

THE ROLE OF MYTHOLOGICAL CREATURES IN THE C.S LEWIS' *THE LION, THE WITCH, AND THE WARDROBE*: EXPLORING SYMBOLISM AND THEMES

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Abstract

Literary works have always been influenced by mythological traditions, which offer a wealth of symbolism and thematic complexity. The research aims to analyse the novel's characters, themes, and symbols. With an emphasis on how the incorporation of mythological themes enriches the novel's moral and spiritual aspects, this research explores the function of literary tradition and mythology in C.S. Lewis's *The Lion, the Witch, and the Wardrobe*. The research uses a descriptive qualitative method. The steps for collecting and analysing data are reading the novel, categorizing and identifying the characters, and then analyse them. The study identifies eleven mythological characters and analyse their symbolic roles. The characters are Mr. Tumnus, The White Witch, Ginnarbrik, Mr. and Mrs Beavers, Maugrim, Santa Claus, Aslan, Centaurs, Giants, Dryads and Naiads, and Werewolf. The benefit of the research is to provide a greater knowledge of how mythology continues to impact modern literature and our understanding of human nature by evaluating the ways in which Lewis creates the characters and shapes the plot by drawing on mythical traditions.

Keywords: *characters; mythology; symbolism; themes*

1. Introduction

Numerous literary and cultural studies have long investigated the connection between myth and literature. Literature and mythology are closely related to one another and have a symbiotic relationship where they both support and enhance one another (Eslit, 2023). While myth provides a storehouse of ageless stories frequently connected to cultural or religious customs, literature retells these stories and gives them fresh vibrancy via imaginative interpretation. The underlying structure of literature is derived from myth, which provides writers with symbolic frameworks and archetypes to convey universal human experiences.

For most people today, a "myth" is something unbelievable, a fanciful story not to be taken seriously. "Myths" are always in accord with tangible facts, and, therefore, to the mind trained to have faith in little but that which can be scientifically measured and validated. Myths have neither importance nor value (Gilley, 1967). In a broad sense, the term "myth" refers to the domain of imagination and fantasy where things like places, creatures, or

events, even if they have no basis in reality, are given societal, emotional, or personal significance. In this way, myths keep influencing how we perceive the world and how we understand reality. The strength of myth is not found in its exact truth, but rather in its capacity to inspire awe and make the seemingly impossible seem possible. The link between mythological and ordinary has long fascinated scientists, and as a result, many academic disciplines have emerged to study the role of myth in human stories, culture, and psychology. Zharylgapov et al., (2023) stated that mythology has long played a significant role in human spiritual culture and society, it is crucial to examine the traits of myths in literary works.

The Lion, the Witch, and the Wardrobe, one of the most renowned children's stories in Western literature, is the product of the brilliant literary and mythological blending of C.S. Lewis. Set in the made-up kingdom of Narnia, Lewis crafts a wonderful world full of talking animals, mystical creatures, and epic adventures. Within the book, Lewis skillfully combines aspects of Christian allegory, classic Western literature, and ancient tales from several traditions to delve into important issues like moral choice, sacrifice, redemption, and the struggle between good and evil (Raj, 2024). Lewis's creation of a universe that seems ageless and magical in his work is better if we take into account these mythological and classical literary influences. By combining these ancient practices, *The Lion, the Witch, and the Wardrobe* evolves from a straightforward fantasy tale to one with deep meaning and connections to archaic concepts and myths. According to Wahana & Johan (2022), literature must be positioned inside the framework of literary conventions for other sciences to support literary criticism's endeavors.

The well-known children's novel *The Lion, the Witch, and the Wardrobe*, written by C.S. Lewis, tells the story of a magical world and magical adventures in the Narnia universe. The characters in the book are very recognizable, and the conflict between good and evil is presented. The fantasy book of *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* is classified as children's literature. Based on Elizabeth Biju journal research, in addition to entertaining children, children's literature aims to inspire them with moral principles like bravery, hope, compassion, love, and happiness (Biju & Meenakshi, 2019).

Lewis's use of ideas and themes from mythology and classical literature to develop the plot further enhances this book. As someone who is interested in historical narratives, Lewis incorporates elements of Christian doctrine, classical Western literature, Greek, Roman, and Norse mythology into his story. Lewis's use of mythical elements is evident in the creation of Narnia, a world populated by talking animals, centaurs, fauns, and other legendary creatures (Raj, 2024).

As a literary scholar and devoted Christian, Lewis was profoundly influenced by Christian Doctrine, historical narrative, and ancient mythology. He thought that myths typically had a greater ability to communicate universal truths than accurate historical narratives. By using tales from antiquity to craft contemporary narratives that connect with readers on a profoundly spiritual and emotional level, Lewis aimed to close the gap between myth and reality in his work. The use of Christian symbolism to express deep and significant subjects is among the novel's most remarkable features by C.S. Lewis (Villanueva, 2023).

This study aims to investigate how mythological animals appear in C.S. Lewis's *The Lion, the Witch, and the Wardrobe* and how they serve as symbols that enhance the moral and spiritual aspects of the book, in addition, to serving as narrative devices. The goal of the research is to provide a greater knowledge of how mythology continues to impact modern literature and our understanding of human nature by evaluating the ways in which Lewis creates his characters and shapes his plot by drawing on mythical traditions.

2. Literature Review

Mythology and Symbolism

The theory of myth has come to be seen as a basic frame of reference for both how individuals in other cultures create their experiences of the world and how Westerners think about it. Even in our increasingly digitized day, mythology remains fascinating, enjoyable, and inspirational. Ideology is produced through the medium of myth. Assumptions based on crude observations give rise to myths. In semiotics, myth is a shallow process of meaning. Myths do not reflect reality; they only reflect the meaning of what is observable (Septiana, 2019).

According to Wang (2023), mythology is the stories that convey the values, beliefs, and aspirations of a culture. As a result, mythology is interpreted differently in different cultures and is impacted by the one in which it is studied. The word "myth" has many different connotations, all of which have their roots in the oral traditions of human societies all over the world. Fundamentally, a myth is a story that represents the values, beliefs, and cultural past of a community; these stories frequently feature heroes, gods, supernatural beings, or other fantastical creatures. Usually passed down through the centuries, these tales have two purposes: they amuse listeners and they provide answers to life's problems. Myths make an effort to address issues about human nature, the universe's beginnings, natural events, and the purpose of existence itself. They serve as lessons as well as allegories, transferring knowledge through a symbolic narrative that is ageless and less location.

Moreover, Wedhowerti (2024) also stated that mythological heroes, "good vs. evil," human traits, and superpowers are concepts that are passed down from one generation to the next. The next generation continues to maintain the same views and values because these ideas are kept in a variety of ways, including oral traditions and imagery. The way in which Lewis incorporates myths from Norse, Greek, and Roman mythology into the novel creates a multi-layered, complex tale that appeals to readers of all ages.

Mythological Archetypes in Children's Literature

Myth is especially important in children's literature because authors frequently use mythological aspects to communicate moral and philosophical concerns to young readers. According to Ambayon (2020), in human communities, mythology and folklore have long been significant tools for advancing literacy. *The Chronicles of Narnia* by C.S. Lewis is a particularly good illustration of how myth influences writing. Lewis demonstrates how legendary customs can be modified to appeal to young audiences through the use of personification, particularly through the use of talking animals. Personifying animals is another literary method employed by Lewis in *The Chronicles of Narnia*. Narnia is a world of talking animals because children usually prefer the idea of animals and magical creatures to historical truth from a long time ago.

Mythological characters are supernatural entities with creative roles who are recognized for their actions at the beginning of Time, before the world was created, rather than people drawn from ordinary life or members of the profane (Banța, 2019). The eternal quality, universal themes, and archetypal symbolism of myths make them invaluable resources for comprehending both historical and contemporary society. Mythological archetypes, like the hero, the villain, and the quest, are ingrained in our storytelling customs and frequently reappear in modern literature, cinema, and even political discourse. These tales offer archetypes of bravery, metamorphosis, and the complexity of the human experience, communicating ideas and values that cut beyond time. They idealize the people

they portray, making them seem more sacred or legendary than they actually are. Thus, myth is an active, dynamic force that continues to influence our understanding of the world and our place in it, not only a remnant of prehistoric narratives.

In C.S. Lewis's *The Lion, the Witch, and the Wardrobe*, mythical animals significantly enhance the narrative and its ideas. Lewis illustrates moral principles like wisdom, morality, and spiritual struggle with the help of mythical animals like fauns, centaurs, and dryads. For instance, the fauns of Mr. Tumnus depicts internal strife, whereas animals like centaurs support the struggle between good and evil. These animals give the world of Narnia a more vibrant, deeper sense of significance by connecting to wider mythical traditions. In mythology, talking animals usually take on the role of counselors or magical beings. They represent a variety of intriguing characters in Narnia, defying the clichés attached to them (Raj, 2024).

In addition to providing characters for his fictitious universe, Lewis employs mythical animals in *The Lion, the Witch, and the Wardrobe* as metaphors for more significant moral and philosophical issues. Meanwhile, Priya (2023) explained that in the magical realm of Narnia, animals are able to communicate. In order to learn how to overthrow the Queen, they set out on a quest to meet Aslan, the most powerful creature in Narnia. Figures such as Aslan, Mr. Tumnus, and the servants of the White Witch embodied the eternal conflict between good and evil, free will and determinism, and the significance of sacrifice and salvation. Lewis's work goes much beyond being a straightforward fantasy story by asking readers to consider their morality, beliefs, and values through the lens of these legendary characters.

3. Research Method

This study uses a descriptive qualitative method. A qualitative data analysis is the process of collecting, arranging, and evaluating qualitative data to comprehend its representation (Bogdan, Robet, Biklen, 2007). In this study, the researcher will provide an in-depth description of the characterization in Lewis's novel based on dialogs from the novel that show its characteristics. The steps of analyzing this novel are reading the novel, identifying the characters in the novel, coding the characters, analyzing the characters, and reporting.

This study examines the function of mythological animals in C.S. Lewis's *The Lion, the Witch, and the Wardrobe* through qualitative textual analysis. To investigate how these creatures relate to the themes and deeper meanings of the story, the study is organized into three key parts. Initially, a detailed examination of the text considers the ways in which legendary characters—like Aslan, Tumnus, and the White Witch's attendants—interact with the human characters and contribute to the narrative. The way legendary creatures are portrayed in folklore offers insight into how the civilization that created them perceived and engaged with nature, as well as reflects the social and historical backdrop of that society (Eslit, 2023).

The animals' symbolic representations of good, evil, and moral decision-making are the main topic of this section. The novel's mythological creatures are examined in detail in the second stage, which also classifies their origins. The animals on both sides of the war are also examined to see how they relate to the novel's themes of moral decision-making and the struggle between good and evil. The study links its findings to previous research and provides evidence for its conclusions by employing these viewpoints. Despite using just English-language materials and concentrating on a single volume of the book, this study

offers a thorough comprehension of the ways in which mythological animals contribute to the morally complex and imaginative world that the novel creates. Raj (2024) said that Narnia is home to a diverse range of magical animals, in contrast to the popular belief that it is a world ruled by a single mythological species.

4. Results and Discussion

In this study, the data are categorized based on the character, physical description, mythological origin, and their symbolic role. We examine the characters in C.S. Lewis's work *The Lion, the Witch, and the Wardrobe*. The results are as follows:

No	Character	Description	Mythological Origin	Symbolic Roles
1	Faun (Mr. Tumnus)	as half human and half goat	Roman mythology that is connected to Pan, the wild god	the conflict between temptation and redemption, decency and savagery
2	The White Witch (Jadis)	a very tall woman. She has a face and skin as pale as snow and her mouth is red	Greek mythology	the struggle between life and death and good vs evil
3	Dwarf (Ginarrbrik)	a fat dwarf who is about three feet tall when he stands, his big beard covering his knees	Norse mythology	crafty and sly, evil, morally ambiguous or neutral, very loyal and very obedient to the White Witch's orders
4	Mr. and Mrs. Beavers	cute brown otters who have brown fur and long whiskers	Norse mythology	Knowledge, kind, bravery
5	Great Wolf (Maugrim)	a large wolf with thick fur, a scary face, and a red mouth	Norse mythology	to scare, spy, and hunt down rebels who dare to fight Jadis
6	Santa Claus (Father Christmas)	a large man in a bright red robe with a hood that had fur in it, and a large white beard that fell like a foamy waterfall across his chest	North American	a representation of God's grace and providence. charity, atonement, and the victory of good over evil
7	The Lion (Aslan)	a very large lion, looks brave and strong, with thick golden fur, his eyes reflect the wisdom	Norse mythology	Knowledge, sacrifice, heroism, bravery, honor, loyalty, leadership, and wisdom,
8	Centaurs	half horse and half human	Greek mythology	loyal to Aslan and represent the struggle against evil and the victory of good.
9	Giants (Rumblebuffin)	huge stature and physical power	Norse mythology	kind creature, has high loyalty, full of humor, and very friendly.
10	Naiads and Dryads	small deities or beings that live in mountains, forests, rivers, and sea	Greek mythology	the idea of magic, the natural world, and spiritual forces

11	Werewolf	a human into a vicious wolf	Western mythology	a representation of evil, wild and sinister side of nature, violence, disorder, and primitivism
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Table 1. The Mythological Characters in novel
The Lion, the Witch, and the Wardrobe

Based on the table 1 above, there are eleven mythological characters in the novel. They are Faun (Mr. Tumnus), The White Witch (Jadis), Dwarf (Ginarrbrik), Mr. and Mrs. Beavers, Great Wolf (Maugrim), Santa Claus (Father Christmas), The Lion (Aslan), Centaurs, Giants (Rumblebuffin), Naiads and Dryads, and Werewolf. The description and analysis are as follows:

4.1 Faun (Mr. Tumnus)

Mr. Tumnus, known as a Faun, is one of the characters who appears frequently in this novel. He is described as half human and half goat. The upper part is like a human, but the tail and legs resemble a goat. In the novel, he looks like gentle and friendly. Faun is characterized by the scarf and umbrella he wears, he has a short-pointed beard, curly hair, and horns on his head. The faun is a creature from Roman mythology that is connected to Pan, the wild god. Roman mythology describes the Fauns as man-goat hybrids.

DATA 01 (page 15):

Context: Faun kidnaps Lucy, but he has an inner dilemma. On the one hand, he had to obey the White Witch's orders, but he also felt guilty towards Lucy, because he had betrayed an innocent and kind child. In the end, it was his guilt and love for Lucy that made him finally let go of Lucy. Faun sobbed as if his heart would break, wiping his tears with the handkerchief that Lucy had lent him.

Tumnus: *"I hadn't known what humans were like before I met you. Of course, I can't give you up to the witch; not now that I know you. But we must be off at once. I'll see you back to the lamppost. I suppose you can find your own way from there back to Spare Oom and Wardrobe".*

Faun is sometimes referred to as "the son of the woods" (Raj, 2024). In this novel, Tumnus represents the merging of creatures from classical mythology into Christian metaphors. His dual nature, as half-goat, half-man, represents the conflict between temptation and redemption, decency and savagery.

4.2 The White Witch (Jadis)

The White Witch, also known as Jadis, is an antagonist who appears in this novel. She is described as a very tall woman, covered in white fur down to her throat, holding a long and straight golden staff, and wearing a golden crown on her head. She has a face and skin as pale as snow and her mouth is red. Her face is very beautiful but arrogant, cold, and stern.

DATA 02 (page 80 - 81)

Context: The White Witch ordered Maugrim to immediately go check the Beaver House and try to catch the Pevensie children.

Jadis: *"Take with you the swiftest of your wolves and go at once to the house of the Beavers, and kill whatever you find there".*

DATA 03 (page 82):

Context: The White Witch was furious when she found out that Santa Claus had returned. She realized that his power was slowly weakening. She considered Edmund a traitor because Edmund failed to bring his brothers to the White Witch. The White Witch gives Edmund a hard slap across the face as he is about to board her carriage.

Jadis: *"As for you. Let that teach you to ask favour for spies and traitors".*

DATA 04 (page 95):

Context: The White Witch is furious and full of anger because she has learned that the Pevensey children have met Aslan, and they have been with Aslan. That makes Peter her hostage or victim to fight against Aslan's Followers.

Jadis: *"Go quickly. Summon all our people to meet me here as speedily as they can. Call out the giants and the werewolves and the spirits of those trees who are on our side. Call the Ghouls, and the Boggles, the Ogres, and the Minotaurs. Call the Cruels, the Hags, the Specters, and the people of the Toadstools. We will fight".*

The White Which is based on the mythological and folkloric concept of the evil queen or sorceress. She draws comparisons between historical destructive goddesses like Circe from Greek mythology and Hel from Norse mythology, as well as characters from Hans Christian Andersen's story, such as the Snow Queen. Since the witch isn't a real person and is only evil and without virtue, the white witch is the archetypal witch. Despite her claims to be human, the Witch is a hybrid of a giant and a Jinn (Raj, 2024). Jadis is the personification of despotism, death, and icy authority. She stands in for the struggle between life and death and good vs evil in classical mythology.

4.3. Dwarf (Ginarrbrik)

Ginarrbrik, in *The Lion, the Witch, and the Wardrobe*, known as a dwarf who acts as the White Witch's go-to guy, is a minor character who is crucial in illustrating the harsh and evil aspects of the Witch's authority. He is a tool of evil, extending the White Witch's strength and brutality, adding another level of threat to her rule. Ginarrbrik is described as a fat dwarf who is about three feet tall when he stands, his big beard covering his knees and is useful as a substitute for a carpet, wearing a red hood and long golden tassels. He is the servant and right hand of the white witch, he is always by the white witch's side wherever the white witch goes, and he always oppresses the Narnians who dare to fight back.

DATA 05 (page 94):

Context: Ginarrbrik kicked Edmund and wanted to kill Edmund. Ginarrbrik was also furious and he did not hesitate to behave cruelly to Edmund.

Ginarrbrik: *"What difference would that make now that he is here" and "Yet it might be better to keep this one (He kicked Edmund) for bargaining with".*

Dwarves are frequently depicted in Norse mythology as crafty and sly beings that are usually morally ambiguous or neutral. Living in darkness and crafting potent objects, they are strongly linked to the soil and the subterranean. They might also be characterized as cunning or avaricious, though. In this novel, Ginarrbrik is very loyal and very obedient to the White Witch's orders. He is very cruel and heartless. He was ordered by the White Witch, who was filled with anger because of the news that the Pevensie children had been with Aslan and killed his confidant, Maugrim.

4.4. Mr. and Mrs. Beavers

Mr. and Mrs. Beaver in *The Lion, the Witch, and the Wardrobe* play important supporting roles. Their protective, guiding, and symbolically devoted functions provide a dramatic contrast to the repressive powers of Narnia, and they assist in guiding the Pevensie children. Mr. and Mrs. Beaver are described as cute brown otters who have brown fur and long whiskers. They are friendly, brave, and kind beavers.

DATA 07 (page 54):

Context: They (the Pevensie children) wanted to investigate where Mr. Tumnus went. They met Mr. and Mrs. Beaver, then the beavers helped and guarded them. At that time, the beavers realized that Edmund had betrayed them and told them the position where the children and beavers were hiding. Mr. and Mrs. Beaver bring the Pevensie children to their small house on the edge of the river far from the White Witch. In the novel, it is mentioned that 'When the Pevensie children came to the beavers' house, Peter and Mr. Beaver brought the fish and cleaned it, then fried the trout. Mrs. Beaver brought out orange rolls, tea, and milk'. This was done by Mr. and Mrs. Beaver to welcome the arrival of the Pevensie children, Mr. and Mrs. Beaver treated the Pevensie children very well and friendly.

Mr. and Mrs. Beaver, talking animals, are presented to Peter, Susan, Lucy, and Edmund, and make an effort to take care of them. They are especially notable for their morals and domestic peace, and they seem to represent all of Narnia's "upright citizens." (Raj, 2024). Helpful animals frequently support the main character in fairy tales and myths by providing gifts, shelter, or advice.

Comparable to *Puss in Boots* or the helpful birds in *Cinderella*, the characters like the Beavers. These animal friends frequently represent the belief that even the tiniest or most modest creatures may be extremely important in thwarting evil and have a strong bond with the natural world. Mr. and Mrs. Beaver stand in for the common people of Narnia who, although not being leaders or fighters, exhibit bravery by defying the Witch's authority. The Witch certainly has power on her side, which is why many creatures have sworn allegiance to her even though she is not the rightful ruler of Narnia. However, a lot of animals stick to the faith and the real King. Mr. Beaver is one such animal who uses knowledge to maintain his beliefs (Suarniti, 2019). Their choice to assist the Pevensie children despite considerable personal danger is a testament to the silent bravery of common people against oppression.

4.5. Great Wolf (Maugrim)

Maugrim is a wolf that leads the White Witch's Secret Police in *The Lion, the Witch, and the Wardrobe*. His persona carries numerous literary and mythological allusions, making him a pivotal character in the book. Wolf traditions are a varied and contentious collection of tales, wherein texts that contain folk beliefs and experiences about wolves attacking (and defeating) humans in the forest are interwoven with tales of wolves' cunning in capturing

prey (such as stabbing a sheep's tail after it has escaped the pen), of wolves raising their young in a wolf's den, of thankful wolves who save their cubs, or of amusing tales of thorns being pulled from their claws or bones being extracted from their throats (Kõiva, 2019).

DATA 08 (page 69):

Context: Edmund had arrived in the kingdom to tell the White Witch that he had succeeded in bringing his brothers to come to Narnia. He met Maugrim across the threshold of the kingdom. When he wanted to step over Maugrim, the big Maugrim rose, his back fur stood straight up, Maugrim opened his big red mouth, then growled.

Maugrim: *"Who's there? Who's there? Stand still, stranger, and tell me who you are" and "I will tell Her Majesty, meanwhile, stand still on the threshold, as you value your life".*

DATA 09 (page 81):

Context: Another related situation when Maugrim is ordered by the White Witch to capture the Beavers and the Pevensie children. Maugrim gathered his flock to come with him down to the dam and sniff around for the Beavers' home.

Maugrim: *"I hear and obey, O Queen"*

Great Wolf as Maugrim, described as a large wolf with thick fur, a scary face, and a red mouth. He is a follower of Jadis the White Witch, he is a cruel army loyal to her. Maugrim is a Captain of his pack, his job is to scare, spy, and hunt down rebels who dare to fight Jadis. Maugrim is the guardian of the royal door. He always sits at the entrance to guard the kingdom. Maugrim also conforms to the mythological guardian beast concept. Wolves and other wild animals are often assigned as guards to guard riches or forbidden areas. Maugrim is the protector of the White Witch's castle, which is a terrifying and terrifying place. The mythological aspect of a dangerous creature blocking the protagonist's path to their goal is reinforced by his duty as a gatekeeper.

4.6. Santa Claus (Father Christmas)

Santa Claus, known as Father Christmas in the novel, is a pivotal and symbolic character in *The Lion, the Witch, and the Wardrobe*. In the framework of Narnia's conflict between good and evil, his appearance signifies a pivotal moment in the story and has deeper significance. Many people could interpret Father Christmas as a representation of God's grace and providence. Similar to the Christian narrative of Jesus' birth bringing hope to a dark world, his arrival following a protracted winter of tyranny symbolizes supernatural intervention in times of despair.

DATA 10 (page 76-77)

Context: The Beavers and the Pevensie children are on their way to the stone table to meet Aslan. Because of the eternal winter caused by the White Witch, there is no Christmas in the curse. However, after Aslan began to rise and his resistance to the White Witch grew stronger, the curse slowly weakened, causing Santa Claus to return. They met Santa Claus, then Santa Claus gave them gifts one by one to protect them and as provisions for them during the war.

Santa Claus: *"She has kept me out for a long time, but I have got in at last. Aslan is on the move, The Witch's magic is weakening". For your presents.*

There is a new and better sewing machine for you, Mrs. Beaver. I will drop it in your house as I pass". And as for you, Mr. Beaver, when you get home you will find your dam finished and mended and all the leaks stopped and a new sluiceway fitted. These are your presents and they are not toys. The time to use them is perhaps near at hand. Bear them well".

(He handed over a shield and sword, the shield was silver and on top of it was a red lion. Meanwhile, the hilt of the sword is made of gold and has a scabbard and sword belt).

"Susan, Eve's Daughter, these are for you. You must use the bow only in great need and for I do not mean you to fight in the battle. It does not easily miss. And when you put this horn to your lips and blow it, then, wherever you are, I think help of some kind will come to you".

(He gave Susan a bow and a small ivory horn)

"Lucy, Eve's Daughter. In this bottle, there is a cordial made of the juice of one of the fire-flowers that grow in the mountains of the sun. If you or any of your friends is hurt, a few drop of this will restore them. And the dagger if to defend yourself at great need".

The story's portrayal of Father Christmas reflects themes of charity, atonement, and the victory of good over evil. In addition, Father Christmas includes aspects of older, pagan stories that tell of him bringing blessings and gifts to people throughout the winter. Santa Claus as Father Christmas is described as a large man in a bright red robe with a hood that had fur in it, and a large white beard that fell like a foamy waterfall across his chest. Santa Claus rides a reindeer sleigh with bells in his harness (these reindeer are larger than the White Witch's reindeer, and the reindeer are brown). He is very kind, he helps Beaver and the Pevensie children, giving them gifts to protect them, and informing him of Aslan's movements. The Santa Claus of contemporary popular culture is a uniquely North American invention, while the myth of Santa Claus has always been a syncretic one that significantly references numerous customs and countries (Mills, et al., 2023).

4.7. The Lion (Aslan)

The huge lion from *The Lion, the Witch, and the Wardrobe* is named Aslan. One of the most significant and symbolic figures in C.S. Lewis's *Chronicles of Narnia* is him. The themes of sacrifice, resurrection, and the conflict between good and evil are all strongly related to Aslan's role in the book. In the novel, Aslan is depicted as a huge lion. Aslan is known as the King of the Forest and the Son of the Emperor across the great sea. He is a very large lion, looks brave and strong, with thick golden fur. His eyes reflect the wisdom that is in him. Aslan has a deep, melodious voice that can calm the anxieties of the Pevensies. In many myths, the lion itself has been seen as a representation of bravery, strength, and nobility.

DATA 11 (page 11)

Context: there is a wolf who wants to attack, but Aslan remains silent and lets Peter fight the wolf. Aslan intends to teach a lesson to the Pevensie children, more precisely Peter, so that they will be braver, because sooner or later they will face war.

Aslan: *"You have forgotten to clean your sword. Hand it to me and kneel, Son of Adam. Rise up, Sir Peter Wolf's-Bane. And whatever happens, never forget to wipe your sword".*

Aslan is frequently interpreted as a representation of Jesus Christ. According to Raj (2024), the life of Aslan the lion is exactly the same as that of Christ the man. The enormous golden lion known as Aslan represents Narnia's justice and charity. The symbol of the Lion in the Chronicles of Narnia film trilogy represents sacrifice, heroism, bravery, honor, loyalty, leadership, and wisdom, among other things (Maya, 2023).

Aslan is a symbol of the paradigm of the noble beast, an animal with knowledge, moral authority, and spiritual insight, in addition to its physical might. His compassion tempers his aggression, demonstrating how true strength arises from striking a balance between the two. For the Pevensie kids, Aslan serves as a mentor and adviser. He loves and respects them, but he also feels awe and reverence for them. Aslan is much trusted by the kids, and he assists them in becoming the kings and queens of Narnia.

4.8. Centaurs

Historically, the centaurs are from ancient Greek. The centaurs are mythological animals who are half horse and half human. The centaur has a human upper body and a horse's bottom body, starting at the waist. They frequently represent the struggle between the irrational, cerebral human side and the untamed, instinctual animal side, and are therefore viewed as emblems of dualism. In the novel, centaurs are portrayed as having human bodies and horse legs. Because of their equine physique, which lets them to run at great speeds and possess extraordinary endurance, they are physically strong and swift. They are hence strong fighters in the battlefield. They can strike with a force that most people cannot equal because of their huge proportions, which also give them strength in combat.

DATA 12 (page 89):

Context: The Pevensie children first set foot on the Stone Table. The Centaurs welcomed their arrival. In the novel, it is mentioned 'Centaurs were beside Aslan when the Pevensie children first arrived and all four Centaurs welcomed the Pevensie children' (proving that the Centaurs are loyal followers of Aslan).

Centaurs is the fictional first appearing in the Mystical Structure of Consciousness, which serves as a link between the Mental structure's duality and Magical unity (Izadifar, 2020). According to Kroll (2019), Centaurs are hybrids with both human and equine characteristics; depictions of them reflect how humans have conceptualized their relationship to nature, both positively and negatively. It demonstrates how authors have used the centaur throughout Western culture, from antiquity to the present, first to highlight the distinctions between nonhuman and human creatures and then to imply interspecies cooperation. Centaurs are portrayed in The Lion, the Witch, and the Wardrobe as noble, sage, and devoted beings that embody the best qualities of both nature and humanity, rather than as untamed animals. Centaurs in the novel are also depicted as warriors who are always loyal to Aslan and represent the struggle against evil and the victory of good.

4.9. Giants (Rumblebuffin)

Giants are gigantic creatures that are found in many different mythologies. They are typically portrayed as having huge stature and physical power in these myths. Giants are

frequently portrayed as wild or chaotic energies, and while they may be wiser or even kind in some cultures, they may also be harmful in others. People who achieved remarkable height within their society were referred to as giants. A more realistic definition today stipulates that a person must be taller than 7.5 feet (229 cm) in order to be classified as a giant (Izadifar, 2020).

DATA 13 (page 118):

Context: Rumblebuffin who had just been freed by Aslan, was very angry and hated the White Witch very much, because the White Witch had cursed and frozen Rumblebuffin. He wanted to take revenge for his suffering to the White Witch.

Rumblebuffin: *"Bless me! I must have been sleep. Now! Where's what dratted little Witch that was running about on the ground. Somewhere just by my feet it was".*

DATA 14 (page 120):

Context: Rumblebuffin obeys Aslan's request to help get them out of the kingdom. Rumblebuffin hits the gate with his stick, the gate creaks at the first blow, cracks at the second blow, and the third blow the gate trembles and breaks.

Rumblebuffin: *"Certainly your honour. It will be a pleasure. Stand well away from the gates, all you little 'uns' "*

Despite their short appearance in C.S Lewis's *The Lion, the Witch, and the Wardrobe*, they have important symbolic meanings. The most well-known giant in the narrative is Rumblebuffin, who is stoned by the White Witch and then revived by Aslan in the story's climactic conflict. In the novel, Rumblebuffin is described as a giant army or one of the creatures of Narnia. He has a large body and has a very strong and large physical strength, able to lift and destroy large objects. This Rumblebuffin has a kind nature, he has high loyalty, who is full of humor and is very friendly.

4.10. Naiads and Dryads

Dryads and naiads are legendary figures associated with ancient Greek mythology in C.S. Lewis's *The Lion, the Witch, and the Wardrobe*. Nymphs are small deities or beings that live in and are near the natural world. Mountains, forests, rivers, and seas are all home to them. By their habitat, nymph types can be identified. Dryads are the name for tree nymphs, and naiads are the name for river and lake nymphs (Sholeka, 2021).

DATA 15 (page 10):

Context: The Faun takes Lucy to his cave for the first time, and he tells Lucy many things, one of which is about the party. Tumnus told Lucy that he had wonderful tales to tell of life in the forest. He talked about the midnight dance and how the 'Nymphs' lived in the wells and the 'Dryads' lived in the trees came out to dance with the Fauns and about long hunting parties after the milk-white stag who could give you wishes if you caught him.

The naiads and dryads in Narnia continue to play the part of natural spirits. They are shown as a component of Narnia's natural order, which supports the idea that magic, the natural world, and spiritual forces coexist there. However, the nymphs known as naiads are connected to freshwater environments, including lakes, springs, rivers, and streams. According to Greek mythology, they are the protectors of water and are strong and beautiful.

For the water sources they live in to be healthy, naiads must be present. River Nymphs or Naiads are the gods and goddesses that inhabit rivers and streams.

4.11 Werewolf

Werewolves, who represent the loss of humanity and the supremacy of fierce animals, are frequently portrayed in Western mythology as humans who have been cursed or turned into creatures. Werewolves have historically been viewed as symbols of the wild and sinister side of nature, functioning as agents of violence, disorder, and primitivism. In several parts of ancient Europe, werewolves were considered mythical creatures. In the novel, Werewolves are described as terrifying and malevolent beings that are a part of the evil that the White Witch left behind. They seem like enigmatic, unsettling characters that are so terrifying that even looking at them might make us shudder.

DATA 16 (page 128)

Context: In the novel mentioned 'First, much of their time was spent in seeking out the remnants of the White Witch's army and destroying them, and indeed, for a long time there would be news of evil things lurking in the wilder parts of the forest, a haunting here and a killing there, a glimpse of a werewolf one month and a rumor of a hag the next. But in the end all that foul brood was stamped out.'

This portrayal of werewolves fits well with the tense and dangerous mood, giving the characters the idea that they are deadly animals who prowl the untamed areas of the forest, hard to locate but nonetheless frightening. Werewolves are thought to be the product of a curse. It transforms a human into a vicious wolf (Inayah & Hidayah, 2022).

The werewolf, a member of the White Witch's army, is a representation of evil and the loss of humanity in *The Lion, the Witch, and the Wardrobe*. This animal represents moral decay, in which people who are transformed into creatures succumb to their darker side and primal inclinations. As a fearsome creature, the werewolf reinforces the perception of a divided evil by adding to the Narnians' sense of fear and intimidation under the Witch's control.

5. Conclusion

Based on the findings in Lewis's novel *The Lion, the Witch, and the Wardrobe*, there are eleven mythological characters. They are Mr. Tumnus, The White Witch, Ginnarbrik, Mr. and Mrs Beavers, Maugrim, Santa Claus, Aslan, Centaurs, Giants, Dryads and Naiads, and Werewolf. Aslan represents the eternal struggle between good and evil, while Mr. Tumnus, a character drawn from Greek mythology, represents an inward struggle between temptation and salvation. Aslan's kindness contrasts with the White Witch's icy authoritarianism and power, reminiscent of a mythological evil. Lewis conveys universal truths and moral precepts through these mythological components, enhancing the story with symbolic depictions of right and wrong as well as moral judgment. This study examines how these mythological creatures enrich the value of morality and spiritual elements, showing how Lewis combines mythology and classical literature to craft a complex narrative that engages readers of all ages and provokes contemplation of more profound ethical issues. From this study, it will help the reader to get a greater knowledge of how mythology continues to impact modern literature and our understanding of human nature by evaluating the ways in which Lewis creates the characters and shapes the plot by drawing on mythical traditions. For further

study, it is suggested to examine the mythological themes in *The Chronicles of Narnia* series or compare Lewis's use of mythology with Tolkien's.

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