



Literature and Mythology: Exploring Mythological Elements and Archetypes in “The Lion, the Witch and the Wardrobe”

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Abstract— This article delves into the intricate relationship between literature and mythology, exploring how C.S. Lewis skillfully intertwines mythological elements and archetypes in his classic children's book, "The Lion, the Witch, and the Wardrobe." The author examines the use of Christian symbolism, the resurrection motif, and characters inspired by traditional myths to create a timeless narrative. The essay explores the subversion of myths within the story, emphasizing the nuanced characterization of figures like the White Witch and the unexpected transformation of flawed heroes. Additionally, the article analyses the thematic implications and character development in the novel, highlighting the central themes of good vs. evil, redemption, sacrifice, heroism, and friendship. Furthermore, it discusses how Lewis subtly subverts mythological elements, challenging preconceptions and providing a fresh perspective on timeless tropes. The Narnian setting itself is examined, with its disruption of time and diverse array of magical creatures challenging conventional expectations. In conclusion, the article asserts that "The Lion, the Witch, and the Wardrobe" stands as a testament to the enduring impact of the legendary genre on fiction, showcasing Lewis's ability to transform familiar myths into a thought-provoking and timeless masterpiece.



Keywords— *Mythology, Archetypes, Mythical Creatures, Subversion*

Introduction

Literature and mythology have always shared a close relationship, with authors frequently relying on the rich tapestry of classic myths and archetypes to create engrossing tales that ring true with readers of all ages. The relationship between myth and literature is one of reciprocal dependency. Despite the fact that myth and literature cannot be reduced to one another, myth has always been "an integral element of literature" and neither one can survive on its own. It also provides a collection of multidimensional tales for the creation of literary fiction worlds that grow, alter, or rewrite mythical components during the creative reception process. In his classic children's book "The Lion, the Witch, and the Wardrobe," C.S. Lewis skillfully combines mythological themes and archetypes with a compelling story that both references and satirizes

traditional and popular myths to create a timeless tale that continues to enchant readers of all ages.

The invention of Narnia, a place inhabited by fauns, centaurs, talking animals, and a variety of other legendary creatures, shows Lewis's use of mythological motifs. The Christian iconography of Jesus Christ as the victim is used by Aslan, the big lion. His ultimate offering on the Stone Table is a reflection of Christ's death and resurrection. The resurrection motif, which has a strong foundation in Christian mythology, is a potent illustration of the victory of good over evil. The prodigal son image from the New Testament is reflected in the disloyal younger brother Edmund, who embodies concepts of forgiveness and restoration. His character journey is inspired by traditional Christian redemptive stories. In this essay, we will look at how Lewis subverts some of these myths while also using

them to enhance his narrative to produce a singular and enduring piece of fiction.

Mythological Elements and Archetypes

We are introduced to a world in "The Lion, The Witch, and the Wardrobe" where legendary characters, magical settings, and fantastical animals come to life. The end of C.S. Lewis' most well-known book, *The Lion, the Witch, and the Wardrobe*, is centred on the resurrection of a Christ figure and a decisive fight for Narnia's soul. Lewis was a devoted Christian who infused the book with evident Christian symbolism. Lewis quietly suggested that a society that denies Christianity will be a weaker one defined by strife, grief, and suffering as well as a real winter of the soul in *The Lion, the Witch, and the Wardrobe*. Across the book, there are both nice and terrible characters. The virtuous are led by Aslan the mighty lion. The forces of darkness are led by Jadis the White Witch. C.S. Lewis based his fictional characters on beings from Christian mythology, medieval folklore, Greek, Norse, and Celtic mythology. Through the character of Aslan and his role in the story of Peter, Susan, Edmund, and Lucy, Lewis created an allegory for the triumph of Christian ideology. On the other hand, a world that upholds Christlike principles, such as offering the other cheek, keeping commitments, and making sacrifices for others, would, on the contrary, be full, abundant, and wealthy.

The impression that Lewis created by the first solo trip of Lucy through the wardrobe to the other side is that of a universe in desperate need of redemption. When Lucy enters the wardrobe for the first time, she discovers Narnia blanketed in snow. This first creates a tranquil, peaceful atmosphere, and when Lucy notices the Faun Mr. Tumnus delivering packages, she assumes Christmas is quickly approaching. As a result, the environment is calm and pleasant, and when Lucy sees the Faun Mr. Tumnus delivering parcels, she believes Christmas is about to arrive. It is asserted that the purposeful hiding of Jesus' glory by postponing Christmas—the holiday that commemorates the birth of Christ—represents this delay. Mr. Tumnus addresses Lucy as a "Daughter of Eve" and calls human males "Sons of Adam," referring to Adam and Eve in the Bible, the first two people that God created. According to this biblical allusion, mankind are heavenly beings made in the likeness of God, and it is, in a sense, their inherent right to govern Narnia over all other supernatural creatures that reside there. In addition to the powerful Aslan, Lucy, and her brothers will be hailed as saving grace or agents who will free Narnia from its never-ending winter. The White Witch, Jadis is a symbol of the negative. This would correspond to the biblical version of Satan. Narnia has become a haven for sin and depravity in the White Witch's

control. A notably overt representation of Christ in the book is Aslan, whose name alone evokes intense emotions in everyone who hears it. When Aslan is introduced to the kids for the very first time, Edmund experiences a "mysterious horror," Peter is "suddenly brave," Susan feels something "delightful" drift by her, and Lucy experiences a joyous excitement similar to what it is like to wake up on the initial morning of a vacation. Lewis is obviously employing Aslan's indescribable strength by mimicking the "horror" those thieves and liars like Edmund experience at the thought of Christ as well as the courage, joy, and serenity that Christ's name evokes in his believers. The White Witch's influence is significantly reduced by Aslan's approach.

The Stone Table, which is also a scriptural metaphor evocative of the stone tablets holding the commandments handed down from Sinai by Moses, is the site of the book's climactic confrontation between Aslan and the White Witch. Aslan is confronted by the White Witch at the Table, who has a group of gigantic creatures, werewolves, and tree creatures behind her. After Aslan freed Edmund from the Witch's grasp, the Witch continued to taunt Aslan by reminding him of the "Deep Magic" that the Emperor beyond the sea had introduced into the world "at the very beginning." Every traitor is the White Witch's to murder according to this Deep Magic; Edmund is one of them. She represents Satan in this regard, to whom sinners "belong" once they are condemned to Hell. Although Aslan is unable to deny the might of this Deep Magic, he strikes a pact with the White Witch that would allow her to murder him on behalf of Edmund. The most powerful depiction of Jesus Christ's Suffering and Crucifixion thus appears. The Witch's aides lead Aslan to the Stone Table, where he is mocked, humiliated, and stripped of his mane. The Witch then murders Aslan as Lucy and Susan watch in horror. Aslan's corpse is left behind by the Witch and her henchmen, Lucy and Susan care for it and release him from his restraints. However, before the girls' eyes, Aslan is raised from the dead, and the Stone Table splits in half as the sun rises. Lewis presents a powerful and instantaneously identifiable image of Aslan as Narnia's everlasting saviour, much like in the New Testament wherein Mary and Mary Magdalene watched Jesus's corpse before his resurrection—during which Jesus moved over the rock and exited from the tomb of his death.

Aslan and the four siblings prevail in the decisive fight that follows Aslan's resurrection, and Lewis's story therefore affirms the inherent justice and ultimate invulnerability of Christian principles. The fight between the teachings of Christianity of self-sacrifice, compassion, and seeking virtue and godlessness, sin, and materialism is the novel's main conflict.

Aslan

Aslan the lion has an identical existence that of Christ as a man. Aslan is the majestic golden lion who personifies Narnia's generosity and fairness. When the Pevensie children initially hear his name, they are overcome with strong emotions that they are unable to explain. Susan, Lucy, and Peter feel an indescribable joy. Edmund is eerily scared and has already betrayed his brothers by supporting the White Witch. The more the kids learn about Aslan, the mysticism that surrounds the name only grows. Aslan is portrayed by Mr. and Mrs. Beaver as the son of the Emperor beyond the sea which can be linked to biblical indications of Christ being the son of almighty father, creator of heaven and earth. Aslan makes a deal with Jadis, the white witch to save Edmund from being killed by sacrificing himself thus the author showcases the crucifixion of Jesus Christ to save mankind from their sins. Upon the promise, Aslan is led to the stone table to be killed where he is humiliated by the witch's attendants by shaming him and shaving his mane. Similarly, Christ was also tortured, humiliated, and beaten before his crucifixion. Christ's body was tended by Mary and Mary Magdalene ahead of resurrection. In the novel, the body of Aslan is left by the white witch and the party which was attended by Lucy and Susan. The stone table breaks in half and Aslan is resurrected similar to when Christ rose from the dead moving the stone boulder from the tomb. Aslan and the four siblings prevail in the decisive fight that follows Aslan's resurrection, and Lewis's story therefore affirms the inherent justice and ultimate invulnerability of Christian principles.

The White Witch

The white witch is the archetypal witch because the Witch isn't a person, she is completely evil and devoid of any virtue. The Witch professes to be human, but she is a mix of gigantic and Jinn. The Witch is vile, ruthless, desperate for power, and vicious. By force, the Witch seizes control of Narnia. She curses the realm, making it eternally winter, never Christmas, and giving the despairing Narnians nothing to hope for. The Witch divides the Narnians while rendering them frightened by swaying many of them to her party out of terror or lust for power. When the Witch is irritated, she usually uses her golden wand, which she keeps with her, to turn living creatures into stone. Everyone in the realm despises and fears the Witch, but only Aslan has the might to put an end to her.

The White Witch might represent Satan. The Witch is the "Emperor's hangman" in the book, and she has the authority to execute any Narnian who is discovered engaging in treason. The Witch has a similar function to Satan, who receives the souls of doomed sinners. The Witch's authority to execute sinners is a concrete illustration of Satan's power

to inflict spiritual death following physical death. The Witch and Satan do not appear to have a one-to-one relationship in the narrative, though. Lewis adhered to the religious definition of established gender norms and is unlikely to have created a female demon. Lewis possibly did this because after all, he was somewhat sexist. The Witch is a devilish persona, although she lacks the Christian conception of Satan's hellish aspect. As Jesus is not typically seen as a lion, Lewis does not utilize the standard religious representations of the characters that he uses in his allegories. Aslan's life experiences, character traits, and behaviors are exactly analogous to those of Jesus. The Witch appears less distinctive. Instead of being an allegory for the Prince of Darkness himself, the Witch is most likely just a wicked individual working for Satan.

Father Christmas

Father Christmas of *The Lion, the Witch, and the Wardrobe* plays a significant part. His arrival is the first indication that the Witch's power is waning and the long cold season is coming to an end. Father Christmas, who personified Christmas, symbolizes how, shortly before the seasons change to warmer days, the darkest period of the year also provides light and joy. Thus, it is impossible to ignore the significance of this figurative representation for the narrative of Narnia and how its never-ending winter transforms into spring, along with Aslan's death and resurrection as a representation of Jesus Christ. He offers the three siblings "tools" that they are encouraged to use in the approaching conflict with the Witch, not just toys. Here, Lewis shows how Christianity, which embodies love and compassion, also provides its followers with the "tools" necessary to navigate the world and resist temptation, brutality, and evil. Father Christmas greets the kids a Merry Christmas before turning around and shouting, "Long live the true King." In spite of the fact that Father Christmas is here referring to Aslan, the real king of Narnia, his remarks unmistakably reflect Christians' conviction that Jesus Christ is the only genuine king and the ultimate savior of his people from sin and evil.

Other Talking Animals and Mythical Creatures

Mr. Beaver and Mrs Beaver: Talking animals named Mr. and Mrs. Beaver are introduced to and attempt to provide for Peter, Susan, Lucy, and Edmund. They appear to symbolize all of Narnia's "upright citizens" and are particularly noteworthy for their morality and household harmony.

Wolves: Wolves are predatory, four-legged wild dogs that were one of the talking beast species in the Narnia universe. Although it is unknown why they cooperated with her, the majority of them fought on the side of the White Witch during the Long Winter by acting as her Secret Police under

their leader Maugrim. One of Maugrim's companion wolves managed to flee after he was murdered, telling Jadis what had transpired and encouraging her to take to the air. Instead, Jadis commands the wolf to go get the animals in her army and to bring them as quickly as possible to meet her. But for some reason, she turned some of the wolves into stone. In order to release them from the White Witch's courtyard and her cruel rule, they were subsequently restored by Aslan and fought with him during the First Battle of Beruna.

Mr. Tumnus: Mr. Tumnus, a faun, is one of Narnia's primary characters. Fauns are hybrids of man and goat which are from Roman mythology. Fauns, often known as "the son of the woods," are forest animals with goat-like legs and human-like upper bodies. Their distinctive features include long tails, glossy black hair and fur, curled hair, and little horns that resemble goat horns. Their looks are "mournful and merry" at the same time, and they enjoy dancing and performing music.

Centaur: Centaurs are creatures from Greek Mythology. A highly clever, devoted, and honorable race of beings called centaurs lived in Narnia. They had a horse-like physique with a human-like appearance from the midsection to the top of the skull. They were characterized as having a horse portion that resembled a large English farm horse and a human portion that resembled stern but attractive giants. Some centaurs lived up to 200 years, therefore they had extended lifespans. They were famed for getting up before it got light because they were the only race that could read the dance of the stars, which provided them insight into certain future occurrences. They were renowned as being among the most crucial troops in Aslan's Army and were outstanding warriors.

Satyrs: Satyrs are the sylvan deity in Greek mythology. Although they had more goat-like features than human ones, Satyrs in Narnia resembled Fauns in appearance and enjoyed singing and dancing with them. Similar to Minotaurs, they resembled a typical goat in appearance but stood upright like a person. They were coated with fur that came in a variety of colors, including white, brown, and red. They had the ability to take a leap and jump far and high because of their goat legs. The Satyrs were thought to be a wilder race than the Fauns, yet they shared Aslan's religion with the Fauns. When necessary, a large number of people participated in the conflict. For Aslan, they took part in the First Battle of Beruna. A Satyr and a Cyclops were observed engaging in combat there.

Minotaur: Greek mythology describes the Minotaur, a fantastic Cretan creature with a human body and a bull's head. A race of clever, violent Narnian animals with a bull's head, tail, and rear hooves but a human body and erect

stance are known as minotaurs. It is unknown what the Minotaurs accomplished throughout the Long Winter, but they served the Witch in her army. The Witch used the Wolves as her police force, thus it's possible that she used the Minotaurs in a similar capacity, such as her sentry guards. But they were Narnia's most crucial troops when war broke out. They arrived when Jadis called them, along with her most devoted supporters, to fight beside her against Aslan. They participated in the Aslan sacrifice on the Stone Table and the First Battle of Beruna, when they fought alongside the Witch's Army.

Dwarfs: One of the few White Witch's minions who spends a lot of time "on stage" throughout the course of the story is the dwarf, whose name is never revealed in the book. The Dwarf pulls the Witch's sledge and completes her nefarious tasks. He seemed to enjoy how harsh she is, especially to Edmund. While some of them join Aslan's side, others remain devoted to the White Witch. The Dwarf, in contrast to a typical servant, appears to be at ease challenging the Witch and occasionally speaking back to her. The Dwarf is bold enough to inform the Witch that Aslan must be in control and that her influence is dwindling as the magical winter in Narnia turns into spring. When they are attacked by some of Aslan's troops, the Witch uses her magic to conceal herself and the Dwarf, showing that she appreciates the Dwarf more than she values the other wicked creatures that serve her.

Giants: The Giants, also known as Gigantes, were a race of fierce warriors in Greek and Roman mythology, albeit they weren't always very large. In Norse mythology, giants were ancient creatures that existed before the gods and were vanquished by them. The Southern or Narnian Giants of Narnia were benevolent but not particularly intelligent. Rumblebuffin, Wimpleweather, and Stonefoot are illustrative instances. In the Golden Age of Narnia, they engaged in combat on the Narnian side in the First Battle of Beruna and the Battle of Anvard. Additionally, there were a few disloyal Narnian Giants that belonged to the White Witch's Army. They took part in the Aslan sacrifice and the Beruna war.

Nymphs: In contrast to other Greek goddesses, nymphs are primarily seen as personifications of nature, are frequently associated with a particular location or natural feature, and are frequently shown as young women. Except for the Hamadryads, whose lives were tied to a particular tree, they were eternal like other goddesses. The spirits of nature known as nymphs in ancient Narnia resided in the rivers and trees. They had the ability to emerge from their woodland and aquatic habitats and take on a human-like bodily shape. Many Nymphs were stone prisoners of the White Witch in her courtyard during the Age of Winter, along with many

other sculptures. Nymphs were among the numerous Narnians at Aslan's camp during the Winter Revolution, and they greeted the Pevensies and the Beavers as they were about to visit Aslan. Nymphs may or may not have participated in the First Battle of Beruna; however, given that they were subsequently spotted during the Pevensies' coronation as the Kings and Queens of Narnia, it is most probable that they did.

Naiads: The naiads are a class of female spirit, or nymph, who rule over fountains, wells, springs, streams, brooks, and other freshwater sources in Greek mythology. The gods and goddesses of Narnia who resided in the rivers and streams were known as Naiads, River Nymphs, or Water Spirits. The Great River of Narnia was where they were most frequently observed. They resemble humans and are connected to the Narnia rivers spiritually. There is no physical description provided, although they are portrayed as attractive ladies wearing dresses in aquatic hues, most frequently blue, and occasionally sporting rush crowns around their heads. When the White Witch invaded Narnia, she cast a spell that kept the entire country in perpetual winter, freezing all the water. The Naiads most likely spent most of the Age of Winter frozen and helpless until Aslan set them free. They were among Aslan's adherents at the Stone Table during the Winter Revolution, battling alongside their fellow Narnians against the White Witch.

Thematic Implications and Character Development

The topic and character development of "The Lion, The Witch, and The Wardrobe" are enhanced by the employment of legendary concepts and archetypes. The story's heroes serve as legendary representations of the virtues of bravery, selflessness, and the triumph of good over evil. The heroic adventures that are commonly portrayed in mythology are reminiscent of the character's growth and evolution.

I. Themes in "The Lion, the Witch and the Wardrobe"

1. Good vs. Evil:

The conflict between good and evil has always been at the centre of literature. Aslan, the huge lion, personifies the powers of kindness, justice, and redemption, while the repressive rule of the White Witch and her never-ending winter symbolize the forces of darkness. The book deftly incorporates this topic, which urges readers to consider the effects of decisions made by both people and civilizations.

2. Redemption and Sacrifice:

The final sacrifice made by Aslan for Edmund, one of the major characters, exemplifies the notion of unselfish sacrifice and redemptive action. A counterpart to religious metaphor, this act of compassion and selflessness represents the Christian belief in Christ's atonement for humanity's

sins. It conveys to readers a potent message of forgiveness, optimism, and the potential for reform.

3. Heroism and Courage:

As they confront their anxieties, take ownership of their actions, and display courage in their conflict with the White Witch, the Pevensie children—Lucy, Susan, Edmund, and Peter—evolve during the course of the novel. Their individual and group character development emphasizes the notion of heroism in the face of hardship and personal development.

4. Friendship and loyalty:

The relationships between the characters are essential to the plot. The children's dedication to one another and to their allies, such as Mr. Tumnus, Mr. and Mrs. Beaver, and the people of Narnia, serves as an example of the subject of the value of friendship and teamwork in overcoming obstacles.

II. Character Development

1. Lucy:

The youngest Pevensie kid, Lucy, develops as a character as a result of her increasing self-assurance and unshakeable faith in the Narnia-like world. Her belief in Aslan and compassion for others serve as examples of her inner fortitude and maturity beyond her years. She serves as the novel's main protagonist in many respects. She is the first of her siblings to have encountered the mythical land of Narnia, and she is presumably the one who cares about it the most passionately. She had a strong desire to assist those in need, which is one of her best qualities. This is why Father Christmas gave her the magical cordial, which she employs to heal anybody who is ill or hurt. She was often mocked by her elder sibling, Edmund, and was called "a liar" by her siblings more than once, but she came to accept forgiveness from them after they made sincere apologies for their mistakes. Another admirable quality of hers would be her loving and compassionate heart, which made her forgive everyone who is truly repentant. As the youngest of her siblings, Lucy is the most naive but also the most in touch with wonder, enchantment, and the capacity to believe in justice, righteousness, and fanciful things. She is incredibly compassionate, curious, and open.

2. Edmund:

Edmund is Susan and Peter's younger brother and Lucy's older brother. On his first trip to Narnia, he is a "spiteful" and vicious youngster who is easily tricked by the White Witch and forced into her service. He is portrayed as being egotistical and greedy; when the Witch serves him charmed Turkish Delights in an effort to bribe him into doing her bidding, he completely falls for her scheme and is so eager to obtain more candy (and a Kingship) that he willingly sells his siblings to the Witch in spite of knowing that she is a

perverse person. Even though he is a traitor, Edmund has a complicated personality and is frequently torn between good and wrong. However, he is typically too self-centered to act in the best interests of others. Aslan, the legitimate ruler of Narnia, generously makes the White Witch her victim in Edmund's place, thereby atoning for his selfish and treacherous behavior. Along with his brother Peter, sisters Susan and Lucy Pevensie, and the Pevensie sisters, Edmund was proclaimed king of Narnia. He was given the Narnian titles King Edmund the Just, Duke of Lantern Waste, Count of the Western March, and Knight of the Noble Order of the Table on the day of his coronation. These honors represent his courage and honor. By the book's conclusion, Edmund leaves Narnia a much more kind and just person who is renowned for his sound judgment.

3. Susan:

The family's eldest child, Susan is thoughtful, intelligent, and frequently the one trying to maintain harmony among her three older siblings, Peter, Edmund, and Lucy. She appears to have an innate connection with the environment and exhibits a great lot of compassion for every creature she meets in Narnia. Aslan is very special to Susan and Lucy as well, and they are the ones who saw Aslan's execution at the grasp of the White Witch and his resurrection afterward. By the conclusion of her protracted reign as Queen of Narnia, Susan has earned a reputation for being a mediator and an envoy.

4. Peter:

The older brother of Susan, Edmund, and Lucy is Peter. Peter is in many respects the group's natural leader because he is the oldest of the four children. He demonstrates his courage and heroism throughout the voyage to Narnia, and his active participation in several clashes and battles establishes him as his brothers' top guardian. Peter had a reputation as a formidable warrior and commander during his time as the High King of Narnia. With the sword Rhindon, Peter killed Maugrim during the Battle of Aslan's Camp. Later, during the First Battle of Beruna, Peter fought against Jadis herself, a much stronger and more seasoned warrior, and Lucy noted that he fought so ferociously and quickly that his sword "flashed like three swords." Peter already possessed formidable sword skills before becoming the High King of Narnia.

Subversion of Myths

Lewis uses myths from culture and history to build his universe, but he also subverts these stories subtly. Despite embodying the stereotype of the wicked temptress, the White Witch is a powerful and deep character. By accentuating her weakness and her fear of a prophecy that foretells her demise, Lewis somewhat humanizes her. This

inversion emphasizes the idea that even bad individuals may have more nuanced personalities.

The idea of sacrifice also has a distinct meaning in Narnia. In contrast to conventional stories, where gods or other supernatural entities often demand sacrifices from mortals, Aslan is prepared to make the ultimate sacrifice. Instead, Aslan makes a self-imposed sacrifice, which gives the deed a tremendous feeling of will and heroism.

I. Subversion of Mythological Elements

1. Aslan's Resurrection: Aslan is a Christ-like character in Narnia, and the story of his death and resurrection is similar to the Christian one. This satire of mythological clichés challenges preconceived notions of a sacrifice-giving deity. Aslan's passing emphasizes the concept of redemption and the efficacy of love rather than marking the end of something.

2. The White Witch as the Villain: The White Witch's persona challenges the idea of a beneficent queen. Queens are frequently portrayed as virtuous and compassionate in traditional fairy tales. Lewis, however, challenges the myth of the upright queen by depicting the White Witch as a powerful and evil foe.

3. The Wardrobe as a Portal: The wardrobe, a piece of seemingly regular furniture, acts as a gateway to the fantastical world of Narnia. The idea that magical worlds can only be reached through intricate portals or arduous adventures is subverted by this expectation-busting technique, allowing the exceptional to coexist with the commonplace.

II. Subversion of Symbolic Figures

1. Edmund's Flawed Hero's Journey: Edmund, one of the Pevensie kids, at first demonstrates traits of a flawed hero since he is driven by greed and dishonesty. He disproves the notion that heroes must be innately good by showing how anybody may go on a transformational and heroic journey, regardless of their shortcomings.

2. Talking animals as examples of morality: Talking animals frequently act as supernatural entities or advisors in mythology. They defy the stereotypes associated with them by representing a wide range of fascinating personalities in Narnia. For instance, Mr. and Mrs. Beaver provide dimension to the narrative by serving as knowledgeable mentors as well as devoted and sympathetic characters.

III. Trope Subversion in the Narnia Setting

1. Timelessness and Never-Ending Winter: Narnia is cursed by the White Witch, which renders the land permanently covered in snow. Seasonal and temporal expectations are put to the test by this disruption of the

natural order. Lewis challenges readers to think about the ramifications of a world in which time is suspended, which serves as a potent metaphor for the harmful effects of oppression and tyranny.

2. The Diversity of Narnia: In contrast to the common perception of a realm dominated by a single mythological species, Narnia is home to a wide variety of magical animals. The diversity of Narnia calls into question ideas of superiority and hierarchy among mythological creatures.

CONCLUSION

C.S. Lewis' "The Lion, the Witch, and the Wardrobe" serves as evidence of the legendary genre's continuing effect on fiction. By masterfully combining traditional and folklore into a modern plot, Lewis creates a work that is both entrenched in tradition and distinctive in its subversions. Children's literature at its finest, "The Lion, the Witch, and the Wardrobe" challenges our preconceptions of mythology, characters, and storytelling. C.S. Lewis challenges readers to reevaluate the underlying ideas and morals of ancient tales by reworking established myths and archetypes. The novel's deconstruction of myths enables a deeper examination of difficult issues like atonement, bravery, and the eternal strength of love. A timeless masterpiece in its own right, Lewis's ability to transform the familiar into something new and thought-provoking continues to enthrall and inspire readers of all ages. Aslan's heroism and the characters' adventures echo the eternal elements present in legendary narratives, serving as a reminder that myths are active, ongoing narratives that continue to influence how people view the world today. In this approach, Lewis has created a book that appeals to readers of all ages and has timeless relevance.

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