"You must learn to know me by that name":
Case Studies of Representation of Biblical People and Events in
C. S. Lewis' *The Chronicles of Narnia*

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In this thesis, I examine cases of intertextuality between C. S. Lewis' *The Chronicles of Narnia* series and the Bible. The analysis consists of eight different case studies and it is constructed on two different levels; the first part focuses on the parallels between some characters of *The Chronicles of Narnia* and the people in the Bible, while the second part compares storylines and narratives in *The Chronicles of Narnia* to the relevant events, narratives and themes in the Bible. The findings are then critically scrutinised in light of the most prominent theories of intertextuality and intertextuality studies. In addition to the two primary sources, *The Chronicles of Narnia* and the Bible, the study also utilises a considerable body of other academic research on intertextuality, the Bible and *The Chronicles of Narnia*.

Both levels of analysis demonstrate a considerable number of intertextual references to the Bible in *The Chronicles of Narnia* series. These references are spread across the seven volumes of the series and they are very extensive and detailed in nature. As C. S. Lewis was a devout evangelical Christian, the authorial design and intentionality of these references is likely. However, with the recent developments in the field of intertextuality studies, the focus has shifted onto the reader's perception of intertextuality and its influence on their reading experience. In the case of *The Chronicles of Narnia* and the Bible, the intertextuality is supported by textual evidence, (assumed) authorial design and reader perceptions alike, justifying its obligatory classification. However, further research is needed on the practical dimension of intertextuality studies.

key words: The Bible, *The Chronicles of Narnia*, C.S. Lewis, intertextuality

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List of Abbreviations

Battle	*The Last Battle*
Caspian	*Prince Caspian*
Chair	*The Silver Chair*
Horse	*The Horse and His Boy*
KJV	King James Version
Lion	*The Lion, the Witch and the Wardrobe*
Nephew	*The Magician's Nephew*
NKJV	New King James Version
The Chronicles	*The Chronicles of Narnia*
Voyage	*The Voyage of the Dawn Treader*

Acknowledgements

1 Introduction

Clive Staples Lewis (1898−1963) is widely considered one of the literary geniuses of the 20th century. A prolific author, he published more than thirty books in his lifetime (Lewis 2012, i), ranging from children's fantasy books through poetry and literary essay collections to theological discussions on Christianity and on the practical applicability of the Bible. Perhaps the most influential and popular of his works, *The Chronicles of Narnia* series (1950−1956), continues to fascinate readers across nationalities and age groups.

C. S. Lewis was born in Belfast, Northern Ireland in 1898. He and his elder brother grew up in the household of a hot-headed Welsh father and a more reserved Irish mother (Lewis [1955] 2013, 18). He considered his childhood happy, even though it was shaken by the untimely death of his mother, which left both the boys and their father devastated (ibid., 35). Following this, Lewis became an even more avid reader and delved deeper into his imagination, which had already produced an imaginary country called the Animal-Land. Already then, he started to experience flashes of longing and joy intertwined, the pursuit of which would characterise his latter life, even though he did not yet know their origin.

According to Lewis' own words, his childhood home was not very religious (ibid., 22). He was taken to church and taught the good night's prayer, but Christianity did not play a major role in the lives of either of his parents. Only the ailment and death of his mother drew him closer to God, as he began frantic praying for her revival (ibid., 36). His disappointment in the result, however, did not cause him to question God's existence but only his own motives (ibid., 37). Time for firm atheism would come later in his life.

In time, Lewis began his schooling and attended several different institutions. His academic pursuits combined with his overtly logical and analytical mindset gradually transformed a boy with a child's faith into a determined atheist. By the age of 14, Lewis had become arrogant and prideful about his intellectual achievements and abandoned any belief or yearning towards Christianity (ibid., 87−90). Atheism became one of his defining characteristics for quite some time and he looked down upon other people with more favourable attitudes towards faith and Christianity.

Little by little, Lewis began to see flaws in his own rationalist thinking. This process of deduction and re-evaluation culminated to a moment in the summer of 1929, when Lewis reluctantly admitted that there was a God and knelt down in prayer (ibid., 267). This conversion

to theism was then followed by his conversion to Christianity in 1931. Ever since, he was a devout Anglican who frequently engaged in theological discussions in many of his books (Hannan 2013, 1). In *Mere Christianity*, one of his numerous Christianity-related books, he states: "There is no mystery about my own position. I am a very ordinary layman of the Church of England, not especially 'high', nor especially 'low', nor especially anything else" (Lewis [1952] 2012, preface viii). He also felt a strong calling to familiarise the new generation with the basics of the Christian belief (Lewis [1952] 2012, foreword xix).

It was a calling for which Lewis was exceptionally well suited. He had an extensive knowledge of the Bible and a natural aptitude for writing and logical argumentation. Consequently, he spent considerable time defending Christian beliefs both in his books on the matter and even on several radio programmes broadcast in the United Kingdom in the context of the Second World War. *The Chronicles of Narnia* -series, albeit on the more fictional side of his bibliographical spectrum, is not void of Christianity-related references. In Dominique Wilson's words:

> There can be no mistaking the theological undertone of the series, written by an artist of immense talent and imagination, who also was 'a Christian, dedicated to the purpose of making his faith both seen and heard'. The religious symbolism and motifs threaded through The Lion, the Witch and the Wardrobe series is extensive. The vast amount of scholarly and literary research completed on the series to date makes it clear that the religious interpretation of the Chronicles is only limited by the amount of time and effort one has to spend.
> (Wilson 2007, 173; quoted from Gibson 1980, 132)

In this study, I analyse the representation of the key biblical people and narratives in C. S. Lewis' *The Chronicles of Narnia* (= *The Chronicles*). Through the analysis, three principal issues or research questions will be discussed in this study. Firstly, a comparative analysis of the two texts seeks to demonstrate that there is considerable evidence of intertextuality between *The Chronicles of Narnia* and the Bible. The analysis, qualitative in nature, has been limited to a few case studies and is by no means comprehensive. Secondly, the study scrutinises the depth and systematicity of this intertextuality and how it is spread across the seven volumes of the series. Finally, in the light of theories on intertextuality and intertextuality studies, this study proceeds to examine whether the extent and depth of intertextual references to the Bible in *The Chronicles of Narnia* suggest this intertextuality was both obligatory and intentional, given Lewis' standing as a devout evangelical Christian.

I will begin by introducing some of the most prominent theories on intertextuality and intertextuality studies. I will discuss the origins of the concept along with intertextuality studies as a discipline. I will briefly examine some of the more theoretical and abstract ideas on

intertextuality that form the philosophical paradigms for the field, and then move on to more practical tools of analysing intertextuality, including the categorisation of intertextuality into three different classes: *obligatory*, *optional* and *accidental*. I will then proceed to introduce the materials and methodology of this study, by presenting a brief literature review of the works used and the underlying reasoning behind the selection of the New King James Version (1982) of the Bible for the analysis. These texts are compared systematically on the parts that are relevant to each case study.

The fourth section of this thesis concentrates on the analysis of *The Chronicles of Narnia* and the Bible. In order to facilitate the comprehensibility of this thesis, I will begin with the comparison of biblical people and characters in *The Chronicles of Narnia*, as these findings play a crucial role in the latter analysis of the similarities and parallels in the narrative events of these respective texts. Due to the limited scope of this study, I have selected four case studies that most evidently demonstrate obligatory intertextuality between the characters of *The Chronicles* and the people in the Bible. In the following section, the focus will move to the representation of Biblical events and narratives in *The Chronicles*, even though an absolute separation of the two spheres of analysis is neither practical nor possible. Furthermore, the instances of intertextuality in the events and narration of these two texts can be viewed as further evidence of the intertextuality in characters and people. Following the manner established in the previous section, the discussion of the events and narratives also consists of four prominent case studies of obligatory intertextuality: the accounts of the creation and the fall of man, resurrection, the Exodus and the conquest of the Promised Land, and finally, eschatology and the End Times. The analysis section is then concluded by a summary of the key findings and their implications, which strongly suggest that the intertextual references to the Bible in *The Chronicles* were both obligatory and intentional.

2 Comparative Literature and Theories of Intertextuality

Even though intertextuality as a phenomenon is as old as text, systematic research on the topic has emerged relatively recently. Seemingly, intertextuality is easy to define as 'a text being affected by the existence of other texts', but a systematic and practical study of intertextual references is much more complicated than that. This section investigates the definition and origins of intertextuality (studies) and then proceeds to examine the two most pressing criticisms that the scholars of the field have yet to adequately respond to: the author-reader agency and the impracticality of the theoretical framework of intertextuality. Finally, the section introduces some practical tools for assessing the existence and significance of intertextual references, which are also applied later in the analysis section of this study.

2.1 The Definition of Intertextuality and the Origin(s) of Intertextuality Studies

The origins of the concept of intertextuality trace back to the 20th century linguistics, which also marked the birth of modern literary and cultural theory as a discipline (Allen 2011, 2). This, however, does not mean that until then intertextuality and intertextual references were non-existent; intertextuality has been present ever since there have been texts. In the academic setting, intertextuality studies are strongly founded on the work of Ferdinand de Saussure, Mikhail Bakhtin and Julia Kristeva. Their notions of intertextuality are broader and more abstract, highlighting the interconnectedness of all language and linguistic expression. Some of the more modern scholars have attempted to bring intertextuality studies closer to the practical level with varying success.

Intertextuality is widely defined as the multiple ways in which a literary text can be linked to other literary texts (Abrams 1981, 200). It is a broader umbrella term that encompasses citations, both implicit and explicit allusions, inadvertent and conscious borrowing, plagiarism, any influences of an earlier text on a more recent text or even all types of employment of conventional literary codes or practices. Given such a broad definition of the term and the possibility of inadvertent intertextual references, intertextual studies are a challenging but interesting discipline. It can be approached from a strictly structural point of view, which focuses mostly on textual features and systematic comparisons between texts, or the more post-

structuralist paradigms that highlight interpretation and meaning, shifting the focus from the intention of the author to the cognitive processes of the reader (Mason 2019, 2−3).

Ferdinand de Saussure represents the more structuralist strand of intertextuality studies, even though he never used the actual term 'intertextuality' or discussed the matter extensively in his work. However, most scholars of intertextuality studies introduce him and his idea of a system of differential signs (Saussure 1974) as the starting point for the discipline. The key idea is that "[i]f all signs are in some way differential, they can be understood not only as non-referential in nature but also as shadowed by a vast number of possible relations" (Allen 2011, 11). In other words, as individual literary texts exist within a literary and cultural system, they create their meaning in relation to other texts within the same system. Thus, a piece of literature can only be understood in comparison to other texts and when paralleled to other pre-existing linguistic structures (ibid., 12).

While de Saussure's idea of a system is purely linguistic, critics such as Mikhail Bakhtin and Valentin Vološinov add a social dimension to the study of the relational nature of literary texts. Vološinov argues that all language is reflective of the different social, societal and cultural factors present in any given context (Vološinov 1986; Allen 2011, 18). This implies that no linguistic utterance or expression can ever be neutral but must be interpreted in relation to its immediate context. One can only truly grasp the meaning of an utterance by examining not only the previous and following utterances, but also the generally conventionalised patterns of creating meaning within the particular socio-cultural context of the utterance (Allen 2011, 18). Naturally, according to this view of language, every linguistic utterance also has a crucial role in shaping and promoting further utterances. Vološinov's view is, then, radically different from de Saussure's, and represents a more social constructivist turn in linguistics. While de Saussure highlights the interconnectedness of linguistic expression within a set system, Vološinov argues for a mouldable set of conventions governing the use of language.

Even though both de Saussure and Vološinov examine language in general without mentioning intertextuality or connections between specific texts, they nevertheless set the foundation for intertextuality studies. Kristeva's work is firmly founded on de Saussure's ideas and principles but focuses on texts as a particular form of linguistic expression and language use. In particular, she focuses on how a text is created and assembled together from already existing discourse (Kristeva 1980, 36; Allen 2011, 35). As Graham Allen puts it, "[i]n this sense, the text is not an individual, isolated object but, rather, a compilation of cultural textuality. Individual text and the cultural text are made from the same textual material and cannot be separated from each other" (Allen 2011, 35).

Given the philosophical and more abstract level of their analyses, the aforementioned 'founding scholars' of intertextuality studies have been criticised for two main reasons. Firstly, they are all very author-centred, assuming that all intertextual references are due to conscious or inadvertent authorial design and that the reader either notices them or does not (Mason 2019, 2). Secondly, they are exceedingly broad and theoretical, and therefore impractical and poorly suited for any micro-level analysis (Mason 2019, 5). Critics such as Jessica Mason call for a clearer distinction between "broader notions about the intrinsic relations between all 'texts' across time and space, and examinable instances of intertextuality in practice" (ibid.). These respective criticisms and the attempts to overcome them in the field of intertextuality studies are discussed in sections 2.2 and 2.3 of this study.

2.2 The Death of the Author in Intertextuality Studies

As stated in the previous section of this study, traditional conceptions of intertextuality have been very author-centred. All intertextual references are placed into the text by the author consciously or inadvertently, and the reader is aware or informed of those references or is not, which in turn influences their reading experience to an extent dependent on the relative prominence of the reference. Ever since the idea of de Saussure's system of differential signs, the author has had a significant role not as a unique creator of content but as "a compiler or arranger of pre-existent possibilities within the language system" (Allen, 2011, 14; Barthes 1977). In Allen's words, "[e]ach word the author employs, each sentence, paragraph or whole text s/he produces takes its origins from, and thus has its meaning in terms of, the language system out of which it was produced" (Allen 2011, 14).

Recently, this line of thinking has been challenged by research on intertextuality that seeks to increase the role of the reader in constructing intertextuality and intertextual references in a text. According to the newer ideas of intertextuality, intertextual references are a result of both authors and readers making connections between texts, and thus both agents are equally important in understanding the phenomenon itself. The readers engage in a comparative process whereupon they assess not only the structure of a particular text but also its relations with other texts and linguistic conventions (ibid., 12). Regardless of the author's intention or subconscious, if the readers do not notice an intertextual reference, it "does not exist within their experience of that text and plays no role in their reading" (Mason 2019, 3). As a consequence, the task of determining whether a text contains instances of intertextuality has been implicitly given to

'qualified' readers, i.e., readers who are familiar with literary conventions and a considerable body of literature.

However, even though each reader makes their own subjective reading of a given text, their failure to acknowledge an intertextual reference in the text does not remove it from the text. This is one of the key dilemmas in intertextuality studies as there is a considerable discrepancy between theoretically observable cases of intertextuality in a text and what an individual reader or a collective of individual readers notices in it. All readers are restricted in their capability to notice intertextual references in a text and the author is only aware of a portion of all cases. Thus, intertextuality studies as a branch of learning is inherently qualitative and limited by its vast theoretical base and its subjective practical dimension.

2.3 Practical Comparisons of Texts and a Classification of Intertextualities

The second major criticism towards the traditional studies of intertextuality has to do with their philosophical and impractical character that does not function on the micro level. The recent more cognitive turn in intertextuality studies seeks to bridge the discrepancy between theoretical and practical intertextuality (Mason 2019, 20) but it succeeds only to a limited extent. Mason introduces two interrelated concepts to distinguish the theoretical and the practical: a narrative interrelation and an intertextual reference (ibid., 21). By a narrative interrelation she refers to the more theoretical sphere and defines it as the "cognitive act of making a link between a narrative and at least one other" (ibid.). They differ from intertextual references in that they cannot be examined directly since they are mental processes in an individual reader's mind. An intertextual reference, on the other hand, is an "articulated, examinable product of narrative interrelation" (ibid.), which readers both notice in texts but also produce by making a justifiable connection between two or more texts. In other words, intertextual references are the tangible examples of intertextuality, and therefore also examined in this study. Even if an analysis of intertextuality can never be exhaustive, analysing the features that are observable is still more useful than lamenting over the impossibility of observing all features of intertextuality in a given text.

Therefore, on the practical level, the scholars of intertextuality aim to notice textual patterns between different texts and then validate their interpretations of intertextuality based on these patterns (Riffaterre 1987). Mason (2019, 12) compiles a list of areas in literary texts where scholars of intertextuality commonly find intertextual references. These include, but are

not limited to, rhetoric, systemic functional linguistics (especially modality and transitivity), (conceptual) metaphors, possible worlds theory and text world theory, speech and thought representation, point of view and deixis, reader response theories, foregrounding and deviation and corpus linguistics (ibid.). The findings of this study encompass several of these areas, especially rhetoric, metaphors, point of view and deixis and foregrounding and deviation. However, due to the scope and qualitative character of this study, these findings are not explicitly classified to enable any quantifiable data, nor is there a clear focus on any particular area of intertextuality analysis.

There are several ways to classify the quality of intertextual findings. One of the most prominent ones is John Fitzsimmons' (2013) classification of intertextualities whereupon he distinguishes three different categories of intertextuality: *obligatory*, *optional* and *accidental*. By *obligatory intertextuality* he refers to the author's conscious decision to plant an association, comparison or link to one or more literary texts into his own text. In order to understand the full meaning of the *hypertext* (i.e., the author's own text, which contains intertextual references to earlier works of literature), the reader has to be familiar with the *hypotext*, (i.e., the older text that has influenced the author's text, the "original" that is being referred to) (Cruz 2019, 77).

Optional intertextuality, on the other hand, refers to a link between the hypertext and the hypotext that is less essential to the reader's understanding of the hypertext (Fitzsimmons 2013). They enhance the reading experience by adding another layer of meaning to the hypertext in question. As Dominador L. Pagliawan (2017, 69) puts it, optional intertextuality occurs when authors wish to commend the hypotext or to pay tribute to it. A crucial difference between obligatory and optional intertextuality is the depth and width of the intertextual references. In obligatory intertextuality, the references are found in multiple areas of stylistic analysis and are often strikingly apparent and detailed, whereas in optional intertextuality, the references are more subtle and present in a more general manner.

Finally, *accidental intertextuality* entails the cases in which the reader makes a connection between two or more texts but there is no tangible textual evidence of this connection (Fitzsimmons 2013). These connections are based on the reader's prior experiences or cultural practices and not established or intended by the author (Pagliawan 2017, 69). This type of intertextuality falls in line with the aforementioned concept of narrative interrelation (Mason 2019, 21), which focuses on the cognitive processes within the reader's mind rather than the tangible textual evidence found in the texts themselves. As the focus of this thesis is on finding concrete textual connections between *The Chronicles* and the Bible, this type of intertextuality is largely omitted from this study. Instead, the aim is to analyse the existing

textual examples of intertextuality and point out why their classification into obligatory intertextuality is justified.

3 Materials and Methodology

This section introduces the materials and methods used in this study. I will begin with a literature review that briefly introduces the primary resources analysed, *The Chronicles of Narnia* series and the Bible. In section 3.2, I will discuss the methodology of this study and the reasoning behind the choice of the case studies in more detail.

3.1 Literature Review

This thesis is based on two primary sources: *The Chronicles* series, i.e., all its seven volumes, and the Bible, of which I have chosen to use the New King James Version (NKJV). In this section, I will provide a short plot summary of each *The Chronicles* volume along with the abbreviations of the titles used in this thesis. I will then proceed to briefly discuss the key features of the NKJV Bible and the reasons why I have chosen to use this translation of the Bible in this thesis instead of any others.

3.1.1 *The Chronicles of Narnia*

The Chronicles of Narnia series consists of seven individual volumes, all of which were originally published between 1950 and 1956. Henceforth, to aid the reader in following the argumentation in this thesis, I will be using abbreviated titles in references to the individual volumes.

     The Magician's Nephew (= *Nephew*) is the chronologically first book of the series, albeit being published as late as 1955. The book begins when two friends, Polly and Digory, play together and end up in the study of Digory's uncle Andrew. Uncle Andrew has been working on some magic rings which take anyone that touches them to an interim place from where one can enter an alternate universe or world. Polly is tricked into another world and Digory follows her in order to bring her back. After visiting other worlds, the children and their companions witness the creation of a brand-new world called Narnia, where animals talk, and everyone is free and thriving. They also encounter the creator of that world, Aslan the Lion. *Nephew* lays the foundation for the following books in the series and provides the accounts of the origin of Narnia, the emergence of evil and an introduction to Aslan.

The second book in the series, *The Lion, the Witch and the Wardrobe* (= *Lion*), is undoubtedly the most popular one in the series. The four Pevensie children, Peter, Susan, Edmund and Lucy, accidentally stumble into the magical world of Narnia through the door of a wardrobe. They discover that Narnia is ruled by an evil witch, who causes an eternal winter without Christmas and tyrannically oppresses the other inhabitants. The Pevensie children quickly discover that the Witch is particularly interested in them, as they are the ones that can end her rule in Narnia. After fierce battles and sacrifices, and only with Aslan's guidance, the children succeed and become kings and queens in Narnia.

The Horse and His Boy (= *Horse*), the chronologically third book in the series, is set in the reign of the Pevensie children. It introduces another protagonist, Shasta, who leaves his oppressive guardian and embarks on a quest for his homeland with a Narnian talking horse, Bree. On their journey, they encounter another duo on a flight; a Calormene girl called Aravis and a Narnian horse Hwin. Together, the four of them journey towards the free lands of Narnia and Archenland and accidentally discover a conspiracy against the kings of those lands. Eventually, Shasta and Aravis defend their new homeland against the Calormene enemies and settle down happily.

Prince Caspian (= *Caspian*) introduces another main character, Caspian, who is the rightful heir to the Narnian throne. However, his power-hungry uncle Miraz is not willing to subject to his reign. The threat of his uncle forces Caspian to flee the castle and assemble troops of his own. With the aid of the Pevensie children, who have returned to Narnia after centuries of absence, Caspian and his loyal supporters are finally able to defeat Miraz and claim his place as the King of Narnia.

The fifth book in the series, *The Voyage of the Dawn Treader* (= *Voyage*), is set in the time of King Caspian's reign. The two oldest Pevensie children are unable to return to Narnia, but Edmund and Lucy, and their pampered cousin Eustace are drawn into Narnia through a magical painting. They find themselves on board *The Dawn Treader*, King Caspian's ship, which is on its way to explore the unknown regions in the Far East. This quest to the end of the world subjects them to danger in several forms, and they encounter unique islands with even more unique inhabitants. Finally, they reach the end of the world and Aslan himself, only to be told that they are still needed in their own worlds.

The Silver Chair (= *Chair*) again features Eustace, the cousin of the Pevensies, and introduces his classmate Jill, who is one of the main characters in the remaining Narnia books. Together, they enter Narnia, and Aslan immediately gives them a task; they must find the long-lost son of King Caspian, Prince Rilian. This endeavour takes them on an adventure through

the northern areas that are inhabited by giants. Their only clues are the four signs that Aslan told them to look for. Eventually, they find Prince Rilian entrapped by an evil witch and kept miles under the ground. The Witch uses her magical Silver Chair to control him, but the children are able to defeat her and liberate the disillusioned Prince.

The Last Battle (= *Battle*) is the seventh and final book in the series. Eustace and Jill return to Narnia, only to find their new King Tirian in trouble. An impostor in the name of Aslan has taken over the rule and Tirian and his allies find themselves in the minority. Calormen attempts to invade Narnia, while it is at the brink of a civil war. Ultimately, Aslan intervenes, and the world of Narnia ceases to exist. However, Jill and Eustace, and their allies find themselves in a new Narnia, which far surpasses the old one and will go on forevermore.

3.1.2 The Choice of the New King James Version of the Bible for the Analysis

The traditional Christian Bible consists of 66 individual books and is divided into the Old Testament and the New Testament, respectively. In accordance with the Christian tradition, Old Testament writings are interpreted in the light of New Testament revelations. For instance, this allows the interpretation of some Old Testament extracts as prophecies about Jesus Christ (e.g., Is. 52:14). The Apocrypha are left out of most Christian Bibles (and included only with a special mention), and thus they are not discussed in this thesis either. Additionally, this thesis conforms to the traditional Christian belief and interpretation of the Bible, common to all main Christian denominations. Thus, doctrines of the trinitarian Godhead and Jesus's deity and omnipresence after ascension, for example, are not explicitly discussed or theologically evaluated, as they are generally accepted in the Christian tradition.

For the purposes of the analysis in this study, I have chosen to use the New King James Version (NKJV) of the Bible. As a more modern version of the King James Bible (KJV), it has preserved the translation from the original Hebrew and Greek on more of a word-for-word basis as opposed to thought-for-thought translations, making comparisons with the original texts more transparent (Kohlenberger 2004). Obviously, the division into word-for-word versus thought-for-thought translations is not a stark binary opposition, but rather a continuum, as no translation can be said to achieve either end of the spectrum. However, as the KJV is widely considered one of the most accurate and best translations of the Bible even today, it is an apt starting point for the comparison of biblical translations. It is specifically praised for its "gracious style, majestic language, and poetic rhythms" and considered a masterpiece in the field of English literature (Comfort 1991, n.p.). Additionally, it is the version that Lewis himself

used when quoting the Scripture (Hannan 2013, 12), and it continues to be widely used among biblical scholars even nowadays.

However, as the KJV was originally published in 1611 (Schmid 2016), a considerable amount of its vocabulary is outdated and sometimes misleading. For example, when describing the violence towards Jesus in Mark 14:65, the KJV uses the word 'buffet', while later translations replace it with 'beat' (e.g., NKJV, New American Standard Bible) or 'strike' (e.g., English Standard Version), which are more accessible for the modern-day readers. Even Lewis himself noted the outdatedness of the KJV, and actively encouraged the use of newer Bible translations (Lewis 1998, 230). Recognising the growing discrepancy, the NKJV was produced as a bridge to the increasing linguistic gap between the Early Modern English translation of the Bible and its 20th century audience. It was originally published in 1982 (Comfort 1991) and endeavoured to make the original KJV more accessible to the modern-day Bible scholar, while preserving the inerrancy and authority of it, along with its linguistically beautiful expression. Despite some necessary alterations to the earlier translation, the NKJV seeks to deliver "the most complete representation of the original […] by considering the history of usage and etymology of words in their contexts. This principle of complete equivalence seeks to preserve *all* of the information in the text, while presenting it in good literary form" (Kohlenberger 2004, preface, viii; original emphasis).

Due to the principle of preserving all the information in the text, the New King James Version also continues to utilise capitalised initial letters when using pronouns that refer to the Godhead, i.e. Father God, Jesus Christ and the Holy Spirit, making distinctions between different antecedents easier. For the same reason, this thesis also utilises capitalised initial letters when referring to the Members of the Godhead. These factors make the New King James Version of the Bible a viable alternative version for systematic study of the Bible, when compared to many other modern versions of the Bible. Its understandable and relevant vocabulary combined with the endeavour to preserve all of the original information of the text are the main reasons why it is employed in this study.

3.2 The Methodology of This Study

In this study, I examine cases of intertextuality between *The Chronicles of Narnia* by C. S. Lewis and the Bible. For the purposes of this study, I have chosen to deploy literature review and comparative analysis of the two primary texts. The analysis is inherently qualitative as the

focus of this study is on interpreting and understanding Lewis' *The Chronicles* series in its wider literary context, rather than producing countable data and explaining causalities. As Amy Dellinger puts it: "The review of literature is inherently an interpretive and value-driven process because it requires the selection, use, evaluation and interpretation of individual studies" (Dellinger 2005, 44). Thus, the limited number of primary sources also reinforces the classification of this study as qualitative and interpretive.

Due to the limited length and scope of this study, I have chosen eight different case studies of intertextuality between *The Chronicles* and the Bible. Four of these case studies examine intertextuality between the characters of *The Chronicles* and biblical people, while the four others discuss the intertextuality between the narratives in *The Chronicles* and biblical events and prophecies. The case studies introduced in this study are selected on the basis of their relative prominence and relevance. The character analysis discusses some of the main characters in *The Chronicles*, while the narrative analysis examines the representation of the most significant biblical events in it. However, these case studies are by no means exclusive. For the character analysis alone, I could have discussed the intertextuality between Prince Rilian and biblical Samson, Queen Jadis and Satan, or Prince Rabadash and Absalom, for instance.

To further support the findings of this study, the arguments are reinforced by secondary sources and comparable interpretations of *The Chronicles* and its connections to the Bible. As *The Chronicles* is a very popular topic for academic literary analysis, there is a plethora of research on the matter. Nevertheless, while many researchers acknowledge the biblical themes and influences in *The Chronicles of Narnia*, they fail to grasp their extent and depth. This thesis endeavours to provide an introductory overview of the systematicity of this intertextuality.

Finally, as per the academic convention, the systematic comparative analysis of *The Chronicles* and the Bible is then examined in the light of theories of intertextuality, as discussed in Chapter 2 of this study. In Sonja Rewborn's words: "The primary expectation is that arguments are critiqued within the context of relevant academic theories" (Rewborn 2018, 144). Thus, the case studies are then mirrored against the framework presented by theories of intertextuality in order to classify them as intentional and obligatory.

4 A Comparative Analysis of *The Chronicles of Narnia* and the Bible

Because C. S. Lewis' *The Chronicles of Narnia* does not follow the straightforward biblical order of narration, the findings of this study are not arranged in the chronological order of the Narnia books, nor in the order the narrative has in the Bible. Rather, the comparison is constructed on two different levels; firstly, the examination on similarities and correspondences between certain characters of *The Chronicles of Narnia* and the people included in the Bible, and secondly, the representation of key biblical narratives and events in *The Chronicles of Narnia*. This section will then conclude with a summary on the findings of the study.

4.1 Major Character Resemblances between *The Chronicles of Narnia* and the Bible

The first part of my analysis focuses on the representation of biblical people in *The Chronicles*. Due to the large array of characters in Narnia, it would be futile to attempt any comprehensive analysis in this thesis, which is why I have chosen to discuss four most prominent cases. In this section, I will analyse the respective parallels between Aslan and Jesus Christ, Peter Pevensie and Simon Peter, Shasta and Moses, and finally, Miraz and Caspian on the one hand and Saul and David on the other. As this section is centred around the analysis of characters, the events in the Bible and the narratives in *The Chronicles* are discussed only to the extent that is necessary to demonstrate intertextuality in characters.

4.1.1 Aslan the Lion as Jesus Christ

The parallels between Aslan the Lion and Jesus Christ are probably among the most studied features in *The Chronicles* series. No intertextuality analysis on *The Chronicles* would be complete or satisfactory without a discussion on the topic, which is why it is the first case presented in this study. As the sacrificial death and resurrection narrative together with the eschatological accounts are discussed later in sections 4.2.2 and 4.2.4 of this study, this section will focus on other intertextual references to Jesus Christ in *The Chronicles*.

The first time Aslan appears in *The Chronicles* series is in *Nephew* as Digory and Polly witness the creation of Narnia (*Nephew*, 114−133). The comparison to the actual creation narrative in the Bible is discussed later in section 4.2.1, but there are elements of character intertextuality that establish the claim of Aslan representing Jesus already at his first mention in the series. Firstly, Aslan is present in the very beginning of time before anything else exists in the world of Narnia (*Nephew*, 112, 114). The evil witch Jadis promptly labels the place: "This is an empty place. This is Nothing" (*Nephew*, 112). Jesus' presence at the creation of the world is also made very clear in the Bible. God's utterance in Genesis gives the very first indication of Him being at least a two-person God: "Let *Us* make man in *Our* image, according to *Our* likeness" (Gen. 1:26, my emphasis). Jesus' presence at creation is also reaffirmed repeatedly in the Bible (e.g., John 1:10, Heb. 1:1−2). Secondly, both narratives emphasise Aslan and Jesus' active participation in creating the universe. In *Nephew*, Aslan is the only creator singing the world into existence (*Nephew*, 114−131). In the New Testament, Jesus is clearly mentioned as a participant in the creating process: "For by Him all things were created that are in heaven and that are on earth, visible and invisible, whether thrones or dominions or principalities or powers. All things were created through Him and for Him" (Col. 1:16). Finally, both Narnia and the world in the Bible are created through words; Narnia by Aslan's singing (*Nephew*, 114−131) and the world through the speech of the trinitarian God (John 1:1−3, Gen. 1:3, 6, 9 etc.; Wilson 2007, 177).

Throughout the series, Aslan's actions mirror those of Jesus in the Bible. Many of Jesus's encounters and miracles in the Bible are almost directly represented in *The Chronicles*. For example, in *Caspian*, Aslan encounters a young child and her dying aunt (*Caspian*, 215−216). Upon hearing of the woman's state, Aslan enters her cottage and heals her. As her son Bacchus withdraws water from the well for her, he notices that "what was in [the pitcher] now was not water but the richest wine, red as redcurrant jelly, smooth as oil, strong as beef, warming as tea, cool as dew" (*Caspian*, 216). This is a direct repercussion of Jesus' healing miracles performed in the gospels (e.g., Matt. 4:23−25, 8:14−15; Luke 4:12−16 etc.). It seems that in order to make the intertextual connection more apparent, Lewis has chosen to link Aslan's healing miracle to possibly the most famous miracle Jesus performed: the turning of water into wine (John 2:1−12).

Another encounter that is strongly rooted in the biblical narrative takes place in *Chair*, when Jill first meets Aslan. Jill is very thirsty after fleeing from her bullies and entering Narnia, and Aslan offers her a drink from the stream flowing next to him (*Chair*, 31). She initially refuses out of fear, to which Aslan responds that she will die from her thirst if she does not

drink. After Jill ventures to drink, Aslan asks her questions to which she replies truthfully even though attempting to hide some information (*Chair*, 32−35). Finally, Aslan gives Jill a task and instructs her on how to proceed with it (*Chair*, 35). Structurally and thematically this encounter between Aslan and Jill clearly resembles Jesus' encounter with the Samaritan woman at the well (John 4:1−30). The woman has come to withdraw water from the well and Jesus, being physically exhausted asks her to draw some for Himself, too. After the woman marvels at his request, Jesus tells the woman about the water that He has to offer, which quenches thirst for good and gives everlasting life, prompting the woman to ask for this kind of water (John 4:13−15). When the water discussion comes to a closure, Jesus starts to discuss the woman's rather promiscuous lifestyle. He asks her to bring her husband to Him, so that he could taste the water He has to offer (John 4:16). She replies that she does not have a husband, but intentionally omits that she is living with a man. Thus, the Samaritan woman is also given a task and a questioning.

Jesus' compassion for the people is also reflected in Aslan's character. The Bible repeatedly mentions Jesus' empathy towards the people who suffer from different kinds of ailments (for example Matt. 20:34 about the two blind men), people who have lost a loved one (such as Mary and Martha who have lost their brother Lazarus in John 11:1−44), people who are lost in life and without a shepherd (Mark 6:34), and people who are hungry after following Him for days without eating (Mark 8:2−3). In a similar manner, Aslan demonstrates sorrow over Digory's dying mother (*Nephew*, 161) and mourns the death of his long-time friend Caspian (*Chair*, 248; Hannan 2013, 43). While the Bible explicitly states God's everlasting love and care for his people (e.g., 1 Peter 5:7, Rom. 8:38−39), it is also very vocal about His presence and support in their times of trouble (Matt 10:29−31; Ps. 56:8−9). Similarly, in *Voyage*, Edmund states that Aslan knows him, indicating a more intimate type of knowledge than he himself has of Aslan (*Voyage*, 119). Psalm 139 shares a similar notion of the Christian trinitarian God: "O LORD, You have searched me and known me. You know my sitting down and my rising up; You understand my thought afar off" (Ps. 139:1−2).

However, the strongest argument for the intentionality of the intertextual references to Jesus Christ in the character of Aslan comes from the explicit mentions of Aslan's presence outside the series and the identification narratives used to describe Aslan in *The Chronicles*. In *Voyage,* Aslan tells the children that he is present in their original world, too: "'I am,' said Aslan. 'But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there'" (*Voyage*, 255). This along with direct mentions of the Bible in *The*

Chronicles of Narnia (e.g., *Lion*, 14; *Voyage,* 158, *Chair,* 17) point the reader towards the direction of intentionality (Schakel 2010, 15; Hannan 2013, 28), which is why it is included in the title of this thesis.

The descriptions of Aslan in the series further emphasise the connection to Jesus Christ in the Bible and jeopardise arguments of Aslan representing a universal deity or some other god. Aslan's identity is mentioned repeatedly in the series. He is "the King of the wood and the son of the great Emperor-beyond-the-Sea. […] Aslan is a lion – *the* Lion, the great Lion" (*Lion*, 86, original emphasis). *Horse* adds to this description "the King above all High Kings in Narnia" (*Horse*, 177). Aslan's identity as "the son" shows the unique position he has in relation to his father, the Emperor. Jesus' identity as the Son of the living God is one of the most vital elements of His being. He repeatedly talks about His Father in heaven and emphasises their intimate connection (e.g., Luke 10:22; John 10:15, 12:44). In like manner, the "gospel in miniature" emphasises Jesus' identity as the only begotten Son of God: "For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life" (John 3:16). The connection to the Jewish−Christian God is reinforced by Aslan's numerous "I am" -renditions (e.g., *Chair*, 34; *Horse*, 176; Schakel 2010, 16) as discussed further in section 4.1.3.

It is no coincidence that Aslan manifests himself mainly as a lion and not any other species of fauna (Hannan 2013, 30−32). Even outside the Bible, a lion represents metaphorically power and majesty, and in the animal sphere is often considered the king of the jungle. This power is prominent in the character of Aslan; only a mention of his name can change the atmosphere (*Lion*, 75) and his glory inspires both awe and fear in spectators (*Lion*, 134). Similarly, Jesus' power and glory are apparent in the Bible: "Therefore God also has highly exalted Him and given Him the name which is above every name, that at the name of Jesus every knee should bow […] and that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father" (Phil. 2:9−11).

However, there is a more direct connection between Jesus and Aslan being a lion. In the Bible, Jesus is referred to as "the Lion of Judah," signifying the majestic attributes associated with lions (Rev. 5:5; Gen. 49:9). Nevertheless, this biblical metaphor is not complete without its second half, the lamb. In *Voyage*, as the expedition party reaches the end of the world, Aslan appears in the form of a lamb who offers food to the weary travellers (*Voyage*, 253). Telling the travellers that there is a way into his native land in every other land, he transforms back into his lion form in front of their eyes (*Voyage*, 254), thus representing both biblical metaphors about Jesus (Rev. 5:1−14; John 1:29; Wilson 2007, 180; Schakel 2010, 15).

Aslan is frequently associated with an impending judgment. In *Horse*, the other Narnians refrain from executing judgment and punishment in the case of the non-repentant Calormene Prince Rabadash (*Horse*, 229−231). It is Aslan who determines how many chances individuals get to revert from their evil ways. His mane resembles a judge's wig in the English context (*Chair*, 189) and he is foretold to execute judgment in the end of days, which eventually happens in *Battle* (185). In the Bible, Jesus is also depicted as the Judge of the world: "For we must all appear before the judgment seat of Christ, that each one may receive the things done in the body, according to what he has done, whether good or bad" (2 Cor. 5:10). The details of this event are discussed in section 4.2.4. Nevertheless, the parallels between Jesus Christ and Aslan are manifold and compelling, even though this thesis can only give a partial analysis.

4.1.2 The Representation of Simon Peter in the Character of Peter Pevensie

There are significant parallels between the biblical apostle Simon Peter and Peter Pevensie in *The Chronicles*, especially in their character, calling and relationship with Jesus Christ and Aslan, respectively, not to mention their names. Peter Pevensie is the oldest of the Pevensie children and thus, their leader in a elder-brotherly way. This becomes apparent at the very onset of *Lion,* as the Pevensie children discuss Lucy's discovery of the magical land of Narnia, and Peter is the one who actively leads the discussion and determines its conclusion by stating that Lucy's imagination is going a bit too far (*Lion*, 33). Later on, when there is an argument between Edmund and Lucy, Peter acts as a mediator, and proceeds to scold Edmund for his behaviour (*Lion*, 51−52) assuming authority on the basis of his age and status as their elder brother.

Simon Peter also holds an apparent leadership role amongst the apostles. He and his brother Andrew were the first people Jesus called to be His disciples (Matt. 4:18−20; Mark 1:16−18). The Bible mentions his name more often than the rest of the disciples put together (Armstrong 1997, n.p.). He is widely regarded as the spokesman and leader of the apostles, often addressing the larger crowd (e.g., Acts 2:14−41, 10:34−48). He also boldly addresses any deviations from the original faith, scolding individuals such as Simon the Sorcerer (Acts 8:18−25), and Ananias and Sapphira (Acts 5:1−11) for their heresy and misconduct.

Both Peter Pevensie and Simon Peter derive their subsequent authority from the calling and mission given to them by Aslan and Jesus Christ, respectively. It is evident that both of them enjoy a very special kind of relationship with their Lords, who invest a considerable time on them, preparing them for what lies ahead. Peter Pevensie receives a sword and a shield with

the image of a red lion from Father Christmas (who represents Saint Nicholas, a Christian bishop) (*Lion*, 116) as a preparation for the upcoming battle. This bears strong biblical symbolism as Jesus Himself came to bring the world a sword for the upcoming spiritual battle (Matt. 10:34). The sword and the shield are also mentioned later in the Bible, where believers are exhorted to put on the whole armour of God, including "the shield of faith with which you will be able to quench all the fiery darts of the wicked one" (Eph. 6:16) and "the sword of the Spirit, which is the word of God" (Eph. 6:17).

The idea of preparation for battle is brought forward in other parts of the texts, too. Peter Pevensie and Aslan have a lengthy conversation, during which Aslan foretells some events, including Peter's participation in the battle ensuing between the faithful Narnians and the Witch's allies (*Lion*, 153−154). Furthermore, Aslan reveals parts of his campaign plan to Peter, and that he may not be physically present at the time of the battle (*Lion,* 155). Peter is upset at the thought of commanding the battle without Aslan on his side. This is an evident echo of the biblical conversations between Jesus Christ and Simon Peter, during which Simon Peter is given specific revelations on the plans of the Christ (Matt. 16:17) and his own role as His follower. Jesus predicts His own death and resurrection repeatedly to all the disciples (e.g., Matt. 16:21−23, 17:22−23, 20:17−19; Luke 9:21−22, 9:43−45), but they do not understand what He means. However, Simon Peter is the one who takes Jesus aside and rebukes Him for saying that, since he does not want Jesus to leave them (Mark 8:31−33), which is clearly paralleled in Peter Pevensie's shock on Aslan's departure.

After Peter Pevensie returns from his first battle against Maugrim, the Chief of the Witch's Secret Police, Aslan knights him and renames him as Sir Peter Wolf's-Bane (*Lion,* 141). However, Peter has forgot to clean his sword, still dirty with the wolf's blood, although Aslan had solemnly warned him not to forget to wipe his sword after battles. Dry blood on the blade would probably ruin it in time and make Peter unable to fight in upcoming battles. Simon Peter, who was originally called just Simon, is given the name Peter by Jesus, after the great spiritual triumph of him confessing Jesus as the Messiah and Son of the living God (Matt. 16:15−20). With the renaming, Jesus also gives Simon Peter a mission: the name denotes 'a rock', and Jesus says that Peter will be the rock on which His church is built (Matt. 16:18). This is subsequently reinforced in the Bible, where Jesus repeatedly tells Simon Peter to look after His sheep, i.e., the people who believe in Him, and to follow Him (John 21:15−19). The task is given with a solemn warning, metaphorically represented in the cleaning of the sword in Narnia: "Watch and pray, lest you enter into temptation. The spirit indeed is willing, but the flesh is

weak" (Matt. 26:41). Thus, the spiritual battle against temptation is depicted as a physical one in *The Chronicles*.

After the events of *Lion*, Peter Pevensie is crowned the High King of Narnia, a position which is even more esteemed than that of his other siblings, who nevertheless become a king and queens in Narnia. As the High King, he has the final say when choosing the course of action, as demonstrated by Lucy and Edmund's hesitation in making a decision without asking for his opinion (*Caspian*, 114). He also takes charge of arranging the combat between Miraz and Caspian, becoming the first combatant for Caspian (*Caspian*, 196−199). Similarly, in the Bible Simon Peter takes the initiative in choosing a new apostle to replace Judas Iscariot (Acts 1:15−26) and opens the first council of Christians, taking charge of it and introducing its key principles (Acts 15:6−11, Armstrong 1997, n.p.). He also voluntarily subjects himself to many kinds of danger for his faith, including flogging and imprisonment (Acts 5:40, 18). Despite the struggles that they faced, the age of the Pevensies' reign is still considered "the Golden Age in Narnia" (*Caspian*, 65), paralleling the age of the early church. The apostolic era is still considered a desirable and remarkable time in church history, even though persecutions against Christians were widespread and violent.

Finally, the parallels between Peter Pevensie and Simon Peter are evident in the last book of *The Chronicles*, where Peter is given the specific task of closing and locking the door to the true Narnia with the golden key he has (*Battle*, 192). The Bible also mentions Simon Peter having the key to the kingdom of heaven and that "whatever [he] bind[s] on earth will be bound in heaven, and whatever [he] loose[s] on earth will be loosed in heaven" (Matt. 16:19). Thus, one can conclude that the intertextual references to the Bible are evident and manifold in the character of Peter Pevensie.

4.1.3 Parallels between Shasta in *The Horse and His Boy* and the Biblical Moses
The similarities to the biblical Exodus narrative in the story of *The Chronicles* are discussed later in this study, while this section examines the character of Shasta and his common attributes with the biblical Moses, who was a prominent man of God and a strong leader of the Israelite nation. The parallels are possibly more subtle than in the previous two cases presented in this study, but they are nevertheless noticeable. They are most clearly present in the respective backgrounds and missions of Shasta and Moses and in their relationships with Aslan and the Jewish−Christian God.

Both Shasta and Moses grow up in a household of a different people than their origin (Wicher 2013, 209); the Archenlandish Shasta lives amongst the Calormenes, who are dark-skinned, while he himself is "fair and white like the accursed but beautiful barbarians who inhabit the remote North" (*Horse*, 17), whereas Moses is an Israelite adopted by the daughter of the Egyptian Pharaoh (Ex. 2:10). Additionally, both of them are found in water and saved by the actions of their family members. Shasta, accompanied by the body of an older man (later revealed to be a Calormene knight), drifts towards the shore in a small boat (*Horse*, 18, 220). At the end of the book, as Shasta discovers his true identity as His Royal Highness Prince Cor of Archenland, he also learns that he was sent away from Archenland in an endeavour to preserve his life from an attempted Calormene assassination, and through various plot twists ended up in the boat (*Horse*, 218−220). Moses, on the other hand, lived at a time when male Hebrew children were ordered to be killed at birth by the Pharaoh, out of fear that the Israelite nation would grow so strong and plentiful as to be able to rebel against the Egyptians (Ex. 1:9−16). Against this backdrop, Moses' mother places him in a basket made of reeds after she is no longer able to hide him in the house. The basket with the infant Moses in it, is placed in the shallow waters of the river Nile, where Moses' sister keeps watch over him, until the daughter of the Pharaoh finds him when she bathes in the river. She then raises him up as her own son (Ex. 2:1−10).

The resulting changes in their circumstances are opposite; while Shasta is reduced from a royal prince to a common farmboy, Moses is promoted to a member of the royal household from a migrant belonging to a disadvantaged minority. However, both of them develop a certain affection towards the people of their own origin. Unaware of his true identity, Shasta is instinctively interested in the North, asking his guardian questions concerning what lies beyond the northern hills and dreaming of going there (*Horse*, 14−15). Moses, on the other hand, knows about his Hebrew heritage and develops a compassionate heart for the suffering of his own people. Despite his affluent position in the Pharaoh's court, he visits his "brethren" and observes their burdened state (Ex. 2:11). Violence against his Hebrew kinsmen provokes him to anger, which leads him to commit a murder. Subsequently, he is banned from the household of the Pharaoh, and flees to the land of Midian (Ex. 2:11−15).

Aslan's calling for Shasta is as unique as God's calling for Moses. For Shasta, the calling is to save his nation from a looming Calormene invasion and "the deadliest danger in which ever she lay" (*Horse*, 218). For Moses, it is to release the Israelite nation from the oppression of Egypt and to lead them to the Promised Land, which God swore by an oath to their ancestors (Ex. 3:1−10; Gen. 17:8). Neither Moses nor Shasta feels qualified to fulfil their

tasks. Shasta experiences uncertainty at several points along his journey; he is an uneducated farmboy, who cannot ride a horse and frequently feels inferior in the presence of Aravis, a proud Calormene girl from an upper social class (*Horse*, 54−55). Moses famously protests against God Himself, by murmuring about his ineloquence of speech (Ex. 4:10) and his general inability and unfitness to perform the task (Ex. 3:11, 4:1), suggesting God should send someone else instead of him (Ex. 4:13). He protests to the extent that God gets angry with him, while reassuring His ongoing presence and guidance with him as he steps out to fulfil his mission (Ex. 4:14−17).

Moses finally obeys God's calling, which leads to a very intimate and vibrant relationship with God. He is the only person in the Bible, who is reported to have spoken to God "face to face, as a man speaks to his friend" (Ex. 33:11). Moses frequently encounters God on mountains, upon which he climbs mostly in solitude, but sometimes also accompanied by other people (e.g., Ex. 19:3, 24:9−10, 34:4). It is mostly during these encounters that God gives him directions on his journey and instructions on how to deal with the Israelite nation. Similarly, Shasta encounters Aslan atop of a mountain (*Horse*, 173−178). He speaks to him face to face and he gives him guidance on his journey, much in the same way as God guided Moses and the Israelites in the wilderness. What distinguishes Aslan as a representation of the Jewish−Christian God of the Old Testament as opposed to other gods, is the way he introduces himself to Shasta. When Shasta asks him who he is, he replies with a solemn "Myself" and repeats it three times (*Horse*, 176). This is a direct intertextual reference to the Bible, where Moses inquires after God's Name, to which He replies "'I AM WHO I AM.' And He said, 'Thus you shall say to the children of Israel, 'I AM has sent me to you.'''" (Ex. 3:14). The 'I AM' is also repeated three times in this verse and conveys the presence of an omnipotent and everlasting being, much like Aslan's 'Myself' (Schakel 2010, 16). The correspondence between Shasta and Aslan is a spitting image of that between Moses and God.

4.1.4 Prince Caspian and Miraz as Repercussions of David and Saul

The dynamics between Prince Caspian and his uncle Miraz share many similarities with the account of David and King Saul in the Bible. At the onset of the storyline, Caspian is a young boy, living in the court of his uncle, King Miraz (*Caspian*, 51). Initially, Miraz' attitude towards Caspian is tolerant and somewhat fatherly, albeit in a distant and disinterested manner. He has a habit of taking walks with his nephew, and since he does not have any children of his own, he is even willing to prepare Caspian for kingship by teaching him to ride and use a sword

(*Caspian*, 52). The relationship between biblical King Saul and David also resembles a father−son relationship at the start of the narrative, even though the two are not related. Saul invites David to his court as an armourbearer, for he alone can play the harp so well that it calms Saul's troubled mind (1 Sam. 16:21−23). Additionally, the Scripture specifically notes that Saul "loved [David] greatly" (1 Sam. 16:21). Regardless of the difference in the depth of fondness that Saul and Miraz felt for David and Caspian respectively, both relationships were initially tolerant and benevolent, if not amiable.

However, something changes in both relationships, which causes the gradual deterioration in the attitudes of the older party towards the younger. Miraz has a son of his own, and while previously he was perfectly content on Caspian having the throne after his death, he now becomes hostile towards him, as he knows both he and his son are illegitimate kings of Narnia (*Caspian*, 70−71). Prior to this, he has gone to great lengths to eliminate anyone that might have revealed to Caspian that he is the rightful heir to the Narnian throne (*Caspian*, 70). King Saul, by comparison, becomes gradually hostile towards David, as a result of his own sin that leads to God's rejection of him as the king of Israel. However, both are plagued with their excessive lust for power (King 1984, 15). While Miraz' reign was illegitimate from the start, Saul was once a king of Israel anointed by God Himself (1 Sam. 9:15−17), and he was largely accepted and loved by his people (1 Sam. 10:24). After the promising start, his downfall begins as he offers an unlawful sacrifice to the Lord out of his own impatience and disrespect towards Him (1 Sam. 13:1−15). He refuses to see any fault in his own actions and still deems himself a genuine servant of the Lord. Therefore, he also fails to show proper repentance, until severely rebuked by God through the words of Samuel the Prophet (1 Sam. 15:10−26). Saul's contempt for God's established way of offering sacrifices is reflected in Miraz' rejection of Aslan's authority and the traditional ways of Narnia (*Caspian*, 53−54).

In contrast to Miraz' sudden change of heart, Saul's hostility towards David grows in time, due to his own paranoia and David's success in battle. Not long after Saul is deposed, God selects David to be the new king of Israel and informs Samuel the Prophet of his selection (1 Sam. 16:1−13). Saul's paranoia towards David is further kindled after David slays Goliath and the Israelite women come out praising him and his deeds more than Saul's (1 Sam. 18:6−9). The motives for their hatred towards Caspian and David, respectively, are similar for both Miraz and Saul; both deal with a younger boy who has a legitimate claim on the throne and who clearly enjoys the favour of a sovereign deity. Additionally, both Caspian and David demonstrate morally good qualities and attempt to defend the honour of their patrons; Caspian by doubting

the evil report about his uncle (*Caspian*, 71) and David by sparing Saul's life twice, when Saul attempts to murder him (1 Sam. 24, 26), and by mourning Saul's death (2 Sam. 1:11−12).

Both Caspian and David are forced to flee from their homes at the wake of a new peril. Caspian is sent off by his tutor, Doctor Cornelius, who tells him to be very brave and to leave at once (*Caspian*, 72). He refuses to join him because "[t]wo are more easily tracked than one" (*Caspian*, 72). Caspian flees towards the neighbouring border of Archenland and hides in a cave inhabited by true Narnians (*Caspian*, 77). Upon revealing his identity, Caspian wins over most of the true Narnians, who declare him the rightful king (Jeloud and Daikh 2014, 93). Henceforth, Caspian and his supporters spend a considerable time out in nature, devising a plan to claim back his throne (*Caspian*, 95−110).

David, by comparison, is forced to flee after Saul sends assassins to David's house (1 Sam. 19:10−11). During his flight, David also finds shelter in different places out in the wilderness, including a field (1 Sam. 20:24), a cave in Adullam (1 Sam. 22:1) and some wilderness strongholds (1 Sam. 23:14), which are strongly reflected in the places, in which Caspian chooses to hide. The idea of a divided nation is also present in both narratives; while most of the true Narnians support Caspian, some do not, and along with Miraz' men they form a majority, thus rendering Caspian and his allies usurpers. David's supporters also form a minority. During his flight, he is accompanied by a mere 400 men (1 Sam. 22:2), even if he is briefly assisted by the neighbouring Philistines (1 Sam. 27:1−28:2). Thus, both Caspian and David's actions could be interpreted as revolutionary, were it not for the legitimisation they have gained from Aslan and God, respectively.

However, both Caspian and David have important supporters within the courts of their opponents. David, assisted by his wife Michal and Jonathan, son of Saul, escapes to Samuel the Prophet in Ramah (1 Sam. 19:18). Samuel is the same person, who has previously anointed David king of Israel (1 Sam. 16:1−13) and delivered messages from God to both Saul and David. Even though Jonathan and Samuel are both originally loyal to Saul, they side with David, seeing that God's hand is on him and he has not wronged Saul. Similarly, Caspian has two persons in Miraz' court who support his claim to the throne; his old nurse, who pays severely for her loyalty to the true Narnia, and Doctor Cornelius, who represents Samuel the Prophet in his knowledge of several subjects, his supernatural abilities and his role as Caspian's private tutor (*Caspian*, 67).

There are significant similarities also between Miraz and Saul's respective endings. Both face an untimely death, losing the battle and the throne to Caspian and David, respectively. Miraz is stabbed to death by one of his own men, while engaging in a duel with Peter the High

King (*Caspian*, 206−207). This marks the turning point in the war and, along with Aslan's interference, secures Caspian's claim on the throne. The book ends with Caspian being coronated and any dissenters being sent away from Narnia. Likewise, King Saul meets his end at a battle, not against David's men but the Philistines (1 Sam. 31:1). He witnesses the slaughter of his sons and is severely wounded himself (1 Sam. 31:2−3). In a desperate attempt to avoid abuse from his enemies, he pleads for his armourbearer to "draw [his] sword, and thrust [him] through with it" (1 Chr. 10:4; 1 Sam. 31:4). His armourbearer is too frightened to carry out his request and thus, he ends his life by falling on his own sword (1 Chr. 10:4; 1 Sam. 31:4). This event ends the First Book of Samuel in the Bible and paves way to David's reign as the king of Judah and all Israel. Thus, in both narratives, the rightful king does not spill the blood of their predecessor but gains the throne by their virtue and trust in a sovereign deity.

4.2 Biblical Events and Their Counterparts in *The Chronicles of Narnia*

In the second part, my analysis I examine the representation of four most significant biblical narratives or themes that have parallels in *The Chronicles*: creation, crucifixion, exodus and eschatology. Even these case studies could be developed further and are by no means comprehensive. Some points may overlap with the character analyses provided in the previous section of this thesis, but here the focus of the study is on the narrative sequence and the similarities between historical events in the Bible and parts of the plot in *The Chronicles*.

4.2.1 Creation and the Fall of Man

The creation accounts in the Bible and *The Chronicles* show striking resemblances. The creation of Narnia takes place in the chronologically first book, *Nephew*. Digory and Polly, alongside their friends, use their magical rings and discover themselves in an emerging world full of darkness and emptiness (*Nephew*, 112). In the Bible, the world was also "without form, and void; and darkness was on the face of the deep" (Gen. 1:2). However, the witnesses to Narnia's creation are not left in the dark for a long time; they begin to hear singing (*Nephew*, 114), which gradually brings forth new elements to the world. The singer is Aslan the Lion, representing the Almighty God and the Creator of everything, who spoke the earth into existence (John 1:1−3;

Wilson 2007, 177). As mentioned before, both creation narratives highlight the presence of a personal God (Jesus/Aslan) in the beginning of time and creation.

The order of creation in *The Chronicles* follows the biblical account rather accurately. The Bible recounts the creation of light as the first thing God did when He started the creation process (Gen. 1:3). In a similar manner, Aslan creates light in the form of stars (*Nephew*, 115). By the time the sun arises for the first time, he has also created a river, some hills, mountains and rocks, for its light reveals other created things in the new world. The Bible, too, mentions watered areas and dry land being created before the emergence of the sun. However, there are also differences in the orders of creation: in the Bible, God creates vegetation on the earth before the creation of the sun, albeit not before the creation of light (Gen. 1: 11−12, 14−17), while in Narnia, vegetation emerges only after the sun is already in its place (*Nephew*, 120).

After the creation of vegetation is finished, Aslan proceeds to create animals (*Nephew*, 129−131). As animals are the main inhabitants of Narnia, with humans being exceptional and extraterrestrial, there are valid reasons for comparing their creation with the creation of the first human beings in Genesis. Both are created from the earth: Narnian earth swells up into humps of different sizes, which then burst and bring forth animals of various kind (*Nephew*, 129−130), whereas in the Bible man is formed "of the dust of the ground" (Gen. 2:7). From the onset of their existence, all the different creatures unite with Aslan's song and show him respect (*Nephew*, 131), which is an echo of the calling for all creation to praise God in the Bible (e.g., Ps. 148:7−13).

Interestingly, Aslan separates the Narnian Talking Beasts (i.e., the human-like animals, which can talk and understand morality) from regular animals (frequently referred to as 'dumb beasts') by touching the noses of the elect with his own nose (*Nephew*, 132). A number of Christian doctrines can be derived of this, including the (Calvinist) doctrine of pre-election, according to which human beings can take no credit for their salvation, as it is God's single-handed work in people (Dally 2009, 3; which is biblically founded principally on Rom. 9). It is also a strong repercussion of the account of Noah and the pairs of animals that entered the ark with him (Gen. 6−8). Additionally, the touching of noses can also function as the Narnian equivalent of the separation between animals and human beings. After this election, Aslan breathes on the chosen beasts (*Nephew*, 133) and gives them a task of overseeing the creation and the dumb beasts whom he did not select (*Nephew*, 134−135). This is a direct reflection of the unique calling of man in Genesis: God Himself breathed the breath of life into the nostrils of man and he became a living being (Gen. 2:7) and he was made guardian over all creation, including the different species of animals (Gen. 1:28−30).

The idea of the temptation and fall of man is not presented in as straightforward a manner in *Nephew* as it is in the Bible, nor does it unanimously follow the same chronological sequence. In *Nephew*, temptation is seen more as a never-ending plague of humankind and the main characters, Digory and Polly are exposed to it in different forms and circumstances. Two of Digory's temptations are most directly connected to the Book of Genesis. On his Aslan-given quest for the seed of an Apple of Youth, Digory is tempted to eat of its fruit himself, even though he knows he should not (*Nephew*, 178−180). Despite looking at and smelling the apple, Digory is able to resist the temptation and exits the garden, only to be further tempted by the evil Queen Jadis. She encourages Digory to eat the fruit himself, or to bring it to his sickly mother, but he successfully declines the temptation and completes Aslan's task (*Nephew*, 180−186).

Apart from the outcome of this temptation, this narrative follows the biblical account carefully: there is a garden, with a tree of the knowledge of good and evil, of which Adam and Eve are not permitted to eat (Gen. 2:16−17). The fruit of the tree is "good for food," "pleasant to the eyes" and the tree is "desirable to make one wise" (Gen. 3:6). In the Bible, the tempter is the devil, who takes on the form of a serpent (Gen. 3; Rev. 12:9). Even though in the Narnia version of the garden of Eden, the Fall is avoided in this instance (Gray 1997, 150), it has occurred even earlier in the story. The very reason Queen Jadis is present in Narnia is due to Digory's striking the ominous bell in another world (*Nephew*, 62−64). In many ways, the circumstances resemble the ones Digory faces later on in the garden: there is a direct warning next to the bell, but Digory chooses not to obey, initially blaming enchantment, but later confessing his disobedience to Aslan (*Nephew*, 154). Through his strike on the bell, Queen Jadis is awakened from her slumber and evil is able to enter the newly created Narnia.

Both God in the Bible and Aslan in *Nephew* offer immediate comfort to the unfortunate people that have brought evil into the world. In the Bible, even though Adam and Eve are subjected to a curse and a separation from God, there is also a promise of her Seed bruising the serpent's head (Gen. 3:15). In *Nephew*, Aslan encourages the Beasts not to be cast down, for he will take the worst upon himself in overcoming the evil that will inevitably result from Digory's action (*Nephew*, 155). This evidently foreshadows the sacrificial death and resurrection of both Aslan and Jesus Christ, respectively.

4.2.2 A Comparison of the Sacrificial Death and Resurrection Narratives

Lewis's rendition of the most significant biblical event is presented in the chronologically second book of the series, *Lion*. The onset is somewhat different: while the Bible is explicitly clear about Jesus Christ suffering crucifixion for the sins of the entire humanity, starting from Adam and Eve until the very last generations in the future (e.g., Is. 53:4−6; Rom. 3:21−26), Aslan in *The Chronicles* suffers for the transgressions of one man, Edmund, the second youngest of the Pevensie children (*Lion*, 148−152; Ruud 2001, 16). Edmund's guilt is based on his betrayal of his siblings, whom he intends to deliver to the evil Queen Jadis for some Turkish Delight and the promise of ruling over them (*Lion*, 96). Even though Edmund's crime is a single act of treachery by one boy, he can nevertheless be argued to represent all humankind in their rebellion against God.

Both the Bible and *The Chronicles* place an adamant claim on the transgressor's life. In *Lion*, the evil Queen Jadis appeals to an ancient order, established by Aslan's Father, the Emperor-beyond-the-Sea. According to this, she is entitled to every traitor in Narnia, with the right to kill them. Any violation against the execution of this right results in all Narnia being "overturned" and perishing in "fire and water" (*Lion*, 150). This has direct parallels in the Bible, where "the wages of sin is death" (Rom. 6:23) and God, as an epitome of righteousness, justice and holiness cannot overlook sin and iniquity (e.g., Hab. 1:13; 1 John 1:5). The debt of blood must be paid, and for the love towards Edmund and his siblings, Aslan takes the penalty upon himself, reflecting the love Jesus demonstrated for the lost humankind on the cross (John 3:16; Gal. 2:20).

The disciples of Jesus Christ and the followers of Aslan the Lion seem to have been equally unaware of the intentions of their Lords, even though both had predicted their deaths in their hearing (*Lion*, 154; Matt. 20:17−19). Nevertheless, their walks to their deaths are marked with similar kinds of solitude. Aslan embarks his journey towards the Stone Table (a parallel to the biblical Calvary/Golgotha in Matt. 27:33) alone in the middle of the night (*Lion*, 156). Shortly thereafter, he is accompanied by the two Pevensie girls, Susan and Lucy, who have woken from their sleep due to restlessness and anxiety for him. Getting closer to the Stone Table, he pleads them to "Lay [their] hands on [his] mane so that [he] can feel [they] are there and let [them] walk like that" (*Lion*, 158). This is a strong parallel to Jesus Christ pleading His disciples to stay awake and watch with Him in the Garden of Gethsemane before His arrest (Matt. 26:36−46). In contrast to Jesus', Aslan's request is granted, and he parts with the girls voluntarily at the root of the hill upon which the Stone Table lies.

For a children's book, Aslan's path towards his atoning death is marked by a surprisingly high amount of abuse, both verbal and physical. Immediately upon entering the scene, he is called a fool and mocked for his agreement to the pact (*Lion*, 159). Despite being free from any bonds, Aslan does not even attempt to resist it, and voluntarily submits to being tied down. Jesus' arrest in the Bible is similar: He does not resist and even commands His followers not to fight against His captors (Matt. 26:50−52). When Aslan is tied, his enemies proceed to shave off his majestic mane, signifying utter humiliation and disgrace (*Lion,* 160), again, a reflection of Jesus' treatment at the hands of the soldiers who stripped Him of His clothes and instead clothed Him into travesties of a royal attire (Matt. 27:28−29). This was followed by intense verbal mockery, whereby the soldiers scornfully called Him "the King of the Jews" (Matt. 27:29, Mark 15:8). He was also tempted to display His deity and strength as people coaxed Him to save Himself from His terrible fate (Luke 23:35). In a similar manner, Aslan faces mockery and scorn as his enemies call him a cat, questioning his identity as a lion (*Lion*, 160).

The physical violence Aslan endures is shocking, but not described in as detailed a manner as the violence Jesus faced in the Bible. However, it conveys an image of a crowd gathering together to abuse him for an extended amount of time; "so thickly was he surrounded by the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him" (*Lion*, 161). Jesus, on the other hand, faces beating (Mark 14:65) and scourging (Mark 15:15) that often resulted in the person's death; He was spat on and struck with a reed (Matthew 27:30). The Bible mentions that eventually He was so disfigured that He did not even have the shape of a man anymore (Is. 52:14). The ultimate deaths are different, Aslan is killed by the knife of the evil Witch (*Lion*, 163), whereas Jesus, nailed onto the cross, yields His life to the Father (Luke 23:46).

Susan and Lucy witness this brutal killing of their king from a distance, much in the same way Mary Magdalene and Mary, the Mother of Jesus, witness the crucifixion of Christ (*Lion*, 158−163; Matt. 27:55−56, Mark 15:40−41; Wilson 2007, 178−179; Eretova 2009, 20). After Aslan's death, they mourn for him, shedding tears over his humiliated body. They take off the muzzle that is still tied to his face and wipe the blood and foam off (*Lion*, 165−166). This has its explicit counterpart in the Bible, where the women, who stood by Jesus at the crucifixion, also helped lay Him in the grave and prepared to anoint His body (e.g., Luke 23:55−56, Mark 16:1). As Susan and Lucy start to walk about to keep themselves warm, they hear a loud noise that startles them: "The Stone Table was broken into two pieces by a great crack that ran down it from end to end" (*Lion*, 169). This is an evident allusion to the temple

veil being "torn in two from top to bottom" and the earthquakes and rocks splitting that resulted from Jesus' death on the cross (Matt. 27:51−52). While in the Bible, this has a larger significance of opening an access to God for common people (Ex. 26:33; Heb. 10:19−22), in *Lion* it merely seems to entail that the debt was paid, and the offering accepted.

According to all four gospels in the Bible, the same women (possibly along with others) were the first ones to discover Jesus' empty tomb after the resurrection (Matt. 28:1−8; Mark 16:1−8; Luke 24:1−10; John 20:1−4). Mary Magdalene, however, is the first person who is reported to have seen the risen Jesus Christ (John 20:11−18; Mark 16:9−11). In a similar manner, Aslan appears to the girls after his resurrection, touching them to prove he is truly real and not a ghost (*Lion*, 170). Even though Mary Magdalene was forbidden to touch Jesus (John 20:17), the proof of physical touch was nevertheless established by Jesus' disciple Thomas, who famously refused to believe His resurrection, unless he saw the print of the nails in Jesus' hands and touched His side (John 20:24−29).

The significance of Aslan's sacrifice is explained after the resurrection; a voluntary sacrifice of a sinless victim would pay the penalty that was earned by one man's treachery and death would start working backwards (*Lion*, 171). This is a direct rendition of the Christian gospel where "He made Him who knew no sin to be sin for us, that we might become the righteousness of God in Him" (2 Cor. 5:21). Through this promise, all those who die believing in Jesus, shall live again (John 11:25). Thus, the Narnian sacrificial death and resurrection narrative is an evident echo of the biblical gospel (Ruud 2001).

4.2.3 Exodus and the Quest for the Promised Land
The similarity between the character of Shasta and the biblical Moses has already been discussed in section 4.1.3 of this study, and thus this section will focus on the parallels between the Israelite Exodus from Egypt and Shasta's quest for Narnia. In addition to representing Moses, Shasta can also be interpreted to represent the nation of Israel under the oppression of the Egyptians (Conkan 2012, 179). At the beginning of *Horse*, Shasta's former master intends to sell him to a Calormene Tarkaan as a slave, and his potential new master is revealed to be a bad master – to the extent that Shasta had better be dead than in his service (*Horse*, 22). The Israelites were also suffering greatly at the hands of their Egyptian masters: they were made to serve with rigour and their workload was made extensive (Ex. 1:13−14). Both the Israelites and Shasta were aliens in their respective surroundings; the Israelites had left their land due to a famine (Gen. 46:5−7), and Shasta's appearance reveals that he is from the North (*Horse*, 17).

Both Shasta and the Israelites escape slavery by migrating elsewhere. Shasta embarks on a journey with a Narnian horse Bree, with the aim of heading towards the North, where he hopes to trace his ancestry (*Horse*, 25). The Israelites, on the other hand, leave Egypt for a land of their own, which was promised to their forefather Abraham by God (Ex. 3:8; Gen. 17:8). This quest for home and homeland is central to both narratives, and the concepts of liberation and newfound freedom revolve around the northern lands of Narnia and Archenland, and the Promised Land of Israel alike (Wicher 2013).

Shasta and his companions are chased and wanted for most of their journey. At the very start of it, Bree attempts to mislead their enemies by placing hoofmarks to the opposite direction from their destination (*Horse*, 27). Even though the former slaveholders never truly catch and captivate Shasta and Bree again, their haunting presence and pursuit follow the two for nearly the remainder of their story. On top of that, Shasta and his companions encounter many others that wish to captivate them and subject them to their own interests. In the city of Tashbaan, they are required to hide their true identities as Narnians, in order to remain free (*Horse*, 61−65).

All of this bears a striking resemblance to the Israelites in the Old Testament. Their nation was subjected to systematic oppression and even genocide in Egypt. According to the Pharaoh's orders, every Hebrew child was to be killed at birth if it was a boy, while girls were spared (Ex. 1:15−16). Hiding one's identity as an Israelite became essential for doing better in life, if not for survival. After their escape from Egypt, the Israelites were also fiercely pursued by the Egyptians who regretted letting them go (Ex. 14:8−10). They encountered the Israelites at the Red Sea, where God intervened and saved the Hebrew people by parting the Red Sea for them, while the Egyptians were utterly destroyed as they tried to follow them (Ex. 14:20−31). This particular event in the Bible has also a more direct parallel in *Horse*, when Shasta and his companions enter the narrow gorge that leads to Archenland. The gorge and the parted Red Sea are portrayed visually in a very similar manner; the Bible mentions the Red Sea waters being divided into "a wall to [the Israelites] on their right hand and on their left" (Ex. 14:21−22), while the gorge consisted of a "slope downwards and hummocks of rocks on each side" (*Horse*, 143). Deeper in the gorge, the hummocks rise to the height of cliffs as the slope continues downwards steadily.

The gorge itself turns out to be a pleasant oasis, that not only shortens their passage to the North, but also provides a comfortable resting place for them as they have struggled enormously to cross the desert (*Horse*, 143−148). Additionally, the way through the gorge was unfamiliar to their Calormene pursuers, who then took a considerably longer route through the

desert. Similarly, the passage through the Red Sea shortened the journey for the Israelites significantly. In Lewis's rendition, the passage through the gorge takes place after the wandering in the desert and towards the end of their exodus, whereas in the Bible, the parting of the Red Sea only marked the beginning of the Israelite quest for their Promised Land. However, in both narratives there is a period which is spent in the desert in order to reach a destination of freedom and prosperity.

Aravis the Calormene is an interesting exception in the Calormene people. Aravis and her friend Lasaraleen accidentally witness the Calormene king and prince conspiring against both Archenland and Narnia and devising a careful plan of conquest (*Horse*, 122−133). She is appalled by the news and, together with Shasta and the other companions, they decide to warn the kings of Narnia and Archenland, even though Aravis herself belongs to a Calormene upper class family. Aravis' loyalties on the Narnian side can be interpreted as a representation of the Gentiles that showed mercy towards the Israelites (e.g., Rahab who sheltered the Israelite spies at their conquest of Jericho in Josh. 2:1−24, saving their lives). Despite her prideful and stubborn actions, she joins in on Shasta's mission and is saved through Shasta's actions (*Horse*, 153−155). At the end of the novel, Aravis is eventually accepted as a part of the Archenlandish society and even marries the prince of Archenland. This is a clear metaphor on the biblical salvation that became available for the Gentiles through the Jewish nation (Rom. 11:24−32; Wilson 2007). The proximity of God is no longer only for His chosen nation Israel, but available to all through faith.

The threat of the surrounding nations is imminent for Narnia and Archenland throughout the novel. Shasta encounters a personal threat because of Calormen, which shadows his whole quest for his native North. However, the threat becomes collective, when he completes his mission, finally reaching Archenland and his father's castle. The Israelites were also under a threat during most of their time in the wilderness. Neighbouring people, in particular the Amalekites, the Canaanites, the Amorites and the Midianites were a constant threat to Israel's survival in the wilderness, let alone their conquest of the Promised Land. According to the Bible, the Israelites were repeatedly in battle, both before and after settling in the Promised Land. They were attacked by the Amalekites shortly after the onset of their wilderness experience (Ex. 17:8−13). They had to drive out the former inhabitants of the land, which happened very gradually. After the conquest, they were constantly fighting to keep the area they had inhabited. *Horse* presents the struggles of the Israelites very clearly; both the Israelites and the Narnians were given an area to reside in by their deity and both were

constantly chastened by their neighbouring peoples that wished to subdue them. However, both the Israelites and the Narnians were watched over and guided in their mission.

There is also a considerable resemblance in many geographical factors between the biblical narrative on the Exodus and the Narnian quest for the northern lands. Both feature a river that the protagonists must cross in order to reach their destination. For the Israelite nation, the river is the Jordan, which also marks the waterline for the older generation that would not enter the land as announced by God (Deut. 1:34−40). In *Horse* the bordering river is called the Winding Arrow and Shasta and his companions cross it with ease, entering Archenland joyfully (*Horse*, 150). Shortly after this, Shasta gets lost and finds himself on a mountainous area, where the clouds touch the earth, and he feels one with the sky (*Horse*, 168). Alone on the mountain, he converses with Aslan and receives answers to many questions that have been bothering him. The parallels drawn to the Old Testament times, when the mountains were a place for encountering God, are evident (e.g., Ex. 19:3, 3:1−2).

4.2.4 Eschatological Narratives: The Rapture of the Church, the Antichrist and the Apocalypse

Unlike the other case studies in this section that are somewhat neatly discussed in their respective books in *The Chronicles*, the eschatological narratives are dispersed across several volumes of the series. In the Bible, the accounts of the rapture of the church, the Antichrist and the end of the world are mainly found in the Book of Revelation, even though there are shorter sections elsewhere, for instance, in the gospels and Paul's epistles to the Thessalonians. The Rapture of the Church has strong repercussions already in the fourth book of the series, *Caspian*. In the middle of the Narnian battle against the Telmarines, Aslan makes a visible return and going through all of Narnia, collects all humans and animals who believe in him and want to pursue him (*Caspian*, 208−216). Some of them join with gladness, while others hesitate, being busy with their everyday chores, and some outright flee from him. The Bible is also very clear about the vastly unexpected nature of Jesus' return and people being engaged in their day-to-day activities as usual (Matt. 24:36−39). The biblical account features the all-encompassing presence of Jesus at the Rapture and the gathering of the elect from every part of the world (Matt. 24:30−31; 1 Thess. 4:16−18). Both *The Chronicles* and the Bible describe a feast for the elect in the presence of their Lords (Matt. 8:11; *Caspian*, 223). The timing of the Rapture in *The Chronicles* in relation to the other eschatological events may reflect Lewis' own stance as a pre-tribulational Christian.

In *Voyage*, King Caspian and his companions embark on a journey to find the seven Narnian lords who have mysteriously disappeared during their last excursion to the East. The lords are found little by little as the story unravels; only two of them are still alive and awake, two are deceased and three fallen into a never-ending slumber at the far end of the world (*Voyage*, 203). According to some interpretations, these lords represent the seven churches at the onset of Revelation (Rev. 1:20). Only two of these churches (Smyrna and Philadelphia, Rev. 2:8−11, 3:7−13) receive favourable comments from the Lord, representing the two Narnian lords, Lord Bern and Lord Rhoop, who are still alive, even if tormented. Two of the churches, Pergamum and Sardis are rebuked explicitly by the Lord and warned that without proper repentance, they will not be accepted, but remain spiritually dead (Rev. 2:12−17, 3:1−6). The remaining three possess both good and bad qualities and are both complimented and rebuked in order to perfect what is lacking in their faith (Rev. 2:1−7, 2:18−29, 3:14−22). The parallels to the different states of the seven Narnian lords are clear.

The main part of the eschatological narrative in *The Chronicles* is introduced in the final book of the series, *Battle*. In the beginning of the book, Shift the Ape and Puzzle the Donkey find a lion skin in a nearby pond. They decide to dress Puzzle into it and pretend he is Aslan for want of power and the ability to rule over other animals in Narnia (*Battle*, 16−23). Despite acknowledging that they cannot fool people who truly know Aslan, they decide to take their chances on others. Shortly afterwards, the reports of Aslan's return start circulating in Narnia and many people believe them (*Battle*, 25). Those who observe the signs of the season warn others of the deception, but an increasing amount of Narnians believe the lie and subject themselves to the rule of the false Aslan. In the Bible, Jesus clearly warns His followers of the coming age, when "many will come in [His] name, saying 'I am the Christ,' and will deceive many" (Matt. 24:5). He speaks of the events in advance, so that the believers would not be charmed by the great signs and wonders that the false prophets and false christs perform in front of them (Matt. 24:24−26). The name Antichrist is explicitly mentioned as emerging in the last hour of the earth and deceiving many people through his proclamation and miracles (1 John 2:18−19; 2 John 1:7).

The situation in Narnia gets rapidly worse as the impostors do terrible things in Aslan's name; they persecute the true followers of Aslan, force them into heavy labour and kill the dissenters cruelly (*Battle*, 28−30). The Talking Beasts of Narnia are enslaved and put to demeaning work. The impostors derive their authority shamelessly from the name of Aslan and most people are confused and misled (*Battle*, 35−39). The fake Aslan claims to be the real one, echoing the biblical Antichrist who "shall speak pompous words against the Most High, Shall

persecute the saints of the Most High, And shall intend to change times and law" (Dan. 7:25; Howe 2017, 97). The intensity of the persecution that Narnians face is a strong reflection of the biblical end time narrative, where true believers are persecuted to an unforeseen extent (Matt. 24:21). Jesus prophesies the tribulation and killing of his followers and the massive hatred that falls upon them by all nations alike (Matt. 24:9). Narnians living in those days wish for death in a similar manner, as people will plead for death and the mountains and rocks to fall upon them in the end times (*Battle*, 58; Rev. 6:15−17, 9:6).

Eventually, the fake Aslan reveals himself to some of the Narnians (*Battle*, 53−56) and many of them believe in his authority. In like manner, the Antichrist in the Bible will reveal himself to the public, according to the working of Satan (2 Thess. 2:8−10). However, both in *Battle* and in the Bible, the representation of Antichrist is only a tool of a bigger force of evil; Shift and Puzzle are used by the pagan god Tash to make all Narnians subjects to the rule of him and the Calormenes (*Battle*, 100−101), whereas the Antichrist in the Bible works under the direction and power of Satan (2 Thess. 2:8−10). Shortly after this revelation, a beast emerges in the forests of Narnia. It has "the head of a bird; some bird of prey with a cruel curved beak," four arms and its fingers have claws instead of nails (*Battle*, 102−103). It is later revealed to be the pagan god Tash and a demon that represents all false gods of people. This emergence of a beast is again an echo of the Bible, where John has the prophetic vision of "a beast rising up out of the sea, having seven heads and ten horns, and on his horns ten crowns, and on his heads a blasphemous name" (Rev. 13:1). This beast is described looking like a mixture of a leopard, a bear and a lion (Rev. 13:2; Dan. 7:4−7), which has its repercussions in the hybrid form of the Narnian beast. As represented in *The Chronicles*, the people of the end times will worship the beast (Rev. 13:4).

The Chronicles also includes its respective Battle of Armageddon, which is already foreshadowed in the name of the final volume in the series (Zegarlińska 2013, 152). In *Battle*, the final battle in Narnia is located on the site of the fake Aslan's appearance and fought between the true Narnians and the evil forces (*Battle*, 144−155), while the Bible mentions the gathering of people to Armageddon (Rev. 16:16), where "the beast, the kings of the earth, and their armies, gather […] together to make war against Him who sat on the horse and against His army" (Rev. 19:19). In the Narnian version, the climax of the battle is reached when King Tirian throws the evil Rishda Tarkaan into the ominous stable inhabited by the beast along with himself (*Battle*, 160). As the beast attempts to threaten Tirian, Aslan interferes and commands the monster to return to his own place, after which both enemies disappear (*Battle*, 161−163). The banishment of the evil ones is a direct reference to Satan and his allies being "cast into the

lake of fire and brimstone" where they will be "tormented day and night forever and ever" (Rev. 21:10).

The narratives end with much happier notes for true Narnians and the firm-standing Christian believers alike. The people who were loyal to Aslan and played a crucial role in furthering his purposes throughout *The Chronicles* are crowned and made kings and queens (*Battle*, 163−165). This is a direct reference to various parts of the Bible, where believers are exhorted to stand firm until the end and run a good race, for on the Lord's Day they are given different crowns; a crown of righteousness (2 Tim. 4:7−8), a crown of life (James 1:12), a crown of glory (1 Peter 5:4), a crown of rejoicing (1 Thess. 2:19) and an imperishable crown (1 Cor. 9:25). Aslan then appears and commends the King for standing firm until the end (*Battle*, 178−179).

After these events, Aslan proceeds to enter through the stable door into Narnia, where most of the Talking Beasts and Calormene soldiers have remained during the events in the stable. At the roar of Aslan, Father Time awakes and blows his horn, making stars fall off the sky and extinguishing the lights in Narnia (*Battle*, 182−183). In the Bible, there are seven instances of angels blowing horns or trumpets at the onset of significant events at the end times (e.g., Rev. 8:7−9:21, 11:1−19). One of these, chronologically the fourth one, has the effect of extinguishing a third of all the lights in the sky (Rev. 8:12).

Subsequently, Aslan sends messengers to collect all the beings of Narnia to him (*Battle*, 185). The land of Narnia is now almost empty and filled with darkness, and there is only a steady line of creatures approaching the door to the thatched stable. The creatures that still hate Aslan and do not wish to abide in his presence are reduced to dumb beasts and refused an entry through the door, whereas the ones who love him have great joy in entering through the stable door (*Battle*, 186−187). In reality, the small, thatched stable is a vast area with an open sky and grass floor and a gate to the real Narnia, which is even more perfect than the previous one that ceased to exist once its surviving inhabitants were brought through the door (*Battle*, 167). This can be viewed as a parallel to the New Jerusalem mentioned in the Bible (Rev. 21:2, 9−27; Wilson 2007, 176−177). Additionally, the Bible also mentions the separation of weeds from wheat (Matt. 13:24-30), which is later explained to denote for the distinction of Christian believers and the ones who refuse to believe in Jesus, former of whom enter the kingdom of heaven while the latter ones will be cast into "the furnace of fire" (Matt. 13:36−43; Rev. 20:15).

The ending of *The Chronicles* echoes the ending of the Book of Revelation very thoroughly. The new Narnia, which is a more abundant and beautiful version of the old one

(*Battle*, 204−205), reflects the emergence of the new heaven and the new earth after the first ones are no more (Rev. 21:1). Both are to exist forevermore and there is no pain or sorrow (*Battle*, 206; Rev. 21:4, 22:5; Zegarlińska 2013, 156). In the new Narnia, all the protagonists of *The Chronicles* come together, along with the deceased supporting characters; "All of the old Narnia that mattered, all the dear creatures, have been drawn into the real Narnia through the Door" (*Battle*, 206). This joyous re-encounter is a repercussion of the biblical one, where the dead are woken up (Rev. 20:12−15) and those who love God remain in His presence forever (Rev. 22:14; Dunai 2016, 55).

4.3 Implications and Classification of Biblical Intertextuality in *The Chronicles of Narnia*

Demonstrated clearly through the case studies selected for this study, the Bible is very extensively and deeply present in *The Chronicles* series. When assessing the significance of these references, three different aspects are central: the textual attributes of the references, the (assumed) intention of the author and the experience of the reader. In order to convincingly classify the intertextual references as examples of obligatory intertextuality (Fitzsimmons 2013), supportive arguments need to be established in all these areas.

The sheer scope and extent of biblical allusions and references in *The Chronicles* supports the obligatory nature of this intertextuality. As evident from the case studies, references to biblical people encompass Narnian characters in a detailed and overarching manner; they span across the whole series and are present in main characters (e.g., Aslan) and supporting characters (e.g., Doctor Cornelius) alike. In addition to the striking similarities in characters, *The Chronicles* also features extensive and precise biblical narratives and events, which, spread across the seven volumes of the series, present the most essential foundations of the Christian faith. Thus, the scope, extent, depth and detail of this intertextuality goes well beyond optional intertextuality, past paying tribute to the Bible or merely commending it to the readers (Pagliawan 2017, 69). It is very apparent and deeply intertwined into the storyline of *The Chronicles* series.

Given Lewis' standing as an evangelical Christian, an authorial design of these intertextual references is more than likely. He was very vocal about his position (Lewis [1952] 2012, preface viii) and motivated to evangelise other people through his literary works and radio broadcasts alike. He wrote several books on the Christian faith, and thus he had both the

knowledge and the motive to include Christian analogies and references also to *The Chronicles*. This is further supported by the explicit mentions of the Bible in several volumes of *The Chronicles* (e.g., *Lion*, 14; *Voyage*, 158) and hints of intertextuality, most direct of which is Aslan's exhortation that the children should look for him with another name in their own world (*Voyage*, 255), denoting the real world. Even though all these factors contribute to the justification of authorial intentionality in the biblical intertextuality in *The Chronicles*, it cannot be stated with absolute certainty, as even the authors have limited consciousness of the influences on their writing. Lewis has himself commented little on the topic and sometimes with controversial information. Perhaps the open admittance of biblical references in the series would have repelled many potential and intended readers.

However, with the more recent turns in the field of intertextuality studies, the intention of the author does not play as significant a role as it previously did. Instead, the focus is on the reader; what they notice in a text and how this affects their reading experience (Mason 2019, 3). The intertextual references to the Bible in *The Chronicles* are very apparent and easy to notice if the reader is even remotely familiar with the biblical narratives. Thus, the biblical themes and narratives in *The Chronicles* have been discussed in many earlier academic studies, as demonstrated in this study. In Western societies, which are largely built on Christian values and cultural identities, the narratives of Jesus' crucifixion and Adam and Eve in the garden of Eden are part of the cultural heritage and deeply present in literature and society as a whole. For someone who does not know the Bible, *The Chronicles* seems more like a collection of fairytales; some essential connections are not made, and the full significance of the characters and narratives cannot be comprehended. Along with the considerable textual evidence of parallel elements, this strongly supports the argument for classifying the intertextuality between *The Chronicles* and the Bible obligatory.

5 Conclusion

In this study, I examined the extent and type of intertextual references to the Bible in C. S. Lewis' *The Chronicles of Narnia*. Due to the extent of this thesis, the comparison of the two works was based on a few case studies that I deem the most significant evidence of intertextuality between the two literary texts. The first part of the analysis focused on some of the characters in *The Chronicles* and how they paralleled people in different parts of the Bible. The second part of the analysis included case studies on the storyline and narratives in *The Chronicles* and how they mirrored their counterpart events, prophecies and narratives in the Bible.

The systematic comparison of the texts in the area of the selected case studies clearly demonstrated that there is ample evidence of intertextuality between *The Chronicles* and the Bible. These intertextual references are striking in their extent; they are present in all seven volumes of the series and cover the elements of the Bible that are particularly central to the Christian belief. They are also extremely precise and detailed, rendering the connections to the hypotext straightforward and easy to notice.

The sheer extent, depth and detail of these intertextual references, along with C. S. Lewis' explicit stance as an evangelical Christian, support the argument that the intertextuality between *The Chronicles* and the Bible was intentional and, most importantly, obligatory in nature. In fact, the ample textual evidence combined with Lewis' history of writing books that discuss and defend Christianity, and his motivation and calling to familiarise others of the basics of the Christian belief (Lewis [1952] 2012, foreword xix) make it rather surprising had he not decided to include openly Christian elements into *The Chronicles*.

However, in the light of the more recent theories on intertextuality, the author intention is no longer central, when assessing and classifying intertextuality between different literary texts. The focus has shifted on the reader and whether the intertextual references in the text play a role in their reading experience. In the case of *The Chronicles* and the Bible, a considerable body of reader analyses supports the existence of intertextuality between the two texts, as is also demonstrated in this thesis. The intertextual references are manifold and apparent (e.g., Wilson 2007, 173) and noticing them greatly affects the interpretation of *The Chronicles* as a whole. The more the reader is familiar with the Bible, the more references to the Bible are noticeable to them, greatly enriching their understanding of the series. On the other hand, a reader with no knowledge of the Bible reads the series as a fascinating fairytale but fails to

grasp the overarching theme across the series and the socio-cultural relevance of the series, along with its rather explicit prompts towards the real world. Thus, the intertextuality between *The Chronicles* and the Bible fits the criteria of obligatory intertextuality in Fitzsimmons' (2013) classification, as opposed to accidental or optional intertextuality.

Nevertheless, due to the scope of this thesis and the challenging nature of intertextuality itself, only a fraction of the (biblical) intertextuality in *The Chronicles* has been discussed here. Many instances of biblical references in *The Chronicles* have been left out, including the parallels between Jadis and the devil, Prince Rabadash and Absalom, and Prince Rilian and Samson, to name a few. Even the case studies in this study are not comprehensive, as comprehensive analyses are practically impossible in the field of intertextuality studies. Thus, this thesis is best viewed as an introduction to the most significant and apparent parallels and a practical application of intertextuality theories. Additionally, *The Chronicles* features many other biblical themes, such as uplifting of bravery and the downfall of pride and conceit, which are less specific in nature and not exclusive to the Bible.

The challenging theoretical foundation of intertextuality and the resulting dilemma of impracticality in intertextuality studies place constraints on any research on intertextuality. There is no perfect analysis of intertextuality since it is impossible to create an objective and complete list of influences that affect the cognitive processes of both the author and the readers, let alone those reflections and connections that are not conscious. The multidimensional and interpretative nature of intertextuality studies implies that the intertextual references to the Bible do not rule out intertextual references to other works of literature in *The Chronicles*, nor prevent the same cases examined here from being interpreted as referring to other literary texts. Thus, Mason's (2019, 21) distinction between narrative interrelations and intertextual references, i.e., the tangible textual evidence of intertextuality, may be a useful conceptualisation to further the practical dimension of intertextuality studies.

All in all, research in the field of intertextuality studies shows the interconnectedness of all literature. Even though the discipline is relatively young, it has already significantly advanced understanding of culture and the common human experience. *The Chronicles of Narnia* series is an important example of obligatory intertextuality and clearly demonstrates the underlying significance of the Bible in the socio-cultural heritage. The lasting popularity of these books shows that the biblical narratives and teachings are equally valid and enticing nowadays as they were back in the day, when they were compiled.

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Appendix 1: Finnish Summary

Clive Staples Lewis (1898−1963) oli yksi 1900-luvun merkittävimpiä kristillisiä kirjailijoita. Hänen julkaisujensa joukosta löytyy niin lasten fantasiakirjoja, runoutta kuin kristinuskoa käsitteleviä ja puolustavia teoksiakin. *Narnian kronikat* -kirjasarja (1950−1956) on yksi hänen suosituimmista töistään, joka yhä edelleen valloittaa uusia lukijoita eri kansallisuuksista ja ikäryhmistä.

Vannoutuneen ateismin kautta kristityksi kääntynyt Lewis vietti loppuelämänsä kertoen kristinuskosta muille, yleisimmin kirjojensa ja kristinuskoa puolustavien radio-ohjelmien kautta. Hän oli erittäin avoin omasta anglikaanisesta vakaumuksestaan sekä kutsumuksestaan opettaa kristinuskon perusteita uudelle sukupolvelle. Laajan raamatuntuntemuksensa, loogisen päättelykykynsä ja kirjallisen lahjakkuutensa ansiosta Lewis oli erityisen sopiva toteuttamaan kutsumustaan. Vaikka *Narnian kronikat* -sarja edustaakin Lewisin fiktionaalisempaa tuotantoa, siinä on runsaasti kristinuskon teemaan ja keskeisiin Raamatun elementteihin sopivia viittauksia.

Tässä pro gradu -tutkielmassa tutkin, miten merkittävät Raamatun henkilöt ja narratiivit esitetään Lewisin *Narnian kronikat* -sarjassa. Tutkielma keskittyy kolmeen pääasialliseen tutkimuskysymykseen: Vertailemalla *Narnian kronikat* -sarjan teoksia ja Raamattua pyrin osoittamaan, että näiden tekstien välillä on runsaasti intertekstuaalisia viittauksia. Lisäksi tarkastelen näiden raamatullisten viitteiden laajuutta ja syvyyttä, sillä niitä esiintyy kaikissa *Narnian kronikat* -kirjasarjan osissa. Lopuksi arvioin kriittisesti intertekstuaalisuuden teorioiden avulla mahdollistaako *Narnian kronikat* -sarjassa esiintyvä kattava ja yksityiskohtainen intertekstuaalisuus sen luokittelun tarkoitukselliseksi (eng. intentional) ja obligatoriseksi (eng. obligatory), ottaen huomioon Lewisin taustan tunnustavana evankelisena kristittynä.

Intertekstuaalisuuden teoreettinen pohja

Vaikka intertekstuaalisuus konseptina on yhtä vanha kuin tekstit, intertekstuaalisuuden tutkimuksen historia akateemisena tutkimusalana on verrattain lyhyt. Yleisellä tasolla intertekstuaalisuudella tarkoitetaan kaikkia niitä tilanteita, joissa aikaisemmin luotu teksti vaikuttaa uudempaan tekstiin tavalla tai toisella. Käytännöllisessä tutkimuksessa intertekstuaalisuus on kuitenkin huomattavasti monimutkaisempi ja monitasoisempi käsite. Laajimmillaan intertekstuaalisuus nähdään yläkäsitteenä, jonka alle sopivat kaikki tavat, joilla

kahden tai useamman tekstin välillä on yhteyksiä. Näihin lukeutuvat mm. lainaukset, suorat ja epäsuorat viittaukset, tiedostamattomat lainaukset, plagiointi ja jopa erilaiset tekstilajityypilliset konventiot ja käytännöt.

Intertekstuaalisuus käsitteenä pohjaa vahvasti 1900-luvun lingvistiikkaan ja erityisesti abstrakteihin kielen teorioihin, joiden mukaan kaikki kielelliset ilmaisut ja kielenkäyttö ovat yhteydessä toisiinsa. Lähtökohtaisesti kaikki kielelliset merkit ja ilmaukset saavat merkityksensä ainoastaan suhteessa toisiinsa, jolloin muodostuu kirjallisia ja kulttuurillisia järjestelmiä. Yksittäiset tekstit syntyvät osaksi näitä järjestelmiä, jolloin ne ovat alusta asti yhteydessä muihin järjestelmän osiin. Myöhemmin mukaan liitettiin myös sosiaalinen ulottuvuus, joka tarkastelee sosiaalisen kontekstin vaikutusta kielelliseen ilmaisuun. Pelkästään kielellinen järjestelmä pysyy suhteellisen muuttumattomana, mutta sosiaalisen näkökulma pyrkii ymmärtämään tapoja, jolla jokainen teksti myös muovaa ympäröivää järjestelmää sen lisäksi, että se on oman ympäristönsä tuote.

Perinteinen intertekstuaalisuuden tutkimus on saanut kritiikkiä pääasiassa kahdesta syystä. Ensinnäkin se on ollut hyvin kirjoittajakeskeistä ja sisältää oletuksen, että kaikki intertekstuaaliset viittaukset tekstissä ovat kirjailijan tietoisesti tai alitajuntaisesti asettamia, kun taas lukija joko huomaa ja tunnistaa ne tekstissä tai sitten ei. Toiseksi se on ollut teoriapohjaltaan niin laajaa ja abstraktia, että käytännön intertekstuaalisuusanalyyseja ei niiden tarjoamilla työkaluilla ole ollut mielekästä tehdä. Viimeaikaisempi intertekstuaalisuustutkimus on tarttunut juuri näihin kritiikkeihin ja pyrkinyt erottamaan teoreettisen intertekstuaalisuuden käytännön analyysista.

Perinteisesti tekstin kirjoittaja on nähty intertekstuaalisuuden kantavana voimana. Kirjoittaja on järjestelijä, joka yhdistelee erilaisia järjestelmän tarjoamia mahdollisuuksia, jolloin tekstin lähtökohdat ja merkitys ovat sidoksissa siihen kielelliseen järjestelmään, jonka sisällä se on luotu. Kirjoittaja ei useinkaan tee tätä tietoisesti, mutta hän on joka tapauksessa merkittävin tekijä intertekstuaalisten viittausten synnyssä. Viime aikoina lukijan rooli intertekstuaalisuuden tutkimuksessa on noussut merkittävästi. Näiden uudempien teorioiden mukaan sekä kirjoittajalla että lukijalla on merkittävä rooli tekstien välisten yhteyksien luomisessa ja intertekstuaalisuuden monimuotoisuuden ymmärtämisessä. Tekstin lukija osallistuu vertailevaan prosessiin, jossa hän peilaa luettavaa tekstiä aiemmin lukemiinsa teksteihin ja tuntemiinsa kirjallisiin konventioihin. Jos lukija ei huomaa tekstissä olevaa intertekstuaalista viittausta, hänelle se ei ole olemassa eikä täten myöskään vaikuta hänen lukukokemukseensa. Siksi intertekstuaalisuuden havainnointi teksteistä onkin enenevässä määrin siirtymässä lukijoille, joilla on pätevyyttä ja kirjallisuuden tuntemusta.

Vaikka jokaisen lukijan tulkinta tekstistä on erilainen ja subjektiivinen, kyvyttömyys huomata intertekstuaalisia viitteitä ei kuitenkaan objektiivisesti katsoen poista niitä tekstistä. Tämä johtaakin toiseen intertekstuaalisuustutkimuksen kahdesta pääongelmasta: yksittäiset lukijat tai jopa useampien lukijoiden ryhmät huomaavat vain murto-osan todellisista teoreettisesta intertekstuaalisuudesta tekstissä. Koska kirjailijakaan ei ole tietoinen kaikista vaikutteista, joita hänen tekstissään on, intertekstuaalisuuden tutkimus on perustavanlaatuisesti laadullista tutkimusta, jota rajoittaa sen laaja teoreettinen perusta ja käytännön subjektiivisuus.

Tämän ongelman välttämiseksi tutkijat ovat pyrkineet erottamaan teoreettisen ja käytännöllisen intertekstuaalisuuden eriyttämällä alan käsitteistöä. Kahtiajaossa intertekstuaalisella viitteellä (eng. intertextual reference) tarkoitetaan konkreettista tekstuaalista linkkiä kahden tai useamman tekstin välillä, jonka voi tekstuaalisella tasolla havaita tekstistä ja täten myös analysoida. Narratiivinen suhde (eng. narrative interrelation) puolestaan viittaa kognitiivisiin prosesseihin lukijan mielessä, jolloin hän syystä tai toisesta muodostaa yhteyksiä lukemansa tekstin ja aikaisempien tekstien välillä. Tämän tutkielman pohjana on erityisesti intertekstuaalinen viite ja käytännöllinen tekstuaalisen tason intertekstuaalisuus.

Intertekstuaalisia viitteitä on myös pyritty luokittelemaan niiden merkittävyyden ja laajuuden perusteella kolmeen eri kategoriaan. Obligatorinen intertekstuaalisuus viittaa intertekstuaalisuuteen, jossa kirjoittaja on tietoisesti päättänyt viitata toiseen kirjalliseen tekstiin tavalla tai toisella. Jotta lukija ymmärtäisi kirjoittajan tekstin täyden merkityksen, hänen on myös tunnettava alkuperäinen teksti, johon kirjoittaja teoksellaan viittaa ja tunnistettava viittaus. Optionaalisessa intertekstuaalisuudessa tekstien välisen yhteyden ymmärtäminen on vähemmän tärkeää tekstin ymmärrettävyydelle. Tällainen intertekstuaalisuus on vähemmän silmiinpistävää ja läsnä yleisemmällä tasolla. Sen tarkoituksena on usein osoittaa kunnioitusta toisen kirjoittajan työlle. Tahaton intertekstuaalisuus viittaa tilanteisiin, joissa lukija muodostaa yhteyden kahden tai useamman tekstin välille, mutta viittauksesta ei löydy konkreettista tekstuaalista materiaalia. Tahaton intertekstuaalisuus perustuu lukijan aikaisempiin kokemuksiin ja sopii yhteen aiemmin mainitun narratiivisen suhteen käsitteen kanssa.

Tutkimuksen aineisto ja metodologia

Tämä tutkielma pohjaa kahteen päälähteeseen: *Narnian kronikat* -sarjaan ja Raamattuun. *Narnian kronikat* -sarja koostuu seitsemästä osasta, jotka kaikki kertovat taianomaisesta mielikuvitusmaasta nimeltä Narnia. Kristillinen Raamattu puolestaan koostuu 66 kirjasta, jotka on jaettu Vanhaan ja Uuteen Testamenttiin. Tutkimus pohjaa perinteiseen yhteiskristilliseen

näkemykseen, jolloin kysymyksiä esimerkiksi kolmiyhteisestä Jumalasta, Jeesuksen jumaluudesta, ylösnousemuksesta tai ylösnousemuksen jälkeisestä läsnäolosta kaikkialla ei analysoida tai arvioida teologisesti.

Tutkielmassa tutkin Raamattuun viittaavaa intertekstuaalisuutta C. S. Lewisin *Narnian kronikat* -kirjasarjassa. Tutkielman päämetodina ovat kirjallisuuskatsaus ja kahta päälähdettä vertaileva analyysi. Analyysi on laadullinen, sillä tutkielman tavoitteena ei ole tilastointi tai syy- ja seuraussuhteiden löytäminen, vaan *Narnian kronikat* -sarjan tulkitseminen ja ymmärtäminen laajemmassa kirjallisessa kontekstissaan.

Tutkielman suppean luonteen takia olen valinnut kahdeksan erilaista intertekstuaalisuuden tapausesimerkkiä Raamattuun viittaavasta intertekstuaalisuudesta *Narnian kronikat* -sarjassa. Neljässä näistä tapausesimerkeistä tarkastelen intertekstuaalisuutta *Narnian kronikat* -sarjan hahmojen ja Raamatun henkilöiden välillä, kun taas muut neljä tutkivat intertekstuaalisuutta *Narnian kronikat* -sarjan narratiivien sekä Raamatun tapahtumien, teemojen ja profetioiden välillä. Kyseiset tapausesimerkit on valittu tutkielmaan niiden suhteellisen merkittävyyden takia. Hahmoanalyysi käsittää osan *Narnian kronikat* -sarjan päähenkilöistä ja narratiivianalyysi tutkii Raamatun merkittävimpien tapahtumien esiintyvyyttä kirjasarjassa. On huomattava, että tutkielma ei kuitenkaan sisällä kaikkia Raamattuun viittaavia intertekstuaalisia viitteitä *Narnian kronikat* -sarjassa.

Tutkielman argumentoinnin vahvistamiseksi, löydöksiä tukee myös joukko muita lähteitä ja vertaistulkintoja *Narnian kronikat* -sarjasta ja sen yhteyksistä Raamattuun. Koska *Narnian kronikat* on suosittu kirjallisuusanalyysin aihe akateemisessakin yhteisössä, aiheesta löytyy runsaasti tutkimusta. Vaikka monet kirjallisuudentutkijat tunnistavatkin raamatulliset viitteet ja vaikutteet kirjasarjassa, niiden laajuus ja syvyys on jäänyt huomiotta. Tämän tutkielman tavoitteena on tarjota yleiskatsaus tämän intertekstuaalisuuden systemaattisuuteen. Lopuksi tapausesimerkeissä esiinnousseita intertekstuaalisia viitteitä peilataan intertekstuaalisuustutkimuksen teorioihin, jotta ne voidaan luokitella tarkoituksellisiksi ja obligatorisiksi.

Tulokset ja johtopäätökset

Analyysin ensimmäinen osa käsittelee *Narnian kronikat* -kirjasarjan hahmoissa esiintyviä intertekstuaalisia viittauksia Raamatun henkilöihin, joista mukaan on valittu neljä merkittävintä tapausesimerkkiä: Aslan kuvauksena Jeesuksesta, Peter Pevensie apostoli Pietarista, Shasta Mooseksesta sekä Caspian ja Miraz Daavidista ja kuningas Saulista. Analyysin jälkimmäisessä osassa tarkastelen merkittävimpien Raamatun tapahtumien ja teemojen vastineita *Narnian*

kronikat -sarjassa. Näitä on niin ikään neljä: luominen, ristiinnaulitseminen, exodus ja eskatologia.

Tutkielmassa esiintyvien tapausesimerkkien myötä on selvää, että Raamattu on hyvin laajasti ja perustavanlaatuisesti läsnä *Narnian kronikat* -sarjassa. Intertekstuaalisten viittausten luokittelussa on kolme tärkeää osa-aluetta: viittausten tekstuaaliset ominaisuudet, kirjoittajan (oletettu) tarkoituksellisuus ja lukijan kokemus. Jotta viittaus voitaisiin vakuuttavasti luokitella esimerkiksi obligatorisesta intertekstuaalisuudesta, sen täytyy olla perusteltavissa kaikilla näillä alueilla.

Pelkkä raamatullisten viittausten ja vaikutteiden laajuus ja yksityiskohtaisuus *Narnian kronikat* -sarjassa tukee obligatorisen intertekstuaalisuuden luokitusta. Kuten tutkielmassa käytetyt tapausesimerkit osoittavat, viittaukset Raamatun henkilöihin muodostavat Narnian hahmojen ytimen yksityiskohtaisesti ja laaja-alaisesti. Ne ulottuvat sarjan kaikkiin osiin ja koskevat niin päähahmoja (esim. Aslan) kuin sivuhahmojakin (esim. tohtori Cornelius). Hahmojen laajamittaisen samankaltaisuuden lisäksi *Narnian kronikat* -sarja sisältää myös laajoja ja tarkkoja viittauksia Raamatun narratiiveihin ja tapahtumiin, jotka yhdistettynä esittelevät kristinuskon keskeisimmän perustan. Täten tämän intertekstuaalisuuden laajuus ja syvyys ylittää optionaalisen intertekstuaalisuuden määritelmän selkeästi, sillä se on nivoutunut tiiviisti yhteen *Narnian kronikat* -sarjan juonen kanssa.

Ottaen huomioon C. S. Lewisin taustan evankelisena kristittynä, on luultavaa, että intertekstuaaliset viittaukset Raamattuun ovat kirjoittajan näkökulmasta tarkoituksellisia. Lewis oli hyvin avoin vakaumuksestaan ja kutsumuksestaan evankelioida muita kirjojensa ja erilaisten radio-ohjelmien kautta. Hän kirjoitti useita kirjoja kristinuskosta ja hänellä oli sekä tarvittava tieto että motiivi sisällyttää kristillisiä viittauksia ja viitteitä myös *Narnian kronikoihin*. Tätä tukevat myös muutamat suorat maininnat Raamatusta useissa *Narnian kronikat* -kirjasarjan osissa sekä eksplisiittiset vihjaukset intertekstuaalisuudesta. Kuitenkaan tässäkään tapauksessa kirjoittajan tietoista valintaa ei voida todentaa täydellä varmuudella, sillä myös kirjoittajalla on vain rajallinen tietoisuus muista tekstiin vaikuttaneista tekijöistä. Lewis itse kommentoi aihetta niukasti ja joskus ristiriitaisesti. On mahdollista, että avoin kristillisten vaikutteiden myöntäminen olisi karkottanut osan *Narnian kronikat* -sarjan lukijakunnasta.

Lisäksi uudempien teorioiden myötä kirjoittajan rooli intertekstuaalisuuden syntymisen kannalta on merkittävästi pienentynyt lukijan subjektiivisen tulkinnan ja kokemuksen merkityksen kasvaessa. Raamattuun pohjaavat intertekstuaaliset viitteet *Narnian kronikat* -sarjassa ovat kuitenkin selkeitä ja helppoja huomata, jos lukija tuntee Raamatun narratiiveja edes etäisesti. Osaa näistä viitteistä on käsitelty kattavasti myös laajemmassa

akateemisessa keskustelussa. Monissa länsimaissa yhteiskunta on vahvasti rakentunut kristillisten arvojen ja kulttuuri-identiteettien varaan ja kertomukset Jeesuksen ristiinnaulitsemisesta tai Aatamista ja Eevasta Eedenin puutarhassa ovat tunnettuja ja kiinteä osa kulttuuriperintöä. Henkilölle, joka ei tunne Raamattua, *Narnian kronikat* -sarja näyttäytynee lähinnä satukokoelmana. Tällainen lukija ei muodosta tärkeitä yhteyksiä tekstien välille eikä ymmärrä hahmojen tai narratiivien täyttä merkitystä. Yhdessä merkittävien tekstuaalisten yhteneväisyyksien kanssa tämä tukee *Narnian kronikat* -sarjan ja Raamatun välisen intertekstuaalisuuden luokittelemista obligatoriseksi.

Kuitenkin on syytä muistaa intertekstuaalisuuden teorian haastavat lähtökohdat ja epäkäytännöllisyys, jotka asettavat rajat kaikelle intertekstuaalisuuden tutkimukselle. Mikään intertekstuaalisuuden analyysi ei ole täydellinen, sillä on mahdotonta luoda täydellistä ja objektiivista listaa kaikista niistä vaikutteista, jotka vaikuttavat sekä tekstin kirjoittajaan että sen lukijaan niin tietoisella kuin tiedostamattomallakin tasolla. Intertekstuaalisuuden monitasoinen ja tulkinnallinen luonne mahdollistaa sen, että raamatulliset viittaukset *Narnian kronikat* -sarjassa eivät rajaa pois mahdollisia viittauksia muihin teksteihin tai estä myöskään edellä mainittujen tapausesimerkkien tulkintaa viittauksiksi muihin teksteihin. Onkin siis selvää, että kaikki kirjalliset tekstit ovat yhteydessä toisiinsa. *Narnian kronikat* -sarja onkin merkittävä esimerkki obligatorisesta intertekstuaalisuudesta ja osoittaa Raamatun merkityksen länsimaisen yhteiskunnan sosio-kulttuurisessa perinnössä.