The Mythos of Narnia

In *The Lion, The Witch and the Wardrobe* and *The Last Battle* C.S. Lewis paints a world that is steeped in Celtic, Greek, and Christian mythos and imagery. He mixes and melds allegory and characters in a way that is lightweight, readable, and believable. *The Chronicles of Narnia* is a far lighter than Lewis’s contemporary, J.R.R. Tolkien’s, *The Lord of the Rings*, but are no less steeped in a mythology that has depth, and history—a world based on mythology, but has also created its own mythos.

Lewis draws from several mythological sources, but the books rely heavily on creatures from Greek, and Celtic mythology. In *The Lion, The Witch and the Wardrobe*, the characters battle against the White Witch, a character who resembles the Snow Queen from of Celtic mythology. In the Hans Christian Anderson story of the Snow Queen, she takes a young boy into her sledge, and wraps him in fur until he is warm. The boy, bewitched by the Queen forgets his grandmother and sister and joins her (snow_que.html). In Lewis’s story, Edmund finds the White Witch on a sledge, and she invites him to join her. She feeds him enchanted Turkish Delight, which bewitches Edmund into betraying his siblings in favor of the queen.

The characters that inhabit Narnia are derived from Greek and Germanic mythology. From Greek mythology the characters in the stories include Tumnus the faun—a half man half goat (Hamilton 52), Centaurs, who have the body of a horse, and the upper half of a man (48), Cyclops, which are one-eyed creatures of mixed reputation in mythology (80) and Minotaurs,
unpleasant creatures who were half man, and half bull (120). From Germanic and English folklore, Lewis took the images of the Dwarves, selfish creatures who only look out for themselves, Goblins, who are mischief makers, Dryads, and Naiads, and Giants, who are large men who are sometimes good and sometimes evil. From Christian mythology, Lewis borrowed the idea of talking animals from the Garden of Eden. In the stories the children encounter several animals that are able to talk, including apes, donkeys, beavers and, Aslan, the lion.

Lewis relies heavily on Christian allegory for the books. Although the characters are derived from Pagan mythologies, the stories are derived from the Bible. *The Lion, The Witch, and the Wardrobe* is another way of telling the story of Jesus’s crucifixion and the salvation of man. Aslan the Lion, serves the Emperor-over-the-Sea, a leader who is all-powerful, but not seen in the story. Aslan sacrifices his life, to save Edmund from destruction by the White Witch. When the White Witch killed the innocent Aslan, he is resurrected. The result is the defeat of the White Witch, and the children who followed Aslan are placed on the throne at Cair Paravel. Noticeably, the oldest child, Peter, is listed as the “High King of Narnia,” as St. Peter was the first Pope.

*The Last Battle* is a retelling of Revelations. In the story, a cunning ape dresses a good-hearted, but simple-minded donkey in a lion’s outfit. He convinces people this lion is Aslan returned. People bow and worship this false God—an anti-Christ of sorts—and the end result is the return of the great kings and queens of Narnia, and the return of the true Aslan, who passes judgment on Narnia and decides to end the existence of that world. The description of the stars fallings from the sky, and the animals struck dumb is astounding. In the end Narnia is destroyed, and Aslan judges its inhabitants. Those that love Aslan, keep the ability to speak, and are moved into a new Narnia. Those that rejected the true Aslan are struck dumb, and must live as animals
that cannot speak. Finally, we discover that the children have returned because they have been
killed in a train accident, and this is their paradise—their heaven.

Aslan tells the children that true Narnia, and England, are places where evil cannot exist.
This Narnia is the paradise promised to the faithful in Revelations. It is here that the children are
reunited with all the characters that died in the books. It is here where the Pagan and Christian
myths meld into a new mythos.
Works Cited


    http://hca.gilead.org.il/snow_que.html

In the process of writing the Chronicles of Narnia, C. S. Lewis gradually expanded the breadth and scope of his literary ambitions. What was foreseen from the outset as a collection of stories for children developed into a complex depiction of an entire moral universe. As the seven books progress, Lewis unfolds the whole Divine plan for this universe from its creation to its apocalypse. However, the uniqueness of Lewis’ literary achievement stems from the fact that Lewis manages to do two things at once. That is, he remains faithful to his original intention to write stories for children In the Narnia controlled by the usurper Miraz, who wants to crush all knowledge of everything to do with Old Narnia, history lessons in schools and with tutors only allow coverage of the time period after the Telmarine invasion of Narnia in 1998 NT. Everything about the Old Narnia country lives covered up, denied, and forbidden. The Narnian myth played out in LWW lives as the same myth Tirian knows in LB, and Tirian’s correct knowledge of the myths enables him to see through the deceiver, Shift. After Caspian’s coronation and the overthrow of the Telmarine government, the knowledge of the myths expands freely and openly throughout Narnia through schools.