven books written by Lewis have certain parallelism with Bible and the Biblical characters.

Charles A. Hutter in his "C.S. Lewis's Narnia and the 'Grand Design'" (1977) observed that Lewis's *The Magician's Nephew* and *The Last Battle* are among all the seven books

more related to and inspired by the Bible. According to him, these books are “comprised of varied material loosely unified, it is a blend of the ‘grand design’- Creation and Fall, Redemption, and Eschatology” (121).

Thomas Howard in his *The Achievement of C.S Lewis* (1980), praised the literary heights that Lewis has achieved in his *The Chronicles of Narnia*, he acknowledges the magnificence and beauty of Lewis’s tales. According to him the land of Narnia:

Is a world which has been made by Someone, beautifully made. Its fabric is shot through with glory. There is no peak, no valley, no sea or forest, but bears the weight of this glory, no law of the land that does not mirror the exact pattern of this glory...(24)

C.S Lewis has inter weaved the elements of fantasy along with the theme of mirth; the element of wisdom along with the theme of magic.

Walter Hooper in his essay “Narnia: The Author, the Critics, and the Tale” (1977) tries to claim that the stories in *The Chronicles of Narnia* are not allegory rather they are, “extremely well- written adventure stories” (107). However he writes that all the stories in the chronicles series end up teaching something to the reader or has some Christian wisdom but the writer’s intention while writing the fantasy tales was just to create fascinating characters through a magical narrative.

Donald E. Glover in his book *C.S Lewis: The Art of Enchantment* presents an integral amalgam of the form and content in *The Chronicles of Narnia*. He gives a very elaborate description of the working style and process of Lewis:

The form and meaning are so organically fused that our inhibitions are dispelled and the clamor for rational proof by the intellect totally quieted. The meaning sanctifies the form and the form the meaning, lifting the whole experience beyond pleasing instruction to belief. It is here that Lewis achieves the enviable result of making the reader feel the joy, the sublimely indefinable exaltation of the spirit, which he sought throughout his life. (143)

Glover examines that the theme, the narrative techniques and the style of writing in *The Chronicles of Narnia* integrate to form a glorious composition that presents a sublime joy to its readers.

The study aims to probe the archetypes in C.S Lewis's *The Magician's Nephew; The Lion, The Witch and The Wardrobe; The Horse and His Boy; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair* and *The Last Battle* collectively called *The Chronicles of Narnia*. The Chronicles of Narnia projects an episodic headway of victory of good over evil. The present research unfolds the various unseen archetypes in this symbolic journey of *The Chronicles of Narnia*.

The Chronicles of Narnia is the most interesting work in Lewisian Oeuvre. The present thesis studies *The Chronicles of Narnia* and attempts to explore Lewis's use of archetypes in it, considering the opinion of Carl Jung on using archetypes in literature in his essay "The Archetypes of Literature":

Every period has its bias, its particular prejudices and its psychic ailment. An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious in that a poet, a seer, or a leader allows himself to be guided by the expressed desire of his times, and shows the way, by word or deed, to the attainment of that which everyone blindly craves for and expects. (184)

For the purpose of the study, archetypes are treated/ expounded as "recurrent narrative designs, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature as well as myth..." (Abrams 12). Northrop Frye's definition confirms such treatment of an archetype: By an archetype I mean a literary symbol, or cluster of symbols, which are used recurrently throughout literature, and thereby become conventional" (*Northrop Frye on Milton and Blake* 434). Carl Jung's Psychoanalytic Theory where archetypes of the collective unconscious assist the mental process of individualism, as well as James G. Frazer's recognition of elemental designs and patterns found in myth and rituals forms the study of the selected fiction of C.S

Lewis. The writings of contemporary archetypal critics like Northrop Frye and Joseph Campbell are also consulted for reference. The necessary documentation of the thesis is set forth strictly according to the eighth edition of MLA Handbook.

The thesis has been divided into six parts including the introduction and the conclusion. There are four chapters each discussing the different aspects and symbols of archetypes. Introduction defines fantasy as a genre and draws the history of its development. It also introduces the various traditions of archetypal approaches. Introduction further draws the biographical sketch of C.S Lewis along with his writings and then finally a review of literature followed by the details of the chapterisation.

The first chapter, “The Archetypal Hero,” argues that the protagonists of fantasy fit into several common patterns. The hero is often portrayed as an orphan, one who could fall into the ‘Lost Prince’ or ‘Hidden Monarch’ archetype. He is the ‘Chosen One,’ destined to greatness, even if he is essentially an ‘Everyman.’ These patterns are manifest in Digory, Shasta, Peter, Edmund, Lucy, Jill and Eustace, the models of heroism put forth by C.S.Lewis.

The second chapter, “The Hero’s Journey” studies the archetypal pattern of quest or journey which is central to fantasy fiction. The hero undertakes a long journey, which may be either literal or symbolic. Joseph Campbell, the acclaimed mythologist, describes the hero as passing through three main stages – Departure, Initiation and Return. Each is divided further into sub-stages. The quests of heroes of *The Chronicles of Narnia* are analyzed according to Campbell’s divisions.

The third chapter, “Facets of the Good and the Evil” shows that fantasists are attracted to the universal conflict between ‘good’ and ‘evil.’ This opposition of the positive and negative forces forms the central theme of *The Chronicles of Narnia* and accounts for the pivotal role played by the villain in it. The archetypal villain is associated with darkness, sterility, and death, in contrast to the hero who represents light, fertility and life. Evil Queen Jadis and other villains of the Chronicles are found to fall under such archetypal categories as the ‘Fallen Angel,’ ‘Shadow,’ ‘Snake,’ ‘Tempter,’ and ‘Psychic possessor.’

Chapter four, “Fantasy’s Gallery of Archetypes,” discovers that the archetypal hero is not alone and unaccompanied on his quest. He is surrounded by characters that fall under recognizable categories. The hero is placed under the guidance of a ‘Wise Old Man’ and is supported by a faithful companion. He experiences the care of an ‘Earth Mother,’ is inspired by an ‘Anima’ or ‘Holy Mother’ figure, and is sometimes confronted by a ‘Terrible’ one. He saves a ‘Princes,’ is helped by a ‘Wise Woman’ and is often protected by a ‘Gentle Giant.’ These character types enrich the *Chronicles* of C.S.Lewis.

The conclusion encapsulates the findings of the study, a yield of various archetypal characters, motifs and images in C.S Lewis’s *The Chronicles of Narnia*.

Clear definition and examples of Chronicle. A chronicle is a historical account of events (real or imagined) that are told in chronological order, meaning from first to last as they occur in time. The Chronicles of Narnia is a fantasy fiction series by C.S. Lewis, which recounts the events surrounding the imaginary world of Narnia as seen through human eyes. The books chronicle the entire existence of the fantasy world, beginning with Narnia's creation in the first book, *The Magician's Nephew*, and ending with its ruin in the final book, *The Last Battle*. The popularity of these books, however, lies not in the series itself, but in the second book, *The Lion, the Witch and the Wardrobe*, which Lewis wrote first and originally intended to be the only book about Narnia. Essays and criticism on C. S. Lewis' *The Chronicles of Narnia - Critical Essays*. Analysis. (Critical Survey of Science Fiction and Fantasy). print Print. document PDF. This Page Only. Entire Study Guide. list Cite. link Link. This series combines the elements of youth and childhood that Lewis loved and employed in many of his works: enchantment, magic, talking animals and trees, Arthurian legend, other worlds and journeys among them, time travel, and myth. The series contains elements of many genres: utopias, fairy stories, children's stories, medieval chivalric romances, fables, folktales, and novels. Start your 48-hour free trial to unlock this *The Chronicles of Narnia* study guide and get instant access to the following: Summary. Themes. Characters. Analysis. Quotes. Critical Essays. Whether or not you subscribe to the Christian beliefs underpinning C.S. Lewis' *The Chronicles of Narnia* series, his influence on fantasy readers and writers is undeniable. The details of his books—children climbing through a magical wardrobe and joining forces with the lion Aslan to save Narnia—are instantly recognizable. Worldbuilding and magical barriers. From the early days of the *Harry Potter* series, J.K. Rowling has acknowledged the influence that the *Narnia* books had on her worldbuilding—especially one specific detail. “I found myself thinking about the wardrobe route to Narnia,” she told the *Sydney Morning Herald* in 2001, “when Harry is told he has to hurl himself at a barrier in Kings Cross Station—it dissolves and he’s on platform 9 3/4, and there’s the train for Hogwarts.”