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**الأساطير في قصيدة سي اس لويس "الأمير كاسبيان": العودة إلى نارنيا**

**Assist.Prof.  
Basim NeshmyJeloud  
Researcher  
Hameed Mani' Daikh  
University of Al-Qadisiyah/ College of Education**

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Assist.Prof.  
BasimNeshmyJeloud Al-Ghizawi  
Researcher  
Hameed Mani' Daikh  
University of Al-Qadisiyah/ College of Education

## ملخص البحث

ان كتاب الامير كاسبين: العودة الى نارنيا هي جزء من عالم سي اس لويس (1898-1963) الاسطوري في كتابه سجلات نارنيا (1950-1954). يعتبر لويس الاسطورة مصدرا اساسيا لكتاباتة سواءا كانت لاهوتية ام ادبية. ينبع التزام لويس بالأسطورة من ايمانه بصدقها حتى الوثنية منها التي تقتني اثر تطور الفكر الديني و الخيالي للإنسان. و كما هو الحال مع اصدقائه في ناديهم الذي اطلقوا عليه نادي الافكار، يرى لويس الاسطورة نوعا بدائيا من الدين الذي مهد الامر للديانات الحالية. يخاطب لويس في هذه القصة و من خلال عالم نارنيا المشككين في ايمانهم الذين استحوذ عليهم حب التسلط و السلطة و الذين اسكتوا الانهار و الاشجار و ابادوا الكائنات الاسطورية الناطقة. انطلق لويس من توجهاته الحقيقية تجاه ميول الناس التي كانت تتجه وقتذاك للحياة المادية بعد ان ابتعدوا عن ايمانهم و التزامهم الديني.

## Abstract

Prince Caspian: The Return to Narnia is part of C.S.Lewis's mythical world in the Chronicles of Narnia (1950-1954). Lewis considers myth as a fundamental resource for his writings whether they are theological or literary ones. His adherence to myth comes

from his belief in the validity of myth, even pagan one, to trace the development of human religious and imaginative thinking. Myth for Lewis, as for his other friends in the Inklings, is the primitive type of religion which paves the way to the present religions. In this story, Lewis addresses, through the world of Narnia, the skeptics in their faith who are obsessed by love of power and authority as he silences the rivers and trees, and kills off most of the talking beings. Lewis draws on his real attitudes towards peoples' inclinations to materialistic way of life who forget their belief and commitment towards religion.

This paper is part of an M.A. thesis entitled "The Use of Myth in C.S.Lewis's The Chronicles of Narnia" prepared at the University of Al-Qadisiya, College of Education, Department of English.

Keywords: myth, Narnia, Inkling, Caspian and Aslan.

### **1. Introduction**

C.S. Lewis completes Prince Caspian (henceforth PC) as early as 1951. This time, Peter, Susan, Edmund, and Lucy Pevensie return to Narnia only to discover that hundreds of years have passed since their time as the high kings and queens. After rescuing a dwarf named Trumpkin, they learn that Narnia is at war with the Telmarines, a race of humans that conquered Narnia. So the Pevensies join forces with the would-be king to defeat his uncle, Miraz, and return the old ways to Narnia again. PC continues to build the history and culture of Narnia first introduced in the original. But this sequel sends the series in new directions. Wardrobe's central themes of forgiveness and transformation are moderated here to make room for war and chivalry. Lewis also expands Narnia's unique mythology by mixing and matching original mythological figures with those from Greek, Roman, and Norse traditions. In PC, Lewis's gifted storytelling voice makes it a popular read book till this time.

#### 2. Myth in C.S.Lewis's Prince Caspian: The Return to Narnia

Lewis views myth as the highest reality which is, like art, of eternal nature. Myth serves to interpret the whole of human experience and that interpretation can be true or fictitious, valuable

or insubstantial, quite apart from its historical authenticity. PC (1951) is the second in the series and it is about the restoration of true religion after corruption. The story takes place after defeating the white witch and ending the one hundred years of winter. The last battle took place a year ago of earth time which equals thousands Narnia years. Peter, Susan, Edmund and Lucy find themselves called back from train platform to Narnia's capital Cair Paravel. They can not recognize the place after centuries of Narnia time because it is turned into ruins. They succeed in rediscovering the treasure room of the castle and retrieving their gifts from father Christmas except Susan's magical horn which is lost in the last day of The Lion, the Witch and the Wardrobe. Edmund has no gift because he was a traitor to his siblings in the first book. The children watch two soldiers on a boat with a dwarf. The soldiers are about to execute the dwarf. The first mission for them is to rescue the dwarf:

In a few seconds they had hauled her to the bank and lifted the Dwarf out, and Edmund was busily engaged in cutting his bonds with the pocket-knife. (Peter's sword would have been sharper, but a sword is very inconvenient for this sort of work because you can't hold it anywhere lower than the hilt.) When at last the Dwarf was free, he sat up, rubbed his arms and legs. (PC;1951: p: 26)

The dwarf intends to be their informer who paves the way to the next step and to preserve the logical sequence of events. They may fail in their adventure without the dwarf's information and the story may take another turn. The dwarf, whose name is Trumpkin, tells the children the history of Narnia since they left it. He tells them how prince Caspian is deprived of his right to Narnia by his wicked uncle Miraz. They find out that they are summoned to Narnia through the white magic of Susan's horn. Lucy experiences mystical foreshadowing of a re-liberated and dancing Narnia, but when she sees Aslan and wants to follow, the other except Edmund refuse to believe her. Lucy always sees Aslan first in reference to her strong inner faith. She symbolizes the innocent and pure faith of a child in her God (Aslan). As a result, they run near an ambush and must make a full withdrawal. Lucy sees Aslan and tells the

other to follow him and each one sees him successively according to their inner faith. The plot here divides into two strands: Aslan sends the boys and Trumpkin to war alongside Caspian while the girls liberate Narnia through ecstasy. They spread Aslan's news in Narnia to revive peoples' morale and prepare them for the crucial battle.<sup>2</sup>

King Peter engages in a single combat with the usurper Miraz. Aslan and the girls destroy the bridge imprisoning the river and heal Caspian's old nurse. Lewis through PC explains some of the psychological problems of belief. He portrays the mood and tone of the spiritual stage of the confirmation-age child; there is a definite impression that the age level is different from that of *Wardrobe*, due to the emphasis on independent action. In the first mission they participate, there is someone who takes care of them but here they come into Narnia alone. When Trumpkin appears, he is a companion rather than a caretaker.<sup>3</sup>

Lewis's love to nature and the influence of romantic writers on his mentality, made him understand that the substantial struggle is between opposing sets of ideals, many of which focus on what the right role of humankind is in relationship to nature. Though the country of Calormen to the south of Narnia and the giants to the north pose a constant external threat to Narnia, in the second book as in the first, the evil to be fought is internal to the land. The battle of PC is one between the old Narnians who are deprived of their rights in Narnia, and the more recent occupants of the land who are really Telmarines (the word comes from Greek words *Tel* which means far and *mare* the Latin word for sea) who conquered Narnia ten generations earlier. Based on the name, old Narnians, one might be tempted to see the conflict as one between nostalgia and progress. But it is really between what might be called preservationism as represented by the old Narnians and exploitation as King Miraz and his followers.<sup>4</sup>

The book witnesses the disappearance of talking animals and living trees due to the tyrannical ruler, Miraz. Telmarines are hostile to everything alive other than human beings. They are "the race who cut down trees wherever they could and were at war with

all wild things.” (PC; 1951: p:48) Lewis has been influenced by Tolkien's walking trees. Lewis read about walking forest in Shakespeare's *Macbeth*, and he has adopted it in *Narnia*. The sudden appearance of the forest fills them with awe and mystery. Before this time, the wood is the place of mythical beings that give the place its sanctity. The wood is described in this way:

Have you ever stood at the edge of a great wood on a high ridge when a wild southwester broke over it in full fury on an autumn evening? Imagine that sound. And then imagine that the wood, instead of being fixed to one place, was rushing at you; and was no longer trees but huge people; yet still like trees because their long arms waved like branches and their heads tossed and leaves fell round them in showers.(PC; 1951: p:146)

The description of the wood is throbbing with life. This surreal portrait draws the limitless life of man-like trees with their long branches and “tossed” heads. Lewis humanizes the trees, “if only we could wake the spirits of these trees,” (PC; 1951: p: 61) and makes them walking, talking, dryad's dwelling and even dancing. Part of his mythopoeic living world is the walking trees that fight against evil powers to return *Narnia* to its golden age. In the midst of the battle neither the cries nor the sounds of weapons could be heard, both vanish in tumult of roared awakening trees,<sup>5</sup>

Looking warriors turned white, gazed in terror not on the old *Narnians* but on something behind them, and then flung down their weapons, shrieking, ‘The Wood! The Wood! The end of the world!’(PC;1951: p:146).

Trees are full of rage and wrath; they march toward the battle and turn the scale of balance for old *Narnians*. The sudden appearance of walking trees startle the army. Terror changes their colour into whiteness of death. Lewis always associates the white colour with death, defeat and stagnation. Aslan returns to *Narnia* and awakens the trees to join the battle against the *Telemarines*. They circle Aslan and

The crowd and the dance round Aslan (for it had become a dance once more) grew so thick and rapid that Lucy was confused. She never saw where certain other people came from who were

soon capering about among the trees. One was a youth, dressed only in a fawn-skin, with vine-leaves wreathed in his curly hair. His face would have been almost too pretty for a boy's, if it had not looked so extremely wild. You felt, as Edmund said when he saw him a few days later, 'There's a chap who might do anything—absolutely anything.' He seemed to have a great many names—Bromios, Bassareus, and the Ram were three of them. There were a lot of girls with him, as wild as he. There was even, unexpectedly, someone on a donkey. And everybody was laughing; and everybody was shouting out. (PC; 1951: p:117)

The picture Lewis draws in this incident is, apparently pagan. The presence of Bromios and Bassareus is an indication of this paganism. These two names refer to Bacchus, the god of wine, rebirth and revelry. Lewis associates Aslan's presence with pagan gods to indicate that pagan myths are the origin of Christianized ones. In the middle ages, Bacchus became the symbol of Christ and fervent worship. Lewis calls them "divine revellers." (PC; 1951: p:150) Bacchus has the same role in this book but he is tamed by wild Aslan. The celebrations of the classical Bacchus are altered into a celebration that is still wild and ecstatic, but also purified in the presence of Aslan.<sup>6</sup> When the god Bacchus appears to help rescue Narnia from king Miraz and the Telmarines, he is the mythical Bacchus of ancient Greece and a deity who really exists in Narnia and who cooperates with Aslan in the restoration of Narnia. There are two types of Bacchus, the Greek Bacchus and the Narnian one. Both are mythical symbols for Jesus and Aslan.<sup>7</sup>

Lewis's world is enchanted and haunted by several myths of different sources. Each one has a precise objective to reach. With the echoes of *The Arabian Nights* in the background, Lucy explains to Susan how they are called to Narnia again. Here, Lewis "equates Prince Caspian's call for outside help with Aladdin's invocation of the Jinn."<sup>8</sup> Lucy says that the process is like a magician calling a jinn, "If you believe in magic at all. Aren't there lots of stories about magic forcing people out of one place—out of one world—



into another? I mean, when a magician in *The Arabian Nights* calls up a Jinn, it has to come. We had to come, just like that.”(PC; 1951: p:76)

Lewis gives his readers a chance to compare the two worlds; the world of Narnia which is totally imaginative and the world of jinns which is purely of fairy tales. He mentions it several times in the whole series but without going deeper into it to avoid turning his mythical world into a pure jinn story. The idea here is to question Peter's faith in Caspian's call through the magical horn.<sup>9</sup> He depicts his creatures with different features with the development of Narnian events. Dwarfs are mentioned in the first book and here they have different characteristics for Lucy, Edmund and Susan. The first mythical creature they meet is a dwarf called Trumpkin is Caspian's messenger. Dr. Cornelius classifies dwarfs into one of the nine classes of Narnian creatures, and they are common in the world mythology. This race of rational beings is human-like that can intermarry with humans. Cornelius, for example, is half human and half dwarf.

There are three kinds of dwarfs in Narnia: red dwarfs, black dwarfs, and duffers. These three types are modified whether in shape or behaviour to fit their role in Narnia. The duffers are the smallest and least distinguished of the three; the red and black dwarfs are three to four feet tall, deep-chested, and stocky. All species are bearded. The red dwarfs with hair like foxes' and the black dwarfs with hard, thick, dark, horselike hair. With the exception of the duffers, Narnian dwarfs are miners, smiths, and metal craftsmen. The chief difference between the two main species of dwarfs is seen in their reaction to Aslan. Red dwarfs, like Trumpkin, are believers in his call and faithful in their duties while black dwarfs, like Nikabrik, are suspicious of Aslan's call.<sup>10</sup>

Through mixing the old pagan myths and the Christian ones, Lewis wants to say that all predictions point to their fruition in the reality of Christ, and one of the great powers and proofs of Christianity for Lewis is that in Christ. The perfect myth has become a perfect fact. The dying and rising god of myth was actually born into history. The mythical and pagan vine-god

Bacchus finds his fulfilment in Christ, the True Vine and the one who turns water into wine.<sup>11</sup> For Lewis, “A great myth is relevant as long as the predicament of humanity lasts. It will always work, on those who can receive it, the same catharsis.”<sup>12</sup> Lewis indicates that the eternal battle between good and evil will continue as long as man exists on earth. He adds that “A myth points, for each reader, to the realm he lives in most. It is a master key; use it on what door you like.”<sup>13</sup> Myth can stimulate the yearning for the invisible reality within the reader. It takes the things we are familiar with and reinstates to them the rich implication which has been hidden by the veil of familiarity. David Downing states that

For Lewis, a well-constructed story draws upon these universal images and meanings. Much of the thematic richness of the chronicles derives from Lewis's skill in drawing on mythic patterns—the god who dies and comes back to life, the voyage to the end of the earth, the flight to freedom, the rescue of captives from the underworld, the beginning and the end of all created things.<sup>14</sup>

Lewis employs the mythical frame and cosmic views to depict the life's adventures and sufferings. He draws upon myth that sternly influences human psychology. In *PC*, Aslan heals a school girl aunt who is at the verge of death. When the aunt opens her eyes, she cries “Oh, Aslan! I knew it was true. I've been waiting for this all my life. Have you come to take me away?” (*PC*; 1951: p:151) The importance of this scene comes from the aunt's ignorance of Aslan because she has not seen him before but has heard his myth; she immediately recognizes him depending on her faith to believe Aslan's myth.<sup>15</sup> In *An Experiment in Criticism*, Lewis refers to the idea that “the pleasure of myth depends hardly at all on such usual narrative attractions as suspense or surprise.”<sup>16</sup> The echo of this statement is resonant in the young Caspian who talks to his uncle Miraz about his wish to live in old Narnia, “When all the animals could talk, and there were nice people who lived in the streams and the trees. Naiads and Dryads they were called.” (*PC*; 1951: p: 32) Caspian brings the elements of surprise when his uncle says that “At your age you ought to be thinking of battles and

adventures but not fairy tales.” (PC; 1951: p:32) His uncle represents the invading generation who occupies Narnia. He is not interested in anything that reminds him of talking with animals, dwarfs or walking trees. Different from his uncle, Caspian belongs to a new generation and he looks forward to emancipate himself and Narnia from his uncle's slavery. Caspian wishes to revive old Narnia with its dwellers.

In writing *The Chronicles of Narnia* (1950-1956), Lewis always has the myth in his mind. It is for him “as an expression of poetic language and a pointer. It is a story which has a value in itself.”<sup>17</sup> Apart from myth embodiment, he defines myth according to its effects on the reader. It strikes roots far below the surface of the mind. It stirs the depth of spirits to give man's consistency. It is an integrated element that encompasses human race because each society has its myths which are similar to other societies but different in details. Thus, Lewis's use of myth has many values: to explain through poetic language which is impenetrable in the literal, to recover a sense of the familiar, and to pass beyond adult skepticism.<sup>18</sup>

An important element that contributes to establish Narnia as an enchanted fairy land is magic. References to magic is extended throughout PC to maintain the aura of mythical and magical world. First, the children find within the ancient treasure the diamond bottle of magical cordial which is given to Lucy by father Christmas on their first visit to Narnia. Second, Caspian's new tutor, doctor Cornelius, is a magician who teaches Caspian the theory of magic but not the practical applications, “Of magic he learned only the theory, for Doctor Cornelius said the practical part was not proper study for princes. ‘And I myself,’ he added, ‘am only a very imperfect magician and can do only the smallest experiments.’” (PC; 1951: p:43)

Third, the site of the stone table and Aslan's How<sup>19</sup> is considered a very magical place, “the most deeply magical of all,” (PC; 1953: p:73) where Aslan is crucified and resurrected. Later, Caspian uses white magic to call help while the dwarf Nikabrik who “has gone sour inside from long suffering and hating” (PC;

1951: p:128) urges Caspian to use black magic to summon evil spirits.<sup>20</sup> White magic “involves superhuman control over the processes of nature,”<sup>21</sup> and it restores life to trees and people. Lewis identifies white magic with deeper magic which is engraved on the stone table and known by Aslan’s father, the emperor beyond the sea, while black magic is “the assumption of diabolical power to gain control over the forces of nature.”<sup>22</sup> White magic indicates the belief and faith in Christianity and tests the believability of Aslan’s second return which is part of the Christian myth.<sup>23</sup>

Lewis works on creating his Narnian world which is full of confusion, not to mislead the reader but to make him find out truths by himself because truths are there but hidden. Confusion is one of the motifs of the story and part of fairy tale technique; if not always to reflect realism. Even when the children are first transformed into Narnia, their sense is one of perplexity as they are whirled from the station platform. When they arrive they are still under shock. They cannot be sure they are in Narnia. The place where they are is so overgrown and geographically changed that they cannot for long identify it as Cair Paravel. Moreover, the more bewildering for them is the difference of time; they are in Narnia one thousand years beyond the time when they left it last year. Meanwhile Caspian has found the world more complex than he assumed.<sup>24</sup>

Caspian’s tutor, Dr. Cornelius, represents part of a hidden enigma of Narnia. Narnian inhabitants conceal their true identities because of Miraz’s tyranny. The confusion Cornelius causes to Caspian results from Caspian’s inability to solve the riddle of Dr. Cornelius. He looks like a small man but later he discloses himself as partly dwarf. He has told him that his uncle Miraz has usurped the throne that is rightfully his, and has revealed that Narnia is actually populated by talking beasts, as Caspian’s nurse once told him and his uncle punished her for such action. Later, when Miraz has at last succeeded in begetting a son. Cornelius tells Caspian that his uncle’s previous favour to him as eventual successor will now end and that he must flee the court. In the forest to which he ultimately comes in his flight, Caspian loses his way and is

astounded when he collides with a tree branch; he wakes to be confused by the appearance of the strange man approaching him, only to realize with a shock that it is a badger. The world is always showing itself more multiplex and disorientating than one might have supposed.<sup>25</sup>

But characterization in literature and myth often experience personal transformations of one kind or another. This is personally reflected in Lewis himself after his conversion. Though Lewis is not a character, he has undergone a type of transformation or metamorphoses. His conversion is the beginning of a new understanding of religion. Previously, he had nothing to nurture his spirituality, he was aimless. Conversion undermines the pagan writer from within and brings him back to humanity and spirituality. He says that “before I became a Christian I do not think I fully realised that one’s life, after conversion, would inevitably consist in doing most of the same things one had been doing before, one hopes, in a new spirit, but still the same things.”<sup>26</sup> He starts to see things, the same things before with different eyes. They are loaded with new meanings that never existed before this moment; the moment of truth. Caspian has transformed through his journey and enlightenment. He starts to see the wood coming to life again even before his encounter with real talking animals. This sort of change is described by Joseph Campbell who believes that “the adventure of the hero represents the moment in his life when he achieved illumination—the nuclear moment when, while still alive, he found and opened the road to the light beyond the dark walls of our living death.”<sup>27</sup> The hero’s mentality, vision and behaviour changes due to hardships and spiritual ordeals he passes through. Caspian, with his uncle Miraz, is completely different when he encounters the talking animals and trees. He comes to see the same life with different colour. So that PC is a novel of hidden things because myth is always wrapped. Unlike the other books in the Narnia series, castles and magic are not immediately evident. For the first five chapters, there are no fauns with umbrellas or beautiful witches with enchanted Turkish Delight. There are no talking Narnian animals; they do not even seem to exist. In the island forest

where Peter and the others find themselves, “nothing in it moved—not a bird, not even an insect.” (PC; 1951: p: 6) Even the ghosts of these black woods turn out to have been fabricated by the Telmarines to keep people away.<sup>28</sup>

All the details which seem secondary to the readers are very important in Lewis's mythical system. Lewis refers to myth as not some cleverly narrated story but truth wrapped in narrative which can, when properly understood, convey great truths to its readers. Truths are not self-discovered but readers should dive to uncover them. Myth as a pivotal role in Narnia whether it is classical or religious. This work does not have such glamour and multi-layered interpretations without myth. The Roman goddess Pomona<sup>29</sup> finds her a place in this book. The Pevensies remember how a lady named Pomona puts a good spell on the fruit orchard, “don't you remember planting the orchard outside the north gate of Cair Paravel? The greatest of all the wood people, Pomona herself, came to put good spells on it.” (PC; 1951: p:15) They suspect that they are in their old capital, but not until they count the sixteen steps to the treasure chamber.<sup>30</sup> Sometimes, Lewis works on mythical creatures to give up their classical roles. The idea here is to show the writer's creativity in domesticating the wilder of these creatures and the possibility of transformation.

Werewolf is another example of Lewis's mythical beings. A werewolf is a mythological creature that is sometimes a person and sometimes a wolf, usually believed to prey on people. In different versions of folklore, the werewolf is either a magician or the object of a curse. In much modern literature and film, the werewolf is said to shape-shift under the influence of the full moon and to be vulnerable only to a silver bullet. The word ‘werewolf’ derives from Old English ‘werwulf,’ meaning man-wolf.<sup>31</sup> In PC and during confusion, the dwarf Nikabrik suggests that he and his unnamed friend can summon evil spirits to help the prince and his tutor,

A dull, gray voice at which Peter's flesh crept replied, I'm hungry. I'm thirsty. Where I bite, I hold till I die, and even after death they must cut out my mouthful from my enemy's body and

bury it with me. I can fast a hundred years and not die. I can lie a hundred nights on the ice and not freeze. I can drink a river of blood and not burst. Show me your enemies.(PC; 1951: p:123)

Incident is one of the horrible moment in this book. The voice diffuses fear and bewilderment among readers. Also, this indicates that his friend Nikabrik is an accomplice in the conspiracy. Werewolves, along with Ogres, Boggles and Hags, are considered among Narnia's darkest and most evil of races. They are most likely the White Witch's most valued servants. They are certainly her most loyal, as they remain so to her right. Fortunately, Caspian refuses the dwarf's proposal so the werewolf leaps and bites Caspian but he manages to kill him. Based on Caspian's belief and faith, he waits for Aslan and the children's arrival to help him topple Miraz. Lewis portrays the picture of two parties. The first party is real believers, as Caspian, who has unrelenting faith in Narnia. They hold their stand in the darkest moments and never give up hope. The second party is "rabble,"(PC; 1951: p: 59) who are submissive, passive and their wills are ripped off. They have taken the path of submission and satisfied for being slaves for evil as Nikabrik. It is a picture of the struggle inside man, though symbolized by mythical creatures, between good and evil, right and wrong.<sup>32</sup>

Lewis's architecture style does not overlook the Narnian heavens. He builds them to give authenticity to his mythical world in Narnia. Pre-modern societies think that the universe is governed by the celestial planets. Their daily life depends on stars to initiate any project whether civil or military. For example, according to Mesopotamian beliefs, the Tigris has its model in the star Anunit and the Euphrates in the star of the Swallow.<sup>33</sup> Medieval thinkers, writes Lewis, ascribed life and even intelligence to stars. Lewis's mythical system is well founded on earth and he intends to build the same system in the sky.

Cosmological planets and stars are related with pagan and mythical deities. As a mythopoeist, Lewis does not only create Narnian streams, woods and creatures but he also creates its sky with the same accuracy. PC is considered a martial book because it

associates with the red planet Mars.<sup>34</sup> It is the only book that mentions the word martial, “his name was Reepicheep and he was a gay and martial mouse.” (PC; 1951: p: 61) Or when Miraz talks to his soldiers “as all good reasons of captaincy and martial policy urge me to do.” (PC; 1951: p:136). Lewis gives names and lives to his stars in Narnia; he talks to a medieval mind that believes in stars. In PC, Lucy lies awake gazing at the constellations and she comes to know when she was Queen of Narnia,

With a thrill of memory, she saw again, after all those years, the bright Narnian stars. She had once known them better than the stars of our own world, because as a Queen in Narnia she had gone to bed much later than as a child in England. And there they were—at least, three of the summer constellations could be seen from where she lay: the Ship, the Hammer, and the Leopard. ‘Dear old Leopard,’ she murmured happily to herself. (PC; 1951: p: 87)

The Narnian constellations have emotional impact on Lucy; they are brighter and bigger. Moreover, they arise some sort of nostalgia to Narnian golden age where stars are blooming with light as if they reflect the new Narnian joy and joviality.<sup>35</sup>

Dr. Cornelius, Caspian’s tutor, tells him “tonight I am going to give you a lesson in astronomy. At the dead of night two noble planets, Tarva and Alambil will pass within one degree of each other.” (PC; 1951: p: 36) The prince is worried if the two stars will collide but Dr. Cornelius explains to Caspian this cosmic incident,

The great lords of the upper sky know the steps of their dance too well for that. Look well upon them. Their meeting is fortunate and means some great good for the sad realm of Narnia. Tarva, the Lord of Victory, salutes Alambil, the Lady of Peace. They are just coming to their nearest. (PC; 1951: p: 38)

Cornelius mythologizes the stars by calling them “the great lords,” of the sky where they dance gracefully. He interprets this occasion to mean that good is coming. He resembles the orderly movements of the heavenly planets in the medieval portrait not as these of a machine or even an army but rather a dance, a carnival, a symphony, a ritual or all of these in one.<sup>36</sup>



Lewis has employed a medieval philosophical framework for his interplanetary space. He has used the medieval mind-set to create a sublime mood or atmosphere that is, in the sense of the real story, more important than any of the apparent allegorical details. "Donegality" is Michael Ward's term, which describes "a work of art in which a spiritual essence is intended by the artist but inhabited unconsciously by the reader."<sup>37</sup> Lewis is consciously trying to create an atmosphere that he wants the reader to experience sub-consciously. It is designed by the author to remain implicit in the text itself and not intended to be visible; nevertheless it is intended to impact the reader and to awaken sub-conscious truths that are common to mankind.

PC (1951) explores the corruption of faith and addresses a very modern mind of people who forget their beliefs. It is a quest in every human soul which tests the foundations of true faith and reveals the essence of man's nature in the time of distress.

### Notes

- 1 C.S.Lewis, *Prince Caspian: The Return to Narnia* ( New York: Harper Collins, 1951), 26. All subsequent quotations are taken from this edition and are referred to parenthetically as (PC) with the page numbers.
- 2 Jeffrey D. Schultz and John G. West Jr., eds., *The C.S.Lewis Readers' Encyclopaedia* (Michigan: Zondervan Publishing House, 1998), 338.
- 3 *Ibid*, 339.
- 4 Matthew Dickerson and David O'Hara, *Narnia and the Field of Arbol: The Environmental Vision of C.S.Lewis* (Kentucky: The University Press of Kentucky, 2009), 52.
- 5 David Colbert, *The Magical World of Narnia: The Symbols, Myths, and Fascinating Facts Behind "The Chronicles"* (New York: The Penguin Group, 2005), 61.
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- 10 Paul F. Ford, *Pocket Companion to Narnia* (New York: Harper Collins Publishers, Inc., 2005), 121.
- 11 Harvey Edser, "Magic, Myth and Faith in Narnia," <https://sites.google.com/site/harveyscorner/Narnia/magic-myth-and-faith> (accessed April 19, 2013).
- 12 C.S. Lewis, *Collected Articles and Essays* (New York: Harcourt, 2000), 274.
- 13 *Ibid*, 299.
- 14 David Downing, *Into the Wardrobe: C.S.Lewis and "The Chronicles of Narnia"* (San Francisco: Jossey-Bass, 2005), 34.
- 15 Alicia D. Costello, "Examining Mythology in C.S.Lewis's *The Chronicles of Narnia*," <http://www.studentpulse.com/articles/69/examining-mythology-in-the-chronicles-of-narnia-by-cs-lewis> (accessed March 22, 2013).
- 16 C.S. Lewis, *An Experiment in Criticism* (Cambridge: Cambridge University Press, 1961), 64.
- 17 *Ibid*, 40.
- 18 Michael Dean Bellah, "A Celebration of Joy: Christian Romanticism in *The Chronicles of Narnia*" (M.A thesis, West Texas University, 1995), 16-17.
- 19 Aslan's How was a hilly mound of earth that covered what had once been the Stone Table to the south of the town of Beruna in the Kingdom of Narnia, built during the Dark Age. It was also the place where Aslan was sacrificing his own life to the White Witch so that Edmund wouldn't get killed by Jadis. Later, Aslan's How was a tomb underground where the Pevensies, Caspian X, and their army had setup camp in hiding before the Second Battle of Beruna. "Aslan's How," <http://narnia.wikia.com/wiki/AslanHow> (accessed August 8, 2013).
- 20 Peter J. Schakel, *The Way into Narnia* (Michigan: Wm. B. Eerdmans Publishing Co., 2005), 51.
- 21 Peter J. Schakel, *Imagination and the Arts in C.S.Lewis*, 174.
- 22 *Ibid*, 176.
- 23 Peter J. Schakel, *The Way into Narnia*, 53.
- 24 Harold Bloom, ed., *Bloom's Modern Critical Views: C.S.Lewis* (New York: InfoBase Publishing, 2006), 100.
- 25 *Ibid*, 101.
- 26 C.S.Lewis, *The Weight of Glory* (New York: C. S. Lewis Pte. Ltd., 1949), 51.
- 27 Joseph Campbell, *The Hero with a Thousand Faces* (Princeton: Princeton University Press, 2004), 241.
- 28 Herbie Brennan and Leah Wilson, eds., *Through the Wardrobe* (Texas: BenBella Books, inc., 2008), 13.
- 29 Pomona was the youthful and beautiful goddess of fruit trees and their cultivation who was accorded a sacred area 19 kilometers (12 miles) from Rome. Her male counterpart, Vertumnus, fell in love with her. Rejected, he transformed himself through a variety of guises until he pleaded his case so eloquently. While in the guise of an old woman, he offered Pomona an advice

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about someone who loves her; telling her that Vertumnus was the suitable god for her. He took off his clothes and confessed his love to her. Mike Dixon-Kennedy, *The Encyclopaedia of Greco-Roman Mythology* (California: ABC-Clío, Inc., 1998), 257.

30 Marvin D. Hinten, *The Keys to the Chronicles: Unlocking the Symbols of C.S. Lewis Narnia* (Tennessee: Broadman and Holman Publishers, 2005), 76-77.

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36 David C. Downing, 125.

37 Michael Ward, 75

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