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**CROSS ROADS: A FANTASTIC JOURNEY FROM *ALICE'S ADVENTURES*
IN WONDERLAND TO *THE CHRONICLES OF NARNIA***

M.A. THESIS

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I declare that this thesis ‘Cross Roads: A Fantastic Journey from *Alice’s Adventures in Wonderland* to *The Chronicles of Narnia*’ was written by me and all the information in this thesis document has been gained and presented in accordance with academic rules and ethical conduct. In addition, I confirm that I have fully referenced all the works that I have benefited from in the works cited page.
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Mahta GHORASHI





To my family,

FOREWORD

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**KESİSEN YOLLAR: ALICE HARİKALAR DIYARINDAN, NARNIA
GUNLUKLERINE FANTASTİK BİR YOLCULUK**

ÖZET

Bu niteliksel-analitik çalışma, iki fantastik romanı karşılaştırmak üzere tasarlanmıştır: Alice'in Harikalar Diyarındaki Maceraları ve Narnia Günlükleri aşağıdaki hususlara dayanmaktadır:

1. Fantastik edebiyat
2. Hayvanların edebiyatta kullanımı
3. Dini fikirler ve Tanrı üzerine tartışmalar

Mevcut araştırmada, Lewis Carroll ve C.S. Lewis'in eserleri arasında birçok benzer nokta ortaya çıkıyor. İki yazarın ortak noktası, hem fantastik öğeler, hem de insanlık felsefesi varlıklarından sosyal kaygılarını tartışmak ve ahlaki ders vermek için kullandıkları gerçeğidir. Yazarlar farklı zamanlara ait olsalar da, Tanrı ile dini inançları, zamanlarının tartışmalı konusu arasında aynı görüştedirler. Başka bir açıdan bakıldığında, her iki yazar da gerçeklikten öznelliğe geçer. Bu akıl vurguları ile açıklanabilir. Akıl, Lewis Carroll ve C.S. Lewis'in fantastik dünyasında önemli bir role sahiptir.

Hem Lewis Carroll hem de C.S. Lewis'in toplumlarında inanç kaybından memnun olmayan din adamları olduğu iddia edilebilir. Çocuk edebiyatı, yazarların insanları Tanrı'ya inançlarını kazanmaları için ikna etmelerine olanak sağladı. Buna ek olarak, fantastik edebiyat, yazarların zamanlarının ortak sorunlarını ima etmesini mümkün kıldı.

Her iki romanın da üç ana noktaya odaklı bir analize dayanarak, kitapların hem çocuklara hem de yetişkinlere hizmet etmek üzere yazıldığı varsayılabilir. Bu tez, iki yazarın çocukların ve yetişkinlerin çıkarlarını aynı anda göstermeye çalıştıkları iddia edilen noktaları doğrulamaya çalışılacaktır.

Anahtar Kelimeler: *fantastik edebiyat, antropomorfizm, din, peri masalları*

**CROSS ROADS: A FANTASTIC JOURNEY FROM *ALICE'S ADVENTURES*
*IN WONDERLAND TO THE CHRONICLES OF NARNIA***

ABSTRACT

This qualitative-analytic study has been designed to compare two fantasy novels: *Alice's Adventures in Wonderland* and *The Chronicles of Narnia* based on the following points:

1. Fantastic literature
2. Use of animals in literature
3. Religious ideas and discussions on God

The current study reveals many similar points between the works of Lewis Carroll and C.S. Lewis. The commonality of the two writers lies in the fact that they both apply fantastic elements and anthropomorphic beings as tools to discuss their social concerns and to teach moral lessons. Even though the authors belong to different times, they are of the same opinion regarding God and religious beliefs, the controversial issue of their time. From another perspective, both writers move from reality to subjectivity. This can be explained by their emphasis on mind. Mind has a significant role in Lewis Carroll's and C.S. Lewis's fantasy worlds.

It can be argued that both Lewis Carroll and C.S. Lewis were religious men who were unsatisfied with the loss of faith in their societies. Children's literature has provided a chance for the writers to persuade people in regaining their beliefs in God. In addition, fantastic literature has made it possible for the authors to imply common issues of their time.

Based on an analysis of both novels focusing on the three major points, it can be hypothesized that the books have been written to serve both children and adults. This thesis will try to confirm the alleged points whereby the two authors try to depict the interests of children and adults at the same time.

Keywords: *fantastic literature, anthropomorphism, religion, fairy tales*

1 INTRODUCTION

Alice's Adventures in Wonderland, a fantastic novel by Lewis Carroll provides the source material for the current study. It can be claimed that the work embraces two layers of meanings. There is a surface meaning which deals with the adventures of a seven-year-old child throughout her journey and her new experiences as she grows up. On the other hand, there is a deep meaning which actually reflects the happenings of that time.

The novel belongs to the Victorian era (1837-1901). It is the time of many events and changes which affected people's lives in many parts of the world. This era has been called a period of peace for the British nation. During this period, the British Empire reached its peak point. In fact, Lewis Carroll highlights these events and criticizes the problems of his society with the help of children's literature. On the other hand, C.S. Lewis's novel belongs to the 20th century in which he makes an attempt to compromise the outcomes of the war. He tries to remind people of their religious beliefs and encourage them to regain their faith in God.

Regarding the genre, the works under study can be categorized as fairy tales. fairy tale is an early form of fantasy which includes supernatural events and does not arouse any reaction in the readers. Everything is possible since there are no strict barriers; therefore, fairy tales is popular to both children and adults. According to David Pringle's study, fairy tales involve peaceful characters who desire for harmony. They seek happiness and reach it at the end. In fact, fairy tales are happy-ending stories. (qtd. in Esberk 2014).

From another perspective, both writers move from reality to subjectivity which is a reflection of Modernism. This can be explained by their emphasis on mind. Mind has a significant role in Lewis Carroll's and C.S. Lewis's fantasy worlds.

Lewis Carroll's focus is more on the role of mind since he takes the reader on a journey in to a fantasy world that requires mental engagement in the story. The

mental engagement is a necessity to proceed with the journey and to enjoy the scenes delineated by the writer. C.S. Lewis's work requires a mental presence as well. However, what makes it different from Lewis Carroll's book is the theological color.

It can be argued that despite the fact that both writers share the same modernist style, a slight difference exists between their works regarding the main themes. While C.S. Lewis's work is more engaged at theological and ideological themes, Lewis Carroll's work takes the reader into a fantasy world which is not necessarily based on religion and religious concepts. This is in keeping with Brazier's view who argues that C. S. Lewis is critical of Modernism and deals with new aspects and changes on human existence which result in rejecting God. From another point of view, this analysis brings up the two concepts of childhood and adolescence. In an attempt to compare childhood and adolescence stages in *Alice in Wonderland*, it is revealed that Alice tries to find out who she is through her journey. Carroll adopts many childlike and adult features at the same time. As Alice keeps changing, she begins questioning the real-world issues which are in line with the writer's interpretation of Realism. Alice enters into a stage of uncertainty. She feels confused since the dominant rules that she used to be familiar with do not apply anymore. Wonderland represents a world which is run by a totally different system. This finding is in keeping with Johannessen's study who argues that Alice tries to understand who she really is since nothing seems right anymore. C.S. Lewis's work on the other hand, is more theological and religion-oriented. He mainly issues the existence of God and includes Christian elements in his stories.

The impact of Modernism on children's literature has been approached from a variety of vantage points and has been emphasized by different literary scholars; among them, Deborah Cogan Thacker emphasizes:

while there are many useful discussions of the cultural and historical contexts of twentieth-century children's books, these largely rely on a separation of the concerns of the specialist reader and the literary historian, whereas the interconnectedness of the texts discussed and reading of mainstream literature of the period would enrich both an understanding of children's texts and the cultural dynamics of Modernism (Thacker, 2004).

It seems that Thacker highlights the need of analyzing children literature with respect to Modernism rather than being obsessed with cultural elements that vary from culture to culture. The function allotted to the children's

literature differs from pastime materials to foundational materials. Some scholars such as Juliet Dusinberre believe that:

In the late nineteenth and early twentieth centuries, children's books and writing about children provided the soil from which *Sons and Lovers*, *A la recherche du temps perdu*, *A Portrait of the Artist as a Young Man*, William Cather's *O Pioneers!* and *My Ántonia*, *The Voyage out*, *To the Lighthouse* and *The Waves* all sprang. To name these novels is perhaps misleading, for the argument is not that children's books created books about children, but that cultural change was both reflected and pioneered in the books which children read. Radical experiments in the arts in the early modern period began in books which Lewis Carroll and his successors wrote for children (Dusinberre, 1987).

Such a view allots a prestigious position in children's literature which moves along the history of literature. It affects many issues and currents both within the literature world and the social world; Furthermore, it transfers many cultural elements from one generation onto the other through the fantasy world of children.

Writing for children may lack the position and prestige of the adult literature but many of the adult literature writers have tried their hands in writing children's literature such as Walter de la Mare, Graham Greene, Aldous Huxley, D.H. Lawrence, and John Masefield. They all wrote for children at some point in their careers. Several children writers adopted modernist themes. Some examples are provided and analyzed in the following section.

In 1965, Wallace Hildick, a children's fiction author wrote an article on children's books. In his article, he mentions *Nurse Lugton's Golden Thimble* by Virginia Woolf. The story actually exists in Woolf's *Mrs Dalloway* manuscripts. The story has been edited by Hildick and with Duncan Grant's illustrations. In his article, Hildick believes that the two stories are desired for different levels. One is academic and the other one is child-like.

“An examination of the intersection of the two works reveals that Woolf's development as a writer and as a modernist was predicted on her negotiation of domestic material” (qtd. in Harrison, 1997).

Gertrude Stein's *The World Is Round* differs from the examples of Woolf in the way it deliberately incorporates a wide selection of devices and ideas that drive and shape her work for adults. Rony Natov, who has written numerous articles on children's literature, sees the story as embodying “the aesthetic principles of

the modernist hybrid form in an extended children's nursery rhyme and picture book" (Natov, 2003). *The Book about Moomin, Mymble and Little My* is the first picture book of Tove Jansson, the Finnish author-illustrator. The book is regarded as a significant contribution to children's literature in all the Nordic countries, and has recently been reissued in the United Kingdom as a 'children's classic'; the avant-garde harps on the theme of the child. It has created a kind of religion for his sensibilities and imaginative powers, into which it reads its own better moods. It believes that the dreamlike state of mind in which it specializes and which it interprets with primitive graphic signs, is part and parcel of the child's daily routine. In creating for the child, it has trusted in his being all prehistoric art plasma, and nothing of a bloodthirsty young savage (Averill, 1930). Averill argues that the most modern of artists are working out the problems of the children's book, but before projects are worked up for actual publication, they are submitted to groups of ten children – sometimes as many as thirty such groups – for criticism (90).

The current study aims to conduct

- A comparison between *Alice's Adventures in Wonderland* by Lewis Carroll and *The Chronicles of Narnia* by C.S. Lewis, with a focus on God.
- A comparison of the characters under the study with a focus on religion.
- A parallel reading of the two fantasy novels with regards to the fantastic elements applied.
- A parallel reading of the works considering the use of animals in the stories.

In a nutshell, this thesis tries to indicate that the books under study serve both children and adults with regards to the themes and tools that the writers apply.

1.1 Thesis Statement

This thesis will try to confirm the alleged points whereby the two authors try to depict the interests of both children and adults; for this reason, this thesis will take into account the fantastic elements and anthropomorphism in literature. The

works under study serve both children and adults by using fantastic elements and animals.

1.2 Methodology

The current study has adopted a qualitative-analytic design to address the research questions below. This thesis conducts a descriptive-analytic study of Lewis Carroll's novel versus C.S. Lewis's novel to shed more light in a variety of areas such religion and God.

1.3 Research questions

1. What can be understood from parallel reading of *Alice's Adventures in Wonderland* and *the Lion, the Witch and the Wardrobe* with a focus on God?
2. What can be understood from comparing the characters of the works under study with a focus on religion?
3. What are the fantastic elements in the two novels?
4. What is the role of using animals in the works under study?

2 LEWIS CARROLL'S *ALICE IN WONDERLAND*

Alice's Adventures in Wonderland, a fantastic novel by Lewis Carroll was originally published in 1865. It has been indeed one of the most well liked fantasy novels and a popular children's fiction of all times. Although the book belongs to children's literature, it has much to do with adults and essential issues of the adult world. Political, historical, social, cultural, economic, and many other issues which are beyond a child's perception are brought up by Carroll in his novel. In other words, the book can be analyzed from two perspectives. It is for children and at the same time, it addresses adults.

It can be claimed that the work embraces two layers of meanings. There is a surface meaning which deals with the adventures of a seven-year-old child throughout her journey and her new experiences as she grows up. On the other hand, there is a deep meaning which reflects the outcomes of that time.

Alice's Adventures in Wonderland was written in the 19th century, when Queen Victoria was governing Britain. This period, the Victorian era (1837-1901) is critical for both England and many other countries. There were many events and changes during that period which affected people's lives in many parts of the world. This era has been called a period of peace for the British nation and it was the time when the British Empire reached its peak point. In fact, Lewis Carroll highlighted these events and criticized the problems of his society with the help of children's literature.

Many of the characteristics related to the Victorian age can be found in this novel and the aim of this chapter is to analyze and discuss them in details. Why did Lewis Carroll try to criticize the problems of his time? How did he manage to send such important messages and educate the readers?

In this chapter, first there will be a short biography of the writer, the summary of the book and finally the analysis of the story from different perspectives.

2.1 Biography

According to the biography written by Erin Reeves, Charles Lutwidge Dodgson, known as Lewis Carroll, was born in January of 1832, in Daresbury, Cheshire. His father, who had studied mathematics, was a curate at All Saints' Church there. In 1843, the family moved to another city due to Carroll's father's new position as a minister. Based on Carroll's biography, written by Erin Reeves in 2008, the new house was big with a garden in which Charles started writing his first poems and stories. Carroll and his siblings, used to be taught lessons by their parents. Like his father, he was talented in mathematics; in addition, he spent a lot of time on reading religious texts. In 1844, Carroll was being sent to a school which was out of the city and lived in the head master's house. During those years, he showed his interest and superior performance in mathematics. At the age of fourteen, he became a student in Rugby school. Though he had some difficulties there, he was still superior in mathematics. He got ill during those years which made his right ear deaf. Regardless of having many problems, he graduated with honors in 1849. He enrolled in Christ Church College Oxford stayed but soon returned home due to his mother's death. When Carroll returned to Oxford, he won a scholarship and after a year, he got his BA in mathematics. He won a fellowship which gave him the opportunity to live in Christ Church College. Due to the church rules, Carroll was not allowed to get married and he remained single. Charles Dodgson became a lecturer at Christ Church Oxford and his career as a lecturer lasted for twenty-five years. Although he was a mathematician, he was interested and talented in other fields such as literature. He used to write poems and imaginative stories. He favored games and used them in logic; furthermore, he was fond of photography. One crucial trait of Carroll was his interest in children specifically girls. In fact, Alice, the smallest child of the dean of Christ Church, was his favorite character who is the main character in *Alice's* books. *Alice's Adventures in Wonderland* was published in 1865, and due to its high popularity among children and adults, Carroll created a sequential book named *Through the Looking-Glass*.

2.2 Summary

The story begins with Alice sitting in the garden with her sister. She sees a White Rabbit with a pocket watch and follows him. The Rabbit jumps down into a hole and Alice follows him. She finds herself surrounded by locked doors and manages to open one small door using a key on the table. Through the door she sees a beautiful garden and wills to enter it. Unfortunately, the door is so tiny that she cannot pass through it. There is a bottle marked "DRINK ME" which makes her size suitable for entering the door. Alice requires the key but since she is too small, she cannot reach the key on the table. She eats a cake marked "EAT ME" which makes her grow into a huge size. As Alice experiences changes in her size, she becomes frustrated and bursts into tears. She falls into the pool of her tears and the pool of tears becomes a sea. The Mouse finds Alice and takes her to the shore to join the other animals; however, they get scared and run a way when Alice starts telling stories about her cat. Alice sees the White Rabbit again. She goes to the Rabbit's house, and tries to get back to her normal size by drinking an un-labeled bottle of liquid. Alice becomes gigantic and eats a cake which causes her to shrink to the small size again. She meets the smoking Caterpillar while she is exploring in the forest and the Caterpillar gives her some advice. He offers Alice two sides of a mushroom that makes her either big or small. Alice finally manages to return to the normal size, and continues her journey. As she is going forward in the woods, she comes across the house of the Duchess. There are the Duchess, who is nursing a baby, the Cheshire Cat, and a Cook. To Alice, they behave unusual and treat her rudely. The Duchess gives the baby to Alice and Alice realizes that the baby is a pig. She leaves the house and wanders in the forest. She meets the Cheshire Cat again who explains that everyone in Wonderland is mad, including Alice herself. The Cheshire Cat guides Alice to the March Hare's house and fades away. Alice's next stop is the March Hare's house where the March Hare, the Hatter and the Dormouse are having a tea party. The party is so different from all the tea parties Alice has attended before. After being teased and having arguments, Alice lives the crowd. She notices a beautiful garden and enters. She realizes that it belongs to the Queen and King of Hearts. Alice joins the Queen in a croquet game; however, the game is so strange to her. The croquet ground is hilly, the mallets

and balls are live flamingos and hedgehogs, and the Queen constantly orders the other players to be executed. Nevertheless, nobody gets beheaded. The Queen invites Alice to join the game and then sends her to meet the Mock turtle. Alice is taken to the Mock turtle by the Gryphon to hear his stories. As they are telling their adventures, the trial begins and they all leave to attend it. The Knave of Hearts is accused of stealing the Queen's tarts and is about to be executed. Alice is being called to the witness stand as other animals but she believes that the testimonies do not make sense. The Queen gets furious and orders her beheading. In the meantime, Alice is growing and becoming larger. As all the cards tend to attack her, Alice wakes up and finds herself next to her sister again. All she has experienced was nothing but just a dream.

2.3 Analysis

Many writers have been using children fantasies as a tool to send their messages to the world; messages that are mostly risky and against the powers. *Alice's Adventures in Wonderland* is one of these kinds. Since there is no sense in fantasies, they prepare safe grounds for authors to write what they want. Carroll's book embraces elements from several fantasy genres, therefore, it can be classified as mixed fantasy "which includes journey, transformation, talking animal, and magic" (Gates, 2003).

Alice's books are children fantasies with a peculiar language, a language which makes no sense. Nonsense literature was a genre widely used in Victorian literature. It manipulates logic and linguistics (Mathews, 1970). Lewis Carroll has been well-known for his nonsense language in writing. Elena Soler Huici has written an article on *Alice's Adventures in Wonderland* and she exemplifies Carroll's manipulation of language through the following conversation:

And how many hours a day did you do lessons? said Alice, in a hurry to change the subject.

Ten hours the first day, said the Mock Turtle: nine the next, and so on.

What a curious plan! exclaimed Alice.

That's the reason they're called lessons, the Gryphon remarked: because they lessen from day to day (qtd. in Huici, 2015).

According to Huici, “nonsense makes satire possible” (6). Carroll’s language is one of the most unique characteristics of his work. He uses nonsense and plays with the words. There are synonyms, metaphors and many other devices which can be seen in the conversations among wonderland creatures. The book is full of symbols and satire, pointing out unique features of Victorian society. Alice faces many situations which are indications of real conditions. As an example, the manners of the wonderland creatures are in fact a reflection of the Victorian manners or the queen orders and punishments show the strict Victorian rules. To understand the aim of the author, we shall begin with the characteristics of Victorian age.

2.3.1 Historical and political aspect

Britain was expanding its imperial holdings during the Victorian period. This had impacts on lives of many people in various parts of the world (Steinbach, 2012). In the 19th century, England was constantly expanding its territories and controlling its colonies, thus, Imperialism and colonialism are the major characteristics of Victorian age. British colonies included Canada, some parts of the Middle East, Australia, New Zealand, and other areas in Pacific Ocean (Purchase, 2006). Carroll tries to show Imperialism in many parts of the book. Alice herself is a symbol of Imperialism. She is a stranger who wants to explore new places. She acts like the British Empire which was discovering new lands and expanding its territories at that time (Huici, 2012). Alice has an imperialist character. She is in fact an intruder who keeps exploring unfamiliar places and tries to impose her own rules. This can be understood from the very beginning of the story as she makes huge effort to enter the beautiful garden although she does not fit the hole. She argues with other beings as she plays games and faces new rules. According to Daniel Bivona’s article Alice the Child-Imperialist, the games and social events in wonderland reflect the traditions of the invaded land. In his article, Bivona interprets wonderland as one of the new places attacked and taken by the empire.

One of the key features of Victorian Britain was its growing economy. After the Industrial Revolution, there was an economic advancement in Britain and the country became the richest country in the entire world. As Steinbach claims,

“Britain was the first place which became industrialized between 1760 -1840” (Steinbach, 2012). During 1840s, railway constructions started in Britain which increased its economic power. Due to industrial improvement, there was a need for a fast way to transport people and goods. Railways created the easiest way of this transportation (Huici, 2015). In 1869, the Suez Canal was opened which created a shorter route between the Empire and India. This route eased the trading and helped economic improvement. There was a huge growth in the population of Britain and people were moving to the cities to work in factories. Although Britain was the richest nation in the world during that period, its population mostly included lower middle class and the working class (Steinbach, 2012).

2.3.2 Social and cultural aspect

Regarding the social class, the hierarchical system of Victorian society should be considered. People were divided into separate classes and this was mostly based on the amount of their incomes and financial state. Distinctions were made among people based on their labels (Huici, 2015). One aspect which is obviously reflected in Victorian literature is the struggle of the working class who were living in poor conditions fighting for right over wrong. Most novels of the 19th century aimed to criticize the conflicts among social classes. Many writers tried to awaken people and many of them started questioning the beliefs, morality and religion.

Another essential point that Carroll reflects and disapproves of in his work is the education system. Children’s literature gained more importance and Victorian education mainly involved educating children with special manners and etiquettes. Etiquette books which were so popular in the past were becoming important and useful again during the 19th century. Etiquette books were written mostly for middle and newly rich class to educate them on their social manners. The book *The Lady’s Guide to Perfect Gentility* is an example of this kind. It was written by Emily Thornwell in 1856, aiming to teach women about their dressing and manners in or outside of the house (qtd. in Huici, 2015).

Considering Alice's education, she belongs to an upper-class family who is well-educated and has been taught different subjects. She has also learned Victorian manners which are no longer applicable in the new world. She finds the rules and events so strange and makes effort to teach her own rules. As we read the story, Alice repeats many of the lessons she has been taught such as: math, history, geography, and...; however, Carroll mocks the education system and teaching methods of his time. He believes that learning methods including repetition and memorization does not actually mean learning and they are not true. He criticizes this way of educating people and aims to change the views and beliefs.

In his book, Carroll plays with the words of the poems and as Alice uses incorrect words while reciting some famous poems, she recognizes that they are not the right ones (Carroll, 1982). This way Carroll shows how learning was superficial and mostly used for showing off. An example of this can be found when Alice tries to repeat the lessons she has been taught:

“Four times five is twelve, and four times six is thirteen, and four times seven is...oh dear!” (She recognizes her mistakes herself and continues with another subject). “London is the capital of Paris, and Paris is the capital of Rome” (Carroll, 1982).

Another social issue which became an important part of the Victorian literature is feminism. Carroll illustrates this issue in his books. Alice is a female child who comes out of her home and starts travelling and discovering new things. This was not a common behavior for a female of that time. During the Victorian period, women were the weaker sex in the society and the angels of the house. Their roles were limited to the house, being an ideal mother and wife who provided comfort in the house (Calder, 1977). Women were believed to be inferior to men; and they “were subjected to their men's authority in many ways” (Fletcher, 1966). With many books, started criticisms and attempts to change some traditions related to women. Issues such as: marriage, women's roles and responsibilities, their education and career in society were being questioned and seen rather differently.

Victorian writers focused on the “paradoxical construction of the little girls that relies on a tension created by the irreconcilable schism between the fantastical and the mundane” and therefore a character like Alice became a popular figure

(Roth, 2009). Alice is one of the first characters that got away from reality and escaped into a new place where she grasped concepts of reality though being a child.

As we get familiarized with the Victorian society, we realize the hypocrisy that existed in that period. It is indeed one of the other social characteristics which Carroll points out and mocks several times. To begin with, Victorians emphasized morality and justice; however, extreme dogmatism and unfair punishments existed during that period. Carroll favors fairness and he criticizes the authorities in his work. From another perspective, we can find hypocrisy about applying the punishments. Huici notes in her essay that although there were strict rules and consequences, many of them were not meant to be real and trustworthy (Huici, 2015). For instance, in the chapter of “Queen’s Croquet-Ground”, we can see that the queen sentenced many innocent people to death; however, none of them were really executed. As the following passage reveals, the queen’s orders were illogical and unreliable:

The players all played at once, without waiting for turns, quarrelling all the while, and fighting for the hedgehogs; and in a very short time the queen was in a furious passion, and went stamping about, and shouting “Off with his head!” or “Off with her head!” about once in a minute (Carroll, 1982).

By reading and analyzing Carroll’s book, we can understand that there were many political, cultural and social problems which were demanding for people. This explains why fantasy novel became a popular genre in Victorian literature and why many writers started writing children fictions.

Another controversial point related to the Victorian era is the concept and meaning of child. Since it is an essential part of Alice’s book, it is beneficial to discuss it in this section. Carroll “evidently possessed a special gift for understanding children that continually endeared him to them” (Cohen, 1995). He is one of the well-known writers who tried to put reality away and used imaginations to make possibility of anything to happen (Waycaster, 2011). Carroll himself had grown up with a strict family and was under religious pressures throughout his childhood; therefore, he believed that “a stray thought, a lighthearted indulgence, a careless pleasure could instantly damn an unrepentant soul” (Cohen, 1995). Wonderland was a place for him to escape

from reality and run away to. He created wonderland and used his imagination not only for children but also for himself since it was a safe place to speak (Waycaster, 2011). Understanding children very well and being lost in their world was a unique quality of Carroll. He said that he was amazed by the “child nature” and “awe that falls on one in the presence of a spirit fresh from God’s hands” (qtd. in Cohen, 1995).

Carroll had the capability to communicate with children and this allowed him to create adult characters with children qualities. As Alice grows up, moving from childhood to maturation, we can see many of these characteristics in the story. This is the main quality that this book can be used for both age groups. The fantasy world in which Alice is growing up, the imaginative creatures and all the nonsense make the book more fascinating for the readers. As people in the 19th century, nowadays, people are searching for a way to get away from their everyday life. These kinds of fantasy books make it possible for the readers to get lost in their imagination and feel relaxed. The imagination is not only limited to children but more importantly it benefits the adults.

The subject of being a child or an adult holds significant importance in Carroll’s book. Alice is an innocent child who is growing up, becoming a mature girl. She gains new experiences and learns about life and reality. She changes from time to time both emotionally and physically showing her growing up.

She has some discomforts in wonderland which she tries to solve. In some parts, she acts like a child and in some situations as an adult. The book can be analyzed psychologically for it belongs to a state when a girl is neither a child nor an adult; thus, she nearly loses her identity. Childhood started to be viewed differently in Victorian period and being a child meant being innocent. This can be seen obviously in the case of Alice as she enters wonderland and faces many strange situations which make her confused. At first, she begins to cry:

“shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall” (Carroll, 1982).

Alice is a little girl who fears facing new things. She needs help and guidance like any little girl and the creatures of wonderland guide her as she continues her journey. She manages to solve many problems and moves toward adulthood.

Just as any child, she is presented with rules and should follow them. When confronting problematic situations, Alice tries to find out the rules or to create and apply one of her own (qtd. in Waycaster, 2011).

With all the qualities mentioned above, we can see the childish behavior in Alice just like any other seven-year-old kid; however, through her journey, she starts to develop many characteristics of adulthood. Alice has started to develop cognitive thinking and problem solving which are qualities of adulthood. Self-consciousness is another feature which can be observed in Alice. It is the ability to think about what others think about you (Steinberg, 2008). Alice does not want the others to think of her as an “ignorant little girl” (Carroll, 1982).

To summarize, there is an uncertainty between childhood and adolescence in Alice’s case when she tries to find out who she is. Carroll uses many childlike qualities for her and at the same time she develops adult features and questions real world issues. Wonderland is a place full of strange things going on. It has no sense and logic; moreover, the rules do not seem right to Alice. As she enters the new world, she tries to find logic since there is no coherence between this new world and the reality. Here, animals have rather strange behaviors as if they are humans, and they apply rules and manners which is so different from what she has learned so far. Animals will be discussed in a separate chapter. Alice gets lost at first and attempts to find her identity. She tries to understand who she really is since nothing seems right anymore. Life is not that certain and it is more like a puzzle or a riddle; the two things that Lewis Carroll uses a lot in his books.

3 C.S LEWIS'S THE LION, THE WITCH, AND THE WARDROBE

The focus of this dissertation is on one of the seven books of Narnia, *the lion the witch and the wardrobe*. The current chapter concentrates on the analysis of first published book in the Narnia series, in order to get a better understanding of the characters and to comprehend the hidden messages in the story. This section mainly discusses the fantastic elements employed by the author to display God and religion.

The Chronicles of Narnia is a fantasy novel written by C.S. Lewis in the 20th century. The novel shares common grounds with *Alice's Adventures in Wonderland* regarding the devices used by the author. Although the two novels were written in different periods, they resemble in the tools employed to convey the writers' message. To begin with, a comparison between the authors is done considering the period they lived in.

The two mentioned writers look a lot like in many ways though they belong to different literary periods. Lewis Carroll was a 19th century writer who lived during the Victorian period. His book, *Alice's Adventures in Wonderland* is a reflection of the Victorian society and the social concerns of that time. C.S. Lewis belongs to the 20th century, the time of profound changes and movements specifically in the field of literature. He illustrates the issues of his time in his book, *The Chronicles of Narnia*. Being opposed to their environments is one of the common points between the writers. From another perspective, C.S. Lewis spent his childhood in Victorian period. It can be claimed that both writers have experienced living in the Victorian society for a period of time and this may be one of the reasons that their works resemble. Another common trait between the authors is that they were both religious men. They believed that people of their age started to lose their faith and beliefs; therefore, they used God and religion as major themes in their works. There will be a separate chapter regarding faith and religion. Considering the style and literary devices, both writers of have used fantasy and fantastic elements to show the problems of their societies; in

addition, they have applied anthropomorphism and zoomorphism which be clarified in chapter five of this dissertation.

Jon Kennedy, the author of *the Everything Guide to C.S. Lewis and Narnia* discusses the life of C.S. Lewis, the magical world of Narnia and the fabulous mind behind it. According to the author, C.S. Lewis was a great man of imagination and a religious figure who was against modernity. C.S. Lewis uses fantasy to show how modernity challenges religion and people's faith (Kennedy, 2008). The book includes the writer's biography written by George Sayer, an author and politician who is best known for his biography of C.S. Lewis.

3.1 Biography

Clive Staples Lewis was born in 1898 in Ireland. The first few years of his childhood were in fact spent during the Victorian period, to be specific, the last years of Queen Victoria. During those years, Ireland was part of the British Empire. Lewis lived in Ulster, Ireland's northeast province which was the only Protestant-majority province of Ireland at that time. The place they lived in was called Belfast which is still known for its serious competitions between Protestants and Roman Catholics. This may be one of the reasons that C.S. Lewis values peace in his works. He focuses on the respect among orthodox Christian communications (Kennedy, 2008).

Though being brought up in a Protestant family, he was never under any religious pressure. Due to the winter conditions and illnesses in Ireland, children mostly spend their time inside the house. Lewis was so close to his brother Warnie and they enjoyed making their own stories and characters while they were home. The stories made by Clive were mostly fantasies with the use of magic and fairies (Kennedy, 2008). The physical landscape of Ireland was one of the factors that shaped Lewis's imagination; "Yet there is another source which did much to inspire his youthful outlook—literature itself" (McGrath, 2013).

C.S. Lewis lost his mother soon and grew up with his father; however, his father did not recover easily after his wife's death and as Lewis said according to Sayer, he lost both parents at the same time.

Men during the Victorian period were not so familiar with the house works; in fact, taking care of the house was women's responsibility. It would not be wrong to say that life was demanding for Lewis family during those years.

“An emotionally unintelligent father bade his emotionally neglected sons an emotionally inadequate farewell. Everything that gave the young Lewis his security and identity seemed to be vanishing around him. Lewis was being sent away from Ireland—from his home and from his books—to a strange place where he would live among strangers, with his brother, Warnie, as his only companion” (McGrath, 2013).

The brothers were sent to study in a school in England, a strict school with Victorian methods. However, Lewis never mentioned any of the school punishments in his works. After finishing the school, Lewis returned to Belfast and stayed with his father. He decided to move back to England and by that time, it was the First World War. This period can be claimed to be one of the most crucial periods in Lewis's life since he was a teenager.

In 1916, Lewis took entrance exams for entering Oxford. Due to his impressive performance in examinations for study of the classics, he got accepted for a scholarship at a university college. Nonetheless, he needed to take more exams for entering Oxford. After some failings, he finally entered Oxford for summer school and soon enrolled in the Officers Training Corps. By his nineteenth birthday, “he was with the infantry on the front in France” (Kennedy, 2008).

Just after few days of his arrival in France, Lewis was sent to the front lines. He had to stay in hospital for a while due to his injuries. He lost many friends and though having hard times, he never stopped writing. He wrote letters to his father and brother; a collection which was later named as *The Lewis papers*. Lewis was so talented and he was not only good at philosophy but also in English language and literature. His poem, *Spirits in Bondage*, which he had been writing since 1915, got published after the war over (Kennedy, 2008).

Although he got a job at Oxford, his income was low for the first few years and he spent some years in poverty; however, in 1924, he won the replacement opening at Oxford University College. His lectures at the university became so popular and many students started attending his lectures (55).

Before continuing with C.S Lewis's career, it is important to mention a period in his life which he calls the New Look. In 1920, Jack experienced momentous

change in his beliefs and ideas towards life. It was not just him with this new perspective, most people who felt being betrayed by the war had lost their faiths.

Jon Kennedy writes in his book:

The new look cleansed him of all 'fancies' and directed him to build safe boundaries around imagination, which Freudians (amateur or other-wise) were saying could get out of control and lead to breakdowns. Lewis later came to believe the breakdown had physical, not intellectual causes, but the idea that wrong thinking led to madness was dominant at the time. Even Joy, which he had once lived for, was relegated to the category of aesthetic experience and was seldom glimpsed in his new look. (66)

One of the main characteristics of Lewis's fresh look was his attitude towards Christianity which can be traced back into his childhood days. The school he went to required attending the church regularly. He felt a kind of disagreement there and it seemed to him that people went to church to prove that they were being good Protestants. Their belief did not seem real to Lewis which caused his first doubt in Christianity. C.S. Lewis quotes himself: "If aesthetic experiences were rare, religious experiences did not occur at all" (69).

The early death of Lewis's mother was another reason of his faithlessness and anger towards God and religion; yet, his attitude didn't last long. In fact, he had the religious foundation but it was weakened due to the conditions he lived in. Lewis began to experience contradictions in his attitude but he got influenced deeply when his father died. His loss of father caused him to regain his interest in God and religion. This was another turning point in his life. He renewed his faith towards God; however, he still had some questions about the Gospel and the Christ. He was doubtful about the Gospels being myth. Kennedy states: "C.S. Lewis, had finally fallen to his knees in prayer, admitted that God was God, even if he had done so as the most dejected and reluctant convert in all England" (73).

The point worth mentioning here is Lewis's friends who helped him during this phase of uncertainty and had profound influence on him. J.R.R Tolkien was one of his close friends who was a truly devoted man and had discussions with Lewis about God. Even though Lewis was a huge fan of myths, he did not believe in them. On the other hand, Tolkien had the opposite view. He believed

that: “myths originate in God, that they preserve something of God’s truth, although often in a distorted form. In presenting a myth...one may be doing God’s work... [And] the Christian story was a myth invented by a God who was real” (Kennedy, 2008).

In fact, C.S Lewis gained his faith in Christianity after a discussion with his two friends, Hume Dyson and J.R.R Tolkien about mythology, and since then, he converted thoroughly.

3.2 The Inklings

In 1930, Edward Tansy Lean, a student at Oxford founded a literary discussion group called The Inklings. After Lean’s graduation in 1933, C.S Lewis and J.R.R Tolkien continued the group which lasted for nearly two decades. At first it was just the two of them but later, more members including Warnie joined the group. The Inklings was an informal group in which the members read and discussed their works. The group mainly encouraged writing fantasy and most of the works reflected Christian values. Lewis and Tolkien believed that there were many books on Christianity those days in England but what they truly needed was more books written by Christian writers about other issues in which Christianity was a hidden theme.

J.R.R Tolkien has a significant role in Jack’s life since he was the one who helped him regain his faith. Being a Catholic, J.R.R Tolkien made Jack move from atheism to theism and eventually to Christianity (Kennedy, 2008). In fact, C.S. Lewis created his most successful works after his great change and due to the great efforts of his friend.

Several books were written based on Christian beliefs and many of the famous works were read during the Inklings’ meetings. Some of the works were even being read for the first time. For instance, Tolkien’s *The Lord of the Rings* and C.S. Lewis’s *The Screwtape Letters*. It can be claimed that the group inspired more writers in the whole world than any other society has ever done (Kennedy, 2008).

The Inklings held their meetings between the early 1930s and late 1949 which lasted almost two decades. The years of the Second World War has a significant

role in C.S. Lewis's works since it brought up the issue of God. Since it is a vast topic, a separate chapter will deal with it in details.

Being in his late fifties, Lewis finally got married and his relationship with his wife is claimed to be an example of a true love story. After some years, he lost his wife due to illness and though he had lived under many hard circumstances throughout his life, this was definitely one of the worst incidents. Lewis never recovered after the death of his wife. Although he was obsessed with the loss of his wife, he continued meeting with his Inklings friends occasionally. After nearly one year, he started suffering from health problems. He experienced heart disease, and consequently he resigned from his position in Cambridge. Following a heart attack and coma, Lewis stayed at the Kilns for a while and spent most of his time reading; and finally, on November 22nd, in 1963, he died in Oxford.

C.S. Lewis, a 20th century author, has many works including fiction, non-fiction and poetry. Some of his popular books are: *The Pilgrim's Regress* (1933), *The Allegory of Love* (1936), *Space Trilogy* (1938-1945), *The Problem of Pain* (1940), *The Screwtape Letters* (1942), *The Abolition of Man* (1943), *The Great Divorce* (1945), *The Chronicles of Narnia* (1950-1956), *Mere Christianity* (1952), and *Surprised By Joy* (1955.)

Mentioning C.S. Lewis's works, one of his well-known books is *The Chronicles of Narnia*; a series of seven fantasy novels categorized in children's fantasy. *The Chronicles* are in fact written for both children and adults and it deals with the issues of adult's world. C.S. Lewis claims: "A children's story which is enjoyed only by children is a bad children's story" (qtd. in Kennedy, 2008).

One particular feature about the author is his methodology of writing. C.S. Lewis imagined a part of the story and then he added more parts, finally, he connected them all and formed a complete story. The first time Lewis imagined a picture of Narnia, he was just fifteen years old. He imagined a faun in a snowy forest holding an umbrella. This is a famous scene in *The Lion, the Witch, and the Wardrobe*. C.S. Lewis decided to use the picture in his mind and write for children in 1939 and then ten years later, he created *The Chronicles*. At first, his

purpose was to write only one story; however, his publisher encouraged him to make a series (Kennedy, 2008).

The Lion, the Witch, and the Wardrobe is the first published book of the seven novels which is summarized and analyzed in the following section.

3.3 Summary

It is the Second World War and Nazi bombers fly over England. Four siblings are sent to the countryside by their mother in order to get away from London and to be safe. Lucy the youngest child, Edmund, Peter and Susan go to a huge, historical house owned by an old professor. One day, the children start wondering around the house and Lucy sees a wardrobe in one of the rooms. As she enters, she finds herself in another place, the magical land of Narnia. It is a forest, covered with snow. She sees a faun there; Mr. Tumnus and they start talking. Lucy learns that Narnia is ruled by an evil white witch, the queen of Narnia. It is always winter in here and it never stops snowing, still, there is no Christmas in Narnia. Mr. Tumnus is neither a human nor an animal but to Lucy, he seems like a good friend. He invites Lucy to his house for tea. Lucy, being so curious, accepts his invitation and they go to his cottage. After the tea, Mr. Tumnus bursts into tears and confesses that he has been ordered to kidnap Lucy and bring her to the white witch. He tells Lucy that the witch has enchanted Narnia and he must capture human beings and give them to the queen. Mr. Tumnus releases Lucy and she gets back to the house. She tells her experience to her siblings but they don't believe in her especially when they see the wardrobe is a normal one and there is nothing special in it. The other day, Edmund who teases Lucy about her experience, follows her vanishing into the wardrobe and finds himself in Narnia. He runs into the white witch who gives him enchanted Turkish delights and tells him to bring her his other siblings in order to meet her. On his way back, he meets Lucy. She tells him about the white witch but Edmund did not say anything about knowing her. When they go back to Peter and Susan, Lucy tries to prove her sayings. However, Edmund did not approve her story and says nothing about his trip to Narnia. In fact, all he really needs is the Turkish delight. Susan and Peter, being so worried about Lucy, talk to the professor who believes that Lucy is actually telling the truth.

One day, the children escape in to the wardrobe, trying to hide from some house guests. They find themselves in Narnia. Lucy guides her siblings to Mr. Tamnus's house but as they get there, she understands that he has been arrested by the white witch for being a traitor. She realizes that he is in trouble because of her and convinces the others to rescue him. A robin helps them and guides them to Mr. Beaver. He tells the children that they must join him in his journey to find Aslan the lion, and that way they can help Mr. Tamnus and save Narnia. Aslan used to be the king of Narnia and all the kids feel cheerful to meet him except Edmund who is terrified by his name. They plan to go to the Stone Table in order to meet Aslan, however, Edmund disappears and goes after the white witch. He warns the witch about the plan and Aslan's arrival which makes the witch so furious that she decides to kill the children immediately. She is so worried due to a prophecy that says one day Narnia will be ruled by four human beings and these humans are said to defeat the witch and end her evil reign at the end. She treats Edmund so bad and tries to get to the Stone Table before the others arrive. Meanwhile, the other three who are about to meet Aslan see Father Christmas who tells them that it will not be always winter and never Christmas anymore and gives them some presents. There is a change in the weather and as they get closer to Aslan, the snow starts melting and they see signs of spring. This makes it hard for the witch to move her sledge and get to the Stone Table.

The children finally meet Aslan who makes them feel safe. Aslan promises to save Edmund and as he is talking to Peter, they hear Susan blowing her magic horn, a gift from Father Christmas and this way, they understand that she is in danger. Aslan sends Peter to save Susan who is attacked by a wolf and Peter stabs the wolf with his magic sword, another gift from Father Christmas. Aslan and his followers trace the other wolf in order to get to the witch and save Edmund; yet, they cannot find the witch. Edmund is embarrassed and has realized that the witch is evil.

The day after that, Aslan and the witch start negotiating and the witch demands on Edmund's life since he is a traitor. They settle an agreement but Aslan seems unhappy and restless. At night, Lucy and Susan follow Aslan going to the Stone Table. They hide and witness the witch torturing and finally killing Aslan. They

understand that he has sacrificed his life for Edmund. As Lucy and Susan fall asleep, they hear a cracking sound from the Stone Table and see that Aslan is alive. In fact, there has been an old law saying: “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 backward” (Lewis, 1984).

The girls together with Aslan go to the witch’s castle and save all the prisoners including Mr. Tamnus; meanwhile, Peter is in a battle, fighting against the witch. Aslan and his followers dash to help Peter and his troop and they finally defeat the enemy. Aslan kills the witch, disappears and the four kids start their reign in Narnia. They grow up and when they go back to the wardrobe one day, they find themselves back in Professor’s house. They understand that no time has passed and nothing has changed. In the end, when they tell their adventure to the professor, he tells them that they will go back to Narnia again one day.

3.4 Analysis

The Chronicles of Narnia is like living a Christian life. In Christian religion, children first know only Christmas and Easter, and then as they grow up and become mature, they personally accept Christianity and gain faith. In fact, Lewis uses religion and Christianity as the main themes in the book. There are many signs and Christian elements in the story and a clear example is Aslan. Some interpret Aslan as a symbol of God and some claim that he symbolizes Jesus Christ. One significant quality of *The Chronicles* is that it encourages Christian virtues. Doris T. Myers writes: “*The Chronicles of Narnia* is organized by the six virtues: holiness, temperance, chastity, friendship, justice, and courtesy. As might be expected in children’s books, courage and obedience are emphasized more than chastity” (qtd. in Kennedy, 2008).

According to Myers, *The Chronicles* is divided into three groups, each focusing on a particular aspect. The first three books show holiness and temperance, the next two books focus on moral use of language, and the final two books represent God’s fate. Lewis rejects the desire for money and power in the first group (Kennedy, 2008).

Another important point about the Narnia series is that C.S Lewis is actually emphasizing ‘the Seven Deadly Sins’. To be specific, he focuses on one sin in each of the books. The sins which have been cited in medieval literature includes: pride, greed, luxury, envy, gluttony, anger, and sloth. As it can be seen in *The Lion, the Witch, and the Wardrobe*, Edmund betrays his siblings due to his extreme desire for Turkish delights. His gluttony makes him lie and help the witch. Turkish delight is a symbol of Christianity as well. It is a traditional Christmas treat in England (124).

Although conservatives among Anglicans believe that Lewis is one of their own, *The Narnia* series has a great amount of Roman Catholic supporters. Charles J. Chaput, archbishop of the Catholic diocese of Denver, writes:

In writing his seven-book *Chronicles of Narnia*, Lewis created a fantastic saga of dwarves, witches, trolls, and centaurs... Lewis’s Great Lion-Aslan- is unmistakably a figure of Jesus Christ. As for Aslan’s father, the Emperor Across the Sea: well, it doesn’t take a lot of effort to infer Who that might be. Over the years, I’ve known dozens of people who’ve gone back to the Narnia tales again and again to enjoy them as adults. Even today, half a century after Lewis published the last of *Chronicles*, they remain bestsellers. The reason is simple. The *Chronicles* remind us that beauty, truth and goodness really do exist; that what we choose in life matters; that suffering has meaning; that sacrifice for the right things makes a difference; that heaven is real; and that God, our reason for joy and hope, loves us eternally. (127)

As stated above, since C.S Lewis lived during late 19th and early 20th, it is beneficial to have a description on Modernism and its features in the writer’s work. In fact the writer’s childhood was spent during the last days of Victorian empire but the rest of his life was influenced by Modernism which can be seen in his books.

3.5 Literary Modernism and C.S. Lewis

During the late 19th and early 20th century, there was a philosophical movement and a massive change throughout western societies. This was due to the developments of modern cities and industrial societies after the war. The movement embraced many fields, most importantly, literature. The old genres used in the previous eras did not seem to fit in with the new society any more. Literary modernism breaks away the established rules, conventions and previous

genres; it concerns the changing situation of the society. Michael Levenson, an author specializing in 19th and 20th century Modernism, states:

“Modernism as a creative violence, deviates from the literary tradition and turns the holistic and taken-for-granted literary concepts into new internal and mental trends” (Levenson, 1984).

As mentioned above, modernist writers focus on the role of mind. They no longer apply Realism or Naturalism; on the contrary, they claim that there is no actual truth and everything is relative, that literature is self-contained and everything is in the hand of the writer. In fact, modernism deals with the inner self and believes in the central role of the mind. Modernism is a movement from Realism to Subjectivity.

Modernist literature re-examines every aspect of existence. It questions the humanity and tries to find essential answers. It simply claims that science and technology can solve any problem. Since fantasy genre normalizes the unspeakable and makes it possible to say anything, modernist writers use the genre to argue on humanity and basic aspects of life including religion and God. This is due to the feeling of being betrayed by the war resulting in loss of faith.

On the other hand, many writers including C. S Lewis are critical of Modernism. In their opinion, modernism deals with new aspects and changes on human existence which results in rejecting God. C.S Lewis denies Modernism though belonging to that period. He shows his beliefs in his books by using fantastic elements. *The Chronicles of Narnia* is categorized in children’s fiction, yet, it indicates the adult issues and controversial topics of the time. Using Christian elements, the writer actually outlines religion and belief in God; moreover, he rejects Modernism and the new industrial societies. This can be understood from the setting of the story which is far from city and machinery life.

Margaret Barbara Hiley has written in *The Aspects of Modernism in the works of C.S. Lewis, J.R.R. Tolkien and Charles Williams* that Lewis applies magic to get in to a secondary world. For him, fiction and reality are so close. The children enter a mythical world in the story. They face mythical creatures which seem animals but act as human beings; at the same time, humans are mythical creatures to the animals as well (Hiley, 2006).

Another point that can be found in *The Chronicles* is the writer mentioning the myths and ancient stories. These are the old stories which were once believed to be true. They are in fact narratives and language and they have to be told. Mythic language tends to show war and its experience and for Lewis, it holds great importance. It is the stage of language development in which abstracts and concretes are not distinguished. This can be observed in the fantasy works of the Inklings. In Lewis's idea, earthly mythology and its abstract language show the truth (Hiley, 2006).

Many of the well-known fantasies such as the works of Lewis, Tolkien and Williams were written during the era of modernism. Hiley quotes: "Certain traits characteristic of fantasy as a genre - the construction of secondary worlds that function like cosmic models and the attempt to preserve the creator's authority within the work of art - place these texts close to the ideology of modernism" (206).

To summarize, C.S Lewis tries to criticize the society of that time and outlines the importance of religion and believing in God. This is the same feature, which can be found in Lewis Carroll's *Alice's Adventures in Wonderland*. Both writers have used fantasy genre and children's literature in order to complain about the problems in different centuries.

4 FANTASTIC LITERATURE

This chapter aims to discuss the theoretical assumptions on fantasy. According to David Pringle, a critic who has analyzed fantasy by depending on different periods, there are different types of fantasy fictions based on the emotions they cause in the readers. His focus is more on the emotions and the feelings caused by that fantasy. According to Pringle, “fictions of the fantastic are named for their subject-matter or for the emotions they arouse” (Pringle, 1988); He believes that one type of fantasy is science fiction which has to do with the knowledge. “They are rooted in empiricism and the modern scientific world-view” (8). Another type, the horror stories are the ones causing the feeling of horror and fear. Magic realist fiction is another kind which deals with the real world together with a slight use of magic; however, there are pure fantasies that help “fulfillment of heart’s desire” (qtd. in Esberk, 2014).

Pringle mentions two forms of fantasy: fairy tale and heroic epic. He believes that the difference between these two is their aspiration and desire. Fairy tales involve more peaceful characters who desire for harmony. They seek happiness and reach it at the end. In fact, fairy tales are happy-ending stories. Heroic epics on the other hand are engaged with conflicts and hostility. The characters of this form of fantastic are more egocentric and the stories include violence behaviors and acts (Pringle, 1988).

Based on these definitions, both forms contain violence and manly actions; thus, the desire is combined “towards a kind of social fulfillment where love and pride and a cluster of other positive emotions combine to create the best of all possible worlds” (qtd. in Esberk, 2014).

The following paragraph will deal with the definitions of fantastic literature in general. In his book, *Fantastic Literature a critical reader*, David Sandner defines the fantastic as follow:

Fantastic literature, to repeat the turn of phrase deployed in the present collection by both John Clute, quoting Brian Wicker, and China

Mieville, is “good to think with.” But what we think the fantastic turns back on us requires from us, one might say demands from us. The fantastic opens spaces for interpretation. And it is the tension between its potential fullness and its surprising emptiness that propels its “sense of wonder,” to use Samuel Taylor Coleridge’s famous phrase. (Sandner 1)

When it comes to literary genre, the fantastic is created by Todorov and since he is the father of this concept, it would be fruitful to talk about his sight towards the fantastic literature.

The fantastic as a literary genre was originated by Tzvetan Todorov, a French literary critic born in 1939 in Bulgaria. He was a structuralist literary critic who is famous for his genre criticism of the fantastic. In his book, Todorov defines the Fantastic literature from a rather new perspective. Based on Sandner’s definition of Todorov’s style, Todorov puts emphasis on the feeling of hesitation. Either a character in the story or the reader can have experience a kind of uncertainty when facing an extraordinary event. They may hesitate whether the event is real or something supernatural.

According to Todorov, there are two genres of uncanny and marvelous in the narratives. If the state of uncertainty and that moment of tension get a realistic explanation, the narrative belongs to the genre of the uncanny. If it is explained as a supernatural event, the narrative fits in the genre of the marvelous. There are many narratives however in which the hesitation is never gone. In these works, the events do not get explanations and clarity therefore the characters and the readers remain unsure about what has been happening. These types of works can be called fantastic (qtd. in Sandner, 2004).

The notion Sander tries to arouse will be clarified in the current chapter. There are some events taking place in real life which do not seem rational; therefore, they are hard to explain. When facing these events, one can wonder whether it has been just a dream or that the event has really happened but it is unfamiliar to human beings (Santana, 1996). It may be hard to recognize if an occurrence is truth or an illusion. This is because it cannot be explained by the familiar laws of this world; the laws that have been known and accepted by us. Here, we confront ambiguity and a state of hesitation.

The reason of hesitation is that we are limited with our experience. Most of the time in our dreams, we cannot distinguish a reality from dream until we wake

up. If we suppose that an event was an imagination or dream then the laws will remain as they were; if we think that the event has really occurred then we must accept that there are some laws that we don't know about yet. "The fantastic occupies the duration of this uncertainty" (Sandner, 2004).

According to Todorov, "The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov, 1975). The statement can be true if that person is not a religious man. That is to say, if he believes that supernatural events are directly related to God, then the fantasy leaves its place to scholastic obstacles. In such situation, religious teachings would set the barriers in front of both fantasy and imagination.

Todorov refers to the fantastic as a literary genre. From another perspective, the fantastic is the imaginary activity. It is a sub-genre of fantasy and can be named as a style of writing. Fantastic and fantasy are two interrelated concepts. Fantasy is a literary genre with a controversial position in literature. It is the literary work including fantastic elements. Fantasy literature is a hesitation or compromise between the empirically real and the totally imaginary. This means that people either being the character of the story or the reader becomes hesitant and not sure if what they are experiencing is real or not. The fantastic is that feeling of hesitation or uncertainty (Sandner, 2004).

Fantasy literature has proven tremendously difficult to pin down. The major theorists in the field-Todorov, Rosemary Jackson, Kathryn Hume, William Roy Irwin and Colin Manlove-all agree that fantasy is about the construction of the impossible whereas science fiction may be about the unlikely, but it is grounded in the scientifically possible; but from there, these critics quickly depart, each to generate definitions of fantasy which includes the texts that they value and exclude most of what general readers think of as fantasy. They mean it is unlimited and we cannot limit the fantasy (Mendlesohn & James, 2012).

As mentioned earlier, according to Todorov, sometimes one cannot understand if an event is real or an imagination, in this case, there are two genres coming up: the uncanny and the marvelous. Both marvelous and uncanny remain with uncertainty and they are sub-divisions of the fantastic. The fantastic uncanny refers to illusions; the events which have not actually happened or just inspired by the primary world, here, the laws of reality maintain as they were and provide a logical explanation for that event. In the fantastic marvelous, the

events have actually happened; therefore, the laws of reality should change. These types of events remain unexplained and they suggest the existence of the supernatural (Todorov, 1975). In the uncanny, the events are explained rationally, though, it is not a clear genre itself. It is a vague concept including extraordinary events that causes the reader a similar feeling to that of the fantastic, in particular, fear. Sigmund Freud states: “the uncanny undoubtedly belongs to all that is terrible—to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread” (Sandner, 2004).

In the genre of the marvelous though, supernatural events do not provoke any particular reaction and the genre is linked to that of the fairy tale (Santana, 1996).

Since both selected books can be categorized as fairy tales, in the next paragraph, this thesis will discuss children’s literature and more about fairytales. Why is fantasy used in children’s stories? What is the main reason that the main characters of fairytales are mostly children?

Many of the children’s fantasy books involve a child’s dream, a journey to another world and a new place which is different from where they have lived in. Children first perceive concrete and then abstract concepts. In the early stages of acquiring abstracts, they experience a state of uncertainty and confuse their dreams with the reality. The fantastic, stems from confusion. There are different kinds of narrative strategies such as fantastic dreams, imaginations or supernatural events. “A fantastic dream enables us to liken the ‘different one’ to the real one” (Karakaya, 2015).

There are many fantasy books which use the strategy of dream narration and child characters. Children face their problems and try to solve them in their dreams; in this case, dream becomes an experimental place and imagination plays an important role in this type of narratives. Imagination makes it possible to replace the familiar events with novel ones. “As a literary genre, the fantastic promises an unexpected new world, which is first alien to its hero and to the reader; therefore, at least two different universes intermingle and are alienated from each other” (Karakaya, 2015).

Regarding fairy tales, as an early form of fantasy, Todorov says:

“But as a matter of fact, the fairy tale is only one of the varieties of the marvelous, and the supernatural events in fairy tales provoke no surprise: neither a hundred years' sleep, nor a talking wolf, nor the magical gifts of the fairies. What distinguishes the fairy tale is a certain kind of writing, not the status of the supernatural” (Todorov, 1975).

Todorov believes that fairy tales include supernatural events and these events do not arouse any reaction in the characters and the readers. This is the reason that fairy tales are popular to children. They are full of strange things and magic and the reader do not believe they are true (Santana, 1996). In addition, in children's fantasy stories, particularly fairy tales, everything is possible since there are no strict barriers, especially religious barriers.

Fairy tales are like old myths. People used to believe that fairy tales were true and the world was like that; however, with the improvement of the science, the beliefs changed through time. At the beginning, myths were as realities, later they changed into fantasies. It can be claimed that fantasy is very ancient and it started before or with the creation of human beings. Many ancient stories about the gods and goddesses in Greek mythology were primarily parts of religion. Greek Gods such as Zeus, Poseidon, Apollo, Aphrodite, Hera, Athena and Titans are examples of these mythology figures.

Regarding fantasy and fairy tales, it is necessary to mention J.R.R Tolkien and his ideas in his essay on fairy tales. Tolkien argues:

The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) naturally called Imagination. But in recent times, in technical not normal language, Imagination has often been held to be something higher than the mere image-making, ascribed to the operations of Fancy (a reduced and depreciatory form of the older word Fantasy); an attempt is thus made to restrict, I should say misapply, Imagination to “the power of giving to ideal creations the inner consistency of reality (Tolkien, 1947).

In his essay, Tolkien refers to the Oxford English dictionary and its definition of fairy stories. Tolkien says: “It contains no reference to the combination fairy-story, and is unhelpful on the subject of fairies generally. In the Supplement, fairy-tale is recorded since the year 1750, and its leading sense is said to be (a) a tale about fairies, or generally a fairy legend; with developed senses, (b) an

unreal or incredible story, and (c) a falsehood” (Tolkien, 1947). He continues by mentioning lexicographer's definition of fairies: “supernatural beings of diminutive size, in popular belief supposed to possess magical powers and to have great influence for good or evil over the affairs of man” (1).

Tolkien states that fairy stories are stories about Fairy that is Faerie, the realm or state in which fairies have their being. He mentions an important characteristic of the fairy tales which is their happy endings. The term ‘eucatastrophe’ refers to the emotional relief caused by fairy stories. Faerie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted” (2). In his idea, fairy stories are not formed simply by the primary world, the real world we live in. For him, an authentic fairy story includes creation of a secondary world, another world with its own laws and reality. Tolkien claims that sub-creation is an artistic creation which is mostly seen in fairy stories. Sub-creation is in fact within God's primary creation, for God is the creator of the primary world and authors create their own worlds and myths.

The general concepts and theories in fantastic literature were explained above; in the following section, some of the fantastic elements found in *Alice in Wonderland* and *The Chronicles* will be mentioned.

Both books provoke sense of wonder and uncertainty. Both characters and readers become hesitated about the experience being real or not. In *Alice in Wonderland*, Alice travels into another world which is wonderland and in *The Chronicles*, the kids pass through a new land which is Narnia. Both authors include parallel or secondary worlds in their works. The stories are filled with extraordinary and supernatural events as well. Zoomorphism and anthropomorphism are other fantastic elements used in the two books. It is the application human-like animals, which will be explained clearly in the following chapter. The main characters of the two stories experience feeling of strangeness and confusion all through their journey. They have a sense of being different from the other living-beings in the new land which is one of the

characteristics of the fantastic. Both novels use mythical creatures such as gryphon, pawn, fairies, elves and dwarfs which are all fantastic elements.



5 ANIMALS AS HUMANS IN CHILDREN'S LITERATURE

5.1 Anthropomorphism in the works of Lewis Carroll and C.S. Lewis

As claimed earlier, many similarities can be found between *Alice's Adventures in Wonderland* and *the Chronicles of Narnia*. Some of the shared features were briefly mentioned in chapter two; this chapter will analyze the books based on another common point which is the authors' writing device. Both writers have used animals with human characteristics in order to convey their messages. The application of animals that behave as humans in the stories is called anthropomorphism; in other words, assigning human traits to animals and objects is called anthropomorphism. The current chapter will be discussing this term and comparing the books from this perspective. Why do the writers use animals in their stories? Why do the animals have human characteristics? What is the purpose and benefits of including animals as people in literature?

To begin with, it is fruitful to discuss the functions of literature. This would clarify the place of animals in literature. Next, anthropomorphism will be defined and explained, followed by its early examples in literature; subsequently, there will be a discussion of anthropomorphism in children's literature. Finally, the chosen books will be analyzed and compared.

Based on an article in the Journal of Language Arts in 2004, Vygotsky believes that all forms of writing are thinking devices (qtd. in Burke & Copenhaver 2). To put it simply, written texts have been used as tools to show one's thoughts. The functions of literature for both children and adults have always been the same and below, some of them are mentioned. Reviewing the functions of literature reveals the need for using animals in the stories, to be specific; it will answer the question of why writers use animals as human beings in their books.

5.2 Functions of fables in literature

Literature helps us with understanding and organizing the events happening in life and it keeps them from being forgotten. Literature makes it possible to record knowledge and beliefs. Stories are tools to pass one's mental knowledge and thoughts to another person, thus they serve as a kind of social tool. In other words, literature provides an opportunity for people to communicate their ideas and experiences. It helps people to escape from their lives temporarily and become involved in other beings' lives. By this way, not only can people get away from their problems, but also they have the chance to focus on their imaginative experience. Another important function of literature is that it assists the writers to talk about unspeakable matters. In some situations, the message is so dangerous that one cannot say it directly. Stories help people to show their thoughts to everyone, in particular, to the powerful people. As far as the function of literature is concerned, one can ask about the place and reason of using animals. How do animals help literature serve its functions? How can using animals as people help the writers? What is the use of anthropomorphism in stories?

Alice's Adventures in Wonderland and *The Chronicles of Narnia* are great examples of applying anthropomorphism. In both works, the writers try to change people's beliefs and thoughts. They criticize their societies by using human-like animals and anthropomorphism.

Stewart Guthrie, a well-known anthropologist, believes that all religions are in fact anthropomorphism since they assign human characteristics to non-human things (qtd. in Burke & Copenhaver, 2004). Anthropomorphism is a device which aids the adults dealing with their issues; issues that are risky, ambiguous or against forces. Anthropomorphism permits the exploration of things that are difficult in real life. It creates psychological distance, thus, it is mostly applied in the fields of politics, religion and social problems. To exemplify, Lewis Carroll used anthropomorphism to criticize social and political problems of the Victorian society and C.S. Lewis mainly employed it to talk about religion. At this point, using animals as human characters in stories makes sense and it is not surprising that anthropomorphism has been a common device for many writers.

Anthropomorphism has been applied in literature through history as a way to discuss adult concerns; at the same time, it has been used in children's literature. As a matter of fact, there are numerous works which use of animals with human traits and here, some of the early examples will be mentioned.

Planet of the Apes is a science fiction novel written by Pierre Boulle in 1963. In this novel, the apes act as intelligent and civilized human beings, while humans act like mindless creatures. Anthropomorphism has been used in this work as a tool to deal with adult issues; Issues such as humanity which is the main theme of the book. *Animal Farm* is another example of anthropomorphism. It was written by George Orwell in 1945. In his book, the writer actually talks about Russian Revolution and he shows it by using the animals in a barn yard (qtd. in Burke & Copenhaver, 2004).

The two books being selected for this thesis serve both children and adults. Looking from the surface level, a child can enjoy both stories and gain new experiences with the help of young characters in the books. Meanwhile, there is a deep level of interpretation which addresses the adult readers. When reading the books, a grown-up will recognize that each and every character whether human or animal is in fact a symbol and the events of the story are reflections of reality. While reading these stories, we become amused by the adventures of children; however, as adults, we can see a bigger picture. We comprehend the deep meaning which is hidden in the text.

5.3 Children's Literature

Throughout 18th and 19th century, being a child had a rather different meaning. All family members were in charge of working and even children were financially responsible. Children were being treated as adults and they did not have the rights to be happy or act like a child. With the formation of the middle class, this condition was changed. Children were no longer needed to earn money or take serious responsibilities. In fact, children were allowed to play and enjoy. They were provided with guidance and instruction to gain the required skills before becoming adults. At this stage, enjoying while learning became an important aspect in children's lessons. This was the first reason that animals appeared as people in children's books (4). The first book in which

talking animals were used is *Struwwelpeter*. It was written by Heinrich Hoffman in 1845 and it consists of funny tales for children to be amused and at the same time to be taught a lesson. It is beneficial to note a point about the author of this book here. Heinrich Hoffman was a physician and director of a mental hospital. After observing many young patients, he decided to reduce the stress and anxiety within the children. He first thought that by using exaggeration and funny images, the story would seem funny and more interesting to the young learners; therefore, he used talking animals to teach with humor. He applied anthropomorphism to show everyday issues and concerns.

Struwwelpeter is a story of a child who is left alone in the house. He plays with matches, which causes the whole house burning in the end. By reading the book, the children not only learn about the dangerous event but also they get the value of being disciplined and listening to the parents. Children are shown as passive beings in the story. They should obey their parents and make dangerous moves on their own. Instead of using formal pedagogical books of that that time, this book was written to give moral messages. *Struwwelpeter* was in fact the first book that pointed out the changing views of adults on childhood (4). The story includes anthropomorphism as well, which can be seen below:

And when the good cats sat beside the smoking ashes, how they cried!

Me-ow, me-ooo, me-ow, me-ooo. What will Mamma and Nursey do?

Their tears ran down their cheeks so fast; they made a little pond at last
(qtd. in Burke & Copenhaver, 2004).

The Cats of this story think and act as humans. As far as human- like animals in literature is concerned, both Lewis Carroll and C.S. Lewis have applied fantasy and anthropomorphic figures to demonstrate the concerns of their time. In the following section, a few examples of anthropomorphism from *Alice in Wonderland* are provided.

5.4 Alice's Adventures in Wonderland

When Alice sees the White Rabbit at the beginning of the story, she does not realize anything weird about it at first. As the Rabbit starts talking and behaving like a human, Alice realizes that he is different from the ones she has seen so far.

Nor did Alice think it so very much out of the way to hear this Rabbit say to itself, "Oh dear! Oh dear! I shall be too late!" [when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural]; but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket or a watch to take out of it, and burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge (Carroll, 1982).

As it can be seen in the given example, the White Rabbit seems like a normal rabbit at first; however, he acts like a human being which is surprising. This living being talks and dresses like people. He even wears a watch and checks the time. He is very much different from the rabbits whom everyone has ever seen. In order to highlight this distinction, Lewis Carroll writes the initial letter in capital form when he mentions the word rabbit for this particular kind. He uses the small letter to refer to the other normal rabbits. Another illustration of anthropomorphism from the book is the time when Alice meets the Caterpillar. This Caterpillar smokes hookah and gives advice to Alice.

The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.

Who are you? said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, I- I hardly know, Sir, just at present-at least I know who I was when I got up this morning, but I think I must have been changed several times since then.

What do you mean by that? said the Caterpillar sternly. Explain yourself!

I ca'n't explain myself, I'm afraid, Sir, said Alice, because I'm not myself, you see (Carroll, 1982).

This is an interesting conversation since they are talking about an important point in the story; the loss of one's identity, in other words, a stage of growing up and when a child experiences changes. In addition to the Caterpillar dressing

and behaving like a human, he gives advice and discusses essential issues in life. The kinds of animals used in the book resemble humans, regarding both appearance and personality.

One of the most attention-grabbing anthropomorphic creatures in this book is the Gryphon. As Alice is walking with the king and the queen, she encounters the Gryphon which has the ability to speak like the other anthropomorphic beings in the story. Gryphon is a legendary creature that has an eagle's head and wings, at the same time, a lion's tail and legs. It is a powerful and majestic creature and symbol of divine power. A legendary creature is half human, half animal or in other words, a combination of different species. It involves the supernatural.

Just as Lewis Carroll, C.S. Lewis has used many anthropomorphic figures in his work. There are some instances of this kind below.

5.5 The Lion, the Witch and the Wardrobe

There are many examples of anthropomorphism in *the Chronicles*. In fact, all Narnia creatures are either half-animal, half-human or if look like an animal, they behave as humans. Among the various anthropomorphic creatures in the book, a faun named Mr. Tumnus is a fine instance. It appears in one of the very important scenes in the book, and at the very beginning of *the Lion, the Witch and the Wardrobe*. Lucy steps in to Narnia for the first time and there she meets a faun. C.S Lewis describes this creature as follow:

And soon after that a very strange person stepped out from among the trees into the light of the lamp-post. He was only a little taller than Lucy herself and he carried over his head an umbrella, white with snow. 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, but Lucy did not notice this at first because it was neatly caught up over the arm that held the umbrella so as to keep it from trailing in the snow. He had a red woolen muffler round his neck, and his skin was rather reddish too. He had a strange, but pleasant little face, with a short pointed beard and curly hair, and out of the hair there stuck two horns, one on each side of his forehead. One of his hands, as I have said, held the umbrella; in the other arm he carried several brown-paper parcels. What with the parcels and the snow it looked just as if he had been doing his Christmas shopping. He was a Faun (*The Lion, the Witch and the Wardrobe*, 1984).

As quoted in the extract above, the author tries to describe an unusual creature in details. Considering its appearance, it is half animal half human and with relation to its behavior, it wears clothes and even holds an umbrella just like a normal human being. One of the strangest points about this creature is that it even does shopping for Christmas. As all the other animals acting like humans in stories, this faun has the ability to speak and in its conversation with Lucy, he is surprised to see a girl. The following conversation from the book shows that humans are actually unusual to the anthropomorphic creatures as well.

Good evening, good evening, said the Faun. Excuse me – I don't want to be inquisitive – but should I be right in thinking that you are a Daughter of Eve?

My name's Lucy, said she, not quite understanding him.

But you are – forgive me – you are what they call a girl? said the Faun.

Of course I'm a girl, said Lucy.

You are in fact Human?

Of course I'm human, said Lucy, still a little puzzled.

To be sure, to be sure, said the Faun. How stupid of me! But I've never seen a Son of Adam or Daughter of Eve before. I am delighted. That is to say (The Lion, the Witch and the Wardrobe, 1984)

Alice's Adventures in Wonderland and *the Chronicles of Narnia* are in fact pedagogical tools and the aim of the authors is to teach moral lessons to children and grown-ups. Burke and Copenhaver clarify the need to use anthropomorphism in children's literature in details. They believe that anthropomorphism is an instruction tool and it is helpful for expressing and passing thoughts and believes. Due to its application and effectiveness, anthropomorphism has been used in children's literature. The topics which have been taught to the adults can be included in children's literature with the help of anthropomorphism. Social and cultural issues can be pointed out and instructed to children in an easier and more enjoyable way. Since there are animals that behave as humans, the story is more attention-grabbing and the messages that the writer wish to say, are more effective. These messages are usually the controversial issues of the adult world, specifically social and cultural. Therefore children's literature can serve both children and adults (6).

Having the animals in the story taking human's roles in real life is a proper way to teach a lesson or give advice. Anthropomorphism facilitates the relation between the writer and the reader. This technique makes it possible for the writer to send the desired message and the reader to comprehend it easier. Having animal acting as people, adds more emotional distance for the reader when the story message is powerful (1).



6 GOD AND RELIGION

When comparing the characteristics of the two authors, both Lewis Carroll and C.S. Lewis were religious men of their time. Carroll was a committed member of the Church of England all through his life and being an orthodox, he was against the religious disagreements of the Victorian society. C.S. Lewis was a protestant and he was opposed to the religious controversies of the modern society. Both authors though belonging to different eras, believed that people had lost their religious beliefs and faith in God due to the social conditions. Although the writers have rather different styles, their aim is to illustrate a common problem in their stories. Religion and regaining faith in God are common between the two novels of *Alice's Adventures in Wonderland* and *the Chronicles of Narnia*. This chapter will primarily deal with religion and the issue of God in literature. First, psychological views on the concept of God will be mentioned; subsequently, religious ideas will be discussed and finally, the two books will be analyzed from this perspective.

Conceiving and describing the concept of God has always been a controversial topic. It has been the center of attention for many psychologists and philosophers. In literature, there are many works focusing on God as well; and most importantly, it has been one of the main discussions in religion. God is a non-natural entity which is distinctive from the other known entities. It is demanding to comprehend and describe an entity that does not possess the qualities of other ontological entities. Here it is necessary to define the term ontology. Ontology is the study on the nature of being. It deals with representing the categories of existence. The knowledge on the grouping of things and specifying the type of things they are is called ontological knowledge. Fred Sommers, an American philosopher says: "Our notions of what sorts of things there are, that is, our ontological knowledge, may undergird in largely implicit ways much of how we categorize and make sense of the world (qtd. in Barrett and Keil, 1996).

The description of God is more or less the same in different religions. All religions claim that God's existence is different from that of the human's; thus, understanding the concept of God is not an easy task for human beings. According to Islam, God is infinite and limitless, unlike humans who are finite and limited. Similarly, Catholics and Protestants believe that God is infinite, nonmaterial, and perfect. Judaism claims that God is eternal and unbound. Western theologies on the other hand, propose an ontological distinction between God and the rest of the world (220). Based on these definitions, a question will come up: How can a limited being with limited knowledge understand and describe an infinite concept? How can we fill in the ontological gap between God and the world? At this point, anthropomorphism serves as a helpful tool and makes it possible to reduce the existed ontological gap. Many writers use anthropomorphism to talk about God in a more comprehensible way. As it was discussed in the previous chapter, there are many books in literature that apply anthropomorphism. God is an abstract concept. By using concrete qualities and human-like terms, it will be easier to talk about God. Using anthropomorphic language in stories facilitates important discussions which might be risky; for instance, religious ideas.

Anthropomorphic language has been focused in the field of psychology. Many psychologists believe that there is close relation between God's concepts and parents' images. There is another group of psychologists in the field of religion who believe that the images of God show one's true thoughts and emotions. Barrett and Keil note in their article that "the adjectives used to describe God are more than metaphorical. There is a positive correlation between self-esteem and loving images of God" (221).

Cognitive psychology suggests that in the field of religion, the concepts of God should be both naturalistic and non-naturalistic. Boyer believes that religious ideas should be in agreement with these cognitive accounts. If an entity holds extraordinary features which are so different from the other ontological entities, it will be demanding to understand. An idea of this kind is so hard for people to accept. On the other hand, Sperber has an opposite view. He is in favor of violations and differences. He suggests that an idea, in this case, a religious idea should be extraordinary so that it grabs attention and be passed on. An example

of this theory is the Abrahamic God of the western world. In these religions, God is extraordinary and belongs to a different ontological category (222).

In general, it seems that all religious concepts including God are anthropomorphic. Naturalistic properties are assigned to nonmaterial entities; anthropomorphism is used as a literary device to talk about God and explain one's religious idea. It resolves ambiguities and makes it comprehensible for the reader.

6.1 Alice's Adventures in Wonderland

Lewis Carroll's technique of conveying a message is unique. He plays with the words and writes in an ambiguous way. Religion is one of the major themes in his book; however, it is somehow hidden in the text. Carroll whispers the glory of God in *Alice's Adventures in Wonderland*. He gives emphasis to the sense of wonder and shows this through the eyes of a child. In his book, Alice travels from the real world to a magical land by following the White Rabbit. In fact, she travels from the primary world to the secondary or according to Carroll, a spiritual world. All through her journey, Alice experiences a feeling of wonder and uncertainty. In order to create the same emotions in the readers, Carroll employs linguistic manipulations. He believes that divinity is in beauty and finds beauty in playing with the words. Traveling into the wonderland is in fact related to the Gospel. Carroll uses the element of dream and imagination to represent the presence of God. The White Rabbit, who himself is a Christ figure leads Alice through the journey of wonderland. Carroll's book illustrates that any person, even a child can be curious about life and in order to discover the reality, trust and hope are fundamental. The desire to find out what is going on in the world requires one's faith in God. It is an unknown journey which can be demanding for anyone unless they have faith. In case of Alice, she is a curious child who enters a completely unfamiliar world. Wonderland is a strange world in which normal rules do not apply. It is definitely both adventures and frightening for Alice. Though being extremely curious, she trusts the White Rabbit to guide her through the journey. Alice is adventurous, smart and innocent. She is already bored with the normal life surrounding her. She sees the White Rabbit who is actually sent by God, and follows him. Lewis Carroll is

in fact addressing all people. He believes that people of the Victorian age are spiritually poor; therefore, he tries to encourage them to regain their faith. In his novel, he claims that God exists and he invites everyone to hear his voice.

In the story, the moment when Alice feels lost and terrified, she finds a beautiful garden. The garden resembles paradise.

Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains (Carroll, 1982).

Regarding the religious theme of the book, the queen and the king of hearts should be taken into account. They in fact show a hierarchy system and they are on top of it. One interpretation is that they symbolize God. They are powerful figures who lead other living beings and the whole land. They control everyone's life and sentence them to death. In fact one of the major points Carroll mentions in his book is the constant threat of death in life. Alice risks her life in many situations; additionally, the sentence of "off with her head" is frequently said by the queen (Carroll, 1982).

In opposed to Lewis Carroll's style, C.S. Lewis uses precise and clear religious themes in his book. Religion and God is the main theme of *The Chronicles of Narnia*. Below, *the Lion, the Witch and the Wardrobe* will be discussed based on its Christian elements. How and why did C.S Lewis create this Christian fantasy fiction? How is God presented in the story?

6.2 The Lion the Witch and the Wardrobe

As mentioned in the second chapter of this thesis, *The Chronicles of Narnia* is written to show that goodness and beauty exist in the world. It actually illustrates the presence of God and heaven. The book talks people out of lies and dishonesty, and shows dreadful results of committing sins. In general, the writer tries to persuade people to believe in God's endless love (Kennedy, 2008).

In her article, *The Chronicles of Narnia, and How C.S. Lewis Created Christian Fantasy Fiction*, Amanda Callow names C.S. Lewis as one of the first writers who combine fantasy and Christian literature. In his book, C.S. Lewis includes

both traditional Christian themes and other mythic traditions. The book is a fantasy novel, written by a Christian writer who wants to encourage religious faith (Callow, 2015). C.S. Lewis uses fairytales, mythology and fantasy to inspire people since they have lost their faith in God. In fact, his aim of writing this fantastic novel is to remind people of Christian values. Lewis believes that Christianity originates from myth; thus, he mingles mythological characters with Christian themes. Creating Christian fictions allows him to focus on religious ideas in a more relaxed way. This way, C.S. Lewis grabs the readers' attention and at the same time, teaches them biblical lessons (Callow, 2015). Though Lewis's first intention is to instruct children the basics of Christianity, adults can definitely benefit from the book as well. Callow writes:

In *The Lion*, the biblical representation of Narnia was undeniably obvious to any reader with exposure to the basic principles and major stories within the Bible. Lewis intended to make the spiritual journey relevant for all readers, young and old, alike (Callow, 2015).

All Narnia books include symbolism and according to the writer, each story represents particular Christian beliefs. "*The Lion, the Witch and the Wardrobe* represents the Crucifixion and Resurrection of Jesus Christ" Callow continues with the characters and symbols:

Aslan symbolizes Jesus, who is often represented within Christianity as the lion, primarily based on a verse comforting believers about His final destination. (Revelation 5:5) Aslan's sacrificial death, which Aslan himself chose to endure in place of Edmund, is a direct illustration of the death of Jesus, who Christians believe died of mankind. Aslan did so willingly, and specifically as payment for the contractually obligated death owed due to one of Edmunds mistakes (Callow, 2015).

Narnia is allegorical and the characters in the story are similar to the characters written in the Holy Bible. As stated above, *The Lion* allegorizes Jesus Christ as he is tortured to save human beings from their sins. Aslan's sacrifice followed by resurrection, allegorize Christ's crucifixion and resurrection. From another point of view, Aslan owns qualities and abilities similar to God. By his breathing, many Narnian creatures who have been enchanted by the witch become normal again. Another important character in the book, *The White Witch*, is parallel with the devil. She makes everything frozen and turns the creatures to stones if they do not obey her. Considering the siblings in the story, Susan and Lucy resemble the women in Jesus' resurrection. They help Jesus and inform others about what has happened. Edmund who is a betrayer symbolizes

“Doubting Thomas in the Bible” (21). And “Peter represents the skeptic’s stance, much like the Pharisees of the bible, who lived based on rules, schedules, and tangible proof before belief” (20). Father Christmas or in modern term, the Santa Claus is an essential character in the story. Being a famous figure in Christian religion, he is in charge of bringing Christmas presents to children. He is a sign of hope and happiness. As C.S. Lewis writes, the kids get thrilled when Father Christmas appears. They have heard that it is always winter in Narnia but never Christmas. Father Christmas’s arrival indicates that good things are happening. The following section is quoted from *The Lion* story, when the kids meet Father Christmas.

It was a sledge, and it was reindeer with bells on their harness. But they were far bigger than the witch’s reindeer, and they were not white but brown. And on the sledge, sat a person whom everyone knew the moment they set eyes on him. He was a huge man in bright red robe (bright as hollyberries) with a hood that had fur inside it and a great white beard that feel like a foamy waterfall over his chest.” He says: “I’ve come at last. She 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 (C.S. Lewis, 1984).

According to Callow’s article, the most important reference to Christianity is the part that Aslan takes Edmund’s place on the stone table and sacrifices himself. After his death, the mice come and chew the ropes in order to release Aslan. “The imagery of mice helping a lion in distress is suggestive of Aesop’s fable of *the Lion and the Mouse*, where a lion had made peace with a mouse, and the mouse later helps the lion escape from hunters who had tied him to a tree with rope” (Callow, 2015). “They could see the mice nibbling away; dozens and dozens, even hundreds, of little field mice. And at last, one by one, the ropes were all gnawed through” (C.S. 1984).

In the book *The Everything Guide to C.S. Lewis and Narnia*, Kennedy writes:

I am aiming at a sort of prebaptism of the child’s imagination’ Jack told George Sayer in explaining his goal in writing *The Chronicles of Narnia*. But just as there was no need for Jack to get into a fantasy world in order to write children’s fantasy stories (that world having always been part of his makeup), Jack did not painstakingly outline his stories and figure out where a moral would be appropriate or where an oblique reference from the Gospel might work (Kennedy, 2008).

Regarding religion and religious values, one of the characteristics which is common in both novels is gluttony. This quality can be observed in both Alice

and Edmund from the two books and it is in fact one of the deadly sins in Christian religion. The stories indicate that the characters must deal with negative consequences due to this feature.

Alice was just going to leave the room, when her eye fell upon a little bottle that stood near the looking-glass. There was no label this time with the words "DRINK ME," but nevertheless she uncorked it and put it to her lips. "I know something interesting is sure to happen," she said to herself, "whenever I eat or drink anything: so I'll just see what this bottle does. I do hope it'll make me grow large again, for really I'm quite tired of being such tiny little thing!"

It did so indeed, and much sooner than she had expected: before she had drunk half the bottle she found her head pressing against the ceiling, and had to stoop to save her neck from being broken (Carroll, 1982).

A similar situation can be seen in C.S. Lewis's story:

At last the Turkish Delight was all finished and Edmund was looking very hard at the empty box and wishing that the Queen would ask him whether he would like some more. Probably the Queen knew quite well what he was thinking; for she knew, though Edmund did not, that this was enchanted Turkish Delight and that anyone who had once tasted it would want more and more of it, and would even, if they were allowed, go on eating it till they killed themselves. But she did not offer him anymore. Instead, she said to him, "Son of Adam, I should so much like to see your brother and your two sisters. Will you bring them to me? Because, if you did come again bringing them with you of course, I'd be able to give you some more Turkish Delight" (Lewis, 1984).

7 CONCLUSION

The findings of this study can be restated as follow:

Parallel reading of Lewis Carroll's *Alice in Wonderland* and C.S. Lewis's *The Chronicles* reveals that Lewis Carroll's novel is more focused on the role of mind since it takes the reader on a journey to a fantasy world that requires mental engagement in the story. C.S. Lewis's work on the other hand requires a mental presence. One of the common aspects between the two works is the fact that neither of them believes in Realism and they try to instill their understandings and images into the works; However, this attribute is not just limited to these two particular novels; For example, in *Mere Christianity*, another well-known work of C.S. Lewis, a unique image of Jesus is introduced that contradicts the earlier descriptions with a focus on fantasy world rather than real world. According to the writers, everything is relative.

Despite the fact that the writers belong to different times, they are of the same opinion concerning some modernist perspectives. This can be explained by their emphasis on the mind and its significant role. Both Lewis Carroll and C.S. Lewis move from reality to subjectivity which is a representation of Modernism.

According to the analysis, it can be argued that despite the fact that both writers share the same modernist style, C.S. Lewis's work is more engaged in theological and ideological themes and concepts. Lewis Carroll's stories take the reader into a fantasy world which is not necessarily based on religion and religious concepts. This is in keeping with Brazier's view who argues that C. S. Lewis is critical of Modernism and deals with new aspects and changes on human existence that result in rejecting God. From this perspective, C.S. Lewis denies Modernism.

In an attempt to compare childhood and adolescence stages in *Alice in Wonderland*, it was revealed that Alice tries to find out who she is and though being a child, she develops adult features and begins questioning real world

issues. It can be claimed that Alice's distinguished attribute helps the book in serving both children and adults.

Wonderland represents a world which is run by a new system. It is totally different from the one that Alice used to be familiar with. The unfamiliar system and the new rules can be observed in Narnia as well. Personification of animals and the confusion in children are employed in both works.

Based on the analysis, it can be argued that despite the fact that both Lewis Carroll and C.S. Lewis were religious men of their time, the latter's works are more theological and religion-oriented. Narnia is allegorical and the characters in the story are similar to the characters written in the Holy Bible. As stated above, The Lion allegorizes Jesus Christ as he is tortured to save human beings from their sins. Aslan's sacrifice followed by resurrection, allegorize Christ's crucifixion and resurrection. From another point of view, Aslan owns qualities and abilities similar to God. By his breathing, many Narnian creatures who have been enchanted by the witch return back to normal. The White Witch is parallel with the devil. She is capable of making everything frozen and turning the creatures to stones.

Considering the children, Susan and Lucy resemble the women in Jesus' resurrection. They help Jesus by informing others. Edmund is a betrayer and symbolizes the doubting Thomas in the Bible. Father Christmas or the Santa Claus is another character in the story that is a famous figure in Christian religion. He is responsible of bringing Christmas presents to children. As C.S. Lewis writes in the story, the kids get thrilled when Father Christmas appears. They have heard that it is always winter in Narnia but never Christmas. Father Christmas's arrival indicates that good things are happening. He is a sign of hope and happiness.

In conclusion, though belonging to different periods, both Lewis Carroll and C.S. Lewis were dissatisfied with their environments. Children's literature has made it possible for these authors to criticize the problems and to write about risky subjects such as religion. In fact, the two authors have written fantasy novels that address both adults and children. By the help of fantastic literature and applying anthropomorphism, they have managed to create not only adventurous and

comprehensible stories for children, but also pedagogical materials which show their ideas and believes to the adults.



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