

*A Thesis*

*Submitted to the Faculty of Cultural Sciences Hasanuddin University  
in Partial Fulfillment to Obtain Sarjana Degree  
in English*

**MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE  
LION THE WITCH AND THE WARDROBE***

**SITTI HARDINA**

**F211 14 014**



**ENGLISH DEPARTMENT  
FACULTY OF CULTURAL STUDIES  
HASANUDDI UNIVERSITY  
MAKASSAR  
2021**

THESIS

MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE LION THE  
WITCH AND THE WARDROBE*

BY

**SITTI HARDINA**

Student No: F21114014

It has been examined in front of the Committees of the Thesis Examination on and is  
declared to have fulfilled the requirements.

Approved by

Board of Supervisors

Chairman



Dr. M Syafri Badaruddin, M.Hum  
NIP. 195311061983011001

Secretary



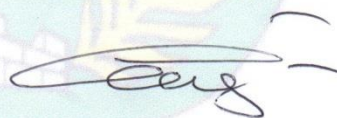
Drs. Raden SM. Assagaf, M.Ed  
NIP. 196211091987031002

Dean of Faculty of Cultural Sciences



Prof. Dr. Akin Duli, MA.  
NIP. 196407161991031010

Head of English Department



Dr. Abidin Pammu, M.A, Dipl. TESOL  
NIP. 196012311986011071

ENGLISH DEPARTMENT FACULTY OF CULTURAL SCIENCES HASANUDDIN  
UNIVERSITY MAKASSAR

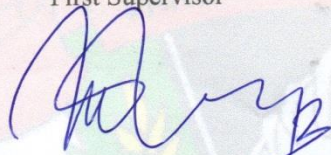
**APPROVAL FORM**

With reference to the letter of the Dean of Cultural Sciences No 5882 /UN4.9.1/DA.08.04/2018, regarding supervision, we here by confirm approve the thesis draft to be examined at the English Department Faculty of Cultural Sciences.

Makassar, 22 February 2021

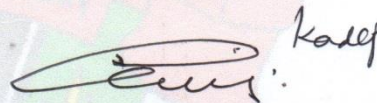
Approved by

First Supervisor



Dr. M Syafri Badaruddin, M.Hum  
NIP. 195311061983011001

Second Supervisor

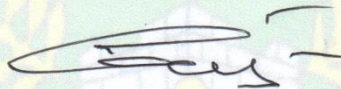


Drs. Raden SM. Assagaf, M.Ed  
NIP. 196211091987031002

Approved for the Execution of Thesis Examination by

The Thesis Organizing Committees

On Behalf of Dean  
Head of English Department



Dr. AbidinPammu, M.A., Dipl. TESOL.  
NIP. 196012311986011071



**ENGLISH DEPARTMENT**

**FACULTY OF CULTURAL SCIENCES**

**HASANUDDIN UNIVERSITY**

TODAY, Thursday 18<sup>th</sup> March 2021, the Board of Thesis Examination has kindly approved a thesis by SITTI HARDINA (No.F21114014) entitled, **MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE LION THE WITCH AND THE WARDROBE*** submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra(SS) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin Univesity.

Makassar, 18<sup>th</sup> March 2021

**BOARD OF THESIS EXAMINATION**

1 Dr. Muhammad Syafri Badaruddin, M.Hum	Chairman	1 
2 Drs. Raden S.M. Assagaf, M.Ed	Secretary	2 
3 Prof. Drs. Burhanuddin Arafah, M.Hum, Ph.d	First Examiner	3 
4 Dra. Herawaty, M.Hum, M.A, Ph.D	Second Examiner	4 
5 Dr. Muhammad Syafri Badaruddin, M.Hum	First Supervisor	5 
6 Drs. Raden S.M. Assagaf, M.Ed	Second Supervisor	6 

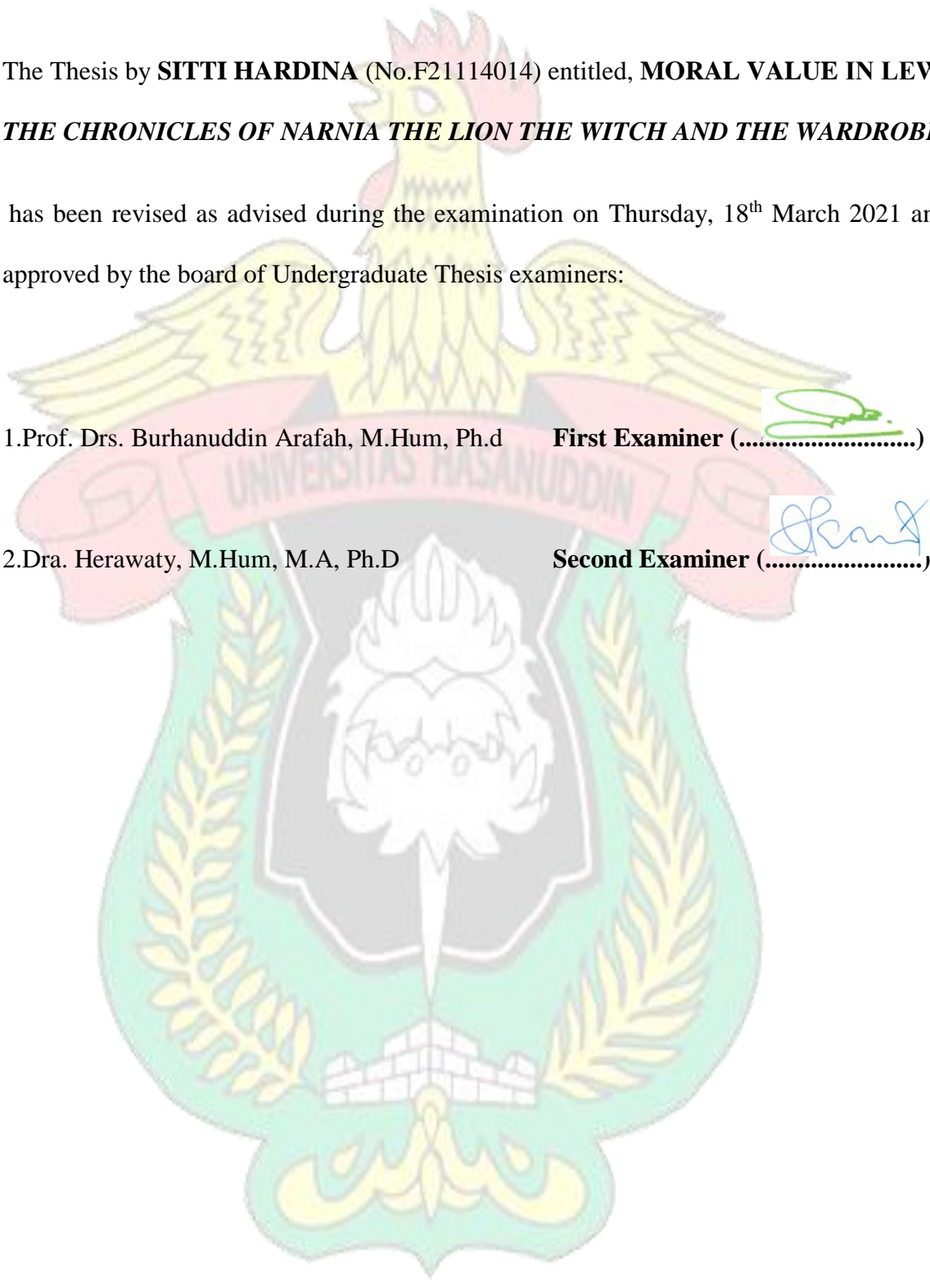
## DECLARATION

The Thesis by **SITTI HARDINA** (No.F21114014) entitled, **MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE LION THE WITCH AND THE WARDROBE***

has been revised as advised during the examination on Thursday, 18<sup>th</sup> March 2021 and is approved by the board of Undergraduate Thesis examiners:

1.Prof. Drs. Burhanuddin Arafah, M.Hum, Ph.d      **First Examiner** (.....)

2.Dra. Herawaty, M.Hum, M.A, Ph.D      **Second Examiner** (.....)



## PERNYATAAN KEASLIAN

Yang bertanda tangan di bawah ini;

Nama : SITTI HARDINA  
NIM : F21114014  
Program Studi : SASTRA INGGRIS  
Jenjang : S1

Menyatakan dengan ini bahwa karya tulis saya berjudul

### **MORL VALUE IN LEWIS' THE CHRONICLES OF NARNIA THE LION THE WITCH AND THE WARDROBE**

Adalah karya tulis saya sendiri dan bukan merupakan pengambilan alihan tulisan orang lain, bahwa Skripsi yang saya tulis ini benar merupakan karya saya sendiri.

Apabila dikemudian hari terbukti atau dapat dibuktikan bahwa sebagian atau keseluruhan Skripsi ini hasil karya orang lain, maka saya bersedia menerima sanksi atas perbuatan tersebut.

Makassar, 18 Maret 2021



Yang menyatakan

Sitti Hardina

## ACKNOWLEDGEMENT

Alhamdulillah, throughout the writing of this thesis, the writer have received a great deal of support and assistance. Foremost, the writer would like to express her highest gratitude to The Almighty Allah SWT, who has given His Grace and Guidance as great influence in the completion of this research. By the spirits, health, and patience He gives, this thesis can be finished successfully with the title “**MORAL VALUE IN LEWIS’ *THE CHRONICLES OF NARNIA THE LION THE WITCH AND THE WARDROBE*”** as one of the requirement to complete the studies in English Department of Hasanuddin University. Shalawat salam addresses to the Prophet Muhammad SAW, his family and his followers.

A bunch of thankful is given to the writer’s family who helped her to completing this research. Especially to her mother **Andy Sri Daeng Matino**, her Aunties **Adyaningsih Daeng Jinar** and **Novi Ambarsari**, her uncle **Syahiruddin** and **Munawar Daeng Mangagang** who have given love, prayer, and support during her studies. Then the writer admits, in finishing this thesis, the writer got helped by her colleagues in the form of moral support that gives encouragement to the writer. There are also some obstacles the writer gets in completing this thesis and so many people involved to help the writer. With all due respect and honour, the writer expresses her deep gratitude appreciation to:

1. Prof. Dr. Dwia Aries Tina Pulubuhu, M.A as rector of Hasanuddin University
2. Prof. Dr. Akin Duli, M.A as Dean of the Faculty of Cultural Science Hasanuddin University
3. Dr. Abidin, M.A., Dipl.TESOL and Sitty Sahraeny, S.S, M. AppLing as the Head and the Secretary of English Department.
4. Dr. M Syafri Badaruddin, M.Hum and Drs. Raden SM. Assagaf, M.Ed as the Supervisors, who sincerely have spent their precious time and thoughts to guide the

writer in order to finish this thesis. Thank you for not getting bored in guiding the writer and giving advice.

5. All lecturer and academic staffs of English Department, Faculty of Cultural Sciences Hasanuddin University.
6. All friends who cannot mentioned one by one for their help and prayer.

May all the help that the writer received from everyone be repaid by Allah SWT in future. In addition, may this thesis be accepted as the writer's work to create better perspective of the nation and give inspiration to the young generations.

Makassar, 22<sup>nd</sup> February 2021

The writer

**SITTI HARDINA**



## TABLE OF CONTENT

<b>COVER</b> .....	<b>i</b>
<b>APPROVAL FORM</b> .....	<b>ii</b>
<b>LEGITIMACY</b> .....	<b>iii</b>
<b>AGREEMENT</b> .....	<b>iv</b>
<b>DECLARATION</b> .....	<b>v</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>vii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>ABSTRAK</b> .....	<b>xi</b>
<b>ABSTRACT</b> .....	<b>xii</b>
<b>CHAPTER I INTRODUCTION</b>	
A. Background .....	1
B. Identification of Problems .....	2
C. Research Questions .....	2
D. Objective of Problems .....	2
E. Scope of The Problems .....	3
F. Signification of The Writing .....	3
G. Sequence of The Writing .....	4
<b>CHAPTER II LITERATURE REVIEW</b>	
A. Previous Study .....	5
B. Structural Approach .....	6
1. Character .....	7
2. Plot .....	10
3. Setting .....	13
4. Theme .....	14
5. Point of View .....	16
C. Theory of Symbolism .....	17
<b>CHAPTER III METHOD OF RESEARCH</b>	
A. Method of Analyzing Data.....	23
B. Source of Data .....	24
C. Method of Collection Data .....	24
D. Research Producers .....	25
<b>CHAPTER IV FINDING AND DISCUSSION</b>	
A. The Identification of Christianity Symbol .....	26
1. Intrinsic Elements .....	26
a. Character .....	26
b. Setting .....	34

c. Plot .....	36
d. Theme .....	37
2. Identification of Symbol.....	38
B. Analyzing Symbol of The Story .....	40
1. Symbol of Character .....	40
2. Symbol of Objects .....	42
C. Significant Messages of The Story .....	44
1. Honesty and integrity .....	44
2. Forgiveness .....	49
3. Courage .....	52
4. Self-sacrifice .....	54
<b>CHAPTER V CONCLUSION AND SUGGESTION</b>	
A. Conclusion .....	57
B. Suggestion .....	58
<b>BIBLIOGRAPHY .....</b>	<b>59</b>
<b>APPENDIX .....</b>	<b>61</b>

## ABSTRAK

**Sitti Hardina. 2021. Moral Value in Lewis' The Chronicles of Narnia The Lion The Witch and The Wardrobe (Supervised by M Syafri Badaruddin and Raden SM. Assagaf)**

Penelitian ini bertujuan untuk menganalisis secara detail tentang simbol dan pesan-pesan penting untuk membangun karakter anak-anak dalam novel *The Chronicles Of Narnia The Lion, The Witch, dan The Wardrobe*.

Penelitian ini menggunakan metode kualitatif deskriptif. Pengumpulan data dalam penelitian ini dilakukan dengan cara meringkas data dengan membaca novel untuk memahami simbol dan pesan-pesan yang tersimpan.

Penulis menunjukkan hasil bahwa Lewis menggunakan aspek simbolisme dalam novelnya seperti tokoh dan latar. Ada beberapa poin yang penulis garis bawahi dari makna simbolisme dalam novel tersebut, seperti, pengorbanan Yesus, simbol setan, pengkhianat, bentuk religius yang tegas dan nilai-nilai moral.

Kata Kunci: Teori Simbolisme dan Pesan Moral

## ABSTRACT

**Sitti Hardina. 2020. Moral Value in Lewis' The Chronicles of Narnia The Lion The Witch and The Wardrobe (Supervised by M Syafri Badaruddin and Raden SM. Assagaf)**

This research aims to analyze in details about the symbolism and significant messages to build children's character in *The Chronicles Of Narnia The Lion, The Witch, And The Wardrobe* novel.

This research applied a descriptive qualitative method. Collecting the data of this research was carried out by summarizing the data using by reading the novel to understands the Christianity symbolism.

The writer shows the result that Lewis uses the symbolism aspects in his novel such as the characters and setting. There are some points that the writer underscores the symbolism meaning in the novel, such as, Jesus' sacrifices, symbol of satan, traitorous, strictly religious form, and moral values.

Keywords: Symbolism Theory and Moral Value

## CHAPTER I

### INTRODUCTION

#### A. Background

Symbol is a representation of an object in someone's thinking. Symbol can also be a medium for a person to represent an object that is abstract, for example a pigeon is a symbol of peace. Symbol is a sign that appear because of a context that has been agreed or already has an agreement between the interpretant and the sign. Symbolism appears when the artists begin to refuse the real objects in real life, and start searching for objects in imaginary life or in the world of dreams. Artists begin to refuse the visual world and disposes to express things through the spiritual world, and speak by using the elements of symbols or signs. Symbolism comes out as a literary theory that examines the meaning of these symbols. Symbol not only exists in a painting, but also in other literary works, such as novel. Symbol comes in the novel in the form of a sentence or word that refers to a different meaning of what is written. Usually the meaning of the symbol refers to a moral value of a religion or culture of a people. In literary works, symbol comes by a word whose meaning refers to another meaning. Symbol appears because the author tries to convey his thoughts, feelings and writes with their own language.

One of the literary works that has the symbol of his writing is the novel by C.S Lewis, *the Chronicles of Narnia* that contains seven fantasy novels for children it is considered a classic of children's literature. The books are rich with Christianity ideas which are easy to understand even by young readers. The Chronicles of Narnia present the adventures of children who play central roles in the fictional realm of



Narnia, a place where animals talk, magic is common, and good side battle with bad side. The Chronicles of Narnia also contains many strong significant messages to building children's character.

The writer chooses the second series of Narnia, *The Lion, The Witch and The Wardrobe* to be analyze because it has symbolic in its story. So the writer chooses *Moral values in Lewis' The Chronicles Of Narnia The Lion, The Witch And The Wardrobe* as the title of this study.

## **B. Identification of the problems**

After reading the C.S Lewis' Novel *The Chronicles Of Narnia The Lion The Witch And The wardrobe*, the writer finds and identifies some problems below:

1. The symbol in the novel.
2. The significant message

## **C. Research question**

Based on identification of problems, the writer formulates the statement of problem as follows:

1. How does the meaning of the symbol in the novel?
2. What is the significant message revealed through the characters?

## **D. Objective of the problems**

According to the statement of the problems, the writer determines the objectives of research, as follows:

1. To identify how the characters and the objects in the novel function as symbol.
2. To reveal the significant message revealed through the characters.

## **E. Scope of the problems**

From the identification of problem in this research, the writer only focuses on symbolism theory. The Writer limited her writing to analyze how the main characters and the objects function as symbol to revealed significant message in *The Chronicles of Narnia The lion, The witch and The wardrobe* novel.

## **F. Signification of the writing**

### 1. Practically

- a. It can be used as reference in further research on symbolism
- b. It can give more understanding for the readers about significant message in *The Lion the Witch and the Wardrobe* novel
- c. It gives more information about Structuralism approach and the theory of symbolism

### 2. Theoretically

#### a. For English Department

The writer hopes that the readers, especially those who want to deepen their understanding about symbolism theory, can analyze more about symbolism.

#### b. For academic reference

Hopefully, this thesis can also be used as the reference to the research who wants to discuss the same object in the future.

#### c. For the writer

This study gives the writer more understanding about the Structuralism approach and symbolism theory, and gives more knowledge about the significant messages to building character.

## **G. Sequence of the writing**

This research contains five chapters. Chapter one is an introduction, this chapter covers the outlook of the whole writing that includes: background, identification of problem, the statement of problem, the objective of problem, the signification of the writing and the sequence of writing. Chapter two explains the literature review that consists of previous study and the Structuralism approach, symbolism theory. Chapter three consists of method of the research. It contains methodological design, method of collecting data, method of analysis data and procedure of collection data. Chapter four is an analysis and research result, it contains the structural aspects of the novel, the Christianity symbol of the story, significant messages of the story. Chapter five contains conclusion and suggestion.

## CHAPTER II

### LITERATURE REVIEW

#### A. Previous Study

Previous study is one of references which are used by writer to support this thesis. The writer found some previous studies in Faculty Of Cultural Science Hasanuddin University which raised the topic of symbolism, they were Kim Goan(1997), Andik Sugianto (2003), and Rudiansyah(2017)

Kim Goan(1997) in *Symbolism in Edward Albee's "The Sandbox"* concerns with symbolism in drama *The Sandbox* by Edward Albee. He used semantic approach and symbolism theory to analyze his research. From the analysis about the symbols, it proved that there was a reciprocal relationship between absurd drama in 60's and social culture condition in that time.

Andik Sugianto(2003) in *symbolism in "The Cherry Orchard" By Anton Chekhov*. This research used structural approach to analyze the parts that use symbols and genetic structural approach to study the biography of the author that had influential in the author's work. The writer describes about Anton Chekhov in his drama always use symbols. And according to the symbols, he explain that the Cherry Orchard is tell about how the slavery end in Russia after liberalism appear.

Rudiansyah(2017) in *Symbolism in Mabbisu Ritual Speech in Wajo Regency (A Semiotic Analysis)*. His study aims to analyze the meaning of the text or incantation of the *mabbisuritual* and the symbolic meaning contained in the *mabbisu* ritual speech in Wajo regency. This study used semiotic approach according to Saussure and used symbolism theory to analyze. The result of this study indicate that

the *Mabbissu* ritual is a ceremony to give thanks and beg for the protection of god. *Mabbissu* also symbolic meaning and moral values that a very close relation with human life.

After reading the studies above, the previous studies similarly discuss about representation some things used symbolism theory. This study is different from previous research because in this research uses *The Chronicles Of Narnia The Lion, The Witch, and The Wardrobe* novel by C.S Lewis as object of the study. Two of the writers in previous study used drama and theatre as object of their study and the other one used traditional ritual, so the result of this research will be different. Study about Christianity symbols has not been done in *The Chronicles of Narnia The Lion, The Witch, and The Wardrobe* before. The writer tries to analyze the Christianity symbols of the main character and plot in novel *The Chronicles Of Narnia The Lion, The Witch, and The Wardrobe* by C.S Lewis.

## **B. Structural Approach**

In literary research, an analysis or objective approach to the intrinsic element is the initial stage for researching literary works before entering further research (Damono, 1978: 2). In other words, to start something research literary work the first step that needs to be understood is to recognize deeply the aspects of literary works. There some kind of approaches in analyzing a literary work. In this writing, the writer uses structural approach. Structural approach is the intrinsic approach, which discusses the work on the elements that construct of the literary work as an autonomous and independent of everything that exists outside of literature. The concept of structuralism assumes that within a literary work is an autonomous structure conceived as a whole. From that assumption, literature is composed of



various elements that are interrelated and structured, so that every element is functional in the whole story.

Novel is one particular kind of literary work which is most used by author to creating their feeling and their experience of life. Novel is used as a pouring the author's creativity include to criticize the social phenomenon in their society. In reading novel, the readers have to analyze it more to understand it.

Regarding the structure, Wellek and Warren (1992:56) gives the constraint that the sense of structure putting into content and form, as far as both are intended to achieve aesthetic purpose. Therefore, the structure of literary works is composed by form and content. The form is the way of writer writes, while the content is the idea that a writer expression writing. Jan van Luxemburg (1984:38) stated that the structure is intended implies a reciprocal relationship between the parts and the whole thing.

The structure is a literary work can be interpreted as formation, affirmation and an overview of materials and component parts into interesting form. The elements which contained in a literary work is something that can be used as study materials in an identifying, assessing and describing the functions and relation between elements in the novel which is concerned. It is the center of focusing literary work or literary text itself.

Structural analysis is not only done by lists the specific elements of a work, such as plot, characters, theme and the others. The important thing is how to show the relationship between one element with others.

#### 1. Character

Character is one of the most important elements that can be found in a literary novel or short story form. The problem of characterization is one thing that

presence in a very important and necessary fiction, because is not probably there is a literary work without the moving figures and eventually making a plot. Every character has a different characterizations and it can caused a conflict. Character is the quality of the mind and soul that distinguishing one character to another. According to Abrams ( in Nurgiyantoro, 2000: 1650, character is a person who is displayed in narrative work, or drama which the reader interprets has certain moral qualities and tendencies as expressed in words and what is done in action.

Character is the human element in the story, the appeal to our curiosity and our sympathy (Langhlin, 1989: 375). Description of the character and performance of the characters in the story of a literary work is some experience mixing and creation process. Readers can know of many characters in a novel through the dialogue between the character with other characters. Character can be known by his response to another characters, although it is not always described it correctly, so a character in a novel is a person who make, declare, have an attitude that can be assessed either another characters or the readers.

Abrams (1981: 20) said that character is a person presented in dramatics of narrative work who are interpreted by reader as being endowed with moral and dispositional qualities that are expressed in what they say and what they do in action. Therefore, it can be said that the relation between character and its personal quality depends on the readers' acception. The readers can get personality of a character through its utterances (verbal) and actions (nonverbal).

Character is a vital and necessary element, without character there would be no plot and no story. For most readers of fiction, the primary attraction lies in the character, in the end, a less fascinating collection of man and woman whose experiences and adventures in life from. It can be sympathized with some of these

characters in their open enjoyment life, in their doubt and sorrows, in their loneliness and endless search for value and meaning. Other characters like are hatred and desired to revenge, or their ability to manipulate other coldly for selfish ends.

According to James, Miller, Walter in How to Write Book Report (1960: 26-29), Character can be classified into major character and minor character.

a. Major Character

Major character is substantial porting of the book, which is involved in the main plot. A major character is important and the readers usually observe him in order to graphs what the writer wants to clarify. A major character usually has particular trait, the primary character of the person, for example whether the character is emotional, subborn. The writer of fiction usually discusses the major character in detail and the readers consider his action.

b. Minor Character

Minor character is the character role in the story. Minor character is less important to total significance of the word. A minor character is varies is number, enter, and departs from and in action with considerable frequency. In fiction, a minor character appear s connector between major character and although they are not very important, they are extremely functional functional in term of the developing the plot.

Based on the character appearance the character can be divided in to protagonist and antagonist. Protagonist is the character that was assumed to be a hero and usually is admired by the reader, because he/she always do ideal roles and follows the rules and values in society. Protagonist with all the good things

inside the character make the readers often identify themselves in this character emotionally.

Antagonist is the character that his/her appearance opponent to the protagonist, directly or indirectly. This character assumes as the bad person in the readers opinion and causes disaster, accident, and make a bad effect in the environment, society, social rules, moral value and authority. But sometimes the character gives sympathy to the reader.

From the description above, it concludes that the character is the actor who carries the events in the novel so that the event is able to forge a story.

## 2. Plot

Plot is one of the intrinsic elements in literary work. It is series of incident in a story arranged chronologically. The plot is used to regulate how actions in the story must be related to one and another. In other words, plot is the series and stages of how the story can be told by the author. Perrine (1988: 41-44) stated that the plot is the storyline when events occur in a novel, to find out the essence of a novel, it can be analyzed through a plot.

Plot is the storyline in the novel. Plot can be defined as a series of events or incidents in the story in a caused-effect. The series of stories is an arrangement that forms a coherent whole. Plot is the basic framework is very important in the story. Plot control how action should be related to each other, how the incident had a relationship with another, how characters should be represented and participate in those actions and how the situations and feeling of characters involve in acts that are bound in a unity of time (Keraf, 1989:148)

Stanton (2007: 26) was stated that plot is a series of the events in a story. How certain event affecting another event that cannot be ignored, since the event will

be affecting for all the story. Plot is very close to the existence of the character. If the story only has a little in character, there will be closer and simpler to plot, in contrast a novel that has many characters in the story, the plot will be more complicated. Plot also helps the readers in understanding the story of the novel. The clarity of the plot makes the readers easier in understanding the story. Stanton (2007: 29) also stated that the character is affecting the plot, if the story only has a few in character, there will be closer and simpler story. If the readers do not know the plot of the story, it will be hard to understand what the story tells about.

The essence of understanding about the plot is located on cause-effect, but the most important elements is one of the conflict and the climax, which come from the internal and external conflict. The emphasis in analyze of plot is how the formation, not how it is. Freytag (1990: 115) considered five essential parts of plot. These parts are exposition, rising action, climax, falling action and denouement.

a. Exposition

Exposition or introduction is known as the beginning of the story, where characters and setting are established. The conflict or main problem is introduced as well. The background information that is needed to understand the story is provided, such as the main character, the setting, the basic conflict, and so forth. The exposition ends with the inciting moment, which is the one incident in the story without which there would be no story. The inciting moment sets the rest of the story in motion.

b. Rising Action

Rising action occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs



and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered.

c. Climax

Climax or the main point of the plot, this is the turning point the story and it is meant to be the moment of highest interest and emotion. The readers wonder what is going to happen to the next in the story. Things will have gone badly for the main character up to this point; now, things will begin to go well for the main character. However, if the story is tragedy, the opposite will happen after the climax; things that have been going good for the main character begin to go bad.

d. Falling Action

Falling action is the literary device in process to show the result of the climax, where the story begins slowing down. Falling action follows the climax and it is the exact inverse of rising action. The falling action is the connective tissue between the climax and the resolution, showing how events and complications begin to resolve and the result of actions of the main characters are put forward.

e. Resolution

Resolution is the final outcome or untangling of events in the story. The resolution makes way for the catharsis-an event or events allowing the tension or anxiety to loosen. The resolution section is the final explanation of what happened. It is the moment where the characters express their emotions about what happened, including event during the resolution and their reaction to how they have changed during the course of the novel. It is the end of the story and ends with either a happy or tragic ending.

### 3. Setting

The setting of a literary work is the place, the time, and the circumstance of the action. Setting is intangible certain times (day, month, and year), weather, or a historical period (Stanton, 2007:35). The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and culture surroundings. Gill ( 1995: 148) stated that setting can be use to cover ; the places in which characters appear; the social context of characters, such as their families, friends and class; the costumes, beliefs and rules of behavior that give identity to society; the particular locations of events; and the atmosphere, mood and feel that all the above elements create.

Setting helps the reader visualize the action of the work, thus adds credibility and an air of authenticity to the character. Setting in fiction is called to perform a number of desired functions. Scholes (1981:36) stated the setting is a term that, in it is broadest sense, encompasses both the physical local that frame the action and the time of day or year, the climatic conditions, and the historical period during which action take place. Setting may serve (a) to provide background for action; (b) as an antagonist; (c) as a means of creating appropriate atmosphere; (d) as a means of reveling character; and (e) as a means of reinforcing theme. In many works of fiction, setting can and does perform a number of different functions simultaneously.

Setting is divided into two kind, they are physical setting and social setting. Physical setting includes time, places, and the conditions when the story happens. Social setting is also called as abstract setting. Because it is includes the implicit setting of the story such as conditions of the characters when the story happened

and the relations of the culture, psychology, society, and the others implicit setting else.

The overall setting of narrative or dramatic work is general locale, historical time and social circumstance in which is action occurs, the setting of a single episode or scene within such a work is particular physical location in which it take place, Abrams (1999: 285). Setting in literary work is important because it may stir readers' imagination as well as relevan the signification of the action. It can be imagine the reader describing the place, time, and atmosphere of each part of the story's action. Setting also gives a realistic impression to the reader and recreates the atmosphere as if it were happening to the reader.

#### 4. Theme

Theme is the main which is in a story, the main idea of thing to make an article, such as novel, short stories and other of literary works. The theme in a story is its underlying message, or the 'big idea'. In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story and poem. It is usually universal in nature. When theme is universal, it touches on human experience, regardless of face or language, it is what the story means. Rarely, a piece of writing will have more than one theme. The presence of the theme in a literary work is one element building a story together with other elements to form a unity. The theme is often also referred to as the basic story. The theme is the notion, idea, or the main thought in both the revealed literature and that has not been revealed. (Sudjiman, 1990:79)

The meaning of the themes particularly in an essay can be seen from two sides. First, from the point of writing that has been completed. The theme is a

message delivered by the writer through his writing. Second, in terms of the formulation process of the topic that will be achieved through the topic

The meaning or main idea of a new story obtained after a deep search of the other elements that construct the story. So the meaning or main idea that has gotten after read the whole story considering the elements which is called with the theme.

According to Menrath (2013:173), theme is message or central idea of literary piece of art. It is found out indirectly by the reader. A number of different motives may move around the central theme of the story. Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly. A theme must represent the whole part of the story, because theme is a basic development of a whole story. Stanton (2007:7) was stated that theme gives a strong explained about the unity of what happening in the story, and tell about the story of life in common context.

The purpose of theme is to give a shape and effect in our mind, so make the story easy to remember. A good theme has to represent the entire story in the novel. Sometimes the theme shapes in to the fact that comes from the human experience. It is explored by the story and then gives impression for each of event in life. The theme of the novel is more than its subject matter, because an author's technique can play as strong a rule in developing a theme as the action of the characters do. Sometimes because of the length of novel and the various characters, conflict, and scenes, found within them, reader can look at different aspects of the work to uncover different interpretation of the meaning of the story.

## 5. Point of View

Point of view describes from which grammatical person's perspective of the story is perceived. Point of view is a technique used by an author to narrate the story. Point of view is the angle from which a story is told, the intelligence through whose authority we view the characters and the action. Point of view refers to the way a story is told. It is a method or perspective that is used by an author as a means to present a story in a work of fiction to the reader (Abrams, 1999: 231). Thus, the point of view is essentially a strategy, technique, deliberately chosen by the author to express ideas and stories.

In the book *Understanding Fiction* written by Brook and Warren (1938: 107) point of view is the term loosely used to refer to the author's basic attitudes and ideas; for example, one may speak of detached point of view, a sympathetic point of view, and a Christian point of view. More strictly, the term is used to refer to the teller of the story—the mind through which the material of the story is presented. The story may be told in the first or in the third person and the teller may be the mere observer or much more than that.

Each potential point of view has significant advantages and corresponding limitations. An outside point of view provides greater flexibility and suggests a greater sense of objectivity. An inside point of view provides more intimate, often more involving, narration. There are four types of point of view; those are, Omniscient Point of View, Third-person Limited of view, First-person Point of View, and Objective point of view.

Third-person provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or



“they”, but never as “I” or “we” (first-person), or “you” (second-person). In third-person narrative, it is the way to tell the story using third person. The narrator appears in the one or two character point of view. The story is being told by an outsider person (someone who is not in the story). Third-person in this point of view is depends on the perceptions of each characters. The outsider can tell or describe about the character feel, see, think or even hear. They could be able to tell the character personalities, behavior or even habits.

### **C. Theory of Symbolism**

A good writer can express his purpose and ideas as much as possible and as briefly as possible through compression. Most successful stories are characterized by this technique. This means that nothing is wasted and each word and detail are selected for maximum effectiveness. The experienced writers achieve compression by exercising a strict selectivity. They select the incidents and events that most contribute to the meaning. Then they remove anything with minimal usefulness and choose the details that multi-value that served a variety of purpose at once. One of the contributory resources that the writer uses in gaining compression is symbol. In literature, symbol is a thing that suggests more than its literal meaning, something that means more than what it is. It is an object, a person, a situation, an action, and some other item that has a literal meaning in the story and suggest of represent other meaning as well. Symbols generally do not stand for any one meaning, not for anything absolutely definite.

The ability to recognize and identify symbols requires perception and tact. The ability to interpret symbols is essential for full understanding of literature. According to Perrine (1983:199), the reader should be alert for symbolic meanings and should observe the following cautions:

- a) Symbols nearly always signal their existence by emphasis, repetition or position. In Hemingway's *Hills like White Elephants*. For instance, the comparison of the hills to the white elephant used for the title of the story and it is mentioned four times within the story, while the opposed sides of the river valley are rather pointedly described in a story that otherwise has very little description in it. Both items are given emphasize, yet neither has any part in the action.
- b) The meaning of the literary symbols must be established and supported by the context of the story. The symbol has its meaning in the story, not outside of it. In *Hills like White Elephants*, the meaning for 'shadow of a cloud' moving over the field of grain, is supported by and dependent on its relation to the other elements in the story, the river, the field of the grain, sitting heat at the station, the brown, dry country on the near side of the valley, and so forth. In another work of literature, in another context, a shadow or a cloud might have an almost opposite meaning, or no symbolical meaning at all. Here, by suggesting the possibility of rain, a spot of shade from the sun, and the existence of breeze, the moving cloud shadow extend the meaning of fertility of which it is a part.
- c) To be called symbol, an item must suggest a meaning different in kind from its literal meaning. A symbol is something more than representative of a class of type. We should not use the phrase as a symbol when we can easily use it. The railroad junction *Hills like White Elephants* is neither an example nor an evidence of a point in time the character's live when a crucial decision must be taken, nor they are opposed sides of the valley examples or evidences of two kinds of future that might be result from their choice. The meanings these

things suggest are different from what they are. The label covered suitcases of the traveling couple, on the other hand, they are an evidence or sign of their past and should not properly be called as symbol of their past.

- d) A symbol may have more than one meaning. It may suggest a cluster of meaning. It does not mean we can interpret anything we want to. The area of possibly meaning is always controlled by the context. We can identify it, in the far side of valley in Hills like White Elephant with fertility, but it also suggest pleasantness, growth, beauty and fulfillment.

Symbolism is a literary device in which a writer uses one thing to represent something more abstract. A strong symbol usually shares a set of key characteristics with whatever it is meant to symbolize, or is related to it in some other way. Characters and events can also be symbolic.

Symbolism can be very subtle, so it isn't always easy to identify or understand. It can sometimes be difficult to say whatever an author intended for something to be symbolic or not. A symbol can be a physical object, a character, or an event. There are some types of symbolism. First is symbolism through physical objects. Most often, physical objects are used to symbolize an idea or concept, as a way of pointing the reader towards some of the basic theme that a work is dealing with. Second is symbolism through characters. Sometimes, characters themselves can serve as symbols-of a particular virtue or vice, or of a political ideology. Third is symbolism through events. Events can also be symbolic. For example, while a character's, wild hair might symbolize a period of youth or innocence, a scene in which the character chops off his or her long hair might symbolize a loss of innocence, or the sacrifices people have to make in the process of becoming a mature adult with responsibilities. While the act of cutting

off the hair is neither an object nor a character, but it would still be an example of symbolism.

David Madden in his article *Novel* which is on Microsoft Encarta 2006 explained that there are a lot of novels that have appeared by having two layers of meaning. The first layer is inside a plot, while the second layer appears in the form of a layer symbolic which contains various images and purposes that represent ideas and feelings that are abstract. By using symbols, then the authors can express themselves unreasonably directly on sensitive and controversial issues. A symbol in literary works is an idea that arises based on the thoughts and experiences of the author, represented by various forms in a story. The use of symbols in a literary work shows the author's mastery of the language used and the breadth of insight and the author's experience. According to the statement of Irmischer (1972: 249) which states that symbolism is "... a way of simplifying the complexities of thought and experience by hitting upon one thing as representative to many. ". In other words, a good writer will be able to decide objects as a symbol of meaning, which is a simplification the complexity of his thoughts and experiences.

Symbols in a literary work can be anything, which can be appropriate with the wishes of the author. The existence of this symbol carries another meaning bigger than just appearing in a story. In determining a symbol, the author must determine whether the object is capable of being a bridge leading to an idea or emotion (Roberts, 1964: 101). After that, the author must make decisions based on his judgment about how important it is symbolism acquired.

There is a study that specifically discusses the problem of the analysis of symbols and symbolism is usually called semiotic. There are two founders of the

semiotic theory, namely Ferdinand de Saussure and Charles Sanders Peirce. The title of Saussure as the "father" of modern linguistics uses the term semiology, meanwhile, Peirce who is a philosopher uses the term semiotic. On progress later, some semiotic experts also emerged from the continental countries Europe such as Roland Barthes from France and Umberto Eco from Italy. Semiotics is a science or analytical method for studying signs (Hoed, 1992:2). The sign itself is something that represents something another can in the form of experiences, thoughts, feelings, ideas, and so on. In this research, the author will examine the analysis of symbolism based on Peirce's theory. Peirce's theory says that something can be called a sign if it is represents something else. A sign that must refer to or represent something he calls an object or reference. So, if a sign represents reference, it is the main function of the sign. Sign representative process the reference occurs when the sign is interpreted in connection with which is represented.

The process of representing a sign against its reference is called semiosis. Semiosis is a process in which a sign functions as a sign, which represents something which he signed (Hoed, 1992: 3). Something will never be a sign if it is not (ever) was interpreted as a sign. Peirce distinguished the relationship between the signs about three types of relationships, namely (1) icon, if it is similarity relationship, (2) index if it is a relationship of proximity to the existence, and (3) a symbol, if it is a relationship that has been formed by convention (Abrams, 1981: 172; van Zoest, 1992: 8-9). Between the sign and the object, in essence, does not have a relationship of similarity or closeness, but is formed because of the deal. Language is the most complete and most important symbol because it has functioned very important as a means of thinking and feeling. In-text in literature,

especially novels, the three types of signs often come together and are difficult to be separated.

Symbolism does not have to be in every essay, and a reader might not be able to find every symbol in an essay. But the reader must anticipate each appearance because symbols can show their existence the message the author wants to convey. Besides, symbols can also help readers in determining the theme of the work.

## **CHAPTER III**

### **METHOD OF RESEARCH**

In this chapter, the writer would like to explain about the method that is used in analyzing novel *The Chronicles of Narnia The Lion, The Witch, and The Wardrobe* by C.S Lewis. The writer uses methodology of research that contains method of analyzing data, source of data, method of collecting data, and also the research procedure.

#### **A. Method of Analyzing Data**

Methodology is way that any researcher uses to get the truth of a case using the method of surfing to find the rightness, depends on the reality that is being described continually. Methodology research divided into two, they are quantitative method and qualitative method. In this research, the writer uses the qualitative method to analyze the case in contextual-holistic from collecting data. Methodology is composed of structured methods to obtain knowledge based on what the writer has received from their research.

Qualitative research is a type of social science research that collects and work with non-numerical data and that seeks to interpret meaning from these data that help understand social life through the study of targeted populations or places. Qualitative method research has a function to describe phenomenon, into explanation event, person, and forth scientifically without the use of numerical data. Bodgan and Taylor (Moleong, 2007: 3) suggest that qualitative methodology is a research procedure that produces descriptive data in the form of written and oral words from people and observed behavior.

The writer used a qualitative descriptive method to describe, analyze and explain the problems discussed objectively. Qualitative research approaches are employed across

many academic disciplines, focusing particularly on the human elements of the social and natural sciences.

## **B. Source of Data**

The object of this research is *The Lion The Witch and The Wardrobe* novel by C.S Lewis. The novel emphasize realism, family and Christianity symbol in its character and plot. The writer only focuses on Christianity symbol in the novel.

## **C. Method of Collection Data**

### **1. Library Research**

This research is done by reading some of books to find some information related to the topic. Those relevant books are taken from the library and browse from internet. The writer studies theories which are relevant to the topic especially some theories about symbolism, which include interpretation, meaning and sign.

### **2. Field Research**

In this part, the writer collects data by reading three novels from C'S Lewis include *The Lion, the Witch, and the Wardrobe* ,*Magician's Nephew* and *The Prince Caspian*. It is important to the writer to use some collection data. First, the writer reading *The Lion, The Witch and The Wardrobe* to identifying Christianity symbol in the novel. Then the writer reading the other novel to add some data which is relate with the topic. And the writer takes and writes down the data according to the purpose of this thesis. The next step, writer classifies and identifies the selected data according to symbolism theory.



#### **D. Research Procedures**

In order to proceed this analysis, the writer applies certain steps to arrange this thesis as follow :

1. Reading the The Chronicles of Narnia The Lion The Witch and The Wardrobe and several times to understand the story.
2. The writer identified characters and problems to obtain the analysis in the story.
3. During the reading session, the writer took some notes to write the important and relevant information to the topic of the writing that have obtained and identified.
4. The writer decides which of the problem that are going to be analyzed, therefore, she needs to limit the scope of the problem.
5. Next, the writer determines the most match theory that is going to be analyzed or elaborate the problem in the novel.
6. The writer would write the result from gathering the data from the works by using the dynamic structural approach. In this case, the writer applies the qualitative method to process the analysis.
7. Last step is the writer makes a conclusion of the result after analyzing the data by using the Structuralism Approach.
8. This thesis is a partial fulfillment of the requirement to obtain Sarjana Degree (S.S) in English Literature, Hasanuddin University Makassar.

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### A. The Identification of Christianity Symbol

##### 1. Intrinsic Elements

In understanding a novel, intrinsic elements are the major aspects which build the esthetic quality; hence the writer elaborates these aspects first. Intrinsic elements are important aspects that construct the content of the novel. The writer elaborates intrinsic elements of the novel *The Chronicles of Narnia The Lion The Witch and The Wardrobe* such as character, plot, setting, and theme.

In this analysis, the writer elaborates four aspects in intrinsic elements, but the writer uses two parts of the main parts; they are the ordering of characters and theme. The writer elaborates the two aspects above to the main topic of this thesis, which is Christianity symbolism. In this section, the writer describes how Christianity symbolism occurred in major character and setting of the place to the main theme of the story. In the other side, a plot as the other aspect is also elaborated to support the other aspects in intrinsic elements.

##### a. Character

##### 1) Major Character

- Aslan

Aslan is an embodiment of all that is good, just, right, perfect and all snazzy things which are easy for characters to stand up for in Children's story.

Aslan is a big lion. He is described as the King of Narnia, the King of Beasts, the Lord of the Wood, and the Son of the Great Emperor Beyond-the-Sea. It can be shown by the quotation below ;

*"Aslan a man !", said Mr Beaver sternly. "certainly not. I tell you he is the king of the wood and the son of the great Emperor-Beyond-the-Sea. Don't you know who is the kong of Beasts? Aslan is a Lion, the great Lion."* (C.S Lion, 1950:34)

Aslan's name itself is powerful, even for people who do not know who he is. It is interesting to notice that when they hear Aslan's name, the children not only perceive his power but also become a little bit more themselves. Edmund, who is betrayed his siblings feels dread as a result of his treachery. Peter, who is in the process of becoming a leader, feels even braver. Susan, who loves beautiful things feels like she is perceiving something beautiful. And Lucy, who is young and excitable, feels her excitement and sense of freedom increase. It can be shown by the quotation below ;

*At the name of Aslan, each one of the children felt something jump in his inside. Edmund felt the sensation of mysterious horror. Peter was suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and realize that it is the beginning of holidays.* ( C.S Lewis, 1950:72)

Aslan does not stay in Narnia and rule it in person. He is got other things to do and he likes to let people run their own lives, and even though he presides at the crowning of Peter, Susan, Edmund and Lucy, he does not hang around and give them advice.

- Lucy Pevensie

Lucy Pevensie is the youngest of four children. In some respect, she is the primary protagonist of the story. She is the first to discover the land of Narnia, which she enters inadvertently when she steps into a wardrobe while exploring the professor's house. It can be shown by the quotation below ;

*[...] – all except Lucy. She stayed behind because she thought it would be worthwhile trying the door of the wardrobe, even though she felt almost sure that it would be locked. To her surprise, it opened quite easily, and two mothballs dropped out.* ( C.S Lewis, 1950:6)

Lucy frequently demonstrates her instinctive judgment. She can tell immediately that MrTumnus is a kind friend. Even when he confesses that he was intending to kidnap her, she feels certain that he won't harm her in any way. In the same way, she knows that MrTumnus is on the side of good and that the Witch is on the side of evil, and she trusts friendly creatures, like Mr Beaver on sight. It can be shown by the quotation below ;

*" I don't think you're a bad Faun at all," said Lucy. " I think you are a very good Faun. You are the nicest Faun I've ever met." ( C.S Lewis: 1950:10 )*

Lucy is also truthful to the point of stubbornness; when Peter, Susan and Edmund do not believe her tale about her adventure in Narnia, she sticks to her story. It can be shown by the quotation below;

*"I don't care what you think, and I don't care what you say. You can tell the Professor or you can write to mother or you can do anything you like. I know I've met a Faun in there." (C. S Lewis, 1950: )*

Lucy's strength of character and her refusal to lie just to please other people are impressive. But that is just the kind of girl she is. She sticks up for what she knows is right and true. Lucy is also the only one of the four children who does not grow up, even when she reigns for years as a Queen in Narnia. As the narrator describes each of the children developing into a king or queen, we learn how Peter, Susan and Edmund have changed as they become adults. It can be shown by the quotation below;

*But as for Lucy, she was always gay and golden-haired, and all princes in those parts desired her to be their queen, and her people called her Queen Lucy the valiant. (C.S Lewis, 1950:73)*

This seems to be a contradiction, Lucy's mature-Princes think she is hot- but also not mature –she is always gay and golden-haired- just like she was when she was a little girl, and she does not change as much as the other children.

- The White Witch

The white witch is the land's self-proclaimed Queen and the primary antagonist of the story. Her spell on Narnia has made winter persist for a hundred years with no end in sight. It can be shown by the quotation below ;

*“why? it is she that has got all Narnia under her thumb. It’s she that makes it always winter. Always winter and never Christmas; think of that !”*  
(C.S Lewis, 1950;10)

The White Witch is a deceiver. She appears to be human, but she not human. Mr Beaver explains to Peter that the White Witch bases her claim to the throne of Narnia on the assertion that she is human. It can be shown by the quotation below;

*“[...] and it's on that she bases her claim to be Queen. But she's no Daughter of Eve. She comes from your father, Adam's \_\_\_”* (C.S Lewis, 1950:35)

The Witch’s ability to simulate humanity without really being human is part of her uncanny evil. In the same way, the whiteness of her face is eerie. Instead of simply having pale skin. Like the world that she creates, the witch is pale and cold, practically lifeless, and lacking in both passion and compassion. The only passion she never seems to feel is anger. It can be shown by the quotation below;

*Her face was white-not merely pale, but white like snow or paper or icing sugar, except for her very red mouth. It was a beautiful face in other respects but proud and cold and stern.* (C.S Lewis, 1950;15)

Although she is evil, the Witch also seems to be a necessary part of the structure of morality in Narnia. She reminds Aslan about The Deep Magic from The Dawn of Time that grants her certain rights. It can be shown by the quotation below;

*"[.....] you at least know the magic which the emperor put into Narnia at the very beginning. You know that every traitor belongs to me as my lawful prey and that for every treachery I have right to a kill" (C.S Lewis, 1950;57)*

- Edmund Pevensie

Edmund Pevensie is the second youngest of four siblings, the youngest brother to Peter and Susan, and older brother to Lucy. He has a bad relationship with his brother and sisters. Edmund is known to be a liar and often harasses Lucy. He teases Lucy about her claim that she has travelled to another world. It can be shown by the quotation below;

*"Oh yes, Lucy and I have been playing-pretending that all her story about a country in the wardrobe is true. Just for fun, of course. There's nothing there really." (C.S Lewis, 1950;20)*

When Edmund finally does make it to Narnia, he is discovered by the White Witch, who plays his greed and selfishness. Lured by the White Witch's promise of power and an unlimited supply of magical treats, Edmund betrays his siblings. Some of Edmund's unpleasantness also come from his clash with Peter, and Peter admits to Aslan that his treatment of Edmund might contribute to his brother's attitude.

After the experience, Edmund changes radically. He asks his brother and sisters to forgive him, and they do. He becomes a valuable part of Aslan's army, attacking the witch when everyone else is too frightened to do so and cleverly destroying her magic wand.

- Peter Pevensie

Peter Pevensie is the oldest of the four children. As the oldest, he is a natural leader, notable for his bravery and good judgment. Peter has high standards, which sometimes make him seem kind of self-righteous to his more flawed little brother, Edmund. Also, sometimes Peter can be blinded by his self-importance, like when he finds it difficult to believe his little sister Lucy's

story about a world called Narnia, even though he knows that Lucy never lies. Still, in general, Peter is upright and virtuous. When he learns that Mr Tumnus, the faun has been arrested for protected his sister, Lucy. Peter immediately thinks that he has to try and rescue Mr Tumnus in return. It can be shown by the quotation below;

*"I'm worried about having no food with us. I'd vote for going back and getting something from the larders, only there doesn't seem to be any certainty of getting into this country again when once you've got out of it. I think we'll have to go on."(C.S Lewis, 1950;27)*

During his stay in Narnia, Peter's bravery and leadership skills increase. When he and his sisters first meet Aslan, Peter takes the lead, speaking to Aslan first when everyone else is too overawed to say anything. Peter also takes responsibility for his failings. He admits to Aslan without being asked, that his treatment of Edmund may have contributed to Edmund's betrayal. It can be shown by the quotation below;

*'he has tried to betray them and joined the White Witch, O Aslan," said Mr Beaver. And then made Peter say: "that was my fault, Aslan. I was angry with him and I think that helped him to go wrong." (C.S Lewis, 1950:51)*

In his swordfight, Peters slays the wolf, Fenris, but Peter's bravery and success do not mean that he feels no fear. Peter's bravery consists, not in how he feels, but in how he acts. Despite his fears, Peter pulls himself together and fights. It can be shown by the quotation below;

*Peter did not feel very bravery: indeed, he felt he was going back to sick. But that made no difference to what he had to do. (C.S Lewis,1950:53)*

Peter seems to know instinctively how to be warrior-after receiving his sword from Father Christmas. He needs to training before slaying Fenris and fighting in the battle. He also instinctively begins to think like a military tactician; when Aslan leads his followers to the Fords of Beruna. They camp on the far side of the river to protect them from a night attack by the Witch.

- Susan Pevensie

Susan Pevensie is the oldest girl among the four children, Susan often takes on a motherly role, but sometimes Susan's mothering is annoying to the others. It can be shown by the quotation below;

*"[.....] and anyway, it's time you were in bed." "trying to talk like a mother." said Edmund." and who are you to say when I'm to go to bed? go to bed by yourself." (C.S Lewis, 1950;5)*

Although Edmund is a snarky little pill, there is an important truth behind his criticism. Susan is playing house. in her grow up and act like a grown-up, Susan often forgets that she is also just a kid. before she experiences Narnia for herself, Susan is ready to believe that Lucy might be losing her mind. And when the Professor suggests that other world could exist, she is confused. Susan equates "growing up" with being practical, literal, and maybe even a little unimaginative. She is such a hurry to become an adult that she has not stopped to think about the more amazing possibilities that the world holds. In many situations, Susan shows that she is the least courageous of the four children. When she finally does make it into Narnia and discovers MrTumnus has been arrested. It can be shown by the quotation below;

*"I-I wonder if there's any point in going on," said Susan. "I mean, it doesn't seem particularly safe here and it looks as if it won't be much fun either. And it's getting colder every minute, and we've bought nothing to eat. What about just going home?" (C.S Lewis, 1950;26)*

Besides, Susan's lack of courage does not prevent her from sticking to her values. The writer also notices that Susan is not afraid of Narnia particular, She is afraid of the unknown in general. so, no matter what world Susan in, she is nervous about crossing its boundaries.



Of course, Susan does have virtues, and she does develop a special connection with Aslan, much in the same way that her sister, Lucy does. Susan notices Aslan's depression on the night they leave the stone table, and with Lucy, she follows him as he trudges sadly towards the place of his mane, and like Lucy, she witnesses his murder and mourns for him all night. Susan's virtues, however, are more passive than the others. While Peter is a great warrior, Edmund is a wise judge, and Lucy is brave and cheerful, Susan is simply gentle and pretty. Those are good things to be, but she does not seem to be very actively good, she does not seem to take action herself, but to be good and practical in background.

## 2) Minor Character

- The Professor

The professor is a kindly old gentleman who takes the children in when they are evacuated from London. He is the first to believe that Lucy indeed visits a land called Narnia. He tries to convince the others logically that she did not make it up. After the children return from Narnia, he assures them that they will return one day. The book hints that he knows more of Narnia than he lets on.

- MrTumnus

MrTumnus, a faun is the first individual Lucy meets in Narnia. Tumnus befriends Lucy, despite the White Witch's standing order to turn in any human he finds. He initially plans to obey the order but, after getting to like Lucy, he cannot bear to alert the Witch's forces. He instead escorts her back towards the safety of her own country. His good deed is later given away to the Witch by

Edmund. The Witch orders Tumnus arrested and turn him to stone, but he is later restored to life by Aslan.

- Mr Beaver and Mrs Beaver

Two beavers are friends of Tumnus. They play host to Peter, Susan, and Lucy, and lead them to Aslan.

b. Setting

1) Setting of time

**Wartime**

Most of *The Lion, the Witch, and the Wardrobe* takes place in the fantastic land of Narnia, which Lucy and her siblings reach through—you got it—a magical wardrobe. Narnia is everything we've come to expect from a fantasy novel, largely because this book (along with J.R.R. Tolkien's *Lord of the Rings* trilogy) helped to set the standard for what we think of as a typical fantasy world. It's a vaguely medieval place in which people live close to the land, fight using bows and arrows and swords, and are ruled by kings and queens who live in palaces. Mythical creatures populate it – not only the stock characters of today's fantasy world like centaurs and dwarves but more Greco-Roman-feeling characters too, like minotaurs and dryads.

Interestingly, Narnia has no human population, but prophecy states that it needs to be ruled by four human beings, two male and two female—two "sons of Adam" and two "daughters of Eve," as the characters are constantly reminding us. At the beginning of the book, Peter, Susan, Edmund, and Lucy have just been evacuated from London to live in a house in the country. The book doesn't use the name "World War II," but that's exactly what they've

been sent away from the city to avoid. That time, thousands of English children were sent away from London because of bombings and air-raids during the 1940s, often to live with strangers who volunteered to take them in. So these four children escape from one cataclysmic, world-changing battle only to find themselves in the midst of another.

## 2) Setting of Place

### a. Old Country House

Professor Digory Kirke's House, sometimes informally called the Old Country House, was the mansion in the countryside where the young Pevensie children went to live during the World War II air raids. It was ten miles from the closest train station and two miles from the nearest post office. Professor Kirke lived alone, except for Mrs. Macready, his house keeper, and the three servants Ivy, Margaret and Betty. The house had many long passageways and several empty rooms. In addition, one of the rooms held the mysterious Wardrobe, from where Lucy Pevensie found the way into Narnia. The house is later referred to as having been destroyed, most likely demolished.

### b. Land of Narnia

The Lion, The Witch, and The Wardrobe is set in the magical land of Narnia. The beginning of the story is set in 1940's England, where it is the height of World War 2, and the Pevensie children are being sent away from London because of the bombing at night. They are sent to live in the countryside in a large old house owned by a professor. It is in this large old house that Lucy finds the wardrobe that leads to Narnia. Narnia is a cold land ruled by the White Witch who wants to control the entire kingdom and turn it

into ice. Narnia is a magical land where animals can talk like humans and act like humans. My favorite scene is the ending battle scene where the armies of good fight the armies of evil and good wins. The White Witch is defeated and the children are heroes.

c. Plot

1) Exposition

Lucy Pevensie discovered a wardrobe in a spare room in the house when she and her siblings are exploring the house. The wardrobe is a doorway into another world named Narnia. In Narnia, Lucy meets a Faun named Mr Tumnus and spending the day with him. Lucy tells the story about Narnia and Mr Tumnus to her siblings and they think Lucy is just her imagination.

2) Rising Action

Edmund follows Lucy to the wardrobe when they play hide and seek in Narnia, Edmund meets the white witch and tempted with white witch's word to make him a prince if he could bring his siblings to the white witch's palace. Then the four siblings come into Narnia and find that Mr Tumnus got busted. They meet Mr and Mrs Beaver and telling them about prophecy and Aslan, meanwhile, Edmund runs away to the White Witch's palace.

3) Climax

Edmund was rescuing by Aslan's troops from White Witch. It makes White Witch angry and comes to Aslan's camp to claim Edmund's blood that it should be hers as written in Narnia's rule. But Aslan's sacrifice his self to replace Edmund to be killed in the stone table. Lucy and Susan see Aslan to be struck, humiliated, and killed by White Witch.

#### 4) Falling Action

Aslan back to alive because it should not him to death. White Witch does not understand about the real textual meaning in the stone table. Aslan and two daughters of eve toward to White Witch's palace to restoring them which cursed to be stone and joining the war.

#### 5) Resolution

They are winning the war and the four children become Narnia's king and queen forever. Edmund apologizes to everybody, especially to his sibling and they are living happily ever after. Till one day, the king and queen are hunting the white stag and find something familiar, the lamp post. They remain about something like a dream and dream. They walk into the thicket and their memory about the wardrobe return slowly likewise their body return like what they are.

#### d. Theme

One of the most significant themes seen in C. S. Lewis's *The Lion, The Witch and The Wardrobe* is the theme of Christianity. Various aspects of characters and events in the novel reflect biblical ideas from Christianity. The lion Aslan is one of the largest examples, as his death is very similar to that of Jesus Christ. While many readers made this connection, Lewis denied that the themes of Christianity were intentional, saying that his writing began by picturing images of characters, and the rest just came about through the writing process. While Lewis denied intentionally making the story a strictly Christian theological novel, he did admit that it could help young children accept Christianity into their lives when they were older.

After the children enter the world of Narnia through the wardrobe, Edmund finds himself in trouble under service of the White Witch, as she tempts him with Turkish Delights. When Edmund is threatened with death, Aslan offers to sacrifice himself instead. Aslan is shaved off his fur and stabbed on an altar of stone. This is similar to how Jesus was publicly beaten, humiliated and crucified. After his sacrifice, Aslan is later reborn and continues to help the children save Narnia. While this sequence of events is comparable to the death of Jesus, it is not identical to it. There are a few differences, such as the fact that Aslan did not allow himself to be killed to save the entirety of Narnia, but only to save Edmund. Aslan is also only dead for one night, while Jesus returned on the third day. Despite these differences, the image of Aslan and the event of his death and rebirth reflect those of the biblical account of Jesus' death and resurrection, adding to the theme of Christianity throughout the novel.

## **2. Identification of Symbol**

Literature as one of the great works has certain ways to convey its messages. One of the ways presented through symbolization. Symbolization is a literary work depends on developing perception of certain society to a symbol. The novel is one of the literary works that contain symbols. The symbol appears because the authors try to convey their thoughts, feelings, and writes with their language. C.S Lewis was a prolific Irish writer and scholar best known for his 'Chronicles of Narnia' fantasy series and his pro-Christian texts. The Lion, The Witch and The Wardrobe are one of his fantasy series 'Chronicles of Narnia' novel which is a classic of children's literature. The novel is rich with Christianity ideas which are easy to convey Christianity messages for children's character building.

Based on some critics, sometimes literary symbols are found in:

1. Objects. Usually, the symbols we find in the literature are an inanimate object, such as glass, rose, wardrobe, chair, and so on
2. Characters. In narratives, a well-developed character that speaks much dialogue and the mysterious is not usually a symbol. Symbolic characters in some fiction or play are not well rounded and fully known, but are seen fleetingly and remain slightly mysterious. For example, Boy and Pozzo in Beckett's play "Waiting for Godot"
3. Setting. In fiction, a feature of physical topography can provide a rich suggestion. For example, the railroad junction in Hemingway's "Hills Like White Elephant"

In The Chronicle of Narnia The Lion, the Witch and The Wardrobe, several things can be considered as symbols. Those symbols can be listed further in the following table:

	Name	Type of Symbols
	Aslan	Character
	The White Witch	Character
	Edmund Pevensie	Character
	The Wardrobe	Object
	The Stone Table	Object

## **B. The Symbol of the Story**

### **1. Symbol of Characters**

#### **a. Aslan**

In the allegory of *The Lion, the Witch, and the Wardrobe*, Aslan represents Christ. Aslan's death to save Edmund's life and his subsequent resurrection are clear references to the life of Christ. Lewis's novel makes some essential changes to the figure of Christ that makes Aslan more accessible to children than the Christ they learn about in church. Lewis's method worked well—he even received a letter from a very distraught little boy pleading for help because he could not help loving Aslan more than Jesus, even though he knew he was supposed to love Jesus above everything else. The very shift from a man to a lion is quite significant. Christ is a human being, which is both confusing and compelling, particularly for a child. Christ seems almost too familiar to a small child, blurring the boundary between a god who deserves reverence and a friend who deserves affection. The beauty of the figure of a lion is that a child would have no problems showing both emotions for a lion. A lion, as king of the forest, is fearful and intimidating. The lion is also a big cat, and Lewis emphasizes this side of Aslan by depicting him as romping and playing merrily with the children. A talking animal at once inspires love and respect, magic and mystery. Lewis adapts the figure of Jesus for children while still maintaining all the essential characteristics of Christ.

#### **b. White Witch**

The White Witch is, perhaps, your typical witch. The Witch is evil to the core, without even a hint of goodness within her, which we can attribute to her not being human. Although the Witch claims she is human, she is actually part



giant and part Jinn. The Witch is merciless, cruel, power-hungry, and sadistic. The Witch claims the throne of Narnia by brute force. She enchants the land so it is always winter and never Christmas and so that the poor Narnians have no hope. The Witch sways many Narnians to her side out of fear or lust for power, so that the Narnians are divided and are completely terrified. The Witch carries a golden wand that she uses to turn living things into stone—she does this rather frequently when she is annoyed. The Witch is hated and feared throughout the land, but no one except Aslan has the power to stop her.

Allegorically, the White Witch could be a symbol of Satan. In the novel, the Witch plays the role of the "Emperor's hangman" and she has the right to kill any Narnian caught in an act of treachery. The Witch's role is parallel to the role of Satan, to whom the souls of damned sinners are forfeited. The Witch's right to kill sinners is a literal representation of Satan's capacity to impose spiritual death after the death of the body. The novel, however, does not seem to make a one-to-one correspondence between the Witch and Satan. Lewis respected traditional gender roles as defined by religion and probably would not have conceived a female devil. Lewis was also more than a little bit sexist, so he may have done so after all. The Witch is an evil figure, but she lacks the fire- and-brimstone aura that surrounds the Christian image of Satan. Lewis does not follow traditional religious depictions of the characters he uses in his allegories, as Jesus is not generally conceived of as a lion either. The events in Aslan's life, his attitudes, and manners directly correspond to those of Jesus. The Witch seems more generic. It is more likely that the Witch is simply an evil person in the service of Satan, rather than an allegorical representation of the Prince of Darkness himself.

c. Edmund Pevensie

Edmund has often been compared to Judas Iscariot, the Biblical Betrayer, because Edmund betrays Aslan, who represents God/Jesus, and his siblings (the Apostles), to the White Witch, who symbolizes the evil itself, for thirty pieces of Turkish Delight, just like Judas betrayed Jesus for thirty pieces of silver. The Turkish Delight is also a symbol for the Forbidden Fruit of the Tree of Knowledge of Good and Evil. Edmund betrays his family to eat this "forbidden fruit". The White Witch - then known as the Queen Jadis - steals fruit from a *garden*. This garden is from the *genesis* of the world of Narnia. Aslan has also *forbidden* the taking and eating of this fruit. Inside Aslan's garden, the White Witch plucks and eats a silver apple of the Tree of Youth. This forbidden fruit then becomes the source of the White Witch's power and immortality, while also damning her.

## 2. Symbol of Object

a. The Wardrobe

Lucy and her brothers and sister enter Narnia through a magic wardrobe – a piece of furniture intended to be used as a closet. We notice that, instead of going out into the world of Narnia, Lucy goes further and further inward. Before it, she is only exploring the Professor's house because it's raining outside and she can not go outside to explore the country. In the depths of the house, she finds a spare room, and in the spare room she finds the wardrobe, and in the wardrobe, she finds all of Narnia. We know, if you read the other books, it becomes obvious that the wardrobe is a door and that Narnia isn't actually all contained in the wardrobe, but symbolically it kind of feels that way. We might also think of

Narnia as "inward" in a more abstract sense – to find her adventure and her destiny, Lucy, along with her siblings, goes deeper and deeper into herself.

The other interesting thing about the wardrobe is that it doesn't work all the time. After Lucy's first trip to Narnia, she tries to show the others, only to discover that now the wardrobe has a normal wooden back. The next time she tries, it is once again a magical gateway, and this time Edmund gets through too – but again it switches back to cupboard form when Peter and Susan come in. Peter and Susan feel that, if something is real, it must be real all the time, but the Professor suggests reality might be more complicated than that.

b. The Stone Table

The Stone Table is an ancient Narnian monument – a slab of stone held up on pillars and covered in mysterious writing. The White Witch and her Dwarf discuss the Stone Table as the proper place for traitors to be executed and sacrifices made. When Aslan agrees to let himself be sacrificed in Edmund's place, the Witch binds him to the Stone Table and kills him there. When Aslan miraculously resurrected, causes the Stone Table cracks. Aslan explains that this, too, was part of a prophecy. We can think of the Stone Table as symbolizing the normal laws of the universe – but Aslan's sacrifice is so special that it breaks the Table in half forever. If you're really into Christian symbolism, the cracking of the Stone Table reminds us of the veil in the temple tearing in half during Jesus' crucifixion and resurrection.

The Stone Table refers to the stone that the prophet Moses brought down from Mount Sinai, according to the Bible. These tablets contain the Ten Commandments and they represent an older, strictly religious form. On the days

when the Ten Commandments were brought down from the mountain, transgressions against God were punishable by death - a quick, harsh, and irrevocable retribution. When Aslan rises from the dead, the Stone Table is destroyed, signalling the end of an older, ruthless time and the emergence of a new, kinder era. Aslan has defeated death by rising from the dead, heralding the end of a strict habit and death as acceptable punishment. On the other hand, humans uphold justice and impose punishment.

### **C. Significant Messages of the Story**

#### **1. Honesty and integrity**

Honesty and integrity are basic moral qualities for children or adults of all time. The *Oxford Dictionary* defines “honesty” as “the quality of being honest,” while “integrity” is defined in the dictionary as “the quality of being honest and having strong moral principles. Lewis promulgated these two moral principles – honesty and integrity through two different figures: one is the animal figure — the Faun; the other is the human character — Edmund. These two characters are similar in inspiring moral values, in example they stand in the wrong side at first but choose to be an honest person in the end. However, they differ in some respects as well: the Faun realizes his fault at the very beginning, while Edmund grows into a just person gradually.

The description of Mr Tumnus presents explicitly how a faun looks, and children will feel fascinated to meet a faun along with Lucy. Mr Tumnus is a kind-hearted Faun who chooses to be an honest and upright person in the end after his inward struggling. When he comes across Lucy at the first time and finds out that she is the “Daughter of Eve” (*LWW*, p. 16), the Faun is determined to take Lucy home

and wants to hand her over to the White Witch. However, Mr Tumnus feels so ashamed of himself that he dissolves into tears as he confesses:

*[Lucy] asked, "Mr Tumnus! Whatever is the matter?" for the faun's brown eyes had filled with tears and then the tears began trickling down its cheeks, and soon they were running off the end of its nose, and at last it covered its face with its hands and began to howl. (LWW, pp. 21-22)*

The description of the Faun's crying demonstrates his remorse. At first, he just tells Lucy "it's no good" "sorrowfully" (LWW, p. 21) when Lucy requests to leave, but a moment later, his eyes fill with tears. The Faun begins to cry is because he feels a bit guilty now. Then his remorseful emotion reaches to the highest point, because the tears not only "trick down," but also "runoff," and the verb "howl" underlines the Faun's agony. Hence, the description cited above presents the readers a Faun with extreme suffering, which is due to Mr Tumnus's inward struggle of being an honest man. The detailed description of Mr Tumnus's weeping is implying that the Faun feels regretted his vicious behaviour. Readers will feel sympathetic to him because Mr Tumnus is forced to be a kidnapper for the White Witch. He is struggling, for he is afraid of the Witch, and knows exactly what will happen if he sets Lucy free: "*And she'll have my tail cut off, and my horns sawed off, and my beard plucked out [...] And if she is extra and especially angry she'll turn me into stone*" (LWW, p. 24). The White Witch's heinous means of punishment is highly threatening. Nevertheless, the Faun chooses to help Lucy without regard to his safety at last.

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

Though encountering the same dilemma as Mr Tumnus, Edmund chooses to join the White Witch's side without hesitation, because he is a spiteful and mean boy at first. Moreover, he is greedy for the Turkish Delight and the honour of being a prince. Thirdly, he is lack of strong moral principles at first, which is the most important reason. When he eats Turkish Delight the first time, he falls straight into the White Witch's trap. All he wants is to "*shovel down as much Turkish Delight as he could, and the more he ate the more he wanted to eat*" (LWW, pp. 38-39). The verb phrase "shovel down" shows Edmund's desperate desire to eat more sweets; and his passion for Turkish Delight demonstrates that Edmund is under the control of the White Witch because Edmund focuses all his attention to the sweets

so that *“he never asked himself why the Queen should be so inquisitive”* (LWW, p. 39). At last, the Queen “gets” him to tell her all she wants. The word “gets” indicates that the White Witch’s trick has been successful. Likewise, the White Witch manages to make Edmund obey her request of keeping the meeting a secret by using Turkish Delight. However, Lucy notices the change of Edmund, because Edmund’s face is “flushed and strange” (LWW, p. 42) and he looks “awful” (LWW, p.44). This is an example of using enchantment to show the danger of lying. As the beaver points out later, Edmund “has already met the White Witch and joined her side [...] He had the look of one who has been with the Witch and eaten her food” (LWW, p. 81). The quotation indicates that the treacherous person has a different appearance. Therefore, the implicit didactic message here is that people should act with integrity, for the vicious person can be recognized. When Edmund learns through Lucy that the Lady he met is a dangerous witch, he still wants to taste the Turkish Delight even though he feels uncomfortable (LWW, p. 43). This behaviour shows the immaturity and amorality of Edmund as well as his gluttony. He is credulous and lacks strong moral principles, thus he can make friends with anyone who gives him what he wants.

However, things will be different when it comes to Edmund himself. Edmund takes for granted that the White Witch is in the right and even makes excuses for such thoughts. He says to himself: *“She was jolly nice to me, anyway, much nicer than they are. I expect she is the rightful Queen really. Anyway, she’ll be better than that awful Aslan!”* (LWW, p. 85) The repetition of the word “anyway” suggests that Edmund feels unsure about his comments for the White Witch; he is implying that he knows that the White Witch is cruel. However, his greed for Turkish Delight and ambition to be a prince make him forget his moral

values. He wants to get everything he desires, even at the cost of his integrity. Edmund is standing at the crossroads of his life, but he feels it difficult to take the right path, especially when he is confronted by so many temptations. It is hard for a child to repel against temptations such as the delicious Turkish Delight or the honour of being a prince or princess; and it is even harder for Edmund-- the weak character in the novel to make the right decision.

It is thus understandable that Edmund makes the wrong decision at first. However, Edmund's action of remorse and reform, at last, is a convincing example to inspire children to act with integrity. Edmund's change is not instantaneous or abrupt; instead, it comes under a certain influence. Edmund is transformed from a spiteful and immoral boy into an honest and upright person with the help of Aslan. After Edmund has been rescued, he and Aslan have a conversation, which "Edmund never forgot" (*LWW*, p.128). The quotation indicates that Edmund's conversation with Aslan is a driving force for him to change, and the expression "never forgot" underlines the significance of the conversation. After the conversation, Edmund endeavours to transform himself from a traitor into an upright person. Moreover, when the Witch comes to them and wants to kill the traitor -- Edmund as her "lawful prey," Edmund is so quiet and mature that he just stands there, and looks at Aslan and says nothing (*LWW*, p. 130). Edmund's quiet temperament presents a huge contrast with his former one, in example the snappish and spiteful boy who always jeers at Lucy. Likewise, Edmund is not timid or greedy now. He can face the White Witch bravely, even though the witch is coming to kill him. Hence, with the help of Aslan, Edmund, a former petulant and immature boy, finally grows into a sedate, upright person.



Edmund's reformation gains everyone's admiration and respect, even Lucy thinks that he looks better than she has seen him look for ages: "*He had become his real old self again and could look you in the face*" (LWW, p. 165). The phrase "look you in the face" shows that Edmund no longer feels ashamed or guilty, because he fights for justice now. The description that Edmund becomes finally "King Edmund the Just" (LWW, p. 169) reinforces the importance of integrity. This is because Edmund cannot be the prince as he wished by betraying his siblings, but he can acquire the honour of "King the Just" by being "great in council and judgement" (LWW, p. 169).

The moral values in this section prevent the occurrence of some personal problems and constitute a source of inspiration in time of need. Just like Mr Tumnus and Edmund in the novel, they do not act with integrity at first, and they have either the menace or the temptation in front of them, which prevents them from making the right choice. However, they return to the right track at last. Therefore, these two characters set good examples for children.

## **2. Forgiveness**

Besides honesty and integrity, forgiveness is an indispensable value for children as they grow up. Forgiveness is like a "catalyst" that can promote reform. As is demonstrated in the novel, both Mr Tumnus and Edmund make mistakes at the beginning, but they transform into the upright men at last, which is primarily due to the forgiving action made by others.

However, besides these general traits of the children, they possess much more virtues as well; and for Lucy, the most distinguished virtue is her generous forgiveness. Lucy sets an excellent example of forgiving people at the very beginning when she meets Mr Tumnus. When the Faun tells Lucy that he is a

kidnapper for the White Witch, Lucy tries to console him by saying “rather slowly”: “Well, [...] well, that was pretty bad. But you’re so sorry for it that I’m sure you will never do it again” (*LWW*, p. 24). Lucy’s speech conveys her forgiveness and positive attitude towards the Faun. She condones Mr Tumnus’ former fault though it is “pretty bad,” because she believes that he will never help the Witch kidnap person again since he feels sorry for his vicious behaviour. Moreover, her “slow” speech and the repetition of “well” as well as the word “sure” all suggest that Lucy tries her best to comfort the Faun and wants to be truthful and sincere. The quotation cited above thus indicates that Lucy is an amicable girl who always sees the better side of people and can forgive. After Lucy finds out that she is the victim, she feels sure, though terrified as well, that the Faun will set her free. She tries to convey her trust and understanding to Mr Tumnus by saying, “Oh, but you won’t, [...] You won’t, will you? Indeed, indeed you really mustn’t” (*LWW*, p. 24). By saying these sentences, Lucy tries to express her forgiveness and persuade the Faun to be a kind person. Furthermore, except for Lucy’s generous forgiveness, she regards the Faun as her best friend unfeigned. When Lucy and Mr Tumnus separate, Lucy is worried about the Faun, so she says to him, “And I do hope you won’t get into dreadful trouble on my account” (*LWW*, p.26). Instead of blaming the Faun for not being honest and kidnapping her, Lucy even ascribes the fault to herself, because Mr Tumnus will be in trouble on her account. Lucy’s magnanimous behaviour is an excellent example suggesting how to deal with enemies or opponents. Besides the simple action of forgiving, it is more important to stand in the perspective of others and be a thoughtful and truthful friend.

By managing to forgive, Lucy sets an excellent example for children. Besides Lucy, Peter also puts forgiveness into practice. As the eldest brother, Peter has the responsibility to sustain harmonious relationships among the siblings. However, when Peter knows that Edmund is lying about the adventure of Narnia, he is so irritated that he rebukes Edmund, saying, “Well, of all the poisonous little beasts—” (*LWW*, p. 56). The sentence is not finished, but the implied message is that Peter is angry at Edmund’s malicious behaviour and feels disappointed for him as well. Thus, Peter fails to control his emotion and utters these serious words. After Peter realises that his speech is improper, he “shrugged his shoulders” to relieve his anger and “said no more” (*LWW*, p. 56). However, the silence between Peter and Edmund does not relieve the fight but emphasizes the strong smell of gunpowder. Edmund does not feel sorry for his immortal behaviour, instead, he feels hurt for his self-esteem. Edmund is so spiteful and beastly that he says to himself “I’ll pay you all out for this, you pack of stuck-up, self-satisfied prigs” (*LWW*, p. 56). He disdains his sibling’s behaviour. However, the truth is that Edmund’s siblings all behave better than he does, and he is the one who needs to reform. Nonetheless, Peter feels self-condemned for Edmund’s betrayal, thus he says to Aslan: “That was partly my fault, Aslan. I was angry with him and I thought that makes him to go wrong” (*LWW*, p. 120). Peter’s earnest and sincere words indicate his sensible and generous personality. Even though he fights courageously and dauntlessly, Peter does not take credit for the success. Instead, he attributes all his success and honor to his brother Edmund. His sincere compliment to Edmund demonstrates that Peter no longer has prejudice on Edmund, but tries to look at Edmund’s virtues.

Lucy and Peter's generous behaviour of forgiveness will inspire children as they grow up. *LWW* is such kind of fantasy that can educate and nurture children and the moral value of forgiveness cited above is also the most convincing section in *The Chronicles of Narnia The Lion The Witch and The Wardrobe*.

### **3. Courage**

The *Wiktionary* defines "courage" as "the quality of a confident character not to be afraid or intimidated easily but without being incautious or inconsiderate". Therefore, the quality of courage not only contains valour but also includes wisdom and cautiousness. The distinguished warriors with courage in the novel are Peter, Edmund, and Mr Beaver. Peter is not a courageous man at first. His cowardice is introduced when Peter meets Aslan for the first time. Peter's love for her siblings and his responsibility to protect them stimulate his courage. Peter has no time to think but to act. Moreover, Peter's valour is presented through his straight action towards the wolf. His second action of plunging his sword "between the brute's forelegs into its heart" (*LWW*, p. 122) also demonstrates Peter's bravery. It should be noted that Peter's dauntless action is mostly because he cares about his family, which is also his motivation to fight. After the battle, Peter rubs "the sweat off his face and out of his eyes" (*LWW*, p. 123). The sweat in his eyes suggests Peter's fear and terror, while the sweat on his face implies that Peter has taken strenuous pains to success. If the mission of protecting family members is the first impetus for Peter to gain courage, then his destiny to save Narnia is the second one.

After Peter wins his first battle, he gains full strength and courage on the final one. When Peter is fighting with the White Witch in battle, "the stone knife and Peter's sword [are] flashing so quickly that they looked like three knives and

three swords” (*LWW*, p. 162). In contrast with his first battle with the wolf, Peter has become highly skilled and is capable of handling his sword now. Furthermore, instead of fighting forcedly, Peter can fight against the witch intrepidly and valorously. Lucy also recognizes the change in Peter through his face, which is “so pale and stern and he seemed so much older” (*LWW*, p. 164). The description indicates that the experience in battle makes Peter grow up, and turns Peter into a man with extreme courage and valour.

Edmund is another example of how a young boy can become a brave warrior in battle. Different from Peter, Edmund exhibits his talent for fighting in his first but also the most important battle. He is not only courageous but also intellectual. Edmund is so brave, dauntless and wise to fight with the Witch that even Peter respects him greatly. Though fighting for the first time, Edmund has the sense to smash the witch’s wand first. He is courageous, as is demonstrated by the quotation cited above, he can fight his way straight to the White Witch and “nothing would stop him.” However, besides bravery, the most important thing for a warrior is to keep a cool head and to know what the best thing to do is. Edmund understands clearly and makes his courage and wisdom into practice. Though Edmund is “terribly wounded,” Peter’s army “would have been beaten” if Edmund had not smashed the Witch’s wand, because he wins over “some chance” (*LWW*, p. 164) for the army. Edmund thus represents an intelligent warrior with great valour in the novel, which can be an excellent example of inspiring children that how to be heroic and outsmart the enemy.

Besides the two human characters that represent the brave warriors in the novel, Mr Beaver shows his extreme courage as well. Mr Beaver is not a valorous warrior, and he is rather cautious. When he meets the four children for the first

time, he is afraid of being seen by the Witch's side, therefore, he always looks out at them "from behind a tree," and then "immediately drawback" (*LWW*, p. 63). Furthermore, he dares not to speak loudly and makes sounds like "Hush," "S-s-s-sh" (*LWW*, pp. 63, 65) or says to the four children "in a hoarse throaty whisper" (*LWW*, p. 64) because he is afraid of being heard as well. When he leads the children to his dam, he walks in "quick space, and always in the thickest parts of the forest" (*LWW*, p. 67). All these descriptions above demonstrate overtly Mr Beaver's prudence and timidity. Likewise, the examples cited above indicate that Mr Beaver is risking his life to meet the four children as well.

#### **4. Self-sacrifice**

In comparison with the moral principles of honesty and integrity, forgiveness, and courage, self-sacrifice is the most important and significant, because it is the ultimate expression of the best a person can be. In this section, the examples of Aslan, Edmund and Lucy all demonstrate that how can a person exceed the limitation of self and achieve the supreme act of self-sacrifice. Aslan, who accepts death at the hand of the White Witch to save Edmund's life, is the most distinguished example of self-sacrifice. As the lord of Narnia, Aslan is a mysterious figure at first, which not only arouses the curiosity of children in the novel but the readers' as well. When Mr Beaver mentions Aslan the first time, all the children in the novel have different feelings about the name (*LWW*, p. 66).

Readers wonder what kind of creature Aslan is if his coming can turn the wrong right, his roar can drive away sorrow, and he can even defeat winter by baring his teeth and shaking his mane. The description of Aslan above leaves loads of space for imagination. Readers will feel enthusiastic and pleasant to find out who Aslan is along with the four children in the novel. Apart from Aslan's

mysterious and amazing power, his gracious act of self-sacrifice for Edmund arouses readers' immense attraction and respect. Despite Edmund's past actions, Aslan is willing to die for the sake of saving Edmund's life. He just tells the children "I have settled the matter" (*LWW*, p. 132). The five-word sentence is so simple that it sounds like Aslan has just solved a trifle. However, what he does is to give up his life.

On the contrary, Aslan's calm behaviour reinforces his grace and dignity. Though "the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him," "he never moved" (*LWW*, p. 141). He endures all the suffering and humiliation only for saving Edmund's life. He even tries to calm Lucy by giving her a "braver, and more beautiful, and more patient" (*LWW*, p.141) look. Aslan's gentle behaviour denotes his willingness to give up his life, and his benignity to Edmund is also revealed. Aslan is not obliged to save Edmund, therefore, his action of self-sacrifice is worthy of admiration. Differing from Jesus, who is the Son of God and is chosen by God to sacrifice his life to save humankind with his blood, Aslan is not -- he is only the King of Narnia. However, Aslan sacrifices his life not only to save Edmund but also to save Narnia. This is because the prophecy says, "when two Sons of Adam and two Daughters of Eve sit on those four thrones, then it will be the end not only of the White Witch's reign but of her life" (*LWW*, pp. 78-79).

Hence, to make the prophecy true, Aslan protects Edmund from being killed with the sacrifice of his own life. From this respect, Aslan saves Narnia. Though he is resurrected afterwards, the action of self-sacrifice is more miserable than death. As is introduced above, Aslan endures physical as well as emotional suffering, which is beyond imagination. Therefore, Aslan is an excellent example

of how to exceed the limitation in terms of sacrifice. Though it is Aslan that is killed “in a traitor’s stead” willingly and gets resurrected, Edmund also revives to some extent. The most important is that he has learned how to sacrifice. Although not knowing what Aslan has done for him, Edmund acts bravely and fearlessly in the battle of fighting against the White Witch. To prevent the soldiers from being turned into the statues by the witch, Edmund risks his life to break the witch’s wand courageously and successfully. He is wounded for this dauntless action: “He was covered with blood, his mouth was open, and his face a nasty green colour” (*LWW*, p.164).

This essay has discussed the four distinguished and important moral values in *LWW*, i.e. honesty and integrity, forgiveness, courage, and self-sacrifice. By using the devices of talking animals, fascinating images as well as enchantment, the narrator entertainingly expresses didactic messages. Starting with moral qualities, *LWW* demonstrates how moral values are expressed in action. *LWW* has inspired children to exceed the limits of themselves and become the best people they can be. The moral values of integrity and courage are more than principles, they become actions as characters both forgive and sacrifice themselves in the course of right.



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. CONCLUSION

The writer closes this thesis with the conclusion that the author of the novel, C.S Lewis uses the symbolism to representing the story of the novel. It represented by the performing the main characters and the objects. Each symbol has different meaning that represents the unique fantasy world called Narnia. There are some points that the writer underscores in symbolistic meaning in the novel; Aslan is symbol of Jesus according to story of Jesus sacrifices His self for His followers, White Witch is symbol of satan, Edmund is a Judas Escariot as traitorous, the wardrobe is a magical way, the stone table strictly religious form. The symbolism in the novel appears by the development of plot which is reflected by the symbol of each existing characters and the objects.

Some of the characters representing significant messages. The significant messages are basic moral qualities of human being such as honesty and integrity prevent the occurrence of some personal problems and constitute a source of inspiration in time of need. Just like Mr Tumnus and Edmund, they do not act with integrity at first, and they have either the menace or the temptation in front of them, which prevents them making the right choice. However, they return to the right track at least. Besides honesty and integrity, forgiveness is an indispensable value for children as they grown up. Lucy and Peter's generous behavior of forgiveness will inspire children as they grown up as well. *The Chronicles of Narnia The Lion The Witch and The Wardrobe* novel is such kind of fantasy that can educate and nurture children, and the moral value of forgiveness cited above is also the most convincing section in the novel. Lewis also wanted to show that real life is full of difficult and

struggle, and only people with courage can pass it and achieve victory in the end. The quality of courage not only contains valour but also includes wisdom and cautiousness. The distinguished warriors with courage in the novel are Peter, Edmund, and Mr Beaver. In comparison with the moral principles of honesty and integrity, forgiveness, and courage, self-sacrifice is the most important and significant, because it is the ultimate expression of the best person can be. The examples of Aslan, Edmund and Lucy all demonstrate that how can a person exceed the limitation of self and achieve the supreme act of self-sacrifice.

## **B. SUGGESTION**

The writer suggest to others who want to analyze novel *The Chronicles of Narnia The Lion The Witch and The Wardrobe* by C.S Lewis to elaborate intrinsic and extrinsic aspects. In this novel, many interesting themes can be found, such as psychological aspects, lot of the awareness of human being, and the conflicts of the story. With many themes like this, it is not difficult thing to analyze this novel.

It is important to understand that some stories which created by C.S Lewis are of the interesting one such as this novel. Therefore, the writer suggests to others who would like to analyze the Paganism issue which is appear because of C.S Lewis' view of life.

## BIBLIOGRAPHY

### Book references

- Abrams, Mayer Howard. 1981. *A Glossary of Literary Terms*. New York: Harcourt, Brace & World, Inc.
- Abrams, Mayer Howard. 1981. *A Glossary of Literary Terms*. United States of America: Heinle & Heinle. Edisi ke-7
- Andek, Sugianto. 2003. *Symbolism in "The Cherry Orchard" by Anton Chekhov*. Hasanuddin University Makassar Thesis
- Fadaee, Elaheh. 2010. *Symbols, Metaphors and Similes in Literature : A case study of "Animal Farm"*. Islamic Azad University of Bandar Abbas Iran
- Foster, Morgan Edward. 1927. *Aspect of the Novel*. United Kingdom: Edward Arnold
- Gill, Richard. 2006. *English Literature*. United Kingdom: Palgrave
- Goan, Kim. 1997. *Symbolism in Edward Albee's "The Sandbox"*. Hasanuddin University Makassar Thesis.
- Kalelioglu, Murat. 2017. *The Theory of Signification : Semiotics Criticism and Literature*. Mardin Artuklu University
- Kenny, William. 1996. *How to Analyze Fiction*. New York: Harper colling publisher inc
- Lewis, C. S. (1998). *The Lion, the Witch and the Wardrobe*. London: Harper Collins
- May, J. P. (1995). *Children's Literature and Critical Theory*. New York: Oxford.
- Moleong, Lexy J. 2007. *Metode Penelitian Kualitatif*. Bandung. PT. remaja Rosdakarya Offset
- Perrine, Laurence. 1988. *Literature Structure, Sound and Sense*. Florida: Harcourt Brace Jovanovich Inc.
- Pradopo, Rachmatdjoko. 1995. *Beberapa Teori Sastra, Metode Kritik dan Penerapannya*. Yogyakarta :PustakaBelajar
- Wellek, Rene and Austin Warren. 1992. *Theory of Literature*. London: Harvest Harcourt, Brace & World, Inc
- Wellek, Rene and Austin Warren. 1989. *Teori Kesusastaan*. Jakarta :Gramedia

### Website Reference

- <http://en.wiktionary.org/> (accessed 09 December 2020).
- [https://narnia.fandom.com/wiki/The\\_Lion,\\_the\\_Witch\\_and\\_the\\_Wardrobe\\_\(book\)](https://narnia.fandom.com/wiki/The_Lion,_the_Witch_and_the_Wardrobe_(book)) (accessed 20 December 2020)
- <http://oxforddictionaries.com/> (accessed 02 December, 2020).
- <https://pawstalk.net/symbolism-of-lion-witch-wardrobe/> (accessed 20 December 2020)

<http://www.booksforkeeps.co.uk/printpdf/issue/83/childrens-books/articles/other-articles/let-there-bedragons> (accessed 10 November, 2020).

<http://www.crlamppost.org/darkside.htm> (accessed 08 November, 2020).

[https://www.wikiwand.com/en/Narnia\\_\(world\)](https://www.wikiwand.com/en/Narnia_(world)) (accessed 25 December 2020)

[https://www.wikiwand.com/en/Outline\\_of\\_Narnia](https://www.wikiwand.com/en/Outline_of_Narnia) (accessed 25 December 2020)

## APPENDIXES

### 1. Synopsis

Peter, Susan, Edmund and Lucy Pevensie are evacuated from London in 1940 to escape the Blitz, and sent to live with Professor Digory Kirke at a large house in the English countryside. While exploring the house, Lucy enters a wardrobe and discovers the magical world of Narnia. Here, she meets the faun Mr. Tumnus, who invites her to his cave for tea and admits that he intended to report Lucy to the White Witch, the false ruler of Narnia who has kept the land in perpetual winter, but he repents and guides her back home. Although Lucy's siblings initially disbelieve her story of Narnia, Edmund follows her into the wardrobe and winds up in a separate area of Narnia and meets the White Witch. The Witch plies Edmund with Turkish Delight and persuades him to bring his siblings to her with the promise of being made a prince. Edmund reunites with Lucy and they both return home. However, Edmund denies Narnia's existence to Peter and Susan after learning of the White Witch's identity from Lucy.

Soon afterwards, all four children enter Narnia together, but find that Mr. Tumnus has been arrested for treason. The children are befriended by Mr. and Mrs. Beaver, who tell them of a prophecy that claims the White Witch's rule will end when "two Sons of Adam and two Daughters of Eve" sit on the four thrones of Cair Paravel, and that Narnia's true ruler – a great lion named Aslan – is returning at the Stone Table after several years of absence. Edmund slips away to the White Witch's castle, where he finds a courtyard filled with the Witch's enemies turned into stone statues. Edmund reports Aslan's return to the White Witch, who begins her movement toward the Stone Table with Edmund in tow, and orders the execution of Edmund's siblings and the Beavers. Meanwhile, the Beavers realise where Edmund has gone, and lead

the children to meet Aslan at the Stone Table. During the trek, the group notices that the snow is melting, and take it as a sign that the White Witch's magic is fading. This is confirmed by a visit from Father Christmas, who had been kept out of Narnia by the Witch's magic, and he leaves the group with gifts and weapons.

The children and the Beavers reach the Stone Table and meet Aslan and his army. The White Witch's wolf captain Maugrim approaches the camp and attacks Susan, but is killed by Peter. The White Witch arrives and parleys with Aslan, invoking the "Deep Magic from the Dawn of Time" which gives her the right to kill Edmund for his treason. Aslan then speaks to the Witch alone, and on his return he announces that the Witch has renounced her claim on Edmund's life. Aslan and his followers then move the encampment on into the nearby forest. That evening, Susan and Lucy secretly follow Aslan to the Stone Table. They watch from a distance as the Witch puts Aslan to death – as they had agreed in their pact to spare Edmund. The next morning, Aslan is resurrected by the "Deeper Magic from before the Dawn of Time", which has the power to reverse death if a willing victim takes the place of a traitor. Aslan takes the girls to the Witch's castle and revives the Narnians that the Witch had turned to stone. They join the Narnian forces battling the Witch's army. The Narnian army prevails, and Aslan kills the Witch. The Pevensie children are then crowned kings and queens of Narnia at Cair Paravel.

After a long and happy reign, the Pevensies, now adults, go on a hunt for the White Stag who is said to grant the wishes of those who catch it. The four arrive at the lamp-post marking Narnia's entrance and, having forgotten about it, unintentionally pass through the wardrobe and return to England; they are children again, with no time having passed since their departure. They tell the story to Kirke, who believes

them and reassures the children that they will return to Narnia one day when they least expect it.

## 2. Biography

**C.S. Lewis**, in full **Clive Staples Lewis**, (born November 29, 1898, Belfast, Ireland [now in Northern Ireland], died November 22, 1963, Oxford, Oxfordshire, England), Irish-born scholar, novelist, and author of about 40 books, many of them on Christian apologetics, including *The Screwtape Letters* and *Mere Christianity*. His works of greatest lasting fame may be *The Chronicles of Narnia*, a series of seven children's books that have become classics of fantasy literature. Reading and education were valued highly in the Lewis household. Lewis's father, Albert Lewis, was a solicitor, and his mother, Florence Hamilton Lewis, graduated from the Royal University of Ireland (now Queen's University Belfast) at a time when it was not common for women to earn degrees. Lewis and his older brother, Warren ("Warnie"), like their parents, were avid readers. Lewis was something of a prodigy: he was reading by age three and by five had begun writing stories about a fantasy land populated by "dressed animals," influenced by the stories of Beatrix Potter, which were being published as Lewis grew up. Selections of those early stories were collected in *Boxen: The Imaginary World of the Young C.S. Lewis* (1985).

After receiving their early education at home, Lewis and his brother attended English boarding schools. Very little learning occurred at the first of these, Wynyard School in Watford, outside London, overseen by a brutal authoritarian headmaster who was drifting into insanity. Lewis's education was rescued by excellent teachers at Campbell College in Belfast, Cherbourg House in Malvern, and at Malvern College, though he did not fit the latter socially and was intensely unhappy there. He left it

after a year to be prepped for the University of Oxford entrance exams by W.T. Kirkpatrick, whose tutoring enabled Lewis to win, in 1916, a scholarship in classics at University College. After serving in France with the Somerset Light Infantry in World War I, he began his studies at Oxford and achieved an outstanding record, taking a double first in Honours Moderations (Greek and Latin texts) and Greats (classical history and philosophy) and then staying on for an additional first in English language and literature, completing it in one year instead of the usual three. He became a fellow and tutor of Magdalen College, Oxford, in 1925, a position he held until 1954. From 1954 to 1963 he was professor of medieval and Renaissance English at the University of Cambridge.

In his youth Lewis aspired to become a notable poet, but after his first publications—a collection of lyric verse (*Spirits in Bondage*) in 1919 and a long narrative poem (*Dymer*) in 1926, both published under the name Clive Hamilton—attracted little attention, he turned to scholarly writing and prose fiction. His first prose work to be published (except for some early scholarly articles) was *The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason, and Romanticism* (1933), an account of his search to find the source of the longings he experienced from his early years, which led him to an adult acceptance of the Christian faith. Lewis had rejected Christianity in his early teens and lived as an atheist through his 20s. Lewis turned to theism in 1930 (although Lewis misdated it to 1929 in *Surprised by Joy*) and to Christianity in 1931, partly with the help of his close friend and devout Roman Catholic J.R.R. Tolkien. Lewis described these changes in his autobiography *Surprised by Joy* (1955), an account of his spiritual and intellectual life through his early 30s. His first successful work of fiction was *Out of the Silent Planet* (1938), a novel into which Lewis wove Christian allusions and themes. It and many of Lewis's



later books were read aloud and critiqued at meetings of the Inklings, a group of fellow writers who influenced him significantly. *Out of the Silent Planet* was followed by the equally successful *Perelandra* (1943) and *That Hideous Strength* (1945). Those three novels, which form one of the earliest and best of science-fiction trilogies, centre on an English linguist named Elwin Ransom who voyages to Mars and Venus and becomes involved in a cosmic struggle between good and evil in the solar system. The third book is valued particularly for the way it presents in narrative form ideas about the importance to individuals and societies of belief in traditional objective values that Lewis had developed earlier in his nonfiction *The Abolition of Man* (1943).

Lewis at the same time was becoming known in literary circles, initially by publishing articles and book reviews. His first scholarly book, *The Allegory of Love: A Study in Medieval Tradition* (1936), was highly praised and established his reputation as a leading figure in British literary studies. Later books on literature include *A Preface to Paradise Lost* (1942), *The Personal Heresy: A Controversy* (with E.M.W. Tillyard, 1939), *English Literature in the Sixteenth Century, Excluding Drama* (1954), *Studies in Words* (1960), *An Experiment in Criticism* (1961), and *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (1964). Lewis's *The Problem of Pain* (1940) and four series of radio talks on the British Broadcasting Corporation during World War II (later collected as *Mere Christianity*, 1952) brought him wide recognition as a lay expositor of Christian beliefs. But those were far exceeded in popularity by *The Screwtape Letters* (1942), a work of epistolary fiction consisting of 31 letters in which an elderly, experienced devil named Screwtape instructs his junior, Wormwood, in the subtle art of tempting a young Christian convert. It became a best seller in Britain and the United States. Other books

explaining and defending Christianity include *Miracles: A Preliminary Study* (1947), *Reflections on the Psalms* (1958), and *The Four Loves* (1960). The posthumously published *Letters to Malcolm: Chiefly on Prayer* (1964), in which Lewis returned to the epistolary form, is a series of letters to an imaginary friend, Malcolm, dealing mostly with various kinds of, approaches to, problems arising from prayer, as well as other matters concerning liturgy, worship, and doctrine.

In 1950 Lewis published what has become his most widely known book, the children's fantasy *The Lion, the Witch and the Wardrobe*. He went on to write six additional stories, and together the series came to be known as *The Chronicles of Narnia*. The series, which describes the conflicts between good and evil that occur in the kingdom of Narnia, is unified by Aslan, a noble lion, which is the form in which the Son of God usually appears in Narnia. The books were hugely popular, and numerous television and film adaptations appeared. The Narnian chronicles were followed by his last work of fiction, the one he thought his best, *Till We Have Faces: A Myth Retold* (1956), a retelling of the myth of Cupid and Psyche from the viewpoint of one of Psyche's sisters, whom Lewis names Orual. It is the least popular of his novels but the most highly praised by literary critics.

Late in life Lewis married Joy Davidman Gresham, an American who had become a Christian in part through reading Lewis's books. The two began a correspondence in 1950, while she was still married to writer William Gresham; by 1954 she and her husband, who had been unfaithful, were divorced, and she was living in England, becoming a close friend of Lewis. They wed in a secret civil ceremony in April 1956 to give her the legal right to remain in England. Six months later she was diagnosed with advanced cancer. In March 1957 they were married by an Anglican priest, who prayed that she would be healed. In what she and Lewis

thought of as a miracle, her cancer went into a period of remission, allowing them several years of happiness together, until the cancer returned and she died, in July 1960. Under the name N.W. Clerk, Lewis published *A Grief Observed* (1961), in which he poured out his sorrow and spiritual doubt and outlined the stages he went through in his grief process. (The story of their relationship was fictionalized in *Shadowlands*, a 1985 made-for-television movie later revised for the stage [1989] and revised again into a film starring Anthony Hopkins and Debra Winger [1993].) In early 1963 Lewis wrote his last book, *Letters to Malcolm*, and in the summer of 1963 he retired from his post at Cambridge, a few months before his death.