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# Table of Contents

**Introduction** | 4

**Chapter One: C.S. Lewis: Writer and Christian** | 8

**Chapter Two: Lewis’s Particular Christian Perspectives** | 14

**Chapter Three: The Magician’s Nephew** | 24

**Chapter Four: The Lion, the Witch and the Wardrobe** | 36

**Chapter Five: The Horse and His Boy** | 46

**Chapter Six: Prince Caspian** | 56

**Chapter Seven: The Voyage of the Dawn Treader** | 65

**Chapter Eight: The Silver Chair** | 75

**Chapter Nine: The Last Battle** | 85

**Conclusion** | 96

**Bibliography** | 101
Representations of Satan in the Narnia Chronicles by C. S. Lewis

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Introduction

Although a serious Christian apologist and academic writer, Clive Staples Lewis was also well known (and loved) for his fictional works. Lewis was of the opinion that one's faith and chosen profession cannot be separated and he thus aligned the two in his own writing (Schultz and West 1998: 120). Therefore, his writings reflect his Christian faith (after his conversion in 1931) and, although his *Ransom (Cosmic) Trilogy* (1938, 1943 and 1945), mythological work *Till We Have Faces* (1956) and *The Chronicles of Narnia* (1950–1956) are not openly theological, they all deal with figurative representations of both Christ and the Biblical devil.

Many studies have explored Lewis's portrayal of Biblical truths in his fictional writing. As Christopher Mitchell pointed out in his essay entitled "Bearing the Weight of Glory," a few months before his death, Lewis stated that he was writing in order to bring about an encounter between the reader and Christ (Mills 1998: 5). While on the surface these novels are not emphatically about the battle between heaven and hell, underlying the stories is a broader message of rivalry between good and evil.

A student of Lewis's, Harry Blamires, remembers Lewis saying that he went about the task of writing *The Chronicles of Narnia* much as he did the writing of his serious theological work, *Mere Christianity* (Mills 1998: 15). Much research has thus been conducted to explore Lewis's portrayal of God in his fiction, yet there has been very little research on his metaphysical perspective on Satan. His fictional novels – most notably *The Chronicles of Narnia* – are largely allegorical and often subtly allude to the devil through the characters. It is this subtle allusion to evil, and specifically characteristics of the Biblical Satan in *The Chronicles*, that I would like to explore in this dissertation.
The White Witch, Jadis, (and those who work for and with her) in *The Lion, the Witch and the Wardrobe* (1950) and the Green Lady in *The Silver Chair* (1953) are examples that highlight supernatural devilish characterisation. Miraz, Eustace and Edmund are examples of evil in human form. This is inspiration to endeavour on a study, exploring the portrayal of Satan's personality traits in *The Chronicles*. While many have proven that Lewis had a sound grasp of Christ through analysis of his fictional writing, (specifically the Narnian deity, Aslan) I believe that his understanding of the vice is equally important.

This dissertation proposes to examine C. S. Lewis's metaphysics with particular reference to *The Narnia Chronicles*. Through close textual analysis and analysis of characterisation, I hope to highlight the antagonists in the world of Narnia and link them with Lewis's idea of the enemy – the devil.

Lewis's ideas of morality and the Christian faith will be discussed briefly in order to give insight into his personal ideas of both God and the devil. As each Chronicle is discussed later, I will also briefly explore the aspects of Aslan's character, as chief protagonist, which make him an obvious portrayal of the Biblical Christ. This will then allow for a detailed analysis of the children's stories to be completed, drawing parallels with the Biblical description of the devil (i.e. as a snake, a dragon, a deceiver, a thief etc.) and the various characters in Narnia that display these traits.

*The Chronicles of Narnia* were written with so much meaning hidden within the pages, and it was intended for these metaphorical treasures to be explored and enjoyed. While C.S. Lewis wrote these stories for children, I believe that the greater message of good overcoming evil, as well as the fantasy element, makes them timeless and ageless, as well as worthy of literary analysis. As

...we do not need more books on Christianity, but more books by Christians with their Christianity latent. You could see it much more easily if you look at it the other way around... it is not the books written in direct defence of materialism that make the modern man a materialist; it is the materialistic assumptions in all the other books.

Hence, in The Voyage of the Dawn Treader, Aslan tells Lucy that he brought the children into Narnia hoping that they would know him a little in Narnia, so that they will know him better in their own world. His intention was to leave the deeper theological message latent. He compared this idea to that of a spell in a sermon preached by Lewis in Oxford in 1941:

Spells are for breaking enchantments as well as for inducing them. And you and I have need of the strongest spell that can be found to wake us from the enchantment of worldliness... Almost our whole education has been directed to silencing this shy, persistent, inner voice, almost all our philosophies have been devised to convince us that the good man is to be found on this earth. (Weight of Glory 1965: 5)

One of the spells Lewis was hoping to weave was to save his readers from their deep naturalistic prejudice against the supernatural. He wanted his readers to be able to accept the ideas of the Christian faith without being biased against it due to deep-rooted secular prejudices (Mills 1998: 170).

Lewis maintained the belief that The Chronicles were not allegories, but “supposals”, as he explained:

"[Aslan] is an invention giving an imaginary answer to the question: 'What might Christ have 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 has actually done in ours? ... Allegory and supposals mix the real and unreal in different ways. The Incarnation of Christ in another world is mere supposal; but granted that supposition, he would really
have been a physical object in that world as he was in Palestine and His death on the Stone Table would have been a physical event no less than his death on Calvary.”
(Schultz and West 1998: 121)

Hence, by analysing the Namiad, it would be dangerous to take each nemesis as a black or white example of the devil. Yet, it could be assumed, given that Aslan was representative of Christ (Schultz and West 1998: 393) that his enemies in Narnia would represent the devil. This is an area I believe deserves investigation, as much has been said about the subtle and latent message of The Chronicles. Assuming that Lewis was intending to infiltrate his readers on a subconscious level (so as to break the enchantment of worldliness), then surely the devil would have been encompassed in the plot.

Lewis was often quoted as saying that “there is no neutral ground in the universe: every square inch, every split second is claimed by God and counterclaimed by Satan”. (Schultz and West 1998: 361). This further strengthens the argument that where Lewis’s writing represents God, Satan would be represented too. As I explore and analyse the Narnia Chronicles, I hope to discover how Lewis represented Satan through symbolism and subtle intricacies. As Corbin Scott Carnell stated: “One who is attuned to symbols learns much about life, truth and goodness” (Schultz and West 1998: 393): my wish is that this dissertation will teach all who read it much about life, truth, goodness and the mind of C.S. Lewis.
Chapter One

C.S. Lewis: Writer and Christian

Clive Staples Lewis was born in 1898 in Belfast, Ireland. After various unsuccessful attempts at attending conventional schools, his education was private and home-based. When he was four years old, he announced at breakfast one morning that he would answer to no other name but Jacksie, which was shortened over time, and he was widely known as “Jack” for the rest of his life (Christopher 1987: 23).

Jack graduated from Oxford University and gained a triple first. Later, he was a tutor and fellow at Magdalene College from 1925 until 1954, when he became a Professor of Medieval and Renaissance Literature at Cambridge. In these years, he dreamed of becoming a famous and respected poet (Mere Christianity, 1955, Introductory page).

Although he was brought up in a church-going home, Lewis was a sceptic, having avoided faith of any kind due to lack of intellectual evidence. However, after his conversion to Christianity, Lewis became one of the world’s most thought-provoking apologists. More than his life was changed by this conversion; his dreams of becoming a poet were also replaced with a writing skill that he had never tapped into.

He describes his conversion in his autobiography, Surprised By Joy (1955: 215),

In the Trinity Term of 1929, I gave in and admitted that God was God and knelt and prayed, perhaps, that night, the most dejected and reluctant convert in all of England.

This was the first step in his path to Christianity, his conversion to theism.
On a trip to the Whipsnade open-air zoo, in the sidecar of his brother's motorcycle, in September 1931, Lewis had an experience that was beyond the intellect. He later said,

“When we set out I did not believe that Jesus Christ was the Son of God and when we reached the zoo I did. It was more like when a man, after a long sleep, still lying motionless in bed, becomes aware that he is now awake.” (Schultz and West 1998: 43)

His writing was inseparable from his doctrinal views of the Christian faith and the theology that it is based on from then onwards.

The Ransom Trilogy (1938–1945), Screwtape Letters (1942) and 'Til We Have Faces (1956) are all examples of his fiction that are strongly based on the gospel. Although the tales may take place in outer space, in a fictional 'tempters' training college', or ancient mythology, the Biblical implications are easily recognised. Likewise, in Lewis's children's stories, The Chronicles of Narnia (1950–1956), the characterisation is strongly based on Lewis's beliefs and his own interpretation of certain Biblical truths.

The premise to symbolism in the series of children's stories by Lewis is explained by Dorothy Sayers in her book, The Mind of the Maker, “all language about all this is analogical and that man thinks in a series of metaphors” (Lindskoog 1974: 17). She argues that we can explain nothing in terms of itself, but only in terms of other things (Ibid.). While this may not always be the case, a closer analysis, as will be conducted in this dissertation, will demonstrate that Lewis's Narnia Chronicles most certainly fall into this category.

Stephen Smith, in an article entitled "Awakening from the Enchantment of Worldliness", states:

As we speak of creating a disposition to hear the gospel as 'pre-evangelism,' we can speak of creating a predisposition to believe the truth of the Christian vision and to doubt the alternatives as 'pre-apologetics'. (Mills 1998: 168)
He believes that reading The Narnia Chronicles will prepare a mind and imagination for the (sometimes) unbelievable story of Christianity (Ibid.).

In The Voyage of the Dawn Treader (1952: 188), Aslan says to the children, “The very reason that you were brought to Narnia is that by knowing me for a little [in Narnia] you may know me better there [on earth]”. Lewis is thus substantiating this possibility in his own writing through Aslan’s words.

Many of Lewis’s readers wrote to him to discover the significance of this statement and to begin to search for Aslan here on earth. Hila, an eleven-year-old girl from the United States, asked Lewis what Aslan’s name is in this world. His response was this:

As to Aslan’s other name, well, I want you to guess. Has there never been anyone in this world who (1) Arrived at the same time as Father Christmas; (2) Said he was the son of the great Emperor; (3) Gave himself up for someone else’s fault to be jeered at and killed by wicked people; (4) Came to life again; (5) Is sometimes spoken of as a Lamb.... Don’t you really know His name in this world? Think it over and let me know your answer! (Cowart 1996. Date Accessed: 20 October 2003)

To an adult, the implication is clear.

Although the Christian symbolism in Narnia is of great importance to Lewis, his main purpose was to write good stories. “Readers are more than welcome to miss the Christian teaching [in Narnia] — at least on the conscious level” (Lindskoog 1974: 19; my emphasis). The subconscious level is what I would like to pay special attention to in this dissertation. More accurately, this dissertation will be examining the hidden, symbolic and perhaps accidental meanings behind the Narnian characters. As Lewis himself said to his goddaughter Lucy,
A strict allegory is like a puzzle with a solution. [These stories are meant to be more like] a flower whose smell reminds you of something you can’t quite place. (Sibley 1989:90)

Aslan, as the image of Christ, has been studied by numerous C.S. Lewis scholars. The lion is a recurrent Biblical symbol for Christ and Lewis used this in the creation of the Narnian archetype. Bane discusses this in his essay entitled "Myth made Truth: The Origins of The Chronicles of Narnia":

Here the author asked 'what if the Son of God entered into a world of talking animals... in the form of a lion?' If Lewis could present a Narnian version of the Incarnation, he would have a forum to articulate some of his most precious feelings about his God. And he could do so without the Law, without religious duty and hypocrisy entering into the equation. It had been Lewis's personal experience that what made it difficult to feel the way one ought to feel about one's God was the sheer fact that he realised that there were feelings one ought to have. With Aslan, Lewis had a tabula rasa. He could enjoin the reader to feel love and devotion without that suffocating sense of duty. He could convey his own great gratitude and love for his God without sermonising. He could, as he once put it, 'steal past those watchful dragons'. (Bane 2003. Date Accessed: 20 October 2003)

Lewis again substantiated his pre-apologetics in a sermon preached at Oxford in 1941:

Do you think that I am trying to weave a spell? Perhaps I am, but remember your fairy tales. Spells are for breaking enchantments as well as for inducing them. And you and I need the strongest spell that can be found to wake us from the evil enchantment of worldliness... (Mills 1998: 170)

We can therefore assume that these stories were intended to be much more than mere fairy tales.

The Chronicles are among the best-loved children's books of all time. The loving care Lewis addressed to the minutiae of Narnian life reveals that he was not intending to write a simple children's story; he was also participating in that powerful magic that J.R.R. Tolkien calls 'sub-creation' (Bane 2003. Date Accessed: 20 October 2003).
According to Schakel (1979), Lewis expected readers to abandon all memories of their world and become fully engulfed by Narnia. The meanings that are etched in the finer details of the story are those that can only be understood by the heart. As George MacDonald stated, “We spoil countless precious things by intellectual greed” (Schakel, 1997: 6). Lewis wanted to entertain the reader: what happens in the heart and subconscious mind will be different for each individual.

The fact that Lewis was such a successful writer of children’s books is particularly unusual, as Lewis never had children of his own. He was married at the age of 58, in 1956, to Joy Gresham, who had two sons, David and Douglas. After Joy’s tragic death a mere four years later, Lewis became the adoptive father to the two boys, who were teenagers at the time. However, he had already completed The Narnia Chronicles by this time (Gormley 1998: 153).

Therefore, the inspiration for the children in the Narnia tales is uncertain. One of the theories is that the Pevensies were loosely based on children who had stayed with Lewis during the air raids of World War Two. Lewis later wrote to a friend: “I never appreciated children, until the war brought them to me” (Sibley 1989: 20).

There is only one definite link to a “real child,” that ties Lucy Pevensie to Lewis’s goddaughter, the daughter of his friend Owen Barfield. The dedication in the first (according to date of publication) Narnian Chronicle, The Lion, the Witch and the Wardrobe (1950) is evidence to substantiate this claim:

My Dear Lucy,

I wrote this story for you, but when I began it I had not realised that girls grow quicker than books. As a result, you are already too old for fairy tales, and by the time it is printed and bound, you will be older still. But some day you will be old enough to start reading fairy tales again. You can then take it down from the upper shelf, dust it and
tell me what you think of it. I shall probably be too deaf to hear, and too old to understand a word you say, but I shall still be your affectionate Godfather.

C.S. Lewis

The inventor of the magical wardrobe, the great lion Aslan, and all the other treasures of the land of Narnia died in 1963 at his home in Oxford. His brother Warren was at his side and reported the following:

After lunch [Jack] fell asleep in his chair. I suggested that he would be more comfortable in bed, and he went there. At four I took his tea and found him drowsy but comfortable. Our few words then were the last: at five-thirty I heard a crash and ran in to find him lying unconscious on the foot of his bed. He ceased to breathe some three or four minutes later (Schultz and West 1998: 64).

Jack would have been 65 years old the following week.
Chapter Two

Lewis's Particular Christian Perspectives

Lewis is known for opposing the spirit of modern thought with the unpopular and somewhat uncomfortable Christian doctrines of sin and the devil. He considers evil not as a nebulous abstraction, but as a destructive immanence (Lindskoog 1974: 38). To Lewis, evil is something that should be openly faced and discussed, not quietly ignored. His writings prove this repeatedly, as he is never ambiguous about the evil in the world, nor its source – the devil, at least, according to the Christian principles upon which he based his life and subsequently his writing.

In the preface to *Screwtape Letters* (1942), he writes:

> There are two equal and opposite errors into which our race can fall about devils. One is to disbelieve in their existence. The other is to believe and feel excessive and unhealthy interest in them. (Lewis 2002: ix)

For the sequel to the letters, *Screwtape Proposes a Toast* (1959), in the preface to the 1961 edition of the novel he wrote,

> The strain [of writing from the devil's mind] produced a sort of spiritual cramp. The world into which I project myself while I spoke through Screwtape was all dust, grit, thirst and itch. Every trace of beauty, freshness and geniality had to be excluded. It almost smothered me before it was done. (1961: 183)

Clearly, it was a difficult task for Lewis to embrace the nature of the devil when he had so recently embraced the nature of God.

In *Mere Christianity* (1952: 33), Lewis refers to this world as "enemy occupied territory" but is cautious of slipping into the philosophical belief referred to as dualism. This is a system of beliefs that
claims that there are two equally powerful forces behind all things: one good and the other bad. Lewis makes his personal standing clear in The Lion, the Witch and the Wardrobe (1950: 63-64) where he makes certain that the evil power is clearly inferior to the good, i.e. the power of the great king which, in this context, refers to Aslan.

His view on the choice man is given by God, between good and evil, heaven and hell, is expressed in The Great Divorce (1944). A number of residents from hell are taken to heaven on holiday with George Macdonald as their guide. If they prefer heaven to hell, they are free to remain, on the condition that they give up some vice that hinders them from experiencing real joy.

There are only two kinds of people in the end, those who say to God 'Thy will be done', and those to whom God says 'Thy will be done'. Without that self-choice, there can be no hell. No soul that seriously and constantly desires joy will ever miss it. (Schultz and West 1998: 52)

In Mere Christianity (1952: 35), as well as in The Screwtape Letters (1942), Lewis states that he believes wickedness to be the pursuit of something good in the wrong way. One can be good for the sake of goodness, even when it hurts, but one cannot be bad for the sake of badness. One is cruel for the pleasure or usefulness of it, not for the sake of cruelty itself. Badness cannot be bad in the way that goodness is good, for badness is only spoiled goodness - even Lucifer was originally good (Lindskoog 1974: 42). Lewis illustrates this point quite beautifully through the character of Emeth, in The Last Battle (1955), which is the concluding chronicle of Narnia. As is discussed in chapter 9 of this dissertation, Emeth is a character who serves an evil god (Tash), but in all honesty and goodness, and thus Aslan takes it as a service to himself.
In Lewis’s perspective, faith is something to be taken very seriously. It had taken almost half his life to decide on his beliefs in Christ but, thereafter, Lewis believed the matter of faith to be of utmost importance to every man. Why he wrote fictional books about something he took so seriously is explained in “The Weight of Glory”, a sermon given by Lewis:

Nations, cultures, arts and civilisations - these are all mortal and their life is to ours as the life of a gnat. But it is immortals who we joke with, work with, marry, snub and exploit - immortal horrors or everlasting splendours. This does not mean that we are to be perpetually solemn. We must play. But our merriment must be, (and it is, in fact, the merriest kind,) that which exists between people who have, from the outset, taken each other seriously. (1949: 15)

His view of reality was changed by his faith in the sense that, to many non-believing “writers, sex was the best and death the worst thing that could happen to man” (Hooper in: Lindskoog 1974: 10). Eternal life with God was now a goal to which he strove: spreading what he now believed to be the truth was more imperative than the daily pleasures he once enjoyed.

The Biblical ideal of child-like faith also influenced his writing profoundly as now Lewis was able to see the world through the unclouded wonder and excitement of a child, rather than the tiresome and narrow confines of adult reality (Hooper in: Lindskoog 1974: 11).

He believed in the Christian idea of ‘original sin,’ which is shown to have entered Narnia in The Magician’s Nephew (1955: 121): “…before the new, clean world I gave you is seven hours old, a force of evil has already entered it; waked and brought hither by this son of Adam”.

16
His Christianity was termed ‘Classical Christianity’ by Chad Walsh in his book entitled *C.S. Lewis, Apostle to the Sceptics* (1949). It is based on a threefold doctrine: Lewis’s concept of nature as the system of all phenomena in space and time; Lewis’s concept of God as the creator, redeemer and sustainer of nature and mankind; and Lewis’s concept of man in his relationship to God, nature and his fellow man (Lindskoog 1974: 19). According to Walsh, it is neither Christian fundamentalism nor modernism. Being an intellectual, Lewis conveyed his knowledge of his faith in lucid, logical and often brilliant arguments.

When discussing Lewis’s Christianity, one needs to discuss his response to nature, which is threefold. The first aspect of it is one of romantic appreciation and idealisation. The second is analysis leading to an acceptance of the supernatural and to speculation about it. Thirdly, and most importantly for this study is the moral awareness of the force of evil in nature and of the temporal quality of our world. Each of these is an important influence on his books for children. Nature is more than a background setting for the action of his characters (Lindskoog 1974: 47). As Lewis stated in *The Personal Heresy* (1939: 29), "Either there is significance in the whole process of things as well as in human activity, or there is no significance in human activity itself".

Lewis, who is also referred to as a writer of Christian Romanticism, states:

A romantic theologian does not mean one who is romantic about theology but one who is theological about romance, one who considers the theological implications of those experiences which are called romantic. The belief that most of the serious and ecstatic experiences either of human love or of imaginative literature have such theological implications, and that they can be healthy and fruitful only if the implications are diligently thought out and severely lived, is the principle of all [writing
The Narnian series, in particular, hinges upon the acceptance of supernatural phenomena. In *The Silver Chair* (1953), Eustace is almost embarrassed to explain Narnia to Jill, because it seems so unreal and mystical (Lindskoog 1974:33). For example, in *The Lion, the Witch and the Wardrobe* (1950) the children are initially sceptical about Lucy's experiences - this is until their uncle clarifies the idea of a parallel world to them.

Lucy discovers the magical portal to Narnia by climbing into the wardrobe and 'arriving' in a snowy land. When she relays these details to her siblings, they all call her a liar and run to their elderly uncle to ask him what he thinks, assuming of course that she will be scolded for being a liar. He replies with the last question they expect: "How do you know that your sister's story is not true?" (Lewis, 1950:49). He goes on to explain, in a typical Lewis-style argument, that either Lucy...

"is telling lies, or she is mad, or she is telling the truth. You know that she doesn't tell lies and it is obvious that she is not mad. For the moment then, and unless any further evidence turns up, we must assume that she is telling the truth." (Ibid)

This is very like the argument Lewis adopts in *Mere Christianity* (1952), stating that Jesus was crazy, myth or master. Lewis knew that the facts would not allow Christ to be minimised into a mere 'moral teacher' and thus leaves a convincing argument that He was and is, in fact, the God he claimed to be (Mills 1998: 173).
Lewis's view of Christianity is much sterner than those of many modern theological opinions. He does not agree with the idea that Christ preached a simple and kindly religion, but rather that the most severe doctrine came directly from the mouth of Christ Himself (Lindskoog 1974: 59). In The Narnia Chronicles, Aslan is both extremely harsh, as well as kind. For example, in The Lion, the Witch and the Wardrobe (1950), when the beavers are trying to explain that Aslan is a lion, one of the children asks if they should not be apprehensive about meeting a lion. The Beaver responds by saying that, if they were to meet Aslan and their knees did not knock, they were either "unusually brave or else just silly" (p 64).

Lewis also believed that love is much more than simple kindness. In The Problem of Pain (1948), he explains that kindness does not care whether the subject becomes better or worse because of it, only that the suffering is escaped, even if only for a moment:

> God, by definition, is love, and so much more than kindness. He has often rebuked and condemned us, but has never held us in contempt. He has paid us the intolerable compliment of loving us in the deepest, most tragic, most inexorable sense. (Lindskoog, 1974: 70)

In The Weight of Glory and Other Addresses (1949: 1), Lewis adds that being unselfish is not the same as loving someone. He suggests that the idea of unselfishness has replaced the idea of love. Unselfishness assumes that we need to go without in order for someone else to have. He did not believe that this was the Christian virtue of love, although the Bible has many references to acts of self-denial, but not as an end in itself. We have distorted this belief, according to Lewis, to the point that we feel that we are selfish when we hope to gain happiness for ourselves. Lewis expelled these ideas from his perception of Christianity.
G.K. Chesterton, one of the great inspirations both to Lewis’s faith and writing, commented that, “the only right way of telling a story is to begin at the beginning — at the beginning of the world. Therefore all books have to be begun in the wrong way for the sake of brevity” (Lindskoog 1974: 25).

We see, in The Narnia Chronicles, that Lewis starts at the beginning, in reading order at least, with the creation of this new, magical world in The Magician’s Nephew (1955). Asian, the image of God in the stories, literally sings the world into being (1955: 119-130). This is another basic Christian doctrine Lewis thus openly professes, that of divine creation.

Basic to Lewis’s thoughts on Christianity is the idea that God seeks out His own followers, rather than the followers seeking God on their own initiative. Lewis agrees with Newman that we are not merely imperfect creatures, who must be improved, but that we are rebels who must lay down our arms (Lindskoog 1974: 63).

Under the guise of another fictional work, The Great Divorce (1946), Lewis describes Uncle Andrew’s spiritual condition in The Magician’s Nephew (1955). Uncle Andrew cannot hear anything but growling when Asian speaks and the lesson is as follows: “Good beats upon the damned as incessantly as sound waves beat upon the ears of the deaf, but they can not receive it. Their fists are clenched; their eyes fast shut. First they will not, in the end they cannot, open their hands for gifts, or their mouths for food, or their eyes to see” (1955: 127).

His ideas of Christianity are simple, based on what could be referred to as ‘blind, yet educated faith’. He believed that we should simply believe.
You may say that the Father has forgiven us because Christ has done for us what we ought to have done. You may say that we are washed in the blood of the Lamb. You may say that Christ has defeated death. They are all true. If any of them do not appeal to you, leave it alone and get on with the formula that does. And, whatever you do, do not start quarrelling with other people because they use a different formula from yours. (Mere Christianity, 1952: 141-142)

His beliefs of repentance and sin were that we should remember the price for our forgiveness and remain humble (Lindskoog 1974: 78).

The greatest sin, according to Lewis, is that of pride or self-conceit. It was through pride that the devil became the devil, the complete anti-God state of mind. In Mere Christianity, he explains his belief that pride leads to every other vice.

It gains no pleasure from having, but simply having more of it than the next person does. Most of the evils attributed to greed or selfishness are a result of pride. God does not forbid pride because of a concern for His own dignity; he simply wants to eliminate this barrier from Himself and His creation (1952: 94–99).

In The Weight of Glory (1965: 14–15), Lewis claims that the weight of the glory of our neighbour is so heavy, only humility can carry it, the backs of the proud will be broken by it. It should be laid on each of us daily. This weight is the realisation that we live in a society of possible gods and goddesses.

Lewis believes that even the dullest and most uninteresting person may some day be a creature that you are tempted to worship if you saw them in a different light, or else a horror and a corruption such as is seen only in a nightmare. He concludes that we are always helping one another along toward these possible destinations, to some degree. According to Lindskoog (1974: 86), Lewis's books were
designed to help people toward what he considers the right destination, i.e. the message of Christ and Christianity.

If we were to summarise his beliefs, one could say that Lewis:

...believes first in the sanctity of men and in the will of God as the first principle of human behaviour in relation to God Himself, to one's fellow man, and to animals. Obedience to God’s will depends upon fellowship with Him and results in chivalric behaviour. Sin is inevitable, and the first sin is pride. Greed, intellectual sloth, lust for knowledge and cowardice are the other major sins. The counterpart of the last of these, courage, is the first of the virtues. (Lindskoog 1974: 118)

Lewis's concept of human life is climaxed in death. Like George Macdonald, he believed death not to be better than life, but simply more of life (Lindskoog 1974: 122). This is something that he makes quite plain in the final Chronicle, The Last Battle (1956: 162), when Aslan encourages the people who have made it into the True Narnia to go “further up and higher in". The Narnia within Narnia that is Aslan's true country has all the best parts of the real world as well as all the good things from his Narnia, and they all stay there forever. The Narnia Chronicles end with these words:

...now at last they were beginning Chapter One of the Great Story which no one on earth has ever read: which goes on forever: in which every chapter is better than the one before. (1956: 172)

According to Lindskoog (1974: 128), the Christian symbols in Lewis's writing are traditional Christian views, freshly stated. Again, simply stated, he believed in the divine creation of nature and man, the subsequent corruption of both and the personal love of God (Jesus), which redeems them (ibid.).
In the following chapters, I will be discussing Lewis's characterisation of the Biblical enemy, Satan, through various characters in the magical land of Narnia. In each of the Narnian stories, Lewis carefully creates the nemesis to the respective protagonists in such a way that they capture some, if not all, of the features attributed to the Biblical devil.

Satan is referred to as various things in the Bible and his character takes on many different representations in the ancient texts. There is also the belief that Satan is everything Christ is not— that the two are opposites of one another. This comes from the lessons taught by Jesus himself, "No servant can serve two masters; for either he will hate one and love the other, or else he will be loyal to the one and despise the other" (Luke 16: 13) and more vehemently in the book of Matthew (12: 30), where Jesus states that "He who is not with Me is against Me...". Therefore, Christians can be said to believe that any ungodly evil in the world can be attributed to the opposing force to God, i.e. Satan. By referring to these texts and descriptions, I will draw comparisons and point out similarities between the antagonists in the Narnia tales and the devil of the Bible.
Chapter Three  
The Magician’s Nephew (1955)

In relation to The Magician’s Nephew (1955), chronologically the first of the seven Narnia Chronicles, Lewis himself states that, “this is... a very important story, because it shows how all the comings and goings between our own world and the land of Narnia first began” (Sibley 1989: 32). It was, however, published sixth and was composed at the same time as The Last Battle (1955), which is the final chronicle (Gormley 1998: 170). The significance of this is that the detailed description of the destruction of Charn in The Magician’s Nephew (2001: 75) is made even more powerful when compared with the destruction of Narnia in The Last Battle (1989: 147). Thus, the two novels share a large area of common ground, despite their chronological distance.

The first story does not only explain “how the wardrobe got its magic” (Kilby 1964: 117) but also how sin and evil entered into Narnia (Schultz and West 1998: 262). According to Doris Myers, The Magician’s Nephew (1955) portrays “the sins of the middle age as well as its tasks and longings, the sins of lust, self-indulgence and overweening desire for power” (Ibid.).

The psychoanalyst Erik Erikson would have accredited the crises in The Magician’s Nephew (2001) to intimacy versus isolation, generativity versus stagnation, the choices to be made in the novel are between love and lust; care and apathy (Schultz and West 1998: 263). We see this crisis come to the fore in the predispositions of the two great villains (the Wicked Witch and Uncle Andrew) and also how Digory (one of the heroes) conforms to these and becomes partial to them too.
The Magician's Nephew (1955) is set in London in the early twentieth century. The two protagonists are Digory and Polly, who are twelve and eleven years old respectively. Digory is living with his uncle and aunt, who are helping his terminally ill mother. Digory’s uncle, Andrew, appears to be mad and spends a lot of time in his attic laboratory creating potions and concoctions. The children explore the laboratory and discover a set of magical rings. Uncle Andrew catches the children there and tricks Polly into putting one of the rings on her finger, which causes her to disappear. Digory, naturally, rushes to Polly’s rescue, by donning a ring himself, and receives a second ring to bring the two back from where ever they have gone - Uncle Andrew is not brave enough to ever find out where that is himself.

Digory finds Polly in a land they aptly name ‘the Wood between the Worlds’. After again experimenting with the rings, the children find themselves in a dying world, Charn. The inhabitants are frozen under a spell of sorts and, against Polly’s will, Digory rings a bell, which awakens all the people and ultimately leads to the total destruction of Charn. It also revives Charn’s evil empress, Jadis, also known as the Wicked Witch.

As the children escape the snares of the witch, they discover that they have unknowingly taken her with them to the ‘Wood between the Worlds’. The children then jump into their ‘home’ pool, but Jadis manages to hold onto Digory’s leg and thus is taken with them to London, where she wreaks absolute havoc. Uncle Andrew, however, has fallen in love (or lust) with what he calls a “dem [sic] fine woman” (2001: 91). When the children try to take her back to her world, they manage to take Uncle Andrew, the cab driver and his horse, Strawberry, too.
They all land in a place that seems to have nothing at all — except for a beautiful voice singing a beautiful song. The voice turns out to be that of Aslan, the great lion, who is singing a creation song. As he paces to and fro, stars, the sun, the moon, trees and flowers and animals are born out of the earth. Jadis attempts to stop him and throws an iron bar at him, which promptly starts to grow into a lamppost. Aslan then says, “Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts. Be divine waters.” (2001: 139). Aslan chooses two of each animal, (symbolic of the Biblical ark perhaps?) among them the cabby horse, Strawberry, and turns them into talking beasts.

The cabby and his wife are invited to stay and rule over Narnia, and they become the first king and queen. Digory is sent on a mission to find a magical apple, on the back of a flying horse, Fledge, (who used to be Strawberry). Jadis is in the magical garden and tempts Digory with the thought that perhaps eating the apple will heal his ill mother and that he should disobey Aslan and keep it for himself. Digory chooses to obey Aslan (having learnt to obey rules after his experience in Charn) and takes the apple back to Aslan. They place the apple in the ground and from it, a magical tree grows that will protect Narnia from Jadis.

Aslan then sends them all home, but not before giving Digory a magical apple that does, in fact, heal his mother. Digory and Polly bury all of the remains from their magical Narnian adventure, including the apple core, at the back of the garden. Years later, the apple tree that has grown there is blown down by the wind and Digory, now professor Digory Kirk, turns the wood into a wardrobe which will later become the magical door into Narnia for the children in The Lion, the Witch and the Wardrobe (1950).
The Magician's Nephew (1955) is a creation account similar to the Biblical version. The most obvious comparisons are, firstly, that God created the heavens and the earth and all that is in it, (Genesis 2: 4) with words, for example “Let there be light” (Genesis 1: 3). In much the same way, Aslan sings creation into being, by striding across the land, singing a song (2001: 125).

Secondly, there are also parallels to be drawn with Adam and Eve, the first man and woman created by God. Specifically, Lewis draws a correlation between Adam and Uncle Andrew: who both bring death into a new world. The apostle Paul describes Adam as one who brought death into the world: “Sin entered the world through one man, and death through sin” (Romans 5: 12) (Brennan, 1998. Date Accessed: 20 October 2003).

While he does not bring death into Narnia, Uncle Andrew does bring the concept of death with him. Upon seeing Aslan, his first reaction is one of repulsion and murderous thoughts: “A most disagreeable place. If only I were a younger man and had a gun...” (2001: 124). This image of a gun-wielding Uncle Andrew is seen again and again in the narrative: “The first thing is to get that brute shot” (2001: 133). By drawing this comparison, Lewis is able to associate humans not only with evil, but also with the race of Adam: a people that brings death and sin (Brennan 1998. Date Accessed: 20 October 2003).

Jadis brings death to the world of Charn by mentioning the deplorable word, which some scholars believe, given the period the novel was written in (the 1950s) may well have been a comparison to the atomic bomb – as it was one word that destroyed an entire world (Dandenell, O. 1995. Date Accessed: 20 October 2003).
Aslan makes the evil presence known: “There is an evil witch abroad in my new land of Narnia,” (2001: 161). The Witch is perhaps the chief antagonist in all of the Narnia chronicles combined, as she appears in four of the seven tales. Her symbolism is thus quite varied in each encounter. In the first part of *The Magician’s Nephew* (1955), she is certainly comparable to Eve, as a partner to Adam [Uncle Andrew] in bringing evil into the pure world. It is she whom Aslan is referring to when he says that, “For though the world is not five hours old an evil has already entered it” (2001: 143).

As mentioned earlier, Doris Myers believes that “*The Magician’s Nephew* depicts the sins of lust, self-indulgence, and an overweening desire for power and financial security” (Mills 1998: 199). The ‘sins’ of modern man appear in their most ordinary, unromantic aspect. Lust, for example, as stated in 1 John 2: 16, “is not of the Father [God]”. Uncle Andrew’s lustful infatuation with Jadis is foolish rather than frightening. He remains infatuated with her to the end when he says, “A devilish temper she had, ... but she was a dem fine woman, sir, a dem fine woman” (2001: 220). Andrew is infatuated with her from the first moment he meets her, despite her cruel handling of him. He tells his sister that “a most distinguished visitor has arrived” (2001: 97) when Jadis bullies him into taking her into town.

He is also guilty of a self-indulgent weakness for brandy. For example, upon his return to London after the Narnian exploration, he rushes up the stairs and “What he was thinking about was the bottle in his wardrobe, and he disappeared at once into his bedroom and locked the door” (2001: 213). Earlier on in the novel there is also mention of him pouring “himself a glassful of some nasty grown up drink and [drinking] it off in one gulp” (2001: 93).
In Ephesians 4: 17 - 20, the Bible speaks of Gentiles (who were seen as unbelievers then) being children of the world and of the god of the world [Satan] acting in greediness. This is portrayed in Uncle Andrew by his plans for the economic ‘development’ of Namia:

"Ho, ho! They laughed at my magic! That fool of a sister of mine thinks I'm a lunatic. I wonder what they'll say now? I've discovered a world where everything is bursting with life and growth... the commercial possibilities of this country are unbounded... I shall be a millionaire... I can run it as a health resort. A good sanatorium here might be worth twenty thousand a year." (2001:133)

He has hardly seen the land and already is making plans as to how he can own and benefit from it. When the children tell Aslan of his plans, he simply states that “[Andrew] thinks great folly…” (2001:202).

Uncle Andrew appears to be deaf to the voice of the talking animals:

"'Now, sir,' said the Bulldog in his business-like way, 'are you animal, vegetable or mineral?' That was what he really said; but all Uncle Andrew heard was "Gr-r-r-arrh-ow!" (2001:153)

Most significantly, Uncle Andrew is deaf to Aslan’s voice. This is an illustration of how humans can choose to ignore God. Uncle Andrew’s failure to heed Aslan’s call is reminiscent of those in Jesus’ parable who failed to respond properly to a wedding invitation: “For many are called, but few are chosen” (Matthew 22: 14).

While Polly and Digory and the cabby hear a lovely song, Andrew only hears growling and snarling. When the Lion speaks and says:

"Namia, awake," he [Uncle Andrew] didn’t hear any words: he heard only a snarl. And when the Beasts spoke in answer, he heard only barkings, growlings, bayings
and howlings. And when they laughed... such a horrid, bloodthirsty din of hungry
and angry brutes he had never heard in his life. (2001: 149)

According to Dandenell (1995, Date Accessed: 20 October 2003), speech is connected to the faculty
of reason. Not believing in the divine is the same as not understanding, or even wanting to
understand, speech. This is the case with Uncle Andrew:

"I must have imagined it. I've been lettin' my nerves get out of order. Who ever
heard of a lion singing?" And the longer and more beautifully the Lion sang, the
harder Uncle Andrew tried to make himself believe that he could hear nothing but
roaring. Now the trouble about trying to make yourself stupider than you really are is
that you very often succeed." (2001: 151)

Aslan, himself, sums up Uncle Andrew’s problem later in response to Polly's request that Aslan
remove the old man's fear,

"I cannot tell that [the meaning of His song of creation] to this old sinner, and I
cannot comfort him either; he has made himself unable to hear my voice. If I spoke to
him, he would hear only growlings and roarings. Oh Adam’s sons, how cleverly you
defend yourself against all that might do you good!"

Aslan then puts Andrew to sleep, which is all he can do to protect himself from “all
the torments you have devised for yourself.” (2001: 203 - 4)

Professor King believes that “although Andrew’s entry into the pre-Namian world appears to be
accidental, he is actually called by Aslan so that he might be given the chance to re-focus his life
away from black magic and egocentricity and towards righteousness and selflessness” (King, 1987.
Date Accessed: 20 October 2003). Thus, Uncle Andrew's deafness causes him to lose the
opportunity Aslan has given him to become a better person.
The Magician's Nephew (1955) portrays the deadly nature of anger. In the Bible, God asks Jonah if it is right for him to be angry. The answer is meant to be 'no' (Jonah 4: 4). God himself is described as "slow to anger" (Psalms 103: 9). While Uncle Andrew's madness is concerned with diabolical experiments, his madness is also concerned with anger. Digory, too, evidences a quick temper. An early episode provides an example of how anger works in this tale.

After Uncle Andrew tricks Polly into trying on one of the rings and she disappears, Digory confronts him with cheeks that "were flaming with anger" (2001: 33). Not to be frightened, his uncle, "bringing his hand down on the table" says "I will not be talked to like that by a little dirty schoolboy. You don't understand. I am the great scholar, the magician, the adept, who is doing the experiment" (Ibid.). Digory replies by shouting at him, telling him to “shut up”, speaking fiercely at him, and wishing he were "big enough to punch [his uncle's] head!" (Ibid.)

Digory and Polly discover Charn, and the people who are frozen under a spell. They find an inscription directing the reader to "strike a bell and bide the danger" or wonder "till it drives you mad" (2001: 64). Digory, impulsive and brash, wants to strike the bell, while Polly does not. Once again, anger surfaces. After he insults her timidity as childish, she "who was now in a real rage" (2001: 65), threatens to leave him, calling him a "beastly, stuck-up obstinate pig!" (Ibid.). Digory, responding "in a voice even nastier than he meant it to be," strikes the bell before she can disappear; his act, motivated primarily by anger at Polly, unintentionally set into motion the process whereby evil, in the person of Jadis, eventually enters Narnia (King, 1987. Date Accessed: 20 October 2003).

The major antagonist in The Magician's Nephew (1955) is undoubtedly Jadis. Her arrival in the tale shifts the focus of anger from the others to her. One of the first examples of Jadis's anger is while
she is in London. She is so angered by Digory’s Aunt Lefty’s lack of respect that she “caught Aunt Lefty round the neck and the knees, raised her high above her head as if she had been no heavier than a doll, and threw her across the room” (2001: 99). Later, she comes riding down the street on the top of a hansom. “Her teeth were bared, her eyes shone like fire, and her long hair streamed out behind her like a comet’s tail. She was flogging the horse without mercy” (2001:106). Before she can do more damage, Digory manages to grab her (and inadvertently several others) and whisks her into a brand new Narnia (King, 1987. Date Accessed: 20 October 2003).

Andrew and the Witch are evil and, like all evil characters in *The Chronicles*, they instinctively dislike Aslan (Dandenell, O. 1995. Date Accessed: 20 October 2003). The creation is thus an awful experience for Jadis: “She hated it. She would have smashed that whole world, or all worlds, to pieces, if it would only stop singing” (2001: 122). When she comes face to face with Aslan, (in her anger and rage), she takes an iron bar and throws it at Aslan, hoping to strike him “fair between the eyes”. Instead of hurting him it glances off and, because of the land’s creative fruitfulness, it begins to grow into a “perfect little model of a lamp-post” (King, 1987. Date Accessed: 20 October 2003). Lewis makes the message clear that the evil (Satan) will never be stronger than the good (God). This is constant throughout all *The Narnia Chronicles*.

As with many instances in reality, outsiders often see the ludicrous position of the angry person, and it appears to be tragic in that those same people can do very little to assuage the violent passion that this sin evokes (King 1987 Date Accessed: 20 October 2003).

That the focusing sin in *The Magician’s Nephew* (1955) is wrath is finally underscored in the last lines of the tale where we read Uncle Andrew’s evaluation of Jadis: “A devilish temper she had,’ he
would say, 'But she was a dem fine woman, sir, a dem fine woman.'" (2001: 220). These are the words that Lewis uses to point to the key problem of wrath: it is of the devil. Jadis's "devilish temper" is mentioned on numerous occasions in the novel. "Lewis would have seen this anger, uncontrolled rage, as another form of blindness. It turns us away from a right and whole vision of the truth, and instead leads us towards egoism, expressed by choler and revenge" (King 1987. Date Accessed: 20 October 2003).

Jadis also plays a major role in the second element of evil in the Biblical Garden of Eden tale, as the character of the serpent (Genesis 3). She can perhaps be seen as an image of the introduction of sin (in the context of the Narnian creation story), but later in the novel Lewis also alludes to her relation with the character of the serpent (Bane, M. 2003. Date Accessed: 20 October 2003).

The Bible refers to the devil as a serpent in Revelations 12 verse 9, "that serpent of old....". In much the same way that the devil appeared in the form of a serpent to tempt Adam and Eve, Jadis appears to Digory and Polly in a garden with very peculiar and powerful fruit. She does this in order to tempt Digory to disobey Aslan's orders. The Witch makes several efforts to tempt Digory to eat the apple. "Do you know what that fruit is?...It is the apple of youth...Eat it, Boy, eat it." (2001:192). This role of temptress is analogous to the role of the serpent when it speaks to Eve (Genesis 3: 1 - 5). Here, Lewis has also put Digory in the role of Adam and Eve (Brennan, M. 1998. Date Accessed: 20 October 2003).

Without digressing too much, one can mention at this point that one of the outcomes of the fall of man, i.e. Adam and Eve eating the forbidden fruit, was that Adam immediately blamed the woman, Eve, for the fruit being eaten. "The woman ... gave me of the tree and I ate" (Genesis 3: 12). Lewis
plays on this theme on two instances in the novel. Firstly, when Aslan questions Digory as to how Jadis came to be in Narnia, Digory responds with “It was my’ Uncle, Aslan...” (2001: 161). His first instinct is to blame Andrew, like Adam. The second example is when Polly tells Aslan that, “She [the witch] ate one” (2001: 207). The language and idea seems similar to that of Adam’s in the Genesis account of creation.

Ultimately, the purpose of the apple tree is to protect Narnia from evil, since the witch cannot stand the smell of this apple tree. The children disagree; the witch seems not to mind the apples. In fact, she eats one of the apples herself. The following dialogue takes place (2001: 207):

“...there must be some mistake, and she can’t really mind the smell of those apples.”

“Why do you think that, daughter of Eve?” asked the Lion.

“Well, she ate one.”

“Child,” he replied, “that is why all the rest are now a horror to her. That is what happens to those that pluck and eat fruit at the wrong time and in the wrong way. The fruit is good, but they loathe it ever after.”

The Witch eats fruit that is intended for another place and another time, and as with Adam and Eve in the Garden of Eden, the fruit is not bad, but the timing is. Eve ate fruit from the tree of knowledge and thus realised that she was naked (Genesis 3: 1-5), just as Jadis eats from a tree that will expose how glorious Aslan and Aslan’s land really is. From that moment on she wants to destroy it. Like Satan, she aims to “kill, steal and destroy” (John 10: 10).

Digory is not an innocent player in The Magician’s Nephew (1955), but rather like the fallen or flawed hero. It is his pride that causes him to awaken Jadis in Charn (2001: 65). Digory is also tempted by Jadis in the magical garden to keep the apple for his own gain. He learns his lesson though and
grows in the novel to become a true hero. Aslan allows him an opportunity to atone for his error by sending him to find the magical apple and in *The Lion, the Witch and the Wardrobe* (1950) we see how it is Aslan and not Digory who pays the ultimate price for the evil in Narnia. Aslan, like Christ, is killed on behalf of the wrong-doers. This will be explored in the next chapter.
Chapter Four

The Lion, the Witch and the Wardrobe (1950)

You must not believe all that authors tell you about how they wrote their books. This is not because they mean to tell lies. It is because a man writing a story is too excited about the story itself to sit back and notice how he is doing it. In fact, they might stop the works; just as, if you start thinking about how you tie your tie, the next thing you find is that you can’t tie it... (Sibley 1989: 19)

These were the words C.S. Lewis used to explain how he wrote the first Narnian chronicle, The Lion, the Witch and the Wardrobe (1966 [1950]). He decided to write a book that was the sort of book he wanted to read. It was the first published Chronicle and, according to Lewis,

...Asian came bounding in. I think I had been having a good many dreams of lions about that time. Apart from that, I don’t know where the Lion came from or why He came. But once He was there, He pulled the whole story together. (Sibley 1989: 22)

This story is set in London in 1940. Digory Kirk, from The Magician’s Nephew (1955), is much older and is now a professor. Susan, Edmund, Peter and Lucy Pevensie are sent to live with him in his country mansion, to avoid the London air raids of World War II. It is the sort of house “that you never seem to come to the end of” (1966: 11) and, naturally, the children take full advantage of this. In one of the rooms stands the wardrobe made from the wood of the apple tree grown from the Narnian Apple. Lucy is the first to look inside.

What she finds is far beyond her imaginings. Behind the fur coats are fir trees and snow. Among all the trees stands a lamp-post, and it is at this place that she meets a talking faun. His name is Mr Tumnus. Lucy goes home with him for tea and here he tells her that his intentions were not pure, he
was in fact a spy for the White Witch. He had been instructed to report to her when he saw any sign
of a “Son of Adam or a Daughter of Eve.” He also tells Lucy that the Witch has Narnia under a spell
— making it “Always winter, but never Christmas” (1966: 23).

In the forty years since Digory had been to Narnia, a thousand years have passed in Narnia. The
White Witch, Jadis, has been controlling the land for one hundred years by the time Lucy arrives
there.

When Lucy gets back to the real wardrobe, no time in England had passed and no one believes her
story when she tells her siblings of her tea with the faun. She is really upset by this, because she is
not a liar by nature. A few days later, when they are playing hide-and-seek again, Lucy hides in the
closet and, this time, Edmund follows. While Lucy has tea with Mr Tumnus, Edmund meets the
White Witch who arrives, dressed in white, on a sleigh drawn by reindeer. She is wearing a crown
and carrying a golden wand. The Witch is weary of the ‘Sons of Adam and Daughters of Eve’
because there are four thrones at Cair Paravel and she knows that their arrival will mean the end of
her reign. While indulging Edmund’s appetite with her enchanted Turkish Delight, she asks questions
about Susan, Peter and Lucy. When they return, Edmund is under the spell of the Witch’s charms,
but denies the existence of Narnia to the others, once again making Lucy appear to be a fool.

Once Uncle Digory convinces the others that Narnia must be real, they are all chased into Narnia. Mr
and Mrs Beaver help the children and tell them of the evil spell over Narnia. They also tell the
children of Aslan, who is “on the move”. The very sound of Aslan’s name stirs something deep within
the children, except that by the time he is discussed Edmund has escaped to report to the Witch that
the “Sons of Adam and Daughters of Eve” have arrived. Mr Tumnus chooses not to betray Lucy, but
is captured by the Witch and punished for his disobedience to her. The Witch also captures Edmund.

Following the Beaver’s advice, the children seek Aslan to ask for his help.

On their way to see Aslan, the snow starts to melt in Narnia, indicating that the spell has been broken. They also meet Father Christmas, who gives them each special gifts for battle. Peter kills the Wolf, sent by the Witch as a spy, while Aslan’s aides rescue Edmund. Edmund then seeks and receives forgiveness from both Aslan and the children. Unbeknown to the children, Edmund’s treachery is a capital offence in Narnia, punishable by death.

The Witch then requests an audience with Aslan, in order to discuss the punishment that needs to be carried out, according to the Law of Deep Magic. After a private discussion, Aslan announces that the Witch has withdrawn her demand for Edmund’s blood. Secretly, Aslan has offered himself as a replacement, and the Witch departs to prepare for his slaying. The Witch has the great Lion bound and shaven and tied to the Stone Table where he is jeered at, spat on, beaten and finally killed with a stone knife.

While the girls weep over Aslan’s corpse, mice gnaw through the ropes that bind him. As the sun rises, the Stone Table breaks in two and the Lion stands before them alive and well again, almost larger and more magnificent than before. He explains that there is a magic more powerful than the Deep Magic, a magic that goes back before the dawn of Time. Aslan tells them that:

“...had she looked a little further back... she would have known that when a willing victim, who had committed no treachery was killed in a traitor’s stead, the Table would crack and Death itself would start working backwards.” (1966: 150)
When they return to the camp, they find a battle going on, against the Witch, who is turning her enemies to stone. Edmund is badly injured when he breaks the Witch’s wand, while Aslan enters the fight and ends the battle.

Lucy uses her magical potion to heal Edmund and they all return to Cair Paravel, where Aslan ordains Peter as High King of Narnia. His brother and sisters are also made royalty, and the four will rule over Narnia. Their reign is known as the Golden Age of Narnia, which lasts for fifteen years. On a hunting trip, they discover a lamppost in the wood and venture back into the wardrobe, discovering that they have only been gone a few seconds.

The first figure of demonic proportions is perhaps not the most originally obvious: Edmund, the brother of Peter and future king of Narnia. He is an example of Judas and Eve in this tale. He is tempted by the Witch and succumbs. The Bible says: “Blessed is the man who endures temptation…” (James 1: 12) and in the book of Thessalonians 4 verse 5, the devil is called “the tempter”.

When writing about a good Christian facing temptation, James places emphasis on the righteous man standing the test against the devil's temptations, as Jesus did in the wilderness. Satan, like the Witch, tempted Jesus with power in exchange for service: “The devil took him to a very high mountain and showed him all the kingdoms of the world and their splendour. ‘All this I will give you,’ he said, ‘if you bow down and worship me’” (Matthew 4: 8-9). The character of Edmund does not withstand the temptation.
Edmund’s first significant sin is to succumb to the temptation of gluttony (King 1998 Date Accessed: 20 October 2003). The White Witch offers him enchanted Turkish Delights. The description of his gluttonous and decadent behaviour is very clear:

At first Edmund tried to remember that it was rude to speak with one’s mouth full, but soon he forgot about this and thought only of trying to shovel down as much Turkish Delight as he could, and the more he ate the more he wanted to eat... (1966: 39)

This scene is similar to the Biblical image of Eve succumbing to the temptation of eating the fruit of knowledge and also to the New Testament theology of Paul

"...many live as enemies of the cross of Christ. Their destiny is destruction, their god is their stomach, and their glory is in their shame. Their mind is on earthly things."


According to Brennen (1998), Edmund continues to fill his mind with earthly desires by also succumbing to the temptation of improving his humble position when the White Witch entices him with the prospect of prince-hood, “I think I would like to make you the Prince – some day when you bring the others to visit me” (1966: 41).

In addition to succumbing to these various temptations, Edmund also agrees not to reveal his knowledge of the Witch to his siblings (1966: 42). The result of this is that Edmund ends up having to lie to them about his discovery of Narnia: “Lucy and I have been playing – pretending that all her story about a country in the wardrobe is true” (1966: 45). By doing this, Edmund fulfils the antithesis of Paul’s virtues of the good Christian in face of temptation (James 1: 18).

In John 3, the Bible speaks of those who "love evil" and "hate the light", implying that those who are up to wicked deeds will be intrinsically opposed to those who have a good nature. We see this when
Edmund expresses an intense disliking for Peter, while he is under the Witch's spell, when he "thought more and more about how much he hated Peter..." (1966: 87).

Edmund's betrayal of Aslan is most closely comparable to the disciple who betrayed Jesus, Judas (Brennen 1998, Date Accessed: 20 October 2003). Edmund betrays his siblings and the Beavers by going to seek the White Witch in Chapter 8 (1966). All he can think about are his earthly desires and wants: "Turkish Delight and to be a prince" (1966: 84).

Using the Turkish Delight as the temptation tool, Lewis cleverly warns children of the dangers of succumbing to the devil.

She knew, though Edmund did not, that this was enchanted Turkish Delight and that anyone who tasted it would want more and more of it, and would even, if they were allowed to, go on eating it till they killed themselves. (1966: 40)

By making Edmund's cravings for Turkish Delight the fault of the Witch and not his own, Lewis alleviates some of the gravity of Edmund's offence (Brennen 1998). Also, Aslan forgives Edmund as soon as he apologises. This is unlike Jesus' reaction to His betrayal by Judas, where he condemns His betrayer (Mark 14: 21) and, more along the general lines of Christian forgiveness,

If someone is caught in a sin, you who are spiritual should restore him gently...Carry each other's burdens, and in this way you will fulfil the law of Christ. (Galatians 6:1-2)

Aslan's forgiveness of Edmund is expressed by his rescue of Edmund from the White Witch (1966: 126 -127). The Witch, however, claims Edmund's life as hers to take.

"You at least know the Magic which the Emperor put into Namia at the very beginning. You know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to kill." (1966: 130)
The offer of Aslan's life on behalf of Edmund's signifies, to some extent, the death of Christ on behalf of mankind: "While we were still sinners, Christ died for us" (Romans 5: 8).

Aslan's execution also follows similar Biblical lines. Lucy and Susan follow Aslan to his execution: "And both the girls cried bitterly (though they hardly knew why) and clung to the Lion..." (1966: 138). Jesus too had followers not unlike the children. "A large number of people followed him, including women who mourned and wailed for him" (Luke 23: 27; Brennen 1998, Date Accessed: 20 October 2003).

Like Jesus in the hands of his executioners, once Aslan is in the hands of the Witch, he is subjected to humiliation and ridicule: "'Stop!' said the Witch. 'Let him first be shaved.'...they worked about his face putting on the muzzle...he [was] surrounded by the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him" (1966: 141-142).

"Then they struck [Jesus] on the head with a reed and spat on Him; and bowing on the knee they worshipped him. And when they had mocked Him, they took the purple robe off Him..." (Mark 15: 19-20).

Yet the instigator of this all is the primary evil in this tale, and in three of the tales that follow this. Jadis, the White Witch, is the one who has cast a wicked spell over Narnia, and declared herself the royal ruler of the land. When she first meets Edmund, she is proud and demands respect, though he has no idea who she is. "I beg your pardon, your Majesty, I didn't know," said Edmund. "Not know the Queen of Narnia?" She cried..." (1966: 36).
It is she who tempts Edmund, first with Turkish Delight and then with the concept of becoming Prince and ruling alongside her. "I think I would like to make you Prince some day —" (1966: 41). The White Witch plays on his pride and, as a result, tricks him into returning to her when the others are also in Narnia. 1 John 2: 16 warns of the sins of the 'pride of life' and it is just this that overcomes young Edmund.

Lucy is told by Mr Tumnus that Jadis has crowned herself Queen and has cast a spell so that it will be "Always winter, but never Christmas" (1966: 44) but Edmund has been deceived and does not believe her. Again, the White Witch portrays Satan as the "angel of light" (2 Corinthians 11: 14) and a master of deception.

The Witch's treatment of her captives is also a point worth raising. She turns her prisoners to stone but they are released by Aslan's breath. Like Adam, who was breathed upon by God to be brought to life (Genesis 2: 7), these stone characters are released from captivity by Aslan's breath (1966: 151).

When the Beavers are evacuating their home (1966: 96), Mrs Beaver is sure to take her sewing machine and explains that the Witch would steal it. She, like the devil, came "to kill, to steal and to destroy" (John 10: 10). As the Witch approaches her fate, she comes to loathe Aslan, the children and especially Edmund more and more.

Jadis mocks Edmund when he asks her for more Turkish Delight, after she has trapped him by promising him more, "Turkish Delight for the little Prince. Ha! Ha! Ha!" (1966: 104). She then proceeds to present him with some dry bread. Here, she shows the devil's character trait of being a
liar, "for he is a liar, and the father of it" (John 8: 44). Every good thing comes from God, "...from whom there is no variation or turning" (James 1: 17). In contrast, the devil will turn and change from good (i.e. Turkish Delight) to bad (i.e. dry bread). But the reign of the Wicked Queen, Jadis, is soon to come to an end.

In the final book of the Bible, the book of Revelation, John speaks of Satan being destroyed and Christ ruling forever. We have a similar ending in Narnia, in The Lion, the Witch and the Wardrobe (1966). Aslan defeats the Witch, and rules as "King. He's the Lord of the whole wood..." (1966: 76). He remains in power indefinitely, and is still the King of Narnia when The Last Battle (1956) takes place. In Narnian terms, the battle at the end of this novel is only won through Aslan's might. This is much of a muchness with the book of Revelation, which speaks of Christ's might overcoming all evil in the world and ruling from then on.

As stated before, this was Lewis's first Chronicle. It was written as it came to him and was never intended to be any form of authority on the Christian faith. While Lewis called this novel more of a 'supposal' than an allegory (Schulz and West 1998: 254), the parallels between the devil and the antagonist, Jadis, and her minor accomplice, Edmund, are apparent throughout the novel.

Lewis was not planning on writing it this way; one can see that there are obvious missing links between the Christianity taught in the Bible, and the one portrayed in The Lion, the Witch and the Wardrobe (1966). Still, many scholars believe this novel, the first in the series of Chronicles, to be a work of pre-apologetics. For example, Stephen Smith (Mills 1998: 168–184), in an article entitled "Awakening From an Enchantment of Worldliness: The Chronicles of Narnia as Pre-Apologetics".
states that *The Chronicles* were intended to break our deep naturalistic prejudice towards the supernatural. By believing in Aslan as a child, it may be easier to believe in God when we are older.

And so, whether or not Lewis intended the work to be examined as thoroughly as many have done, and many may well still do, the truth does lie embedded in the children’s tales, as *The Lion, the Witch and the Wardrobe* clearly displays.
Chapter Five

The Horse and His Boy (1954)

The Horse and His Boy (1989 [1954]) is the fourth Narnian chronicle and goes back into the history of the magical land, giving more detail on the land of Calormen, which was briefly referred to earlier in The Voyage of the Dawn Treader (1952). Calormen is the evil neighbour to Narnia and inhabited by dark, wicked people who treat their animals badly and rule the country by fear.

The hero of this tale is a young boy named Shasta, who escapes slavery after discovering that the man who has brutally raised him is, in fact, not his real father. He overhears a conversation between his 'father' and a Calormene and discovers that his genealogy lies in the magical northern lands (1989: 15). It is at this moment that the Calormene's horse, Bree, who is a magical horse from the north, speaks (like all animals from Narnia). The two escape together and thus the adventure begins (1989: 17).

Shasta encounters Aravis, with her talking mare Hwin, who is also fleeing to the north, escaping an arranged marriage (1989: 31). The two humans do not initially get on well, but as the journey progresses, the four become a close unit.

Through a series of mishaps and confusions, Aravis bears witness to a plan whereby one of the Narnia queens, Susan, is to be trapped and forced to marry the evil prince of Tashbaan. The plan involves an attack on Archenland (1989: 78–98). Shasta, meanwhile, meets the royal party and is mistaken for Prince Corin who, in reality, is lost somewhere in Tashbaan (1989: 55-68).
advantage of this is that he hears of a shortcut to Archenland that will later play a large role in his Narnian destiny.

The Lion, Aslan, appears to the characters in various forms throughout this novel. He roars through the desert when they first meet, in order to bring Aravis and Shasta together (1989: 30). The second meeting is at the tombs outside of Tashbaan. When Shasta is alone, waiting for Aravis, Bree and Hwin, Aslan appears in the form of a cat to keep him warm, and roars to make him too afraid to leave the meeting place when he is tempted to (1989: 72-75). When Shasta and Aravis have fallen behind in their quest to warn the king of Archenland of the planned attack, a lion chases the horses when they feel they can run no faster. The Lion scratches Aravis on her back in retribution for the punishment her maid received when Aravis escaped her palace (1989: 113).

The most touching encounter with Aslan occurs when Shasta is sent forth to Archenland alone. He finds that Bree is too tired to continue and is forced to walk alongside him. The mist around the path has grown too dense for him to see anything, but he hears something following him, by the heaving breath that is steadily growing closer to him (1989: 128-131). Shasta is relieved to find that the visitor is neither ghost nor giant and, after recounting his travels as unfortunate encounters to the visitor, Aslan reveals himself to the boy. He also clarifies that he was the one who pushed the boat to shore when he was a baby so that he would not die, as the fisherman in the boat had.

The Lion replies to the enquiry of who he is with the scriptural answer of “Myself” (1989: 130) in three various voices. This is similar to when God replies to Moses, in Exodus 3: 14, “I am who I am”, suggesting the Biblical trinity of the Father, the Son and the Holy Ghost. Shasta finds his strength renewed by the message from the lion that disappears as mysteriously as he arrived.
At the dawn of the battle, Shasta meets Corin, who is clearly his identical twin. It is at this meeting that King Lune announces that Shasta is his long-lost, kidnapped son, Cor (1989: 139-140), and the heir to his throne. Shasta, or Cor, as he is known from then onwards, immediately takes on his role as the rightful prince of Archenland.

The battle between good and evil is won by the good; Narnia and Archenland defeat the evil Tashbaan and Calormene armies (1989: 151). Aslan (1989: 171) deals the wicked king Rabash a hefty blow to the ego. Prince Cor marries Aravis and, together, they rule Archenland in fairness and kindness (1989: 175).

The central evil character in The Horse and His Boy (1989) is Rabash. However, there are a few comparatively 'lesser evils', which one would firstly need to touch on.

The Tisroc is the ruler of the evil land of Calormen in The Horse and His Boy (1989). When Calormenes mention his name, it is usually followed by "may he live forever". Citizens of Calormen believe that their god, Tash, has given them the ruling authority in wisdom and therefore wish no harm to befall him (1989: 16). In this novel, Tisroc is Rabash's father. He is continually praised and unduly worshipped. For example, people speak to him in over-flattering tones: "O eternal Tisroc..." (1989: 94), "O most reasonable Tisroc..." (1989: 95) and "O impeccable Tisroc..." (1989: 97). He is not the true king in The Chronicles and is therefore worshipped as a false king/god. This is breaking the first Biblical commandment: "You shall have no other gods" (Exodus 20: 3).

We can see that Tisroc is served, often by blind followers. An example of this is Lasaraleen, Aravis's childhood friend, who still speaks highly of the Tisroc, even after she, herself, witnesses the evil
plans he has for Narnia, “How can you say such dreadful things [Aravis]: and about the Tisroc (may he live forever) too. It must be right if he’s going to do it!” (1989: 100).

We see more clearly how the devilish characteristics in Tisroc come to the fore, quite late in the novel. This occurs when Rabadash is attempting to persuade his father to declare war on Archenland and, subsequently, Narnia too, in order for Rabadash to capture Queen Susan and take her for his bride:

“I desire and propose, 0 my father,” said Rabadash, “that you immediately call out your invincible armies and invade the thrice accursed land of Narnia and waste it with fire and sword and add it to your illimitable empire, killing their High King and all of his blood except the queen Susan. For I must have her as my wife, though she shall learn a sharp lesson first.”

“Understand, 0 my son,” said the Tisroc, “that no words you can speak will move me to open war against Narnia.”

“If you were not my father, 0 ever-living Tisroc,” said the Prince, grinding his teeth, “I should say that was the word of a coward.”

“And if you were not my son, 0 most inflammable Rabadash,” replied his father, “your life would be short and your death slow when you had said it.” (1989: 90-91)

The Tisroc appears to be lacking in fatherly love for his son, Rabadash. As is well known and widely professed, God is love and, therefore, the devil, who is believed to be the antithesis of all that God is, cannot be love. Consequently, the Tisroc’s attitude of self-preservation, as is displayed in the above excerpt, is one that is more in line with the devil than with God, who encourages us to “love one another” (John 15: 12).

In The Screwtape Letters (1942), Lewis wrote, through Uncle Screwtape, that “pride is the strongest and most beautiful of vices” (Schultz and West 1998: 336). Also, as stated earlier, Lewis considered
pride to be the greatest sin. His belief was that it was through pride that Lucifer became the devil, the complete anti-God state of mind. In *Mere Christianity* (1952: 94-99), he also describes his belief that pride leads to every other vice. As the Bible says, “Everyone proud in heart is an abomination before the Lord” (Proverbs 16: 5).

In this extract, Rabadash plays on his father’s pride by implying that he was cowardly for not waging war on Namia. The result of this discussion, as is revealed further down the page, is that Tisroc allows Rabadash to wage war on both of these peaceful lands, saying that “these little barbarian countries that call themselves free (which is as much as to say, idle, disordered, and unprofitable) are hateful to the gods and to all persons of discernment” (1989: 91). He goes on to say that “Every morning the sun is darkened in my eyes, and every night my sleep is less refreshing because I remember that Narnia is still free” (1989: 92).

The Tisroc is against going to war with Narnia due to his fear of Aslan, the great Lion who protects the Narnians. Rabadash persuades his father to give his consent by offering to attack and claim that he had done so without the consent of the Tisroc. Here is another appeal to the Tisroc’s pride. He will appear as victor and innocent bystander simultaneously.

It is, however, Rabadash, and not Tisroc, who is the best example of the folly and sinfulness of pride. Lewis’s view of the devil was the same as that of Thomas Moore, “the Devill... the prowde spirite...cannot endure to be mocked” (*The Screwtape Letters*, 2002, front page), as well as Martin Luther: “the best way to drive out the devil, if he will not yield to the texts of Scripture, is to jeer and flaunt him, for he cannot bear scorn” (Ibid.).
In *The Horse and His Boy* (1989), Lewis creates an episode as foolish and comical as pride often is. Rabash, who has lost his desired Narnian bride, Queen Susan, has attacked Narnia as an act of vengeance. During the ensuing battle, he is captured in a most embarrassing way. As he is hemmed in at the top of a wall, he decides to jump down into the midst of the battle raging below:

And he meant to look and sound - no doubt for a moment he did look and sound - very grand and very dreadful as he jumped, crying “the bolt of Tash fall from above.” But he had to jump sideways because the crowd in front of him left him no landing place in that direction. And then, in the neatest way you could wish, the tear in the back of his hauberk caught on a hook in the wall . . . And there he found himself, like a piece of washing hung up to dry, with everyone laughing at him. (1989: 152)

The humorous attack on Rabash’s pride continues when he, later, arrogantly refuses to surrender. Aslan appears and tells him to “Forget your pride (what have you to be proud of?) and your anger (who has done you wrong?) and accept the mercy of these good Kings” (1989: 169). Naturally, Rabash lashes out at Aslan, calling him a demon, a foul fiend, and an enemy of his own gods. Furthermore, he invokes the aid of his own god, Tash. Aslan warns him “have a care . . . Thy doom is nearer now: it is at the door: it has lifted the latch” (1989: 170). In an act of poetic justice, Aslan transforms Rabash into an ass:

“‘Oh, not a Donkey! Mercy! If it were even a horse—even a horse-e’en-a-hor-eehauh, eeh-auh.” And so the words died away into a donkey’s bray . . . Of course the Donkey twitched its ears forward - and that also was so funny that everybody laughed all the more. They tried not to, but they tried in vain.” (1989: 171)

Lewis makes use of Rabash’s humiliation to remind us that “pride goes before destruction, and a haughty spirit before stumbling” (Proverbs 16:18; King 1984. Date accessed: 20 Oct 2003).
Although she is one of the protagonists in this tale, Aravis is not completely flawless as a character. She depicts pride on numerous occasions in the tale, especially in the beginning when she first meets Shasta, “And what business is it of yours if I am only a girl?” snapped the stranger. “You’re probably only a boy: a rude, common little boy — a slave probably, who’s stolen his master’s horse!” (1989: 31). This arrogance repeats itself a little later when they are unsure as to whether or not to travel together:

“Look here,” said the girl, “I don’t mind going with you, Mr War Horse, but what about this boy? How do I know that he’s not a spy?”

“Why don’t you at once say that you think that I’m not good enough for you?” said Shasta. (1989: 33)

Aravis is Calormene royalty, a Tarkheena. Whilst in Calormene, this is to her advantage; outside of the country’s walls, she is on par with the rest of the folk — even Shasta, a supposed commoner. In Narnia, the fact that she is a Calormene counts against her tremendously. It is therefore ironic that she assumes this status even outside of the recognised parameters (King 1984. Date accessed: 20 Oct 2003).

Most indicative of her pride is her tendency to use others regardless the consequences for them (King 1984. Date accessed: 20 Oct 2003). An example of this is the maidservant that she drugs in order to escape — her punishment would have been a beating for sleeping late. Aravis knows this and yet counts it no great price,

“And what happened to the girl - the one you drugged?” asked Shasta.

“Doubtless she was beaten for sleeping late,” said Aravis coolly. “But she was a tool and a spy of my stepmother’s. I am
Aslan deals with this lack of concern on their arrival at the hermit's cottage – a great lion attacks Aravis and scratches her back and administers the exact amount of pain that the maidservant would have experienced (1989: 115). This is symbolic of God's justice rectifying the unjust.

The Bible also cautions, "Woe to those who call evil good and good evil" (Isaiah 5: 20). While this may not be an obvious characteristic of the devil, one can infer that he would be associated with such a transgression. We see the Tisroc falling prey to this on page 92:

"All this," said the Tisroc, "is a question for the disputations of learned men. I will never believe that so great an alteration, and the killing of the old enchantress [the White Witch], were effected without the aid of strong magic. And such things are to be expected in that land, which is chiefly inhabited by demons in the shape of beasts that talk like men, and monsters that are half man half beast. It is commonly reported that the High King of Narnia (whom may the gods utterly reject) is supported by a demon of hideous aspect and irresistible maleficence who appears in the shape of a Lion. Therefore, the attacking of Narnia is a dark and doubtful enterprise..."

This is also exemplified in Rabash, when he shouts at Aslan:

"Demon! Demon! Demon!" shrieked the Prince. "I know you. You are the foul fiend of Narnia. You are the enemy of the gods. Learn who I am, horrible phantasm. I am descended from Tash, the inexorable, the irresistible. The curse of Tash is upon you. Lightning in the shape of scorpions shall be rained on you. The mountains of Narnia shall be ground to dust. The – " (1989: 170).

In both cases, these evil Calormenes are cursing the magical and heavenly land of Narnia, as well as their ruler, the great Lion Aslan.
As Aslan is symbolic of Christ, one more example of ungodly behaviour can be drawn from The Horse and His Boy (1989): Narnians are free. We see this when Bree and Aravis have their first encounter,

"Why do you keep talking to my horse instead of to me?" asked the girl.

"Excuse me Tarkheena," said Bree (with just the slightest backward tilt of his ears), "but that's Calormene talk. We're free Narnians, Whin and I, and I suppose, if you're running away to Narnia, you want to be one too. In that case Whin isn't your horse any longer. One might just as well say that you're her human." (1989: 33)

This is a fact that was established by Aslan in The Magician's Nephew (1955) when he created Narnia and the talking beasts. The Bible refers to freedom in many forms, and on numerous instances, but generally, one can see that, with Christ, comes freedom. Two of the better-known references to freedom are the following: Then Jesus said... "if you abide in My word... you shall know the truth and the truth shall make you free" (John 8: 31) and "Stand fast therefore in the liberty by which Christ has made us free" (Galatians 5: 1).

The Tisroc reveals more about his devilish character by expressing his distress at the fact that Narnia is still free. "It is very grievous," said the Tisroc in his deep, quiet voice. "Every morning the sun is darkened in my eyes, and every night my sleep is less refreshing, because I remember that Narnia is still free" (1989: 92).

The antagonists in this novel have been depicted as epitomes of both pride and despotic leaders. They hate Narnia's freedom, almost as much as they love their own wicked rule of Calormene. The portrayal of Rabadash and the Tisroc is different to other Narnian tales, as the evil takes a human
form. Unlike the two tales that come before it, where the White Witch is the predominant evil, these characters are more realistic. Their powers do not extend beyond those of the natural realms.
Chapter Six

Prince Caspian (1951)

There has been some dispute as to the correct reading order of the Narnia Chronicles, particularly with this novel. According to dates of publication, and Puffin Books (Prince Caspian, introductory page, 1973), the reading order would be as follows: The Lion, the Witch and the Wardrobe (1950), Prince Caspian (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). However, in a letter to a boy named Laurence (Sibley 1989: 32), C.S. Lewis agreed with Laurence that the reading order should make chronological sense, and that the story should follow a logical sequence according to Narnia, and not to the dates of publication. Hence the order that I have chosen to follow places Prince Caspian (1951) between The Horse and His Boy (1954) and The Voyage of the Dawn Treader (1952).

Prince Caspian (1973 [1951]) has the sub-title "The Return to Narnia," and it tells the tale of how the Pevensie children are returned to Narnia, one year later. They are whisked into the magical world, while they are waiting at a railway station for the train that would return them to school. They find themselves on an island with an overgrown ruin, and soon realise that this was once their royal palace, Cair Paravel. After locating the treasure house, they collect all the gifts that Father Christmas had given them, except for Susan's horn, which is missing.

They then see a boat with two men on it who are throwing a live bundle into the river. Susan fires an arrow at them and the two men swim ashore and flee while the others rescue the bundle, which turns
out to be a dwarf named Trumpkin. They have been gone from Narnia for many generations and so Trumpkin fills them in on the history.

The Prince of Narnia, Caspian, is living with his uncle, King Miraz, and his wife Prunaprisma. Miraz has murdered Caspian’s parents and sent the seven noble lords, who had served the former king loyally and would have supported Caspian’s claim to the throne, to explore the Eastern Seas beyond the Lone Islands.

Caspian’s nurse tells him tales of Old Narnia, of talking animals and of the four kings and queens, and of the great Lion, Aslan. Miraz hears of this and does not want Caspian to hear such stories, and sends the nurse away. Instead, an old man named Doctor Cornelius tutors Caspian. To Caspian’s delight, Cornelius also knows about Old Narnia, and one night, he takes the boy onto the roof of Miraz’s great tower, in order to talk to him in secret.

Cornelius tells Caspian more stories of talking animals, the walking trees, Fauns and Satyrs, Dwarfs and Giants and Aslan. Caspian also finds out that Doctor Cornelius is in fact, half Dwarf. Amongst other things, Caspian is asked to protect as much of the Old Narnia as there is, and to do whatever it takes so that one day, when he is king, he will rule over Narnia as it was in the days long gone before.

But then, the Queen has a baby boy and Caspian’s life is at risk, as Miraz wants his son to become King. Cornelius warns Caspian and helps him escape the castle, but he also gives Caspian the horn that belonged to Susan, and instructs him to blow it when he is in need of help. “Whoever blows it shall have strange help – no one can say how strange” (1973: 58).
While galloping off in the night, Caspian falls off his horse and is discovered by two dwarfs, Nikabrik and Trumpkin, and a badger named Trufflehunter. Humans have a very bad reputation as a result of Miraz’s harsh rule and so the Narnians are not eager to come to the aid of one. However, once Caspian tells them what had happened, and after some debate, they agree to help him.

Caspian then meets some more Narnians, among them the brave mouse Reepicheep. They decided to follow Cornelius’s advice and go to Aslan’s How, with the hope of finding the magical stone. This is where they set up their headquarters and plan their defence against Miraz. Unfortunately, Miraz finds out where they are and sets up camp close by. Disagreements between various members of Caspian’s army and other potential problems lead them to decide that they should sound the horn. Trumpkin is sent to Cair Paravel to find out if any help comes.

Trumpkin does not believe the children when they say that they are the kings and queens, who had ruled over Narnia in her Golden Age, until they prove themselves in both archery and swordsmanship. They then set out to return to Aslan’s How and come to Caspian’s aid. However, Narnia has changed so much over the years that the children get lost. Lucy sees Aslan and He tries to encourage her to follow Him. When she tells the others that she has seen the Lion, they don’t believe her and ignore her advice to proceed in the opposite direction.

The following day’s journey is difficult and, eventually, they find themselves walking towards Miraz’s army. They are forced to retrace their steps and camp for the night. While the others are sleeping, Lucy sees the trees dancing with Aslan in the middle of them. He talks to Lucy and she is then motivated to wake the others. Reluctantly, they agree to follow her and as they go on, one by one, they start to see Aslan as well. The children are reconciled with their friend and king and Trumpkin,
who is originally sceptical, also befriends the Lion. While the boys and Trumpkin are sent ahead to Caspian, the girls stay with Aslan. He roars over the land and, as he does so, Narnia starts to awaken.

At Aslan’s How, trouble is afoot. When Trumpkin and the others fail to arrive, Nikabrik and two strange friends, come up with another plan to defend themselves. His suggestion is to call on the White Witch and seek her aid. When Caspian and his advisers disagree, the evil Dwarf and his companions attack them. Peter, Edmund and Trumpkin, who have been listening in on the conversation, burst into the room and come to Caspian’s rescue. The fight does not last long and afterwards Nikabrik, a werewolf, and a Hag lie dead on the floor.

Peter sends a challenge for a duel to King Miraz, whose pride compels him to accept. While the fight originally seems to be going in Miraz’s favour, Peter eventually gets Miraz to the floor, where two of his own guards kill him. A battle then breaks out between the Old Narnians and the Telmarines. At last, the enemy flee for their lives but, at the river, they discover that the bridge is out. Aslan comes bounding to them with many creatures awakened by his roaring.

Aslan makes Caspian King of Narnia and he, in turn, knights Reepicheep, Trumpkin and Trufflehunter. Doctor Cornelius becomes his Lord Chancellor. Aslan explains to the Telmarines how they got to Narnia and offers them a way to return to their homeland, which they accept. It is also time for the children to return home. Aslan tells Susan and Peter that they will never come to Narnia again; they are getting too old. The children arrive, as magically as they left, at the railway station waiting for the train to take them to school.
Undoubtedly, the primary nemesis of this tale is Miraz, Caspian's uncle. Professor King explains that while Miraz rules truth is suppressed; talking Narnian creatures are outlawed, as are tales about them (King 1984, Date Accessed: 20 October 2003). Miraz himself denies the existence of the things of Old Narnia. "There never were those Kings and Queens. How could there be two Kings at the same time? And there's no such person as Aslan. And there are no such things as lions. And there never was a time when animals could talk" (1973: 44). By his denial of Narnian history, Miraz exemplifies the devil as the "father of lies" who has "no truth in him" (John 8: 44).

The Bible states that Jesus came to set mankind free from the bondage of sin (Romans 6: 22) and this implies that those who are of God, will not live as slaves and prisoners. Under Miraz's rule, Narnia is "unhappy" (1973: 54). Miraz has imposed high taxes and is perceived by the Narnians to be a cruel man. There is also little trust between the members of society and even Narnian creatures are affected. As I have stated before, the animals, who used to live side by side with the humans, have started to dislike them because of Miraz's behaviour. An example of this is when Caspian meets Trumpkin for the first time, Caspian awakes to hear low voices deciding his fate, "Kill it [Caspian], we can't let it live. It would betray us." (1973: 61).

Professor King also believes that "such a disintegration of society is to be expected when government becomes first concerned with consolidating its own power and authority and only later with the welfare of its people" (King 1984). An example of this is when Nikabrik is willing to call up the spirit of Jadis to fight Miraz: "'I'll believe in anyone or anything,' said Nikabrik, 'that'll batter these cursed Telmarines barbarians to pieces or drive them out of Namia. Anyone or anything. Aslan or the White Witch, do you understand?'" (1973: 144).
The devil is referred to in the Bible as "the ruler of this world" (John 12: 31) but Jesus gave His followers the authority to trample on Satan's head and all of his power (Luke 10: 19) because he is not the real ruler of the world, but one that has assumed authority. Like Napoleon, he crowned himself King over his chosen domain. Miraz mimics this behaviour and usurps the throne from Caspian, the rightful King of Narnia.

Miraz also portrays the devil's murdering gene. Caspian asks Cornelius before fleeing, "Would he really murder me?" (1973: 55). He is surprised that his uncle could be that cruel. His nature does not comprehend the thought that someone who 'loves' him would be able to murder him. Here is another example of the Biblical idea that those who love 'good', hate evil and vice versa (John 3: 20).

Both of these traits are exemplified when Peter challenges Miraz and states the charges against him quite plainly: "...your lordship [is] twice guilty of treachery both in withholding the dominion of Narnia from the said Caspian and in the most abominable, bloody and unnatural murder of your kindly lord and brother King Caspian Ninth of that name" (1973: 151-152).

According to Stratford Caldecott (Mills, 1998: 94 - 95), Miraz is a portrayal of what we have started to call 'real life': "the world of adulthood, cynicism, hypocrisy, 'realism' and despair. If this is the truth, then Miraz is in fact a symbol of the devil at work, for none of these character traits can be found in Christ".

Miraz also has the proud spirit that is the downfall of most Nemian antagonists. Glozelle manages to persuade the King to accept the challenge against Peter by playing on this pride, by implying that
one would need to be very brave indeed to take on the High King of old. He insinuates that Miraz may not be brave enough:

“Plague on you!” cried Miraz. “It was not that sort of council I wanted. Do you think I am asking you if I should be afraid to meet this Peter (if there is such a man)? Do you think I fear him? I wanted your council on the policy of the matter; whether we, having the advantage, should hazard it on a wager of battle.”

“To which I can only answer, your Majesty,” said Glozelle, “that for all reasons the challenge should be refused. There is death in the strange knight’s face.”

“There you are again,” said Miraz, now thoroughly angry. “Are you trying to make it appear that I am as great a coward as your Lordship?”

[After a second advisor says a similar thing]

“Great Heaven! ... do you think that I am looking for a grounds to refuse it? You might as well call me a coward to my face!” [And then, of course, his pride compels him to accept the challenge.]

“I knew he’d do it if he were properly chafed,” said Glozelle. “But I’ll not forget that he called me a coward. It shall be paid for.” (1973: 156–157)

As in the Screwtape Letters (1942), Lewis has shown the disharmony and ill temperament of those opposing Aslan (God.) The Telmarines show little loyalty to one another and even betray their King - the battle scene between Peter and Miraz portrays this. As Miraz is lying on the floor, Peter sees three Telmars charging towards him and assumes that they are attacking him: “To arms, Narnia! Treachery!” Peter shouted. If all three had set upon him at once, he would never have spoken again. But Glozelle stopped to stab his own King dead where he lay: “That’s for your insult, this morning.” (1973: 166).

The secondary evil in Prince Caspian (1973) is Nikabrik. It is he who initially wants to kill Caspian, when he accidentally meets them in the forest. “You two [Trufflehunter and Trumpkin] think you’ve done it [referring to Caspian] a great kindness by not letting me kill it. But I suppose the upshot is that
we have to keep it prisoner for life. I'm certainly not going to let it go alive — to go back to its own kind and betray us all.” (1973: 63). As I have shown earlier in relation to Miraz's character, murder is a devilish attribute.

Nikabrik also shows tremendous self-preservation, and ostentatious pride. He is absolutely adamant that the humans and other Narnians are going to betray the Dwarfs. The 'Pride of Life' is a sin described in 1 John 2, and Nikabrik falls prey to this. He also refuses to obey Caspian when he needs to send a messenger. His reasoning for this disobedience is "with all these Humans and beasts about, there must be a Dwarf here to see that the Dwarfs are fairly treated" (1973: 87). Self-preservation is the equivalent to a haughty heart, something God hates (Psalm 101: 5).

Nikabrik shows his most demonic side when Peter and Edmund have taken too long to arrive. He conspires with a werewolf and a Hag to call on the dead White Witch. In Deuteronomy 18: 10 - 13, God tells that certain things are an abomination to him, one of these is "one who calls up the dead". The Book of Proverbs also states that "All those who hate me (God) love death" (Proverbs 8: 36). Nikabrik wants to call on the dead spirit of the Witch because he doubts that Aslan is coming to their rescue. His infatuation with her is fiendish and most certainly qualifies as sinful.

Calling on dead spirits is placed in the same pool as sorcery in the same excerpt from Deuteronomy. Caspian finds Nikabrik and his two associates guilty of this - "So that is your plan, Nikabrik! Black sorcery and the calling up of an accursed ghost" (1973: 147). His plan costs all three fiends their lives.
His outright dismissal of Aslan is also dangerously close to the work of the devil. He implies that Aslan had no power in Narnia after the White Witch killed him. He attributes all power to the White Witch and deifies her over the Lion. As I have shown in my analysis of The Lion, the Witch and the Wardrobe (1950), the White Witch is a very good example of the devil at work. To equate it to a more modern idea, Nikabrik may perhaps be guilty of devil-worship rather than devil impersonation. He says “I mean a power so much greater than Aslan’s that it held Narnia spell bound for years and years…” (1973: 144). If Aslan is King to the Narnians, Nikabrik is glorifying his antithesis, the Witch, and therefore also succumbing to the formerly mentioned sin of loving the darkness rather than the light - i.e. loving the devil rather than God (1 John 1: 7).

One quality of the devil's that appears in this story and cannot be attributed to any specific character is the spirit of fear. “God has not given us a spirit of fear…” (2 Timothy 1: 7) and, therefore, if one is found anywhere near us, it belongs to the devil. This spirit makes two appearances in the middle of the novel. It can be seen in Susan and, indeed, all the children when they reunite with Aslan. He immediately remarks that these fears need to be abolished: “You have listened to your fears, child. Come, let me breathe on you. Forget them. Are you brave again?” (1973: 133). It is also portrayed through Nikabrik’s fear when he explains why he feels they need to call on the White Witch.

This is the last Chronicle that features all four Pevensies as the heroes of the tale. In the following story, The Voyage of the Dawn Treader (1952), new children join Lucy and Edmund to explore Narnia and fight the evil forces against Aslan's people.
Chapter Seven

The Voyage of the Dawn Treader (1952)

The Voyage of the Dawn Treader (1990 [1952]) is sometimes referred to as the ‘third chronicle’. It was written third, but follows Prince Caspian (1951) in ‘Narnian order’. This is the first chronicle that portrays a child as flawed in character. We meet more children, since Peter and Susan can no longer go to Narnia. Their cousin, Eustace Scrubb, is the third child to join Lucy and Edmund on their adventure in Narnia.

The book starts with the words:

“There was a boy, called Eustace Clarence Scrubb and he almost deserved it. His parents called him Eustace Clarence and his masters called him Scrubb. I can’t tell you how his friends spoke of him, for he had none.” (1990: 7)

Lewis then continues to describe Eustace’s family as “very up to date and advanced people” (Ibid.) and shows the strangeness of his parents, whom Eustace called “Harold and Alberta” instead of father and mother. They are “vegetarians, non-smokers and teetotallers” who wore a special kind of underclothes (Ibid.). We also discover that “Eustace likes animals, especially beetles, if they were dead and pinned to a card”. Most importantly of all, Eustace dislikes his cousins, the heroes of Narnia, the Pevensies.

Edmund and Lucy are as excited about being at the Scrubb’s home as Eustace is to have them there, but Peter has to study for exams, and Susan has joined their parents on their trip to America. Thus, the two younger Pevensies have to stay with their aunt and uncle. As magically as the
wardrobe had taken them into Narnia years before, the children (including Eustace) are whisked away to the magical land through a painting of a ship on the waves that becomes real. It turns out to be King Caspian on a journey to find the seven lords of Narnia, who have been sent away by the evil Miraz. Reepicheep, the heroic mouse from *Prince Caspian* (1951) is also on board, but he wants to reach the end of the world and find Aslan's own country. He believes it is his destiny to go there.

All the people on the ship are enjoying the company and the adventure, except for Eustace. He finds fault with almost everything and promises to repay the injuries the others had brought upon him. At the first stop, some of the voyagers were captured as slaves and were only released when Caspian's true identity became known. They find the first of the seven lords, Lord Bern.

At the next stop, they are shipwrecked on "Dragon Island". A very miserable Eustace decides to run away and finds a dying dragon and a cave with treasure in it. When he steals a bracelet of solid gold and puts it on, he is transformed into a dragon, but still with his human mind. This is a condition that makes him realise how horrid he has been. It takes the others quite a while to realise who the dragon is, but Caspian recognises the bracelet as one that belonged to one of the seven lords. Aslan is the only one who can remove the skin from him, and does so once Eustace had realised his fault.

Once the ship is repaired, the ship continues eastward, to the unexplored oceans and is almost destroyed by a sea serpent that coils itself around the ship and aims to crush it. Eustace has also undergone a rather dramatic personality change. Their next stop is at "Death Water Island" where they discover a pond that turns everything into gold. At the bottom of the pond lay one of the seven lords, as a gold statue. Eustace and Caspian have an argument when Caspian decides that the
water could become a source of great wealth. Aslan appears on the scene to end the dispute and they leave the island having learned a valuable lesson.

At the next island, Lucy is separated from the group and hears strange thumping noises, but sees nothing. The invisible creatures threaten to kill the travellers unless Lucy will go into the house where the Magician lives and break the spell that he has cast over them. When Lucy finds the book that contains the spell, the magical things it contains captivate her. As soon as she says the spell to make “hidden things visible”, Aslan appears to her and takes her to meet the Magician. The Magician tells Lucy that the voices belong to the “Duffers” who have been “uglified” into one-footed monopods.

Their next stop is at “Dark Island”, which is literally a place of total darkness where all your nightmares become your waking reality. Here they rescue an old man, who turns out to be Lord Rhoop, and are guided out of the darkness by Aslan, in the form of an Albatross.

At the next island, the voyagers find a great table, where three men sat sleeping at a banqueting table, without eating anything. These three figures are the last of the lost lords, Revilian, Argoz and Mavramorn. They also meet Ramandu, a retired star, and his beautiful daughter. The three lords had argued over a Stone Knife (the same knife used to kill Aslan in The Lion, the Witch and the Wardrobe (1950)) and have been in an enchanted sleep ever since. Lord Rhoop is left to sleep with them while the others sail through the Silver Sea where they see a magical underwater world, with people and castles and roads.
Reepicheep is preparing to go to Aslan’s country, with the children. They persuade Caspian that his place is in Namia, as he wants to join them. When their boat runs aground, the mouse and the children go their separate ways, Reepicheep paddles away on a coracle, while they continue on foot.

The children find a Lamb at a fireside, with freshly caught fish cooking on the coals. The Lamb then transforms into Aslan, who tells them that their entrance to Aslan’s country is in their own world. He also tells Edmund and Lucy that they are too old to return to Narnia, but that they should find Him in their own world. They are then sent back to Eustace’s home in Cambridge as magically as they were taken to Narnia. Caspian and the crew of the Dawn Treader return safely to Narnia, after Caspian has taken a new bride — Ramandu’s daughter.

In this story, each of the islands contain a certain element of evil. According to Mark Bane, *The Voyage of the Dawn Treader* (1952) takes the reader into deep theological waters (2003, Date Accessed: 20 October 2003). Aside from the fact that Lewis now extends the spiritual experience of his characters by making Aslan harder to find, he seems more distant; he appears in other forms, such as a lamb and an albatross. Faith now also enters into the equation — belief without seeing. Lucy is commanded to follow Aslan, even alone, in *Prince Caspian* (1973: 126). This principle is best embodied by the mouse Reepicheep, who is determined to find Aslan’s Country, even if he has to swim to the end of the world to do so. He tells Lucy and Edmund that his hope is:

“... I expect to find Aslan’s own country. It is always from the east, across the sea, that the great Lion comes to us. ... When I was in my cradle, a wood woman, a Dryad, spoke this verse over me:

"Where sky and water meet,
Where waves grow sweet,
Doubt not Reepicheep,"
To find all you seek,  
There is an utter East."

"I don't know what it means, but the spell of it has been on me all of my life." (1990: 20–21)

The Bible tells a story of the disciples who had not seen Jesus resurrected and that Thomas doubted Him, even when Jesus was right before him. Jesus said to him, "Thomas, because you have seen me, you have believed. Blessed are those who have not seen and yet have believed" (John 20: 29).

Hence, to make Reepicheep's blind faith more palpable, Lewis introduces the antithesis of a believer: the non-believer, in the form of Eustace Clarence Scrubb (Bane 2003, Date Accessed: 20 October 2003). He does not believe in Aslan, until he meets him at the pool and Aslan 'undresses' him from the dragon skin (1990: 86). His scepticism is revealed when he explains to Edmund, that before then, when he had heard Aslan's name, he had "hated it" (Ibid.).

Bane and Professor King are in agreement that it is greed that drives Eustace into the dragon-state (Bane 2003 and King 1984, Date Accessed: 20 October 2003). Eustace, besides being entirely egocentric and totally selfish, is greedy beyond bounds. When a fierce rainstorm drives Eustace into the dragon's lair, he discovers the dragon's rich hoard. Eustace cannot help but stuff his pockets with diamonds and slips a large diamond bracelet above his elbow. He falls asleep there, on a pile of golden coins.

Bane states that "Eustace is turned into a dragon through his own greed and ignorance" (2003, Date Accessed: 20 October 2003). When Eustace awakens, he is shocked to realise that "He had turned into a dragon while he was asleep. Sleeping on a dragon's hoard with greedy thoughts in his heart, he had become a dragon himself" (1990: 73). His transformation, of course, explains the pain in his
arm: “the bracelet which fitted very nicely on the upper arm of a boy was far too small for the thick, stumpy foreleg of a dragon” (Ibid.). The pain this causes serves as an appropriate reminder to Eustace of his greed (King 1984, Date Accessed: 20 October 2003).

In Eustace Lewis illustrates the negative, egocentric effect greed has upon an individual. Such a person is useless (“Eustace”?) to himself and to society. The greedy person is only interested in elevation of self and is more than willing to use others for his own advantage (King 1984, Date Accessed: 20 October 2003).

As the Bible says in the book of Proverbs, “[greed] takes away the life of its owner” (Chapter 1: 19). Greed becomes the downfall of Eustace, but Aslan removes the dragon skin and helps him to realise that he was hardly perfect. As King (1984) and Dandenell (1995, Date Accessed: 20 October 2003) point out, at least Eustace learns a lesson. He may be a “wicked, cowardish and egotistical boy when he arrives to Narnia but he is humble and brave when he leaves” (Dandenell 1995, Date Accessed: 20 October 2003).

How this leads to the symbolism of Satan is illustrated in the book of Revelation 12: 9 which reads: “So the great dragon was cast out... called the Devil and Satan.” The devil is called a dragon later in the same book, “they worshipped the dragon and gave authority to the beast” (Chapter 13: 2). Thus we can say that Eustace’s greed had devilish consequences. By engaging with the dragon’s treasure, he became exactly like it.

Eustace is also representative of pride. When he arrives on the ship, his only concerns are of himself and his needs. It is recorded that Lewis’s belief was that “[pride] prevents friendship with other
human beings because the proud person loves only himself. Above all, it prevents fellowship with God, because as long as you are looking down, you cannot see what is above you” (Schultz and West 1998: 336). Yet Eustace is not the only example that is set in The Voyage of the Dawn Treader (1952).

A combination of greed and pride can be seen in Caspian’s character. At “Deathwater Island” he realises that water that has the power to transform objects to gold could bring massive riches to his kingdom.

“The King who owned this island,” said Caspian slowly and his face flushed when he spoke, “would soon be the richest of all the Kings of the world. I claim this land forever as a Narnian possession. It shall be called Goldwater Island. And I bind you all to secrecy. No one must know of this. Not even Drinian — on pain of death, do you hear?”

“Who are you talking to?” said Edmund. “I'm no subject of yours. If anything, it's the other way around. I am one of the four ancient sovereigns of Narnia and you are under allegiance to the High King my brother.”

“So it has come to that, King Edmund, has it?” said Caspian, laying his hand on his sword hilt.” (1990: 100)

Aslan appears and ends the argument. He also removes the memory of the incident from their minds, as he knows that it will cause animosity between Edmund and Caspian had he not. Yet in the first part of this discussion, Caspian shows a side to him we have not seen before: materialistic greed. In the second part of the discussion, he reveals a proud spirit against Edmund. His pride gets in the way toward the end of the novel again, at Caspian’s reaction to the separation at the end of the world.
When the children and Reepicheep are on their way, Caspian demands to join them. He is deserting his kingdom in Narnia, abdicating his throne and acting out of pure pride when he insists that he too is able to see the end of the world and Aslan’s own country:

“I am going with Reepicheep to see the World’s End,” said Caspian....

“Caspian,” said Edmund suddenly and sternly, “you can’t do this.”

“Most certainly,” said Reepicheep, “his Majesty can not.”

“No indeed,” said Drinian.

“Can’t?” said Caspian sharply, looking for a moment not unlike his uncle Miraz.

“Begging your Majesty’s pardon,” said Rynelf... “but if one of us did the same it would be called deserting.” ...

“By the Mane of Aslan!” said Caspian, “I thought you were all my subjects here, not my schoolmasters.”

“I’m not,” said Edmund, “and I say you can not do this.” (1990: 181)

Here Caspian has shown his own weakness, that he believed himself to be master of his own will above all. Edmund, once again, needs to reiterate that he is still a King of Narnia, above Caspian, as was Lucy, the Queen. He had, like at Deathwater Island, chosen to forget that and is blinded by pride. As the book of Proverbs (16 verse 18) states, “Pride goes before destruction…” The mention of Miraz also ties Caspian to his uncle, who was proven, in my analysis of Prince Caspian (1951), to be a fine example of pride in Narnia.

The Dufflepuds care only for themselves when they refuse to obey the Magician’s requests. He had given them these requests for their own good. As the Magician tells Lucy over their luncheon:

“[The Dufflepuds] wouldn’t do what they were told. Their work is to mind the garden and raise food – not for me, as they imagine, but for themselves... a few months ago, they were all up for washing up the plates and knives before dinner: they said it saved time afterwards. I’ve caught them planting boiled potatoes to save cooking them when they were dug up. One day I caught them in the dairy and twenty of them were at work moving all the milk out, no one thought of moving the cat...” (1990: 127)
The Magician tried to show them their own foolishness and save them from their apparent ignorance, but they "refused point blank" (1990: 127). This shows a considerable amount of pride on their part.

The final example of pride is also a tragic one. The youngest and, so far blameless character, Lucy, is tarnished in this tale. While she is paging through the Magician’s spell book, she is tempted to perform a spell on herself that will make her beautiful "beyond the lot of mortals" (1990: 119). She succumbed to the spell that would tell her what others thought of her, but was hurt by the results. She is shown a dialogue between two of her school friends, but they are saying nasty things about her and “with great effort she turned over the page [of the spell book], but not before a large, angry tear had splashed on it” (1990: 121). Again, pride leads to destruction. In this case, it was destructive to Lucy’s friendships and her self-esteem. It also shows that being “patient in spirit is better than being proud in spirit” (Ecclesiastes 7: 8). If Lucy had waited and done what she was meant to, she might not have been hurt or angered by her friends.

The deeper theology that was referred to earlier is portrayed in both Reepicheep’s search and determination to reach Aslan’s true country, and his blind faith. Reepicheep is destined to meet the utter East and will not stop his search for it. As was said of him at his birth, he reached a place where the water was sweet and then went on to find what he had been waiting for his whole life. It is also shown in the meeting between the children and Aslan in the end of the novel. Aslan tells them that they need to find Him in their own world. Aslan says to them: “This was the very reason you were brought to Narnia, that by knowing me here a little, you may know me better there” (1990: 188).

C.S. Lewis answered the question of who Aslan is in our world in a letter to an American girl:
As to Aslan's other name, I want you to guess. Has there ever been anyone in this world who 1) arrived at the same time as Father Christmas? 2) Said he was the Son of a Great Emperor? 3) Gave Himself up for someone else's fault to be jeered at and killed by wicked people? 4) Came to life again? 5) Is sometimes spoken of as a Lamb? (Sibley 1989: 91)

In the final meeting in this book, it is Aslan who appears to them as a Lamb and tells them that they can know Him in their world too. In The Last Battle (1956), when Aslan and the children meet in his own country, the True Narnia, it is clear that the children do return to their world and continue to know and love the real Aslan.
Chapter Eight

The Silver Chair (1953)

The Silver Chair (1990 [1953]) is the completion of the Caspian Triad (Schultz and West 1998: 376). It sees the reappearance of Jadis – or at least a relative of hers – The Green Witch. It also incorporates a newly reformed Eustace Scrubb and his friend Jill Poole, without the Pevensies.

The story begins with a description of the horrid school that Jill and Eustace are attending. Jill is the victim of bullying and Eustace comforts her with stories of Narnia and the magical journey he enjoyed on the Dawn Treader. At this, the two decide to run away from the school and to find a way into Narnia. After being chased through a doorway by some school bullies, the two find themselves in a different world.

High up on a cliff, Eustace tries to prevent Jill from falling off the edge, but falls himself. Aslan appears and magically blows Eustace to safety. He also instructs Jill to go with Eustace to find Prince Rilian, and gives her four signs to follow. First, Eustace will meet an old friend and must greet him at once. Second, they must journey to the ruined city of the ancient giants. Third, they will find something written on a stone and must do what it says and finally, they will know the lost prince because he will be the first person they meet who asks them to do something in the name of Aslan.

The Lion then blows Jill down to join Eustace, where he is watching an elderly king go aboard a ship at the harbour of Cair Paravel. Jill tells him of Aslan's first sign, but he sees nobody that he recognises.
The children meet an old owl that tells them that the king is Caspian, and Eustace realises that he has missed his first opportunity to obey Aslan’s signs. He has forgotten that Narnian time is different to time in the real world. Glimfeather the Owl takes the two children on his back to a parliament of the King’s owls, where the children learn something of Rilian’s history.

Rilian is the son of Caspian and Ramandu’s daughter, who had become Queen. One day, the Queen was bitten by a great big green serpent and had died almost instantly. Rilian and Lord Drinian, go in search of the serpent responsible for the Queen’s death and are met one day by a mysterious lady dressed in green. After that day, Rilian went off by himself and has never been seen since.

After the children tell the owls of the instruction they had received from Aslan, they take them to meet Puddleglum the Marshwiggle. He agrees to take them north. En route across the wild wastelands, they meet some old giants who throw stones at them to chase them further. They also come across a knight with his helmet visor closed accompanying a lady dressed in green. Although she does not know the way to the Ruinous City, she advises them to go to the castle of Harfang, home of the Gentle Giants, and ask for help.

As they continue searching for the Ruinous City, they get lost due to bad weather. Like a beacon of light, they see the castle of Harfang and go in to ask for help. When they arrive there, they discover that she has sent them to the giants to be their meal for their Autumn Feast. Fortunately, they escape the giants before they can be eaten.
However, some good does come of this experience. In Harfang, they find a map and discover that
the trenches they were walking along, thinking that they were lost, were in actual fact, the ruinous
city. And the trenches are really giant-sized letters that have been carved out to say: UNDER ME.
They are extremely distressed when they realise that they have unwittingly missed two of Aslan's
signs. Attempting to escape from the giants, they run into a dark cave, where they fall down a hole of
sorts, a long, long way down.

At the bottom of this seemingly never-ending tunnel they are met by the Warden of the Marches of
Underland and his army of gnome-like men. They take Eustace, Jill and Puddleglum prisoner and
march them off to meet the Queen of the Deep Realm. They march past the forest of mosses where
strange dragon-like creatures lie sleeping, and past Father Time who also will lie sleeping until the
end of the world. The Earthmen then take them by boat across a dark sea to a great city, where they
discover that the Queen is away. As a result, the children and the Marshwiggle are brought before a
man, who turns out to be the black knight they had seen earlier escorting the lady.

The knight tells the travellers his story: how the Queen of the Underland had rescued him from an
evil enchantment, that will only be broken when the Earthmen had dug through to the world above
and the Queen has made him King of the Uplanders. He also tells them that for one hour each night
he turns into a terrible serpent and needs to be tied to a silver chair. When that hour arrives, he
orders the children to tie him up, but instead of becoming a serpent, he claims to be free of an
enchantment and demands to be released. The others hesitate until he begs them "by the Great
Lion, by Aslan himself..." They recognise this as the fourth sign and upon releasing the man
discover that he is Prince Rilian. Immediately, Rilian destroys the chair.
Before they can escape, the Queen (also known as the Green Witch) returns to the castle. She lights a fire that begins to give off a drowsy fragrance and begins to play on a mandolin. As she weaves her spell over them, they start to question if the things they remember of Overland are not just dreams and make-believe. It is Puddleglum who keeps his wits about him and stamps the fire out with his webbed feet. He had remembered the sun, and he tells the Witch: “Suppose we have only dreamed, or made up all those things... then all I can say is that ... the made up things seem a good deal more important that the real ones” (1990: 145).

The Witch transforms herself into a great green serpent, the one who had killed Rilian’s mother, but with the help of the children, Rilian manages to hack its head off. The Earthmen celebrate, as do the others, and a crack opens to the world above. On their way to the earth’s surface, gnomes, moles and bears help dig Eustace, Jill, Puddleglum and Rilian out. They arrive back at Cair Paravel in time for Rilian to reunite with his old father Caspian, before he dies.

The Great Lion whisk Jill and Eustace away to Aslan’s Mountain, and at a stream lays the body of Caspian. Eustace is ordered to pierce the Lion’s foot with a thorn and, with one drop of His blood, Caspian grows young again and comes back to life. He may be dead in Namia, but he is alive in Aslan’s country. Jill and Eustace are sent home, briefly accompanied by Aslan and Caspian, who give the horrid pupils and headmistress at their school a fright they will never forget.

Once again, the character of the Witch is the representation of the devil in this novel. There is no concrete evidence that she is Jadis of The Lion, the Witch and the Wardrobe (1950), but there are numerous parallels. These are perhaps Lewis’s intention - thereby making the witches in both tales, similar enough and easy to identify with evil.
Her character is noticeably similar to the Biblical devil's, especially with reference to the serpent. The first we hear of her (the serpent) is that she has killed Prince Rilian's mother. The owls tell Eustace and Jill of how it happened and the Parliament of Owls:

> [While the Queen lay sleeping] a great serpent came out of the thick wood and stung the Queen in her hand. All heard her cry out and rushed towards her, and Rilian was the first at her side. He saw the worm gliding away from her and made after it with his sword drawn. It was great, shining and as green as poison, so that he could see it well: but it glided away into thick bushes and he could not come at it. (1990: 50)

The Queen is dead ten minutes later.

This illustrates two aspects of her devilish nature. Firstly, that of murder - "the devil was a murderer from the beginning" (John 8: 44). By murdering the Queen of Narnia, for whatever reason, the Green Witch, in the shape of the serpent, is reminiscent of the biblical devil. Secondly, the fact that Lewis chose to transform the witch into a serpent also draws a comparison with the image of the serpent in the Bible. In the book of Revelation, the devil is referred to as "that serpent of old" (Chapter 12: 9), which makes the analogy clear enough. Yet through her personality we see that she is more than simply a picture of the Biblical snake: she also carries some of his personality traits.

When Eustace, Jill and Puddleglum first meet the lady dressed in green, they are unaware that she is the Green Witch, and the serpent. She offers them help, by advising them to go to the Harfang castle but "...the serpent was more cunning than any of the beasts of the field..." (Genesis 3: 1) and
she has also cunningly led them to their deaths (had they not escaped) by advising them to go to the Giants. She sends them there with the words “Only tell them that She of the Green Kirtle salutes them by you, and has sent them two fair Southern children for the Autumn Feast” (1990: 73).

Just as “the serpent deceived Eve by his craftiness” (2 Corinthians 11: 3), Rilian had been deceived by the serpent-Queen. He tells the children and Marshwiggle, upon their arrival at the underground castle, “… I know nothing of who I was and whence I came into this Dark World. I remember no time when I was not dwelling, as now, at the court of this all but heavenly Queen; but my thought is that she saved me from some evil enchantment and brought me hither of her exceeding bounty” (1990: 126).

Rilian then goes on to explain that he turns into a mad man, a serpent who kills his nearest friends every night, and so for the hour that it occurs, he must be bound to a silver chair. The reader suspects that this knight may be Prince Rilian, and therefore the deception is clear. As the serpent deceives Eve in the Garden of Eden; Rilian is under the spell of another serpent.

The scene around the magical fire, with the Witch playing on the mandolin, also speaks of her devilish streak. Firstly, is deceiving them, by gently wooing them into accepting her as a sweet, kindly Queen, through the music. Satan is referred to as the Angel of Light, a master of deception, making himself appear kinder than he is (2 Corinthians 11: 14). Secondly, she lies to the children, Rilian and Puddleglum. She tells them that “there is no sun,” “there is no Aslan” and that “there is no Narnia.” The devil is a liar, “when the devil speaks a lie, he speaks from his own resources, for he is a liar and the father of it” (John 8: 44).
There is also symbolism when Rilian kills the serpent at the end of the adventure underground. “I give you authority to trample on serpents... and over all the power of the enemy and nothing shall by any means hurt you” (Luke 10: 19). The good (e.g. Rilian, Aslan, God) has the authority to kill the evil (e.g. serpent, Green Witch, Satan).

The Green Witch has ensnared Rilian, which is a tactic often used by Satan “…that they may come to their senses and escape the snare of the devil, having being taken captive by him to do his will” (2 Timothy 2: 26).

As we see when Rilian is “out of the spell”, she has trapped him into living in a world that he does not really experience or enjoy. When he is under the enchantment, he is not a very likeable man, Jill even refers to him as a “selfish, self-centred pig” (1990: 130). But we see that he changes as the enchantment wears off, Jill feels that he looks like a nicer sort of man than he was before (Ibid.) and finally, the spell breaks and Rilian says:

“Quick! I am sane now. Every night I am sane. If only I could get out of this enchanted chair, it would last. I should be a man again. But every night they bind me so that my chance is gone...Now you can save me; when this hour has passed I shall be witless again — the pawn and tool of the most devilish sorceress that ever planned the woe of men.” (1990: 131)

He then mentions Aslan’s name, and according to the signs they were given, and after some deliberation, they decide to set him free.

Like Lucy in The Voyage of the Dawn Treader (1952), young and innocent Jill falls prey to a devilish attribute. As the English idiom states, “Idle hands are the devil’s play-pen”, the Bible also warns that
idleness can cause great harm - "Laziness casts one into a deep sleep, and an idle person will suffer hunger" (Proverbs 19: 15). While this is not an outright characteristic of Satan, one can imagine how he would put it to good use to do harm.

Aslan gives Jill four important signs at the beginning of the tale, and he emphasises the importance of remembering these signs, as Aslan says:

"Remember, remember, remember the Signs. Say them to yourself when you wake in the morning and when you lie down at night. And whatever strange things may happen to you, let nothing turn your mind from following the Signs... Take great care [the Narnian air] does not confuse your mind. And the Signs which you have learned here will not look at all as you expect them to look, when you meet them there. This is why it is so important to know them by heart and pay no attention to appearances. Remember the Signs and believe the Signs. Nothing else matters." (1990: 27)

According to Don King, Lewis is echoing Deuteronomy 6 verses 6 - 9:

"And these words, which I am commanding you today, shall be on your heart; and you shall teach them diligently to your sons and shall talk of them when you sit in your house and when you walk by the way and when you lie down and when you rise up. And you shall bind them as a sign on your hand and they shall be as frontals on your forehead. And you shall write them on the door posts of your house and gates."

Like many of us, Jill fails to remember the commands given to her.

"That is, her sloth is not so much overt laziness or reckless disregard as it is gradual wearing away of devotion, ever creeping numbness regarding the spiritual tasks set before her." (King 1984, Date Accessed: 20 October 2003)
At first, she remembers the signs and repeats them to herself and even reminds Eustace and
Puddleglum of them. But as the hours in Narnia move on, “she had forgotten all about the Signs and
the lost prince for the moment” (1990: 33). Consequently, they stumble along on their quest and, as
the going gets rougher, her diligence as regards remembering the signs fades:

They never talked about Aslan, or even about the lost prince now. And Jill gave up
her habit of repeating the Signs over to herself every night and morning. She said to
herself, at first, that she was too tired, but she soon forgot all about it. (1990: 76)

King also points out that Jill’s lack of diligence eventually turns to irritability whenever she is called
upon to remember the signs; for instance, during a snow storm (that blinds them all to one of the
signs), Jill is asked which sign they should be looking for: “Oh come on! Bother the signs . . .
Something about someone mentioning Aslan’s name I think but I’m jolly well not going to give a
recitation here” (1990: 82). Lewis points out:

She had got the order wrong. That was because she had given up saying the signs
over every night. She still really knew them, if she troubled to think; but she was no
longer so “pat” in her lesson as to be sure of reeling them off in the right order at a
moment’s notice and without thinking. [The] question annoyed her because deep
down inside her, she was already annoyed with herself for not knowing the Lion’s
lesson quite so well as she felt she ought to have known it. (1990: 82)

Fortunately for Jill, however, Aslan intervenes by means of a dream and re-awakens her faithfulness.

Despite the first three signs being failed at, the fourth is remembered in time and they release Prince
Rilian in time. King points out that:

In Jill, Lewis portrays all who fail to persevere, who fail to keep the vision. Like Jill,
many are susceptible to the weary grind, the dull repetition of routine, the easy slide
into self-fulfilment at the cost of spirituality. (King 1984, Date Accessed: 20 October
2003)
While Jill's character is not a blatantly 'devil incarnate' type, she is still used effectively to illustrate the ability of the devil to use man's weaknesses to his advantage.

The lessons that Eustace and Jill are taught in this tale become invaluable when they return home, as they had defeated the nasty schoolmistress and bullies with Aslan and Caspian's help. The lessons also played a pivotal role in defining their characters for the concluding tale, the end of Narnia, as told in *The Last Battle* (1956).
Chapter Nine

The Last Battle (1955)

The Last Battle (1989 [1959]) is the final Chronicle. In this tale, Narnia draws to an end, as do the earthly lives of the principal characters (Kilby 1964: 134). According to Lewis, it is also a story about “the coming of the Antichrist (Shift the Ape), the end of the world and the Last Judgement” (Schultz and West 1998: 232). The first six words of the novel prepare us for what is to come: “In the last days of Narnia...”

Shift, a wicked monkey living north of Narnia, discovers a lion skin floating down the river. He persuades his dim-witted donkey friend, Puzzle, to wear it as a robe. The aim of this is to pretend that Puzzle is Aslan, in order to help get Aslan’s work done. The ass becomes an instrument in the ape’s wicked ploy of self-gratification. None of the talking beasts is truly happy with this false Aslan, but are conned by the words “He’s not a tame lion,” which is uttered by Shift (1989: 32), Jewel the Unicorn (1989: 24) and King Tirian himself (1989: 29).

When King Tirian hears that the talking trees are being chopped down in order to be sold to the Calormenes, he immediately knows that evil is at hand and kills two Calormenes, in his anger, with Jewel at his side. He is arrested and tied to a tree, while Jewel is put in a cage. Puzzle can only appear to the Narnians at night, by firelight, for in daylight it is obvious that he is not the real Aslan. Tirian, meanwhile, prays to Aslan and asks for help. Eustace and Jill arrive, rescue the king and Jewel, and even steal Puzzle away to uncover the real truth of these ghastly events.
On their way to refuge, they meet the dwarfs and try to show them the truth by revealing Puzzle to them. All of them, except Poggin, declare that they no longer care for anyone but themselves - “The Dwarfs are for the Dwarfs” (1989: 72). After a terrible vision of the evil god Tash, the heroes disguise themselves as Calormenes and venture off to try and find the reinforcements that are supposedly on their way from Cair Paravel. En route, they discover that the castle has fallen and Roonwit, the centaur in charge of Tirian’s army, is dead.

When they return to fight Shift and tarnish his tale with the exposure of Puzzle, they hear Shift telling the Narnians distorted truths, for example, that Aslan and Tash are one and the same. Shift also dares them to enter into the stable where ‘Tashlan’ is meant to be staying. In actual fact, a Calormene guard is inside the stable ready to kill anyone who challenges Shift. Ginger, the wicked cat, enters boldly (obviously part of the deception) and flies out madly – reduced to a dumb beast. Emeth, a Calormene soldier steps forward and as he enters, a corpse flies out. At this point, Tirian and the protagonists all enter into a battle. The Ape is thrown into the stable – to the real Tash.

The Last Battle is one that sees many Narnian talking beasts lose their lives and the Dwarfs – who are only protecting themselves – cause tremendous damage. One by one, the Narnian heroes, followed by the Dwarfs, are thrown into the stable to meet their doom. Finally the Calormene general, Rishda and Tirian battle into the stable and face two very different fates. Rishda Tarkaan is taken away by the evil god Tash. Tirian finds himself in paradise, greeted by all the ancient kings and queens of Narnia.

Lucy leads them to the inside of the stable and shows them the Dwarfs, who even upon the entrance of Aslan, cannot be saved from living in the filth of the stable. Aslan stands at the door and forces all
animals to choose to come in or to walk away. Most animals choose to come “further up and further in” but some stay to see the High King Peter lock the door to Aslan’s own country. These vanish into the darkness. They all meet Emeth, who has been rescued by Aslan. The new Narnia has the best of all worlds. They find that they are able to run and never grow weary and taste foods too delicious to describe. Narnia, as they all knew it, disappears as methodically as it came into being in The Magician’s Nephew (1955), and is finally swallowed up by a giant wave. Aslan tells them that in the real world, they have died, but they are now on a holiday that will never end and only get better and better.

Of all The Chronicles, The Last Battle (1989) is the one that is most Biblically based (Nell 1985: 56). The tone throughout the novel is apocalyptic. While Shift is believed to partially portray the antichrist, he is still shown, by Lewis, to be noticeably less powerful than Aslan. He is introduced to the reader, on the first page, as an ape who makes himself feel better by belittling others (in this instance, Puzzle). He says things such as “you know you’re not clever...” and by doing so, Puzzle is convinced that the Ape’s way is best.

We see how Shift plays the part of the devil’s henchman when he orders the talking trees to be cut down. The devil came to “steal and to kill and to destroy” (John 10: 10) and by destroying the trees he is doing the devil’s work. Since the trees are as human as any other creature in Narnia, Shift is murdering, like Satan, who “…was a murderer from the beginning…” (John 8: 44). This characteristic is portrayed again and again in Shift’s persona.

Yet his most obvious demonic device is that of deception. The devil is a liar – “and does not stand for the truth for there is no truth in him” (John 8: 44). He is also referred to as “the father of lies” (John 8:
Shift lies and deceives from the onset and is eventually foiled by his own lies, when he meets his doom in the stable with Tash (or “Aslan” or “Tashlan” as he called them.) Ultimately, Shift’s entire existence in the novel is based on false pretences.

His lies start off as (if one may say so) innocent selfishness. For example, at the waterside, Shift forces Puzzle to wade into the swirling pool. He blames his inability to do so on his “weak chest” (1989: 9) and then makes Puzzle feel exceedingly guilty about the chance of Shift catching a cold. Later, the lies become more sinister, when he tricks Puzzle into wearing the lion skin and pretending to be Aslan. He does this in order to gain control of Narnia – but claims that “[Aslan] probably sent us the lion skin on purpose, so that we could set things to right” (1989: 16).

He reveals another angle of his devilish nature here, by deceiving Puzzle. The devil is referred to as the “Angel of Light” (2 Corinthians 11: 14) – implying that he is a master of deception. He is also known to “ensnare” and trap innocent people to do his will (2 Timothy 2: 26). Therefore, Shift is the epitome of these two characteristics, as Puzzle, in his own naiveté, goes along with the Ape’s plans, believing them to be orders from Aslan himself.

When the earth shakes, as Puzzle dons the lion skin, and he exclaims that it is a sign from Aslan that what they are doing is wrong, the Ape “who’s mind worked very quickly” (1989: 16) professes that it is a sign in the opposite direction - that Aslan is expressing his pleasure at the idea. This forces Puzzle to do ‘Aslan’s’ (i.e. the Ape’s) will.

The devil tempts Eve in the Garden of Eden, by bending God’s truth to create doubt in her mind (“Has God indeed said…?” Genesis 3). This is often how the devil works, by twisting the truth, which
is the same as a lie. When Puzzle is rescued by Jill and Tirian, Shift pre-empts their response and planned exposure of the ploy and tells the Narnians that:

“At this very moment, when the Terrible One himself is among us – there in the stable just behind me – one wicked beast has chosen to do what you’d think no one would dare do even if he were a thousand miles away. It has dressed itself up in a lion skin and is wandering about in these very woods pretending to be Aslan.” (1989: 98)

King is of the opinion that The Last Battle (1989) displays the devastating power of envy (1984. Date Accessed: 20 October 2003). Envy, the inordinate desire for someone else’s possessions or position, is unique in the list of seven deadly sins since it is the only one also mentioned in the Ten Commandments: “You shall not covet your neighbour’s wife or his male servant or his female servant or his ox or his donkey or anything that belongs to your neighbour” (Exodus 20: 17).

Shift’s desire to take Aslan’s place is urged on because of his infrequent appearance in recent Narnian history. As the Ape says, “Anyway, [Aslan] never does turn up, you know. Not nowadays.” (1989: 16). In effect, then, Shift’s desire to become Aslan is a kind of cynical envy; that is, while denying the reality of an Aslan, he deliberately sets about to appropriate the honour and authority associated with Aslan’s name (Ibid.).

Shift’s contradictory commands and demands as ‘mouthpiece of Aslan’ confuses the rightful inhabitants of Narnia. For example, a mouse explains:

“It would have been better if we’d died before all this began. But there’s no doubt about it. Everyone says it is Aslan’s orders, and we’ve seen him. We didn’t think Aslan would be like that.” (1989: 41)
Satan, referred to as the 'god of this world' is charged with "blinding" people (2 Corinthians 3: 4). As deceiver and liar, one can only imagine that he would not feel much sympathy in light of the confusion that this created. The Narnians, having known the nature of Aslan before this ordeal, immediately see that Tashlan is not the Aslan they knew and loved.

The principle in the Bible that "those who love evil hate good, and those who love good hate evil" (John 3: 20 – 21) is one that is intrinsically built into mankind. Therefore, based on this principle, when the lamb appears to Shift and asks why a good god such as Aslan would be associated with a god as abominable as Tash (1989: 34), he is silenced and spat at. These minds, as the earlier mentioned excerpt from Corinthians continues, "are blinded... lest the light... [of truth] should shine upon them." Naturally the Ape is happier for the Narnians to be confused than for them to know the truth. That is how he maintains his power.

Shift also breaks the commandment "You shall not take the name of the Lord your God in vain" (Exodus 20: 7). He is motivated by selfishness, expressed most often by demands for nuts, oranges, and bananas —

"Now attend to me. I want - I mean, Aslan wants - some more nuts. These you've brought aren't anything near enough. You must bring... twice as many... by sunset tomorrow, and there mustn't be any bad ones or any small ones among them." (1989: 31; King, 1984. Date Accessed: 20 October 2003)

In fact, Shift substitutes his will for Aslan's. He claims that "I'm the only one Aslan is ever going to speak to... He'll tell me what you've got to do, and I'll tell the rest of you" (1989: 33).
The confusion surrounding Aslan’s sudden apparent change in attitude is explained by Shift by what would be dangerously close to Lewis’s warning of duality. Shift explains that “Tash is only another name for Aslan...Tash and Aslan are only two different names for you know who...Tash is Aslan: Aslan is Tash” (1989: 35 - 36). The impact of Shift’s lie is terrible:

“You know how sad your own dog’s face can look sometime. Think of that and then think of all the faces of those Talking Beasts - all those honest, humble bewildered birds, bears, badgers, rabbits, moles, and mice - all fad sadder than that. Every tail was down, every whisker drooped. It would have broken your heart with very pity to see their faces.” (1989: 35)

The envy and wickedness of Shift does much disservice to Asian and the cause of truth. Innocent lives are taken and a world is destroyed (King 1984 Date Accessed: 20 October 2003). For one, all the confusion leads to some Narnians falling away from Asian all together. The Dwarfs are the best example of this. They are a lesser, but most certainly an exemplary, form of evil.

The Dwarfs are dark and gloomy folk, with sneering grins, who distrust the whole world. The basic issue is that they have chosen to live in darkness, refusing to see the good around them, refusing to believe that Aslan can bring light into their lives and world. So, they live in misery, squalor, and self-imposed darkness. When Tirian and the children meet the Dwarfs, and set them free from digging for the Calormenes, they gave “sulky growls” (1989: 70). There is no celebration at the fact that they have been released from slavery. Griffen, one of the black Dwarfs, responds by saying:

“...I feel I’ve heard as much about Aslan as I want to for the rest of my life...We’ve been taken in once and now you expect us to be taken in again the next minute. We’ve no more use for stories about Aslan, see! Look at him! An old moke with long ears! ... We’re on our own now. No more Aslan, no more kings, no more silly stories about other worlds. The Dwarfs are for the Dwarfs.” (1989: 71-72)
When the last battle begins, there is a faint hope that the Dwarfs are coming to their aid, as the Horses arrive to assist Tirian. However, the Dwarfs kill all the Namian Horses before they even reach the king. They jeer “We don’t want you to win any more than the other gang. You can’t take us in! The Dwarfs are for the Dwarfs!” (1989: 116).

Near the end of the story, some of the children who follow Aslan go out into a field where the Dwarfs live. They want to make friends; they want to help them see the light and the beauty of the world that surrounds them. When they arrive, they notice that the Dwarfs have a very odd look and are huddled together in a circle facing inward, paying very little attention to their surrounds. As the children draw near, they are aware that the Dwarfs cannot see them:

“Where are you?” asks one of the children. “We’re in here you bone-head,” said Diggle the dwarf, “in this pitch-black, poky, smelly little hole of a stable.” “Are you blind?” asks another child. “No,” respond the Dwarfs, “we’re here in the dark where no one can see.” “But it isn’t dark, you poor Dwarfs,” says Lucy, “look up, look round, can’t you see the sky and flowers - can’t you see me?”

Then Lucy bends over, picks some wild violets, and says, “perhaps you can smell these.” But the dwarf jumps back into his darkness and yells, “How dare you shove that filthy stable litter in my face.” (1989: 137-138)

Even when Aslan approaches them, the Dwarfs remain blind and deaf to his presence. Lucy asks through her tears, “Aslan, can you do something for these poor Dwarfs?” (Ibid.) Aslan approaches the Dwarfs who are huddled in their darkness and he growls. They think it is someone in the stables trying to frighten them. Then Aslan shakes his mane and sets before the Dwarfs a magnificent feast of food. The Dwarfs grab the food in the darkness, greedily consuming it, but they cannot taste its
goodness. One thinks he is eating hay, another an old rotten turnip. In a moment, they are fighting and quarrelling among themselves as usual. Aslan turns and leaves them to their misery.

The children are dismayed. Even the great Aslan cannot bring them out of their self-imposed darkness. "They will not let us help them," says Aslan. Their prison is only in their minds and they are so afraid of being taken in that they cannot be taken out. "But come now children," says Aslan, "we have other work to do," and they leave the Dwarfs alone in their miserable world. This is an indication, like Uncle Andrew in *The Magician's Nephew* (1955), as to how man can choose not to hear the voice of God (Hall, 1996. Date accessed: 20 October 2003).

Shift has two accomplices, Rishda Tarkaan and Ginger the Cat. These two, who are more in cahoots with one another than with the Ape, consider themselves 'enlightened,' as they both deny the existence of either Aslan or Tash. "You mean," says Ginger, "that there's no such person as either?"

"All who are enlightened know that," said the Tarkaan" (1989: 77). The two soon plan to overthrow the Ape. Their plan is based on intellectualism and reason rather than faith and traditional values (Nell 1985: 63).

There is also a unique appearance of Tash, which is the only time that the Calormene god physically appears in any of the Narnia Chronicles. Again, Lewis's anti-dualism comes to the fore, as he has strategically left Aslan out of the tale until the end. This is because he wants the characters in the story to choose which side they are on, for themselves. Much like God, Aslan does not force His will on anyone. Even Jesus had a choice – when the night before the Crucifixion He said "Your will be done" (Matthew 27: 42). When the Calormenes chose to call on Tash, they made their choice.
When Tash appears and starts taking lives, Poggin, the only Dwarf on the side of the Narnians, sees the humour in the situation: "...this fool of an Ape, who didn't believe in Tash, will get more than he bargained for! He called for Tash: Tash has come...It will be a surprise for the Ape. People shouldn't call for demons unless the really mean what they say" (1989: 81).

Lewis states this in his apologetic novel, *Mere Christianity* (1952), where he explains his views on the subject of free will:

> When God comes again, it will then be too late to choose your side. There is no use in trying to lie down when it has become impossible to stand up. That will not be the time for choosing: it will be the time when we discover which side we really have chosen... (1952: 63)

The Calormenes, and Shift for that matter, do reap their just rewards. The stable door comes to symbolise death by the end of the novel. Aslan’s appearance is as surprising to the evil characters, as the arrival of Tash is. Yet at the doorway, he insists that they choose to enter into his domain or to remain in darkness. The Tarkaan and Shift are both devoured by Tash, but many of the beasts choose to ignore Aslan’s presence.

A controversial, yet touching, ending to the character Emeth, who is a Calormene soldier, is worth noting at this point. Upon arrival in Aslan’s Narnia, the children meet him. He is a Calormene and has entered the stable out of a heartfelt longing to meet his god, Tash. Jewel comments that he is “worthy of a better god than Tash” (1989: 107). Emeth explains what happened when he entered through the stable door and saw the vast landscape and the great Lion came to greet him:

> Surely I thought this was the hour of death, for the Lion will know that I have served Tash all my days and not him. Nevertheless, it is better to see the Lion and die than to
be Tisroc of the world and live and not have seen him. But the glorious one bent down his head and said, Son, thou art welcome...the service thou hast done to Tash, I account as service done to me... I take to me the services which thou hast done for him. For I and [Tash] are of such different kinds that no service which is vile can be done for me, and none which is not vile can be done to him... And if a man do a cruelty in my name, then, though he says the name Aslan, is it Tash whom he serves and it is by Tash his deed is accepted... Unless thou desire had been for me, thou wouldst not have sought so long and so truly. For all find what they truly seek.” (1989: 155)

Through this, Lewis displays his belief that, even though some may follow a mistaken creed, they are not denied the love and grace of God (Nell 1985: 68). These beliefs echo Jesus’ words in John 10 verse 16: “Other sheep have I that are not of this fold.” Appropriately, Lewis also chose a name — Emeth — to illustrate his point. This name is the Hebrew word meaning “truth” or “faithfulness” (Schultz and West 1998: 232).
Conclusion

Lewis wrote these stories for children. Narnia was intended to be, I believe, a magical land that children could dream of discovering for themselves. As they get to know characters such as Aslan, the Pevensie children and Prince Caspian, they are exposed to personalities that each person can relate to and grow to love.

One can safely assume that the opposite must also be true. If, as Stephen Smith has suggested, Narnia is a work of pre-apologetics (Mills 1998: 169), then Lewis would surely have aimed to give his readers insight into God’s character through Aslan, as well as the devil’s character through his antagonists.

I believe it was Lewis’s intention to achieve just that. His ambitious drive to see more people come to know Christ after his own salvation was reportedly embarrassing at times, (Mills 1998: 7) and he was a great believer in the duty of a writer to write “active books.” He would not let his readers be, without either agreeing or disagreeing with him. His books are intended to leave an imprint on his audience, an “either or” much like the one Christ expects from His believers (“You are either for me or against me,”) (Mills 1998: 25). Lewis himself was quoted as saying:

> All our merely natural activities will be accepted if they are offered to God, even the humblest, and all of them, even the noblest, will be sinful if they are not. (Mills 1998: 27)

Thus his nemeses are there to educate his readers: whilst one can find an attachment forming to the flawed heroes who display their faults, much like a Shakespearean tragic hero, in general, the outright nemeses will frighten, at best, repulse at worst, a young reader. In this way, by contrasting
the White Witch, for example, with Aslan, Lewis is reinforcing his idea that God is the all-powerful and glorious. His enemies are to be deplored.

In the Magician's Nephew, we are introduced to Narnia for the first time. Ironically, it is the evil empress Jadis who the children from our world encounter first, when they arrive in the Wood between the Worlds. This is after Lewis has introduced his readers to the wicked personality of Uncle Andrew. The cardinal sin or demonic character trait portrayed in this novel is that of pride. It is a trait that comes to the fore more frequently than any other in The Chronicles. We also meet Aslan and immediately see that he is just and powerful in his reign, as he creates and administers Narnia.

Pride is repeated in the chronicle that follows, The Lion, the Witch and the Wardrobe, where Jadis again portrays arrogance and self-importance. She is one of the few nemeses who recur in the tales. The White Witch has placed Narnia under a spell, and she has crowned herself Queen of the magical land. This echoes Lewis's sentiment of enemy-occupied territory, which is claimed by God (Aslan) and then counterclaimed by Satan (Jadis). We also see Edmund, as the Eve/Judas character, betraying Aslan and his siblings. This results in the slaying of Aslan, symbolic of the crucifixion of Christ.

The Horse and His Boy introduces us to the first mortal evil in the human form of the Tisroc and Rabash. These two are again examples of pride. Rabash is given his just deserts by Aslan at the end of the tale when he is turned into an ass. There are lesser evils in the form of Aravis, but she also displays pride, despite being one of the protagonists, as with the formerly mentioned character of Edmund. In this encounter with Aslan, Lewis also suggests the idea of the trinity – when Aslan meets Shasta en route to Narnia.
Miraz is the evil in *Prince Caspian*. His rule over Narnia has robbed the land of its original love for all creatures and belief in Aslan. Caspian hears the stories, for example, as fairy tales. Nikabrik the dwarf is a form of supernatural, or unreal, evil. Yet it is through Miraz’s pride that the High King Peter ultimately conquer him. He is even betrayed by his own guards. Lewis shows through this novel that victory is partnered by Aslan’s presence. Peter and Susan are told that they will not return to the land of Narnia again, while Lucy and Edmund return and meet Caspian in the following tale, when they venture over the ocean in the Dawn Treader.

Eustace Scrubb is a lesser evil in *The Voyage of the Dawn Treader*, despite being a cousin to the original kings and queens of Narnia. On the voyage, we see how certain of the heroes portray fallen qualities one would usually associate with the devil. Caspian is also on this journey to attempt to rectify harm caused by his evil uncle Miraz. Once again, there are several appearances of pride, in Caspian as well as in Lucy. At the end of this tale, most significantly, Aslan tells Lucy and Edmund to go home and find Him in their own world. Lewis also alludes to the Christian idea of a personal relationship with God, as the children know Aslan as their King and beloved friend.

In *The Silver Chair*, a Jadis replica, The Green Witch, captures Rilian, Caspian’s son. Primarily, she is portrayed as a snake. This is an extremely symbolic Biblical character, that is used to display evil and Satan from the book of Genesis right through to Revelation. She is utterly deceptive and murderous, like Jadis, Miraz and Rabadash before her, and so we can rightly identify her with the vice. She also ensnares Rilian, blinding him to reality and transforming him into a cruel person, much as sin would do in the life of a good person. Lewis uses this tale to emphasise the importance of obeying and trusting God’s commands. Chronologically, this tale is the ideal link into the final Chronicle, which ties the six preceding it together as the magical land of Narnia comes to an end.
The Last Battle is sad as well as heart-warming. At first unbeknown to them, the children die in a train crash in London, and are taken to the true Narnia, but not before they encounter Shift the lying monkey, Rishda Tarkaan, Ginger the deceptive cat and Tash. The main themes of demonic resemblance in this novel are again, pride and deception, displayed in the monkey, Rishda Tarkaan and Ginger the cat. Tash is the evil god of Calormene and his role of enticing fear in all that meet him, Namians and Calormenes alike, is also a characteristic one can attribute to Satan. Principally, we see Aslan win in the end, as Christ does in the book of Revelation in the Bible. He defeats the gods of Calormene and destroys Narnia itself, taking those who chose to follow him with him to the real Narnia, Aslan’s True Country. One cannot help but desire to explore the magical land that Lewis describes in the final chapter, where the fruit tastes more magical than imaginable, where you can run and never grow weary. Simply put, through this novel, Lewis has predisposed his readers to desire to go to heaven and thus, know Christ.

Perhaps these were projected to be mere children’s stories, intended to simply entertain all those who read them or were read to from them as they grew older. Yet, the symbolism in these tales impossible to ignore. Whether or not Lewis intended these to be supposals rather than an allegory is a worthy subject for discussion, yet each character displays so much more than a vague resemblance.

I would argue, however, that a study of this nature could be conducted of any antagonist and the applicable negative traits could more often than not be attributed to a trait recognised as the devil’s. The reason to believe this is that the devil, from a Christian view, is the source and perfect image, if you will, of all that is evil and thus can be linked to any evil portrayed in the world. But not all novelists
are Christian and would therefore not attribute evil traits to the Biblical Satan. Lewis, however, was well aware of the personality of the devil, as he proved in *The Screwtape Letters*, *The Great Divorce* and *Screwtape Proposes a Toast*, and thus the question has been raised as to whether or not Lewis created these characters to intentionally display Lucifer's flaws. One cannot say with any certainty that he has.

Yet, with the evidence laid out in this dissertation, my hope is that I have strengthened the proposal that the characterisation exists and by displaying the flawed characters of the Narnian nemeses (i.e. the devil) Lewis has led his readers to a better understanding of Aslan (i.e. God). To repeat my intention from the start of this dissertation, as Corbin Scott Carmel stated: "One who is attuned to symbols learns much about life, truth and goodness" (Schultz and West 1998: 393). I believe that by allowing themselves to explore the symbols in Narnia, Lewis's readers will do just that.
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