CHAPTER I
INTRODUCTION

1.1 Background of Analysis

Literature has been widely known by many people and experts. The word ‘literature’ is derived from the word ‘littera’ in Latin which means letter. It refers to the written or printed words. However, now, the term ‘literature’ is more focused and restricted to merely imaginative works, which comes up from the imaginative mind of the story writers. Klarer (2004:1) says that in most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as aesthetic or artistic to distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on. Literature then, can be said as a creative writing by an author with aesthetic values which makes literature regarded as an art. Literature as a writing form differentiates its form from other art products, and its aesthetic or artistic values make it different from other writings.

Wellek and Warren (1963:22) also state that the term literature seems best if we limit it to the art of literature, that is, to imaginative literature. Literature is also produced by imagination of the author. Literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination.

Literature has three general genres, they are Drama, Poetry, and Prose. The word ‘drama’ is derived from the Greek word ‘dran’ means ‘to do’ or ‘to act’.
Poetry is created in various forms and the classification is based either on technique of writing or content. The word ‘prose’ is derived from the Latin *prosa*, which literally translates to ‘straightforward’. Prose is the ordinary form of written language. Prose is adopted for the discussion of facts and topical reading, as it is often articulated in free form writing style. Edgar V. Roberts and Henry E. Jacobs (1995:2) classify prose into two, fiction prose and nonfiction prose. Fiction, originally meant anything made up or shaped, is prose stories based on the author’s creation and imagination. It includes myths, parables, novels, romances, and short stories. On the other hand, nonfiction is literary works which describe or interpret facts, present judgments, and opinions. It consists of news reports, essays, magazines, newspapers, encyclopedias, broadcast media, films, letters, historical and biographical works and many other forms of communication.

A novel (from the Italian *novella*, Spanish *novela*, French *nouvelle* for "new", "news", or "short story of something new") today is a long narrative in literary prose. Novel is the further development of romance. A novel is defined as a fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes (Quoted from [http://en.wikipedia.org/wiki/Novel](http://en.wikipedia.org/wiki/Novel)). Richard Taylor in *Understanding the Elements of Literature* (1981:46) explains that a novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct.

*The Chronicles of Narnia* is novel. It is a series of seven fantasy novels for children written by C. S. Lewis. It is considered a classic of children's literature.
and is the author's best-known work, having sold over 120 million copies in 41 languages. Written by Lewis between 1949 and 1954 and illustrated by Pauline Baynes. *The Chronicles of Narnia* have been adapted several times, complete or in part, for radio, television, stage, and cinema. In addition to numerous traditional Christian themes, the series borrows characters and ideas from Greek and Roman mythology, as well as from traditional British and Irish fairy tales.

*The Lion, the Witch and the Wardrobe* is a fantasy novel for children by C. S. Lewis. Written in 1950 and set in approximately 1940, it is the first-published book of *The Chronicles of Narnia* and is the best known book of the series. Although it was written and published first, it is second in the series' internal chronological order, after *The Magician's Nephew*. Time magazine included the novel in its TIME 100 Best English-language Novels from 1923 to 2005.

*The Chronicles of Narnia* are undoubtedly the most popular works of writer C.S. Lewis. And although they are recognized as children’s fantasy novels, they are also popular with students and adults, including many Christian theologians. In the Narnia Chronicles, Lewis typifies the Biblical character of Jesus Christ as the character of Aslan the lion, retelling certain events in the life of Jesus to children in a this new context in a way that is easy for them to understand; most importantly, however, children can both relate to and enjoy the fantasy of Narnia. This thesis will analyze The Lion, the Witch and the Wardrobe to demonstrate that the Narnia Chronicles are allegories, corporate with Biblical themes in a way that young readers can appreciate.

Allegory according to J. A. Cuddon in *Dictionary of Literary Terms and Literary Theory* (1922:20), is a story in verse or prose with double meaning: a
primary or surface meaning; and secondary meaning or under-the-surface meaning. It is a story, therefore, that can be read, understood, and interpreted at two levels (and in some cases at three or four levels).

If The Lion, the Witch and the Wardrobe is being parallelized with Christian beliefs, there are so many similarities. The Lion in the novel allegorizes Jesus Christ, that is crucified to save all human beings from their sins. In particular, Aslan's sacrifice and subsequent resurrection parallel with Christ's crucifixion and resurrection. Aslan also has God-like powers; he restores all the creatures or human that have been turned into stone by the White Witch by breathing on them. Aslan then replaces Edmund’s place as the Witch victim. There is a rule in Narnia, for those followers who trait the master must be crucified or killed. In Edmund’s case, he traits the Witch, for the first time he is the only child who believes in Witch. The White Witch is parallel with the devil. She can freeze the Narnia creatures into frozen sculptures if they do not obey her rules and commands. Based on this, I will analyze the characters in this novel that I think are referred to characters in Christian belief that are written in Holy Bible and find out the allegory of each character.

1.2 Statement of Problem

Some scholars and writers believe that all Narnia stories is a Christian allegory and so do I. In this thesis, I want to prove that Narnia story which entitled The Lion, the Witch, and the Wardrobe is a Christian allegory. The problem of analysis are:

1) The allegory of animal characters,
2) The allegory of human characters,

3) The allegory of unliving characters.

1.3 Objective of the Analysis

In making analysis, there are certain objectives that are important to achieve. The objective of writing this thesis is to analyze and to prove whether The Lion, the Witch, and the Wardrobe is a Christian allegory. By doing this analysis, I can prove that there are allegory of animal characters, the allegory of human characters, and also unliving characters in The Lion, the Witch, and the Wardrobe.

1.4 Scope of Analysis

Every analysis needs limitation in order to make the analysis does not go far from the topic of discussion and make the analysis focus to what being discussed. In this thesis, my analysis is going to be focused on the characters both human and animals, and the unliving things that are mention in the novel that I think allegorize something.

1.5 Significance of the Analysis

The analysis of this thesis is expected to give significance to the students of literature generally and to me particularly. The expected significances are:

1. This thesis will give information and add the readers’ knowledge or understanding about allegory,

2. This thesis can be a reference for those who want to analyze allegory in other literary works,
3. This thesis can add the realm of literature.

1.6 Theoretical Approach

M. H. Abrams in his book *The Mirror and the Lamp* in 1953 (Quoted from www.uwec.edu/ranowlan/intr_crit_rdg_lit_081400.htm) divides critical theory of literature into four kinds. They are mimetic theory, pragmatic theory, expressive theory, and objective theory. Mimetic theory focuses on the relation between the literary text and the extra-textual “universe” which provides the source and stimulus for what the literary text actually represents. Although calling these theory “mimetic” which means imitative is in part a sign of Abrams' relatively low regard for them, the key point here is that one kind of critical theory of literature focuses, in making sense of what literature means and what is significant about it, upon the relation between the literary text and the extra-textual contexts which the literary text reflects, refracts, refers to, responds to, represents, and/or transforms, in one way or another.

Pragmatic theory focuses on the relation between the literary text and the reader of the literary text. This kind of critical theory makes sense of what literature means and what is significant about it by focusing attention upon what kinds of impacts it exerts and what kinds of effects it has upon its readers. Abrams calls these kinds of theory “pragmatic” because he is drawing upon a history of classical rhetorical theory and criticism which studied literature, together with other kinds of speech and writing, in terms of how it could be deliberately constructed to achieve particular effects with particular audiences. Much ancient
and classical literary theory understood literature as deliberately written to do something to and for its audience.

Expressive theory focus on the relation between the literary text and the writer of the literary text. This kind of critical theory of literature, which only became prominent with the Romantic movement in the early 19th century, makes sense of the meaning and significance of literature by focusing upon what the literary text expresses about the thoughts and feelings of its writer or, in cases where it is not clear what the writer thinks and feels, about those of “the speaker” or “the narrator” “in the text”.

Objective theory focus on the relation between the literary text and its distinctively “literary” language, forms, and devices. This kinds of critical theory of literature, which became especially prominent in association with American New Criticism in the 1940s and 1950s, makes sense of the meaning and significance of literature by focusing upon the literary text in deliberate abstraction from its relations to its writer, its readers, and surrounding social-historical and political-ideological contexts; the aim here is to understand the literary work. So-called “objective theory” are often called “art for art's sake” theory: they urge that art be understood and appreciated “for art's sake” alone, and, therefore, that literature, as one distinctive form of art, be appreciated “for literature's sake” alone. Accordingly, the critic is advised only to interpret and evaluate literature in relation to literary standards and criteria; she should not contaminate the process by bringing in extraneous matters that have nothing to do with “literature as literature.”
I base my analysis on mimetic theory. Mimetic theory focuses on the relation between the literary text and the extra-textual “universe” which provides the source and stimulus for what the literary text actually represent. Lewis’ *The Lion, the Witch, and the Wardrobe* is a novel which reflects, refers to, and represent the Christian belief in Holy Bible.

According to Wellek and Warren in their book *Theory of Literature*, there are two approaches to analyze the literary works; they are intrinsic approach and extrinsic approach. Intrinsic approach is a kind of approach which analyzes literary works based on the text and the structural points of literary works. It discusses the characters, plot, setting, style, theme, and other elements that are contained in literary works. While, extrinsic approach is a kind of approach which analyzes the literary work and its connection with other knowledge and external factors such as biography, history, society, religion, psychology, and so on and so forth.

I use both approaches in doing this thesis. I use intrinsic approach in analyzing the characteristics of the characters both human, and animal, and the unliving characters. I also use the extrinsic approach by connecting the story with other knowledge, in this case the Christian religion in order to find out the figures in the Holy Bible. I also connect my analysis with the biography of C.S. Lewis in order to get a deeper understanding about his intention in writing the story and what the story tries to convey exactly. It is important to understand the author’s life and world in order to understand his intention and to make sense of his work. In this case, the work is informed by author’s beliefs, prejudices, time, and history,
and to fully understand the work, it is important to understand the author and his age.

For the first time I read *The Lion, the Witch and the Wardrobe*, what comes in my mind is that the novel is just a children’s novel. It doesn’t contain any other meaning but fairy tales. But I find some interesting actions, and characters in the novel that I think are same with the actions and characters in Holy Bible though are not fully same. Then I browse the internet to find out what kind of thing that is contained in *The Lion, the Witch and the Wardrobe*’s story. After browsing, I find many scholars said that the novel is an allegory, then I realize that the novel is an allegory. I learn about Lewis’ belief and find out that he has ever lost his faith in Christianity and became atheist because of his mother and his wife’s death. He wrote many books that are full with questions God’s appearance in life. But somehow, his friends including J. R. R Tolkien advise him, and then he turned into the real Christian.

### 1.7 Review to Related Literature

There are several books which are related to the topic of my thesis that I use as reference to support my analysis. They are:

1. *Into The Wardrobe C. S. Lewis and the Narnia Chronicles, by David C. Downing* (2005)

   This book explains C. S. Lewis’ life and his Narnia stories. Downing tries to convey what Lewis exactly wants to explain about Christianity and the ideas of Lewis through his Narnia story.

This book tells about the Narnia stories, the period of time in Narnia, and also the interpretation of this book author’s about *The Chronicles of Narnia*.

3. *Narnia and the Fields of Arbol: The Environmental vision of C.S. Lewis*,
*by Matthew Dickerson, and David O’Hara* (2009)

This book contains ecological crisis, environmental critique, and Christian imagination. This book asks what the late writer C. S. Lewis had to say, both directly and indirectly, about nature and ecology —about the world in which we live, and about our (human) relationships with that world and with our fellow inhabitants.


This book depicts Lewis’ life and imagination that made him wrote Narnia stories.


This book talks about the myths, legends and fascinating facts about *The Chronicles of Narnia*. Colbert states that Lewis’ ideas come from myths and legends.