

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Bakalářská práce

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The lion, the witch and the wardrobe by C. S. Lewis
and its film adaptation

Olomouc 2016

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Prohlášení:

Prohlašuji, že jsem bakalářskou práci na téma *The lion, the witch and the wardrobe* by C. S. Lewis and its film adaptation vypracovala samostatně a užila jsem jen uvedených pramenů a literatury.

V Olomouci dne:

Aknowledgement:

I would like to give my thanks to the supervisor of my bachelor work Mgr. Blanka Babická, Ph. D. who provided me with excellent advice during the writing process of this work.

ABSTRACT

The bachelor work *The lion, the witch and the wardrobe* by C. S. Lewis and its film adaptation is aimed at comparing the book with its recent film adaptation. In the beginning chapters there is given an outline of the author's life and literary works as well as the background of the writing process and reception of the whole children's fantasy series *The Chronicles of Narnia*, especially its first book *The lion, the witch and the wardrobe*. The main attention in the comparison of the book and its film adaptation is paid to the major characters and the plot with its important scenes.

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1 INTRODUCTION

“IT ALL STARTED WITH AN IMAGE...”

C. S. Lewis, from his essay *Of Other Worlds*

As a keen reader of Clive Staples Lewis since my early years I came to a decision to dedicate my final work to my beloved English author. Looking back on my childhood years when I could not read yet, I realize that I share similar experience with Lewis – making up stories using the images. That thought led me to go on exploration of Lewis’s fairy tale about magical world of Narnia, a story which is according to the words of Lewis’s stepson and coproducer of its film adaptation: “...so classic, so true, so honest, so straightforward,....” (Moore, 2005, p. 219). Another motive for choosing such a topic is my wish to give the readers of my bachelor work some insight into Lewis’s literary legacy devoted to children and its transformation into a piece of art of different type – the film.

The project is divided into two parts. First part deals with the life of Clive Staples Lewis and its crucial moments. It is further focused on his literary works and acknowledgment. There is a separate chapter describing the children’s fantasy series *The Chronicles of Narnia* along with its history and reception from the readers and critics. The main attention is paid to the first book of the *Chronicles* – *The lion, the witch and the wardrobe*, its writing process and evoked criticism. It is followed by description and analysis of the main protagonists, themes and symbols of Lewis’s book.

The second part of my project is concentrated on the transformation of Lewis’s children’s book *The lion, the witch and the wardrobe* into a film. First there is information provided about different adaptations of the book in the past years. The main focus is put on the recent film adaptation made by a New Zealand film director Andrew Adamson in 2005. The aim of this part is to equip the readers of my work with background facts about Adamson’s adaptation and both positive and negative views of the film reviewers from all around the world as well as the response from the audience.

The principal objective is the comparison between the book and its film adaptation oriented on depicting the differences in book and film portrayal of the major characters and the plot with its scenes. This part brings the identification, analysis and finally reasoning for similarity or dissimilarity of Lewis’s literary and Adamson’s film version of the story.

2 AUTHOR C. S. LEWIS

C.S. Lewis is considered to be one of the significant English writers of the twentieth century. Owen Barfield, Lewis's friend, once gave a remark that there are actually "three Lewises". One Lewis, who is Oxford scholar and literary critic, another one, who is a writer of successful novels; and thirdly, Christian apologist defending Christian faith (McGrath, 2013, p. x- xi).

2.1 LIFE OF C. S. LEWIS

The whole name of the writer is Clive Staples Lewis. He was born in Northern Ireland, the city of Belfast on the 29th of November in 1898. His father Albert Lewis was a solicitor and his mother Florence Hamilton studied mathematics. Both his parents were passionate readers of books. His father tried to write adventure anecdotes but never published anything. (Downing, 2005, p. 3) Clive had an older brother Warren who was his best friend according to his words. (Gulisano, 2005, p. 25).

For his family and friends he was known as Jack as he called himself when being only three years old. (Downing, 2005, p. 2) As a young boy Lewis was making up his first stories full of talking animals and knights in fictional country Animal-Land. He even drew illustrations for his early childish writings, too (Gilbert, Kilby, 2005, p. 30). Little Clive was influenced by his young Scottish nurse Annie Harper, who was telling him old legends and tales. (Gulisano, 2005, p. 26). Lewis's innocent childhood ended when his mother died.

After her death he had to leave his native Ireland along with his brother and go to study at a few boarding schools in England. (Downing, 2005, p. 10) His study was unexpectedly interrupted in the years of 1917 and 1918 when he had to join the army and fought in battles of the First World War in France. After finishing his studies, he was given scholarship at Oxford University where he was devoting himself to English literature and classical philosophy. Lewis got several university degrees from Greek and Latin literature, classical philosophy and English language and literature. (McGrath, 2013, p. 49 - 50; 79 -80; Downing, 2005, p. 17)

In 1925, after his graduation at Oxford, young Lewis gained the position of Fellow and Tutor of English language and literature at Magdalen College, Oxford, where he taught for 30 years. During that time young Lewis joined a literary group called The Inklings whose

member was the writer J. R. R. Tolkien as well. Lewis and Tolkien became a lifelong close friends. And it was Tolkien who introduced Lewis to a different view of Christian faith. Under Tolkien's influence Lewis converted to Christianity in 1931. (Schakel, 2005, p. 9)

Later on Lewis obtained professorship at the University of Cambridge and became a Chair of Medieval and Renaissance literature. He gave lectures to students until his retirement (McGrath, 2013). In his personal life, he was married to Joy Gresham, an American teacher of English literature. Unfortunately, the married couple had no children. C. S. Lewis died on the 22nd November in 1963 (Kirk, 2005, p. 29).

2.2 LITERARY WORK OF C. S. LEWIS

C. S. Lewis was a very fruitful author of books of various genres. He is the author of more than forty books which are still put into print nowadays. Many of them are influenced by the author's Christian belief and his fondness of Christian writers like Chesterton or George MacDonald (Downing, 2005, p. 18).

Lewis's first books were written in the genre of poetry. It was a lyrical collection released under his pseudonym Clive Hamilton - "Spirits in Bondage" followed by a single poem "Dymer". As a scholar, he published books on literary history such as *The Allegory of Love: A Study in Medieval Tradition*, *English Literature in the Sixteenth Century, Excluding Drama or Other Essays* (C. S. Lewis Institute, 2013, p. 14).

In 1930s Lewis devoted himself to writing adult fantasy fiction *The Space Trilogy*. It consists of three volumes *Out of the Silent Planet*, *Perelandra* and *That Hideous Strength* (Schakel, 2005, p. 10 - 11). After his conversion to Christianity, Lewis began writing theological books focused on christian apologetics – *The Pilgrim's Regress*, *The Problem of Pain*, *The Screwtape Letters*, *The Great Divorce*, *Miracles* and the most famous *Mere Christianity*.

His live radio talks broadcast by BBC between 1941 and 1944 were collected into brochures *Broadcast Talks*, *Christian Behaviour* and *Beyond Personality*. Lewis is also the author of his own autobiography called *Surprised by Joy*. The book *Till We Have Faces*, dealing with a popular Greek myth about Cupid and Psyche, is the last novel of the author (C. S. Lewis Institute, 2013, p. 14;17). Lewis gained his worldwide fame primarily due to his children's books *The Chronicles of Narnia*.

Alister McGrath (2013) shares in his biography an interesting fact about recognition of C. S. Lewis. Surprisingly, he was far more acknowledged in the United States than in his homeland. In honour of Lewis's legacy, The New York C. S. Lewis Society was formed in 1969. The Oxford C. S. Lewis Society was established much later, in 1982, and The C. S. Lewis Foundation not until 1986.

3 THE CHRONICLES OF NARNIA

3.1 BACKGROUND OF THE CHRONICLES

These are the fantasy series dedicated to children about magical land called Narnia which were written by C. S. Lewis in the years of 1950 – 1956. There are seven books in them. First one was published by Lewis under the name *The Lion, the Witch and the Wardrobe* in 1950. During the next years other six stories came into light. The second one was *Prince Caspian* in 1951, *The Voyage of The Dawn Treader* in 1952, *The Silver Chair* in 1953, *The Horse and His Boy* in 1954, *The Magician's Nephew* in 1955 and the last was the book *The Last Battle* in 1956. All together they narrate magical and adventurous events happening in the fabled world of Narnia. Lewis's biographer McGrath (2013) says that the writer came across the word "Narnia" in one map of a classical world and found the sound of the name appealing. The name belonged to an ancient Italian town. Nowadays it is an Italian mountain village called Narni in the central region of Italy, Umbria.

There was a little disputation over the issue in which order the books in the Chronicles should be read. The writer recommended the young readers to read the books according to his own order based on his correspondence with a boy named Lawrence – first the *Magician's Nephew*, then *The Lion, the Witch and the Wardrobe*, *The Horse and His Boy*, *Prince Caspian*, *The Voyage of the Dawn Treader*, *The Silver Chair* and finally *The Last Battle*. (Downing, 2005) The Lewis's idea of creating stories for children was based on his childhood fantasies and reading of books by Edmund Spenser, Edith Nesbit and George MacDonald (Kirk, 2005). Peter J. Schakel (2005) emphasises especially Spenser's work *Faerie Queene* which had the greatest impact on Lewis's future writing for children.

The thought of writing his first story for children came into light during the Second World War in 1939. In those war-time days he and his brother Warren took care of four English children who left London because of air raids on this city by German war planes. They lived together in Lewis's country house surrounded by peaceful nature.

Lewis wanted children to distract from their bad experiences and separation from their relatives by making up stories for them (Stone, 2001, p. 53). Surprisingly, Lewis was a childless bachelor. He once admitted that he does not feel relaxed while being with children. One of his biographers alleges that Lewis wrote the Chronicles for his own “inner child” (Downing, 2005, p. XV).

All his lifetime, Lewis was fascinated with classical Egyptian, Greek and Roman mythology along with medieval legends like King Arthur’s and Norse fables. His love for myths is obvious in the range of creatures inhabiting magical Narnia. Thus, while reading the Chronicles, we can encounter Roman fauns, centaurs and satyrs, Greek minotaurs and gods, German werewolves, Norse dwarfs, ancient unicorns as well as Christian figures like Father Christmas. Furthermore, there are more recent characters as kings, queens or knights and lords. Some of the creatures were even invented by Lewis himself – duffers or Marsh wiggles. Moreover, the writer often combined creatures from various mythologies in a single story. He received complaints because of it, especially from his good friend Tolkien. Prominent role in the narrative of Narnia play animals possessing human ability of talking. There is one animal distinguished by its nobility and mystery standing over the others – the lion, in the Chronicles known as Aslan (Kirk, 2005, p. 98).

Peter Schackel in his book *The way into Narnia* states that it took Lewis quite a long time to find the right form for his stories about Narnia. The form became a fairy tale containing features of fantasy and myth. The Chronicles comprises of all the characteristics a fairy tale requires. The Chronicles are often termed as a Christian allegory. For some readers they retell the biblical story of creation, fall and redemption. It is important to say that Lewis did not intend the Chronicles to carry a religious message. The possibility of incorporating biblical themes into the stories emerged later during the story - making process. Lewis himself called them as “supposals”. According to Lewis, a supposal invites us to see things in an alternative way and fancy how things would develop if they were real (Grath, 2013, Downing, 2005)

3.2 RECEPTION OF THE CHRONICLES

This paragraph deals with the general reception of the whole fantasy series of the seven books in the Chronicles of Narnia. Initial reviews of the Chronicles were according to Lewis's biographers Green and Hooper (In Ryken, Lamp Mead, 2005, p. 148) restrained and diverse. For example Marcus Crouch from magazine Junior Bookshelf wrote in 1956 that the Chronicles are „fine heroic tales“. He acknowledged the narrative skills of Lewis as well as his ability to convey a message through his work unlike many of his contemporaries. Magazine Chosen for Children from 1967 pointed out that child's readers of the Chronicles can be attracted to the book by its romantic and picturesque settings, unusual and animated characters and marvellous action scenes. The magazine also appreciated Lewis's skills of traditional storytelling.

Some critics reproach Lewis the use of too much violence and hatred in the stories. They have problems with accepting violent battles in which Pevensie children are involved. Some of the critics, more restrained in their judgment, state that the presence of violence is part of fairy tale tradition and is utilized metaphorically, as an outcome of evil. Conservative Christian critics as Mary Van Nattan were worried about occult elements like magic and witches which make the Chronicles “kind of blasphemous”.

However, there is an opposite view of the Narnian tales presented by Peter Schakel who says that the use of magic is legitimate because it is typical feature of the genre of fairy tale (Ryken, Lamp Mead, 2005, p. 148 - 150). Besides violence, some reviewers criticized sexist approaches or remarks in the stories. They were convinced that the Chronicles were depicting all female characters in a negative way. For another group of critics, there was a problem with racism demonstrated for example in the description of the people called Calormen that we can meet in the book The Last Battle (Downing, 2005, p. 157 – 159).

Thanks to the series of the Chronicles, C. S. Lewis gained wide group of readers among children. When all seven books were published, Lewis used to receive plenty of letters from his young readers from each part of the world. In these letters children shared their opinions on the Chronicles, asked him curious questions, and many of them even attached a piece of art based on Narnia characters. Lewis felt a great appreciation and always replied nicely to them. Rich correspondence between the author and children did not stop not even after his death (Kirk, 2005).

4 INTRODUCTION OF THE BOOK LION, THE WITCH AND THE WARDROBE

The book *Lion, the Witch and the Wardrobe* is the starting book of the *Chronicles of Narnia*. The book was first published in Great Britain by Geoffrey Bles Publishers on October 16 in 1950. The American version of the novel was released three weeks later by Macmillan (Brown, 2013, p. xi). In 1980 first paperback of the book was printed by British publishing house HarperCollins. The book is comprised of seventeen chapters supplemented by a dedication and in some editions also by a map of Narnia (Lewis, 2002).

Essential part of the book is its illustrations which were drawn by an English illustrator Pauline Baynes. The artist was recommended to Lewis by his friend Tolkien whose work Baynes illustrated as well. She provided black-and-white drawings for the initial hardback edition of the book. Besides the pictures in the book, she also made two maps of Narnia land which are sometimes included in the book (Brown, 2005, p. 4 – 5).

4.1 WRITING PROCESS OF THE BOOK

In his essay under the title “It all began with a picture”, Lewis is explaining the process of creating his first children’s story. He stated that at first there was only a picture in his head - an image of a faun with an umbrella and parcels under his arm, walking through a snowy wood. Lewis added that he was carrying the image in his mind since he was sixteen. When he reached forty, he told himself it would have been nice to make up a story about this image. (Downing, 2005, p. 29) Lewis was also inspired by a children writer Edith Nesbit who was the author of books about adventures of children and fantasy stories. Nesbit’s books have similar plot elements to those used by Lewis in his stories.

Lewis wrote the first words of the story during the autumn of 1939, when the Second World War started. As mentioned before, he and his brother were living in the house called Kilns north of Oxford together with a group of four small English children for whom they provide shelter during German air raids on London. The children’s names were Ann, Martin, Rose and Peter. It is assumed that their stay at Lewis’s home brought him an idea for a children’s story (Downing, 2005, p. 29 - 30). The whole book was completed in the summer of 1948.

C. S. Lewis dedicated the book to his small goddaughter Lucy, a daughter of his close friend Owen Barfield. The main protagonist's name in the story - fictional Lucy - was apparently borrowed from this small girl's name (Gulisano, 2005, p. 5 – 6).

In the story we can encounter four children who are siblings, two boys and two girls. The oldest one is Peter, and then is Susan, Edmund and the youngest is Lucy. By chance, the group of siblings unveils imaginary world of Narnia during their stay at an old professor's country house. Being curious, they are exploring the house. It is the youngest Lucy who discovers a big old wardrobe leading to a different world of Narnia. She goes through it and finds out what this world is about. She is followed by her siblings, too. They all meet various non-human creatures on their adventurous journey (Gulisano, 2005, p. 153 - 156).

4.2 RECEPTION OF THE BOOK

According to E. J. Kirk (2005), the first person to hear the first pages of the story was Lewis's close friend and former student Roger Lancelyn Green. He spoke highly about the story telling Lewis that he has "a feeling of awe and excitement" while listening to it. He also considered it to become a great classic in children's literature and encouraged Lewis to finish the story. On the other hand, Lewis's friend from the Inklings group J. R. R. Tolkien did not like the story. He was criticizing Lewis for using different unrelated mythologies and mingling pagan and Christian themes in the same piece of writing. He told Lewis not to continue writing such stories anymore.

Nevertheless, the book *Lion, the Witch and the Wardrobe* received quite positive reviews from critics in the 1950s. Newspaper *Guardian* in 1951 published an article in which the author praised the mood of the book and Lewis's natural and beautiful writing. Mary Gould Davis from a weekly magazine *Saturday Review* in 1950 valued drama elements in the story and considered the book as an „exceptionally good new fairy tale“. The book was favourably accepted by the American critics too. *New Yorker's* review from 1950 in its description of the book used words like beautiful, frightening or wise. Another book review from the same year, released in newspaper *New York Herald Tribune*, saw the book as a nicely written „modern parable“, following the tradition of George MacDonald's works (Ryken, Lamp Mead, 2005, p. 151 - 152)

In the voting for "Best Books of the Century" organized by British bookseller Waterstone, the book was ranked twenty-first in the list and was ahead of books by Virginia

Woolf or John Steinbeck (Brown, 2013, p. xiii). Recently, in 2008, *The Lion, the Witch and the Wardrobe* was awarded the title the best children's book of all times by the British educational charity called Booktrust. Lewis did not intend to write a series of children's books. But the success of this story as well as encouragement of Lewis's publisher Geoffrey Bles led him to write other six stories. (Stone, 2005, p. 54)

5 MAJOR THEMES

5.1 MAGIC

E. J. Kirk (2005) in his guide to *Narnia Chronicles* describes three levels of magic working in the land of Narnia. First level is Magic, the second the Deep Magic and the last one is the Deeper Magic. These are a complex of universal rules which are all known merely to the true king of Narnia, Aslan. Another person aware of magic is the White Witch who is acquainted only with Magic and the Deep Magic. She owns magical abilities which she performs through her small bottle and a golden wand.

The Deep Magic is said to exist from the dawn of time. The Stone Table, the Secret Hill and the sceptre of the Emperor-beyond the-Sea are three holy places where the old rhymes of the Deep Magic are carved. The Deep Magic is meant to be an implication of justice. The Deeper Magic coming "from before the dawn of time" is defined by the true king of Narnia, Aslan as an innocent and willing victim offering himself for a betrayer (Ford, 2005, p. 304 - 305).

According to Devin Brown (2013), there are two "types" of magic in the story - the evil and the good magic. Evil magic is represented by various devices like the wand of the White Witch and her Turkish delight; as well as enchantments like the spell which caused everlasting winter in Narnia. Good magic is epitomized by the magical old wardrobe that allows the siblings visit Narnia or Lucy's healing liquid "cordial" (Ford, 2005, p. 300 - 301).

5.2 GOOD AND EVIL

Good and evil is said to be a stock element of fairy stories. The endless war between good and evil was also Lewis's dominant interest. (Kirk, 2005, p. 10) Both are represented in the acts of characters and the setting of the book. While reading the book we can notice that evil is shown in the book first. The whole story starts with the atmosphere of war and danger. Evil is also present in behaviour of one of the Pevensie brothers – Edmund. He proves to be quite a wicked character who acts in a spiteful way towards his siblings. We can see him snapping at his younger sister Lucy, putting down his other sister Susan or lying about visiting Narnia and in the end betraying his siblings to the White Witch.

Further in the story, evil takes on a much more frightening form in the character of the Witch who tyrannizes the whole land Narnia with her cruelty. She cast the land of Narnia into eternal winter. If she finds somebody to oppose her rule, she turns him into stone statue or put him to death. Every inhabitant of Narnia lives in constant fear because of her mean personality (Schakel, 2005, p. 42). Evil is visualised by the scenery of winter land Narnia locked in snow and cold. Icy weather in Narnia symbolizes callousness and suffering caused by evil powers as well as forthcoming battle between the two powers – good and evil. (Fullyawesomeamy. The lion, the witch and the wardrobe, 2015)

Readers of the book encounter indication of the goodness in the first words of Mr. Tumnus. When seeing Lucy, he exclaims: “Goodness gracious me!” (Schakel, 2005, p. 24) The power of goodness is embodied significantly in the central character of the Lion Aslan. He is characterized in the book as “good and terrible at the same time”. (Lewis, 2002, p. 88 - 89) He impacts Narnia positively by changing its weather condition from winter to spring. Through good Aslan's actions, Narnia transforms itself from dull, cold place into a joyful and colourful land.

Goodness manifests in the good deeds of Mr. Tumnus and Mr. and Mrs. Beavers or the Giant Rumblebuffin. The faun Mr. Tumnus refuses to hand over Lucy Pevensie to the White Witch's hands. Likewise, the couple of Beavers offers their unselfish help to the Pevensie siblings when they appear in Narnia. Rumblebuffin is called a good giant. After being rescued by Aslan's breath, he helps the lion and other creatures to escape from the White Witch's castle. Even animals in the story, like a small bird robin, are distinguished by their good

actions. For example, the robin takes the Pevensie siblings to the talking couple of beavers who provide them with essential advice and help (Lewis, 2002).

5.3 TEMPTATION

The theme of temptation is presented in chapter four when Edmund Pevensie comes across the cruel queen of Narnia while entering Narnia for his second time. He goes searching for his sister Lucy and gets lost in the vast woods. The tool the White Witch uses for seducing Edmund is an enchanted sweet called the Turkish Delight. The sweet is Edmund's favourite, made with fruit juice, gelatine, rosewater and nuts covered with powder sugar (Ford, 2005, p. 441).

The enchantment of the Turkish delight means that anybody who eats it will be longing to eat more and more of it. The magic power of this sweet is known very well to the cruel Witch. She makes further efforts to tempt Edmund by promising him to provide more Turkish Delight when he brings his siblings to her. What is more, she seduces Edmund by offering him a position of prince and afterwards king in Narnia. This way, Edmund's desire for power is wisely utilized by the Witch. (Probe ministries. *The lion, the witch and the wardrobe: Reflections on its meaning*, 2015)

5.4 HOSPITALITY

This theme is interwoven with the theme of good and evil. Readers can find several examples of hospitality in the book since its very beginning. One of them is an old professor who opens up his home in the English countryside to the four children from the war London. He gives the children not only shelter and food, but also compensates them for the absence of their parents.

Another illustration of hospitality is shown in the seventh chapter when the siblings meet Mr. and Mrs. Beaver on their way to find Edmund. The couple establishes itself as a very hospitable. Mr. Beaver invites the children into his home and his wife welcomes them cordially and offers a hearty dinner to them. On the other hand, hospitality is misused by the faun Mr. Tumnus. He makes use of hospitality in order to kidnap Lucy. The faun pretends to be a kind person – he invites Lucy to his cave and treats her to a rich tea. But his real aim was to lull her to sleep and hand in her to his queen White Witch.

Similarly, the White Witch simulates her hospitable nature to Edmund. She asks him to get on her sledge, makes him warm by offering her mantle and a hot drink. In the end, she wins Edmund's favour by serving his favourite candy Turkish delight. By pretending her hospitality, she expects to find his other siblings in order to kill them. (Fullyawesomeamy. The lion, the witch and the wardrobe, 2015)

5.5 SACRIFICE

The theme of sacrifice is one of the major themes in the Chronicles of Narnia and in particular in the book *Lion, the witch and the wardrobe*. It is a strong Christian theme related to biblical event of Christ's death. In the book, sacrifice is linked with the character of the Lion Aslan who offers himself to the White Witch to save Edmund's life.

Edmund committed betrayal towards his siblings and according to the law of the Deep Magic he must be punished. The punishment is very severe, the law states that every traitor must die. In Narnia, the person who is in charge of punishing traitors is the cruel White Witch. Mr. Beaver calls her "Emperor's hangman" (Lewis, 2002, p. 153). Aslan is then humbled, tortured and in the end killed by the White Witch. By sacrificing his own life on the Stone Table, the lion Aslan is able to redeem Edmund's betrayal forever (Lewis, 2002, p. 164 – 168).

Though, Aslan's sacrifice is not the only one occurred in the story. Also the children make some kind of sacrifice during their stay in Narnia. It happens when the siblings see Mr. Tumnus's cave ruined and find out about his arrest by the White Witch's police. Lucy insists that they are obliged to help Mr. Tumnus because he refused to hand her over to the hands of the White Witch. Thanks to Lucy's plea, they all decide to go to look for him and set free. After that, they all experience hardships to find a way to free the faun from the Witch's castle. (Lewis, 2002, p. 65 – 68, 86)

5.6 BETRAYAL

It is the theme strongly connected with the character of Edmund. But also with Mr. Tumnus who does not carry out the orders of his queen, the White Witch. Edmund becomes the epitome of betrayal for his siblings and in fact of Narnia. His desire for his favourite Turkish delight and position of prince and later king of Narnia, promised him by the White Witch,

leads him to leave his brother and sisters behind and go to reveal the Witch everything he knows about them and the lion Aslan (Lewis, 2002, p. 109).

6 SYMBOLS

6.1 WARDROBE

The big wardrobe with a looking-glass in its door stands in a nearly empty room in the old Professor's house. (Lewis, 2002, p. 12) It looks ordinary but in reality it possesses some charm which makes Lucy to go and explore it. Its origins are described in the Lewis's book *The Magician's Nephew*. The wardrobe was built from wood of an apple tree planted in the old Professor's backyard. It was a special apple tree because it grew out of an apple core of a magic apple growing in Narnia.

This piece of furniture becomes crucial in the book *Lion, the Witch and the Wardrobe*. It is a symbol for a gateway from the man's world into another world which is magical land Narnia. According to Dr. Don W. King the wardrobe is a Christian metaphor referring to the metaphors of doors used in the bible. The surprising thing about the wardrobe is that it is not magical all the time someone steps inside. In one moment it has a normal wooden back and in another you are able to go further and further until you find yourselves in Narnia (Into the wardrobe – a C. S. Lewis website, 1994)

6.2 LAMP-POST

The lamp-post is the first thing Lucy spots when she gets into Narnia. It is quite strange for her to find it in the middle of a wood. We usually see lamp-posts in towns. The lamp-post serves like a lighthouse for sailors showing the children their way to Narnia when they stepped through the wardrobe into it. It creates so much light that it seems to Lucy there is always daylight there. (Lewis, 2002, p. 15) From the place where the lamp-post stands, Lucy and later other children can easily sight the wardrobe door – a means for getting back to their world.

We can find out more about the origins of the lamp-post in the book *Magician's Nephew*, too. Here it is explained that the White Witch broke an iron bar from a London lamp-post when fighting with Aslan. The iron bar sank to the ground, took root in Narnian

soil and under the influence of Aslan's song it raised into a new lamp-post as if it was a plant. The lamp-post is said to be giving out light without burning any fuel. (Lewis, 2002, p. 95)

6.3 STONE TABLE

The Stone Table is a Narnian sacred monument located in the middle of a hill-top over a sea. It is made of a block of grey rock put on four upright stones which function as columns. It is carved with various figures and lines, maybe of an unknown language. (Lewis, 2002, p. 136) The carvings on the Stone Table convey the Narnian laws. It is called the Deep Magic. One of those laws states that any traitor in Narnia belongs to the White Witch and she is eligible to deprive him of life.

If readers regard the story as a Christian allegory, the Stone Table can symbolize stone tablets of biblical Moses with his Ten Commandments given him by God. It could also resemble the cross on which Jesus Christ was crucified because Aslan was murdered by the White Witch being tied to the Stone Table. (Wikia. Wikinarnia. Stone Table, 2015).

6.4 LION

The image of lion jumped into the story unexpectedly as the author of the book once admitted. Lewis was dreaming many times about lions in those days. He confessed that the character of lion made the story really complete. Lewis might have been influenced by reading a fantasy novel *The Place of the Lion* by Charles Williams. (Kirk, 2005, p. 10)

Besides, the symbol of lion is attributed to Christian tradition in which the lion is an image of Christ. It refers to New Testament's verse that speaks about Christ as "Lion of the tribe of Judah..." Another explanation for applying the lion in the story could be Lewis's childhood church with a door knocker in the form of a lion's head. (McGrath, 2013, p. 287) In nature, lion is king of beasts. The same goes for the world of Narnia where he rules over all the other creatures. In the book, lion is mainly a symbol for goodness and nobility (Ford, 2005, p. 286).

7 MAJOR CHARACTERS OF THE BOOK

7.1 LUCY

Lucy is the youngest of the siblings. It is assumed that she was named after Lewis's goddaughter Lucy Barfield. Lucy is also titled "Daughter of Eve". Surprisingly, there is nothing written about Lucy's looks until the last chapter where she is described as being "gay and golden - haired." Don King (in Brown, 2013, p.6) regards her as the most lovable character of the book. In Paul Ford's opinion (2005), readers can "see and experience" the land of Narnia through Lucy's observant senses. An English scholar Devin Brown (2013) states that Lucy was given two essential personality attributes – kindness and eagerness to please others.

Lucy opens up the whole Lewis's story to the readers. Her inquisitive nature lets Lucy discover an extraordinary wardrobe in the Professor's house and prepare a real adventure for her siblings. Lucy becomes a guide for her siblings through newly discovered land of Narnia - she leads them to the Tumnus's cave and convinces them to trust and follow the robin showing them the way to Mr. Beaver. She also persuades them to stay in Narnia and search for the faun Mr. Tumnus because she feels guilty of his fate.

Lucy is often misunderstood by her siblings and underestimated due to her young age. She is very disappointed when they do not trust her. The story about her visit into Narnia causes quarrels among the siblings, especially between Peter and Edmund. Lucy always cares for the others, especially for her brother Edmund, her new friend Tumnus and later the lion Aslan.

Readers meet Lucy in the first chapter of the book while she is feeling a little fearful of the old professor. Lucy gains privilege to visit Narnia as the first of all the siblings. Being the most perceptive and attentive of the siblings, Lucy is able to develop special connection with the world and inhabitants of Narnia, especially animals. Unlike her siblings, Lucy is pleased by her discovery of Narnia and enjoys every minute there (Ford, 2005, p. 292 - 293).

Lucy became known for her gracious personality. We can notice it during her meeting with the faun Mr. Tumnus. Lucy tries to treat him nicely - she speaks to him politely and when the faun asks her for forgiveness, Lucy gives him a gentle answer. She is said to be honest because she approaches her experiences in the magic wardrobe earnestly. She stands

firmly by her belief even if the others do not share the same opinion. Lucy has strong character; she never wants to tell a lie in order to satisfy their siblings (Lewis, 2002, p. 29; 31).

Lucy possesses caring personality. When she is given “a cordial” as a gift by Father Christmas – magic liquid which enables her to heal anybody suffered from injury, she is always quick to help those they need it. When she and her brother Edmund come back from their common journey into Narnia, Lucy demonstrates her caring personality by asking Edmund if he is feeling good. Likewise, her loving heart worries about her brother Edmund who goes missing during their visit to the Beavers. Lucy is concerned about Mr. Tumnus’s fate in the hands of the White Witch and seeks ways how to save him. Once the siblings and the Beavers meet the lion Aslan, Lucy pleads with him to save Edmund (Lewis, 2002, p. 119; 50; 77; 92).

Lucy is a very sensitive girl; she is able to notice the lion’s mood like sadness upon their first meeting or depression after the battle at the Stone Table. She is good at perceiving things happening around her – e. g. Lucy takes notice of crawling mice on Aslan’s dead body (Lewis, 2002, p. 169 - 170).

Lucy establishes an intimate relation with Aslan – she is allowed to accompany him on his way to the Stone Table. Lucy shows her genuine love for her family. She strives to save her brother Edmund being on the verge of his death. There we can identify her small imperfection. She does not treat the wounded people needing a drop of her healing liquid, a “cordial”, equally. She gives more attention to her brother than to the others. She must be reminded by Aslan that her “cordial” is intended to be used for everybody (Lewis, 2002, p. 160 – 164; 193 - 194).

At the end of the story, Lucy becomes a queen. She is called Queen Lucy the Valiant. Lucy never reaches adulthood like her siblings. In the last chapter of the book readers can read that “...she was always gay....” (Lewis, 2002, p. 198).

7.2 EDMUND

Edmund plays one of the crucial roles in Lewis's story. Nearly three chapters of the book are dedicated to his experiences in Narnia. His detachment from his siblings sends them on their way to the lion Aslan. Thus, Edmund contributes to the fulfilling of Narnian prophecy.

Edmund is the second youngest of the four siblings. Edmund refuses Susan's motherly approach towards him. He expresses his annoyance with her behavior with sharp words. At the beginning of the story he appears to be quite impudent when he reproaches Susan for behaving towards the other siblings as if she was their mother. He is very mischievous and treacherous to his younger sister Lucy. Edmund takes delight in mocking his siblings, especially his sister Lucy. Readers find out from Peter that Edmund's malicious treatment of Lucy stems from his bad school experiences (Brown, 2013, p. 53; 65).

Edmund denies they entered Narnia with Lucy together. He is not afraid of not telling the truth to his closest ones. He does not like the idea of being wrong, always trying to equal his older brother Peter and his sister Susan. Edmund holds strong determination to power and need to lead his life his own way (Brown, 2013, p. 43). Edmund is also the second child to enter Narnia through the magic wardrobe. He is not fond of being in this newly discovered land unlike Lucy. For him it is very unpleasant place to stay He goes through a snowy wood blaming his older brother Peter for all his inconvenience.

Unexpectedly Edmund runs into a noble lady who introduces herself to him as "the White Witch". She casts spell on him by offering him a box with his favourite candy. It is a magic candy known as Turkish delight. Edmund keeps on thinking about the candy all the time. When the Pevensie siblings are having dinner at the Beaver's house, Edmund is not able to enjoy the meal so much as the others. The Turkish delight gains complete control over his thinking. Under the influence of the enchanted food and a promise made by the Witch that he will become a future king of Narnia, Edmund is willing to be disloyal to his siblings. He turns out to be a traitor (Lewis, 2002, p. 30 - 49).

Edmund does not hesitate to lie for a second time after the meeting with the White Witch. He pretends to Lucy that he did not know who the White Witch is. When Lucy tells him about Mr. Tumnus's testimony, he puts her down saying: "you can't always believe what Fauns say". He also strives to apologize to Lucy for his disbelief, but his apology is not

genuine (Brown, 2013, p. 58). The author does not write much information about Edmund since the siblings visit Mr. and Mrs. Beaver. He is rather suspicious about the intentions of the robin leading them into Beaver's place and Mr. Beaver. Edmund is the only one who casts doubt on them. Readers can notice that he does not help out with the preparation of their dinner. There is nothing written what he is doing at that time. During the dinner Edmund suddenly vanishes no one knows where to (Lewis, 2002, p. 70 - 92).

When Edmund visits the Witch for the second time, he reveals everything he knows about his siblings and Aslan. He is taken as a captive by the White Witch who forces him to go in her sledge across the frozen countryside towards the Stone Table. On their way the White Witch stops for a while to talk to a group of animals having a feast arranged by Father Christmas. Having heard of the presence of Father Christmas, the angry Witch turns them into stone. This is the moment when we can see Edmund's shift towards good. He strains to prevent the Witch from using her magic wand. It is the first time Edmund stands up for somebody else than himself. After a long dreadful journey Edmund is in a miserable state and the White Witch makes the decision to kill him in order that the old prophecy about the end of her reign over Narnia and life will not be fulfilled (Lewis, 2002, p. 98 - 128).

Eventually, Edmund's life is rescued by a group of faithful followers of Aslan - centaurs, unicorns, deer and birds. After this experience, Edmund's attitude changes towards his siblings. He asks their pardon and they immediately accept his apology. Edmund joins Aslan's army and proves to be very courageous while attacking the feared White Witch and breaking her magic wand. He is appointed as a knight by Aslan and at the end of the story as King Edmund the Just, one of the Kings of Narnia along with his three siblings. Edmund is said to have grown up and changed dramatically. The boy who disappointed and broke faith with his closest ones is transformed into a wise man. The narrator speaks about Edmund as being "graver and quieter man than Peter, and great in council and judgement" (Ford, 2005, p. 188 - 189).

7.3 PETER

Peter is the oldest of all the four siblings. He is the one to propose exploration of the Professor's house, a proposal which influences the siblings' stay there. It enables the whole group of children to get into Narnia together and start their Narnian adventure. At first he does not believe Lucy's story about the wardrobe and Narnia. But he is the first one who offers his apologies to Lucy for not trusting her. Peter has a leading role among the children. On many occasions he lets them know that he is smarter and more experienced than they are. He guides them by his words as well as his own practical example. It is apparent very well during their conversation on the first night at the Professor's house. Peter reacts decisively that they may go to explore the house without being disturbed using the words "I tell you...." (Lewis, 2002, p. 10 – 16)

Peter shows himself as a good brother to his siblings sticking up for them when he feels they need it. It is fairly evident when Peter reproaches Edmund for behaving badly towards Lucy. He cares not only for his family members. Peter has a strong sense of obligation which can be seen in his reaction to Mr. Tumnus's imprisonment. He claims to do his best in order to set the poor faun free (Lewis, 2002, p. 52; 68).

While staying in Narnia, Peter develops his leading abilities and bravery. When the children meet Aslan for the first time, he realizes that the first move is on him and dares to talk to Aslan. Peter's bravery is tested during a severe fight with a monstrous wolf Maugrim. He does not feel fearless but is determined to act not regarding his emotions. He is able to put aside all the fears and to kill the wolf. Then Peter is awarded the title Sir Peter Wolf's-Bane (Lewis, 2002, p. 134 – 144; 198).

A parallel situation arises when Peter is put in charge of battling with the White Witch. He does not consider himself to be strong and wise enough to fight the battle alone without the help of Aslan. Contrarily, we can see Peter having a natural warrior thinking according to following events. He advises Aslan to make a camp on safer side of Fords of Beruna in order to forestall a night attack of the White Witch. Aslan acknowledges his suggestions by the words: "That is how a soldier ought to think."

Peter must be very skilful because he was not given any training at conducting battles. He received only a golden sword and a silver shield by Father Christmas. Peter is successful at leading his army into a battle against the White Witch's and manages to defeat her. The

narrator does not pursue Peter's steps or thoughts as much as the Lucy's or Edmund's. In the last chapters of the book Peter is said to become "a tall and deep-chested man and a great warrior" and to gain the royal title King Peter the Magnificent (Ford, 2005, p. 327 - 330).

7.4 SUSAN

Susan plays an important part in the development of the story. She suggests going to the room with the magical wardrobe while they are hiding from Mrs. Macready's visitors. Susan also tries to discourage her siblings from continuing their journey through Narnia. Fortunately, she is not successful.

Susan is the second eldest among the four children and the eldest of the girls. Susan's attitude towards her younger sister Lucy is the same as Peter's and Edmund's. She does not believe Lucy's story about visiting another land through an old wardrobe and tries to convince Lucy about her truth by using logic arguments. Susan's rationality often makes her to point out her brothers' improper behaviour. She is often asked for advice by Peter and they share the same point of view on discussed matter. Susan learns to appreciate Lucy's opinion towards the end of the story. She cannot believe in Edmund's betrayal when he leaves his siblings behind with the beavers. She develops a genuine relationship with Aslan along with Lucy.

Susan often tends to behave like an adult and speaks in a motherly tone. Sometimes she annoys her siblings with her motherly attitude ordering them what to do. For example, Susan makes a remark to Edmund about the bedtime during their first night at the Professor's house telling him: "It's time you were in bed". In another situation when Peter, Lucy and Susan hide themselves in the magic wardrobe, Susan advises them to put on the coats hanging there to keep them warm during their journey into Narnia (Lewis, 2002, p. 9 - 11).

When the children find out that Mr. Tumnus is arrested by the White Witch, Susan reveals that she is the least adventurous of the four. She is very sceptical about going on. She proves to be a very down-to-earth and careful girl. It is visible in her mention that there is a high risk of danger for them on the journey through Narnia. She wants to hang on to secure things and suggests going home. Susan has also a very helpful nature like her sister Lucy. While being invited to the Beavers' dam to have dinner, she helps out Mrs. Beaver with laying the table and preparation of the meal (Lewis, 2002, p. 73 - 83).

Susan is called Eve's Daughter by Father Christmas and receives a gift from him like Peter and Lucy. In her case the gift consists of a bow and a quiver full of arrows and a little ivory horn. She is instructed to use them only in times of great need. Susan sets up a close relationship with the lion Aslan. Along with her sister Lucy she follows him on his way to the Stone Table. She shows a compassionate heart consoling him on his last journey and mourning for him all night after his death. After Aslan's resurrection, Susan assists the lion in returning the stone statues into living creatures at the White Witch's castle.

At the end of the story Susan is depicted as "a tall and gracious woman" with black hair touching her feet. She was appointed by Aslan as Queen Susan the Gentle and reigns over Narnia with her brothers and a younger sister (Lewis, 2002, p. 119; 160 - 182; Ford, 2005, p. 414 - 416).

7.5 WHITE WITCH

We read about the White Witch in the first chapter when Lucy encounters the faun Mr. Tumnus. He describes the White Witch to Lucy as someone who "has got all Narnia under her thumb" and put the land under everlasting winter not allowing its inhabitants to celebrate Christmas. She accomplishes that by enchanting the whole country. Apart from the name the White Witch and the Queen of Narnia, the author uses another name for her – Jadis which is her personal name mentioned in chapter six of the book (Brown, 2013, p. 59).

She proclaims that she is a rightful Queen of Narnia. But she is not the real queen of Narnia. The White Witch has only the right to every traitor in Narnia according to the Magic made by the Emperor-beyond-the-Sea. The White Witch's temporary rule over Narnia is endangered by an old prophecy which says that when two Sons of Adam and two Daughters of Eve sit on four thrones at the castle of Cair Paravel, she will lose her crown and later her life (Lewis, 2002, p. 90 - 92).

Mr. Beaver tells the children that the White Witch is a relative of Adam's first wife Lilith and is not human at all, but a half-jinn and a half-giant. First child who can see the White Witch with his own eyes is Edmund. She is portrayed as an unusually tall lady with a beautiful face of white tint and a notably red mouth. Edmund perceives proudness, cold and strictness in her face. Her face is the same as the land she has made. She is dressed in a white fur and wears a golden crown on her head. In her right hand she carries a long golden magic wand. She travels in a sledge drawn by two reindeers through the countryside with a servant

dwarf. She is also equipped with her own secret police and a network of secret agents controlling everything and everyone in Narnia. When she regards someone a threat to her, she uses her wand and turns him into a stone statue (Lewis, 2002, p. 25; 36 – 37; 90 - 92).

The White Witch represents temptation and evil which she tries to reproduce further. She spreads fear and hopelessness around Narnia but there is nobody who would take a stand on her. Among the White Witch's bad traits belongs cruelty as well. She does not detest thinking about a murder of a poor small boy Edmund. At the end of the story the White Witch is killed by the lion Aslan (Ford, 2005, p. 454).

The main impact of the White Witch on the story lies in her encounter with Edmund and her offer of Turkish delight to him. It is a key point in the story. Her crucial relationships in the story are those with Edmund and the lion Aslan. Edmund is treated very severely by her; she tries to misuse him supporting his bad traits of greed and longing for attention. Edmund is led by her to betray his siblings. Although the Witch's treatment of Aslan is influenced by her strong confidence, Aslan proves to be a stronger rival for the Witch in the end of the story.

7.6 ASLAN

The word Aslan is of Turkish origin and means the lion. He is introduced to the children by Mr. Beaver who uses titles for him like “the real king of Narnia”, “the great Lion - the Lord of the whole wood”, “the King of Beasts” and “the son of the Emperor-beyond-the-Sea”. The name of Aslan is very powerful. The children are amazed so deeply when they first meet Aslan that they cannot look at him (Ford, 2005, p. 54 - 56).

He is personification of magnificence and nobility. He is depicted with a coat of golden fur, bushy mane and huge serious eyes. His lion's body is well-built. Lewis speaks about him as being “good and terrible at the same time” (Lewis, 2002, p. 89). His mission in the story is to carry out several tasks. He is in charge of returning spring to Narnia, he has to die instead of Edmund, to revive the creatures changed into stone in the Witch's castle and appoint four kings and queens at Cair Paravel (Ford, 2005, p. 56).

Some of the readers might see Christian allegory in Aslan's character. Aslan's qualities and life experience resemble those of Jesus Christ's. Aslan offers his life to the White Witch instead of Edmund's life and is killed by her. He lies dead, found by two girls – sisters Lucy and Susan, and comes back to life thanks to a magic. Aslan often behaves in an unexpected

way. When his followers expect him to go into war with the White Witch, he draws himself back and allows her to torment and humiliate him. He trusts in abilities of the others when leaving Peter and his army to lead the battle against the White Witch on their own (Schakel, 2005, p. 44 - 47).

Aslan has an influence on the course of the story even before his physical meeting with the siblings. He develops the strongest relationship with Lucy and Susan. Peter, as the oldest child, is favoured by him. He speaks to him before speaking to the others and they happen to talk to each other on their own before Peter's first battle. Aslan supports Peter's bravery by manifesting his trust in Peter's abilities.

7.7 MR. TUMNUS

Mr. Tumnus is a faun. It belongs among Roman and Greek mythological creatures – woodland spirits. Its appearance is half-human and half-goat. It means that he has a man's trunk and goat's legs, feet and a tail. The faun's hair is curly and there are two tiny horns on his head. What is a little bit weird about him is his reddish skin (Lewis, 2002, p. 16; Ford, 2005, p. 440 - 441).

Mr. Tumnus is the first inhabitant of Narnia we encounter in the book. At the time of meeting with Lucy at the lamp-post, he is wearing an umbrella and a few paper parcels under his arm. They both become friends at once and the faun invites Lucy to have a tea with him in his cave house. Mr. Tumnus likes convenience in his home cave. The cave is kept clean and tidy which Lucy notices immediately after walking in. The faun's home reflects his graceful personality. Mr. Tumnus is fond of meeting friends, so his cave is nicely furnished and prepared for inviting his guests. The shelves on the walls are full of books showing the faun as a great book-lover. He is also a gifted player of the flute. (Lewis, 2002, p. 17 – 29; Kirk, 2005, p. 113 - 114)

During the visit, Mr. Tumnus treats Lucy very well offering her delicious food and narrating tales of his life in the wood. He decides to uncover to Lucy that he is a servant of the White Witch whose task is to kidnap any human he comes across on his way and bring it to the White Witch. Fortunately, he changes his mind and lets Lucy escape by letting her go back to her world. Mr. Tumnus is punished by the White Witch who transforms him into a stone statue. In the final chapters of the book, Mr. Tumnus is saved from the White Witch's spell by Lucy and Aslan. During the coronation of the four children as new kings and queens

of Narnia, the faun Mr. Tumnus obtains rewards and honours for his loyal service to them (Kirk, 2005, p. 114).

Mr. Tumnus influences the story with his decision not to obey the White Witch's order and to let Lucy go back to the Professor's house.

7.8 MR. AND MRS. BEAVER

Mr. and Mrs. Beaver are not common animals in this story; they are bigger and smarter than usual representatives of their species. They are animals with the human ability of talking. The readers of the book meet the couple of beavers in the sixth chapter. Mr. Beaver is very amiable and diligent creature who lives with his wife in their dam. Mr. Beaver is an important person for the children because he explains the situation in Narnia to them and provides them with the information about Aslan, the White Witch and their brother Edmund. He also promises the children that he will lead them to the place where Aslan dwells – to the Stone Table (Lewis, 2002, p. 72 - 97).

Mr. Beaver's wife, Mrs. Beaver, devotes herself to daily household chores like cooking and sewing at her sewing machine. She is very caring and generous towards her small visitors. Mrs. Beaver is characterized by her practical approach towards life which is evident e. g. in packing food before their journey to the Stone Table or in her worries regarding the way how to bring her gift from Father Christmas to their home. On the coronation day of the four siblings, Mr. and Mrs. Beaver are honoured for their devoted service (Lewis, 2002, p. 110 – 120; Ford, 2005, p. 111 - 112).

8 FILM ADAPTATION OF THE BOOK THE LION, THE WITCH AND THE WARDROBE

8.1 BRIEF HISTORY OF THE BOOK ADAPTATION

The book was dramatized for the first time in 1968 when a television film was brought on television screens in Great Britain. It was a black-and-white adaptation bearing an identical title as the original book. Eleven years later, in 1979, British television made a cartoon version of this book. During the 1980s, the British Broadcasting Corporation broadcast a four-episode serial of the same name as the book (Kirk, 2005, p. 126). These television miniseries were nominated in 1989 for Primetime Emmy Awards in category “Outstanding Children’s Program (IMDb, 2005).

8.2 THE “BIG SCREEN” FILM ADAPTATION OF THE BOOK

This part deals with the recent film adaptation which gained worldwide success. The book *The Lion, the Witch and the Wardrobe* was the first book of the *Chronicles of Narnia* to be adapted into a film. The task of adaptation was assigned to a famous and experienced New Zealand filmmaker Andrew Adamson. During the filming process he collaborated with Lewis’s stepson Douglas Gresham and his C. S. Lewis Company. Gresham became also one of the co-producers of the film (Moore, 2005, p. 1)

The director’s aim was to bring the Lewis’s book on “a big screen” according to his boyhood memories and convert it into “an epic story” (Faraci, 2005). The film was made in the United States production by two film companies – Walt Disney Pictures and Walden Media in the locations of New Zealand and Czech Republic in 2005, and released in the same year. The whole film lasts exactly 141 minutes and cost 150 million dollars (Moore, 2005, p. 2 - 3). The adaptation received a famous Best Live Action Family Film award granted by Broadcast Film Critics Association in 2006, Best Film for Families Award by MovieGuide Awards in 2006 and Character and Morality in Entertainment Awards once again in the same year (IMDb, 2005).

The film director Adamson approached the filming in a more vivid way than in which the book is written. Especially the characters of the animals are portrayed by him with a greater care. (Marková, 2006, p. 83 – 84) The shots of the film were taken in a chronological order which is unusual nowadays. The director’s objective was to give the children’s cast

ability to immerse fully in their characters. The scenes of the film are nearly all digital, created by the masters of digital film tricks. (Němec, 2006, p. 22 - 28)

8.3 RECEPTION OF THE FILM

The film received both positive and negative reviews from critics and film viewers all around the world. In general, published reviews were written mainly in a positive tone.

8.3.1 POSITIVE EVALUATION OF THE FILM

By many of its reviewers, the film is thought to be more or less in accordance with its original book source. According to a reviewer Steven D. Greydanus the film is considered to count itself among the “best and brightest family films” (Greydanus, 2005). Film critic Roger Ebert ranks it among “family films” being positioned on the borderline between “traditional” and “newer action-oriented” ones. (Ebert, 2005) J. Miller points out that the film is suitable for anyone without age limitation (Miller, 2006). They all correspond with director Adamson’s point of view. His film is intended to be made “for everyone”. He, likewise the critics, puts the strongest accent on one of the film key themes - family (Moore, 2005, p. 135).

The film is also regarded to be a valuable and the most “mature” and exciting piece of fantasy film art (Stasiewski, 2005). Reviewer Greg Tubbs (2005) calls the film “a feast for the eyes, the heart and the soul”. The same word is used by another reviewer, Cole Smithey (2005), who terms the film “the feast of visual delights”. What are highly appreciated, are those nicely depicted country of Narnia, the believability of its inhabitants and the film tricks (Prokopová, 2006, p. 46 - 49). Other reviewers are also full of praise for the film. For example, the reviewer Jeffrey Overstreet (2005) from the magazine Christianity today advised the audience to approach the film as “a symphonic and delightful fantasy” in order to appreciate it. To put in a nutshell, he refers to the film as “a kaleidoscopic vision of fanciful and colorful creatures, fantastic landscapes, and laugh-out-loud surprises”.

Another critic, Peter Bradshaw, sees the film in a similar way, when stating that it makes a “rich visual experience” from the story (Bradshaw, 2005). Likewise, in Alec Worley’s review, the film adaptation is metaphorically likened to “a bright and crisp snow” or “a delicate and untouchable snowflake”. Tom Neven claims that the film keeps “the heart of Narnia”. Beauty and excitement as well as Christian “allusions” included in the story are aptly depicted by the film (Neven, 2005). Man-made and human actors are well-matched together in scenes; hardly anyone could spot the difference between them. (Scott, 2005)

8.3.2 NEGATIVE EVALUATION OF THE FILM

According to Czech reviewer Alena Prokopová from the film journal Cinema, the film has some drawbacks in comparison with other fantasy films like Harry Potter. One of the bad sides of the film is lack of real excitement and adventure and its duration. The reviewer reproaches the filmmakers using a tangle of disparate creatures and themes. She also refers to the fact that the irony and disparage present in the film are not suitable. Even though the director of the film attempts to do his best at bringing the original story to the screen, he does not reach the level of Harry Potter or The Lord of Rings films (Prokopová, 2006, p. 46 - 49).

Another reviewer Nick Schager finds faults with the film creators who, in his opinion, failed to cover up the film's "religious features" (Schager, 2005). Nevertheless, a review published by Cynthia Fuchs asserts the film can be viewed without even noticing so-called "Christian elements" as it is the same with reading the book (Fuchs, 2006). Another reviewer Pavlovský says that Adamson's direction is not imaginative, providing only nice shots being copied from the film Lord of Rings. Pavlovský would favour an animated film instead. (Pavlovský, 2006, p. 8)

8.3.3 RECEPTION OF THE FILM BY ITS AUDIENCE

The viewers, especially those of Christian worldview, perceive the film mostly positively. They appreciate its fidelity to the book, authenticity of the characters, special effects and highly value its convincing cast. They consider the film appropriate for not only children's audience, but for the whole family. Though, adults recommend not watching the film by very young children. These could be scared by scenes of fighting and killing, although any blood is shown. (Monroe, 2005)

9 COMPARISON OF THE BOOK AND ITS FILM ADAPTATION FROM 2005

The film is generally “faithful” to the original story. When writing the screenplay, the director tried to stick to the events described in the book (Marková, 2006, p. 83 – 84). Still, there have been made some changes to its characters, scenes as well as dialogues due to the brevity of the book (Bradshaw, 2005). The practical part of my bachelor work firstly deals with the major characters of the book changed into their film counterparts. Secondly, it focuses on main alterations made by the film authors to the plot and scenes described by C. S. Lewis in his book. And finally, it looks into the dialogues and language used by the major protagonists.

9.1 FILM MAJOR CHARACTERS AND THEIR BOOK COUNTERPARTS

The aim of this part of my work is to carry out an analysis of the major characters in Lewis’s story and director Adamson’s film adaptation. It is focused on the differences between the book and the film portrayal of the characters regarding their appearance, personality, relationships with the other characters and their contribution to the incorporated themes.

9.1.1 LUCY

The youngest of them, Lucy Pevensie is, according to the magazine Christianity, film’s “greatest treasure” (Overstreet, 2005). The actress who played Lucy’s character, Georgie Henley, said in one of her interviews that she admires Lucy’s true purity, an attribute she puts a high value on (Monroe, 2005). Her purity goes together with her innocent child faith which enables her to go to the magical realm Narnia (Holleran, 2005).

Lucy’s attitude is full of open-mouthed amazement and joy making her one of the attractions of the film (Greydanus, 2005). Her personality contains rich imagination, inquisitiveness and personal charm (Brussat; McCarthy; Papamichael, 2005) combined with loveliness and sensitivity. All these characteristics cause that Lucy becomes the most charming character both in the book and the film version.

Film Lucy Pevensie is comparable to her book counterpart in appearance as well. She is portrayed very faithfully to her book illustration as a common little eight-year girl. Her typical features are big eyes on a pale face with chubby cheeks and a little flat nose (McCarthy;

Sandhu, 2005). She has a slim figure and straight brown hair. The hair colour is different from her book description where she is said to be fair-haired. Nevertheless, the director of the film opted for going along with the book illustrations of Pauline Baynes who portrays Lucy with hair of darker tint. Lucy wears clothes of the Second World War era – for instance a checked dress with a short knitted cardigan and a pair of stockings of grey shade in her scene with Mr. Tumnus (Moore, 2005, p. 77; 86; 204).

In the film and the book alike, the themes of goodness, compassion and hospitality are together nicely interwoven with Lucy's personality and her relationships with other characters. To give a few examples, she tries to comfort Mr. Tumnus and offers him her handkerchief to wipe his tears off. She is also very concerned about Tumnus's and Edmund's fate in White Witch's hands. Lucy accompanies the lion Aslan on his night journey to the Stone Table and has her share in setting Aslan free from his captivity.

9.1.2 SUSAN

Her older sister, Susan Pevensie, is shown in the film as a "big girl". This term is used by her mother to rebuke Susan during their farewell scene at the train station. The character of their mother is the extra one added by the film director in order to enrich the original story plot. As for her appearance, Susan is quite a tall girl for her age, with dark, shoulder-length hair. In the first scenes she is wearing a usual British schoolgirl dress consisting of a bright button-down shirt and a checked skirt (Moore, 2005, p. 107). She is said to be the most down-to-earth, self-composed and premature of the four siblings (Moore, 2005, p. 118).

Susan's attitude toward life situations is based on rationality. She insists strictly on her common sense when judging events and things happening to them in Narnia. Susan often doubts about what is going on around her. The viewers can see it e. g. when the siblings come across Mr. Beaver. The existence of talking animals is rejected by Susan's "sense of logic". She is willing to accept only what she is able to see and touch on her own. We can observe it in the scene where Susan is knocking on the wardrobe door to prove the others there is no entrance to Lucy's made-up country Narnia (Feezell, 2005).

Regarding Susan's relation to her siblings, Susan stands in for the sibling's own mother who has to stay in London. This feature of Susan's character is evident especially in her attachment with her younger sister Lucy. She pulls out Lucy from her bed during the bombing and leads her to their shelter. Susan also tries to guard Lucy from the bad world around her

when she switches off the radio reporting further bombing in their native London. She plays a role of a responsible older sister who is always there to care for her siblings (Holleran, 2005).

Throughout the film Susan gets more often into argument with her older brother Peter. Their first slight disagreement is obvious during the siblings' journey on the train (the scene added by the film's authors). In this scene Susan snatches their train tickets from Peter in order to hand them over to the ticket inspector. Susan is able to retain her down-to-earth attitude even in highly emotional situation (Adamson, 2005). Another conflict between them develops during the river crossing. After getting out of the river, Susan is shouting at Peter for letting Lucy to her fate in dangerous waters (Feezell, 2005).

As it is stated in the book, Susan obtains a bow, arrows and a magic horn by Father Christmas. Dissimilar from the book, film Susan practices her archery skills at Aslan's camp and is also engaged actively in fights during the clashes with the White Witch and her army. At the end of battle of Beruna she kills the Witch's dwarf Ginarrbrik to save injured Edmund (Always Narnian, 2014) In Susan's character the viewers can notice again the element of "family loyalty" theme as it is with her sister Lucy or brother Peter. The modification of Susan's character was suggested by the actresses playing the sisters. They both were convinced it would be valuable experience for the girls to join in Narnian combats.

The important role in Susan's stay in Narnia is played by the lion Aslan. From the actress's point of view, thanks to Susan's meeting with Aslan she is able to recognize the possibility of better prospects for the siblings in Narnia. She literally says that Aslan is "a symbol of hope" for Susan (Moring, 2005).

9.1.3 PETER

The oldest child, Peter, is depicted as a tall, handsome boy with blue eyes and fair hair. The costume designer of the film says that the character of Peter makes the most progress of all the siblings. The designer decided to show Peter's character development through his apparel (Walt Disney Pictures and Walden Media, 2005, p. 12). The audience gets to know Peter wearing common period clothes – a blue shirt with a sweater and dark trousers - and bids him farewell in his king's attire consisting of a blue-velvet robe with a golden mantle (The Wardrobe Door, 2005).

Peter proves to be a fatherly figure for his siblings. His brother Edmund once accuses him of behaving as if he was their "dad". He always strives to put his closest ones first before

anyone and anything else. Narnia and the “prophecy” connected with it do not mean so much for him as for his book counterpart. With Peter’s character the filmmakers bring up the theme which is not covered in the Lewis’s book – the theme of “family loyalty” (Stratyner, Keller, 2007, p. 83) This theme was added by the film’s director who endeavored to tell “a story of family empowered through their unity” (Moore, 2005, p. 135)

Peter is forced by circumstances to abandon his child’s innocence and become too early adult (Monroe, 2005). This is pictured in the scene at the train station where the siblings’ mother exhorts him to promise her to oversee his younger brother and sisters. The film delineates nicely Peter’s relationship with his younger brother Edmund which is clearly rival since the very beginning. In the train scene we can spot their rivalry through Peter’s offer of help with his brother’s luggage and Edmund’s refusal (Feezell, 2005).

In the Lewis’s book Peter is described as “a natural leader”. He takes on his young shoulders the commitments towards Narnia without any hesitation. Director Adamson’s Peter is quite different in his role. He is more hesitant and less confident when it comes to his involvement in Narnian matters. His main effort is to return with his siblings to their home in England no matter what the prophecy is (Greydanus, 2005). Once more, the different portrayal of the character is influenced by the major film theme, „family loyalty”, brought into the story by the film director.

9.1.4 EDMUND

From all of the four siblings, Edmund is the primary child to be introduced to the film audience. The film viewers are gotten to know Edmund when he is standing alone by his bedroom window and staring at the German planes dropping down the bombs on his home town. Edmund is pictured as a small English schoolboy endangered by the coming war. He is the opposite of his older brother Peter both in appearance and nature. The BBC reviewer calls him “a bratty brother” (Papamichael, 2005). His tale-tell signs are his dark-colored hair and big brownish eyes along with his protruding ears. Edmund possesses a rebellious heart and courage which are proven in the bombing scene.

In contrast with the book, Edmund is illustrated as a boy with strong connection to his father who is away from home because of the war. He is slipping out of Peter’s hands and, despite his mother command, rushing back to their house in order to grab the picture of his beloved father. He is said to be mischievous and selfish by Peter after reaching their shelter

(Adamson, 2005). Surprisingly, Edmund is not rebuked for his disobedience by his own mother (the character which is not included in the original story of Lewis).

Again as it is the same with Peter, Edmund's character reflects the theme of "family loyalty", the theme not incorporated in Lewis's book. By contrast, Edmund's film journey is weakened of the crucial book theme – forgiveness. In the film, Edmund never tries to excuse himself for his behavior towards his siblings (Brussat, 2005). On the other hand, the theme of temptation and betrayal is authentically presented through Edmund's scene of meeting the White Witch at Narnian forest.

9.1.5 THE WHITE WITCH

As for the White Witch's character, the director made a few less or more significant alterations to her. What is visible at first sight, are the changes regarding her appearance. In the book illustrations of Pauline Baynes she is dark-haired, while in the film she is pictured as ash blonde woman with dreadlocks. The actress playing the role of the White Witch contributed significantly to giving her character the final shape. She imagined the Witch as "an Arian, Nazi figure" which is corresponding with the historical context in which the film is set. The actress wanted to break the common "Hollywood rule" of depicting bad film characters in dark colors (Monroe, 2005).

Also the Witch's crown and her wand are not made of gold as it was described in the book but made of ice instead. It is the costume designer's job. She drew her inspiration from reading the book chapter about advancing disruption of the White Witch's magic. By using the ice that dissolves, the film designer Isis wanted to express the Witch's gradually fading control over Narnia (Moore, 2005, p. 206 - 207). Jadis, another name of the White Witch mentioned both in the book and film, wears more diverse outfit, six different costumes for her crucial scenes in the film (The Wardrobe Door, 2005). Lewis gives us description only of one dress the Witch is wearing while meeting Edmund for the first time in the winter wood (Lewis, 2002, p. 37).

The Witch is the embodiment of evil and temptation. Director of the film tends to put on more emphasis on this character than the writer of the book. Film gives the Witch more self-confidence and boldness, which is why she is not as fearful of Aslan as her book counterpart. Through the Witch's alteration director Adamson is said to enhance tension in the film (Overstreet, 2005). The film covers more of the Witch's fighting skills than it is in the book.

Unlike the book, where she keeps only a dagger as her weapon, in the film she makes use of another fighting tool – a sword or two swords at the same time (as it is shown in the sword fighting scene with Peter).

As for her attitude towards Edmund, this young boy is approached by her in a more friendly way than by the Witch of the book (Weldy, 2011, p. 188). She is not giving him a harsh glance and severe words during their first encounter. We can notice Edmund is treated by the Witch less curtly (Weldy, 2011, p. 87) This change of the Witch's nature is ascribed both to the director and the actress playing the part of the Witch. Their agreed objective was to create the witch who will have a real terrifying impact onto children's audience. They decided to equip her with attributes of, according to them, "true evil" – attributes of domineering nature, callousness and serenity (Fischer, 2005).

9.1.6 THE LION ASLAN

The lion Aslan's character was a film challenge according to the director's words. Aslan was made in a few forms – a digital, an animatronic and a real-life physical model, their usage was dependent on the scene he was appearing in. The director strived to show him in a credible way by displaying the lion's majesty and capturing his ascribed attributes which are given by Lewis. Aslan's character is portrayed as a "God-like" in terms of the Old Testament tradition (Moore, 2005, p. 131,132, 188).

Though, Jeffrey Overstreet in his review claims the opposite – that the character of lion has been reduced, deprived of his magnificence. The lion Aslan is also not being given proper attention he gets in the book. His performance is more limited in comparison with the book, moreover, Aslan is granted less screen time than he deserves (Overstreet; Greydanus, 2005) Also, in the film there are fewer mentions regarding Aslan's authority and his influence on the other characters. The couple of beavers do not speak about him as being "not safe but good". They even do not address him "the lion" or "the king" (Stratyner, Keller, 2007, p. 89). Consequently, Aslan's character does not make such a contribution to the book theme of goodness and evil.

When it comes to the relations with the White Witch, the lion Aslan seems to be presented in a more inferior position towards her (Greydanus; Overstreet, 2005). Aslan's reactions are completely contradictory to those in the book. He, for example, gets annoyed instead of remaining self-possessed when the White Witch made reference to the Deep Magic.

Film Aslan is being gotten rid of his superiority towards the Witch. This can be seen by the audience in the Witch's daring demand of meeting him in his camp (Overstreet, 2005). In relation with the siblings, the moment of "awe" during their first meeting with Aslan is missing. Generally, the film puts less importance to the relations between the lion Aslan and the siblings than the book does (Stratyner, Keller, 2007, p. 91).

9.1.7 MR. TUMNUS

Another major character of the film is the faun Mr. Tumnus. The faun's character was slightly altered by the film director. When reading the story as a child he got the impression of the faun being a feeble old figure. In one of the director's interviews, Tumnus is called by him as "a dodderly old scholar". The director's intention was to introduce the faun on the film screen in a more refreshing way. He wished to present him as a good-looking guy-like creature who would have won the spectators' heart with his youth and cordial personality.

His looks are different from that in the book. The film Tumnus has light, not reddish skin, and a short tail, quite difficult to spot. His legs are not covered with "glossy black hair" but with brown hair. The faun's and Lucy's mutual friendship seen in the film is very tangibly depicted. This wonderful relation is based on the actors' attachment behind the film scenes (Moore, 2005, p. 129). The interaction of these two in the film is said to be even surpassing their relationship described by Lewis in his book.

On the other hand, their unique onscreen affinity is regarded by some reviewers controversial these days. Mr. Tumnus is considered being "too young, too attractive, and too human" for the faun's character (The Literary Omnivore, 2011). They point out the problem of seeing a little girl and an adult man alone. There are also raised speculations about their romantic relationship derived from Tumnus's nonverbal communication with Lucy during their encounter (Beeler, 2014, p. 73). The symbol of lamp-post and the theme of hospitality, rendered through Tumnus's invitation to tea, play a crucial role in the faun's and Lucy's relation as much as in the book.

9.1.8 MR. AND MRS. BEAVER

The Beavers hold the most important role among the animals of the film. The director wished the Beavers to be as real-life as possible. Moreover, they were demanded by him to be equipped with more human traits than other animals in the film (Moore, 2005, p. 187). He ranks the couple of beavers among “the broadest characters in the film”. There was included more humour into their acting in order to achieve a few less serious parts of the film. As the book seemed to the director “quite sombre”, the Beavers put in funny situations provide the audience with kind of respite from intense drama scenes (Simpson, 2014).

Film reviewer Cynthia Ward offers an opposite view of the Beavers. According to her, the nature of the Beavers’ characters was changed for the worse. In the book, Lewis let the couple of beavers epitomize funny communication of a man and a woman settled in a long-term marriage. Film-altered beavers were divested of this kind of humour. Instead of that, they are fitted out with behaviour which is typical of characters from comedy series (Locus online, 2005). The creators of the film leaves out the situation in which the couple is being given presents from Father Christmas. Thus, the important theme of hospitality related to them is only preserved in their relation with Pevensie children (Adamson, 2005).

9.2 PLOT AND SCENES

This chapter deals with the way the filmmakers approach the plot, themes and symbols of the book. I identify the contributions, changes or omissions made to the scenes the readers encounter in the original Lewis’s literary work and provide a description of them.

My aim is to give answers to the following questions: Is there fidelity, proclaimed by the director, to the scenes depicted in the book? How are the themes and symbols of Lewis’s story conveyed in the film adaptation? Is the “meaning of the story” changed by the beginning or ending of the film adaptation? These findings are put in the subchapters of the added, changed and missing scenes.

9.2.1 THE ADDED SCENES

The original Lewis's story was supplemented by several extra scenes. This extension was based on the film director's decision to recreate Lewis's tiny children's book into "the epic story he remembered reading as a child". He made efforts to get the film done "three dimensional" regarding its extent and characters (Moore, 2005, p. 123). Director Adamson, when preparing himself for directing the film, was also wondered at the small amount of adventure in Lewis's book (Moore, 2005, p. 4). For this reason the scenes which were added are given a lot of action, threat or even danger.

9.2.1.1 THE AIR STRIKES

The scene comes at the beginning of the film. It is not covered by Lewis as thoroughly as by director Adamson. The story begins in the book by mentioning names of four children and the narrator's words that the readers will be following „something that happened to them when they were sent away from London during the war because of the air-raids" (Lewis, 2002, p. 9). These two short sentences are developed by the filmmakers into a gloomy film scene. The film scene is comprised of German airplanes dropping down bombs on a night town, a family endangered by the bombing trying to leave their house and reach a safe shelter.

In this film scene the themes of war and danger are highlighted far more than in the book itself where they are mentioned only very briefly. The filmmakers decided to add this extra film's scene to Lewis's story for a few purposes. Firstly, as one of the film's producers explains, they wished to commence the film with "a piece of action" (Shull, 2005).

Secondly, they intended to "set the context and give it a sense of reality" (Faraci, 2005). Thirdly, their aim was to introduce modern-day children to the situation of their predecessors in Great Britain during the Second World War (Walt Disney Pictures and Walden Media, 2005). And finally, this introductory scene is used to deliver the film's viewers a message that they will be watching "a different version of The lion, the witch and the wardrobe" - "a big story" (Faraci, 2005).

Apart from the theme of war, the air strikes scene brings out the theme of family unity and siblings' love as well. It is evident in the shot where a small girl is lying awake in bed and other girl, her sister, is dashing in and taking her out her room in order to take her into their shelter. The theme of siblings' love is engaged in a shot rendering the family escape into their hiding place. While they are on their way into that place, one child, Edmund, is turning round

and going back to their house. His brother is trying to prevent him from returning to the house but is not successful. He is not thinking about his own safety, but puts his life in danger running after his brother back into their house where Edmund grabs a photo of his beloved father. The siblings' strong mutual love for each other and their other family members enables them to stay alive and safe in England and later in magical land of Narnia.

Although the initial scene of the book was significantly prolonged, it is crucial for further understanding of the film by its viewers. Young viewers are mostly not familiar with the topic of war nowadays. I think adding such a scene is very useful for them to know what the war was about. The readers of Lewis's book, when it was published for the first time, had usually a direct experience with the Second World War. This film scene also, unlike the book, puts forward the character of Edmund and his different behaviour in comparison with his siblings. The siblings' father plays an important role in this scene, although Lewis avoids any mentions of the siblings' parents.

9.2.1.2 THE FAREWELL AT THE RAILWAY STATION AND THE TRAIN RIDE

The filmmakers make use of Lewis's short sentence "...they were sent away from London..." to develop this very emotional scene in the beginning (Lewis, 2002, p.9) Contrary to the book, it shows the character of the siblings' mother. Lewis's book never makes remark of their mother or other relatives seeing the children off. Lewis does not involve traveling of the siblings on the train into his story. He only describes where their host family house is situated. He informs the readers that it "is ten miles from nearest railway station" (Lewis, 2002, p. 9).

The purpose for this additional film scene is, according to the film director Adamson, "to make the story about a family which is disenfranchised and disempowered in World War II" (Adamson, 2004). First of all, this scene elaborates the book theme of family and its unity. The viewers can watch an incomplete family of a mother and four small children at London train station saying their last goodbye before boarding the train. The place is crowded with other families in the same desperate situation - lone mothers sending their children from bombed London into the English countryside where they will stay at their host families.

One of the boys, the oldest one – Peter, spots a group of soldiers reminding him of his father who was separated from them in order to fight at war. Peter's brother, Edmund, is not able to cope well with the situation like his siblings. He is very upset at their mother leaving

them go alone. Edmund is the only one who points out the family should stay unseparated. After the farewell with their mother, the children go hand by hand through the crowd to board the train. All the siblings realize they should hold on to their unique siblings bond.

In this scene is shown that something evil like the war is compensated for something good – the country families or individuals willing to help the war refugees. The theme of evil versus good is entwined with the theme of family here. Subsequent train ride through the English countryside into the siblings' destination further develops the theme of family unity and a little boys' rivalry. The children are supporting each other, especially the oldest Peter helping his siblings with their boarding. Only Edmund being driven by his anger feelings refuses Peter's help. It may be Edmund's protest against Peter's apparent paternal attitude. Thus the rivalry between them is aroused.

9.2.1.3 THE CHASERS

Again it is the scene full of action and danger. It was conceived in order to impart the film "painstaking realism" which uplifts the film "above average fantasy" (Moore, 2005, p. 138). This scene seems to be inspired by another scene in Lewis's book – Peter's first fight with his sword against a great wolf. Chasing is a popular part of many stories and the filmmakers could not resist using it in order to keep the audience alert. Though, the element of chasing is not present in Lewis's book at all.

Whereas Edmund is going to meet the White Witch in her castle on his own, his siblings accompanied by Mr. and Mrs. Beaver go searching him through the wintry land. After finding out that Edmund comes alone, the White Witch sends her pack of wolves to kill Edmund's siblings and the couple of beavers. Mr. Beaver together with Peter and his younger sisters hurry up to the beaver's home and pack up essential things for the escape. Before the wolves reach the beavers' dam, the whole group succeeds in getting away through an underground tunnel. The wolves are late to get into the dam, yet find a tunnel way used by the group. The group is running in the tunnel chased by the howling beasts. The theme of evil is strongly presented here in the characters of wolves. Wolf is, especially in Christian mythology, an epitome of devil.

9.2.1.4 THE ENCOUNTER WITH THE FOX

The scene was made up to develop crucial themes of Lewis's story – sacrifice and hospitality. It is placed at a point in which, while being hunted by the pack of wolves, the siblings along with the Beavers come to a wrecked place occupied with some stone statues. There the group happen to meet a talking fox. The fox introduces to them as “a good guy” meaning it is on their side against the White Witch. There is a doubt expressed by the siblings and the beavers because fox is an animal bearing negative connotations connected with trickery and cunningness. Later, when the wolves take off in a false direction given by the animal, the fox reveals to them he knows Aslan and answers their question about what Aslan is like.

The fox apprises them of him being in charge of building a larger army to fight with the White Witch. He also announces the company of children and beavers that they will be fighting along Aslan in a battle against the White Witch. Here again the theme of war is included. The fox proves to be a good Narnia creature by exposing himself to danger of death from the wolves' attackers. The way how the fox behaves towards the company of the children and the beavers' couple corresponds with Lewis's book theme of sacrifice. Another theme entwining the encounter with the fox is the theme of hospitality - at a campfire the fox is treated by Mrs. Beaver for his wounds that he suffered from one of the wolves.

This scene is beneficial to the course of the story; it nicely depicts the importance of animals in Narnia. The minor character of the fox is used here to illustrate forthcoming sacrifice of the lion Aslan. In the American version of the book Lewis says that “Susan is overjoyed about foxes (Brown, 2013, 14). There is given a probable explanation why the filmmakers have selected the fox for this additional scene.

9.2.1.5 THE FROZEN RIVER CROSSING

This scene was created in order to put more “action” into the scenes depicting the central part of Lewis's book (Moore, 2005, p. 123). It was also set up to place the siblings in jeopardy reflecting their “character struggles” (Moore, 2005, p. 145). The scene is based on one mention of “the frozen river with all its waterfalls of ice” in the chapter named The spell begins to break. (Lewis, 2002, p. 113) After the chance meeting with Father Christmas, the siblings and the beavers are caught in on a rock cliff overhanging a frozen river underneath. The whole group is going down the steep cliff and is carefully walking across the river with

Mr. Beaver leading the way. During the crossing, the group is caught up with the pack of the Witch's wolves chasing them before. Mr. Beaver is attacked by one of the wolves when trying to defend the others.

Their captain Maugrim approaches Peter to intimidate him and make him and his siblings leave Narnia. Peter shows his courageous side and reacts immediately by drawing his sword against Maugrim. Mr. Beaver calls on Peter to slay the wolf whereas Susan advises Peter to yield. During Peter's hesitation of how to react, large pieces of icy waterfall are abruptly torn off and the group is carried away down the river on an ice floe. Their stamina and bravery enable them to reach safely a river shore. Furthermore, they all set out into a wintry wood.

The scene enriches the Lewis's story with the theme of sacrifice represented by Mr. Beaver's bold stance. Once more, the theme of family unity is raised by the interaction among the siblings being worried about their younger sister Lucy lost in the river rapids. In my opinion, adding this scene was not necessary. There is too much "forced" action which seems to be pointless. Besides, it does not correspond with Lewis's mild tone of the book. The filmmakers' effort to load the plot with so much threat to the siblings occupies space which could be used for depicting other scenes.

9.2.2 THE CHANGED SCENES

The adaptation process often demands some changes from the filmmakers. It is based on a general principle. What functions in a literary work it does not have to function on the film screen and vice versa. There are some scenes from Lewis's book adjusted for the film screen with more or less important alterations. In general, these adjustments do not impact the meaning of Lewis's story. All of them were consulted with Lewis's stepson Douglas Gresham, a co-producer of the film (Moore, 2005, p. 20, 133).

9.2.2.1 EDMUND'S FIRST ENTRANCE INTO THE WARDROBE

Literary Edmund enters the magical wardrobe when the siblings are in the middle of the hide-and-seek game in the professor's house. He steps there following Lucy who has entered the huge wardrobe a moment before. Film Edmund is, on the contrary, entering the wardrobe for the first time during a night after Lucy's discovery of the wardrobe. Edmund shadows Lucy who is sneaking in the night corridors into the room with the magical wardrobe. After seeing Lucy disappearing into the wardrobe, he decides to go inside it too. While trudging in

the snowdrifts, Edmund is knocked down into a snowbank by a passing-by sledge carrying the White Witch with her servant dwarf Ginarrbrik.

The director makes the meeting between Edmund and the White Witch very thrilling by adding more violence. Hereby, the theme of evil is very strongly bolstered due to an added violent act of the White Witch's servant which lays in smashing Edmund with his whip, leaping on fallen Edmund and putting a small dagger to his throat. The difference is also in the number of reindeer pulling the sledge, in the film we can see four instead of two reindeer mentioned in the book. Thus the film scene may be intended to imply majesty of the White Witch's character.

Further, there are other changed details in the scene. The White Witch does not address Edmund from her sledge, but steps out and goes closer to the boy. Similarly, slightly altered is the way Edmund is sitting in the White Witch's sledge. Lewis writes that Edmund "sat at her feet" (Lewis, 2002, p. 41), not beside the Witch being hugged by her as it is shown in the film. In the Witch's treatment of Edmund the viewers could identify a motherly attitude of her, an aspect of the Witch's character having no foundation in the book version. Film White Witch is stroking Edmund's head and in one moment, when he has already eaten some pieces of the Turkish delight, she is gently wiping off the powdered sugar from his lips with her servant's cap.

But the Witch's caring attitude is make-believe, not the true motherly love Edmund is missing from his own mother stayed in London. This way is Edmund tempted by the Witch's behaviour. Like in the other film sequences, the theme of family and temptation is enhanced here. The whole film scene is permeated with additional contributions to the book themes of hospitality and temptation. Though, the hospitality of the White Witch toward Edmund is deceitful. Her bad intentions of luring him into her influence are disguised by an offer of a place to warm up Edmund numb with cold, a hot drink and the boy's favourite confection Turkish delight.

The most important part plays here the Turkish delight, being made exactly according to the description given in the book, symbolising means of Edmund's temptation and craving for domination. It is a symbol of bad magic in the story as well. Contrary to the book, where it is stated "at last the Turkish delight was all finished..." (Lewis, 2002, p. 44), film Edmund does not eat up all the pieces of the confection from the box. The White Witch takes the box from him and hands it over to her servant dwarf who eats the rest. This small changed detail should

reinforce Edmund's longing for more Turkish delight in order to be easily tempted by the White Witch later.

9.2.2.2 EDMUND'S JOURNEY AND VISIT IN THE WHITE WITCH'S CASTLE

In contrast to the book, the film skips an arduous journey of lonesome Edmund through Narnia woodland in harsh weather conditions, stumbling in the darkness and through deep snow. In place of long exhausting boy's journey, the film offers only a very momentary glance of Edmund walking in a snowy wood. Probably the filmmakers do not consider Edmund's struggle appealing enough for the audience and crucial for the film development.

Edmund's film entrance into the Witch's castle is nearly the same as in the book with different behaviour of the wolf lying at the threshold. The film makes the scene much scarier than the book does. The wolf is not only snarling at Edmund but jumping at the poor small boy leaving him frightened to death. In order to give the scene more action, Edmund is imprisoned by the Witch in her castle after asking for his favourite Turkish delight. He is taken away by her servant dwarf with his dagger pointing on Edmund's back and put in prison where he is kept in chains. There is no Turkish delight to eat, only dry bread and a cup of water. Edmund shares the prison together with the faun Mr. Tumnus who was imprisoned earlier.

The imprisonment of Edmund and Tumnus was made up by the director along with the film's producer so that the faun Tumnus, being "the emotional touchstone of the film" according to their opinion, would appear in more than just one scene with Lucy at the beginning of the film (Moore, 2005, p. 20). The scene reaches its peak when the White Witch, being very annoyed with the results of search for Edmund's siblings, visits Edmund in prison. She behaves very rudely to Edmund lifting him up with his collar and letting him fall down on the hard floor afterward. He is nearly enchanted by her magical wand but luckily saving his life by making reference to Aslan. The application of mentioned changes can be also ascribed to the filmmakers' effort to increase the film viewers' thrill and to pick up the speed of the film.

9.2.2.3 THE FINAL BATTLE

The battle is described in the book only on one page and a half. It may seem that Lewis does not attach the importance to the fighting as much as the filmmakers do. They extend these few sentences into a long epic spectacle. The battle scene in the film is considered to be “a tribute to the way Lewis wrote” according to the director’s words in one of his interviews on making the film adaptation. He puts a lot of emphasis on this scene regarding the battle “the climax of the film” and “the battle between good and evil”. The director made an effort to capture his own boy’s recollection of Lewis’s battle extended into greater dimensions through his own and his colleagues’ adult power of visualization (Simpson, 2014).

More than anywhere else the theme of evil is accentuated. It is arranged by means of clashes between Aslan’s and the White Witch’s army. The scene, dissimilar the book, is interrupted by another one – the resurrection scene of Aslan and the stone statues’ revival which are situated in the book before the battle and take up more space. The director was convinced the battling deserves more attention than these revivals (Moore, 2005, p. 125). Moreover, in the film Peter is not the only one fighting with the White Witch.

At the beginning of the battle it is his younger brother Edmund who gets stabbed by her, then it is Aslan’s army general Oreius. Peter is the third one to fight face to face with the Witch. All of this adds up to the magnificent atmosphere of the battle and stresses the importance of involvement of the film’s characters in fighting evil. Throughout the whole battle scene, a symbol of the lion Aslan is promoted very extensively on flags and armour of his army.

9.2.2.4 THE ENDING – RETURN OF THE SIBLINGS FROM NARNIA

The narrator of the book states that Mrs. Macready is giving the visitors a tour of Professor’s house when the siblings are getting back from the magical wardrobe into an ordinary life. There is an important line – the narrator says: “but luckily they (the visitors) never came into the empty room and so the children weren’t caught.” (Lewis, 2002, p. 202)

On the other hand, the film displays the viewers a scene in which the Professor walks into the room with the magical wardrobe just in time when the siblings have emerged from it. From his words “there you are” the viewers become aware of him being in search for them. Then, the siblings are questioned by the Professor about their stay in the wardrobe. This slight shift from the original literary source highlights the influence of the Professor on the siblings.

Last of all, there is a final film scene, in which Lucy is going back to the wardrobe during a night and peeping inside it. She is disturbed by the Professor who tells her it is not possible to enter the wardrobe again the same way as she did three times before. Contrary to the film, the narrator of the book says the siblings decide to go to the Professor to tell him what happened to them in the wardrobe. So they all four of them are talking to him about their experiences and their future likely repeated visit to Narnia, not only Lucy herself (Lewis, 2002, p. 203). By this small alteration the filmmakers point to the beginning of Lewis's book where we can find a dedication of the story to a girl called Lucy Barfield, Lewis's goddaughter, with whom he maintained a unique relationship.

The symbol of wardrobe is authentically depicted according to the picture given by Lewis in his book *The magician's nephew* and used twice as it is in the book. The penultimate sentence in Lewis's book belong to this symbol: "And that is the very end of the adventure of the wardrobe. But if the Professor was right, it was only the beginning of the adventures of Narnia" (Lewis, 2002, p. 203) The film scene conveys the message of these two last sentences very vividly in last minutes of the film. In conclusion, when Lucy with the Professor is leaving the room, the wardrobe is slightly opened up and a beam of light and sound of lion's roar appear. Although the ending scene is a little changed in the film adaptation, the meaning of Lewis's original story is still preserved.

9.2.3 THE MISSING SCENES

Some scenes from Lewis's book were not incorporated into the film adaptation owing to the director's notion of the story. In one of his interviews with Perry Moore and Cary Granat (2005) Adamson expressed his desire to produce a film version of Lewis's book which would be true to the way he recollects it. The director simply skips some scenes from the book because they were deleted from his own memory over the years (Moore, 2005, p. 4).

9.2.3.1 FATHER CHRISTMAS'S FEAST

In Lewis's story there is a scene in which a company of "a squirrel family, two satyrs, a dwarf and an old dog-fox" are having a feast given them by Father Christmas. When Edmund is riding in the Witch's sledge for the second time, they come across them and the Witch orders to stop there and see what is happening in that place. The White Witch becomes very angry at seeing Narnia creatures taking part in such a joyful occasion. She gets mad at the

mere mention of Father Christmas's presence in her land. The results of her anger are stone statues made of the whole celebrating company (Lewis, 2002, p. 125).

By omitting this festive occasion, the film is losing another reference to the theme of good versus evil and hospitality. Good and hospitality are in the book presented by the food given from Father Christmas for the feast of the animal company. Evil presented by the Witch is strongly against the good hospitable character of Father Christmas and against holding the feast for Narnia inhabitants.

The book scene is replaced by a film scene in which there is only the fox turned to stone by the White Witch. It is the same fox who met with the siblings and the beavers in an earlier scene. The White Witch, her dwarf Ginabrik and Edmund are watching the flow of the thawing river on its bank. They are disturbed by the Witch's wolves carrying the fox as the "traitor". The White Witch threatens the fox with her magical wand to make him tell where Edmund's siblings are. But the fox stays resistant despite real danger of being enchanted to stone. The theme of loyalty through the fox's attitude is introduced here.

Here comes the moment when Edmund intervenes in order to prevent the Witch from her bad intentions. Although Edmund reveals important information about his siblings and Aslan, he is not able to save the fox's life. The White Witch shows her evil wickedness and unexpectedly transforms the poor fox into stone. Regardless the replacement, both the book and the film scene share the same themes - the theme of good versus evil and death.

9.2.3.2 TRANSITION OF ETERNAL WINTER INTO SPRING

Lewis in his book offers a vivid description of the changing winter season into spring by painting verbally a picture full of green grass, trees in bud, flowers in blossom and changing colours and sounds of Narnia nature. The book's winter represents death and the spring denotes the joy of life. Although three pages in the book are dedicated to this event, the filmmakers do not inspire themselves by Lewis to convert his depiction of the thaw beauty into a film scene.

Instead, they provide the viewers only with scattered shots of blooming trees, fading snow in the woods and running waterfall. This way the film story is denied an impressive scene delineating the theme of resurrection and good (symbolized by spring) winning over evil (symbolizing by winter) integrated into Lewis's story.

9.2.3.3 THE GIRLS' RIDE ON ASLAN'S BACK

It is the scene in which Lucy and Susan are allowed to sit on the lion's back and take a ride with him into the White Witch's house. Lewis dedicates to this event nearly two pages of the book. He gives the readers a vivid description of jolly ride through the picturesque countryside of Narnia. By omitting this scene, the filmmakers did not make use of possibility to emphasize one aspect of Narnia – its goodness despite being under the rule of the evil White Witch. Likewise, the theme of hospitality occurred in Lewis's story and embodied in Aslan's attitude towards the girls, could be used in a film scene to illustrate the character of the lion.

10 CONCLUSION

Presented bachelor work was aimed to accomplish several appointed goals concerning the children's book of C. S. Lewis and its film adaptation. The main aim of this work was to analyse and compare the children's book *The lion, the witch and the wardrobe* of an Irish writer Clive Staples Lewis and its recreation into a film by a New Zealand film director Andrew Adamson. This was achieved by performing some partial goals.

One of those goals was a study of C. S. Lewis's personal life story and diverse layers of his personality. The readers of this bachelor work were gotten acquainted with rich Lewis's literary legacy and his inspirational sources. In order to achieve this goal, the exploration of Lewis's literary works was carried out. It was concentrated on his books written specifically for children.

It was accomplished to bring interesting facts about the creation of the children's series, the influences affecting their writing process and acceptance from general and professional public. Another partial goal was reached by identifying and analysing major characters, themes and symbols incorporated into Lewis's first children's book. This gathered information was applied to elaborate the comparison between the original Lewis's book and its recent film adaptation from 2005.

It was proved that the book was adapted in accordance with its general message. The comparison succeeded in covering the essential knowledge about the film adaptation, various views of reviewers and the audience accessible via written and electronic media. There were discerned the slight dissimilarities in depiction of major characters related to their appearance,

nature, relations with other characters and their involvement on conveying a certain theme of the book.

Unlike the book, the character of Edmund is put forward at the beginning of the film. There is emphasized his connection with his father, who is not mentioned in the book. Unlike his book counterpart, Edmund lacks a sense for forgiveness in relation to his siblings. His older brother, Peter, is portrayed in the film as a more hesitant and timid leader who is less focused on Narnia and its prophecy. His priority is loyalty to his family. In Lucy's case, her book and film portrayal stay very close to each other. Her appearance was inspired by Baynes's illustration of Lucy, not by the description given by Lewis. Film Susan finds herself in more situations of disagreement and quarrel with her brother Peter. Both girls are shown being more confident, e. g. Susan is practicing her archery skills.

Film character of the White Witch was changed in appearance of her hair, clothing and accessory. She was made less dark, but more white and icy. She treats Edmund and Aslan in a different way. She is much friendly to Edmund and less fearful of the lion Aslan unlike her book counterpart. Film Aslan is merely addressed as "the lion" or "the king". He seems to lose his superior position over the White Witch. His character does not elicit so much amazement in the siblings. Lucy's friend, the faun Mr. Tumnus, is depicted much younger and attractive contrary to Lewis's description in the book.

A few alterations were described to the plot and scenes of Lewis's book, along with findings of rendition of major themes and symbols in the film version. There are some scenes added into the film adaptation, such as the scene of German air strikes, the sibling's farewell with their mother at the train station, the train ride into the Professor's house, and more action scenes of the siblings being chased by wolves, the encounter with a fox and the dangerous scene of crossing a frozen river. Some scenes described in Lewis's book are altered. These are the scenes with Edmund entering Narnia for his first time, his journey and visit in the White Witch's castle, the course of the final battle between Aslan's and the White Witch's army or the return of the siblings from Narnia into the Professor's house.

It was discovered that some of Lewis's original scenes were omitted by the filmmakers, like the scene of Father Christmas's feast or the transition of winter into spring and the ride of Susan and Lucy on the lion Aslan. It was also found out that some of the major themes which were touched by Lewis only briefly were more developed in the film. These are the themes of war and danger, family unity, temptation or sacrifice. Moreover, additional major themes

were identified to be added by the filmmakers into the film adaptation, like the themes of loyalty and siblings' love.

To conclude, by comparing these two pieces of art it was verified that the meaning of Lewis's story was maintained despite some changes or alterations in the film. The main message of the book, being also preserved in the film, is that good always wins over evil and children can be made stronger despite bad circumstances in their lives. There are more possibilities of studying Lewis's works and their adaptations. When all the seven books from the Chronicles of Narnia are being adapted, it would be interesting to compare them with Lewis's original stories in terms of development of the characters of the four siblings throughout the series.

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ANNOTATION

Jméno a příjmení:	Anna Machová
Katedra nebo ústav:	Ústav cizích jazyků
Rok obhajoby:	2016
Vedoucí práce:	Mgr. Blanka Babická, Ph. D.

Název práce:	C. S. Lewisova kniha Lev, čarodějnice a skříň a její filmová adaptace
Název práce v angličtině:	The lion, the witch and the wardrobe by C. S. Lewis and its film adaptation
Anotace práce:	Bakalářská práce na téma C. S. Lewisova kniha Lev, čarodějnice a skříň a její filmová adaptace je zaměřena na srovnání knihy a její nejnovější filmové adaptace. První kapitoly pojednávají o autorově životě a literárním díle, ale také o pozadí vzniku jeho dětské fantasy série Letopisy Narnie, především její první knihy Lev, čarodějnice a skříň. Hlavní pozornost při srovnání knihy a filmové adaptace je věnována hlavním postavám, ději a jeho důležitým momentům.
Klíčová slova:	C. S. Lewis, Letopisy Narnie, Lev, čarodějnice a skříň, dětská kniha, filmová adaptace, Andrew Adamson
Anotace v angličtině:	The bachelor work The lion, the witch and the wardrobe by C. S. Lewis and its film adaptation is aimed at comparing the book with its recent film adaptation. In the beginning chapters there is given an outline of the author's life and literary works as well as the background of the writing process and reception of the whole children's fantasy series The Chronicles of Narnia, especially its first book The lion, the witch and the wardrobe. The main attention in the comparison of the

	book and the film adaptation is paid to the major characters, the plot and its important scenes.
Klíčová slova v angličtině:	Clive Staples Lewis, The Chronicles of Narnia, The lion, the witch and the wardrobe, children's book, film adaptation, Andrew Adamson
Rozsah práce:	62 s. 104 648 znaků
Jazyk práce:	anglický