

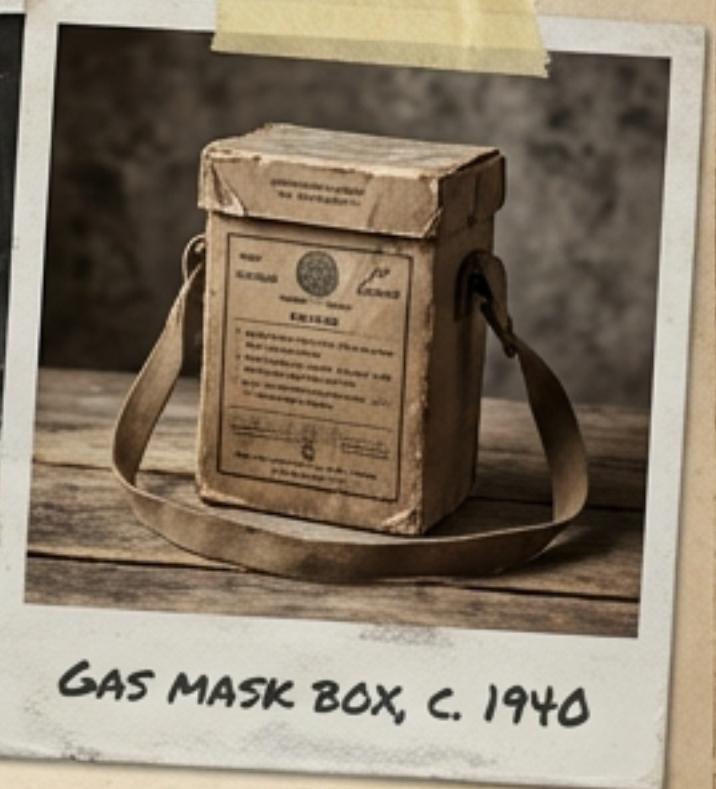
# THE LION, THE WITCH, AND THE WARDROBE

A Journey into the Deep Magic of Narnia



Based on the novel by C.S. Lewis.  
An exploration of Narrative, Character, and Theme.

# THE AIR RAIDS AND THE SPARE ROOM



GAS MASK BOX, C. 1940

## \*\*Context: Operation Pied Piper\*\*

The story is grounded in the real trauma of WWII. The four Pevensie children—Peter, Susan, Edmund, and Lucy—are evacuated from London to escape the Blitz. They are sent to a large country house owned by an old Professor.



## \*\*The Spark\*\*

C.S. Lewis's inspiration began with a single mental image he had carried since he was sixteen: a Faun carrying an umbrella and parcels in a snowy wood.

*"I wrote this story for you, but when I began it I had not realized that girls grow quicker than books... But some day you will be old enough to start reading fairy tales again."*

— Dedication to Lucy Barfield

# THE THRESHOLD OF THE WARDROBE



## \*\*The Spare Room\*\*

Sensory Details: Smell of camphor, soft fur, wooden floor.

Theme: Safety, Logic, Boredom.

## \*\*Narnia\*\*

Sensory Details: Prickle of fir branches, cold snow, crunching sound.

Theme: Magic, Danger, Adventure.

## \*\*The Designing Principle\*\*

The *Wardrobe* acts as a '*liminal space*'—a threshold between the known and the unknown. The narrative follows a closed loop: *Displacement -> Adventure -> Restoration*.

# THE INTRUSIVE NARRATOR

**\*\*The Voice of the Storyteller\*\***  
Lewis uses an 'Intrusive Narrator.' He speaks directly to the reader (e.g., 'You might think...'), acting as a companion and teacher. He bridges the gap between oral storytelling and written text.

**\*\*A Mythological Soup\*\***  
Narnia blends mythologies that typically don't mix, a choice that annoyed Lewis's friend J.R.R. Tolkien.  
\* Greek/Roman: Fauns (Tumnus), Centaurs, Dryads.  
\* Norse: Giants, Dwarfs.  
\* British Folklore: Father Christmas, Talking Beasts.



# ALWAYS WINTER, NEVER CHRISTMAS

## \*\*The Atmosphere:\*\*

The setting is a condition of the villain's rule. Eternal winter symbolizes a world in stasis—without hope, growth, or regeneration.



## \*\*The Antagonist: Jadis\*\*

**Archetype:** The Shadow / The Tyrant

**Powers:** Turns enemies to stone (denying life and movement).

**Methods:** Rules through fear and a secret police (Maugrim the Wolf). She claims to be Queen, but is a usurper.

NARNIA  
CHRONICLES

# THE TURKISH DELIGHT AND THE TRAITOR

## \*\*Edmund Pevensie\*\*

**Archetype:** The Shapeshifter

Edmund enters Narnia skeptical and spiteful. He represents the human capacity for error.

NARNIA  
CHRONICLES



## \*\*The Symbolism of Turkish Delight\*\*

The enchanted food represents **Gluttony** and **Greed**. It creates hunger without satisfying it. Edmund's desire for the candy leads to his desire for power (to be King over his siblings).

## \*\*The Conflict

This betrayal sets the plot in motion. The siblings must now deal with the fallout of Edmund's actions, moving the story from a simple exploration to a rescue mission.

# THE FOUR THRONES



**\*\*Lucy the Valiant.**  
The Herald.  
Faith and Intuition.  
She sees the truth first.



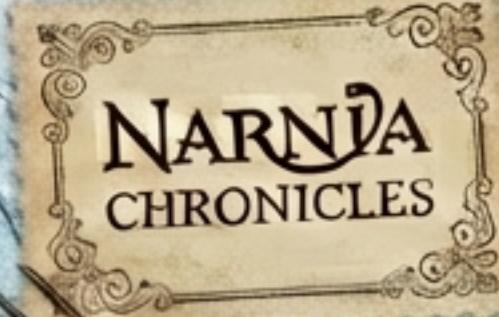
**\*\*Peter the Magnificent.**  
The Hero.  
Courage and Leadership.  
He accepts the reality of war.



**\*\*Susan the Gentle.**  
Logic and Caution.  
Help from a distance.



**\*\*Edmund the Just.**  
The Redemption Arc.  
Learned justice through mercy.



**Theme: Unity**  
Unlike the solitary hero, the Pevensies succeed through connection.  
They are destined to rule as a Tetrarchy—four equal rulers.

# ASLAN IS ON THE MOVE

**\*\*The Archetype\*\***  
Aslan acts as the **Mentor** and **Savior**. He is the son of the Emperor-Beyond-the-Sea.

**\*\*\*Not a Tame Lion\*\*\***  
Lewis emphasizes that goodness is not the same as safety. Aslan inspires “mysterious horror” in enemies and “lovely meaning” in friends.

## The Thaw

The spiritual thaw of Narnia (hope returning) causes the physical thaw of the winter. The arrival of Spring signals the weakening of the Witch's magic.

NARNIA  
CHRONICLES

# THE STONE TABLE

## The Deep Magic (Justice)

The ancient law written  
on the Stone Table.

- \* Every traitor belongs  
to the Witch.
- \* She has a 'lawful  
claim' to Edmund's  
blood for his treachery.

## The Deeper Magic (Grace)

The law from before the  
dawn of time.

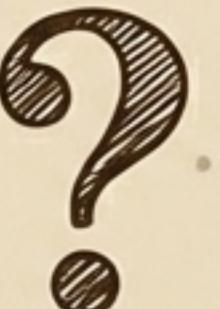
- \* If a willing victim who  
has committed no  
treachery is killed in a  
traitor's stead, the  
Table will crack.
- \* Death works backward.

# ALLEGORY OR SUPPOSITION?

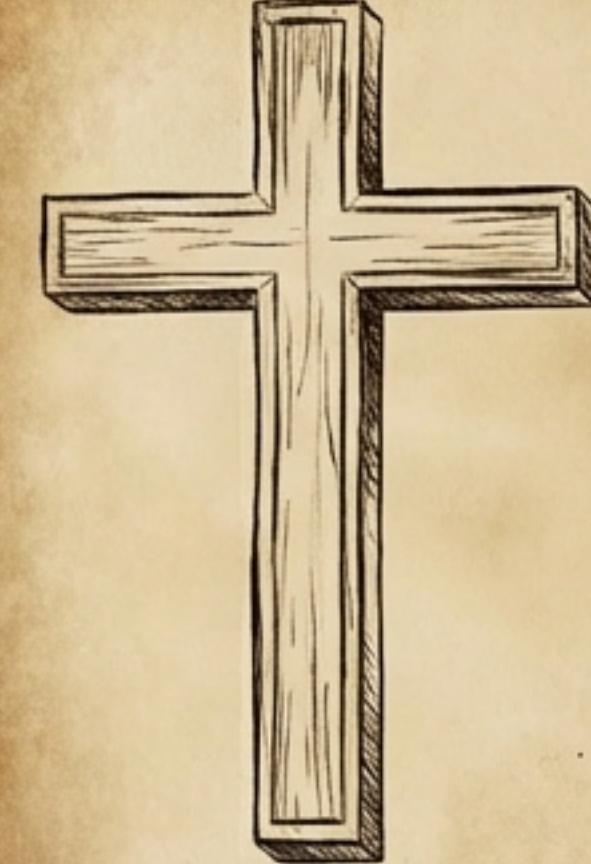


## \*\*Lewis's Distinction\*\*

Lewis argued Narnia was not a direct allegory (like *Pilgrim's Progress*), but a **Supposition**.



**\*\*The Question:** "Suppose there were a Narnian world and it, like ours, needed redemption. What kind of incarnation and passion would Christ undergo *there*?"



## The Parallels:

- \* Edmund's Betrayal = The Fall / Sin
- \* Aslan's Sacrifice = The Atonement
- \* Cracking of the Table = The Tearing of the Temple Veil

# THE STATUES WAKE UP



Narnia  
Chronicles

## \*\*The Breath of Life\*\*

The battle is won not just by fighting, but by restoring life. Aslan breathes on the statues turned to stone by the Witch, restoring their individual personalities.

## \*\*Victory\*\*

Peter leads the physical battle, but Aslan secures the spiritual victory. The Witch is defeated, and the children are crowned at Cair Paravel.

# THE WHITE STAG AND THE LANTERN WASTE



## \*\*Narnian Time\*\*

The children rule for years, growing into adults ("Peter the Wolf-Bane", "Susan of the Horn"). They live a full lifetime.

## \*\*The Return\*\*

While hunting the White Stag (a motif of spiritual quest), they stumble back to the Lamppost. They tumble out of the wardrobe as children again. No time has passed in England.

# MAJOR THEMES



## **\*\*Forgiveness.\*\***

Edmund is fully forgiven by his siblings and Aslan. His past is never held against him.



## **\*\*Courage.\*\***

Physical courage in battle, but also the moral courage to tell the truth.



## **\*\*Good vs. Evil.\*\***

Evil is depicted as static and frozen (Winter). Good is dynamic and growing (Spring).

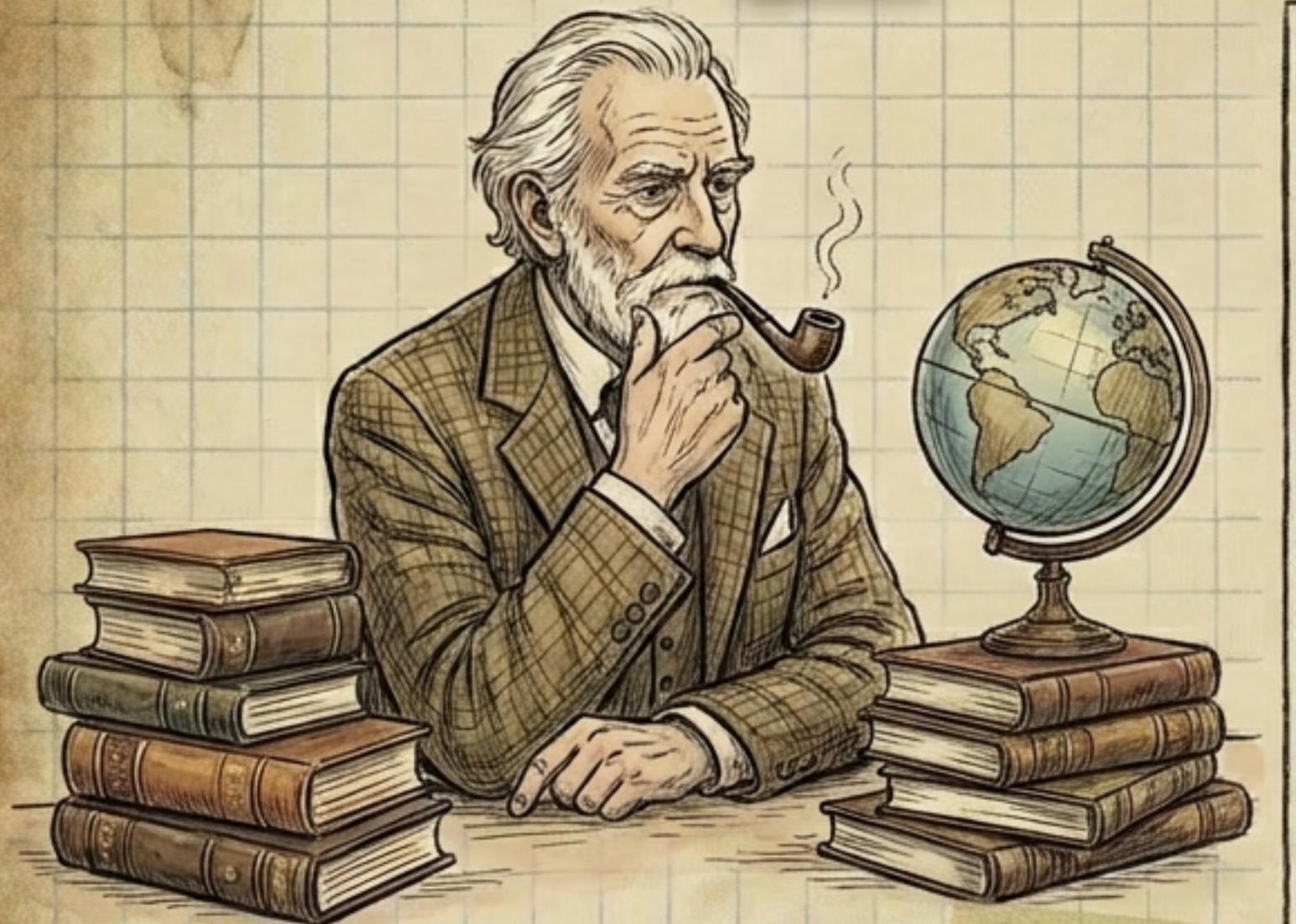


## **\*\*Wisdom of Children.\*\***

Children are open to the “magic” (truth), while adults are often blinded by rigid cynicism.



# THE PROFESSOR'S LOGIC



## \*\*The Trilemma\*\*

When Lucy claims to have found a magical world, the Professor uses logic—not magic—to defend her.

-  1. **Lies?** She does not tell lies (Ethos).
-  2. **Madness?** She is obviously not mad (Logos).
-  3. **Truth.** If she isn't lying and isn't mad, she must be telling the truth.

*"Logic! Why don't they teach logic at these schools?"*

## THE DESIGNING PRINCIPLE OF LIFE



### **\*\*Imaginative Resources\*\***

Lewis believed fantasy equips us for reality. By seeing courage in Narnia, we are better prepared to face “cruel enemies” in our own world.

*“Once a King in Narnia, always a King in Narnia. But don’t go trying to use the same route twice... Keep your eyes open.”*

