

THE ASPECTS OF FANTASY IN LEWIS'
THE CHRONICLES OF NARNIA:
THE LION, THE WITCH AND THE WARDROBE

A THESIS

Presented as Partial Fulfillment of the Requirements for the Attainment of
Sarjana Sastra Degree in English Language and Literature



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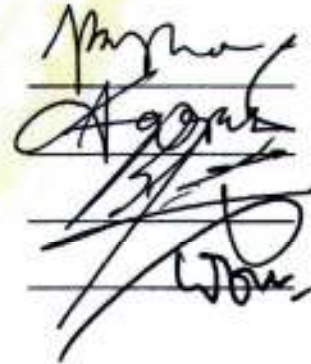
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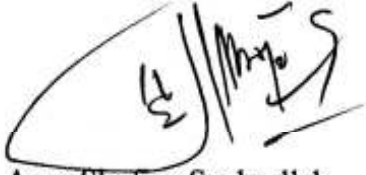
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Penulis,



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MOTTOS

“Though our feelings come and go, God’s love for us does not.”

- C. S. Lewis

“The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather a lack of will.”

- Vince Lombardi

DEDICATIONS

I dedicate this thesis for my Beloved Mom and Brother who always give me unlimited sincere love and supports, and always pray for me and support me whenever I fall.

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Finally, I realize that my thesis is far from being perfect. Therefore, I would gratefully accept any comments and suggestions for the betterment of this thesis.

Asep Shofian Syahrullah

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ABSTRACT

This research is aimed to explain the aspects of fantasy in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The objectives of this research are (1) to describe the characteristics of fantasy represented in Lewis’ *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, and (2) to describe the functions and kinds of fantasy in it.

This research is a descriptive qualitative research using a content analysis technique. It places the researcher as the main instrument of the research. The secondary instruments are data cards and data sheets in the form of tables. The subject of this study is Lewis’ *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* published by Collier Books, Division of Macmillan Publishing Co., Inc., New York in 1970. The object of this study is all things taken from the novel in the form of words, phrases, clauses and sentences related to fantasy. To gain the credibility of the analysis, the writer uses the triangulation and discussion method. To gain the transferability of his analysis, the writer read and reread the novel comprehensively and then collected the data in the form of words, phrases, clauses and sentences related to fantasy in the novel as many as needed.

The findings of the research show that the novel is included into fantasy literature based on its aspects. Those are the (1) characteristics, (2) functions and (3) kinds. The characteristics of fantasy found in the novel are (1) story, (2) common characters, (3) evocation of another world, (4) the use of magic and supernatural power, (5) a clear sense of good and evil, and (6) quests. The functions of fantasy found in the novel are (1) fantasy used to escape from reality, (2) fantasy used to create reality, and (3) fantasy used to reflect reality. The kinds of fantasy found in the novel are (1) high fantasy, (2) portal fantasy, and (3) heroic fantasy. To conclude, from the findings above, it is clear that this novel can be categorized into fantasy.

CHAPTER 1

INTRODUCTION

A. Background of the study

Literature is generally supposed to be an imaginative creation which is far from factual truth. The subject matter of literature is subjective because the language used is connotative. In other words, it is far from what science emphasizes as objective. Basically, literature comes from Latin, “Litera” which means the smallest element of the alphabetical, referring to written or printed words. Literature is the mirror of human life that portrays human feelings, thoughts, imaginations, and perceptions which can be viewed based on personal judgments. Literature is the writing or study of books valued as works of arts which can be divided into three genres; they are prose fiction, poetry, and drama (Wellec and Warren, 1997: 303). Prose fiction includes novel, short stories, romances, parables, myths.

Novel is a genre of fiction, and fiction may be defined as the art or craft of producing, through the written words, representations of human life that educate or divert or both. The term novel is derived from the Italian word “novella” (from the plural of Latin “novellus”, a late variant of “novus”, meaning “new”). A novel is one of the genres in literary works that contains the story of human life that most of the authors who write the novels are influenced by the condition of their social environment. Literature and social structures are two social phenomena which are mutually fitted out in their existence as something existential. As a form

of art, the genesis of literature is rooted in that social structure, and in its turn, literature will also contribute in the development of the structure. It is because any literary creation which is created seriously has a strong association with life, and man of letters as the creator of literature is an inseparable part of the life itself (Suyitno via Sayuti, 2003:1). The various forms that fiction may take are best seen less as a number of separate categories than as a field or with some such brief form as the story at one end of the scale and the longest imaginable novel at the other. When any piece of fiction is long enough to form a whole book, as contrasting to a mere part of a book, then it may be said to have achieved novelhood. But this state admits of its own quantitative categories, so that a relatively brief novel may be termed a novella (or a novelette), and a very long novel may overflow the banks of a single volume and become river novel. Length is very much one of the dimensions of the genre. Novels as a part of the fiction can be defined as a work of prose fiction which tells story or uses incidents to dramatize human experience and individual character.

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe is one of the novel series written by Clive Staples Lewis. It was first published in 1950 in UK. It was the first-published book of *The Chronicles of Narnia* and is the best known book of the series. The book has been published in forty seven foreign languages. From that time on, millions of copies have been sold throughout the world. The TIME magazine included the novel in its *TIME 100 Best English-language Novels* from 1923-2005 (<http://entertainment.time.com/2005/10/16/>).

This book becomes one of the greatest children novels which have been produced. Since the first publication of this book, the popularity of this book is so great. This book tells about the story of four siblings who accidentally travel into a fantasy world called Narnia. They are children who become victims during the World War 2 and evacuated from London to escape from the air raid by Nazis. They are sent to the house of Professor Digory Kirk located in English countryside. In this house, they find the wardrobe which leads them into the fantasy world of Narnia. The adventure begins soon after they meet the magical creatures who live in Narnia.

Since the first publication of this book, Lewis was aware of the public criticisms. At that time it was fashionable for children's stories to be realistic: fantasy and fairy tales were seen as indulgent, appropriate only for very young readers, and potentially harmful to older children, even hindering their ability to relate to everyday life. Some reviewers thought the tale was obviously moralistic. In some ways, as Lewis was famous for his religious works and he was considered as a very obedient Christian, most of his books were influenced by this aspect. Indeed, *The Chronicles of Narnia* has a very strong element which indicates the theology of Christian beliefs. This inner element of the book becomes very contradictive. Reviewers thought it was over-stated. It attempts to indoctrinate children. That was very dangerous for the publication of the book. The book has been banned in numerous public lower schools, faced criticism from various religious communities, and even faced removal from public libraries. It has also been cited for arousing children to act in mischievous manners,

disobeying the conventions of their elders while looking for adventure. Other critics also concerned that the many violent incidents might frighten children. Nevertheless, the novel and its successors were highly popular with young readers.

The later publication of the novels was very impressive. The book makes fans of teachers, librarians, and parents. Teachers are making this book as “a place to escape” from the real life for their students. Librarians are aware to add this book to their lists because it is a very good book for children to experience another kind of adventure. Parents hope for their children to believe that the moral lessons from this book will give good influence for their everyday life.

Nowadays, fantasy genre is very popular. A lot of fiction books and movies that use fantasy genre are popping out in the market. There are so many reasons that make people love to enjoy fantasy genre and fantasy literature. Some fantasy readers are unhappy with their lives and think that they would be happier in another world, a place where someone who is not so successful in this world might be a hero or king in another world. Some other people find that when reading fantasy books, it can take someone on adventures that most people can't even imagine. When fantasy novels are being produced in the form of movies, it makes those novels even more famous than when they are still in their original form. It is because nowadays the modern society tends to appreciate and enjoy the mass emergence of modern technology that makes every aspects of life easier. People do not have to spend more of their valuable time to finish reading a whole book while they can just spend a lot less time to finish watching movies.

Somehow, the popularity of the novel increases rapidly along with the increase of the popularity of the movie. Tolkien's *Lord of the Ring* trilogy, Rowling's *Harry Potter* series and Lewis' *The Chronicles of Narnia* series are the example of literary works which their popularity are increasing rapidly in recent time because of the great movie production of those titles. It indicates that people are hungry for fantasy adventure and place the fantasy genre in the top among the other genres.

Fantasy is a genre that uses magic and other supernatural phenomena as the primary element of plot, theme, and/or setting. Fantasy can be called as a creative imagination. It also can be something, such as an invention, that is a creation of the fancy. According to Barron (2001: 64), there are three essential levels of truth in any fantasy. Those are sensual truth, emotional truth, and spiritual truth. The sensual truth makes the readers capable of feeling the subtlest sensations in a fantasy using all five of the reader's sense to life. The most essential ingredient in achieving this sensual truth is the form of details. The emotional truth goes beyond the sense. The spiritual truth becomes the deepest of all truths. It connects the readers with something profound linked to human condition.

Fantasy as a product of the imagination of the creator of literature is a main part of a literary work as well as a main part of children's development. There is a widespread assumption that a make-believe story presents a risk that a reader might confuse fantasy with reality. This makes some people refuse to

accept a literary work in the form of fantasy. A letter written to a children's author Kornei Chukovsky, as quoted below, reflects this assumption.

Shame on you, Comrade Chukovsky, for filling the heads of our children with all kinds of nonsense, such as that trees grow shoes.(...) Why do you distort realistic facts? Children need socially useful information and non fantastic stories about white bears who cry cock-a-doodle-doo (Cook, 200: 35).

Actually, there are two ways to understand fantasy. First, adults can understand fantasy through children's everyday thought and behavior. Second, adults can underline fantasy found in fairy tales or other literary works, daydreams and other products of imagination. According to Davidson and Fay (1952: 1), "Many fairy tales with their extremes of good and bad-of wealth and poverty, luck and misfortune, helpful friends and persecuting enemies-express universal fantasizes that have their roots in infancy." About this, Smith (in Saxby and Winch, 1991: 259) says that fantasy offers the greatest challenge and the greatest rewards to its authors and its readers. The authors are challenged to write fantasy because it is the most difficult form of literature to create and to sustain convincingly. Meanwhile, the readers are challenged to read fantasy because in its most demanding form, it asks for the most complete involvement, that is the most personal response. Somehow there are so many reasons why people read and enjoy fantasy literature.

B. Identification of the Problem

Fantasy is necessary both for children and adults. Some experts say that although fantasy can be accepted by all ages, not all fantasies in literature are

good. It is in line with Laurence's statement (in Koesnobroto, 1988: 3-4) saying that literature is not only an escape which is written purely for entertainment. However, literature is written also to broaden, deepen, and sharpen people's awareness of life. Therefore, as a product of imagination, literature has no limit. People have to be aware of the danger of forces outside literature. The principal threat to the creative imagination is the attempt to control one's thoughts. Most people think that it is a good thing when children enjoy literature. Indeed, like many children's literature these days, *The Chronicles of Narnia* series has made some good points in influencing readers of all ages.

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe is a form of literary works which mainly presents fantasy. Since literary works play an important role in shaping and changing attitudes of the readers, therefore, this novel needs to be studied. The researcher is interested in studying fantasy in the book because of two reasons. First, Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* contains many fantastic things, such as its magic and marvels (1970: 20-22). The magic wardrobe (1970: 5), the land of Narnia (1970: 10), the magical creatures such as the Faun (1970: 7-8), the talking animals such as the beaver (1970: 62), the White Witch (1970: 27-28), and Aslan (1970: 64), are some examples of the magical things in this book. Aslan is a talking beast, the great lion, the King, the Lord of the whole wood, the former ruler of Narnia, and the savior of the "Narnians" (magical creatures who live in the country of Narnia). All those things become the inspiration in analyzing other fantastic elements and

things in this book deeply. The study about those elements is conducted, studied, and described completely.

Second, fantasy as a part of literature has a strong association with human development. The world of fantasy and imagination is with human beings throughout their waking and sleeping lives. It does not only influence the way of life of human, but also is needed for its development. The literary fantasy is useful for adults as readers because it can fuel the ongoing process of reality acceptance. It is also useful for adults as teachers because literary fantasy may extend the reassuring notion that reality can be sufficiently mastered to be passed down, as a cultural endowment, to the next generation, to the child reader. For children, literary fantasy and other forms of creative play are necessary to discover the self and to adjust to reality. Based on those two reasons and considerations, the study about the aspects of fantasy in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* is conducted.

C. Limitation of the Problem

The object of this study is limited to the first book of Lewis' series entitled *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Due to his limitation in time and ability, and in order to make a deep analysis, the researcher limits the problem by examining aspects of fantasy in this novel.

D. Formulation of the Problem

There are some points related to the identification and limitation of the problem. Those are as follows.

1. What are the characteristics of fantasy represented in Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*?
2. What are the functions and kinds of fantasy in Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*?

E. Objectives of the Study

In relation with the formulation of the problem above, the objective of the study are as follows.

1. to describe the characteristics of fantasy represented in Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*; and
2. to describe the functions and kinds of fantasy in Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.

F. Significance of the Study

Academically, the researcher expects that this study will give an insight concerning fantasy in modern literary works. In addition to that, this research is expected to encourage other researchers in conducting other themes and problems found in the same book.

Practically, by using the title *The Aspects of Fantasy in Lewis' The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, the researcher is

conveying his expectation that the study will be useful in helping readers toward a deep and better understanding of fantasy found in the novel and in encouraging them to read more literary works to broaden their mind.

G. Definitions of Related Terms

The definitions of the terms related to the study of this research below are based on the Electronic Encyclopedia Britannica. The researcher believes that the book being discussed is creative writing of children's literature and is closely related to fantasy. Thus, it is necessary for the researcher to define the term fantasy, fiction, and children's literature.

1. Fantasy

It is an imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings).

2. Fiction

Literature created from the imagination, not presented as fact, though it may be based on a true story or situation. Types of literature in the fiction genre include the novel, short story, and novella. The word is from the Latin *fictiō*, "the act of making, fashioning, or molding."

3. Children's Literature

The body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and

easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials.

CHAPTER II

LITERATURE REVIEW

A. Literature Review

1. Children's Literature

a. Short Overview

During the eighteenth century the peoples of Europe and America turned their attention in a remarkable way to a consideration of the worth and rights of the individual. Every important democratic movement leads to an awakened interest in the welfare of children, for they are among the weak and helpless. This great movement of the eighteenth century brought such a remarkable change of thought regarding children as to mark the beginning of a new kind of literature, known as literature for children. It is true that a few short books and articles had been written for children as early as the fifteenth century, but they were written to teach children to be obedient and respectful to parents and masters or to instruct them in the customs of the church, they were not written primarily to entertain children and give them pleasure. Within the last century and a half, many authors have collected and retold for children innumerable traditional stories from all parts of the earth, traditional fairy stories, romantic stories of the Middle Ages, legends, and myths.

For many writers, 'children's literature' is not only a term that applies to writing that is designed primarily to entertain, but also one that is restricted to narrative fiction. According to Hollindale (1997: 30), children's literature is "a

body of texts with certain common features of imaginative interest, which is activated as children's literature by a reading event: that of being read by a child", "a child (being) someone who believes on good grounds that his or her condition of childhood is not yet over".

b. Genre of Children's Literature

The definition of genre is very broad. It can be defined as a type of literature in which all the members of one genre share common characteristics. Not all of the common characteristics in every piece of literature within a specific genre are clearly distinguishable. Genres may be determined by technique, tone, content, or length. According to Curry and Clippinger (2008:7) in their book *Children's Literature: A textbook of sources for teachers and teacher-training classes*, there are several types of genres in children's literature:

- 1) The traditional kind that grew up among the folk of long ago in the forms of rhyme, myth, fairy tale, fable, legend, and romantic hero story. This kind of children's literature kind was produced by early civilization and by the childlike peasantry of long ago. The best of the stories produced by the childhood of the race have been inherited to the children of today, and to take away children of the pleasure they would get from this inheritance of folklore seems as unjust as to deprive them of traditional games, which also help to make the first years of a person's life, the period of childhood, the period of imaginative play (2008:7).

- 2) The kind that has been produced in modern times by individual authors. This kind of children's literature has likewise been bequeathed to children. Some of it is so new that its worth has not been determined, but some of it has passed the test of the classics (2008:7).

2. Fantasy

a. Overview of Fantasy

Literature has its own way to give pleasure for people. There are so many types of literature for people to choose. Novel as a product of literature has several types of genres. In general, those types can be divided into two kinds; realism and fantasy. People have free will to choose between two of them which can become the suitable choices for different purposes. Indeed, most people prefer to choose fantasy because fantasy gives more pleasure and delight (Cullinam in Stephen, 1992: 242). Fantasy is a search for a deeper reality and eternal truth. Fantasy can be the mean to aspire the realm of poetry and sharpens the imagination. It deepens understanding of the real world and renders experience in sharp focus. It makes readers able to experiment with the ways of seeing, and to reveal how reality itself is a particular social construct.

Fantasy always becomes the companion for children. Children's life cannot be separated from imagination and the different way to see the world. Many psychologists seem to justify that fantasy has an important role in the development of children. Children are natural fantasies. Children have elastic of imagination that most people lose in adult's life. They will possess their fantasies

even though the fantasies are likely influenced by the actual condition of their life. Basically, children have two kinds of forms of activities. They are adaptative and reflective. Adaptative is the early children's behavior. It is a direct response to the immediate environment as well as a practical interaction with the same environment. When children's curiosity leads them to seek knowledge, the "adaptive" behavior is added by the "reflective" one. The main reason why children apply for those types of behavior is not just to adapt, or adapt to, their environment, but it is for the sake of their curiosity itself. Those two forms of activities, adaptative and reflective, then are forming children's cognitive behavior. Cognitive behavior means a way of understanding and a way of making sense of someone's experiences. It requires an act of imagination for children to construct a coherent picture of their immediate world from the wealth of images which they receive (Saxby and Winch, 1989: 259). Cognition is a term referring to the mental processes involved in gaining knowledge and comprehension, including thinking, knowing, remembering, judging and problem-solving. These are higher-level functions of the brain and encompass language, imagination, perception and planning (Cherry, 2010: 44). The main processes included in cognition are detecting, classifying, and remembering information; evaluating ideas, concluding principle and norm; fancying possibilities, producing strategy, fantasizing, and dreaming.

As mentioned in the previous chapter, Chukovsky (in Saxby and Winch, 1991: 260) gives evidence that the impulse to fantasize is an integral part of

children's creativity. It is closely related to children's development. About this, Steirig (1980: 409) adds that:

Research has shown a substantial difference between those who have a high predisposition to fantasy and those who have a low predisposition. In one study, when high-fantasy children were frustrated, they responded with less overt anger, less excitement and a reduction of aggression. In contrast, when low-fantasy children were frustrated, they were more overtly angry, indulged in compulsive aggressive action, and remained angry longer.

Children always have the power to build imagination whether it is strong or weak. If children's imagination is strong, that kind of children will be able to do more interesting things and will not so likely to be bad-tempered if they are under stress. That statement is different with children who possess a kind of weak imagination. That kind of children will not be able to do interesting things and will be very aggressive and will not easily take control of their anger. In another words, children who have problems can only get rid of their anger only if they can fantasize about future achievements. Creative children do rate highly in terms of dominance, self-acceptance, responsibility, self-control, tolerance, and mental efficiency.

Literature has a significant influence towards children. Children learn to use their language as a way of organizing their perception and a way of building a world of ideas. Literature influences children to learn more about the world that they cannot get in their real life. Literature nourishes children's imagination and gives it something in which to feed and flourish and fly off on its own discoveries and adventures. For adults, that kind of perception makes a disagreement, because

when children consume literature, especially fantasy, they will become very upset about living in a real world and will retreat from reality.

The development of fantasy in the history of children's literature in English came from traditional literature such as myth, legend, folk and fairy tales, epics and medieval romance. It is so obvious that works of fantasy in children's literature were spreading so fast during the nineteenth century. In 1851 John Ruskin's *The King of the Golden River* provides the cardinal English example of an art fairy tale (Stableford: 2005: xxi). It was followed by Lewis Carroll's *Alice in Wonderland* in 1865, and also George MacDonald's *The Princess and the Goblin* in 1872 which exemplifies the darker aspects of the Victorian fascination with fairies (Stableford: 2005: xxiii). Oscar Wilde's fairy tales were also becomes the most notable early English examples. Those early English fantasies then followed by other works of fantasy in children's literature, such as J. R. R. Tolkien's *The Hobbit* in 1937 and C. S. Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* in 1950 (Stableford: 2005: xxix).

b. Definitions of Fantasy

Fantasy has a very broad definition. The term fantasy has a strong association with dream and imagination. According to Freud (1897: 76), fantasy is also called as screen memories. It is a memory that a normal human being has, but it is not a genuine memory. Freud concluded that the fantasies and yearnings of the child were at the root of later conflict rather than stressing the corrupting initiative of adults in the aetiology of neuroses. In psychology, the term is defined

as a form of consciousness that lies between ordinary thought processes and an uncontrolled state of awareness. The mind is released from the structures of objective reality, and the imagination is allowed to roam freely, although usually guided by more or less unconscious urges, concerns, and memories.

According to Cook (2000: 35), there are some fantasy activities in the form of fictional narratives. Fictional narratives which are created through language are in the form of novels, poetry or short stories. Fictional narratives which mix language with images, sounds, and music are in the form of film, opera theatre, and television drama. While fictional narratives which involve no language at all are in the form of mime or ballet.

In literature, fantasy is defined as an imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings). There are, however, connotations attached to the genre that must be taken into account when defining it. Most writers agree that fantasy is hardly based on the roots of folklore and mythology, and contains basic patterns that are universal. Fantasy is also usually considered to be a genre of quest stories, those stories in which there is a journey being undertaken by the characters in some fashion. It is a genre that is generally concerned with the conflict between good and evil, and with the use and consequences of magic. Most fantasy stories involve heroes, and many of these heroes are those who started from an ordinary status and have become more. These are all common elements of most fantasy literature, especially fantasy literature written for the young, and are readily associated with the genre even

though, of course, there are always exceptions. At the most basic level, fantasy can be defined as literature which contains elements that do not or cannot exist in reality.

Jackson (1981: 54) argues that the fantasy genre is the literature of subversion and is able to have countercultural effects. Those things that are made silent, that are repressed and made invisible in the actual world, because they are unacceptable, are evident in fantasy literature. In this way, fantasy literature is able to address and examine real world issues, and provide an exploration of contemporary society. According to Apter (1982: 6), fantasy literature is a 'release from habitual assumptions, thus providing a vantage point from which new possibilities can be realised'. The escape offered by fantasy literature allows readers to return to the real world with a new perspective from which to look at things.

Fantasy literature is appealing, not only because it is entertaining, but because it also allows the reader to escape, and often is therapeutic for the reader. Fantasy literature presents a world that is unfamiliar and appears unrecognisable in terms of the real world. This characteristic provides readers an escape from the routine world of everyday life. Fantasy literature helps to deepen understandings about the actual world, and helps us make sense of the world and one's self in the world.

c. Characteristics of Fantasy

To characterize a work as fantasy literature, Timmerman argues in (www.christiancentury.org), that there are six traits which must present to some

degree. Those are story, common characters, evocation of another world, use of magic and supernatural, a clear sense of good and evil, and the quest.

1) Story

Story is the narrative plot line, the unfolding of events, the fleshing out of characters into living beings who think about actions, who do act and whose actions have effects. A story must move through a beginning, middle and an end, and in the process must move the reader. Story in literature seeks to free imagination, to allow it for time to live in another world. In fantasy, the story is compelling upon the reader, but it is also impelling in the work, providing action, encounter, desperation and resolution.

2) Common Characters

The point of a fantasy is not to hand the reader tidy morals, but to provide them with growth by experience. Thus, the second trait of fantasy literature is the use of common characters. It means that the central characters of the story are of a common nature. They must be any one of the readers. Even though the characters are not human beings, they are like the readers so that the readers will be easier to see themselves in the action. It is because the common character is naïve, retaining certain innocence rather than becoming cynical, hard-bitten, or spoiled by the world. In fantasy literature, the use of common character has association with heroism. The readers do not learn morals but lessons on life's way. Therefore, it is necessary for readers to recognize the distinction through the characters. The characters are not called heroes, but humans—to recognize the human situation for what it is.

3) Evocation of Another World

The world in fantasy is necessary for fantasy characters to live, move and have their being. It is not a dream world. It is not a never-never land, but it is a world that matches the reader's world in reality. The characters confront the same terrors, choices and dilemmas that the readers do. This world is created to make it possible to confront more openly and daringly a spiritual reality which is too often ignored in the reader's world of system and fact. Through this world, one can look to another world where the devalued realities of the human heart in daily life can be restructures and given credence and value.

4) The Use of Magic and the Supernatural Power

Magic and the supernatural are terms which are used interchangeably to connote the presence of power whose origin and nature lie outside of human knowledge or common experience. The word *Magic* according to the *Oxford Advanced Learner's Dictionary of Current English* (1984: 510) is defined as:

n [U] 1. art of controlling events by the pretended use of supernatural forces; witch-craft; primitive superstitious practices based on a belief in supernatural agencies.

One form that magic takes is found in the tradition known as "high fantasy," with the supernatural or magical power providing, much of the story's driving impulsion. The story is about magic and how it affects people. Another definition of *Magic* according to *Historical Dictionary of Fantasy Literature* (2005: 263) is:

The definitive element of a fantasy story, according to Lin Carter, is that it assumes and displays the workability of magic. A magical event is one that occurs outside the normal working of cause and

effect, by virtue either of the intervention of some supernatural agency or the accomplishment of some kind of formulaic spell. The term is routinely extended to embrace techniques of divination, which threaten to undermine the pattern of cause and effect by facilitating avoidance of its impending effects.

Another form of magic in fantasy occurs when authors, specifically Christian authors, establish the view that the power of evil is limited, and the power of good (or God) is the absolute authority which sets the limits. The power of good is always seen as the prior and absolute power, not dependant on human nature but always working directly. People are often surprised at its appearance, for it lies beyond human expectation and comprehension. Because this power is wholly outside their control, the characters sometimes describe it by adjective “magical” simply to indicate that it is not understood. One might also use the word “miraculous”.

5) A Clear Sense of Good and Evil

In all fantasy literature, there is a keen recognition of forces of good and evil, a sense of right and wrong. One must act in order to see the recognition clearly. The act itself may be committed in great tension and uncertainty, but it is only by acting that one arrives at certainty. Therefore, one can see evil as evil in literature before he/she meets the evil in reality.

6) Quests

The most important characteristic of fantasy is that fantasy is always marked by a quest. The quest is generally a spiritual or religious undertaking, with its grave or serious nature contrasting with what may well be frolic in the adventure. It is always marked by a sense of struggle, of imminent or actual

danger in which all of the character's will and power will be called forth in order to push on.

d. Functions of Fantasy

There are so many assumptions related to the functions of fantasy. During the twentieth century and continue until the twenty-first, the function of fantasy is as major explanatory tools that have provided meaning and insight to millions of readers, often about vital issues such as the origins of war and the nature of humanity, and often to readers who have been failed by all older and more traditional forms of writing (such as history and mainstream fiction). As fantasy comes from the Greek word "phantasia" which means "making visible", fantasy literature represents our personal need and the universal quest for deeper realities and eternal truth. Fantasy is an imaginative fiction that allows us to explore major life mysteries without being limited by size, time, or space. More specifically, fantasy literature springs from the human need to understand the struggle of good versus evil. All of ancient mythology reflects the give and take of this struggle.

According to Steirig (1980: 409), the primary use of fantasy is, first, to provide an aesthetic experience: the pure reading about interesting people, places, and happening. Second, the use of fantasy is to provide insights into one's self of others by creating characters who are like or different from the reader. It reveals the nature of reality sharply through contrast with the unreal. It is in line with Cullinan (1994: 279), who says that "children who never read fanciful stories have a difficult time considering the possibility of fantasy. They are bound to the

literal, the practical, the ordinary". She further suggests that fantasy and myth enable us to more easily imagine things better than or different from what we see in front of us. Fantasy and myth nurture the imagination that fuels our creative impulses. Without that ability to "make visible" something that does not exist, we would be limited indeed.

According to Hoare (2008), the author of *A Cadence* (2011); a new fairy tale about beauty, stupidity, grief and revenge, the functions of fantasy are not necessarily mutually exclusive, a fantasy can perform more than one function at the same time. It might even be true that they are mutually inclusive that these are the necessary qualities of all fantasies. Hoare (2008), then elaborated the functions of fantasy into five. Those are as follows.

1) Fantasy escapes reality

In a crude sense, fantasy provides escapism by creating something that is other than reality. In *The Lion, the Witch and the Wardrobe*, the children are literally escaping a real-world threat when they enter the wardrobe and discover Narnia. The implication of "fantasy as escapism" is that fantasy gives us what is not real: it shows us what is not really there.

2) Fantasy replaces reality

There is another way of understanding fantasy is that there is no underlying truth, but instead our perception of things makes reality. What is more important, something that is real, objectively, or something that feels real, to an individual? It means that fantasy can become something real for anyone who wants it to be real. The implication can be harmful for a person who really

concerns about this function. It means that when fantasy is hardly replacing the reality of someone's life, it can make someone to lose the appetite to live in the real world.

3) Fantasy creates reality

In order to suspend disbelief, fantasy must have an internal logic we can make sense of, even if it's not 'real'. Contrary to the popular belief that anything can happen in fantasy, many of the best examples of the genre emphatically enforce the notion that this is not the case. Rules add to a fantasy's plausibility. For example, Father Christmas is generally understood to be an imaginary person, but people nevertheless share an understanding of his essential qualities: he is male, old, has a beard, appears on Christmas time, etc. Any deviation from these qualities is seen as misbehaviour of some kind. Whole portions of normal human brain must be devoted to things that do not exist.

4) Fantasy reflects reality

It has been suggested that alternative worlds such as *Narnia* can only really be understood as reflections of, or deviations from, our world. Many parallel universe fantasies present a world that is identical to our own except for one significant feature: the roles of men and women are reversed, or our souls are physical, tangible companions, or the historical racial hierarchy is turned on its head. A reflection is a strange thing: it's the same, but opposite, and it cannot exist without the original; the original generates the reflection.

5) Fantasy defamiliarizes reality

Fantasy is often used as a means of presenting reality in a new way, so as to defamiliarize something that people are used to. This trick is also used in satire: what someone see initially appears absurd, but later come to recognise it as something that is common.

e. Kinds of Fantasy

The Fantasy genre is very broad, encompassing works of many different types. The genre of fantasy contains a number of subgenres; descriptions of genres are useful to the general reader insofar as a genre recognizes common elements of works. The list of subgenres that appears here is by no means exhaustive or definitive, but will serve as an introduction to many of the most popular categories of fantasy. Based on the *Historical Dictionary of Fantasy Literature* (Stableford, 2005: 1), there are several kinds or subgenres of Fantasy. They are as follows.

1) Afterlife Fantasy

This is the subgenre of fantasy which has the feature of secondary worlds in which humans are reincarnated after death. War tends to stimulate the production of afterlife fantasy; the evolution of the genre can be measured by contrasting the boom in spiritualist fantasies produced by World War I with the more philosophically innovative fantasies produced by World War II. Beth Brown's *Universal Station* (1944), Ketti Frings's *God's Front Porch*

(1944), and C. S. Lewis's *The Great Divorce* are notable examples. (Stableford, 2005: 2)

2) Angelic Fantasy

In Judaic, Christian, and Islamic scripture, angels are divine messengers. According to various apocryphal texts, some were expelled from heaven after a rebellion led by Lucifer, thus becoming "fallen angels." Some Christian sects assert that every human is attended by a "guardian angel." All of these ideas are very abundantly reflected in literature. Some examples of the books are Jonathan Daniels's *Clash of Angels* (1930), John Cowper Powys's *Lucifer* and Edward Pearson's *Chamiel* (1973) (Stableford, 2005: 11).

3) Animal Fantasy

A story with characters that include living animals credited with the ability to communicate with others of their own species, and sometimes members of other species, but usually not with humans. Paul Auster's *Timbuktu* (1999), Donald Harington's *With* (2004), and E. B. White's *Charlotte's Web* are notable examples (Stableford, 2005: 13).

4) Arthurian Fantasy

Arthurian fantasy was repopularized in 19th-century Britain. The legends became a central pillar of the culture developed in late-19th-century children's literature. Arthurian fantasy is the primary modern refuge of the relics of chivalric romance, strongly continued in that role by such motifs as the Round Table and the grail quest. Arthur's magical mentor Merlin became the archetype of the philosopher wizard who exercises power from behind the

throne. The notion that Arthur's death was not final and that he is eternally ready to return in some national hour of need offers abundant scope for the subgenre's extrapolation into contemporary fantasy. Peter David's *Knight Life* (1960), James Lowder's *The Doom of Camelot* (2000) and *Legends of the Pendragon* (2002) are the notable examples (Stableford, 2005: 24).

5) Christian Fantasy

It is a rare subgenre, in part because (for complex reasons) many believers officially avoid the whole 'fantasy' scene, while many 'fantasy' mavens return the favour. In addition to its scriptures, the Christian faith rapidly accumulated a rich folklore, which thrived in oral culture until it was recycled and augmented in documents. Such tales served an important inspirational purpose, often transfiguring pre-existent folklore so that its weight could be added to the Christian cause. Pious writers conscious of the fact that they were writing fantasies routinely excused their work as allegory. John Milton's *Paradise Lost* (1667) and John Bunyan's *The Pilgrim's Progress* (1678–84) are the notable examples (Stableford, 2005: 75).

6) Classical Fantasy

Fantasy based in Greek and Roman mythology. The earliest surviving Greek literature, including Homer's epics and Hesiod's *Theogony* (c725 BC), already treat the gods as fantastic allegorical figures rather than objects of religious faith, and the adventures of legendary heroes as fanciful stories (Stableford, 2005: 79).

7) Contemporary Fantasy

A subgenre of fantasy which including fantasies set in the present rather than the past or future in which posits that magical creatures are hidden amongst us, but the term “contemporary fantasy” is usually used in a narrower sense that sets aside many portal fantasies and those intrusive fantasies in which the magical entity is an obvious anomaly. These tales are set in modern times, and deceptively familiar situations. J. K. Rowling’s *Harry Potter* series is the example of contemporary fantasy (Stableford, 2005: 86).

8) Dark Fantasy

A term sometimes used as a substitute for “horror,” although it is more useful as a description of an ambiguous subgenre of stories that incorporate elements of horror fiction into one or other of the standard formulas of commodified fantasy. Most sword and sorcery fiction is dark edged, but Karl Edward Wagner’s work, such as *Kane, the Mystic Swordsman* is definitively dark. There is also a dark element in many folktales that can be redeployed in darkening modern fairy tales and heroic fantasies, following a pattern foreshadowed in Robert Browning’s *Child Roland to the Dark Tower Came* (1855) (Stableford, 2005: 97).

9) Erotic Fantasy

In common manner of speaking, erotic fantasies are daydreams constructed as part and parcel of sexual experience, whose commodified literary extensions form the subgenre of pornography. However exaggerated they may be, the vast majority are necessarily naturalistic; ideals of sexual attractiveness do,

however, test the boundaries of actuality, with the result that the most perfect partners imaginable tend to become supernaturalized in various ways. It can be said that this genre of fantasy contains a strong sexual element. Jacqueline Carey's novel *Kushiel's Dart* (2001) is the exact example of erotic fantasy (Stableford, 2005: 132).

10) Heroic Fantasy

It is a subgenre of fantasy which chronicles the tales of heroes in imaginary lands. It centres on a conquering hero, or band of heroes; yet it often turns the genre's heroic trope on its head, with forgivable villains and deeply flawed protagonists. Grand battles and the fate of the world are common themes, and there is typically some emphasis on a universal conflict between good and evil. Tolkien's *Lord of the Ring* trilogy and Lloyd Alexander's *Chronicles of Prydain* are notable example of heroic fantasy (Stableford, 2005: 197).

11) High Fantasy

It is a subgenre of fantasy that is set in invented or parallel worlds. It is the heart and essence of the genre. It is defined as fantasy fiction set in an alternative, entirely fictional or secondary world, rather than the real, or primary world. Most of the work of J. R. R. Tolkien and C. S. Lewis are considered to be the most notable example of high fantasy (Stableford, 2005: 198).

12) Historical Fantasy

It is the genre's answer to historical fiction. A specific period from Earth's history becomes the setting, but with fantastic elements blended in. Gene

Wolfe's dreamlike novel *Soldier of the Mist* (1986) and Guy Gavriel Kay's novel *Tigana* (1990) are two fine examples (Stableford, 2005: 199).

13) Low Fantasy

Low fantasy stories are set in the real world. It is contrasted with high fantasy, which takes place in a completely fictional fantasy world setting (partly or entirely, as high fantasy may start from or connect to the real world in places). The word "low" refers to the level of prominence of traditional fantasy elements within the work, and is not any sort of remark on the work's quality. Some examples of low fantasy are Astrid Lindgren's *Pippi Longstocking* (1945), Mary Norton's *The Borrower* (1952), and Stephen King's *The Green Mile* (1996) (Stableford, 2005: 256).

14) Portal Fantasy

A subgenre that employs a story in which transitions occur between the primary world and a secondary one. The portal may be symbolic, like the gates of ivory and horn that serve as entrances to worlds of visionary fantasy. Tunnels and mirrors are among the most common portal devices. A reader's experience of a secondary world is significantly different if it is presented in a portal fantasy rather than an immersive fantasy. Carroll's *Through the Looking Glass* and Lewis' *The Chronicles of Narnia* series are notable example (Stableford, 2005: 323).

15) Science Fantasy

It is a type of subgenre when fantasy and science fiction join together. Its characteristics has many of the trappings of science fiction, such as space

travel and laser guns, but also contains significant elements that bear more similarity to magic than science or in some other way draw more from fantasy than from science fiction. *Star Wars* movie series is a notable example of science fantasy (Stableford, 2005: 362).

B. About the Author and His Works

Clive Staples Lewis was born on 29 November 1898 and died on 22 November 1963. He is commonly referred as C. S. Lewis and known to his friends and family as "Jack". He was an Irish-born British novelist, academic, medievalist, literary critic, essayist, and Christian apologist. C. S. Lewis was raised a Christian. When he was 15, he rejected it and became an atheist. He converted back to Christianity when he was 33. Some experts said that many of Lewis's works were influenced by his religion because he is considered to be a very religious person. Lewis wrote many literary works including fictions and non-fictions. Somehow, he is famous for his fiction works. Here is the list of some Lewis' famous fiction works:

1. *The Pilgrim's Regress (1933)*. It is Lewis's first-published work of prose fiction and his third piece of work to be published. It was his work in which depicted his experience with Christianity in the style of John Bunyan's *The Pilgrim's Progress (1678)*.
2. *Space Trilogy* novels (1938 – 1945). The novels dealt with what Lewis saw as the de-humanising trends in contemporary science fiction. The

books in the trilogy are *Out of the Silent Planet* (1938), *Perelandra* (1943), and *That Hideous Strength* (1945).

3. *The Chronicles of Narnia* (1949 -1954). It is a series of seven fantasy novels for children and is considered a classic of children's literature. The books contain Christian ideas intended to be easily accessible to young readers. In addition to Christian themes, Lewis also borrows characters from Greek and Roman mythology as well as traditional British and Irish fairy tales. The list of the series are as follows:

- a. *The Lion, the Witch and the Wardrobe* (1950)

- b. *Prince Caspian: The Return to Narnia* (1951)

- c. *The Voyage of the Dawn Treader* (1952)

- d. *The Silver Chair* (1953)

- e. *The Horse and His Boy* (1954)

- f. *The Magician's Nephew* (1955)

- g. *The Last Battle* (1956)

Lewis is mostly well known for his fictional works especially *The Chronicles of Narnia*. As a novelist there must be some references that influenced most of his writings. *The Christian Century* magazine published C.S. Lewis's answer to the question, "What books did most to shape your vocational attitude and your philosophy of life?" Here is some C.S. Lewis's list:

1. *Phantastes* (1858) by *George MacDonald*. A faerie romance for men and women. The story concerns a young man who is pulled into a dreamlike world and there hunts for his ideal of female beauty, embodied by the

"Marble Lady". Anodos as the central character lives through many adventures and temptations while in the other world, until he is finally ready to give up his ideals.

2. *The Everlasting Man* (1925) by *G. K. Chesterton*. It is a two-part history of mankind, Christ, and Christianity.
3. *The Aeneid* (29-19 BC) by *Virgil*. The epic poem consists of 12 books in hexameter verse which describe the journey of Aeneas, a prince fleeing the sack of Troy, to Italy, his battle with the Italian prince Turnus, and the foundation of a city from which Rome would emerge.
4. *The Temple* (1633) by *George Herbert*. The book was published under the title *The Temple: Sacred poems and private ejaculations*, including all of Herbert's poems.
5. *The Prelude* (1850) by *William Wordsworth*. It is an autobiographical, "philosophical" poem in blank verse of his early years which he revised and expanded a number of times. It was posthumously titled and published, prior to which it was generally known as the poem "to Coleridge"

Lewis was a close friend of J. R. R. Tolkien, and both authors were leading figures in the English faculty at Oxford University and in the informal Oxford literary group known as the "Inklings". The Inklings is a discussion group that first met in C. S. Lewis's rooms in Magdalen College, Oxford, in the 1930s, subsequently moving to a local pub. J. R. R. Tolkien and Owen Barfield were key members, and Charles Williams joined in 1939. The brotherhood slowly faded away after Williams's death in 1945 and had stopped to exist by 1950.

The Chronicles of Narnia series is the most popular book among the others. The first series of the book was published in 1950. As a children's novel, the series is quite successful in that its storyline has a good balance of adventure and lesson. Lewis described the origin of *The Lion, the Witch and the Wardrobe* in an essay entitled *It All Began with a Picture*,

"The Lion all began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about sixteen. Then one day, when I was about forty, I said to myself: 'Let's try to make a story about it.'" (http://en.wikipedia.org/wiki/The_Chronicles_of_Narnia)

The books are instantly recognized as one of the premier fantasy stories, easily capable of pulling in and fully engrossing readers of all ages and walks of life. Somehow, the popularity of the books were not always become good and positive influences. As the first series was famous with its allegory of Christian marks, the book was banned in numerous public lower schools, faced criticism from various religious communities, and even faced removal from public libraries. A children's fantasy by genre, this would at first appear extremely surprising. *Christianity Today*, a popular Christian magazine, highlighted many of books anger arousing aspects when it said "it [Narnia] is a sullied book that attempts to animalize Jesus Christ, putting his struggles into clichéd animal characters...". These critics somehow only make this book even popular. Even in 2008, the movie based on the first book *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* has been released and make this fantasy story becomes a must for younger readers.

C. Previous Studies

There are some previous researches conducted using fantasy as the main theory and the novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* as the object. The previous study which uses Lewis' novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* as the object of the research is the research which was conducted by Purwo Haryanti in 2008. The title of the research is "An Analysis of Marked-Unmarked Thematic Types in C. S. Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* into D. Widjajanto's *The Chronicels of Narnia: Sang Singa, Sang Penyihir, dan Lemari*". The objectives of the research are (1) to describe the marked-unmarked thematic types occurring in C. S. Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* into D. Widjajanto's *The Chronicels of Narnia: Sang Singa, Sang Penyihir, dan Lemari*, (2) to describe the differences and similarities of the marked-unmarked thematic types occurring in C. S. Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* into D. Widjajanto's *The Chronicels of Narnia: Sang Singa, Sang Penyihir, dan Lemari*, and (3) to draw inferences from the differences and similarities of the marked-unmarked thematic types occurring in both English and Bahasa Indonesia versions. The findings of the study show that unmarked themes represent the most dominant feature in both English and Bahasa Indonesia versions. In the English version, 71.5% of the total number of themes is represented by unmarked themes and 28.5% by marked themes. 87.1% of the total number of the unmarked themes is represented by unmarked themes in declarative clauses.

The research which uses fantasy as the main theory is the research conducted by TS. Handayani in 2005. The title of the research is “Fantasy in Joanne Kathleen Rowling’s *Harry Potter and the Sorcerer’s Stone*.” The objectives of the research are (1) to describe the traits that characterize Joanne Kathleen Rowling’s *Harry Potter and the Sorcerer’s Stone* as a work of fantasy literature, and (2) to describe the fantasy in Rowling’s first series entitled *Harry Potter and the Sorcerer’s Stone*. The findings of the research show that the novel is described as a work of fantasy literature characterizes by its six traits. Those are (1) story, (2) common characters, (3) evocation of another world, (4) the use of magic and supernatural, (5) a clear sense of good and evil, and (6) quests. Fantasy in the novel can be evaluated through five elements. Those are (1) characters, (2) setting, (3) language, (4) endings, and (5) logic and consistency.

It seems that the previous studies towards C. S. Lewis’ *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* are different with the research conducted by the researcher. However, previous study is important to prevent any kinds of plagiarism towards any types of research.

D. Conceptual Framework

Literature is the mirror of human life that portrays human feelings, thoughts, imaginations, and perceptions which can be viewed based on personal judgments. It means that actually society and its structure influence the creation and development of literature. Children are part of society that can be the part in any literary writings. Many authors create many stories contain fantastical

elements in which children as the target readers. It is because children tend to give more appreciation towards fantasy more than adults do.

This study uses descriptive qualitative approach using a content analysis technique. The content analysis then to be used as the instrument to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within texts or sets of texts.

The data were taken from a novel written by C. S. Lewis entitled *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The researcher wants to reveal the aspects of fantasy written in this novel. The aspects of fantasy divided into three parts, those are the kinds of fantasy, the characteristics of fantasy, and the functions of fantasy. The researcher described and analyzed the data based on theories of some experts.

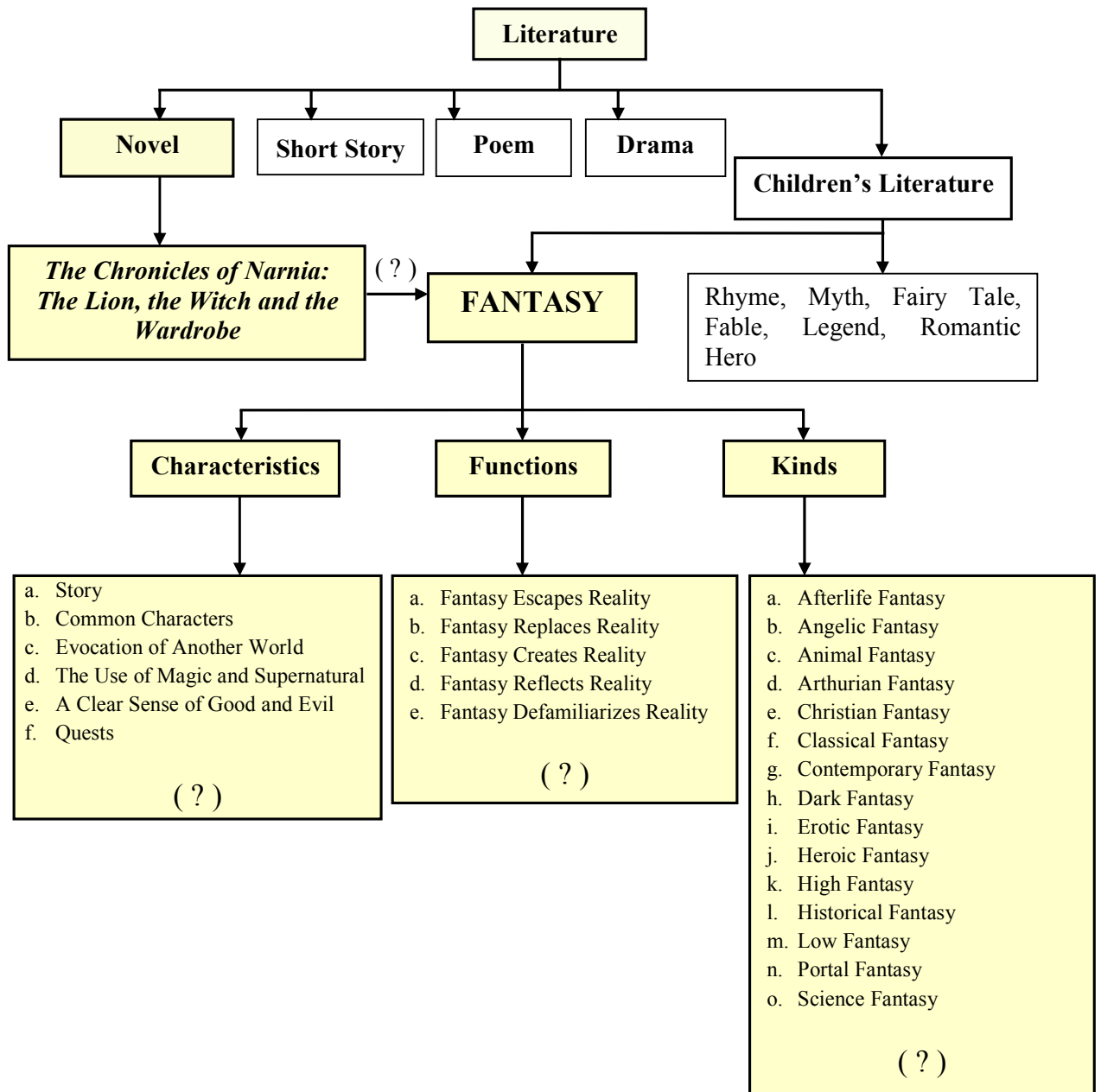
The kinds of fantasy were based on the *Historical Dictionary of Fantasy Literature* written by Brian Stableford which divides them into fifteen kinds; those are *Afterlife Fantasy, Angelic Fantasy, Animal Fantasy, Arthurian Fantasy, Christian Fantasy, Classical Fantasy, Contemporary Fantasy, Dark Fantasy, Erotic Fantasy, Heroic Fantasy, High Fantasy, Historical Fantasy, Low Fantasy, Portal Fantasy, and Science Fantasy*.

The characteristics of fantasy were based on John Timmerman's theory which divides them into six types; those are *Story, Common Characters, Evocation of Another World, The Use of Magic and the Supernatural Power, A Clear sense of Good and Evil, and Quests*.

The functions of fantasy were based on Ben Hoare's theory which divides them into five types; those are *Fantasy escapes reality*, *Fantasy replaces reality*, *Fantasy creates reality*, *Fantasy reflects reality*, and *Fantasy defamiliarizes reality*.

Those aspects of fantasy then will be used as the elements to prove the basic problem whether the novel meets a demand to be fantasy novel or not. To make it clear, the design of analytical construct is presented in **Figure 1**.

Figure 1. Conceptual Framework



CHAPTER III

RESEARCH METHOD

A. Type of Study

The type of the study is a descriptive qualitative one using a content analysis technique. It is descriptive because the subjects and the objects of the research are described through words instead of numbers or measures. Since it was a descriptive qualitative research in which the data were taken in the form of words, the explanation and description are in the form of words as well. This is in accordance with what Bogdan and Biklen (1985: 5) affirm that the data collected take the form of words or pictures rather than numbers. In doing this research, the researcher collected, classified, analyzed, and made the conclusion of the data based on the analysis result.

Content analysis is a research technique for making replicable and valid inference from data to their context (Krippendorff, 1980). As a research technique, content analysis involves specialized procedures for processing scientific data like all kinds of research. Its purpose is to provide knowledge, new insights, a representation of facts, and a practical guide to action. It is used to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within texts or sets of texts.

B. Source of Study

The subject of the study is Clive Staples Lewis' first series entitled *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The novel was published by Collier Books, Division of Macmillan Publishing Co., Inc., New York in 1970. It contains of 17 chapters in 186 pages. The object of the study is all things taken from the novel in the form of words, phrases, clauses and sentences related to fantasy.

C. Instruments of Study

Since the particular characteristic of content analysis is the placing of the researcher as the main instrument of the research, this study uses the writer himself as the main instrument. As a doer, he planned the study, collected the data, identified and analyzed them in his study. The secondary instruments are data cards and data sheets in the form of tables as a guide of processing identification and analysis.

D. Technique of Data Collection and Data Analysis

1. Data Collection

The data collected in the study are in the form of words, phrases, clauses and sentences related to fantasy in the novel. The writer needs to do a comprehensive and interpretative rereading of the novel in order to get detail information related to the problem of the study. While reading the novel, he

collected the data by making notes related to the theme of the study. To record the data, he made notes of his finding on data cards below.

Figure 2. Data Card

| |
|--|
| Quotation Category: Page: |
|--|

The collected data were then classified into data sheets based on its categories. To make it easier to be analyzed, the writer made the data sheets as follows:

Figure 3. Example of Data Sheet

Category 1. Common Character

| No. | Category | Quotation of the Data | Chapter / Page | Code |
|-----|----------|-----------------------|----------------|-------|
| 1. | | “.....” | ... / ... | |
| 2. | | “.....” | ... / ... | |
| 3. | | “.....” | ... / ... | |

2. Data Analysis

The writer started the analysis by reading and rereading the novel comprehensively. He collected the data found in his reading and reduced the insignificant one. The reduction is meant to select the data into unit. Each unit of data was classified into its category involved in fantasy and then was examined

based on its context and related theories. From this analysis the researcher knew the aspects of fantasy found in the novel.

E. Data Trustworthiness

There are four criteria of validity and reliability to gain the trustworthiness of the data. Those criteria are credibility, transferability, dependability, and confirmability (Moleong, 2001: 173).

Basically, credibility is used to replace the concept of internal validity of non-qualitative research. This criterion firstly functions to do such inquiries in order to gain the credibility of the study. Secondly, it shows the credibility of the finding through the authentication of double reality faced by the researcher. It can be achieved by adopting the triangulation method. The technique of triangulation method which is mostly used is a trustworthiness checking of the data using other sources to compare the data. Denzini (in Moleong 2001: 178) said that there are four techniques of triangulation method. Those are the employing of source, method, researcher, and theory. To gain the credibility of the analysis, the writer employed other researchers to check the data. He consulted and discussed his findings to his both consultants and some of his friends of English Department of Yogyakarta State University.

Transferability is different from external validity of non-qualitative research. Descriptive data is provided as much as it is needed in order to gain the criterion of transferability. To gain the transferability of his analysis, the writer read and reread the novel comprehensively and then collected the data in the form

of words, phrases, clauses and sentences related to fantasy in the novel as much as needed.

Dependability is, in essence, substitution of the term “reliability” in non-qualitative research. The concept of dependability is wider than reliability. In this analysis, the dependability of the data is gain by reading and rereading the data carefully, then collecting, classifying and reducing them so that certainty and stability of the data is obtained.

Confirmability comes from the concept of “objectivity” in non-qualitative research. Something is objective means that the thing is trustful, factual and can be assured of. To gain the confirmability, the study is emphasized on the characteristic of data instead of the researcher’s. The study will be trustworthy if it is based on the judgement of the writer’s thesis consultants.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

The writer of the study divides this chapter into two parts. The first part is research findings and the second one is the analysis. Research findings include examined data found in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The writer uses this part as a guide in entering the discussions. Then in the discussions part, he discusses the problems raised based on the data and the theory of fantasy.

A. Findings

1. The Characteristics of Fantasy

The basic of the problem in this study is to reveal and describe fantasy in Lewis' *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. It will be necessary to reveal the characteristics of fantasy to make the early findings of this study. According to Timmerman, a work is included into a work of fantasy literature if it has six characteristics. Those are story, common characters, evocation of another world, the use of magic and supernatural, a clear sense of good and evil, and the quests. Therefore, those characteristics will be explained to strengthen the explanation of the description of fantasy in the novel.

a. Story

A story must move through a beginning, middle and an end. The process of the story must move the reader. Story in literature seeks to free imagination, to

allow it for time to live in another world. The beginning of the story of the novel begins with a narrator introducing four siblings whose names *Peter, Susan, Edmund, and Lucy Pevensie*. It seems that those names are common English names. Those siblings are sent to the house of an old Professor in London to prevent the air raid of the Nazis because it is the World War 2. The beginning of the novel seems so clear that this story begins with an introduction of the main characters.

ONCE there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office (Lewis, 1970: 1).

The house of the professor is so big; it makes them want to explore it. In the middle of the exploration, Lucy, the youngest, finds a room with a big wardrobe in it. She is curious with the strange room with only a wardrobe and decided to see it.

She immediately stepped into the wardrobe and got in among the coats and rubbed her face against them, Soon she went further in and found that there was a second row of coats hanging up behind the first one (Lewis, 1970: 5).

Here, Lucy is described to be bravely entering the wardrobe to look into it. It is because of her curiosity about what could have been inside such a huge wardrobe. She has a big question to be answered: are there any strange things inside, or just an ordinary wardrobe full of clothes?

Next moment she found that what was rubbing against her face and hands was no longer soft fur but something hard and rough and even prickly. "Why, it is just like branches of trees!" exclaimed Lucy. **A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air** (Lewis, 1970: 6-7).

It seems that the wardrobe is a kind of passage or a portal from the real world into another world which is different or magical. When she enters the wardrobe, she accidentally finds herself entering a magical land named *Narnia*. Narnia is a name put on the main title of Lewis' series. In the first series entitled *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, Narnia is a name of a magical country, which is not in the real world, which is snowy, cold, and it seems that most of the places are woods and not cities or villages. The next thing she encounters is a magical creature that lives in Narnia.

In about ten minutes she reached it and found it was a lamp-post. And soon after that **a very strange person stepped out from among the trees** into the light of the lamp-post. **From the waist upwards he was like a man, but his legs were shaped like a goat's (the hair on them was glossy black) and instead of feet he had goat's hoofs. He also had a tail,** it was neatly caught up over the arm that held the umbrella so as to keep it from trailing in the snow (Lewis, 1970: 7-8).

There she meets a magical creature named *Tumnus*. He is a good and kind *faun*; a half human and half goat (a human body with goat legs). He carries an umbrella to cover him under the snow.

The story then tells about the first problem encountered by Lucy. It is a problem of her as a human being. Narnia has recently been ruled by the White Witch, the Queen who turns the whole country into an eternal winter but never

Christmas. There is a prophecy said that when the sons of Adam and the daughters of Eve come to Narnia, they would overthrow the White Witch and be crowned as Kings and Queens. It makes the Queen angry and then tries to take her first step to overcome her problem.

... .. "Taken service under the White Witch. **That's what I am. I'm in the pay of the White Witch.**"

... .. "I'm a kidnapper for her, that's what I am. Look at me, Daughter of Eve. Would you believe that I'm the sort of Faun to meet a poor innocent child in the wood, one that had never done me any harm, and pretend to be friendly with it, and invite it home to my cave, all for the sake of lulling it asleep and then handing it over to the White Witch? (Lewis, 1970: 15-16)"

As the faun considered as a very kind creature, he then lets Lucy to go home. He takes the risk he had done as he lets the daughters of Eve to escape. This is the beginning of the story. It does not only reveal the introduction of the major characters, but also reveal the first problem leading to other crucial problems in the whole story.

The story then comes to the middle part or the story. It tells about the Magic of the White Witch that begins to break. The indication is the coming of Father Christmas whom everybody believes that Father Christmas will appear during the Christmas Eve. Before that crucial incident, the story tells about the story when all four children accidentally come to the wardrobe when they were hiding inside the wardrobe. They then meet the Beavers and reveal the real story about what happen in Narnia.

The middle part of the story is well-marked with when the three children and the beavers finally get to the Stone Table. As the story firstly reveals that

Edmund is in the hand of the White Witch because White Witch had controlled him when they first met and the Witch promised him to be the King if Edmund brought all of his siblings to her. It makes Edmund as the traitor here. The Beavers and the three children then finally meet Aslan who already had a plan to save Narnia in a battle against the White Witch in the Stone Table.

Aslan stood in the centre of a crowd of creatures who had grouped themselves round him in the shape of a half-moon. **There were Tree-Women there and Well-Women (Dryads and Naiads as they used to be called in our world)** who had stringed instruments; it was they who had made the music. **There were four great centaurs.** The horse part of them was like huge English farm horses, and the man part was like stern but beautiful giants. **There was also a unicorn, and a bull with the head of a man, and a pelican, and an eagle, and a great Dog.** And next to Aslan stood **two leopards of whom one carried his crown and the other his standard** (Lewis, 1970: 122-123).

The quotation above reveals the world of fantasy dwelled by fantasy creatures also. Not only talking animals such beavers and Aslan, but also creatures who does not exist in the real world, such as centaurs (half men and half horses), unicorn (a horse with a horn), and a bull with the head of a man.

The story then tells about Peter's first battle. It happens when Aslan who takes Peter in to top of the hill. Aslan wants Peter to see the clear landscape of Narnia and the Cair Paravel in the far sight. They hear the sound of the Susan's horn which means that Susan is in trouble. Aslan then lets Peter as the leader to confront the problem as he knows that Susan is encountering enemies.

Then he saw **Susan make a dash for a tree, and swing herself up, followed by a huge grey beast.** At first Peter thought it was a bear. Then he saw **that it looked like an Alsatian, though it was far too big to be a dog. Then he realized that it was a wolf—a wolf standing on its hind legs, with its front paws against the tree-trunk, snapping and snarling** (Lewis, 1970: 126-127).

Peter encounters a big beast which already attacks Susan. He thinks it is a bear, but then it appears to be a big wolf. He does not feel so brave to encounter the wolf, but he has to save his sister from the danger. Then he rushes towards the beast and aims his sword to it.

That stroke never reached the Wolf. **Quick as lightning it turned round, its eyes flaming, and its mouth wide open in a howl of anger.** If it had not been so angry that it simply had to howl it would have got him by the throat at once. As it was—**though all this happened too quickly for Peter to think at all—he had just time to duck down and plunge his sword, as hard as he could, between the brute's forelegs into its heart** (Lewis, 1970: 127-128).

He never gets a training of a real battle which makes him hesitated to draw his sword, but then with his confidence, he strikes his sword into the wolf's heart. A moment later he finds that the monster lay dead and he has drawn his sword out of it. He feels tired all over, but the real battle is not over yet. It seems that there is another wolf hiding in the woods who keeps on its sight at Peter's battle. The wolf then runs away and tells the White Witch about the incident.

Soon after that the White Witch with her army including Edmund arrive at the camp and meets Aslan to make sort of deal about what will happen to Edmund. The meeting then reveals an old treaty in the land of Narnia. It is an old treaty named The Deeper Magic from the Dawn of Time. It is said that,

“...You at least know the Magic which the Emperor put into Narnia at the very beginning. You **know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to a kill.** (Lewis, 1970: 138-139)”

The Deeper Magic says that the traitor under the control of the Witch must then be killed by the Witch. But Aslan stands by to make another deal that he will surrender himself to the Witch in the change of Edmund's life. The both sides agree. In the evening Aslan secretly goes alone to meet the White Witch, but followed by Susan and Lucy without the privity of Aslan. The Witch meets Aslan and she stabs him with a strange and evil shaped knife made of stone. A moment later, when the Witch and the army leave his dead body, Lucy and Susan come closer. After the girls flee back to the camp, they feel a strange feeling yet strong and powerful. It is a resurrection of Aslan. He comes back from the death. Aslan then explains to the girls that it is because the Deeper Magic from Before the Dawn of Time:

"It means," said Aslan, "that though the Witch knew **the Deep Magic, there is a magic deeper still which she did not know... .. when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards.** And now—"... ..(Lewis, 1970: 159-160).

The end of the story tells about the struggle of Aslan and the two children to bring back the life of all the victims of the White Witch who had turned into stones and helps to melt the ice and brings spring time. The great battle between Aslan, his army, and the children against the White Witch and her Army become the ending of the story. At last, the good always wins. Aslan, his army, and the children win the battle and the children finally fulfil the prophecy to be crowned as Kings and Queens of Narnia.

The imaginative world makes the reader's imaginations grow. The main characters, the four children, start their new life story in this magical world

Narnia. They meet their bigger conflicts of their life which lead them to be such different children. They gain their best accomplishment to become the Kings and Queens of a country. But then after returning to the real world, they turn into ordinary children with their old clothes and the same ages as they enter Narnia at the beginning. It strengthens the characteristics of the story to be a fantasy story.

b. Common Characters

The basic understanding of the characters in this novel is that the characters from the real world (the four children) and the magical world (Narnian creatures) are of a common nature. The four children are Peter Pevensie, Susan Pevensie, Edmund Pevensie, and Lucy Pevensie, and the Narnian creatures are mostly strange creatures with unusual appearances. The human characters in this story are described as common human beings with all weaknesses and ordinary human powers.

Lucy felt a little frightened, but she felt very inquisitive and excited as well... ..(Lewis, 1970: 7).

Here the story describes Lucy as the main character, just an ordinary girl, who is feeling afraid of finding herself in the wardrobe.

And the tune he played made Lucy want to cry and laugh and dance and go to sleep all at the same time (Lewis, 1970: 14).

Here the story also describes that the character also has the common attitude as a human being and not extraordinary although the character is in the magical world.

Lucy grew very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears. For the next few days she was very miserable. But Lucy was a very truthful girl and she knew that she was

really in the right; and she could not bring herself to say this. The others who thought she was telling a lie, and a silly lie too, made her very unhappy (Lewis, 1970: 22-23).

The quotation tells about the moment when she comes back from Narnia and tries to tell the story about it to her siblings, but they do not believe Lucy's story. Lucy is a very young girl. Weak is the natural attitude possessed by a young girl. She feels miserable, sad, unhappy, and even shed the tears when no one believes in what she believe. Although she feels so bad about that, she still has faith that what she had experienced was real because she is a truthful little girl.

Just as the frying-pan was nicely hissing Peter and Mr Beaver came in with the fish which Mr Beaver had already opened with his knife and cleaned out in the open air. **You can think how good the new-caught fish smelled while they were frying and how the hungry children longed for them to be done and how very much hungrier still they had become** before Mr Beaver said, "Now we're nearly ready (Lewis, 1970: 70)."

The quotation above reveals that even in the magical country, the four children and also the magical creatures (talking beavers) feel hungry and longing for nice dishes for dinner.

The common characters are shown not only by the central characters, which are the four children from the real world, but also by the magical creatures. They are creatures who are unordinary but have the characteristics of common nature. The creatures such as talking animals and strange shaped animals have both strengths and weaknesses. It can be seen in the quotations below.

But a moment later she asked, "Mr Tumnus! Whatever is the matter?" for the **Faun's brown eyes had filled with tears and then the tears began trickling down its cheeks,** and soon they were running off the end of its nose; and **at last it covered its face with its hands and began to howl** (Lewis, 1970: 14).

But the **Faun continued sobbing as if its heart would break. ...** He merely took the handkerchief and kept on using it, wringing it out with both hands whenever it got too wet to be any more use, so **that presently Lucy was standing in a damp patch** (Lewis, 1970: 14-15).

It reveals that even a strange creature like a faun (a half man and half goat) can cry. He cries because he has feelings and he feels miserable that he would commit such a bad thing to his new friend. It seems that even a strange creature like a faun has the attitude of a real human being. A faun can be considered as a human being because his appearance is clear, half man (from the waist to up) and half goat (from waist to the feet). Maybe the reason why a faun possesses a real attitude like a human being is because of his half-human shaped. It makes him have the heart of a human being and an attitude of a human being.

"Well, I'm nearly ready now," answered Mrs Beaver at last, allowing her husband to help her into her snow-boots. **"I suppose the sewing machine's took heavy to bring?"** "Yes. It is," said Mr Beaver. **"A great deal too heavy.** And you don't think you'll be able to use it while we're on the run, I suppose? (Lewis, 1970: 97)"

The quotation above reveals that even the magical creatures like the talking beavers have weaknesses that they do not possess great power. They realize that they are just a common sized ordinary beavers with an only extraordinary ability to talk.

He was a huge man. in a bright red robe (bright as hollyberries) with a hood that had fur inside it and a great white beard, that fell like a foamy waterfall over his chest. Some of the pictures of Father Christmas in our world make **him look only funny and jolly.** But now that the children actually stood looking at him they didn't find it quite like that. **He was so big, and so glad, and so real, that they all became quite still. They felt very glad, but also solemn** (Lewis, 1970: 102-103).

Father Christmas, or famously known as Santa Claus, is described as a huge man in a bright robe with a hood that had fur inside it and a great white beard. This character not only can be seen in this story but he can also be seen in the other fantasy literature. He is not a real human being but somehow he had the attitude of a human being. It is said that Father Christmas looks funny and jolly. His appearance is so big, so glad, and so real. It makes the characteristics of this novel getting stronger. The emergence of a fantasy creature that has the common characteristics of a real world creature makes the readers experience a real life stories.

As last she drew near. She stood by Aslan's head. **Her face was working and twitching with passion**, but his looked up at the sky, **still quiet, neither angry nor afraid, but a little sad**. Then, just before she gave the blow, she stooped down and said in a quivering voice,(Lewis, 1970: 152).

The quotation above reveals about the attitude of the White Witch. Eventhough she is considered to be the great White Witch who has the power to change the whole country into an eternal winter, she has the weaknesses which an ordinary human has. She can be afraid, sad, and angry. It indicates that the White Witch is considered to be a common character.

Then she began to whet her knife. as if the knife were made of stone, not of steel, and it was of a strange and evil shape
Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased. you have lost your own life and you have not saved his. In that knowledge, despair and die (Lewis, 1970: 152).”

The above quotation tells about the moment Aslan gives his life in the change of Edmund's life. It reveals that eventhough Aslan is the King of Beasts, King of the

wood and the son of the great Emperor-Beyond-the-Sea, he is still an ordinary lion who can either live and die.

All evidences which reveal the common characters that have their weaknesses and strengths in the novel indicates that this novel is strongly characterized as a work of fantasy literature.

c. **Evocation of Another World**

In this novel there are two worlds that all the characters live in. Both worlds have both similar and different characteristics. The world of fantasy is necessary for fantasy characters to live, move and have their being. It is not a dream world. It is not a never-never land, but it is a world that matches the reader's world in reality. There is the real world which is in London, the house of the Professor and the other world called Narnia. Narnia is a name of a world where all of the major incidents in the novel take place. Narnia can also be called as a name of a country in the Narnian World because there are other countries lying in the World of Narnia. The two worlds are linked by the Wardrobe as the portal passage. The wardrobe lies in an empty room in the house of the Professor. The real world where the main characters live is clearly defined as the real human world: the world which human beings live in.

This story is about something that happened to them when they were **sent away from London** during the war because of the air-raids. They were sent to **the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office** (Lewis 1970: 1).

The quotation above tells about where the four children live in. They actually live in London but then sent to the house of an old Professor far from any big cities because it lies ten miles from the nearest railway station and two miles from the nearest post office. It means that the house of the old Professor is so private and safe. The founding of the fantasy world is firstly revealed by Lucy when she goes into a room which has a big wardrobe in it. She finds it to be a portal to travel into the magical world of Narnia.

"Why, it is just like branches of trees!" exclaimed Lucy. And then she saw that **there was a light ahead of her**; not a few inches away where the back of the wardrobe ought to have been, but a long way off. **Something cold and soft was falling on her.** A moment later she found that **she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air** (Lewis, 1970: 6-7).

It explains about the similarity between the real world and the magical world, Narnia. Although it is magical, the description of the world seems so real. It has trees, branches, a light, a cold weather, and falling snow which indicates that the winter season is like in the real world. It is not a strange world or a never-never land in which no one can imagine. But it appears to be the world which actually has the same images as the real world.

"Why, it is she that has got all Narnia under her thumb. It's she that makes it always winter. Always winter and never Christmas; think of that! (Lewis, 1970: 16)"

It reveals about the unordinary image of the magical world, Narnia. It is told that the whole country is changed into eternal winter but never Christmas by the White Witch's magic spell. Although the appearance of this another world seems so common, it has a difference in its unique characteristics. It is said that the winter

season is eternal. It means that it has been so many years that this country has its winter season. Normally in the real world, the winter season lasts for just 4 months.

In the very middle of this open hill-top was **the Stone Table**. It was **a great grim slab of grey stone supported on four upright stones. It looked very old; and it was cut all over with strange lines and figures that might be the letters of an unknown language.** They gave you a curious feeling when you looked at them. **The next thing they saw was a pavilion pitched on one side of the open place. A wonderful pavilion it was—and especially now when the light of the setting sun fell upon it—with sides of what looked like yellow silk and cords of crimson and tent-pegs of ivory; and high above it on a pole a banner which bore a red rampant lion fluttering in the breeze which was blowing in their faces from the far-off sea** (Lewis, 1970: 121-122).

The quotation tells about The Stone Table. It is a table where the Deeper Magic from the Dawn of Time was crafted. It is also the table where the Narnians used to gather around. The stone table is made of grey stones supported on four upright stones. In the surroundings of the stone table is a wonderful pavilion. It looks like yellow silk and cords of crimson and tent-pegs of ivory. Above the pavilion there is a pole banner which bears a red rampant lion fluttering in the breeze which is blowing in their faces from the far-off sea. In the real world there is no such thing like the Stone Table, although the image of it is very clear and understandable. It indicates that somehow in the real world, that kind of building can be built for some reasons. Such building can be defined as a sacred building for a sacred activity.

... .. in the Great Hall of Cair Paravel—that wonderful hall with the ivory roof and the west wall hung with peacock's feathers and the eastern door which looks towards the sea, in the presence of all their friends and to the sound of trumpets,

Aslan solemnly crowned them and led them to the four thrones amid deafening shouts of, "Long Live King Peter! Long Live Queen Susan! Long Live King Edmund! Long Live Queen Lucy!"(Lewis, 1970: 178-179).

The quotation above reveals that the greatest achievement done by the main characters in the magical world is becoming the Kings and Queens of Narnia and dwelling in a beautiful castle called Cair Paravel. It can be said that it can be the reflection of their being in the real world. A long journey full of obstacles, miseries, efforts, and struggles finally come to the final goal. It means that the system of the way of life is also reflected in the real world. In the real world, human beings cannot achieve the greatest achievement if they do not put so much efforts and struggles for it.

Those evidences show that the evocation of another world in the novel characterizes the novel as a work of fantasy literature.

d. The Use of Magic and Supernatural Power

Since the most part of the story in this novel tells about the adventure in the magical country Narnia, it is undoubtedly that Lewis uses magic and supernatural ingredients in his novel to enchant the readers. Some examples of the use of magic and supernatural in this novel are as follows:

The Queen took from somewhere among her wrappings a very small bottle which looked as if it were made of copper. Then, holding out her arm, she let one drop fall from it on the snow beside the sledge. Edmund saw the drop for a second in mid-air, shining like a diamond. But the moment it touched the snow there was a hissing sound and there stood a jewelled cup full of something that steamed (Lewis, 1970: 31).

This part tells about the use of magic done by the White Witch. She can make a cup of something steamed appear from just a small drop of water from the bottle made of copper. It is a real magic and not such a poor trick. The real jewelled cup of something steamed really makes Edmund's thirst go away.

"Why, it is she that has got all Narnia under her thumb. **It's she that makes it always winter. Always winter and never Christmas; think of that!**"...(Lewis, 1970: 16).

"She isn't a real queen at all," answered Lucy; "she's a horrible witch, the White Witch. Everyone all the wood people—hate her. **She has made an enchantment over the whole country so that it is always winter here and never Christmas.**"... ..(Lewis, 1970: 55-56).

It tells about the other magic possessed by the White Witch. She turns the whole country into eternal winter. Some might think of what kind of magic that she uses because in the real world there is no such machine or power that can change the weather or season in a certain region. The only power is just a natural power possessed by God. However, as the novel does not reveal the way the White Witch does it, the power of the White Witch is undoubtable.

... .. **But there's not many taken in there that ever comes out again. Statues. All full of statues they say it is—in the courtyard and up the stairs and in the hall. People she's turned"—(he paused and shuddered) "turned into stone."**... ..(Lewis, 1970: 73).

"She won't turn him into stone too?" said Edmund.
 "Lord love you, Son of Adam, what a simple thing to say!" answered Mr Beaver with a great laugh. **"Turn him into stone? If she can stand on her two feet and look him in the face it'll be the most she can do and more than I expect of her** (Lewis, 1970: 74).

The quotations above reveal another magic possessed by the White Witch that is the power to curse and turn a living creature into a stone. It seems that such kind of magical power is not only possessed by the White Witch. In another work of literature, the old Greek Mythology, there was a creature called *Medusa*. The image of Medusa is described as a pretty woman with the hair full of snakes. The story of it is that when anyone or any creature looks straight into Medusa's eyes, they will be turned into stones. The way the White Witch uses the magic is not clearly told in the novel. Yet, it is believed that the use of magic and supernatural takes a major part of this story.

He had bounded up to the stone lion and breathed on him. Then without waiting a moment he whisked round—almost as if he had been a cat chasing its tail—and breathed also on the stone dwarf, which (as you remember) was standing a few feet from the lion with his back to it. Then he pounced on a tall stone dryad which stood beyond the dwarf, turned rapidly aside to deal with a stone rabbit on his right, and rushed on to two centaurs (Lewis, 1970: 164-165).

It tells about the magical power possessed by Aslan. In the beginning of the novel Aslan is described as the King, the Lord of the whole wood. It can be concluded that Aslan as the ruler of the whole country must possess some kind of powerful strength or a powerful magic. The evidence shows that Aslan has some kind of magical power which can turn the statue back to life. He breathes on the statue slowly one by one. He brings back the life of all the statues which are formerly real creatures in which the White Witch has turned them into stones.

The use of magic and supernatural in this novel were mostly done by White Witch and Aslan. The four children as the main characters do not possess such magic and supernatural power, except Lucy. She only appears one time in

using her magic and supernatural power. It is when Lucy gets the gift from Father Christmas that is a little bottle made of diamond containing a cordial made of juice of one of the fire-flowers that grow in the mountains of the sun. It can be used as a life-restoration for any of Lucy's friends who are hurt. The use of the magic cordial can be seen in the quotation below.

They found Edmund in charge of Mrs Beaver a little way back from the fighting line. **He was covered with blood, his mouth was open, and his face a nasty green colour.** "Quick, Lucy," said Aslan. And then, almost for the first time, **Lucy remembered the precious cordial that had been given her for a Christmas present.** Her hands trembled so much that she could hardly undo the stopper, **but she managed it in the end and poured a few drops into her brother's mouth. When at last she was free to come back to Edmund she found him standing on his feet and not only healed of his wounds but looking better than she had seen him look --... ..**(Lewis, 1970: 176).

From the quotation above it can also be said that the power of the magic bottle can restore and heal the hardly wounded Edmund. Those are evidences of the use of magic and supernatural power which characterizes the novel as a work of fantasy literature.

e. A Clear Sense of Good and Evil

As commonly happened and found in another kind of literature, the characteristic of fantasy literature found in this novel is that there is a conflict between good and evil. The novel clearly reveals the good characters and evil characters. Even the title of the novel clearly defines the different characters that will take most parts in the novel. The title *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, clearly reveals the comparison between The Lion,

The Witch and The Wardrobe. The Lion and The Witch are clearly defined as two different characters with different roles. It leads to the findings that the clear comparison between two different characters can be easily seen in the novel. The deeper analysis then comes to a conclusion that the conflict between the good and the bad is actually the conflict between the children and the Lion, Aslan, and his army against the White Witch and her army. The children along with Aslan and his Army are the good side and the White Witch and her army are the bad side. The White Witch and her army are considered to be the evil side because of the power the White Witch which tends to be destructive. It can be seen from the quotation below:

"The White Witch? Who is she?"

"Why, it is she that has got all Narnia under her thumb. It's she that makes it always winter. Always winter and never Christmas; think of that!"... ..(Lewis, 1970: 16).

And she'll have my tail cut off and my horns sawn off, and my beard plucked out, and she'll wave her wand over my beautiful clove hoofs and turn them into horrid solid hoofs like wretched horse's. And if she is extra and specially angry she'll turn me into stone and I shall be only statue of a Faun in her horrible house(Lewis, 1970: 17).

The quotations above tell about the power of the White Witch who turns the whole country of Narnia into an eternal winter but never Christmas. She has also the power to turn the creature into stone. Those evidences are enough to prove that the White Witch is considered to be in the evil side.

Aslan, as the contrary, has the power to heal creatures back to life from the stone and bring the spring back from the winter. Those can be seen in the quotations below:

... .. All round them though out of sight, **there were streams, chattering, murmuring, bubbling, splashing and even (in the distance) roaring. And his heart gave a great leap (though he hardly knew why) when he realized that the frost was over.** And much nearer **there was a drip-drip-drip from the branches of all the trees.** And then, since he had entered Narnia **he saw the dark green of a fir tree** (Lewis, 1970: 114).

He had bounded up to the stone lion and breathed on him. Then without waiting a moment he whisked round—almost as if he had been a cat chasing its tail—and breathed also on the stone dwarf, which (as you remember) was standing a few feet from the lion with his back to it. Then he pounced on a tall stone dryad which stood beyond the dwarf, turned rapidly aside to deal with a stone rabbit on his right, and rushed on to two centaurs (Lewis, 1970: 164).

The battle between those two sides is finally won by the good side although there are many victims from both sides. The clear description about the victory of the good side can be seen in the quotation below:

The battle was all over a few minutes after their arrival. Most of the enemy had been killed in the first charge of Aslan and his—companions; and **when those who were still living saw that the Witch was dead they either gave themselves up or took to flight.** The next thing that **Lucy knew was that Peter and Aslan were shaking hands** (Lewis, 1970: 175).

The evidences found in the novel above make a clear sense which characterizes this novel as a work of fantasy literature.

f. Quests

A quest is a journey towards a goal. The objects of quests require great efforts on the part of the hero, and the overcoming of many obstacles, typically including much travel. It is clear enough that the novel gives a story of adventure.

The adventure of the central character from the beginning until reaches the ultimate goal which later changes the central character's life.

"I think Lu ought to be the leader," said Peter; "goodness knows she deserves it. Where will you take us, Lu?"

"What about going to see Mr Tumnus?" said Lucy. **"He's the nice Faun I told you about."**

Everyone agreed to this and off they went walking briskly and stamping their feet. **Lucy proved a good leader.** At first she wondered whether she would be able to find the way, **but she recognized an oddlooking tree on one place and a stump in another and brought them on to where the ground became uneven and into the little valley and at last to the very door of Mr Tumnus's cave.**(Lewis, 1970: 53-54).

The quotation above tells about the first and early adventure done by the four children. It seems that the four children lead by Lucy already know what they were going to go and do. Lucy uses her experience to lead her older brother and sister to explore the unknown and strange country Narnia. She remembers that she has a friend who is very kind and worth believing that is Mr. Tumnus. Thus, she decides to lead her siblings to meet Mr. Tumnus.

They were all still wondering what to do next, when Lucy said, **"Look! There's a robin, with such a red breast. It's the first bird I've seen here. "Please, can you tell us where Tumnus the Faun has been taken to?"** As she said this she took a step towards the bird. **It at once flew away but only as far as to the next tree. Almost without noticing that they had done so, the four children went a step or two nearer to it. At this the Robin flew away again to the next tree and once more looked at them very hard.** (You couldn't have found a robin with a redder chest or a brighter eye.)... ..(Lewis, 1970: 57).

The quotation above tells that after knowing that Mr. Tumnus' house is empty, they are confused of where to go next. Then there appears a bird, a robin. It leads their way. If it is not because of a strong belief, they would not have followed the bird. The bird finally leads them to meet the beavers. The beaver, who recognizes

the children as the saviour then, leads them to meet Aslan to form a powerful army to the battle against the White Witch and her army.

"Oh, please, please, please, do hurry!"... .. and they set off, all carrying their loads over their shoulders (Lewis, 1970: 97).

The snow had stopped and the moon had come out when they began their journey (Lewis, 1970: 97-98).

The beavers lead the children to meet Aslan. Edmund, who secretly sneaks out to make his way to meet the White Witch becomes the traitor. It does not make Edmund's siblings to get across him because the children are believed in each others. They then walk in the middle of snow. The very cold condition of the weather does not make their spirit and enthusiasm down. In the middle of the journey to the Stone Table, they meet Father Christmas. The coming of Father Christmas indicates that the spell of the White Witch begins to break. The indication also brings joy to the beavers and the children because Father Christmas or commonly known as Santa Claus gives powerful and useful gifts for each of them. After getting gifts from Father Christmas, they then move on the journey. Because of their faith, they finally arrive in the Stone Table. Then they finally meet Aslan. They are surprised by the appearance of Aslan.

... .. Aslan's face they just caught a glimpse of the golden mane and the great, royal, solemn, overwhelming eyes;_... ..
(Lewis, 1970: 123).

As they find out what Aslan looks like, their beliefs grow stronger that the prophecy will actually come true because Aslan is the perfect creature to lead the Narnians to a glory. There is no such hesitancy towards Aslan.

Aslan solemnly crowned them and led them to the four thrones amid deafening shouts of, "Long Live King Peter! Long Live

Queen Susan! Long Live King Edmund! Long Live Queen Lucy!" "Once a king or queen in Narnia, always a king or queen. Bear it well, Sons of Adam! Bear it well, Daughters of Eve!" said Aslan (Lewis, 1970: 179).

The quest finally reaches the ultimate goal. It is the highest reward for the major character. The struggle to reach the ultimate goal from the beginning till the end seems so real because the life that the main character lives in is real and not just a dream. They experience the real life problems, the real life feelings, and the real life struggles.

The evidences shown above tell how the quests or the journey with strong beliefs leads them into an authentic truth. It indicates that those evidences characterize this novel as a work of literary fantasy.

2. Functions of Fantasy

The researcher will elaborate the functions of fantasy which are found in the novel. Although there are five functions of fantasy, the researcher can only find three types of functions of fantasy which matches with the novel. The functions of fantasy found in the novel are as follows:

a. Fantasy used to Escape from Reality

Fantasy as the device for the readers to wander into another world created by the literary works has strong characteristics that can give pleasure and another different kind of experience. Fantasy as escapism leads the readers' imaginations flee from the world of reality. In the novel the researcher found so many aspects that lead to the function of fantasy as an "escapism".

And really **it was a wonderful tea. There was a nice brown egg, lightly boiled, for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake. He told about the midnight dances and how the Nymphs who lived in the wells and the Dryads who lived in the trees came out to dance with the Fauns; about long hunting parties after the milk-white stag who could give you wishes if you caught him; about feasting and treasure-seeking with the wild Red Dwarfs in deep mines and caverns far beneath the forest floor;... .. jollification for weeks on end.... ..** ... (Lewis, 1970: 13).

The quotation above reveals the imaginary world that gives a kind of pleasure. The main character who really enjoys her beings in the magical world seems so nice and good. The comfort feeling in the house of the faun who is really kind leads to another kind of pleasure. The way the story describes the great dinner that serves a wonderful tea, a nice brown lightly boiled egg, sardines on toast, buttered toast, and then toast with honey, and then a sugar-topped cake makes the readers feel so satisfied. The faun's story of the dancing in the middle of the night, the joy in the woods, and the feasts which make a jollification for the weeks on end leads the other satisfactory of the story which makes the reader taste the same feeling. The purpose of the story is to provide enchantments, satisfactions, and pleasant. This implies the function of the novel to give satisfaction for the readers.

Edmund felt much better as he began to sip the hot drink. It was something he had never tasted before, very sweet and foamy and creamy, and it warmed him right down to his toes (Lewis, 1970: 31).

The experience achieved by Edmund can become something that pleases the readers. The quotation tells about how Edmund accidentally comes into Narnia where the weather is really cold and then a cup of something steamed that he had

never tasted before really satisfies him and makes him feel warm. The satisfaction felt by Edmund can become so real for the readers.

... .. said the Queen presently. **"What would you like best to eat?"**

"Turkish Delight, please, your Majesty," said Edmund.

The Queen let another drop fall from her bottle on to the snow, and instantly there appeared **a round box, tied with green silk ribbon, which, when opened, turned out to contain several pounds of the best Turkish Delight. Each piece was sweet and light to the very centre and Edmund had never tasted anything more delicious. He was quite warm now, and very comfortable.** ...

...(Lewis, 1970: 31-32).

The satisfaction of Edmund continues as he requests the best meal of his favourite food that is Turkish Delight. Turkish Delight is a family of confections based on a gel of starch and sugar. Premium varieties consist largely of chopped dates, pistachios and hazelnuts or walnuts bound by the gel; the cheapest are mostly gel, generally flavoured with rosewater, mastic, or lemon. It feels so real that normally a very young child prefers something sweet like candies. Turkish Delight is considered to be sweet, soft, and very delicious. It becomes the only choice that can please and satisfy Edmund.

The evidences above show that the novel contains aspects of fantasy that is the function using fantasy to escape from reality. It means that this novel is considered to be the work of fantasy.

b. Fantasy used to Create Reality

Fantasy can be something that is made up and feels so unreal, but also can be something that is made up but feels so real. Fantasy can become so real if we put our belief in it.

He was a huge man, in a bright red robe (bright as hollyberries) with a hood that had fur inside it and a great white beard, that fell like a foamy waterfall over his chest.
 ... Some of the pictures of Father Christmas in our world make **him look only funny and jolly.** But now that the children actually stood looking at him they didn't find it quite like that. **He was so big, and so glad, and so real, that they all became quite still. They felt very glad, but also solemn** (Lewis, 1970: 102-103).

The quotation above tells about an imaginary person named "Father Christmas". He is described as a huge man, male, adult, has a chubby belly, wears a bright red robe and a hood with a fur inside it, and grows a great white beard. This imaginary person is famously known as Santa Claus. Father Christmas typifies the spirit of good cheer at Christmas, but is neither a gift bringer nor particularly associated with children.

"These are your presents," was the answer, "and they are tools not toys. The time to use them is perhaps near at hand. Bear them well (Lewis, 1970: 104)."

The image of Father Christmas as a present giver is clearly described in this novel. In the real modern world, there are a lot of versions about Father Christmas. Somehow his characteristics are special as he only appears during Christmas. People tend to put belief in him because he is an image of the true spirit of Christmas. Christmas as a holiday becomes a moment for people to enjoy, cheer, and give love and care affections to each others. As for children, Christmastime is a time to receive gifts from their parents. Many adults in modern world help their children believe in Father Christmas by telling stories that during the night of Christmas, Father Christmas travels around the world and gives gifts for all children in the world who believe in him.

The evidences above reveal about how people believe in Father Christmas. Although people know that Father Christmas is just an imaginative person, they still sometimes believe in him as a real person. This makes the novel not only matches with the function of fantasy, that is fantasy creates reality, but also as a work of fantasy literature.

c. **Fantasy used to Reflect Reality**

The function of fantasy as a reflection of reality is often found in the work of fantasy literature which uses the world of fantasy as the main theme. A reflection is a strange thing: it is the same, but opposite, and it cannot exist without the original; the original generates the reflection. It is clear enough that this novel uses the world of fantasy as the main theme. The world of Narnia is clearly defined as the world which is identical with the real world but has the differences in the kind of creatures dwelled in it.

Next moment she found that what was rubbing against her face and hands was no longer soft fur but something hard and rough and even prickly. "Why, it is just like branches of trees!" exclaimed Lucy. A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air (Lewis, 1970: 6-7).

The quotation above tells about the appearance of the fantasy world, Narnia. It is described as the land of woods in winter season time. In the real world, the condition of winter season is the same. The falling snow and the cold air are some characteristics of winter season. The same condition of the winter season in the fantasy worlds is the reflection of winter season in the real world.

the Great Hall of Cair Paravel—that wonderful hall with the ivory roof and the west wall hung with peacock's feathers and the eastern door which looks towards the sea, in the presence of all their friends and to the sound of trumpets,(Lewis, 1970: 178).

The quotation above tells about the image of a castle in fantasy world Narnia. The description tells about the castle of Narnia named Cair Paravel which has a wonderful hall with the ivory roof and the west wall hung with peacock's feathers and the eastern door which looks towards the sea. That description of such castle can easily be found in the real world. It becomes the evidence that the novel fulfils the function of fantasy used to reflect reality.

The elaborations of functions of fantasy found in the novel are clear enough. Although the novel does not cover all functions of fantasy, it is still strong enough to make them become evidences that this novel is a real work of fantasy.

3. The Kinds of Fantasy

The kinds of fantasy or the subgenres of fantasy are the categorizations that differentiate one type of fantasy with the other types of fantasy. Here the researcher finds that *The Chronicles of Narnia* cannot match with fifteen kinds of fantasy. The novel only matches with three kinds out from fifteen kinds of fantasy.

a. High Fantasy

High fantasy is defined as fantasy fiction set in an alternative, entirely fictional or secondary world, rather than the real, or primary world. The

Chronicles of Narnia' story is mostly set in an alternative world. There are only few chapters that reveal the story that is set in the real world.

"This is the land of Narnia," said the Faun, "where we are now; all that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea. And you—you have come from the wild woods of the west? (Lewis, 1970: 10)"

It describes the image of the alternative world. The name of the land is Narnia. It is where all that lies between the lamp-post and the great castle of Cair Paravel.

They were on a green open space from which you could look down on the forest spreading as far as one could see in every direction—except right ahead. There, far to the East, was something twinkling and moving. "By gum!" whispered Peter to Susan, "the sea!" In the very middle of this open hill-top was the Stone Table. It was a great grim slab of grey stone supported on four upright stones (Lewis, 1970: 121-122).

That is another description of the land of alternative world, Narnia. There lies a great Stone Table with all its ornaments which lies in the very middle of the open hills where the sea lies in the far to the East of it.

Those evidences show that the most of stories in the novel take place in the alternative world of Narnia. It means that the novel can be categorized as a High Fantasy novel.

b. Portal Fantasy

A portal fantasy employs a story in which transitions occur between the primary world and the secondary one. It is undoubted that this novel employs a transition between a primary and secondary world. The primary world is in London and the secondary world is the land of Narnia. Both worlds are connected with a portal. The portal is described as a big wardrobe which lies in the house of

the Professor. There are no pre-requirements needed for the characters to walk into the portal. They just accidentally come into it.

She immediately stepped into the wardrobe and got in among the coats and rubbed her face against them... ..

Then she noticed that there was something crunching under her feet. "I wonder is that more mothballs?" she thought, stooping down to feel it with her hand. But instead of feeling the hard, smooth wood of the floor of the wardrobe, she felt something soft and powdery and extremely cold. "This is very queer," she said, and went on a step or two further (Lewis, 1970: 6-7).

The quotation above tells about the moment when the main character immediately steps into the wardrobe and accidentally steps into the magical world of Narnia. The description of the portal is clear. It is a big common wardrobe with a lot of clothes and coats inside it.

It is clear enough that there is a portal as a way to enter the magical world. The portal can be used as both ways, to enter and exit. That evidence strengthens the category of novel as a work of Portal Fantasy.

c. Heroic Fantasy

A heroic fantasy is described as fantasy which chronicles the tales of heroes in imaginary lands and centres on a conquering hero. The evidences shown in the novel are clear enough that the novel is considered as a Heroic Fantasy.

Those evidences are as follows:

That stroke never reached the Wolf. Quick as lightning it turned round, its eyes flaming, and its mouth wide open in a howl of anger. If it had not been so angry that it simply had to howl it would have got him by the throat at once. As it was—**though all this happened too quickly for Peter to think at all—he had just time to duck down and plunge his sword, as hard as he could,**

between the brute's forelegs into its heart (Lewis, 1970: 127-128).

It tells about the battle of Peter against the wolf. Peter here is considered as a hero because he bravely fights against the wolf that attacked Susan, his sister. He becomes a hero in the imaginary land, Narnia, but in the real world he is just an ordinary person.

THE battle was all over a few minutes after their arrival. Most of the enemy had been killed in the first charge of Aslan and his—companions; and when those who were still living saw that the Witch was dead they either gave themselves up or took to flight. The next thing that Lucy knew was that Peter and Aslan were shaking hands (Lewis, 1970: 175).

The battle in Narnia is not clearly described. It is because this novel is considered as children's literature, so the image of violent in a battle is not good for younger readers. However, it clearly describes the heroism possessed by the central characters. Peter as the oldest children is chosen to lead the battle over the enemy, the White Witch and her army.

The evidences found in the novel clearly put the novel as the work of Heroic Fantasy. Although not all of the stories tell about heroism and heroic actions, the evidences are strong enough to prove that this novel is a work of fantasy literature and as a work of Heroic Fantasy.

B. Discussions

Literature is one of the products of language. Children can use their literature to organize their perception and to build a world of ideas. One of the genres of children's literature is fantasy. In fantasy, children are encouraged to

make “What if...” speculations. In fantasy, children are shown a very different kind of life. It often shows a better and easier life. What is real and what is not real become blurry. Somehow, children have the ability to tell the difference between imagination and reality.

Lewis introduces readers to the land of imagination by showing them what kinds of creatures live in, how the creatures live, and what kinds of problems they encounter. The way Lewis gives an understandable story makes the readers experience reality more than imagination. The items described in findings show that the magical creatures have harmony of life as human creatures in the real world. The essence of all fantasy described in findings displays ordinary things happened in the real world which is told in a different way adapted in the magical world of Narnia. Therefore, when people especially children and young adult read the novel, the story of the book is automatically believable. The fact that Lewis is intended to write the book for children makes the book obviously suitable for children. It means that the book does not harm children. The readers know that fantasy in it is unreal, but they know that it is true seen from the context of the magical world. When they relate the things to the real world, then it will create satisfactions. That feeling of satisfaction makes this book enjoyable to read.

The aspects of fantasy are clearly described in the findings. The characteristics of fantasy which are match with the novel are the most prominent aspect that characterizes the novel as fantasy book. The story, as one of the characteristics of fantasy, describes the beginning of the story with the introduction of the main characters. The middle part of the story describes the

essence of the novel. Moreover, the ending of the story describes the happy ending achieved by the main characters. Common characters, as the second characteristics of fantasy, describes about the way the author creates the characters in the novel. The essence of a literary product is that the characters share the same feelings with the readers. It can create a kind of special bond between the novel and the readers. The common characters in a fantasy novel can make readers experience real feelings and bring them into the story.

The evocation of another world is another characteristic of fantasy. It can enrich the experiences gained by the readers. Narnia as the magical world in the novel can make the readers find something new because the magical world appears to be different with the reader's real world. Indeed, the new experiences about the magical world can satisfy the readers.

Another characteristic of fantasy is the use of magic and supernatural power. It is clear enough that magic and supernatural power is not something that the readers can possess in the real world. It means that the novel brings another kind of satisfaction toward the readers.

A clear sense of good and evil described in the novel is very clear. This characteristic of fantasy can teach the readers, especially children, to define what is best between good and evil. The moral message of the novel mostly lies in this characteristic.

The quest is the last characteristic of fantasy. The story of a real life person contains a struggle to achieve something precious. In that struggle, a person must encounter so many problems which are not easy. In the novel, the

quest appears in the way the main characters try to reach their goal in saving the country of Narnia from the tyrannical Queen, the White Witch. The struggle can be seen in how the main characters solve the problems. They are struggling to achieve the throne as the real Kings and Queens of Narnia. This struggle marks the quest done by the main characters in the novel.

As a fantasy, it cannot be avoided that Lewis' *The Chronicles Of Narnia: The Lion, the Witch and the Wardrobe* is an escapist literature. However, from the data explained in the findings, it is seen that the escapism in this novel brings refreshment to the readers. It teaches readers to have self-confidences. The book tells about the four children, who accidentally come to the magical world of Narnia through the wardrobe, trying to fulfil the prophecy to save the country. They are normal children who live a normal life in a normal world. After coming to the world of Narnia, they decide to explore it. There they find problems that they never encounter before. They learn very hard about how to life in Narnia because the life there is very different with the real world. The problems that emerge in the middle of the adventure in Narnia makes the characters gain precious experiences. The meeting with Aslan and the battle against the White Witch mark the essence of the characters' journey. They learn to believe in something that is not real. Thus, their beliefs finally make them achieve the highest position as Kings and Queens. The book shows how to deal with problems in a good way.

Fantasy used escape from reality is not the only function of fantasy found in the novel. Fantasy used to create reality can also be found in the novel. In

modern era, many kinds of stories are based on the past. Indeed, some stories from the past that is purely imaginative become real in the modern era. In the novel, there is Father Christmas. He is an imaginative person who is now become so real after so many people believe that he is real in the modern era. There are so many reasons why do people believe that Father Christmas is real. One of the reasons is that people have strong spirits of Christmas. Christmas day is a day of gathering. It is a day when family and friends are gathering together in a special moment. Father Christmas has a crucial role in Christmas day. His job is to deliver gifts for all children in the world. He is a very kind, generous, happy, and jolly person. Children are the most part of society who believe in Father Christmas. It is because most parents teach their children to believe that when children are behave, Father Christmas will give gift they wanted for each of them. This means that the function of fantasy seems to give a good value in teaching children to behave and become good.

Fantasy used to reflect reality is the last function of fantasy found in the novel. The essence of it is that to make the readers learn about what is reflected in the magical world is not something new. In the novel, the magical world of Narnia is not a strange world that is new for the readers. Narnia is a land which is reflected from the real world. It is the land in which human beings can live in. The geographical appearance of the country is not odd. It is something that human being can find and meet in the real world. The fantasy in the novel shows that eventhough another world is called the imaginative world, it can be seen that it is obvious that world is the reflection of the real world.

The kinds of fantasy that are reflected in the novel are high, portal and heroic fantasy. The high fantasy found in the setting of the novel that mostly takes place in the alternative world, or the magical world of Narnia. The portal fantasy found in the novel found in the way the main characters come through from the real world into the magical world. The portal is the big wardrobe in the room of the Professor's house. Moreover, the heroic fantasy in the novel found in the heroic act done by the main characters in the battle against the tyrannical Queen of Narnia, The White Witch.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

According to the findings, the conclusion can be drawn. The writer of the thesis concludes that Lewis' *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* is included into a work of fantasy literature. It is well-marked by its characteristics, functions, and kinds.

1. Characteristics

The six types of characteristics which characterize the novel as a work of fantasy literature are story, common characters, evocation of another world, the use of magic and supernatural power, a clear sense of good and evil, and quests. The evidences found in the novel are clear.

2. Functions

The functions that mark the novel as a work of fantasy are fantasy used to escape from reality, fantasy used to create reality, and fantasy used to reflect reality. The evidences found in the novel strengthen the functions of fantasy used in the novel.

3. Kinds

The novel can be categorized into three kinds of fantasy out of fifteen kinds of fantasy. They are high fantasy, portal fantasy, and heroic fantasy.

The discussion shows that this book is not only considered as a children's literature, but also as a work of fantasy, and books with such elements can also be categorized as a young adult literature.

B. Suggestions

Based on the findings of this research, the researcher thinks that it is safe to read *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. The book is not a threat. There is nothing to worry about the book. There is no danger in the book that can harm anyone. On the contrary, the book contains so many moral messages which are good for readers of any ages, including children. It is suggested to academic society particularly those who come from English Department majoring in literature to learn about this genre of literature. By studying it, the readers can explore the ability to reveal more important aspects towards the work of literature. It is suggested to other researchers to conduct different studies about other kinds of literature genres.

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Appendices

Appendix 1

Summary of Lewis' *The Chronicles of Narnia:*

The Lion, the Witch and the Wardrobe

The book begins with the introduction of four siblings whose names are Peter Pevensie, Susan Pevensie, Edmund Pevensie, and Lucy Pevensie. They are sent to the house of an old Professor in London (later is known as Digory Kirke). He has no wife and lives in a very large house with a housekeeper called Mrs. Macready and three servants, Ivy, Margaret, and Betty. The Professor is a very old man with shaggy white hair which grows over most of his face as well as on his head.

The four children seem to be very happy to live in such huge house and they decide to explore the house. Lucy, the youngest children, finds a room with only a big wardrobe in it, while the others explore other rooms. She decides to enter the room and look into the wardrobe. She sees several coats, mostly long fur coats hanging up inside it. She immediately steps inside the wardrobe leaving the door open. When she takes another step further in, suddenly she feels something hard and prickly rubbing her face. A moment later, she finds herself standing in the middle of a wood with snow under her feet and snowflakes falling through the air. Later she finds out that she is in a magical country called Narnia.

In this strange land, she meets a very nice faun (half human and half goat) named Tumnus. They become friends. Tumnus invites Lucy into his house to have a cup of a tea. Later, he confesses that he plans to report her to the White Witch (a bad and tyrannical Queen who turns Narnia into an eternal winter but

never Christmas), but he never does it. After returning to our world, Lucy tells her siblings about Narnia but no one believes it. Few days later, when they play hide and seek, Edmund decides to hide in the room with the wardrobe. He hides in the wardrobe and accidentally finds himself in the country of Narnia. It makes him feel so bad about not believe in Lucy and shout an apology. Later, he meets White Witch and her servant, a long bearded dwarf. The White Witch tries to befriend with him and offers him a Turkish delight that enchants him. She encourages him to bring his siblings to her in Narnia, with the promise that he shall rule over them. Edmund falls into this and promise that he brings all his siblings to meet her. A moment later, after the Witch drives away from Edmund, Lucy appears from another part of the woods. They both then come back to our world together, but after returning he denies to Peter and Susan that there is a magical world in the wardrobe.

The adventure in Narnia begins after the four children come into the wardrobe. In Narnia, they meet Mr. and Mrs. Beaver who invite them for dinner. The Beaver explains that there is a prophecy says that when the sons of Adam and the daughters of Eve sit at Cair Paravel in throne, the power of evil will be over. The beavers also tell of the true king of Narnia, a great lion called Aslan, who has been absent for many years but is now on the move again. Edmund, who is having a promise to bring his siblings to the Witch, sneaks away from the Beaver's house and walks alone to the White Witch's house. There he finds the Witch's castle full of stone statues (later he finds that those statues are real creatures of Narnia that become

The Beavers realize that Edmund has gone and they know where he is heading. The Beavers and the three children then decided to leave Beaver's house to meet Aslan. On the way to the Stone Table, where Aslan at, they notice that the snow is melting. It is indicating that the White Witch's spell is breaking. A moment later they meet Father Christmas who gives gifts for them, a new and better sewing machine for the Beavers, a shield and a sword for Peter, a bow and a quiver full of arrows and also a little ivory horn for Susan, a small bottle of healer and a dagger for Lucy.

Arriving in the Stone Table, they meet Aslan and his army (all of Narnians who still live, such as, Tree Women and Well Women, Dryads and Naiads, Centaurs, Unicorns, Pelicans, Eagles, Minotaurs, Great Dog, and Leopards). Peter then encounter his first battle against Wolfs who try to threaten Susan and Lucy. Peter kills the Wolf with his sword.

The words spread by the Witch's army that Aslan and the Son of Adam had made their move. White Witch soon follows to make her approach to the stone table. She uses Edmund to become one of her tricky plan to encounter Aslan. There is a "Deep Magic from the Dawn of Time" carved in the Stone Table saying that "every traitor belongs to the White Witch as her lawful prey and that for very treachery she has the right to kill", which indicates that White Witch has the right to execute the traitor, Edmund. Knowing this, Aslan does a bargain to the Witch to replace Edmund as the one whom she shall kill. That evening, Aslan secretly leaves the camp to the Stone Table where White Witch and her army have been waiting, but is followed by Lucy and Susan. The Witch ties Aslan to the

Stone Table and then kills him with a knife. Lucy and Susan watch this incident and they mourn upon Aslan's dead body.

The next morning, Susan and Lucy decide to leave Aslan's dead body and then return back to the camp in the Fords of Beruna. On the way there, they feel something strange and magical behind, and then they decided to return to the Stone Table. There they find that the Stone Table has break apart. As they look around, they hear a great voice. It is Aslan who is restored to life. Aslan explains to them that there is a magic "Deeper Magic from Before the Dawn of Time" saying that "when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards".

Aslan then leads Susan and Lucy, who ride in the back of Aslan, to the White Witch castle. There they find an enormous amount of statues. Aslan slowly breathes some magic to them and they one by one restore to life. Lucy finds her friend, Tumnus the faun, who has been restored to life and cheered with joy. They all who have come back to life then follow Aslan and form a huge army. Aslan leads them to meet Peter, Edmund, and the rest of the army to encounter a battle with the White Witch.

The battle's gone wild. Aslan encounters the Witch directly and the others encounter a huge pack of Witch's army. As Aslan manages to kill the Witch, the remaining Witch's army then either give up or flee. Lucy finds that Edmund is seriously wounded. She remembers that Father Christmas had given her a healing

potion. She expels the potion into Edmund's mouth and it brings Edmund back even in a better and great shape.

The next morning, Aslan leads the children to Cair Paravel. He then solemnly crowns them onto the four thrones, King Peter the Magnificent, Queen Susan the Gentle, King Edmund the Just, and Queen Lucy the Valiant. Several years after, on the hunt of the White Stag (some believe that if it get caught, it can make all wishes come true) in the deep forest, the four children accidentally go to the lamp post, where their passage from the real world stand. They notice that they are making their way not through branches but through coats. The moment later they all come tumbling out of the wardrobe door into the empty room and they are no longer Kings and Queens, but just Peter, Susan, Edmund, and Lucy in their old clothes.

A. Characteristics of fantasy in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*

1. Story

| No | Category | Quotation | Chapter / Page | Code |
|----|-----------------------|--|----------------|-----------|
| 1 | Encountering Problems | This story is about something that happened to them when they were sent away from London during the war because of the air-raids. | 1 / 1 | II, c, 1) |
| 2 | | Looking into the inside, she saw several coats hanging up—mostly long fur coats. There was nothing Lucy liked so much as the smell and feel of fur. She immediately stepped into the wardrobe and got in among the coats and rubbed her face against them, leaving the door open, of course, because she knew that it is very foolish to shut oneself into any wardrobe. Soon she went further in and found that there was a second row of coats hanging up behind the first one. It was almost quite dark in there and she kept her arms stretched out in front of her so as not to bump her face into the back of the wardrobe. She took a step further in—then two or three steps always expecting to feel woodwork against the tips of her fingers. But she could not feel it. | 1 / 5 | II, c, 1) |
| 3 | | "I'm a kidnapper for her, that's what I am. Look at me, Daughter of Eve. Would you believe that I'm the sort of Faun to meet a poor innocent child in the wood, one that had never done me any harm, and pretend to be friendly with it, and invite it home to my cave, all for the sake of lulling it asleep and then handing it over to the White Witch?" | 2 / 17 | II, c, 1) |
| 4 | | For the next few days she was very miserable. She could have made it up with the others quite easily at any moment if she could have brought herself to say that the whole thing was only a story made up for fun. But Lucy was a very truthful girl and she knew that she was really in the right; and she could not bring herself to say this. The others who thought she was telling a lie, and a silly lie too, made her very unhappy. | 3 / 22 | II, c, 1) |
| 5 | | And Edmund gave a very superior look as if he were far older than Lucy (there was really only a year's difference) and then a little snigger and said, "Oh, yes, Lucy and I have been playing—pretending that all her story about a country in the wardrobe is true. just for fun, of course. There's nothing there really." | 5 / 41 | II, c, 1) |
| 6 | | "And now," said Susan, "what do we do next?" | 6 / 51 | II, c, 1) |
| 7 | | The former occupant of these premises, the Faun Tumnus, is under arrest and awaiting his trial on a charge of High Treason against her Imperial Majesty Jadis, Queen of Narnia, Chatelaine of Cair Paravel, Empress of the Lone Islands, etc., also of comforting her said Majesty's enemies, harbouring spies and fraternizing with Humans. | 6 / 55 | II, c, 1) |
| 8 | | "S-s-s-sh!" said the Beaver, "not so loud please. We're not safe even here." | 7 / 63 | II, c, 1) |
| 9 | | "Ooh!" said Susan, "I'd thought he was a man. Is he—quite safe? I shall feel rather nervous about meeting a lion." | 8 / 75 | II, c, 1) |
| 10 | | "What on earth are we to do, Mr Beaver?" said Peter. | 8 / 79 | II, c, 1) |
| 11 | | "What do you mean?" said Susan. "He can't be far away yet. And we've got to find him. What do you mean when you say there's no use looking for him?" "The reason there's no use looking," said Mr Beaver, "is that we know already where he's gone!" Everyone stared in amazement. "Don't you understand?" said Mr Beaver. "He's gone to her, to the White Witch. He has betrayed us all." | 8 / 80 | II, c, 1) |

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| 12 | | "Oh, can no one help us?" wailed Lucy. | 8 / 82 | II, c, 1) |
| 13 | | "You're right, Mrs Beaver," said her husband, "we must all get away from here. There's not a moment to lose." | 8 / 83 | II, c, 1) |
| 14 | Desperations | It was pretty bad when he reached the far side. It was growing darker every minute and what with that and the snowflakes swirling all round him he could hardly see three feet ahead. And then too there was no road. He kept slipping into deep drifts of snow, and skidding on frozen puddles, and tripping over fallen tree-trunks, and sliding down steep banks, and barking his shins against rocks, till he was wet and cold and bruised all over. The silence and the loneliness were dreadful. In fact I really think he might have given up the whole plan and gone back and owned up and made friends with the others. | 9 / 86 | II, c, 1) |
| 15 | | Then a wind sprang up and it became freezing cold. Finally, the clouds rolled away and the moon came out. It was a full moon and, shining on all that snow, it made everything almost as bright as day—only the shadows were rather confusing. | 9 / 87 | II, c, 1) |
| 16 | | He would never have found his way if the moon hadn't come out by the time he got to the other river you remember he had seen (when they first arrived at the Beavers') a smaller river flowing into the great one lower down. | 9 / 87-88 | II, c, 1) |
| 17 | | But it was too late to think of turning back now. | 9 / 89 | II, c, 1) |
| 18 | | He crossed the river on the ice and walked up to the House. There was nothing stirring; not the slightest sound anywhere. Even his own feet made no noise on the deep newly fallen snow. He walked on and on, past corner after corner of the House, and past turret after turret to find the door. He had to go right round to the far side before he found it. It was a huge arch but the great iron gates stood wide open. | 9 / 89 | II, c, 1) |
| 19 | | As soon as Mr Beaver said, "There's no time to lose," | 10 / 95 | II, c, 1) |
| 20 | | 'Course we've got a hope. We can't get there before her but we can keep under cover and go by ways she won't expect and perhaps we'll get through." | 10 / 96 | II, c, 1) |
| 21 | | "Oh, please, please, please, do hurry!" said the three children. And so at last they all got outside and Mr Beaver locked the door ("It'll delay her a bit," he said) and they set off, all carrying their loads over their shoulders. | 10 / 97 | II, c, 1) |
| 22 | | "Oh, how can they?" said Lucy, tears streaming down her cheeks. "The brutes, the brutes!" for now that the first shock was over the shorn face of Aslan looked to her braver, and more beautiful, and more patient than ever. "Muzzle him!" said the Witch. And even now, as they worked about his face putting on the muzzle, one bite from his jaws would have cost two or three of them their hands. But he never moved. And this seemed to enrage all that rabble. Everyone was at him now. Those who had been afraid to come near him even after he was bound began to find their courage, and for a few minutes the two girls could not even see him—so thickly was he surrounded by the whole crowd of creatures kicking him, hitting him, spitting on him, jeering at him. | 14 / 150-151 | II, c, 1) |
| 23 | | At last the rabble had had enough of this. They began to drag the bound and muzzled Lion to the Stone Table, some pulling and some pushing. He was so huge that even when they got him there it took all their efforts to hoist him on to the surface of it. Then there was more tying and tightening of cords. | 14 / 151 | II, c, 1) |
| 24 | | "The cowards! The cowards!" sobbed Susan. "Are they still afraid of him, even now?" When once Aslan had been tied (and tied so that he was really a mass of cords) on the flat stone, a hush fell on the crowd. Four Hags, holding four torches, stood at the corners of the Table. The Witch | 14 / 151 | II, c, 1) |

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| | | bared her arms as she had bared them the previous night when it had been Edmund instead of Aslan. Then she began to whet her knife. It looked to the children, when the gleam of the torchlight fell on it, as if the knife were made of stone, not of steel, and it was of a strange and evil shape. | | |
| 25 | | As last she drew near. She stood by Aslan's head. Her face was working and twitching with passion, but he looked up at the sky, still quiet, neither angry nor afraid, but a little sad. Then, just before she gave the blow, she stooped down and said in a quivering voice, "And now, who has won? Fool, did you think that by all this you would save the human traitor? Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased. But when you are dead what will prevent me from killing him as well? And who will take him out of my hand then? Understand that you have given me Narnia forever, you have lost your own life and you have not saved his. In that knowledge, despair and die." | 14 / 152 | II, c, 1) |
| 26 | Resolutions | Everyone knew him because, though you see people of his sort only in Narnia, you see pictures of them and hear them talked about even in our world—the world on this side of the wardrobe door. But when you really see them in Narnia it is rather different. Some of the pictures of Father Christmas in our world make him look only funny and jolly. But now that the children actually stood looking at him they didn't find it quite like that. He was so big, and so glad, and so real, that they all became quite still. They felt very glad, but also solemn. "I've come at last," said he. "She has kept me out for a long time, but I have got in at last. Aslan is on the move. The Witch's magic is weakening." And Lucy felt running through her that deep shiver of gladness which you only get if you are being solemn and still. | 10 / 102 | II, c, 1) |
| 27 | | "These are your presents," was the answer, "and they are tools not toys. The time to use them is perhaps near at hand. Bear them well." With these words he handed to Peter a shield and a sword. The shield was the colour of silver and across it there ramped a red lion, as bright as a ripe strawberry at the moment when you pick it. The hilt of the sword was of gold and it had a sheath and a sword belt and everything it needed, and it was just the right size and weight for Peter to use. | 10 / 104 | II, c, 1) |
| 28 | | "Susan, Eve's Daughter," said Father Christmas. "These are for you," and he handed her a bow and a quiver full of arrows and a little ivory horn. "You must use the bow only in great need," he said, "for I do not mean you to fight in the battle. It does not easily miss. And when you put this horn to your lips; and blow it, then, wherever you are, I think help of some kind will come to you." | 10 / 104 | II, c, 1) |
| 29 | | Last of all he said, "Lucy, Eve's Daughter," and Lucy came forward. He gave her a little bottle of what looked like glass (but people said afterwards that it was made of diamond) and a small dagger. "In this bottle," he said, "there is cordial made of the juice of one of the fireflowers that grow in the mountains of the sun. If you or any of your friends is hurt, a few drops of this restore them. And the dagger is to defend yourself at great need. For you also are not to be in battle." | 10 / 104-105 | II, c, 1) |
| 30 | | Peter did not feel very brave; indeed, he felt he was going to be sick. But that made no difference to what he had to do. He rushed straight up to the monster and aimed a slash of his sword at its side. That stroke never reached the Wolf. Quick as lightning it turned round, its eyes flaming, and its mouth wide open in a howl of anger. If it had not been so angry that it simply had to howl it would have got him by | 12 / 127 | II, c, 1) |

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| | | the throat at once. As it was—though all this happened too quickly for Peter to think at all—he had just time to duck down and plunge his sword, as hard as he could, between the brute's forelegs into its heart. Then came a horrible, confused moment like something in a nightmare. He was tugging and pulling and the Wolf seemed neither alive nor dead, and its bared teeth knocked against his forehead, and everything was blood and heat and hair. A moment later he found that the monster lay dead and he had drawn his sword out of it and was straightening his back and rubbing the sweat off his face and out of his eyes. | | |
| 31 | Resolutions | The rising of the sun had made everything look so different—all colours and shadows were changed that for a moment they didn't see the important thing. Then they did. The Stone Table was broken into two pieces by a great crack that ran down it from end to end; and there was no Aslan. | 15 / 158 | II, c, 1) |
| 32 | | "Yes!" said a great voice behind their backs. "It is more magic." They looked round. There, shining in the sunrise, larger than they had seen him before, shaking his mane (for it had apparently grown again) stood Aslan himself. "Oh, Aslan!" cried both the children, staring up at him, almost as much frightened as they were glad. "Aren't you dead then, dear Aslan?" said Lucy. "Not now," said Aslan. | 15 / 159 | II, c, 1) |
| 33 | | "It means," said Aslan, "that though the Witch knew the Deep Magic, there is a magic deeper still which she did not know: Her knowledge goes back only to the dawn of time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards. And now—" | 15 / 159 | II, c, 1) |
| 34 | | He was indeed. He had bounded up to the stone lion and breathed on him. Then without waiting a moment he whisked round—almost as if he had been a cat chasing its tail—and breathed also on the stone dwarf, which (as you remember) was standing a few feet from the lion with his back to it. Then he pounced on a tall stone dryad which stood beyond the dwarf, turned rapidly aside to deal with a stone rabbit on his right, and rushed on to two centaurs. | 16 / 164 | II, c, 1) |
| 35 | | "Of course," said Aslan. "And now! Those who can't keep up—that is, children, dwarfs, and small animals—must ride on the backs of those who can—that is, lions, centaurs, unicorns, horses, giants and eagles. Those who are good with their noses must come in front with us lions to smell out where the battle is. Look lively and sort yourselves." | 16 / 171 | II, c, 1) |
| 36 | | Then they came out of the narrow valley and at once she saw the reason. There stood Peter and Edmund and all the rest of Aslan's army fighting desperately against the crowd of horrible creatures whom she had seen last night; only now, in the daylight, they looked even stranger and more evil and more deformed. There also seemed to be far more of them. Peter's army—which had their backs to her looked terribly few. And there werestatues dotted all over the battlefield, so apparently the Witch had been using her wand. But she did not seem to be using it now. She was fighting with her stone knife. It was Peter she was fightin—both of them going at it so hard that Lucy could hardly make out what was happening; she only saw the stone knife and Peter's sword flashing so quickly that they looked like three knives and three swords. That pair were in the centre. On | 16 / 173 | II, c, 1) |

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| | | each side the line stretched out. Horrible things were happening wherever she looked. | | |
| 37 | Resolutions | THE battle was all over a few minutes after their arrival. Most of the enemy had been killed in the first charge of Aslan and his—companions; and when those who were still living saw that the Witch was dead they either gave themselves up or took to flight. The next thing that Lucy knew was that Peter and Aslan were shaking hands. | 17 / 175 | II, c, 1) |
| 38 | | For then, in the Great Hall of Cair Paravel—that wonderful hall with the ivory roof and the west wall hung with peacock's feathers and the eastern door which looks towards the sea, in the presence of all their friends and to the sound of trumpets, Aslan solemnly crowned them and led them to the four thrones amid deafening shouts of, "Long Live King Peter! Long Live Queen Susan! Long Live King Edmund! Long Live Queen Lucy!" "Once a king or queen in Narnia, always a king or queen. Bear it well, Sons of Adam! Bear it well, Daughters of Eve!" said Aslan. | 17 / 178 | II, c, 1) |
| 39 | | And now, as you see, this story is nearly (but not quite) at an end. These two Kings and two Queens governed Narnia well, and long and happy was their reign. At first much of their time was spent in seeking out the remnants of the White Witch's army and destroying them, and indeed for a long time there would be news of evil things lurking in the wilder parts of the forest—a haunting here and a killing there, a glimpse of a werewolf one month and a rumour of a hag the next. But in the end all that foul brood was stamped out. And they made good laws and kept the peace and saved good trees from being unnecessarily cut down, and liberated young dwarfs and young satyrs from being sent to school, and generally stopped busybodies and interferers and encouraged ordinary people who wanted to live and let live. And they drove back the fierce giants (quite a different sort from Giant Rumblebuffin) on the north of Narnia when these ventured across the frontier. And they entered into friendship and alliance with countries beyond the sea and paid them visits of state and received visits of state from them. And they themselves grew and changed as the years passed over them. And Peter became a tall and deep-chested man and a great warrior, and he was called King Peter the Magnificent. And Susan grew into a tall and gracious woman with black hair that fell almost to her feet and the kings of the countries beyond the sea began to send ambassadors asking for her hand in marriage. And she was called Susan the Gentle. Edmund was a graver and quieter man than Peter, and great in council and judgement. He was called King Edmund the Just. But as for Lucy, she was always gay and golden-haired, and all princes in those parts desired her to be their Queen, and her own people called her Queen Lucy the Valiant. | 17 / 180 | II, c, 1) |
| 40 | | So they lived in great joy and if ever they remembered their life in this world it was only as one remembers a dream. | 17 / 181 | II, c, 1) |

2. Common Characters

| No. | Category | Quotation | Chapter / Page | Code |
|-----|--------------------|--|----------------|-----------|
| 1 | Showing Weaknesses | "Oh, come off it!" said Edmund, who was tired and pretending not to be tired, which always made him bad-tempered. "Don't go on talking like that." | 1 / 2 | II, c, 2) |
| 2 | | for the Faun's brown eyes had filled with tears and then the tears began trickling down its cheeks, and soon they were running off the end of its nose; and at last it covered its face with its hands and began | 2 / 14 | II, c, 2) |

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| | | to howl. | | | |
| 3 | Showing Weaknesses | "That's the worst of it," said Mr Tumnus with a deep groan. "I'm a kidnapper for her, that's what I am. | 2 / 15 | II, c, 2) | |
| 4 | | "And if I don't," said he, beginning to cry again "she's sure to find out. And she'll have my tail cut off and my horns sawn off, and my beard plucked out, and she'll wave her wand over my beautiful clove hoofs and turn them into horrid solid hoofs like wretched horse's. And if she is extra and specially angry she'll turn me into stone and I shall be only statue of a Faun in her horrible house until the four thrones at Cair Paravel are filled and goodness knows when that will happen, or whether it will ever happen at all." | 2 / 17 | II, c, 2) | |
| 5 | | Lucy grew very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears. | 3 / 22 | II, c, 2) | |
| 6 | | For the next few days she was very miserable. She could have made it up with the others quite easily at any moment if she could have brought herself to say that the whole thing was only a story made up for fun. | 3 / 22 | II, c, 2) | |
| 7 | | "I wish the Macready would hurry up and take all these people away," said Susan presently, "I'm getting horribly cramped." | 6 / 50 | II, c, 2) | |
| 8 | | "Ugh!" said Susan, stamping her feet, "it's pretty cold. What about putting on some of these coats?" | 6 / 51 | II, c, 2) | |
| 9 | | He kept slipping into deep drifts of snow, and skidding on frozen puddles, and tripping over fallen tree-trunks, and sliding down steep banks, and barking his shins against rocks, till he was wet and cold and bruised all over. | 9 / 88 | II, c, 2) | |
| 10 | | "Wherever is this?" said Peter's voice, sounding tired and pale in the darkness. (I hope you know what I mean by a voice sounding pale.) | 10 / 99 | II, c, 2) | |
| 11 | | It seemed to Lucy only the next minute (though really it was hours and hours later) when she woke up feeling a little cold and dreadfully stiff and thinking how she would like a hot bath. | 10 / 100 | II, c, 2) | |
| 12 | | Peter did not feel very brave; indeed, he felt he was going to be sick. But that made no difference to what he had to do. | 12 / 127 | II, c, 2) | |
| 13 | | He felt tired all over. | 12 / 128 | II, c, 2) | |
| 14 | | "The cowards! The cowards!" sobbed Susan. "Are they still afraid of him, even now?" | 14 / 151 | II, c, 2) | |
| 15 | | The children did not see the actual moment of the killing. They couldn't bear to look and had covered their eyes. | 14 / 152 | II, c, 2) | |
| 16 | | And down they both knelt in the wet grass and kissed his cold face and stroked his beautiful fur—what was left of it—and cried till they could cry no more. And then they looked at each other and held each other's hands for mere loneliness and cried again; and then again were silent. | 15 / 160 | II, c, 2) | |
| 17 | | "Oh, it's too bad," sobbed Lucy; "they might have left the body alone." | 15 / 160 | II, c, 2) | |
| 18 | | They found Edmund in charge of Mrs Beaver a little way back from the fighting line. He was covered with blood, his mouth was open, and his face a nasty green colour. | 17 / 176 | II, c, 2) | |
| 19 | | Showing Kindness | He himself was a very old man with shaggy white hair which grew over most of his face as well as on his head, and they liked him almost at once; | 1 / 1 | II, c, 2) |
| 20 | | | "I think he's an old dear," said Susan. | 1 / 2 | II, c, 2) |
| 21 | "I am very pleased to meet you, Mr Tumnus," said Lucy. | | 2 / 10 | II, c, 2) | |
| 22 | "Well, it's very kind of you," said Lucy. "But I shan't be able to stay long." | | 2 / 12 | II, c, 2) | |
| 23 | Then Mr Tumnus stooped and took a flaming piece of wood out of the fire with a neat little pair of tongs, and lit a lamp. "Now we shan't | | 2 / 12 | II, c, 2) | |

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| | be long," he said, and immediately put a kettle on. | | |
| 24 | And really it was a wonderful tea. There was a nice brown egg, lightly boiled, for each of them, and then sardines on toast, and then buttered toast, and then toast with honey, and then a sugar-topped cake. And when Lucy was tired of eating the Faun began to talk. He had wonderful tales to tell of life in the forest. | 2 / 13 | II, c, 2) |
| 25 | Then to cheer himself up he took out from its case on the dresser a strange little flute that looked as if it were made of straw and began to play. And the tune he played made Lucy want to cry and laugh and dance and go to sleep all at the same time. | 2 / 14 | II, c, 2) |
| 26 | "I don't think you're a bad Faun at all," said Lucy. "I think you are a very good Faun. You are the nicest Faun I've ever met." | 2 / 14 | II, c, 2) |
| 27 | "My poor child," she said in quite a different voice, "how cold you look! Come and sit with me here on the sledge and I will put my mantle round you and we will talk." | 4 / 30 | II, c, 2) |
| 28 | The dwarf immediately took this and handed it to Edmund with a bow and a smile; not a very nice smile. | 4 / 30 | II, c, 2) |
| 29 | "It is dull, Son of Adam, to drink without eating," said the Queen presently. "What would you like best to eat?" | 4 / 31 | II, c, 2) |
| 30 | The Queen let another drop fall from her bottle on to the snow, and instantly there appeared a round box, tied with green silk ribbon, which, when opened, turned out to contain several pounds of the best Turkish Delight. Each piece was sweet and light to the very centre and Edmund had never tasted anything more delicious. | 4 / 32 | II, c, 2) |
| 31 | "It is a lovely place, my house," said the Queen. "I am sure you would like it. There are whole rooms full of Turkish Delight, and what's more, I have no children of my own. I want a nice boy whom I could bring up as a Prince and who would be King of Narnia when I am gone. While he was Prince he would wear a gold crown and eat Turkish Delight all day long; and you are much the cleverest and handsomest young man I've ever met. I think I would like to make you the Prince—some day, when you bring the others to visit me." | 4 / 34 | II, c, 2) |
| 32 | "S-s-s-sh," said the Beaver, "not here. I must bring you where we can have a real talk and also dinner." | 7 / 63 | II, c, 2) |
| 33 | He was so big, and so glad, and so real, that they all became quite still. They felt very glad, but also solemn. | 10 / 103 | II, c, 2) |
| 34 | "And now," said Father Christmas, "for your presents. There is a new and better sewing machine for you, Mrs Beaver. I will drop it in your house as, I pass." | 10 / 103 | II, c, 2) |
| 35 | "These are your presents," was the answer, "and they are tools not toys. | 10 / 104 | II, c, 2) |
| 36 | "Susan, Eve's Daughter," said Father Christmas. "These are for you," | 10 / 104 | II, c, 2) |
| 37 | —"here is something for the moment for you all!" and he brought out (I suppose from the big bag at his back, but nobody quite saw him do it) a large tray containing five cups and saucers, a bowl of lump sugar, a jug of cream, and a great big teapot all sizzling and piping hot. Then he cried out "Merry Christmas! Long live the true King!" and cracked his whip, and he and the reindeer and the sledge and all were out of sight before anyone realized that they had started. | 10 / 105 | II, c, 2) |
| 38 | "Welcome, Peter, Son of Adam," said Aslan. "Welcome, Susan and Lucy, Daughters of Eve. Welcome He-Beaver and She-Beaver." | 12 / 123 | II, c, 2) |
| 39 | "No," said Aslan. "I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that." | 14 / 147 | II, c, 2) |
| 40 | "We have a long journey to go. You must ride on me." And he crouched down and the children climbed on to his warm, golden back, and Susan sat first, holding on tightly to his mane and Lucy sat | 15 / 161 | II, c, 2) |

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| | | behind holding on tightly to Susan. | | | |
| 41 | Showing Happiness | ...and Edmund (who was the next youngest) wanted to laugh and had to keep on pretending he was blowing his nose to hide it. | 1 / 2 | II, c, 2) | |
| 42 | | "This is going to be perfectly splendid. That old chap will let us do anything we like." | 1 / 2 | II, c, 2) | |
| 43 | | He was quite warm now, and very comfortable. | 4 / 32 | II, c, 2) | |
| 44 | | "Yes, let's," said Lucy. "Oh, Edmund, I am glad you've got in too. The others will have to believe in Narnia now that both of us have been there. What fun it will be!" | 4 / 39 | II, c, 2) | |
| 45 | | "What about going to see Mr Tumnus?" said Lucy. "He's the nice Faun I told you about." | 6 / 53 | II, c, 2) | |
| 46 | | "Here we are, Mrs Beaver," said Mr Beaver, "I've found them. Here are the Sons and Daughters of Adam and Eve'—and they all went in. | 7 / 68 | II, c, 2) | |
| 47 | | A little way off at the foot of a tree sat a merry party, a squirrel and his wife with their children and two satyrs and a dwarf and an old dogfox, all on stools round a table. | 11 / 111 | II, c, 2) | |
| 48 | | "Oh, you're real, you're real! Oh, Aslan!" cried Lucy, and both girls flung themselves upon him and covered him with kisses. | 15 / 159 | II, c, 2) | |
| 49 | | "Oh yes. Now?" said Lucy, jumping up and clapping her hands. | 15 / 160 | II, c, 2) | |
| 50 | | "No, no," said Lucy laughing, "here it is!" This time he managed to get it but it was only about the same size to him that a saccharine tablet would be to you, so that when she saw him solemnly rubbing it to and fro across his great red face, she said, "I'm afraid it's not much use to you, Mr Rumblebuffin." | 16 / 170 | II, c, 2) | |
| 51 | | So they lived in great joy and if ever they remembered their life in this world it was only as one remembers a dream. | 17 / 181 | II, c, 2) | |
| 52 | | Showing Sadness | "Oh—oh—oh!" sobbed Mr Tumnus, "I'm crying because I'm such a bad Faun." | 2 / 15 | II, c, 2) |
| 53 | | | "That's the worst of it," said Mr Tumnus with a deep groan. "I'm a kidnapper for her, that's what I am. Look at me, Daughter of Eve. Would you believe that I'm the sort of Faun to meet a poor innocent child in the wood, one that had never done me any harm, and pretend to be friendly with it, and invite it home to my cave, all for the sake of lulling it asleep and then handing it over to the White Witch?" | 2 / 16 | II, c, 2) |
| 54 | | | For the next few days she was very miserable. She could have made it up with the others quite easily at any moment if she could have brought herself to say that the whole thing was only a story made up for fun. | 3 / 22 | II, c, 2) |
| 55 | | | The others who thought she was telling a lie, and a silly lie too, made her very unhappy. | 3 / 23 | II, c, 2) |
| 56 | But Lucy could not properly enjoy any of it. And so things went on until the next wet day. | | 3 / 23 | II, c, 2) | |
| 57 | It was an unpleasant evening. Lucy was miserable and Edmund was beginning to feel that his plan wasn't working as well as he had expected. | | 5 / 43 | II, c, 2) | |
| 58 | "I've a most Horrible feeling—as if something were hanging over us." | | 14 / 145 | II, c, 2) | |
| 59 | "No," said Aslan. "I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that." | | 14 / 147 | II, c, 2) | |
| 60 | "Oh, it's too bad," sobbed Lucy; "they might have left the body alone." | | 15 / 158 | II, c, 2) | |
| 61 | "Oh, Aslan!" cried both the children, staring up at him, almost as much frightened as they were glad. | | 15 / 159 | II, c, 2) | |
| 62 | Showing Anger | "I'm very sorry, Mr Tumnus," said Lucy. "But please let me go home." | 2 / 17 | II, c, 2) | |
| 63 | | The others did not know what to think, but Lucy was so excited that | 3 / 21 | II, c, 2) | |

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| | | they all went back with her into the room. She rushed ahead of them, flung open the door of the wardrobe and cried, "Now! go in and see for yourselves." | | |
| 64 | | Lucy grew very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears. | 3 / 22 | II, c, 2) |
| 65 | | "Look here," said Peter, turning on him savagely, "shut up! You've been perfectly beastly to Lu ever since she started this nonsense about the wardrobe, and now you go playing games with her about it and setting her off again. I believe you did it simply out of spite." | 5 / 41 | II, c, 2) |
| 66 | | "You didn't think anything at all," said Peter; "it's just spite. You've always liked being beastly to anyone smaller than yourself; we've seen that at school before now." "Do stop it," said Susan; "it won't make things any better having a row between you two. Let's go and find Lucy." | 5 / 42 | II, c, 2) |
| 67 | | "I don't care what you think, and I don't care what you say. You can tell the Professor or you can write to Mother or you can do anything you like. I know I've met a Faun in there and—I wish I'd stayed there and you are all beasts, beasts." | 5 / 42 | II, c, 2) |
| 68 | | There was a dead silence. "Well, of all the poisonous little beasts—" said Peter, and shrugged his shoulders and said no more. There seemed, indeed, no more to say, and presently the four resumed their journey; but Edmund was saying to himself, "I'll pay you all out for this, you pack of stuck-up, selfsatisfied prigs." | 6 / 53 | II, c, 2) |
| 69 | | "How dare you come alone?" said the Witch in a terrible voice. "Did I not tell you to bring the others with you?" | 9 / 94 | II, c, 2) |
| 70 | | "What! Aslan?" cried the Queen, "Aslan! Is this true? If I find you have lied to me—" | 9 / 94 | II, c, 2) |
| 71 | | "What is the meaning of this?" asked the Witch Queen. Nobody answered. | 11 / 112 | II, c, 2) |
| 72 | | "What?" roared the Witch, springing from the sledge and taking a few strides nearer to the terrified animals. "He has not been here! He cannot have been here! How dare you—but no. Say you have been lying and you shall even now be forgiven." | 11 / 112 | II, c, 2) |
| 73 | | "Don't sit staring, fool! Get out and help." | 11 / 115 | II, c, 2) |
| 74 | | "Mind your own business!" said the dwarf when he saw that Edmund had turned his head to look at them; and he gave the rope a vicious jerk. | 11 / 117 | II, c, 2) |
| 75 | | "I do believe—" said Susan. "But how queer! They're nibbling away at the cords!" | 15 / 156 | II, c, 2) |
| 76 | Showing Guilt | "I'm very sorry, Mr Tumnus," said Lucy. "But please let me go home." | 2 / 17 | II, c, 2) |
| 77 | | "I say, Lu! I'm sorry I didn't believe you. I see now you were right all along. Do come out. Make it Pax." | 3 / 22 | II, c, 2) |
| 78 | | "All right," said Edmund, "I see you were right and it is a magic wardrobe after all. I'll say I'm sorry if you like. But where on earth have you been all this time? I've been looking for you everywhere." | 4 / 37 | II, c, 2) |
| 79 | | Edmund shook hands with each of the others and said to each of them in turn, "I'm sorry," and everyone said, "That's all right." And then everyone wanted very hard to say something which would make it quite clear that they were all friends with him again—something ordinary and natural—and of course no one could think of anything in the world to say. | 13 / 136 | II, c, 2) |

3. Evocation of Another World

| No | Category | Quotation | Chapter / Page | Code |
|----|---|---|----------------|-----------|
| 1 | Confront Terrors Magical World: Narnia | "And if I don't," said he, beginning to cry again "she's sure to find out. And she'll have my tail cut off and my horns sawn off, and my beard plucked out, and she'll wave her wand over my beautiful clove hoofs and turn them into horrid solid hoofs like wretched horse's. And if she is extra and specially angry she'll turn me into stone and I shall be only statue of a Faun in her horrible house until the four thrones at Cair Paravel are filled and goodness knows when that will happen, or whether it will ever happen at all." | 2 / 16 | II, c, 3) |
| 2 | | "That's the worst of it," said Mr Tumnus with a deep groan. "I'm a kidnapper for her, that's what I am. Look at me, Daughter of Eve. Would you believe that I'm the sort of Faun to meet a poor innocent child in the wood, one that had never done me any harm, and pretend to be friendly with it, and invite it home to my cave, all for the sake of lulling it asleep and then handing it over to the White Witch?" | 2 / 17 | II, c, 3) |
| 3 | | "You are the child," said Tumnus. "I had orders from the White Witch that if ever I saw a Son of Adam or a Daughter of Eve in the wood, I was to catch them and hand them over to her. And you are the first I've ever met. And I've pretended to be your friend an asked you to tea, and all the time I've been meaning to wait till you were asleep and then go and tell Her." | 2 / 17 | II, c, 3) |
| 4 | | Lucy was running towards him as fast as her short legs would carry her and her face was as white as paper. Then he saw Susan make a dash for a tree, and swing herself up, followed by a huge grey beast. At first Peter thought it was a bear. Then he saw that it looked like an Alsatian, though it was far too big to be a dog. Then he realized that it was a wolf—a wolf standing on its hind legs, with its front paws against the tree-trunk, snapping and snarling. All the hair on its back stood up on end. Susan had not been able to get higher than the second big branch. One of her legs hung down so that her foot was only an inch or two above the snapping teeth. Peter wondered why she did not get higher or at least take a better grip; then he realized that she was just going to faint and that if she fainted she would fall off. | 12 / 126 | II, c, 3) |
| 5 | | Peter did not feel very brave; indeed, he felt he was going to be sick. But that made no difference to what he had to do. He rushed straight up to the monster and aimed a slash of his sword at its side. That stroke never reached the Wolf. Quick as lightning it turned round, its eyes flaming, and its mouth wide open in a howl of anger. If it had not been so angry that it simply had to howl it would have got him by the throat at once. As it was—though all this happened too quickly for Peter to think at all—he had just time to duck down and plunge his sword, as hard as he could, between the brute's forelegs into its heart. Then came a horrible, confused moment like something in a nightmare. He was tugging and pulling and the Wolf seemed neither alive nor dead, and its bared teeth knocked against his forehead, and everything was blood and heat and hair. A moment later he found that the monster lay dead and he had drawn his sword out of it and was straightening his back and rubbing the sweat off his face and out of his eyes. | 12 / 127 | II, c, 3) |
| 6 | | "And now, who has won? Fool, did you think that by all this you would save the human traitor? Now I will kill you instead of him as our pact was and so the Deep Magic will be appeased. But when you are dead what will prevent me from killing him as well? And who | 14 / 152 | II, c, 3) |

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| | | | will take him out of my hand then? Understand that you have given me Narnia forever, you have lost your own life and you have not saved his. In that knowledge, despair and die." | | |
| 7 | | | He fought his way through three ogres to where she was just turning one of your leopards into a statue. And when he reached her he had sense to bring his sword smashing down on her wand instead of trying to go for her directly and simply getting made a statue himself for his pains. That was the mistake all the rest were making. Once her wand was broken we began to have some chance—if we hadn't lost so many already. He was terribly wounded. We must go and see him." | 17 / 176 | II, c, 3) |
| 8 | | | They found Edmund in charge of Mrs Beaver a little way back from the fighting line. He was covered with blood, his mouth was open, and his face a nasty green colour. | 17 / 176 | II, c, 3) |
| 9 | Confront Choices | Magical World: Narnia | But at last he came to a part where it was more level and the valley opened out. And there, on the other side of the river, quite close to him, in the middle of a little plain between two hills, he saw what must be the White Witch's House. And the moon was shining brighter than ever. The House was really a small castle. It seemed to be all towers; little towers with long pointed spires on them, sharp as needles. They looked like huge dunce's caps or sorcerer's caps. And they shone in the moonlight and their long shadows looked strange on the snow. Edmund began to be afraid of the House. But it was too late to think of turning back now. | 9 / 89 | II, c, 3) |
| 10 | | | Peter did not feel very brave; indeed, he felt he was going to be sick. But that made no difference to what he had to do. | 12 / 127 | II, c, 3) |

4. The Use of Magic and Supernatural Power

| No. | Category | Quotation | Chapter / Page | Code | |
|-----|--|--|---|-----------|-----------|
| 1 | White Witch's Magic and Supernatural Power | Eternal Winter | "The White Witch? Who is she?" | 2 / 15-16 | II, c, 4) |
| | | | "Why, it is she that has got all Narnia under her thumb. It's she that makes it always winter. Always winter and never Christmas; think of that!" | | |
| 2 | | "she's a horrible witch, the White Witch. Everyone all the wood people—hate her. She has made an enchantment over the whole country so that it is always winter here and never Christmas." | 6 / 55-56 | II, c, 4) | |
| 3 | | Turning Creatures into Stones | "Well," said Mr Beaver, "you can't exactly say for sure. But there's not many taken in there that ever comes out again. Statues. All full of statues they say it is—in the courtyard and up the stairs and in the hall. People she's turned"—(he paused and shuddered) "turned into stone." | 8 / 73 | II, c, 4) |
| 4 | | | "She won't turn him into stone too?" said Edmund. "Lord love you, Son of Adam, what a simple thing to say!" answered Mr Beaver with a great laugh. "Turn him into stone? If she can stand on her two feet and look him in the face it'll be the most she can do and more than I expect of her. | 8 / 74 | II, c, 4) |
| 5 | | | Edmund ventured to go up to the lion. Even now he hardly dared to touch it, but at last he put out his hand, very quickly, and did. It was cold stone. He had been frightened of a mere statue! | 9 / 90 | II, c, 4) |
| 6 | Then she raised her wand. "Oh, don't, don't, please don't," shouted Edmund, but even while he was shouting she had waved her wand and instantly where the merry party had been there were only statues of creatures (one with its stone fork fixed forever half-way to its | | 11 / 112 | II, c, 4) | |

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| | | | stone mouth) seated round a stone table on which there were stone plates and a stone plum pudding. | | |
| 7 | Aslan's Magic and Supernatural Power | Good Magic: Turkish Delight and Beverages | The Queen took from somewhere among her wrappings a very small bottle which looked as if it were made of copper. Then, holding out her arm, she let one drop fall from it on the snow beside the sledge. Edmund saw the drop for a second in mid-air, shining like a diamond. But the moment it touched the snow there was a hissing sound and there stood a jewelled cup full of something that steamed. The dwarf immediately took this and handed it to Edmund with a bow and a smile; not a very nice smile. Edmund felt much better as he began to sip the hot drink. It was something he had never tasted before, very sweet and foamy and creamy, and it warmed him right down to his toes. | 4 / 31 | II, c, 4) |
| 8 | | | The Queen let another drop fall from her bottle on to the snow, and instantly there appeared a round box, tied with green silk ribbon, which, when opened, turned out to contain several pounds of the best Turkish Delight. Each piece was sweet and light to the very centre and Edmund had never tasted anything more delicious. He was quite warm now, and very comfortable. | 4 / 32 | II, c, 4) |
| 9 | | Resurrection | "Aren't you dead then, dear Aslan?" said Lucy. "Not now," said Aslan. "You're not—not a—?" asked Susan in a shaky voice. She couldn't bring herself to say the word ghost. Aslan stooped his golden head and licked her forehead. The warmth of his breath and a rich sort of smell that seemed to hang about his hair came all over her. | 15 / 159 | II, c, 4) |
| 10 | | | "It means," said Aslan, "that though the Witch knew the Deep Magic, there is a magic deeper still which she did not know: Her knowledge goes back only to the dawn of time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards. And now—" | 15 / 159-160 | II, c, 4) |
| 11 | | Bringing life back from death | He was indeed. He had bounded up to the stone lion and breathed on him. Then without waiting a moment he whisked round—almost as if he had been a cat chasing its tail—and breathed also on the stone dwarf, which (as you remember) was standing a few feet from the lion with his back to it. Then he pounced on a tall stone dryad which stood beyond the dwarf, turned rapidly aside to deal with a stone rabbit on his right, and rushed on to two centaurs. | 16 / 164 | II, c, 4) |
| 12 | | | Everywhere the statues were coming to life. The courtyard looked no longer like a museum; it looked more like a zoo. Creatures were running after Aslan and dancing round him till he was almost hidden in the crowd. Instead of all that deadly white the courtyard was now a blaze of colours; glossy chestnut sides of centaurs, indigo horns of unicorns, dazzling plumage of birds, reddy-brown of foxes, dogs and satyrs, yellow stockings and crimson hoods of dwarfs; and the birch-girls in silver, and the beech-girls in fresh, transparent green, and the larch-girls in green so bright that it was almost yellow. And instead of the deadly silence the whole place rang with the sound of happy roarings, brayings, yelpings, barkings, squealings, cooings, neighings, stampings, shouts, hurrahs, songs and laughter. | 16 / 166 | II, c, 4) |

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| 13 | Lucy's Magic and Supernatural Power | Magic Liquor | Last of all he said, "Lucy, Eve's Daughter," and Lucy came forward. He gave her a little bottle of what looked like glass (but people said afterwards that it was made of diamond) and a small dagger. "In this bottle," he said, "there is cordial made of the juice of one of the fireflowers that grow in the mountains of the sun. If you or any of your friends is hurt, a few drops of this restore them. And the dagger is to defend yourse at great need. For you also are not to be in battle." | 10 / 105 | II, c, 4) |
| 14 | | | And then, almost for the first time, Lucy remembered the precious cordial that had been given her for a Christmas present. Her hands trembled so much that she could hardly undo the stopper, but she managed it in the end and poured a few drops into her brother's mouth. "There are other people wounded," said Aslan while she was still looking eagerly into Edmund's pale face and wondering if the cordial would have any result. | 17 / 176 | II, c, 4) |
| 15 | | | And for the next half-hour they were busy—she attending to the wounded while he restored those who had been turned into stone. When at last she was free to come back to Edmund she found him standing on his feet and not only healed of his wounds but looking better than she had seen him look—oh, for ages; in fact ever since his first term at that horrid school which was where he had begun to go wrong. | 17 / 177 | II, c, 4) |

6. Quests

| No. | Category | Quotation | Chapter / Page | Code |
|-----|--------------------------|---|----------------|-----------|
| 1 | The Struggle | "I think Lu ought to be the leader," said Peter; "goodness knows she deserves it. Where will you take us, Lu?" "What about going to see Mr Tumnus?" said Lucy. "He's the nice Faun I told you about." Everyone agreed to this and off they went walking briskly and stamping their feet. Lucy proved a good leader. At first she wondered whether she would be able to find the way, but she recognized an oddlooking tree on one place and a stump in another and brought them on to where the ground became uneven and into the little valley and at last to the very door of Mr Tumnus's cave. | 6 / 53-54 | II, c, 6) |
| 2 | | They were all still wondering what to do next, when Lucy said, "Look! There's a robin, with such a red breast. It's the first bird I've seen here. "Please, can you tell us where Tumnus the Faun has been taken to?" As she said this she took a step towards the bird. It at once flew away but only as far as to the next tree. Almost without noticing that they had done so, the four children went a step or two nearer to it. At this the Robin flew away again to the next tree and once more looked at them very hard | 6 / 57 | II, c, 6) |
| 3 | | "Oh, please, please, please, do hurry!"... .. and they set off, all carrying their loads over their shoulders. The snow had stopped and the moon had come out when they began their journey. | 10 / 97 | II, c, 6) |
| 4 | The Ultimate Achievement | Aslan solemnly crowned them and led them to the four thrones amid deafening shouts of, "Long Live King Peter! Long Live Queen Susan! Long Live King Edmund! Long Live Queen Lucy!" "Once a king or queen in Narnia, always a king or queen. Bear it well, Sons of Adam! Bear it well, Daughters of Eve!" | 17 / 179 | II, c, 6) |