



Pedagogická
fakulta
Faculty
of Education

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Bakalářská práce

Prostor a krajina románové fantasy
C. S. Lewise Letopisy Narnie

Space and Landscape in C. S. Lewis's
Chronicles of Narnia

Vypracovala: Pavlína Bronová
Vedoucí práce: PhDr. Alice Sukdolová, Ph.D.

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Poděkování

Chtěla bych poděkovat PhDr. Alici Sukdolové, Ph.D. za odborné vedení, cenné rady, pomoc a ochotu při zpracování této bakalářské práce.

Anotace

Předmětem zkoumání bakalářské práce bude mytologický prostor a krajina románové fantasy C. S. Lewise Letopisy Narnie. Práce se nejprve bude snažit vytyčit základní rozdělení typů prostorů v Narnii (vnější a vnitřní prostory, horizontální a vertikální členění, krajina a roční období, prostor vody, hor apod.) Tyto mytologické prostory se poté pokusí srovnat s fiktivní realitou dětského světa hlavních hrdinů a poté vymezení symbolické prvky krajiny a případně i vnitřních prostor ve fantazijním světě Narnie. Teoretickým základem práce bude studie Northropa Frye Anatomie kritiky a jeho pojednání o archetypálním rozdělení prostoru a významu symbolů v literatuře. Pozornost bude v jedné z kapitol věnována životu a duchovním hodnotám autora a biblickým aluzím v rámci motivické analýzy prostoru Narnie.

Abstract

The subject of the bachelors thesis will be the mythological space and the landscape of the C. S. Lewis's *Chronicles of Narnia*. The thesis will first attempt to outline the basic division of the types of space in Narnia (outer and inner spaces, horizontal and vertical subdivisions, landscape and seasons, water, mountains, etc.). These mythological spaces will then be compared with the fictitious reality of the children's world of the main characters, and then the symbolic elements of the landscape and, possibly, the inner space in the fantastic world of Narnia will be defined. The theoretical basis of the work will be the study of Northrop Frye *Anatomy of Criticism* and his treatise on the archetypal division of space and the meaning of symbols in literature. In one of the chapters, attention will be given to the life and spiritual values of the author and to the biblical allusion in the analysis of Narnian space.

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Introduction

The aim of this bachelor thesis is to analyse the space and landscape in *The Chronicles of Narnia* by the Irish author C. S. Lewis. *The Chronicles of Narnia* is a series of seven novels, published between 1950 – 1956 and meant a big milestone in a fantasy literature for children and adults.

Although the series consists of seven novels, this thesis occupies only with three of them in which the four Pevensie children appear as main heroes – *The Lion, the Witch and the Wardrobe*, *Prince Caspian* and *The Voyage of the Dawn Treader*. In one of the chapters, there is also paid attention to *The Last Battle*, the final book of the series.

In the first part of the thesis, the biography of C. S. Lewis is introduced. The following chapters work with Narnia itself, focusing on the external and internal fiction, archetypes and the importance of good and evil. One of the chapters is devoted to the Christian symbols which are typical for Lewis's work because Christianity deeply influenced a big part of his own life. In the *Chronicles of Narnia*, the Christian subtext is patent especially in the first published book, *The Lion, the Witch and the Wardrobe*.

Another chapter concentrates on transgression – the crucial moment for all seven Narnian books. Transgression is the moment of transition between two worlds – the real world and Narnia. Transgression is different in each of the book of the series.

The final and also the longest part of the bachelor thesis is the analysis of space and landscape in the *Chronicles of Narnia* itself. In *The Lion, the Witch and the Wardrobe*, the attention is paid to concrete places like the homes of the characters while the Narnian landscape itself does not take an important part here because winter lasts for the considerable part of the story. On the other side, *Prince Caspian* introduces the landscape in Narnia in its full beauty. Finally, the plot *The Voyage of the Dawn Treader* takes place on the sea.

1 C. S. Lewis's Biography

Clive Staples Lewis, nicknamed Jack, was born in Belfast, Ireland on November 29, 1898. Lewis's protestant parents, Albert James Lewis and Florence Augusta Lewis, members of the Church of Ireland, passed their love for the books on to their children.

Arthur Conan Doyle, Edith Nesbit, Mark Twain, and Henry Wadsworth Longfellow belonged to his favourite authors. Later, Lewis himself claimed that their house was full of books of all kinds.

Between Jack and his older brother Warnie was a strong relationship and sending Warnie off to a boarding school made Lewis relatively reclusive. Following this unfavourable situation, he started to write and even illustrate his own stories.

At the age of ten, Jack's mother passed away from cancer. The family never recovered from her death and the father began to alienate his sons. The death of a beloved mother was a profound blow to a young boy and led him to become an affirmed atheist. Jack believed that if God really existed and was not just a mere abstraction, he would not have let such an awful thing happen.

September 1914 meant an important turn in Jack's life because his father sent him to Great Bookham, Surrey, to be privately educated by William T. Kirkpatrick. Mr. Kirkpatrick deeply affected Jack's future life, he familiarised him with the classical literature in Greek, Latin and even Italian, taught him the basics of German and how to comprehend books in their original language. (DORSETT, 1985). Mr. Kirkpatrick's wife took part in Jack's education, in her free time she taught him French and she introduced him into the world of the French literature. (GILBERT, KILBY, 2005, p. 10)

"A most demanding tutor, Kirkpatrick helped Jack learn how to criticize and analyze, and he taught him how to think, speak, and write logically. Consequently, after nearly three years with Kirkpatrick, C.S. Lewis was tough-minded and widely read. Many years later, Lewis wrote in Surprised by Joy that "My debt to him is very great, my reverence to this day

*undiminished.*¹ Thanks to Mr. Kirkpatrick and his wife, Lewis was perfectly prepared for the Oxford scholarship examinations in 1917.

In the early Oxford studies, Lewis and his roommate Paddy Moore had promised each other that if one of them died, the other would take care of his family. Not long after, Paddy dropped down that in World War I and Lewis began to look after his mother Mrs. Janie King Moore and his sister Maureen. Unfortunately, it had a harmful effect on his financial situation for several years.

After joining the English faculty at Magdalen College, Oxford, Jack met Hugo Dyson and J. R. R. Tolkien, both Christians, which was the beginning of deep and strong friendship. (DORSETT, 1985). Lewis was a member of a literary club called the Kolbitars, founded by Tolkien, and these two shared their passion for fantasy and northern mythology. Charles Williams, Owen Barfield, Nevill Coghill and other members of the Oxford community belonged to another club, the Inklings. To the Inklings, Tolkien read aloud parts of *The Hobbit* and *The Lord of the Rings*. (BLOOM, 2006, p. 39-40)

In 1919 Lewis achieved an important milestone of his life when he published *Spirits in Bondage*, his first book. Interestingly, he did not distribute the book under his own name but decided to choose the pseudonym Clive Hamilton. *Dymer*, the second book of poetry was written seven years later. (DORSETT, 1985)

In 1924 Lewis was offered to substitute his philosophy tutor E. F. Carrit for a year and the following year, in May 1925, he was elected to a fellowship in English language at Magdalen College. He kept the post until 1954. (BLOOM, 2006, p. 38)

As soon as Lewis officially converted to Christianity, the purpose of his life became to approximate and follow God. The new way of his life led to writing prose instead of poetry. Despite publishing prose, he remained faithful to the academic life and he continued publishing critical works and a history of literature such as *The Allegory of Love: A Study in Medieval Tradition*, *Rehabilitations and Other Essays*, and *English Literature in the Sixteenth Century Excluding Drama*. Because theology and apologetics had an impact on his works, he was often referred as a literary evangelist. Strongly influenced by Christianity, he believed that writing was his mission from God.

¹ DORSETT, Lyle. C.S. Lewis: A Profile of His Life. *Christian History: C. S. Lewis: His Life, Thought, & Theology*. 1985, (7).

Especially during the late 1940s, the popularity of Lewis's books unprecedentedly increased. Owing to a large income, he could afford to contribute to various charities or pay tuition fees to orphans and eventually he founded his own charity.

C. S. Lewis met the American writer Joy Davidman Gresham and her two sons David and Douglas in 1952. The Irish writer and the sixteen years younger divorced woman shared their love for books together and became close friends. Later, he cleared the way for her children to study at the boarding schools. Their friendship turned into love and Jack and Joy got married in 1956. Nevertheless, the marriage did not last long. Suffering from cancer, Joy passed away in July 1960.

It is beyond doubt that the marriage had an impact on Lewis's writing. Joy was very supportive, shared her opinions with him and brought a different point of view into his work. She was even named as a co-author of *Till We Have Faces*, which Lewis considered as his masterpiece. (DORSETT, 1985)

During last years of his life, Lewis equally divided his time between Oxford and Cambridge. Although he often suffered from various illnesses, he did not stop writing theology and criticism. (BLOOM, 2006, p. 46)

Clive Staples Lewis passed away at the Kilns (his home in Headington Quarry, a suburb of Oxford (GILBERT, KILBY, 2005, p. 58)) on November 22, 1963, exactly one week before he turned sixty-five. He is buried in the cemetery of Holy Trinity Church, Headington Quarry, Oxford together with his beloved brother, Warren, who survived him for ten more years. (DORSETT, 1985)

2 The Chronicles of Narnia

The Chronicles of Narnia is a series of seven fantasy novels for children published between 1950 and 1956. C. S. Lewis started writing the first book, *The Lion, the Witch and the Wardrobe*, in 1948. The final book, *The Last Battle*, was published in 1956.

The Lion, the Witch and the Wardrobe (1950)

Prince Caspian (1951)

The Voyage of the Dawn Treader (1952)

The Silver Chair (1953)

The Horse and His Boy (1954)

The Magician's Nephew (1955)

The Last Battle (1956)

(HINTEN, 2005, p. 1-2)

CHRONOLOGICAL READING

Even though *The Lion, the Witch and the Wardrobe* was written as the first book, followed by *Prince Caspian*, readers should read novels in different order to get a chronological plot.

The Magician's Nephew (1955)

The Lion, the Witch and the Wardrobe (1950)

The Horse and His Boy (1954)

Prince Caspian (1951)

The Voyage of the Dawn Treader (1952)

The Silver Chair (1953)

The Last Battle (1956)

(SCHAKEL, 2002, p. 41)

*"Lewis was not a man who consorted much with children. Then how did he learn to depict them so well? The answer may be the obvious one, that like almost all effective writers, he both grew up and stubbornly refused to grow up. As a small boy he was fascinated by never-never lands. He never lost this interest. Advancing years merely gave him the courage and skill to exploit the abiding dreams of childhood. "*²

3 External and Internal Fiction

Aristotle divided literature into inner fiction and external fiction. Inner fiction deals with relationship between protagonist and society within a story (typical especially for novels), while external fiction is concerned with relationship between author and readers. (FRYE, 2003, p. 74)

In the *Chronicles of Narnia*, Lewis often connects himself with his readers. It helps to keep their attention and forces them to be even more enquiring and feels them to be part of the story, which is a fundamental point in the literature for children. In the *Lion, the Witch and the Wardrobe*, we can find several sentences demonstrating the contact between the author and readers:

"And now of course you want to know what had happened to Edmund." (LEWIS, 2001, p. 151)

"You mustn't think that even now Edmund was quite so bad that he actually wanted his brother and sisters to be turned into stone." (LEWIS, 2001, p. 151)

"Now we must go back to Mr. and Mrs. Beaver and the three other children" (LEWIS, 2001, p. 156)

"Now we must get back to Edmund." (LEWIS, 2001, p. 172)

"I hope no one who reads this book has been quite as miserable as Susan and Lucy were that night." (LEWIS, 2001, p. 183)

² BLOOM, Harold. *The Chronicles of Narnia*. New York: Infobase, 2006, p. 40.

4 Archetypes

Northrop Frye, a Canadian literary theorist, was the main personality concerning with archetypes. He aimed a big attention to them in his famous study *Anatomy of Criticism*, firstly published 1957 in Princeton. The subtitle of the study is *Four Essays* and the third essay deals with archetypes.

The base of all literary works is a recurrence, which can be repeated in time (rhythm) or in space (pattern). (FRYE, 2003, p. 95) Typical literal recurrent patterns are archetypes. *“These patterns can be images (such as light and darkness), character types (such as the hero and the trickster) or plot motifs (such as the quest and the initiation)”*.³

Archetypes are easy to understand because of people’s own personal experiences. The first three chapters of *The Lion, the Witch and the Wardrobe* are full of common archetypes like a rivalry between siblings or the wicked witch. When we focus on a space, we can see the archetypes of the scary old house, forest, the comfortable home (of Mr. Tumnus) and finally the archetype of winter. (MEAD, RYKEN, 2005, p. 41)

4.1 White Witch

Witch is the usual archetype for many fairy tales. Originally, witches forced men to drink their magical potion which transformed them into animals. (MEAD, RYKEN, 2005, p. 44). Lewis decided to keep this power even for The White Witch. In her castle and the whole Narnia creatures and animals are transformed into stones.

The White Witch is not human. Her mother, Adam’s first wife called Lilith, was a Jinn and her father was a giant. (LEWIS, 2001). The name of the White Witch is Jadis and Jadis is a French word which means “of old”. (HINTEN, 2005, p. 13) *“The word certainly fits a being who has been alive for well over a thousand years. In addition, Jadis has the connotations of “false Jade” which is used elsewhere in the Chronicles by Lewis as a term of abuse.”*⁴

³ RYKEN, Leland a Marjorie Lamp MEAD. *A Reader's Guide Through the Wardrobe: Exploring C.S. Lewis's Classic Story*. Illinois: InterVarsity, 2005, p. 41.

⁴ HINTEN, Marvin D. *The Keys to the Chronicles: Unlocking the Symbols of C. S. Lewis's Narnia*. Nashville: Broadman & Holman, 2005, p. 13.

In the fourth chapter of *The Lion, the Witch and the Wardrobe*, the White Witch meets Edmund and gives him the Turkish Delight. Here we can watch three aspects: the agent (the White Witch), the victim (Edmund) and the process of manipulation. The more of the Turkish Delight Edmund eats, the further the White Witch gets more control and power above him and additionally, information about the other siblings. (MEAD, RYKEN, 2005, p. 45)

4.2 Aslan

Aslan is a lion, the son of the great Emperor-beyond-the-Sea, the King of Narnia and the Lord of the whole wood but he is not often there. He shows up only when Narnia needs him the most. There exists also an old rhyme about Aslan which is mentioned in *The Lion, the Witch and the Wardrobe* by Mr Beaver:

*“Wrong will be right, when Aslan comes in sight,
At the sound of his roar, sorrows will be no more,
When he bares his teeth, winter meets its death,
And when he shakes his mane, we shall have spring again.”*

(LEWIS, 2001,)

Aslan is the Turkish word for “lion”. (HINTEN, 2005, p. 14). Aslan is introduced only through the discussion by Mr. Beaver in the eight chapter, but he quickly becomes the leading subject. Importantly, we can see a parallel between Aslan and Christ. (MEAD, RYKEN, 2005, p. 62).

5 Good and Evil

5.1 Good

Lucy Pevensie is the heroine representing good in the five of seven of Narnia novels. She is the first child entering the world of Narnia and immediately must deal with the situation that any of her siblings believes her. Despite being treated badly especially by her brother Edmund, Lucy is the first person who asks Aslan to save him. In *Prince Caspian*, only

Lucy can see and follow Aslan in the forest to find Caspian and his company. (PURTILL, 2006, p. 82 – 83)

In chapter one of *The Lion, Witch and the Wardrobe*, Mr. Tumnus regrets being a kidnapper for the White Witch. In case of spotting some human in the wood, he should have pretended to be friendly to get the human caught. Lucy is firstly confused and scared but after the faun helps her to escape and asks her for forgiveness, Lucy agrees and let him keep her handkerchief.

After the battle with the White Witch and her army is over, Lucy remembers the present she had received by Father Christmas and saves Edmund and all other hurt people and animals.

While Susan does not want Edmund to know the truth about Aslan's self-sacrifice, explaining it would be too unpleasant for him, Lucy is convinced that Edmund should be told. (LEWIS, 2001)

5.2 Evil

In *The Lion, the Witch and the Wardrobe*, Mr Beaver tells children another old rhyme, this time about them and that they are the only chance how to save Narnia:

*“When Adam's flesh and Adam's bone,
Sits at Cair Paravel in throne,
The evil time will be over and done.”*

(LEWIS, 2001,)

Evil of human: Edmund is immediately introduced as an evil character and it lasts for the first part of the book when he behaves badly with his siblings, while meeting The White Witch and then mainly during spying for her, sharing information and betraying his family, leading them into trap. (MEAD, RYKEN, 2005, p. 70.) The magical Turkish Delight causes Edmund's betrayal because once someone tastes it, he wants more. Peter previously made Edmund upset and when the White Witch gives him this delicious Turkish Delight and offers him to be the prince of Narnia, he believes her agrees to bring his siblings to her (although he does not want them to be hurt). He thinks that Aslan, Mr Tumnus and the Beavers are the

bad characters while the White Witch is the good one. In chapter eleven, Edmund comes to the White Witch's castle and he is unpleasantly surprised when he realises that the White Witch is evil and he wants to come back to his brother and sisters. This chapter is important for Edmund because here he feels sorry for someone else for the first time. (LEWIS, 2001)

Evil of nature: winter, cold (always winter but without Christmas, winter and cold occupies the first part of the book – when the power of The White Witch starts to slacken, the weather gets warmer and finally spring comes)

Evil of institutions: spies, secret police (mainly wolfs with their captain called Maugrim, the wood is full of spies controlled by the White Witch), army of the White Witch

The White Witch represents supernatural evil. *"The White Witch is a personification of the principle of evil in universe. She calls herself the Queen of Narnia, but her power extends far beyond that of a human queen. The most overt sign of her supernatural evil power is her transformation of living creatures into stone statues."*⁵ (MEAD, RYKEN, 2005, p. 70)

In chapter fourteen, Susan and Lucy are witnesses to Aslan's murder, seeing many evil creatures together. Those creatures as Ogres, spirits of evil trees, *"Cruels and Hags and Incubuses, Wraiths, Horrors, Efreets, Sprites, Orknies, Wooses and Ettins"*⁶ are the White Witch's servants. They all torture Aslan and celebrate his murder alongside the White Witch. (LEWIS, 2001,)

6 Christian Symbols

Although biblical motifs are presented in all seven Narnia books, *The Lion, the Witch and the Wardrobe* is the novel, where a biblical aspect is visible the most. (HINTEN, 2005, p. 9). The major Christian theme performs the crucifixion and the resurrection, represented by Aslan's death and consecutive awakening. (BLOOM, NARNIA, 2006, p. 41)

The character of Peter (the oldest sibling) can parallel the apostle Peter, while Lucy (the youngest one) can be the parallel of John, the apostle loved by Jesus. Lucy is loyal to

⁵ RYKEN, Leland a Marjorie Lamp MEAD. *A Reader's Guide Through the Wardrobe: Exploring C.S. Lewis's Classic Story*. Illinois: InterVarsity, 2005, p. 71.

⁶ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 180.

goodness the most of all characters and she is also the one to whom Aslan (the parallel of Christ) is appeared oftentimes.

After the meeting of Lucy and Mr. Tumnus in the forest, he asks her if she is a Daughter of Eve, followed by the information he has never seen a Son of Adam or a Daughter of Eve before.

Mr. Tumnus complains about the weather in Narnia, because winter lasts for a whole year but without Christmas, a holiday celebrating the birth of Christ. Later children meet Father Christmas.

The uncle of children is Professor Digory Kirke, the small boy from *The Magician's Nephew*. Even though *The Magician's Nephew* was written later than *The Lion, the Witch and the Wardrobe*, the plot precedes. Kirk means church in Scottish and Old Norse, so the four children enter Narnia, the world of Aslan (Christ), through the church (the wardrobe in the old house of their uncle). Furthermore, Kirke is an abbreviation for Kirkpatrick, the professor who strongly influenced Lewis's life.

In the fourteenth chapter, Aslan is killed on the Stone Table by The White Witch. However, the next morning the Stone Table is broken into two pieces and Aslan is alive. (HINTEN, 2005, p. 10-21).

Aslan represents Jesus Christ and is the leading character of the world of Narnia. On the other hand, he never uses his magical powers to help the children, unless it is really needed. At first, they have to plan and fight themselves. In the final battle, Edmund and Peter fight against the whole army with a help from their animal friends and finally Aslan defeats the White Witch and brings the stoned creatures back into life. (PURTILL, 2006, p. 160 – 161)

In *The Lion, the Witch and the Wardrobe*, the main ideas of Christianity are demonstrated in the story line of Aslan. Lewis illustrates the Christian faith in our world, however, he transforms it into a fictional world and these two worlds still share the same Christian message. (SCHAKEL, 2005, p. 48-49)

The character of Edmund can also be considered as the parallel of Judas. (BLOOM, NARNIA, 2006, p. 48)

7 Transgression

Transgression is a moment of transition between two worlds – our world and the world of Narnia. In each of Narnia novel, the moment of transgression is different and specific.

Children always must be called to Narnia by Aslan himself, especially when they are not expecting it. They are also never called unnecessarily but only when Narnia needs them to be saved. (SAMMONS, 2009, p. 128)

7.1 The Lion, the Witch and the Wardrobe

The four Pevensie children explore the old country house of their uncle, Professor Digory Kirke. They find an empty room with only one wardrobe with a few coats hanging inside. While other siblings leave, Lucy goes inside. She realises the dark wardrobe consists of several rows of coats and keeps walking. A few moments later, she does not touch the soft coats anymore and something cold falls on her. She is in the middle of the forest, surrounded by night and white snow, only one lamppost gives some light to the dark place.

Edmund is the second child entering Narnia. While looking for Lucy in the wardrobe, he accidentally shuts the door (a foolish mistake, according to Lucy) and surprisingly gets into Narnia. Immediately after, Edmund meets the White Witch who manipulates him, pretending to be friendly. The meeting of Edmund and the White Witch becomes a crucial moment for the following plot. At the end of chapter five, during hide and seek, all children want to run away from Mrs Macready so they hide in the wardrobe and enter Narnia together.

Another important moment of transgression becomes several years later once the four siblings are adult Kings and queens of Narnia, living in Cair Paravel. One day, they ride their horses and a thicket forces them to leave their horses and continue their way walking. They enter the thicket, notice they walk through the coats and the following second they all tumble into the empty room. Although they spent several years in Narnia, in our world they are missing only for a few minutes. (LEWIS, 2001)

7.2 Prince Caspian

A year after *The Lion, the Witch and the Wardrobe*, Peter, Susan, Edmund and Lucy sit on a seat at a sleepy country railway station, waiting for their trains to schools. Suddenly, Lucy sharply cries, Peter feels being dragged by someone, someone pulls Susan and Edmund. Edmund shouts they should all catch their hands because something magical is happening. Shortly after, the platformed disappears and four children appear in Narnia again. (LEWIS, 2001)

7.3 The Voyage of the Dawn Treader

Edmund and Lucy are staying for some time in the family of their cousin Eustace Scrubb because their parents went to America for several weeks. Although Eustace does not like his cousins, he enjoys bossing and bullying. Edmund and Lucy talk in her room, watching the picture of a ship – a ship sailing towards those two, hanging at the wall. They both agree the ship looks like a Narnian ship.

Eustace enters the room, shaming them for talking about Narnia all the time. While they are talking about the picture, Edmund says the water looks really wet and suddenly the things in the picture start to move and the wind begins to blow in the room. Eustace tries to pull the picture off the wall but all of sudden he stands on its frame. Edmund and Lucy jump to him and a huge wave throws them into the water.

When they come up again, some familiar face fastens ropes around Lucy and the others. After all, she finally stands on the deck, followed by Edmund, Eustace and the boy with the familiar face. He is Caspian, the king of Narnia. (LEWIS, 2001)

7.4 The Last Battle

Narnian king Tirian is captured and calls on Aslan for help. He appears to Peter, Lucy, Edmund, Jill, Eustace, Lady Polly and Professor Kirke. Unfortunately, he is not able to speak and shortly after disappears. It takes just a moment and Jill with Eustace are in front of Tirian.

They explain that after Tirian's disappearing they all realised there must be something wrong with Narnia and Professor Kirke decided that they can get there only with the help of the magical rings which can be found in London. Professor Kirke, Lady Polly,

Eustace, Jill and the Pevensie children alongside their parents were on the train on their way to London when suddenly the train shook, and Jill with Eustace appeared in Narnia.

Within the story, even the Pevensie children enter Narnia, to be more precise the Aslan's country at the End of the World (apart from Susan who is not a friend of Narnia anymore). At the end of the book, Aslan clarifies that the train crash was real and they all died there. In the real Narnia, they meet their old friends as Mr Tumnus and Reepicheep and they see the England within England, the inner England where no good thing is destroyed so they can see the Professor Kirke's house which had been destroyed in England.

Transgression in the Last Battle is slightly different than in other books. In this story, the Pevensie children and the others enter Narnia (after their death) but importantly they do not return to the real world. After their death in England, they will stay forever in Aslan's country. (LEWIS, 2001)

8 Space and Landscape in Narnia

This chapter analyses space and landscape in three of Narnia books in which the Pevensie children are the main characters – *The Lion, the Witch and the Wardrobe*, *Prince Caspian* and *The Voyage of the Dawn Treader*. In each of these books, the space and landscape are quite different.

The Lion, the Witch and the Wardrobe concentrates mainly on the concrete places such as the house of Professor Kirke or homes of the Narnian characters. Because the major part of the story takes place in winter, the Narnian landscape is briefly introduced only in the final chapters. On the other hand, *Prince Caspian* familiarises readers with the landscape of Narnia itself rather thoroughly and *The Voyage of the Dawn Treader* takes place on the sea and introduces lands and countries surrounding Narnia or belonging to it. In *The Voyage of the Dawn Treader*, each of the newly introduced places is described in detail and that is why the biggest attention is paid to that book.

8.1 Narnia

Narnia is a secondary world created by C. S. Lewis. "*Narnia is a pastoral paradise, incorporating features of the Carlingford Mountains of Ireland, which has Lewis considered*

the loveliest countryside he had ever seen."⁷ Narnia is a land in which we can find many natural elements like grassy slopes, plashy glens, heathery mountains, messy caverns, and deep forests. (SCHAKEL, 2005, p. 33). Narnia is a place where animals can speak and trees can dance. Narnia also has its own time that is always different from the time in the real world.

8.2 Space in The Lion, the Witch and the Wardrobe

In *The Lion, the Witch and the Wardrobe*, the whole landscape of Narnia is not introduced in detail. During the first ten chapters, C. S. Lewis describes Narnia as the world of winter (it is always winter but never Christmas) where snow covers everything. The snow is falling almost all the time and it is quite dark and unpleasant place. The characters meet mainly dense forests and mountains where the White Witch's castle is located between two hills. On the other side the houses of other characters are described relatively thoroughly with many details.

The chapter eleven means a sudden turn in the story because it begins to thaw and spring comes. From that moment, between chapters eleven and sixteen, the spring landscape of Narnia is presented. Snowdrops, cowslips, bluebells and crocuses of many colours come into bloom, birch trees and larches turn green, birds sing and bees buzz.

When the winter is over and the weather pass from January to May just in a few hours, the real landscape of Narnia can be finally fully introduced. Narnia is a country full of elm, oak, birch and larch forest. The children walk through patches of warm sunlight followed by cold, green thickets, surrounded by blooming currant. During the journey to the Stone Table, the children pass the course of the big river, territories covered with a soft and springy moss, open green plain (the location of the Stone Table) and they see the sea for the first time. The Beruna river is also mentioned in this book but is much more crucial in *Prince Caspian*.

At the end of chapter fifteen, in the course of Aslan's way to the battle, C. S. Lewis introduces diverse Narnian landscape including "*solemn avenues of beech and sunny glades of oak, wild orchards of snow-white cherry trees, roaring waterfalls and mossy rocks and*

⁷SCHAKEL, Peter J. *The Way into Narnia: A Reader's Guide*. Grand Rapids: Eerdmans, 2005, p. 33.

*echoing caverns, windy slopes alight with gorse bushes, shoulders of heathery mountains, giddy ridges, wild valleys and acres of blue flowers.”*⁸ (LEWIS, 2001)

8.2.1 Professors Kirke’s House

In the beginning of *The Lion, The Witch and the Wardrobe*, the four Pevensie children are sent away from London because of the second world war. They arrive to Digory Kirke, an old professor who lives in the countryside, fifteen kilometres far away from the nearest station and three kilometres far away from the nearest post office. A beautiful landscape, mountains and forests surround the house, and in the garden, there is a brook.

The house is very old (that even professor Kirke has just little information about his home) and famous that people from the whole England visit it, asking for permission to look inside. Mrs Macreade, a housemade, also works as a guide in the house.

It is that kind of house, which seems to be endless and the children find many unexpected and surprising rooms there. Some empty rooms, then a really long room full of paintings and even an armour, a green upholstered room with a harp in the corner, balcony and many interconnected rooms which walls were covered with bookshelves full of books. Children also found an empty room except for one wardrobe (the wardrobe is very important for the book because it is an entrance to Narnia). (LEWIS, 2001)

8.2.2 Mr Tumnus’s Cave

Faun Mr Tumnus lives in a small and homely cave from the red stone. Despite the winter, it is a dry place. Next to one wall there is a bookcase full of books, then the space is filled with a table and two armchairs, a linen cupboard, and a fireplace. The floor is covered with a carpet. There can be also found a picture of an old faun, Mr Tumnus’s father. (LEWIS, 2001)

8.2.3 The Beavers’ Home

The home of the Beavers looks nothing like Mr Tumnus’s cave. The Beavers do not have any books and pictures and instead of beds, they have bunks. *“And there were hams and strings of onions hanging from the roof, and against the walls were gum boots and*

⁸ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 186.

oilskins and hatchets and pairs of shears and spades and trowels and things for carrying mortar in and fishing-rods and fishing-nets and sacks."⁹ Lucy finds their home very pleasing. (LEWIS, 2001)

8.2.4 The White Witch's house

The White Witch lives in a small castle located in the little valley between two hills. The castle is decorated with many towers and little towers with sharp spires. Edmund thinks those towers "*look like huge dunce's caps or sorcerer's caps*"¹⁰

The first courtyard of the castle is full of creatures turned into stone. At the end of this first courtyard there are stone stairs and doors leading into another courtyard, also overflowing with stone statues. Only one lamp gives some light to this gloomy hall.

While the author previously presented mostly cozy houses in the book, the White Witch's Castle is the first dwelling that frightens itself. The dark and dreary castle clearly corresponds with the evil character of the White Witch.

At the end of chapter fifteen, Lucy, Susan and Aslan come to the castle to save all the creatures turned into stone. It is not winter anymore and the castle wakes up to life. (LEWIS, 2001)

8.2.5 Stone Table

Stone table, an old-looking "*great grim slab of grey stone supported on four upright stones*"¹¹, is situated in the middle of the open hill-top. It is "*cut all over with strange lines and figures that might be the letters of an unknown language.*"¹² These lines and figures give a curious feeling to the characters while looking at them. (LEWIS, 2001)

Stone Table is very crucial for the final part of *The Lion, the Witch and the Wardrobe* as it becomes the place of Aslan's sacrifice. (HINTEN, 2005, p.16) According to the Witch, the Stone Table should serve as the place of execution of traitors. That should be the "proper use". (SCHAKEL, 2005, p. 47)

⁹ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 143.

¹⁰ LEWIS, C. S. *The Chronicles of Narnia*, p. 153.

¹¹ LEWIS, C. S. *The Chronicles of Narnia*, p. 168.

¹² LEWIS, C. S. *The Chronicles of Narnia*, p. 168.

The Stone table is located on the hill, more precisely on the hilltop. This is another symbol of Christianity because the Calvary mountain is the place where Christ was crucified.

In 1960, Lewis himself wrote a letter where he declared that the Stone Table represents Moses table. (HINTEN, 2005, p. 16). *“This “table” is another word for the stone tablets upon which the Ten Commandments were inscribed. This parallel to the Ten Commandments explains both the age and the carved writing on the Stone Table and provides an additional reason for the hilltop location, since the Ten Commandments were given on the top of Mount Sinai. The pavilion (tent) reminds one of the tabernacle, the tent of God’s presence for the Old Testament Jews.”*¹³

The next morning after Aslan’s murder, he surprisingly resurrects and the Stone Table ruptures into two pieces. It can symbolize the end of the law by the White Witch and maybe parallel the temple veil being torn in two when Christ died. (HINTEN, 2005, p. 20).

8.2.6 Cair Paravel

Cair Paravel is the seacost city which should tend as a Narnia’s capital. ” (HINTEN, 2005, p. 14-15). *“The city’s name may stem from a rhythmic extension of caravel. Caravels were the sailing vessels that began to be used in Europe in the fifteenth century. Cair is an old Norse word, taken into Middle English, meaning “to go.”* ¹⁴

Cair Paravel is also name for the castle of the four thrones. The castle is located on a little hill at the mouth of the great river, where Narnia meets the Sea. It is surrounded by *“the sands, with rocks and little pools of salt water, and seaweed, and the smell of the sea and long miles of bluish-green waves breaking for ever and ever on the beach.”*¹⁵

The Great Hall of Cair Paravel is a *“wonderful hall with the ivory roof and the west wall hung with peacock’s feathers and the eastern door which looks towards the sea.”*¹⁶ The four thrones of the four Kings and Queens are situated in this Great Hall. (LEWIS, 2001)

¹³ HINTEN, Marvin D. *The Keys to the Chronicles: Unlocking the Symbols of C. S. Lewis's Narnia*. Nashville: Broadman & Holman, 2005, p. 16.

¹⁴ HINTEN, Marvin D. *The Keys to the Chronicles*, p. 15.

¹⁵ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 193.

¹⁶ LEWIS, C. S. *The Chronicles of Narnia*, p. 193.

8.3 Space in Prince Caspian

In Prince Caspian, Cair Paravel is the first place the four Pevensie children meet with when they enter Narnia again. Firstly, they appear in a dense forest and a few minutes later they discover a sandy beach and blue sea with small waves. Then they continue through the thick forest along the seacoast and realise they are on the island. They explore a former apple orchard and they realise that people used to live here. Afterwards they come across an open area surrounded by an old stone walls. Susan claims that there had to be a castle. They notice destroyed stairs and something resembling a terrace. While bringing wood for the fire, they come across a well. After a while Susan finds a small golden knight with ruby eyes, the same the children were playing with when they used to be the four kings and queens of Narnia and Peter realizes they are in the ruins of Cair Paravel.

Edmund firstly disagrees because Cair Paravel was in a peninsula and not on an island. Then he claims that it is impossible for the castle to get destroyed in such a short time because only one year has passed in England since they left Narnia (later on they come to realize that hundreds of years could have gone past in Narnia because once someone leaves Narnia, he does not know how the time in Narnia is going anymore). Lucy says that if this is Cair Paravel, in the wall all covered with ivy should be a door leading down to the treasure chamber. Edmund begins to tap on the wall and after a while the hollow sound reveals that under the ivy there is really a wretched wooden door. The door is locked so Edmund and Peter must destroy them. They enter a dark opening, using Edmund's battery. They count sixteen stairs (the same number of stairs as it was in Cair Paravel) and end up in the treasure chamber of Cair Paravel. Here they find their old gifts that they received from Father Christmas in *The Lion, the Witch and the Wardrobe* (only Susan's gift is missing because she lost it while hunting the white deer in *The Lion, the Witch and the Wardrobe*).

Telmarines believe that surrounding thick woods, called the Black Woods, along the shore of the sea and the ruins of alleged Cair Paravel are full of ghosts. The Telmarines Kings invented this story due to their fear of the sea because of the stories about Aslan who comes over the sea.

The Narnian landscape in Prince Caspian is substantially dissimilar to the landscape of *The Lion, the Witch and the Wardrobe* because hundreds have gone past. The country is

inhabited by New Narnians, Telmarines, while Old Narnians (all the creatures known from the previous book like dwarfs, fauns and satyrs, centaurs, naiads and dryads, talking beasts and others) and the four Kings and Queens with their castle Cair Paravel are believed to be a load of nonsense and stupid fairy tales. All Old Narnians must keep themselves in secret.

In the fourth chapter, the Narnian history is shortly clarified. Caspian the First (also called Caspian the Conqueror) conquered Narnia, made it his kingdom and brought here all the nation from the Land of Telmar, far beyond the Western Mountains. That meant the end of the Golden Age and since then, the Telmarines rule in Narnia.

The hero of the book is Caspian the Tenth, the orphaned son of the King Caspian the Ninth, prince of Narnia who lives with his uncle, Miraz, the King of Narnia. Several years later, the Miraz's son is born and Caspian's life is in danger. His professor, Doctor Cornelius, helps him to escape, telling him that he is the true King of Narnia, explaining the secret history of Caspian's family. Miraz murdered his brother, the King Caspian the Tenth, and called himself Lord Protector. Then Caspian's mother died and Miraz got rid of the great lords who had known the King, they all died or disappeared. *“And when there was no one left who could speak a word for you (Caspian), then his flatterers (as he introduced them) begged him to become King. And of course he did.”*¹⁷

Before Caspian and his horse Destrier escape the Miraz's castle, Doctor Cornelius gives him the magic horn of Queen Susan herself to use it in the greatest need. During Caspian's escape, some parts of Narnian landscape are introduced, he rides through woods, hills, mountains and at last he enters a dark pine forest where he meets the Old Narnians. He lives some time alongside Trufflehunter, the Badger, in his cave with a bed on heather, having the best time of his life.

The sixth chapter, called *The People That Lived in Hiding*, introduces many Narnian places and landscape. Firstly, the author describes a high saddle in the mountains with their sunny southern slopes and mentions the green Wolds of Archenland. Caspian, Trufflehunter with the two Dwarfs, Nikabrik and Trumpkin, set out to find another Old Narnians to invite them to a council on Dancing Lawn. The Three Bulgy Bears live in a *“glade to an old hollow*

¹⁷ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 343.

*oak tree covered with a moss*¹⁸ and near to them among tall beech trees lives Pattertwig, the red Squirrel. Then they visit the Seven Brothers of Shuddering Woods, the Dwarfs, occupying the subterranean smithy with a stream on one side of it. The cave in a dry, rocky ravine is a home of five Black Dwarfs. As Caspian and his friends continue their journey, they reach a wooded forge with a river running at its bottom, surrounded by foxgloves and wild roses. Here they meet the great Centaur Glenstorm and his three sons. The last discovered creature is Reepicheep, the Talking Mouse, living in a little hole in a green bank in a level field.

The initial setting of the following chapter is Dancing Lawn. Here the author mentions more Narnian places like Ravenscaur and Deadman's Hill. In this chapter Doctor Cornelius joins Caspian and claims that all of them must go to Aslan's How. *"It lies within the skirts of the Great Woods and it is a huge mound which Narnians raised in very ancient times over a very magical place, where there stood – and perhaps stills stands – a very magical Stone. The Mound is all hollowed out within into galleries and caves, and the Stone is in the central cave of all."*¹⁹ According to the Doctor, there is enough place for all their stores and for those of them who are accustomed to live underground. In a while, they hit the road and arrive at Aslan's How the early morning.

The Aslan's How is *"certainly an awesome place, a round green hill on top of another hill, long since grown over with trees, and one little, low doorway leading into it."*²⁰ The inner tunnels create a perfect maze and their walls are covered with patterns and pictures in which a Lion is incessantly repeated. At the heart of the How, there is a magical chamber with thick pillars supporting the roof and in its centre is the Stone itself – *"a stone table, split right down the centre, and covered with what had once been writing of some kind; but ages of wind and rain and snow had almost worn it away in old times when the Stone Table had stood on the hilltop, and the Mound had not yet been built above it."*²¹ None of Caspian's army use the Table because they consider it too magic.

Here King Caspian, Cornelius, Trufflehunter and Nikabrik and Trumpkin have a council about using the Horn and getting help. In Doctor Cornelius's opinion, the King Peter and his

¹⁸ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302 p. 349.

¹⁹ LEWIS, C. S. *The Chronicles of Narnia*, p. 357.

²⁰ LEWIS, C. S. *The Chronicles of Narnia*, p. 357.

²¹ LEWIS, C. S. *The Chronicles of Narnia*, p. 358.

siblings will come back to some of the Ancient Places of Narnia – the Lantern Waste, where they originally entered Narnia or the river-mouth, where Cair Paravel once stood. They decide to send messengers to both places – Pattertwig is sent to the Lantern Waste and Trumpkin takes the shorter journey to the river-mouth.

On his way, he risks a short cut across an open space and is caught by a pompous old seneschal who decides to send him down ‘to the ghosts’. He sends two soldiers to drown him in the river under the ruins of Cair Paravel and Trumpkin is saved by Susan. Thereafter Trumpkin recounts all the story about Caspian and that it is not believed in Aslan, Old Narnia and magic anymore and then they embark on a journey to the Aslan’s How.

The journey is very long and tiring because they must avoid open areas and use only safe ones. Unfortunately for them, the Narnian landscape has changed a lot since they left. Although Peter and Edmund know the way, they are forced to modify it because the Rush river is in a gorge now. They decide to go downstream to hit the Great River. In that moment Lucy sees Aslan who wants them to follow him but she is the only one and the others do not believe her and go downstream, the opposite direction.

The journey is uncomfortable, they need to avoid fir woods, fallen trees, patches of hopeless brambles and dense undergrowth. Then they finally see the ribbon of Great River, the Fords of Beruna and a little town, where they fought the Battle of Beruna long ago. In thick woods, they are forced to change their plans again because of Miraz’s soldiers. They all realize Lucy was right and they go all the way back.

They reach the fir woods, which previously caused him troubles, again and stay there overnight. Lucy wakes up early and meets Aslan who tells her she must persuade her siblings and Trumpkin to follow him. They do not agree but Edmund supports Lucy (because the last time he did not believe her it did not end up well) and eventually they consent to follow her. In a while, also Edmund can see Aslan who guides them to the hill of the Stone Table.

Peter comes up with the plan to challenge Miraz to a single combat because the Narnian army is not strong enough to beat Miraz’s soldiers in pitched battle. Edmund is chosen to deliver the message to Miraz and after a conversation with Lord Gozelle and Lord Sopepian who claim that it will not cause him any problems to beat a kid, he agrees.

A square place of level grass is staked for the duel. The two corners are for Narnian – the Bulgy Bear and Giant Wimbleweather and the other two corners are for Glozelle and Sopespian. After very long and heavy fight for both sides, Peter beats Miraz and Old Narnian starts to celebrate but the two Lords have their own plans. While Miraz lies helpless, Lord Gazelle stabs him in the back, accuses Peter and starts screaming: “Treachery! Treachery! To arms, Telmar!”

The final battle starts at the exactly same place as it was in *The Lion, the Witch and the Wardrobe* hundred years ago. Thanks to Aslan, the battle does not last long. He wakes the trees up and Telmarine soldiers back away. The Narnians follow the retreating Telmarines down to the Great River where should be the long Bridge of Beruna but there is no bridge because of Aslan, who previously woke Bacchus and his army up and they destroyed the bridge. That means the end of the battle, the Old Narnians celebrate their victory and the Telmarine soldiers are locked in the town of Beruna.

The next day, Caspian is the King and Narnia officially belongs to the Talking Beasts and other Old Narnians quite as much as to the men. Anyone who does not agree with this idea can leave Narnia and Aslan provides him another home, sends him back to his own country. Some Telmarines are suspicious about it and do not believe Aslan, they are scared that they will be killed there. At one end of the glade, Aslan creates a wooden door in the air. Then he explains, that the Telmarines, originally pirates, came to Telmar from the same world as the High King Peter and his siblings. Some Telmarines accept Aslan’s offer and walk through the Door. Then the time for the Pevensie children to leave Narnia comes (this is the last time for Peter and Susan in Narnia) and they say goodbye, walk through the Door and appear in a country station. (LEWIS, 2001)

8.4 Space in The Voyage of the Dawn Trader

In the beginning of *The Voyage of the Dawn Trader*, Edmund and Lucy spend the summer holiday with Uncle Harold and Aunt Alberta in Cambridge because their parents and Susan went to America for sixteen weeks and they did not have enough money to take there all the children. Peter must study for an exam so he spends the holidays alongside Professor Kirke in a small cottage where is no place for Edmund and Lucy to stay. Professor Kirke does

not live in the great house, previously known from *The Lion, the Witch and the Wardrobe*, anymore since he has become poor.

Uncle Harold and Aunt Alberta live together with their son Eustace Clarence in a house where they have almost no furniture and clothes on bed and the windows remain open all the time. While Edmund shares bedroom with Eustace, Lucy has a little back room upstairs on her own. There hangs a picture of a ship on the wall and the two Pevensie children have agreed on that the ship looks like a Narnian ship. Through this picture, Edmund and Lucy enter Narnia again, this time with Eustace. They appear in the open sea and they are saved by King Caspian and his company, travelling on the ship with the gilded dragon in the bow, called the Dawn Treader. In the poop, there is a gilded dragon's tail. Aboard the ship, Lucy and Edmund meet another old friend, Reepicheep, the Talking Mouse. It has been exactly three years of Narnian time since the four Pevensie children left Narnia although it has been just a year in England.

The ending of the first chapter describes Caspian's stern cabin which he dedicates to Lucy as her own room. She promptly falls in love with this place because of its three square windows looking out on the sea, *"the low cushioned benches round three sides of the table, the swinging silver lamp overhead and the flat gold image of Aslan the Lion on the forward wall above the door."*²² In spite of the cabin is small, it is clean and light place with painted panels of all birds and beasts.

Caspian is on his way to find the seven lords (the Lord Revilian, the Lord Bern, the Lord Argoz, the Lord Mavramorn, the Lord Octesian, the Lord Restimar and the Lord Rhoop), friends of his father who were send off *"to explore the unknown Eastern Seas beyond the Lone Islands"*²³ by Caspian's uncle Miraz. When children join the voyage, Caspian with his group are *"nearly thirty days at sea and have sailed more than four hundred leagues from Narnia."*²⁴ In the second chapter, Caspian mentions countries, territories and islands, some of them belonging to Narnia, as Galma, Terabinthia, Seven Isles and Muil (the westernmost of the Seven Isles), Redhaven on the isle of Brenn and finally the Lone Islands.

²² LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 431.

²³ LEWIS, C. S. *The Chronicles of Narnia*, p. 433.

²⁴ LEWIS, C. S. *The Chronicles of Narnia*, p. 434.

8.4.1 Loan Islands

In the third chapter, the Dawn Treader reaches the Loan Islands which have belonged to Narnia already during the reign of the White Witch – lonely Felimath with green grass and Doorn with the grey slopes. Avra is also mentioned. Caspian, the two Pevensies, Eustace and Reepicheep decided to explore Felimath however in the green valley they are captured by Pug, the slave merchant and his sidekicks who wants to take them for market to Narrowhaven, the little white town on Doorn. After they arrive to a small village, they meet a fine-looking bearded man who buys Caspian. Lucy, Edmund, Eustace and Reepicheep are taken to the dark and dirty prison on the slave-ship where they meet another prisoners, mostly Galmian and Terabinthian.

The bearded man recognizes Caspian as a King of Narnia and Caspian recognizes him as the Lord Bern. At the end of the chapter, Caspian and the crew of the Dawn Treader arrive at a harbour in the southern shore of Avra and enter Bern's pleasant lands. The land prospers, local people are free and have enough work, working in the fields. The last place mentioned in the chapter is Bern's low, pillared house which overlooks the bay.

The setting of the following chapter is the Narrowhaven where Caspian reaches the castle and meets Gumpas, the governor of the Lone Islands. Caspian forbids the slave trade and releases all the slaves, including Lucy, Edmund, Eustace and Reepicheep. Lord Bern warns Caspian not to sail away eastwards because this is the last time he heard of his six companions. There are many rumours of lands too far east. Caspian disagrees since he has an oath and furthermore, Reepicheep wants to reach the Aslan country which should be situated beyond those curse places.

In the beginning of the sixth chapter, almost three weeks after the landing, the crew of the Dawn Treader leaves the Narrowhaven. After few delightful days, one evening, the temperature drops and the storm strikes them. According to the crew, the storm lasted for twelve days and nights, thirteen according to Eustace. Then the storm is followed by a dead calm and there is a lack of drinking water.

8.4.2 Dragon Island

On the ninth day after the storm ends and at about 7 p.m., the ship drops anchor in a bay of a rocky island, looking like a Norwegian fjord. The head of the bay is heavily overgrown with cedar trees, through which a swift brook comes out. Beyond that is a *“steep ascent ending in a jagged ridge and behind that a vague darkness of mountains”*²⁵ running into clouds, making their tops invisible. The whole place is very quiet, making one feeling oppressive.

Eustace decides to detach from the others and explore the island on his own. After some time going through a wood, he reaches the ridge of the sloped ground. It does not take long and he starts to feel lonely for the first time and decides to come back, being scared that they would leave the island without him. Unfortunately, because of the mist he gets lost and appears in an unknown valley, with no sea in sight. The valley is narrow and deep, has grassy floor and is surrounded by precipices. At the bottom of one cliff, he sees a dark hole with the two wisps of smoke coming out – dragon. The dragon comes out of the cave, not mentioning Eustace, and suddenly dies. The heavy rain starts and Eustace hides in the cave and explores a treasure, pulls a bracelet on his elbow, and then falls asleep. He wakes up as a dragon.

He leaves the valley and comes back to Caspian and the crew. Firstly, they are afraid of him but then they wise up he does not want to hurt them. They notice the bracelet, realising it is the Lord Octesian’s arm-ring. Lucy reveals, that the dragon is Eustace himself. Thanks to this transformation, Eustace becomes a better person. He tries to be helpful as much as he can, explores that the island is all mountainous and settled only by wild goats and swine. Few days later, Aslan turns Eustace to be human again. Before they leave the island, Caspian cuts on a cliff facing the bay these words:

*“DRAGON ISLAND
DISCOVERED BY CASPIAN X,
KING OF NARNIA, ETC.
IN THE FOURTH
YEAR OF HIS REIGN.*

²⁵ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 459.

*HERE, AS WE SUPPOSE,
THE LORD OCTESIAN
HAD HIS DEATH."*

(LEWIS, 2001)

8.4.3 Burnt Island

The following morning, they come to the low green island, inhabited by rabbits and goats, but from the ruins of stone huts, bones and broken weapons, they agree on that people lived here recently. They call it Burnt Island.

8.4.4 Goldwater Island

Next, they stop in the green bay of lonely-looking land, sloping up to a rocky peak. They set out to explore the island and come a deep little mountain lake, surrounded by crags. Here Edmund discovers a sword, looking like a Narnian and Lucy finds remains of a mail-shirt. They find a helmet, a dagger and a few Narnian coins too. At the bottom of the lake lies a life-size gold statue of a man (in the eleventh chapter, they find out this is Lord Restimar), for Lucy the most beautiful one she has ever seen.

By chance, they find out that the water turns things into gold. Caspian wants to call that island Goldwater Island, while Reepicheep would name it Deathwater. Caspian proclaims the land for ever as a Narnian possession and announces the others to keep it in secret which makes Edmund very upset and the two have an argument. Then Aslan appears, the fight stops and they rather leave the island, coming to the ship a bit bewitched.

8.4.5 Magician's Island

After some time of sailing, they drop anchor in a wide bay. This country seems to be very different from the previous ones. After crossing the sandy beach, everything they find is silent and empty, like no one lives here. But the lawns before them is short like some gardeners would keep it perfect all the time. There are also many trees, standing well apart from one another. Apart from occasional pigeons' cooing, the place is completely still.

In the afternoon sun, they come to a long, straight, sanded path with trees on both sides. On its end stands a house. The house is long and low, with grey walls made of mellow

stone, partly covered with ivy. The house also appears to be empty but one chimney smokes. Through a wide, open gateway, they enter a paved courtyard with a pump standing in the middle of it.

They meet the invisible people, servants of a great magician, to whom the island belongs. In the past those people refused to do something for him they did not like so he put an uglifying spell on them. They could not even look at each other so they went to the room upstairs in the house where the magician has a Magic Book and because they could not find any spell to take off the ugliness, they made themselves invisible. By mistake they made invisible even the magician because they have not seen him since then. The only person who can turn them back is a little girl from foreign parts – Lucy.

The following morning is lovely, the bees buzz and the lawn outside looks like in England. During Lucy's way to the magic room, the author pays attention to the description of the house's interiors. He mentions details such as ticking of a grandfather clock in the hall below. Upstairs, Lucy appears in a long, wide passage, having a large window at the far end, with many doors on each side. The floor is covered with a thick carpet, softening the sound of her steps. She enters the last doorway on the left, a large room with three big windows, lined from floor to ceiling with books. In the middle of the room, there is the Magic Book, lying on the reading-desk. Lucy tries to shut the door, but she cannot do that which makes her feel uncomfortable.

The Book is fastened with two leaden clasps, handwritten with thick downstrokes and thin upstrokes, very large and beautiful, with smooth and nice-smelling paper. Around the big capital letters of each spell are pictures. Lucy is captivated by "*An infallible spell to make beautiful her that uttereth it beyond the lot of mortals.*"²⁶ and the others and she starts to be obsessed with reading it. Once you start to turn the pages of the book, you cannot turn it back. Then she finds the spell how to make hidden things visible and Aslan appears. Then they leave the room and, in the passage, they meet Coriakin, an old man, barefoot, wearing a red robe.

Aslan disappears, explaining that before sunset he must visit Trumpkin the Dwarf in the castle of Cair Paravel. Because Lucy and Coriakin are hungry, he takes her into the bright

²⁶ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302, p. 495.

room full of flowers with a magic table and they have a feast. After the feast, Lucy goes to look at the Duffers, now visible. Lucy's mission is done here so they can leave the island and continue their journey.

8.4.6 Darkness

After this event, they sail on south and little east for a little less than two weeks. The wind is favourable, the air is warm, and the sky is clear for most of the time. On the thirteenth day, they sight something looking like a great dark mountain rising out of the sea. They reach it the next morning, realising it is not a mountain but a Darkness. *“It is rather hard to describe, but you will see what it was like if you imagine yourself looking into the mouth of a railway tunnel – a tunnel either so long or so twisty that you cannot see the light at the far end. And you know what it would be like. For a few feet you would see the rails and sleepers and gravel in broad daylight; and then, pretty suddenly, but of course without sharp diving line, they would vanish altogether into smooth, solid blackness.”*²⁷ In the Darkness they save a wild-looking man who warns them to leave because on this Island, the Dreams come real. He is a Narnian Telmarine, the Lord Rhoop.

8.4.7 Ramandu's Island

The initial part of the thirteenth chapter pays attention to the astrology for the first time when mentions new constellations, big and bright stars, never before seen in Narnia. One beautiful evening, they reach a land with many gentle hills whose slopes resemble pillows. Firstly, they get to a valley with no sign of people living here. Underfoot there is grass with a low bushy growth which Lucy and Edmund consider to be heather. In a while they sight something looking like a ruin.

When they come to it, they find a *“wide oblong space flagged with smooth stones and surrounded by grey pillars but unroofed”*²⁸. From one end to the other, there is a long table with a rich crimson tablecloth. At both sides of it are many carved stone chairs with silken cushions upon the seats. The table is overfull with foods such as turkeys, peacocks, bright lobsters, pies, fruits or nuts and drinks in gold and silver glass.

²⁷ LEWIS, C. S. *The Chronicles of Narnia*. London: HarperCollins, 2001. ISBN 0007117302p. 506.

²⁸ LEWIS, C. S. *The Chronicles of Narnia*, p. 514.

In the three chairs sit three sleeping men with grey hair, growing over their eyes, almost hiding their faces and with beards, growing over the table, mixed in one mat of hair, flowing down to the floor. They are the Lord Argoz, the Lord Revilian and the Lord Mavramorn. Caspian and the others realize the foods and drinks are cursed.

Several hours later, a door open in a low hill beyond the pillars and a tall, bareheaded girl appears. Lucy notices a cruel-looking stone knife, sharp as steel, laying on the table. The girl explains that seven years ago the Lords arrived here and had a fight about continuing their journey or coming back to Narnia. One of them caught up the Knife of Stone and they all fell asleep. The Knife of Stone is the one that the White Witch killed Aslan at the Stone Table in *The Lion, the Witch and the Wardrobe*. She also explains that the table is called Aslan's table because it is set by his bidding for those who come so far. Someone calls that island the World's End, although it is possible to sail further, this is the beginning of the end.

In the following chapter, the girl's father Ramandu tells them that if they want to wake the three Lords up, they must sail to the World's End, or as near as they can, and they must return having left at least one of them behind who must continue into the utter east and never come back into the world.

8.4.8 End of the World

After leaving the Ramandu's Island, everything seems to be different that much, so they have a feeling like they have already sailed beyond the world. There is more light and the sun looks twice or three times its usual size. The huge white birds sing a song with human voices in unknown language every morning. The water is beautifully clear with a sand on the sea-bed and even with a submarine forest and a city with a castle. Then Lucy sees about twenty people, mounting on the tiny sea-horses. Reepicheep falls into the water and finds out that the water is sweet and salt. He repeats the old prophecy which Aslan told him in *Prince Caspian*:

*"Where the waves grow sweet,
Doubt not, Reepicheep,
There is the utter east."*

(LEWIS, 2001)

They continue their journey and despite there is no wind, the Dawn Treader sails very fast. Few days later, they see whiteness all along the horizon from north to south and when they get close enough, they wise up to the whiteness are actually blooming lilies and they call it the Silver Sea. Caspian wants to join Reepicheep and send the others back to Narnia, but they disagree. Then he talks to Aslan who tells him only Reepicheep, Lucy, Edmund and Eustace are to go on. They say goodbye to each other and the boat, including Reepicheep and the three children, pulls away from the Dawn Treader.

On the third day, they sight something looking like a trembling and shimmering wall, standing between them and the sky, turning into rainbow colours. Then they realise, the wall is a long wave, about thirty feet high. Behind the way and at that behind the see the water of the Last Sea and a range of mountains, so high that their tops cannot be seen, not even the sky. It is the Aslan's country beyond the End of the World. In that moment Reepicheep says goodbye to them, going on alone.

Lucy, Edmund and Eustace get out of the boat and wand for a short a time. And then, between them and the sky, there is a Lamb on the green grass who invites them for breakfast, a roasted fish. They ask him if this is the way into Aslan's country and he replies that they get there from their own world. The Lamb turns into Aslan, telling Lucy and Edmund they will never come back to Narnia because they are too old. Then he opens the door in the sky and send them back to the bedroom in Eustace's home in Cambridge. (LEWIS, 2001)

Conclusion

The bachelors thesis called *Space and Landscape in C. S. Lewis's Chronicles of Narnia* is divided into eight chapters. The first chapter introduces C. S. Lewis's life where are mentioned for example the influence of William Kirkpatrick, Oxford studies, his way to the Christianity or his deep friendship with J. R. R. Tolkien, the author of the *Lord of the Rings*.

The second chapter points out that if readers want to get a chronological plot of the *Chronicles of Narnia*, they cannot read the novels in the order they were published. The third chapter addresses the internal and external fiction, divided by Aristotle. The fourth chapter pays attention to archetypes, concretely The White Witch and Aslan. Northrop Frye was an important literary critic, dealing with archetypes in his study *Anatomy of Criticism*. The fifth chapter analyses the role of good and evil in *The Lion, the Witch and he Wardrobe*.

The sixth chapter introduces the Christian symbols in the *Chronicles of Narnia*. Here the thesis focuses on Aslan, the Lion who represents Christ and the Pevensie children, paralleling apostles. The seventh chapter applies to the moment of transition between two worlds – transgression. Although the transgression is presented in all seven novels, it is never the same and the heroes never know how or when they will get to Narnia or how will they leave it.

The last chapter analyses the space and landscape in these Narnian novels – *The Lion, the Witch and the Wardrobe*, *Prince Caspian* and *The Voyage of the Dawn Treader*. Even though the Pevensie children are the main protagonist in all these three books, the space and landscape are rather different.

The Lion, the Witch and the Wardrobe represents Narnian landscape in winter, when everything is covered with snow and the atmosphere is gloomy because of the White Witch's reign. The children come back to Narnia in *Prince Caspian* and find the country very dissimilar to the one they knew because hundreds of Narnian years have passed since they left it. *The Voyage of the Dawn Treader*, the last novel with Pevensie children, does not take place in Narnia itself. On the other side, here the readers have chance to meet islands and countries belonging to Narnia or surrounding it and the author introduces many various places. At the end of the book, the Pevensie children reach the mythical Aslan's Country and eventually sail to the End of the World. Aslan's country and the End of the World are

important places not only for the final part of *The Last Battle* but also for the whole Narnia series.

Although the *Chronicles of Narnia* are generally considered to be literature for children, it is likely that many elements such as Christian symbols will stay hidden not merely to children but even to adults who do not orient in Christianity. To reveal at least some of them, readers must know main ideas of Christianity and Bible.

This bachelor thesis studies the space and landscape in three of seven novels. It is unique, that each of these seven novels introduces different space and landscape. Even if two books describe the same element (such as Cair Paravel or the Stone Table in *The Lion, The Witch and The Wardrobe* and in *Prince Caspian*), it looks different. To get the whole image of Narnia, readers must read all the books because each of them is a piece of the puzzle and all together they create the complete world of Narnia.

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