

A Thematic Analysis of Religion and Biblical Allusion in C. S Lewis's *The Chronicles of Narnia* and J. K. Rowling's *The Harry Potter* book seven.

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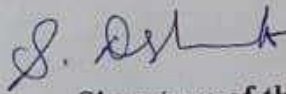
DECLARATION

I do hereby declare that the dissertation entitled **A Thematic Analysis of Religion and Biblical Allusion in C. S Lewis's *The Chronicles of Narnia* and J. K .Rowling's *The Harry Potter* book seven** submitted in partial fulfilment of the requirements for the award of the degree of **Master of Arts (M.A.)** is carried out by me **GOPIKA G** during the period from **JANUARY 2024 - MAY 2024** under the guidance of **Mrs. C. KAVITHA M.A., M.Phil.**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

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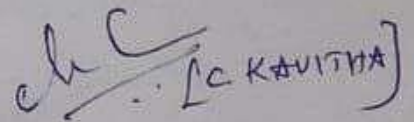
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ABSTRACT

Religion has always played an important role in children's literature. Traditionally, authors incorporated religion into their literature for children in order to teach young audiences what to believe. However, over the last 200 years the incorporation of religion in children's literature has changed, and many authors began to use religion to explore issues surrounding their own doubt, fear and anxiety.

The changes in the use of religion in children's literature, and how society has reacted to this change, can be explored through the respective works of C. S. Lewis and J. K. Rowling. C. S. Lewis took a traditional approach to his incorporation of religion by using *The Chronicles of Narnia* to teach various aspects of Christianity to his readers. J. K. Rowling, on the other hand, takes a more modern approach by using *the Harry Potter* series to explore her own struggles concerning her faith. As a result, C. S. Lewis has been widely supported by Christian groups, while J. K. Rowling has been widely criticized. This thesis will explore how and why religion was incorporated in the work of these two authors, and how society has responded to their work.

CHAPTER-1

INTRODUCTION

"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become." - C.S. Lewis

Literature is the body of written works that express ideas, emotions, and experiences through language. It encompasses various genres such as novels, poetry, drama, and essays, often reflecting cultural, historical, and social contexts. Literature serves to entertain, educate, provoke thought, and explore the complexities of the human condition.

The history of literature is as vast and diverse as human civilization itself, stretching back thousands of years across various cultures and languages. It encompasses ancient epics like the "Epic of Gilgamesh" and "The Iliad," classical works like those of Plato and Aristotle, and medieval masterpieces like Dante's "Divine Comedy."

Over time, literature has evolved alongside societies, reflecting changes in beliefs, values, and technological advancements. From oral traditions to written manuscripts, from scrolls to digital formats, literature continues to be a cornerstone of human expression, offering insight into our shared experiences, emotions, and imaginations.

English literature refers to all written work created in the English language. Life is reflected through literature. It is a reflection of the society in which it is produced. The word literature is derived from the Latin word 'literatura,' which means "letter-organized writing." Language, origin, historical time, genre, and topic matter are all used to categorise literature. It only includes works written in English in the British Isles as English literature. Everything else written in English outside of the British Isles is classified as American literature,

Canadian literature, and so on. The earliest form of English is Anglo-Saxon, sometimes known as Old English. From 600 A.D. to 1100 A.D., Old English was thought to have been spoken. Beowulf is the first English epic, and its author is unknown. Despite the fact that the poetry is of little interest to modern readers, it is a significant piece of poetry from the Old English period. Because it paints a fascinating picture of life and practice at the time.

The history of English literature spans centuries, from Old English epics like "Beowulf" to modern works by authors like J. K. Rowling and Chimamanda Ngozi Adichie. It's a rich tapestry that reflects the social, political, and cultural landscapes of different eras. Key periods include the medieval, Renaissance, Romantic, Victorian, and modernist periods, each marked by distinct styles, themes, and literary movements. From Shakespearean sonnets to Dickensian novels, English literature has left an indelible mark on global culture and continues to evolve with new voices and perspectives.

World literature was long defined in North America as an established canon of European masterpieces, but an emerging global perspective has challenged both this European focus and the very category of "the masterpiece." The first book to look broadly at the contemporary scope and purposes of world literature, in case studies ranging from the Sumerians to the Aztecs and from medieval mysticism to postmodern metafiction, David Damrosch looks at the ways works change as they move from national to global contexts. Presenting world literature not as a canon of texts but as a mode of circulation and of reading, Damrosch argues that world literature is work those gains in translation. When it is effectively presented, a work of world literature moves into an elliptical space created between the source and receiving cultures, shaped by both but circumscribed by neither alone. Established classics and new discoveries alike participate in this mode of circulation, but they can be seriously mishandled in the process. From the rediscovered Epic of

Gilgamesh in the nineteenth century to Rigoberta Menchú's writing today, foreign works have often been distorted by the immediate needs of their own editors and translators.

British literature refers to the literary works produced in the English language primarily within the geographical region of the United Kingdom, including England, Scotland, Wales, and Northern Ireland. It encompasses a rich tradition spanning centuries, from the medieval period to contemporary times. British literature includes a wide range of genres such as novels, poetry, drama, essays, and more, reflecting the cultural, historical, and social contexts of the British Isles. It encompasses celebrated authors like William Shakespeare, Jane Austen, Charles Dickens, and many others who have made significant contributions to the global literary canon.

The history of British literature spans over a thousand years, beginning with Old English literature, which includes works such as "Beowulf" and the "Exeter Book." The Middle Ages saw the emergence of Middle English literature, with notable works like Geoffrey Chaucer's "The Canterbury Tales."

The Renaissance period marked a significant cultural and literary flourishing in England, with writers like William Shakespeare, Christopher Marlowe, and Edmund Spenser producing timeless works in drama, poetry, and prose. The 17th century saw the rise of metaphysical poetry with poets like John Donne and George Herbert, as well as the flourishing of prose with authors such as John Milton, who wrote the epic poem "Paradise Lost."

The 18th century brought the Enlightenment era, characterized by the rise of prose fiction with writers like Daniel Defoe, Samuel Richardson, and Henry Fielding, alongside the emergence of the novel as a dominant literary form. The Romantic period of the late 18th and early 19th centuries saw poets like William Wordsworth, Samuel Taylor Coleridge, and Lord Byron exploring themes of nature, imagination, and individualism.

The Victorian era, spanning much of the 19th century, produced a diverse range of writers, including novelists like Charles Dickens, the Brontë sisters, and George Eliot, as well as poets like Alfred, Lord Tennyson, and Robert Browning. The 20th century witnessed the modernist movement, with writers like Virginia Woolf, James Joyce, and T.S. Eliot experimenting with narrative techniques and challenging traditional forms. The century also saw the emergence of contemporary British authors like J.R.R. Tolkien, C.S. Lewis, Doris Lessing, Salman Rushdie, and many others, contributing to the rich tapestry of British literature up to the present day.

Fantasy literature is a genre of fiction that typically features magical elements, supernatural creatures, or imaginary worlds. It often involves quests, battles between good and evil, and characters with special powers or abilities. Fantasy stories can take place in entirely fictional universes or be set in fantastical versions of our own world, blending elements of mythology, folklore, and imagination to create rich and immersive narratives. Whether it's high fantasy with intricate world-building or urban fantasy set in modern-day cities with hidden magical societies, the genre offers readers an escape into realms where anything is possible.

Fantasy literature has deep roots, with early examples found in ancient myths and legends. However, the modern genre as we know it began to take shape in the 19th century with authors like George MacDonald and William Morris. J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* in the mid-20th century solidified fantasy's popularity, inspiring generations of authors and setting tropes for the genre.

In the latter half of the 20th century and into the 21st, fantasy expanded with diverse subgenres like urban fantasy, epic fantasy, and magical realism. Authors like J. K. Rowling, George R.R. Martin, and Neil Gaiman brought new perspectives and themes, enriching the genre's tapestry. Today, fantasy continues to evolve, blending with other genres and

reflecting contemporary issues while still drawing on timeless elements of wonder and magic.

Clive Staples Lewis, commonly known as C.S. Lewis, was a British writer and scholar, born on November 29, 1898, in Belfast, Ireland (now Northern Ireland). He is best known for his works of fiction, particularly "*The Chronicles of Narnia*" series, which has captivated readers of all ages since its publication. Lewis was also a prominent Christian apologist, known for his works such as "Mere Christianity" and "The Screwtape Letters," where he explored theological and philosophical themes in a compelling and accessible manner. His writings often combine imaginative storytelling with deep moral and spiritual insights, making him one of the most influential authors of the 20th century. Lewis passed away on November 22, 1963, leaving behind a legacy of literary and intellectual brilliance.

C.S. Lewis was a prolific writer across various genres, including fiction, non-fiction, and academic works. Some of his notable works include:

1. "*The Chronicles of Narnia*" series: A beloved collection of seven fantasy novels set in the magical land of Narnia, featuring iconic characters like Aslan the Lion, Lucy, Edmund, Susan, and Peter. The series includes titles like 1. *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, *The Voyage of the Dawn Treader*, and more.
2. *Mere Christianity*: A classic work of Christian apologetics where Lewis explores the basic tenets of Christianity and presents his case for the rationality of faith.
3. *The Screwtape Letters*: A satirical novel consisting of a series of letters written from a senior demon, Screwtape, to his nephew Wormwood, offering advice on how to tempt and corrupt humans.
4. *The Space Trilogy* (also known as the Cosmic Trilogy): A science fiction series comprising "Out of the Silent Planet," "Perelandra," and "That Hideous Strength," exploring themes of theology, morality, and the nature of evil.
5. *The Great Divorce*: A philosophical allegory exploring themes of heaven, hell, and the human condition, told

through a journey of souls from hell to heaven. 6. *Surprised by Joy*: An autobiography where Lewis recounts his spiritual journey, including his conversion to Christianity.

These are just a few highlights of C.S. Lewis's extensive body of work, which continues to inspire and captivate readers around the world. C.S. Lewis had several contemporary writers and colleagues who were influential in the literary and academic circles of his time. Some of the notable contemporary writers during Lewis's era include: 1. J.R.R. Tolkien: A close friend of Lewis and fellow member of the informal literary group known as the Inklings, Tolkien is best known for his epic fantasy series "The Lord of the Rings." 2. Dorothy L. Sayers: An English crime writer, poet, playwright, and essayist, Sayers was also a member of the Inklings and known for her detective fiction, particularly the Lord Peter Wimsey series. 3. T.S. Eliot: An American-British poet, essayist, and playwright, Eliot was a significant figure in 20th-century literature, known for his modernist poetry and influential literary criticism. 4. George Orwell: An English novelist, essayist, journalist, and critic, Orwell is best known for his dystopian novels "Nineteen Eighty-Four" and "Animal Farm," which explore themes of totalitarianism and social injustice. 5. Evelyn Waugh: An English writer known for his satirical novels, Waugh's works often satirized the English upper classes and society.

These contemporary writers, among others, shared literary and intellectual discussions with Lewis, influencing and inspiring each other's works during their lifetimes. J.K. Rowling, born Joanne Rowling on July 31, 1965, in Yate, Gloucestershire, England, is a British author best known for creating the immensely popular "Harry Potter" series. Before achieving literary fame, Rowling worked various jobs and struggled financially as a single mother. The idea for "Harry Potter" came to her during a train journey, and the series went on to become a global phenomenon, captivating millions of readers worldwide with its magical world and compelling characters.

Rowling's success extends beyond the "Harry Potter" series; she has also written novels for adults, such as "The Casual Vacancy" and the Cormoran Strike detective series under the pseudonym Robert Galbraith. In addition to her literary achievements, Rowling is known for her philanthropy and social activism, particularly in the areas of children's welfare, literacy, and support for disadvantaged communities. Her contributions to literature and society have earned her numerous awards and honours.

J.K. Rowling is best known for her *Harry Potter* series, which consists of seven novels: 1. *Harry Potter and the Philosopher's Stone* (also published as *Harry Potter and the Sorcerer's Stone* in the US) 2. *Harry Potter and the Chamber of Secrets* 3. *Harry Potter and the Prisoner of Azkaban* 4. *Harry Potter and the Goblet of Fire* 5. *Harry Potter and the Order of the Phoenix* 6. *Harry Potter and the Half-Blood Prince* 7. *Harry Potter and the Deathly Hallows*

Apart from *the Harry Potter series*, Rowling has written several other works, including: 1. *The Casual Vacancy*: Rowling's first novel for adults, a dark comedy-drama set in the fictional English town of Pagford. 2. *Cormoran Strike series* (written under the pseudonym Robert Galbraith): *The Cuckoo's Calling*, *The Silkworm*, *Career of Evil*, *Lethal White*, *Troubled Blood*

Rowling has also written companion books to *the "Harry Potter" series*, such as "Fantastic Beasts and Where to Find Them" and "Quidditch Through the Ages," as well as released additional material on her website Potter more (now Wizarding World). J.K. Rowling has several contemporary writers who were influential during her career and with whom she may share literary circles. Some of these contemporary writers include: 1. Philip Pullman: Best known for his "His Dark Materials" trilogy, Pullman is a British author whose fantasy works have garnered critical acclaim and a wide readership. 2. Neil Gaiman: A prolific writer known for his works spanning various genres, including fantasy, horror, and

graphic novels. His novel *American Gods* and *The Sandman series* are particularly notable.

3. Suzanne Collins: Author of *The Hunger Games trilogy*, Collins is known for her dystopian young adult novels that have gained immense popularity and critical acclaim. 4. Stephenie Meyer: Best known for the *Twilight series*, Meyer is an American author whose vampire romance novels have captured the hearts of readers worldwide. 5. George R.R. Martin: Author of the "A Song of Ice and Fire" series, which inspired the television series *Game of Thrones*, Martin is renowned for his epic fantasy storytelling and complex characters.

While these writers may not have direct collaborations or relationships with Rowling, they represent contemporaries who have made significant contributions to literature during her career.

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“...A children’s story is the best art-form for something you have to say” – C. S. Lewis, “On Three Ways of Writing for Children” (essay)

Religion has always been closely intertwined with literature, particularly children’s literature. Naomi Wood explains that religion has played a part in children’s literature, writing that “Ever since the Puritans codified the doctrine that children, no less than adults, need to read the Bible and understand what it says, religion and religious issues have been part of children's literature,” adding that, “Indeed, it could be argued that children's literature as we know it here in the West grew out of the Puritan revolution” (1999). Wood similarly explains that religion in children’s literature has been used “as a mechanism of social ordering, of setting up hermeneutic categories with which to view the world”. However, the use of religion in children’s literature has changed over the last 200 years. Craig Werner and Frank P. Riga discuss this change in their article, “The Persistence of Religion in Children's Literature,” noting that in terms of religion, “the questions asked in children's literature have not always been the same”; specifically, they write that “During that long age of didactic children's books,” the questions had “searchable answers” such as “What must I do to enter

the kingdom of God?” or “How should I pray?” and the “answers they gave were meant to be incontrovertible”. Werner and Riga argue, however, that this is no longer true with children’s literature. “Nowadays,” they assert, “the questions raised are of a most disturbing nature, revealing a generous measure of disquiet and skepticism,” such as “Is there a Kingdom of God?” or “Does it do any good to pray?”. Today’s questions are “dilemmas they explore”. Consequently, they contend that the “questioning modality has shifted radically from the searchable to the searching. The answers modern authors come up with are partial ones, not the full-blown declarations of faith that characterized earlier religious writings for children”. The focus is no longer on being didactic, and ensuring, like the Puritans, that children are raised to believe a particular doctrine. Instead, many modern authors readily admit to their young readers that they do not know all of the answers. Werner and Riga further explain this shift, “Once we thought we knew the answers; now we are not so sure,” that is, “many of today’s writers share not only the anxieties of their heroes and heroines, but they also admit fears which authors of an earlier time would never have dreamed of imparting to young minds in need of secure instruction”. The biggest change in this shift, according to Werner and Riga, concerns how children are taught to understand themselves, that is “the self:” “Formerly, a person knew himself if he knew his relationship to God. This somewhat humbling self-image is nowadays undergoing a transformation;” today, children are “as eager to figure out their own identity as they are to fathom their place in the divine economy”.

When modern authors incorporate religion in their respective works, they are not necessarily showing or teaching their readers that they must first explore and understand their relationship with God. Rather, many of today’s writers are encouraging their readers to discover their own identity, possibly apart from any belief in God. Whereas “Didactic tales of pious children were written to urge the child to grapple with the ways of God and to

learn something from that struggle,” today’s religious stories use religion to “promote growth and maturation of a certain kind while redefining the understanding and mission of the self” (Werner and Riga). It is important to study this shift, and how religion continues to be used in literature. After all, as Jennifer Miskec, Prof. of English, Longwood University, USA explains, “when religious imagery is introduced into a story, the story inherits layers of meaning that point back to cultural notions of religion and religious images, power, and adulthood”; that is, “Religion becomes a sign to be read: a symbol of something concrete, abstract, and utilitarian, all at the same time” (The Elementary Forms of the Religious Life, 257). Wood also argues that “studying the ideology” used in literature “can create a clearer understanding of values that inform others and that we ourselves are informed by. At the same time, attempting to understand the religious motivations of others can give historical context”. Studying a piece of literature, and the religious themes and symbolism incorporated within that literature, helps us not only understand authorial intent but also the cultural context of that piece of literature. As Alice Templeton explains in her article, “Literature: Theories for Cultural Criticism,” “Literature both expresses existing cultural values and carries them into a new context where they can be understood and evaluated differently. Cultural criticism is alert to the ways in which literary works can appear to reinforce dominant ideology and yet . . . disrupt it”. Templeton further explains that “The experience of a literary text is ‘cultural’ in the sense that it is a dynamic moment which mediates between the individual and social, and between the past and the future;” she continues, “At that moment, existing social relations may be carried forward, critically rejected, or given new expression in various ways”.

One significant example of the shift in the use of religion in children’s literature, and the cultural impact as a result of this shift, can be found when considering the works of C. S. Lewis and J. K. Rowling. C. S. Lewis used his best-known piece of literary fiction, *The*

Chronicles of Narnia, to teach his young readers about his Christian beliefs. C. S. Lewis followed the didactic approach of his predecessors, in order to help his child-readers discover their “relationship with God” and to teach them how to “grapple with the ways of God and to learn something from that struggle” (Werner and Riga). *The Chronicles of Narnia* was C. S. Lewis’s “conscious attempt at Christian education within and for a society that knew about Jesus Christ’s atoning sacrifice but which Lewis believed had lost the plot, due to Pietism and moralising” (Brazier). It makes sense for C. S. Lewis, one of the foremost Christian apologists of the 20th century, to have wanted to teach his beliefs to the next generation – especially because he himself struggled to accept Christianity as a child. However, C. S. Lewis wanted to find a way to teach these beliefs to his readers without proselytizing, as he was worried that blatantly forcing religion on his readers would only cause them to shut down and reject Christianity. C. S. Lewis was able to achieve these ends by creating “a world that teaches children about Christianity outside of a normal religious setting. His mythical stories steeped in Christian ideals present a fresh, magical world that break through normal childhood inhibitions concerning Jesus and the church” (Niedbala). In essence, C. S. Lewis used *The Chronicles* to reinvent “the narrative of Christian teleology while leaving the values untouched” (Wood “Paradise Lost and Found” 256). As a result, C. S. Lewis’s work has been supported and upheld by various Christian groups for decades. In fact, when the new film adaptation of *The Lion, the Witch, and the Wardrobe* came out in December 2005, Christian groups and churches rallied behind it. Polly Toynbee described some of the outreach events organized by various Christian groups: The “Christian radio station Premier is urging churches to hold services on the theme of The Gospel According to Narnia;” the “Methodists have written a special Narnia-themed service;” the Mission America Coalition is “inviting church leaders around the country to consider the fantastic ministry opportunity presented by the release of this film,” and then Presidential candidate,

Jeb Bush, the former governor of Florida had “organised a scheme for every child in his state to read the book;” and Walden Media, Co-producer of the movie, offers a “17-week Narnia Bible study for children”. As Toynbee’s list suggests, Christian groups near and far still love *The Chronicles of Narnia* and all that it illustrates. Christian parents are comfortable with and even want their children reading the novels, because they uphold and teach Christian values, morals and beliefs. Unfortunately, the same cannot be said for J. K. Rowling’s Harry Potter Series. Although C. S. Lewis embodies the didactic approach behind the incorporation of religion in children’s literature, J. K. Rowling, on the other hand, demonstrates the use of religion in literature after the shift toward self-discovery. Instead of only developing one specific doctrine or set of beliefs, as C. S. Lewis does with Narnia, J. K. Rowling encourages her readers to question everything and to find out the truth for themselves. This has led to a lot of pushbacks from various Christian groups. In fact, according the American Library Association, *the Harry Potter* series was the number one banned book on the banned book list between 2000 and 2009. Many Christians claimed that they were concerned that Harry Potter encouraged children to pursue witchcraft and the occult, which is why they wanted the book banned. In an interview with CNN, J. K. Rowling decried these allegations:

I absolutely did not start writing these books to encourage any child into witchcraft . . . I'm laughing slightly because to me, the idea is absurd. I have met thousands of children now, and not even one time has a child come up to me and said, 'Ms. Rowling, I'm so glad I've read these books because now I want to be a witch.' They see it for what it is . . . It is a fantasy world and they understand that completely. I don't believe in magic, either. (“Success of Harry Potter bowls author over” (1999).

The Harry Potter series contained elements of magic and witchcraft – in all fairness, so do *The Chronicles of Narnia*. No, the real problem is that J. K. Rowling uses religion in precisely the manner identified by Werner and Riga: she encourages her readers to seek out their identity, and their own belief system, on their own. This loss of control seems to evoke fear and anxiety that the adolescent reader might reach a different conclusion from their parents or church leaders. Over the course of this thesis, I will analyse the ways in which both authors – C. S. Lewis and J. K. Rowling – use Christian themes and symbols to convey very different messages to their readers. In the second chapter, I will explore the ways in which C. S. Lewis uses each individual novel in *The Chronicles of Narnia* to teach his readers about different elements of Christianity. In the third chapter, I will scrutinize how J. K. Rowling uses religion to encourage her readers to seek the truth – their truth – on their own, instead of blindly accepting what they may have been taught. Finally, in the fourth chapter, I will compare and contrast the use of religion – specifically Christian values – promoted in both series in order to demonstrate that these works are not as different, or divided, as they would seem.

CHAPTER-2

SPREADING RELIGIOUS BELIEFS IN C. S. LEWIS *THE*

CHRONICLES OF NARNIA

C. S. Lewis used his maximum famous literary works, *The Chronicles of Narnia*, to do more than simply tell stories for the mere entertainment of his baby readers. as an alternative, C. S. Lewis used *The Chronicles* to offer diverse aspects of Judeo-Christian theology to his younger target audience. It was Lewis’s best wish that those novels might characteristic as “seeders” for the youngsters that study them – that the stories and characters inside them might stay along with his readers as they grew older, and that this know-how would result in a greater understanding and reputation of Christianity. George Sayer, C. S. Lewis’s biographer, explains that C. S. Lewis’s idea “become to make it less difficult for youngsters to just accept Christianity after they met it later in lifestyles. He hoped that they would be vaguely reminded of rather comparable testimonies they'd examine and loved years earlier than”. In truth, Lewis once instructed Sayer that he became “aiming at a kind of pre-baptism of the child’s imagination” (qtd in Jack: A life of C.S. Lewis 318). C. S. Lewis himself struggled together with his faith growing up, and diagnosed as an atheist nicely into maturity. accordingly, it makes sense for C. S. Lewis, who became one of the 20th century’s primary Christian apologists, to have desired to help children conquer their doubt and uncertainties – something he become unable to do as a infant.

In an essay titled, “from time to time Fairy testimonies may also Say great What’s To Be said,” C. S. Lewis defined the innovative procedure at the back of *The Chronicles of*

Narnia, “some human beings appear to assume that I commenced through asking myself how I could say something approximately Christianity to youngsters; then constant at the fairy story as an device; then accumulated facts about infant – psychology . . . then drew up a listing of primary Christian truths and hammered out ‘allegories’ to encompass them. this is natural moonshine” (Of different Worlds 36). instead, C. S. Lewis explains that *The Lion, The Witch, and the wardrobe* “started with photographs; a faun carrying an umbrella, a queen on a sledge . . . at first there wasn’t even anything Christian approximately them; that element driven itself in of its very own accord”.

However, C. S. Lewis struggled to complete the first novel, *The Lion, The Witch, and the wardrobe* and laboured on it over the course of ten years. In an exceptional essay, titled “all of it commenced with a photo,” Lewis admitted that the novel changed into floundering and directionless earlier than the addition of Aslan: “at first, I had very little concept how the story would pass. but then all of sudden Aslan got here bounding into it,” including “I don’t understand wherein the Lion got here from or why He came. however, once He become there, He pulled the complete story together, and He soon pulled the six different Narnian tales in after Him”. C. S. Lewis might not have firstly planned on writing approximately Christianity in his novels, but it was simplest via the inclusion of Christian topics – as embodied by Aslan – that his novels started out to take on shape and that means. This late addition of Aslan to the framework of *The Lion, The Witch, and the wardrobe* may additionally serve to answer a query that has been debated since the of completion of the novels of Narnia: why had been they written and posted out of order? the solution may be as an alternative easy: C. S. Lewis didn’t originally intend to put in writing multiple books. It was only after the creation of Aslan – and all that he embodies – that Lewis decided to jot down greater novels about Narnia. It makes sense for C. S. Lewis to have written and posted the novels in the order that he did as he changed into seeking to train his young audience

about Christianity in a manner that might enchantment to them. C. S. Lewis defined that it changed into difficult for him to believe in God as a infant, asking “Why did one find it so difficult to feel as one changed into advised one must sense about God or about the sufferings of Christ?” concluding that he “notion the chief cause was that one become informed one need to. A duty to experience can freeze emotions”.

Lewis located the solution in the usage of delusion literature, specifically Fairy memories, wherein he “saw how memories of this type should thieve past a positive inhibition which had paralysed a lot” of his “very own religion in adolescence;” as a result, he wondered if “by casting all these things into an imaginary global, stripping them of their stained-glass and Sunday school institutions” could one “make them for the primary time appear in their actual potency? may want to one no longer for that reason thieve past those watchful dragons? I idea one may want to”. whilst C. S. Lewis might not have at the beginning deliberate on the usage of *The Lion, The Witch, and the wardrobe* as a method of propagating his Christian ideals, he speedy realized the effective possibility that the usage of Fairy testimonies provided him to accomplish that. C. S. Lewis observed a way to write down approximately Christianity in a manner that might attraction to his infant-readers – he discovered the way to “thieve past those watchful dragons” through growing an imaginary global accessed by means of everyday youngsters via portals, portals that transported them to a fantasy-land created and dominated over through a remarkable lion.

This, in turn, allowed C. S. Lewis to educate youngsters approximately his religious beliefs without making that reason explicit. Lewis himself stated in 1945, five years before he posted his first Narnian novel, that he and his fellow Christians have been dealing with an on-going warfare to spread and percentage their ideals with huge audiences: Lewis defined that you may make human beings “attend to the Christian factor of view for 1/2 an hour” however when they leave “they may be plunged lower back right into a global in

which the opposite position is taken without any consideration”. in place of writing more books which are blatantly approximately Christian ideology and themes, Lewis argued that Christian writers must alternatively create “extra little books . . . on different subjects--with their Christianity latent”. this is precisely what C. S. Lewis got down to obtain together with his novels approximately the paranormal land of Narnia: namely, Lewis created a magical land with latent Christian topics and ideology that allowed him to thieve past the “watchful dragons” of his young target audience.

The Lion, the Witch, and the dresser (1950)

“But God demonstrates his personal love for us on this: while we had been nevertheless sinners, Christ died for us” (New global model, Romans 5:8).

C. S. Lewis makes use of the first novel to explore what he known as “supposed.” As P. H. Brazier explains “Lewis’ more formal intention turned into to discover what he termed a ‘supposed:’ what if Christ became incarnate inside the flesh, the physical truth of some other international, as part of any other sentient lifestyles – no longer any other global inside our universe, but a wholly specific universe, some other truth?” (764 – 765). In a letter he wrote to a fifth-grade elegance in Maryland, C. S. Lewis elaborated on this idea, “I said ‘let us suppose that there was a land like Narnia and that the Son of God, as He have become a person in our global, have become a Lion there, and then imagine what might happen’. for that reason, in essence, *The Lion, The Witch, and The Wardrobe* is a retelling of the Biblical Christ tale: his lifestyles, his death and his resurrection. but, with a purpose to make the story greater attractive for his toddler audience, C. S. Lewis selected to set it in an imaginary land filled with magic that changed into dominated over through a astonishing Lion. The beginning of *The Lion, The Witch, and The Wardrobe* finds four everyday British children – the Pevensies – sent away to the country with the intention to escape the air-raids going on in London. Their adventure into the land of Narnia starts while the youngest Pevensie, Lucy,

accidentally stumbles upon a portal – an enchanted wardrobe – that transports her to the snow protected wooded area of Narnia where she meets a faun by the name of Mr. Tumnus. After treating Lucy to tea, Mr. Tumnus well-known shows that he's below the command of the White Witch, the lady who has “were given all Narnia below her thumb. It’s she that makes it continually wintry weather . . . and by no means Christmas” (LWW 20, emphasis delivered). Mr. Tumnus has been ordered to convey any kids he meets within the wooded area to the White Witch. rather, Mr. Tumnus facilitates Lucy escape back to the enchanted cloth cabinet. it's far clear even this early on within the tale that something is dreadfully wrong inside the land of Narnia. The creatures stay in worry of the White Witch, and lengthy for the return of Aslan, the right ruler of Narnia. To make matters worse, the White Witch maintains Christmas from coming, and I imagine being stuck in a perpetual winter without a hope of Christmas would be horrible for a kid reading the unconventional to imagine. right here C. S. Lewis is explaining how terrible the White Witch in reality is – it’s just like telling a child that if they’re naughty Santa will deliver them coal on Christmas morning rather than affords. well, the White Witch is so awful, that she has stored Christmas from even happening. Of direction, there is additionally the spiritual symbolism surrounding Christmas and celebrating the beginning of Jesus Christ, but creating this tale for a target audience of children, C. S. Lewis turned into capable of introduce the concept of a without a doubt evil being to his young readers in one brief line.

So as to bring and recreate the Christ tale, C. S. Lewis needed to introduce the idea of sin and temptation to his readers which he accomplishes thru the next youngest Pevensie – Edmund and his courting with the White Witch. Like Lucy, Edmund is magically transported from the cloth cabinet to Narnia. but wherein Lucy met the pleasant Mr. Tumnus, Edmund has the grave misfortune of meeting the White Witch herself. Unbeknownst to the Pevensies, there may be a prophecy foretelling the appearance of four kids who will bring

about the demise of the White Witch: “when two Sons of Adam and Daughters of Eve sit down in the ones four thrones, then it is going to be the cease now not simplest of the White Witch’s reign however of her lifestyles”. The White Witch, of route, is aware of this prophecy and is decided to do the whole lot inside her energy to hold it from coming proper – even if it way killing or destroying the Pevensies. while the White Witch first encounters Edmund by myself within the wooded area, she right away attempts to persuade him how aligning with her will benefit him. acting a part of the Temptress, The White Witch befriends Edmund, and guarantees to make him Prince – and later King – of Narnia after she is long gone, but there’s a seize. Edmund needs to promise to bring his brother, Peter, and sisters, Lucy and Susan, with him whilst he returns to Narnia. on the way to inspire Edmund to hold his promise, the White Witch gives Edmund with “enchanted” Turkish satisfaction that for “everybody who had once tasted it’d want increasingly of it, and would even, in the event that they had been allowed, go on ingesting it till they killed themselves;” in which “each piece was candy and mild,” and “Edmund had by no means tasted anything greater delicious”. The reader is informed that everyone Edmund cared about changed into “looking to shovel down as a good deal of [it] as he ought to, and the greater he ate the greater he wanted”.

C. S. Lewis’s description of the enchanted Turkish satisfaction, and Edmund’s desire to eat more and more of its miles similar to the Bible’s description regarding the dangers of sin: “anybody who sins is a slave to sin” (John 8:34). C. S. Lewis’s uses the Turkish delight to depict sin and temptation in a way that his child readers might understand. What baby can’t relate to trying to eat sweet? What child can’t relate to consuming a lot sweet that they have got made themselves ill? After consuming the enchanted Turkish delight, Edmund returns to our international with a undertaking: to bring his siblings to Narnia, and to hand them over to the White Witch. The White Witch – the temptress of Edmund, and the usurper

of Narnia – is supposed to be the embodiment of the devil. Cathy Sporrán explains that the White Witch is modelled on “Lucifer. The villainous White Witch, the ‘fake Queen’ of Narnia, is Aslan’s notable Adversary: She is the rebellious Satan of Narnia” (“the kingdom of God, the Republic of Heaven: Depictions of God in C. S. Lewis’s *Chronicles of Narnia*, and Philip Pullman’s *His dark materials*”). Sporrán also explains that the White Witch is the other of Aslan in nearly each way: while Aslan is golden, heat and loving she is white “bloodless and sterile. those who displease her are not simply imprisoned, however frozen . . . she keeps Narnia itself frozen in time”. The similarities between the White Witch and the devil are made even clearer in her interaction with Edmund which matches the Biblical account of Jesus’s temptation on the arms of the devil inside the wasteland: “the devil took Jesus to a totally high mountain and showed him all of the kingdoms of the world and their splendour. ‘All this I can provide you with,’ he said, ‘if you may bow down and worship me’. Jesus’s temptation on the arms of the devil is mirrored within the promises the White Witch gives to Edmund: “I assume I would like to make you the Prince of Narnia . . . you would put on a gold crown and consume Turkish pleasure all day lengthy . . . someday, whilst you bring the others to me”. but, in which Jesus succeeded in resisting temptation, Edmund failed.

Eventually, C. S. Lewis demonstrates mankind’s want for a saviour thru Edmund and Aslan. regrettably, Edmund breaks the legal guidelines of Deep Magic while he makes a decision to turn traitor, and hand his siblings over to the White Witch. The guidelines of Deep Magic were written with the aid of Aslan’s father, the emperor-beyond-the-Sea, and have been actually written in stone at the Stone desk at Narnia’s idea, and as such, those laws cannot be changed. notwithstanding the reality that Edmund doesn’t recognize any of this, he is nonetheless consumed with guilt and fear at the very mention of Aslan’s call: “on the name of Aslan every one of the kids felt something soar in its interior . . . Peter felt

abruptly brave and adventurous. Susan felt as though some scrumptious smell or some delightful pressure of tune had just floated by way of her . . . Lucy was given the sensation you have whilst you wake up within the morning and realise it is the beginning of the vacations . . . Edmund felt a sensation of mysterious horror”.

The guilt Edmund feels over his sin is more than he can endure, so he chooses to run away and are seeking safe haven with the White Witch. however, the White Witch has plans of her personal, and desires to make Edmund pay for his betrayal – together with his lifestyles – because the rules of Deep Magic call for. when Aslan attempts to free Edmund, the White Witch is enraged: “You as a minimum realize the Magic the Emperor placed into Narnia at the very beginning. you already know that every traitor belongs to me as my lawful prey and that for every treachery I’ve a proper to kill . . . that human creature is mine. His life is forfeit to me. His blood is my belongings”. In desperation, Susan asks Aslan if there's something he can do, and is similarly distraught at his solution: ‘paintings against the Emperor’s Magic?’ said Aslan, turning to her with something like a frown on his face. And no person ever made that notion to him again”. Even Aslan can't break or undo the Deep Magic created by means of his Father, the Emperor-past-these. it might appear as though Edmund is doomed. C. S. Lewis uses the remainder of the unconventional to train his young target market approximately the affection and sacrifice of Jesus, the saviour he believes they all want, thru the moves of Aslan. Edmund, representative of mankind, is unable to keep himself and has been sentenced to death. Edmund is simplest stored after Aslan intercedes with the White Witch on his behalf, and pronounces that she “has renounced her declare on Edmund’s blood”. What the Pevensies do no longer realize is that Aslan, like Jesus, has agreed to take the location of the responsible birthday celebration, to sacrifice his life, despite the fact that he has dedicated no wrong. C. S. Lewis uses Aslan to recreate Jesus’s ultimate night time within the garden of Gethsemane, crucifixion and resurrection. First,

Aslan asks his disciples – Lucy and Susan – to hold watch with him before he surrenders himself to the White Witch, asking them to “Lay your palms on my mane so that I’m able to sense you are there and let us stroll like that” simply as Jesus asked his pals to “stay here and keep watch with me”. Aslan next willingly surrenders himself to the White Witch, and his certain death. no matter the truth that Aslan is bound and shaved by using the White Witch and her followers, he never resists – even when the White Witch approaches him with a stone knife to end his existence: “had the lion selected, one of these paws could have been the loss of life of all of them. however, he made no noise . . . one chunk from his jaws could have fee or 3 of them their fingers. however, he never moved . . . Aslan looked . . . braver, and greater beautiful, and extra affected person than ever”. Aslan’s inclined sacrifice fits the Biblical account of Jesus’s trial and crucifixion: “Jesus remained silent and gave no solution . . . not even to a single price”.

Aslan, like Jesus, paid the fee to shop those he loves, and like Jesus, Aslan is able to defeat loss of life itself. the next morning, Lucy and Susan are grieving the lack of Aslan after they hear “a loud noise – a great cracking, deafening noise as if a large had broken a missive’s plate . . . The Stone desk was damaged into portions through a notable crack that ran down it from stop to give up; and there was no Aslan . . . They seemed spherical. There, shining within the sunrise, larger than they'd ever visible him earlier than, shaking his mane . . . stood Aslan himself”. Lucy and Susan don’t understand what has come about, and think that Aslan may be a ghost. Aslan explains that there was a Deeper Magic at paintings: “even though the witch knew the Deep Magic, there's a magic nevertheless which she did now not understand. Her know-how is going lower back only to the sunrise of time. however, if she could have regarded a little further again, into the stillness and the darkness before Time dawned, she could have read there a distinctive incantation”. Aslan explains that the Deeper Magic allowed him to defeat loss of life itself: “She could have regarded that after an

inclined sufferer who has dedicated no treachery is killed in a traitor's stead, the desk might crack and death itself would begin working backward". This reflects the Biblical money owed of Jesus's demise and resurrection: "the curtain of the temple turned into torn in from top to bottom . . . and the rocks break up". Aslan, like Jesus, has been able to defeat demise by way of willingly sacrificing himself, and has destroyed the White Witch's one actual weapon as she cannot declare the blood of traitors. P. H. Brazier explains it this manner: "Aslan's sacrifice . . . represents the overpowering love of absolutely the ultimate, transcendent God, who is available in endless humility, meekness and modesty in Jesus Christ, gives himself to humanity in unconditional freedom and beauty, despite the venomous hatred that humanity/creation heaped on him on the pass/stone table" (C J Dunicliff- Vizthum, 769).

With Aslan's assist, the Pevensies lead the real Narnians in a war towards the White Witch. Aslan himself vanquishes the usurping White Witch, and fulfils the historical Narnian prophecy by way of making the 4 Pevensie youngsters kings and queens of Narnia. Of course, due to the fact that is a fairytale, the Pevensies couldn't stay in Narnia permanently, such a lot of years later they by accident stumble again thru the enchanted wardrobe. notwithstanding the reality that they're returned in the actual international, they nevertheless have all of their recollections from Narnia. one of the final questions asked in the novel, that perhaps exemplifies what the unconventional is all approximately is: "Does he [Edmund] understand,' whispered Lucy to Susan, 'what Aslan did for him? Does he understand what the arrangement with the Witch honestly was? . . . Oughtn't he be told?'. Following in the footsteps of his predecessors, C. S. Lewis blanketed Lucy's questions on Aslan if you want to educate his readers about Jesus: "Do you recognize . . . what Jesus did for you? Do you surely know what the association with the devil truly was? Oughtn't you to be informed?" C. S. Lewis makes use of his first Narnia novel to train his readers to "discover and

apprehend their relationship with God” (Werner and Riga). Prince Caspian (1951) “Be for your shield; stand firm within the religion; be courageous; be robust”. Prince Caspian, the second one book C. S. Lewis wrote and posted for the Narnia collection, picks up precisely where *The Lion, The Witch, and the wardrobe* leaves off. but, the focal point of this eBook isn't the same as that of its predecessor. wherein *The Lion, The Witch, and The Wardrobe* is a retelling of the Christ story, Prince Caspian focuses on the struggles surrounding religion. As Mr. Beaver warns the Pevensies at the end of *The Lion, The Witch, and the wardrobe*, “sooner or later you’ll see and every other you won’t . . . It’s quite all proper. He’ll often drop in”. C. S. Lewis knew that his readers would possibly someday warfare with their faith or belief in God who, like Aslan, may also seem to return and cross, especially if they are surrounded through others who do now not accept as true with in God. His answer become to put in writing a singular that handled these very troubles; however, rather than explicitly making the radical approximately retaining one’s religion in God, Lewis as a substitute depicts the worry and doubt of the Pevensies as they war to locate and follow Aslan. Prince Caspian takes area 365 days after the conclusion of *The Lion, The Witch, and the wardrobe*. The four Pevensie youngsters are magically summoned returned to Narnia via Prince Caspian, who desperately desires their help. The Pevensies quickly recognise that while only twelve months has exceeded of their global, lots of years have long gone by means of in Narnia, leaving it slightly recognizable. Narnia has been taken over through humans descended from pirates known as the Telmarines. The Telmarines have driven the vanquished Narnians and speak me beasts into hiding; in truth, it has been goodbye that some of the speak me beasts have long gone dumb, and cannot speak.

The Telmarines have allowed the forests to develop out of control so one can block get entry to to the ocean. As Prince Caspian’s trainer explains, no matter the fact the Telmarines are descended from pirates and were acknowledged for their seafaring, “[They]

are in deadly fear of the ocean due to the fact they can in no way pretty overlook that during all tales Aslan comes from over the sea” (Prince Caspian 56). The Telmarines have additionally rewritten the history of Narnia, and train that story of vintage – the memories of Aslan, the speak me beasts, and the Golden Rule of the Pevensies are nothing extra than myths. Even most of the last Narnians now not believe inside the existence of Aslan.

that is the Narnia that Peter, Susan, Edmund, and Lucy had been delivered returned to rescue. Prince Caspian, the rightful king of Narnia, has been usurped by using his wicked uncle, King Miraz, and is compelled to run away from his home in order to store his existence. no matter the reality that he's Telmarine, Caspian has continually been attracted to the antique memories of Narnia, and his instructor, Cornelius, hopes that when Caspian is able to reclaim his throne that he's going to “be a King just like the high King Peter of vintage”. Caspian guarantees to help the last Narnians when he reclaims his throne. because of this promise, the closing Narnians rally to Caspian’s aspect. however, even many of the ultimate Narnians there may be debate as to the existence of Aslan: I tell you, we don’t exchange, we beasts, said Trufflehunter. We don’t neglect. I consider within the excessive King Peter and the rest that reigned at Cair Paravel, as firmly as I accept as true with in Aslan himself. . . . but who believes in Aslan in recent times? I do, stated Caspian . . . Do you consider in Aslan? I’ll consider in everybody or anything . . . that’ll batter these cursed Telmarine barbarians to portions or force them out of Narnia. every person or anything, Aslan or the White Witch. that is the sector that the 4 Pevensies, with their new faith in Aslan are brought lower back into, a world that questions the very existence of Aslan, an international wherein some could gladly follow the White Witch herself, if she could deliver them what they wanted. It’s no marvel that their faith might be tested. The faith of the blended Pevensies is examined when they need to decide which route they are to take to get to Caspian: will they take the harder course up the gorge, or will they take the less complicated path and travel down the ravine?

whilst her siblings are debating the practicable merits of each option, Lucy sees Aslan standing on the pinnacle of the gorge. Lucy without delay tells her brothers and sister that Aslan wants them to go “up, now not down. just the other of the way you need to head . . . he desired us to head in which he changed into – up there”. regrettably for Lucy, no person else noticed Aslan seem on the top of the gorge. As their associate, Trumpkin explains “There are lions in those woods . . . it needn’t were a pleasant and speaking lion”. Susan in addition complains that “none people besides you noticed whatever”. Vigen Guroian explains why Lucy became able to see Aslan when the others had been now not: “Lucy sees and hears first because her yearning for Aslan is the purest. Lucy sees his glory due to the fact her heart desires to be obedient to him”. when the Pevensies decide to vote whether or how not to follow the gorge up or down, Susan, Peter and Trumpkin all vote to take the less difficult direction downward because they should do one or the alternative and they’re all “lifeless worn-out”. The most effective Pevensie who takes Lucy’s aspect is Edmund, for as he explains “whilst we first located Narnia a year ago . . . it turned into Lucy who discovered it first and none folks could agree with her . . . but she changed into proper in spite of everything. Wouldn’t or not it's fair to believe her this time? I vote for going up”. lamentably, Lucy and Edmund are outvoted, and the group comes to a decision to travel down the gorge. Lucy feels harm and betrayed via the relaxation of the organization however, like many of C. S. Lewis’s readers who can be afraid of expressing or following their personal beliefs, she is unwilling to actively arise to them and observe the route upwards by herself. C. S. Lewis makes use of Lucy and her interplay with Aslan to train his readers the significance of usually preserving and following one’s ideals – even if others disagree with them. that is first-class confirmed inside the interaction among Lucy and Aslan whilst they're reunited for the primary time in Narnia. Aslan cuts his joyful reunion with Lucy quick by way of reminding her that she has paintings to do, and that “plenty time has already been

misplaced”. before everything, Lucy attempts to guard herself: “wasn’t it a disgrace? . . . I saw you all right. The others wouldn’t agree with me . . . it wasn’t my fault . . . changed into it? . . . I couldn’t have left the others and arise to you by myself, how ought to I? . . . however, what would have been the best?”. Aslan stops Lucy’s excuses in a way best a lion can, “From somewhere deep inner Aslan’s body there got here . . . a growl”.

Aslan rebukes Lucy for selecting not to comply with him whilst she knew she had visible the route he desired them to take. at first it seems unjust even imply for Aslan to growl at Lucy, a nine-year vintage lady, for deciding on no longer to behave out of her worry and uncertainty. yet, as Aslan explains, her worry “doesn’t depend,” due to the fact “If everybody . . . knows the coolest they ought to do and doesn’t do it, it’s miles a sin”. realizing that she ought to have accompanied Aslan despite the fact that the others didn’t, Lucy apologizes and promises that she is ready now: “Lucy buried her head in his mane . . . there need to were magic in his mane. She should feel lion-energy going into her . . . ‘Now you are a lioness,’ said Aslan”. With a new sense of urgency and reason, Lucy goes to conscious the others and insists that they arrive together with her to Aslan – or she can be forced to leave them in the back of. Vigen Guroian explains that “This time Lucy follows Aslan. And the relaxation complies with her despite the fact that they do not see or pay attention him . . . by using obedience Peter, Susan, Edmund, and even the skeptic Trumpkin eventually capture sight of Aslan and hear his roar. And with that roar Aslan awakens all of drowsing Narnia. This seals the triumph of goodness over evil in Narnia” (Guroian 60). The Pevensies are eventually able to help Aslan loose Narnia from the Telmarines, and restore Prince Caspian to his rightful throne.

C. S. Lewis makes use of the struggles of the Pevensies to train his target market about the importance of protective and developing their faith. C. S. Lewis is capable of acquire this via the interactions the characters have with each other and with Aslan. The

Pevensies, or even many of the Narnians, struggle to accept as true with that Aslan is actual simply because they're unable to look him. initially, most effective Lucy is able to see Aslan, and whilst she tries to provide an explanation for what she has seen the others are unable or unwilling to agree with her. whilst Lucy is first reunited with Aslan, he rebukes her for not following his directions actually because the others did no longer consider her. as soon as Lucy is inclined to act according with Aslan's plans, the others are eventually capable of see Aslan.

Lucy and with a bit of luck by means of extension Lewis's readers learns the importance of following your ideals, even when others doubt them. The Voyage of the dawn Treader (1952) "consequently if any guy be in Christ, he is a new creature: old things are passed away; behold, all matters become new". C. S. Lewis makes use of his third Narnia novel to teach his readers to rely on God. Lewis doesn't use this novel to blatantly pontificate to his target market approximately his beliefs; instead, Lewis teaches Lucy, Edmund, Caspian and Eustace to comply with the diffused steering provided by Aslan. Lewis additionally makes use of Aslan to train his characters, and optimistically by way of extension his target market, about the dangers of greed, selfishness and envy. the primary lesson that Edmund and Lucy study over the direction of the radical is to pay attention to the steering subtly supplied via Aslan. As Peter Schakel explains in his article, "Hidden images of Christ in the Fiction of C. S. Lewis" Aslan "empowers, encourages, restrains and guards the children, filling extra of a non-secular than a physical position" and notwithstanding the fact that the youngsters are best aware of his presence occasionally, "he honestly appears to be found in a protecting, albeit invisible manner, even though they're not conscious of his proximity". Schakel also explains that Aslan turns into an increasing number of withdrawn from Narnia: "just as Christ in the Gospels increasingly grew to become over duty to his disciples, so does Aslan, following his resurrection".

Aslan seems to Edmund and Lucy of their moments of want or temptation. for instance, Lucy sees pics of Aslan when she seems thru the Magician's book, and finds a spell to make the speaker of the spell enormously stunning. even as Lucy photographs herself being the beautiful one of the own family rather than her older sister Susan and makes a decision that she "will say the spell" she suddenly sees "the superb face of a lion, of The Lion, Aslan himself, staring into hers . . . she knew the expression on his face quite nicely. He became growling and you can see most of his tooth. She became horribly afraid and grew to become over the page immediately" (Voyage of the sunrise Treader 165). Lucy heeds the warning Aslan sends to her, and is so able to avoid temptation. Edmund has a similar experience when he and Caspian begin arguing over who is surely in fee Edmund as one in all Narnia's ancient sovereigns or Caspian as Narnia's modern king as whoever is in control can also be able to declare ownership of the paranormal pool of water that transforms something is dipped in it into strong gold. Caspian and Edmund nearly input right into a bodily brawl once they see "the hugest lion that human eyes have ever visible . . . they knew it was Aslan" (Voyage of The Dawn Treader, 136). Edmund and Caspian without delay make peace with one another, and agree to by no means go back to the pool of magic water that they decide to call Death water.

The Aslan, C. S. Lewis teaches his readers about the risk of vanity, greed and jealousy. What might have passed off to Lucy if she had said the spell to make herself greater lovely? would she have end up a stupid young lady like her sister Susan, who we later examine is not a pal of Narnia? Edmund and Caspian almost come to blows due to their greed, what might this have meant for their friendship and for Narnia? thankfully, Aslan intercedes and the youngsters heed his warning. C. S. Lewis's characters also learn to rely upon Aslan, even inside the midst in their best worry and affliction. at the same time as crusing to the darkish Island, the deliver the youngsters are journeying on is engulfed in

darkness, and the characters worry that they may by no means locate their way out once more when Lucy whispers, “Aslan, Aslan, if you ever loved us at all, ship us help now.’ The darkness did not grow any much less, but she started out to experience a touch . . . higher” (Voyage of The Dawn Treader, 200). at the same time as Lucy prays for Aslan’s guidance a “tiny speck of mild” regarded and Lucy “seemed alongside the beam and presently saw something in it. at first it gave the impression of a move . . . it became right overhead and changed into an albatross . . . it started to fly slowly ahead . . . it presented accurate steering . . . it had whispered to her, ‘courage, expensive coronary heart,’ and the voice, she felt certain was Aslan’s” (Voyage of The Dawn Treader 200 – 201). within the midst of her misery, Lucy cries out to Aslan to help maintain her religion. It makes experience for C. S. Lewis to explain Lucy’s finest point of depression as taking place within the midst of superb and inescapable darkness, as many kids are frightened of the dark.

The depiction of being lost and trapped in darkness, and being led out with the aid of Aslan also displays what Jesus as soon as advised his followers, “I am the mild of the arena. Whoever follows me will not stroll in darkness, but will have the mild of existence” (John eight:12). Lucy cries out to Aslan for help and she is rewarded for her religion whilst Aslan leads Lucy and her companions out of the darkness. the largest lesson C. S. Lewis gives his readers in this novel is that it isn’t viable for the character to reap genuine individual alternate and redemption independently. with a view to relay this lesson to his audience, C. S. Lewis transforms Eustace right into a dragon. using the dragon capabilities on two tiers: on one degree, it's miles a manifestation of Eustace’s internal ugliness; on a 2d level, dragons could have appealed to the imagination of his readers extra than a tale approximately a little boy who simply found out that he wasn’t very exceptional, and comes to a decision to change his conduct. while Eustace is first added he is defined as having no buddies and as someone

who “liked bossing and bullying,” and who Edmund describes as “that report stinker” (Voyage of The Dawn Treader 2, 3).

His terrible persona tendencies result in disaster whilst Eustace comes to a decision to sneak off that allows you to keep away from hard paintings and supporting the others. Eustace’s laziness and greed come to a head while “napping on a dragon’s hoard with grasping, dragonish mind in his coronary heart, he had grown to be a dragon himself” (Voyage of The Dawn Treader, 97). it's far best after Eustace has been transformed right into a dragon that he realizes what a terrible person he has been: “He began to marvel if he himself were such a nicer individual as he had constantly meant . . . and an appalling loneliness got here over him” (Voyage of The Dawn Treader, 98). before everything, Eustace attempts to find a way to show himself returned into boy, with the aid of disposing of his dragon pores and skin and bathing inside the clean water of a well. however, whenever he tries to step into “the water he regarded down and noticed that they [his feet] have been all tough and difficult and wrinkled and scaly just as they were earlier than” (Voyage of The Dawn Treader, 115). After trying to cleanse himself several instances Aslan speaks to Eustace: “you may should allow me undress you” (Voyage of The Dawn Treader, 115). Eustace explains that he become “fearful of Aslan’s claws . . . however he become quite almost determined now. So, he simply lay flat on his again to allow him do it” (Voyage of The Dawn Treader, 115). Eustace is going directly to give an explanation for the complete technique to the alternative characters: “The first actual tear he made changed into so deep that I concept it had long past right into my coronary heart. And while he started out pulling the pores and skin off, it hurt worse than anything I’ve ever felt . . . he peeled the beastly stuff right off . . . And there i used to be . . . I’d became a boy again . . . After a bit the lion took me out and dressed me . . . in new garments” (Voyage of The Dawn Treader 115 – 117).

C. S. Lewis makes use of Eustace to educate his readers that it is not feasible for individuals to really change or restore themselves; as an alternative, they will want the help and steerage of a person else or something else. In this example, Eustace needs the assist and steering of Aslan, Aslan who C. S. Lewis was hoping his toddler readers could later apprehend as Jesus Christ. As the novel concludes, C. S. Lewis sums up the motive at the back of the novels of Narnia. After Eustace's drastic transformation, Caspian and his team fulfil their quest by using achieving the world's quit and the entrance to Aslan's us of a. It is at this point that they stumble upon a white lamb who feeds them fish before remodelling into Aslan. Peter Schakel explains that this changed into a direct allusion to Christ, who's frequently depicted or defined because the Lamb of God. Schakel argues that C. S. Lewis used this allusion as a riddle for his infant-readers: "Peter and four other disciples, after a night of fishing, come to the shore where Jesus has organized a meal of roasted fish. After they devour it, Jesus asks Peter, 'Do you certainly love me?' and whilst Peter replies that he does, Jesus says, 'Feed my lambs.' This passage uses allusion as a type of riddle: the children who do not know the answer have to study in addition to find out the whole meaning".

P. H. Brazier argues that during all reality, Aslan and Jesus are supposed to be the identical individual: "Aslan is not meant to be a separate incarnation from Jesus Christ . . . they are rather one and the equal. They fluctuate simplest in . . . the shape taken – the form of a person or the form of a lion, – in every case, a form appropriate to its created environment". C. S. Lewis in no way supposed to jot down greater than three novels approximately Narnia, which is why he makes use of the give up of this eBook to make some of those connections for his readers. C. S. Lewis additionally takes this second to provide an explanation for the entire purpose in the back of *The Chronicles of Narnia*: in our international Aslan has "some other call. You ought to learn to know him by that call. This turned into the very reason you have been added to Narnia, that with the aid of knowing him

here for a bit, you can know him better there” (Voyage of The Dawn Treader, 270). Now that Edmund and Lucy, and by using extension all of C. S. Lewis’s readers, recognise Aslan, they may not be coming returned to Narnia; instead, they ought to discover ways to recognize his different shape in our global. they will just want to remember Aslan’s words to Lucy, “I have been right here all of the time . . . however you must make me visible” (Voyage of The Dawn Treader 169 – 170). C. S. Lewis is urging his toddler-readers “to grapple with the approaches of God” so as “to research something from the warfare” (Werner and Riga). In this situation, C. S. Lewis is displaying his target audience that they need to are seeking for out and discover Aslan’s actual call, just as Edmund and Lucy need to analyse Aslan’s actual call with the intention to make him visible inside their own global. The Silver Chair (1953) “All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the servant of God may be very well equipped for every right work”.

C. S. Lewis hadn’t initially deliberated on writing greater novels approximately Narnia, particularly once the Pevensies had grown up and grow to be too antique to stay in Narnia. however, C. S. Lewis found that he had extra to share with his younger readers, and so Eustace Scrubb and his buddy Jill Pole make a surprising go to Narnia. Aslan sends Eustace and Jill on a quest to discover and loose the long-lost Prince of Narnia, Rilian. with a purpose to be successful on their journey, however, Aslan shares with them specific signs. Aslan advises Jill to meditate at the signs constantly: “Say them to yourself when you wake within the morning and while you lie down at night, and when you wake inside the midnight. And whatever atypical matters may additionally happen to you, permit nothing flip your mind from following the signs and symptoms . . . it is so important to realize them by means of coronary heart and pay no interest to appearances. consider the symptoms and believe the signs. not anything else matters” (The Silver Chair 25 – 26). Walter Hooper, a C. S. Lewis

student, explains that “The instructions Aslan gives Eustace and Jill on the way to discover Prince Rilian is supposed . . . to reinforce the importance of following Christ’s commandments”. C. S. Lewis is subtly coaching his readers about the importance of following God’s instructions.

But, in preference to actually telling his readers to examine the Bible, he suggests them what happens whilst Jill fails to take into account or comply with the symptoms given to her by Aslan. Jill’s lack of ability to meditate on and repeat the signs to herself – as cautioned by using Aslan – leads to issues. the quest winds up being extra hard than Jill and Eustace were expecting which reasons them to grow to be exhausted and discouraged: “They in no way mentioned Aslan, or even about the misplaced prince now. And Jill gave up her habit of repeating the signs over to herself each night time and morning. She stated to herself, before everything, that she became too tired, but she soon forgot all about it” (The Silver Chair 94 – 95). At one point, Jill is asked factor blank what the rest of the signs had been, and if she was sure she had remembered them correctly. conquer with guilt Jill says, “Oh, come on! bother the symptoms . . . I’m jolly properly now not going to offer a recitation right here” (The Silver Chair, 103). The narrator goes directly to provide an explanation for that this “query aggravated Jill due to the fact, deep down inner her, she became already annoyed with herself for no longer understanding the Lion’s lesson quite so nicely as she felt she must have recognised it” (The Silver Chair 103). Jill’s unwillingness to repeat Aslan’s symptoms every day, as she knows she should, ends in near-catastrophe whilst they may be pointed within the direction of Giants.

Jill and Eustace encounter the lady of the inexperienced Kirtle who, because it turns out, is the very witch who has abducted and enchanted Prince Rilian – the person they’re supposed to be saving. Their choice for relaxation and comfort reasons them to fall easily into the witch’s trap when she sends them to the “gentle Giants of Harfang” for their Autumn

feast. As every person familiar with tales of giants ought to understand, giants want to consume little youngsters! however, Jill and Eustace mistake the care the Giants are treating them with for niceties when, in truth, the Giants are simply looking to ensure that they're plumped up in time for his or her Autumn feast. This, of route, is precisely what the lady of the green Kirtle desired Jill and Eustace out of the way. She couldn't have them interfering in her plans to triumph over Narnia from underground with the assist of her enslaved Gnomes. fortunately, however, Aslan seems to Jill in a dream and exhibits that the 1/3 signal she has forgotten is right outdoor the Giants' fortress. With this new records, Jill and Eustace plan their getaway, and none too soon, as the Giants are getting ready for the autumn banquet that is to take place the next nighttime as indicated with the aid of the demanding cookbooks Jill find inside the kitchen: "guy. This stylish little biped has lengthy been valued as a delicacy. It bureaucracy a traditional part of the fall dinner party, and is served between the fish and the joint" (The Silver Chair 135). Jill and Eustace get away from the citadel of the Giants, and make it to the underground nation as Aslan's signal had directed them. Now they have been in for his or her real test: a struggle of ideology in opposition to the Queen of Underland. while Jill and Eustace spoil Prince Rilian freed from his enchantment, the Queen of Underland places all of them under a new appeal and attempts to persuade them that there may be no world above Underland, that there's no sun, no grass, no sky, no Narnia, and no Aslan.

This interaction seems to be a miniature lesson within the art of Christian apologetics. How does one describe things that someone has never heard of or seen before? How can a person keep to their religion when the relaxation of the arena claims it could't probable be actual? while Rilian attempts to explain the sun as a lamp, and Eustace tries to provide an explanation for that Aslan is a lion which is like a big cat, the Queen definitely replies, "I see . . . you have got visible lamps, and so you have imagined a bigger and better

lamp and referred to as it the solar. You've seen cats, and now you want a larger and higher cat, and it's to be known as a lion. well, 'tis pretty make-consider" (The Silver Chair 188, emphasis unique). Of route, the Queen of Underland has an unfair gain as she has solid a spell over Eustace and Jill, who're not able to withstand the enchantment long sufficient to think of legitimate reasons to counter the Queen's feigned disbelief. luckily, but, their reliable partner, Puddlegum the Marshwiggle, become capable of withstand the attraction long sufficient to stamp the Queen's fireplace into ashes, and exclaim "suppose we've got simplest dreamed . . . all those matters . . . then all I can say is that, in that case, the made-up matters seem a bargain more essential than the real ones . . . I'm on Aslan's aspect even though there isn't any Aslan to guide it. I'm going to stay like a Narnian . . . although there isn't any Narnia" (The Silver Chair– 191). With Puddlegum's declaration of religion in Aslan, the appeal is damaged, and Prince Rilian is capable of kill the Queen of Underland once and for all.

Prince Rilian turns into King of Narnia, and Jill and Eustace go back home to England. the whole thing that occurs to Jill and Eustace on their journey show the importance of meditating on Aslan's symptoms. Philip Graham Ryken explains this tale illustrates "the significance and challenge of Holy Scripture within the Christian existence – of memorizing Bible verses, spending time in God's phrase every day, and setting what it says into exercise" ("C. S. Lewis on Holy Scripture"). however, their adventure additionally underscores a 2d lesson: how to maintain your religion while everything in your existence turns into clouded and careworn. when Jill first meets Aslan, she may be very thirsty. Aslan gives Jill a drink from the circulation he's standing over, however she is just too afraid to approach Aslan. at the beginning she asks Aslan if he wouldn't thoughts "going away" at the same time as she takes a drink, Aslan responds with a growl. subsequent Jill nervously asks if Aslan eats ladies. Aslan's affirmative response only serves to frighten Jill extra, so she asks if there

might be every other circulate. Aslan explains that “there's no different move,” and if she is unwilling to drink from it “Then she will die of thirst” (The Silver Chair 21). Jill eventually decides that it is worth the hazard and “knelt down, and started out scooping up water in her hand. It became the coldest, most clean water she had ever tasted. You didn't need to drink a great deal of it, for it quenched your thirst right away” (The Silver Chair 21).

That is an allusion to Jesus's phrases in John 4:14, “whoever drinks the water I give them will never thirst. indeed, the water I provide them becomes a spring of water welling up to everlasting lifestyles.” much like the depiction of Eustace being baptized by Aslan in the well inside the Voyage of the dawn Treader, Jill's drinking from Aslan's circulate shows that she is now a follower of Aslan. Aslan at once warns Jill to be cautious, and to research the signs and symptoms he has given her my heart: “I give a caution. here on the mountain i have spoken to you actually: i can no longer regularly do so down in Narnia. here on the mountain, the air is obvious and your thoughts is clear; as you drop down in Narnia, the air will thicken. Take brilliant care that it does not confuse your mind” (The Silver Chair 25 – 26). In all fact, Jill and Eustace's journey within the Silver Chair is a caution for C. S. Lewis's reader: study and meditate on what the Bible says, and adhere to this while matters turn out to be tough. in case you don't, you could easily be led off target – similar to the girl of the green Kirtle hints, and almost defeats, Jill and Eustace. in spite of everything, as the narrator asks concerning Eustace and Jill, “what had been the use of studying the signs and symptoms in the event that they weren't going to obey them?” (The Silver Chair 175). this will easily be directed to C. S. Lewis's target market: “What were the use of analysing God's phrase, if you aren't going to follow it, anyway?” the pony and His Boy (1954) “For I recognise the plans I've for you . . . plans to prosper you and now not to harm you, plans to present you a hope and a destiny”. This novel is C. S. Lewis's version of the Cinderella story. A terrible, mistreated boy discovers he's certainly the son of king, and his complete

life modifications for the higher. however, this Cinderella-like tale conceals C. S. Lewis's real message: the concept of Divine windfall. C. S. Lewis's readers research – at the side of Shasta – that Aslan has been watching over and imparting for Shasta seeing that he become a infant, long earlier than Shasta had even heard of Aslan or Narnia.

The story opens with Shasta, the mistreated son of a negative fisherman, overhearing his father moving into a deal to promote him to a wealthy lord. Distraught at this parental betrayal, Shasta makes a decision to thief the lord's horse and run away before he can be sold into slavery. As luck could have it, Bree, the pony Shasta stole, is a Narnian horse – one of the talking beasts. Bree tells Shasta all about Narnia, and what sort of higher existence is there, in order that's in which they determine to head. alongside the way, they're chased by a lion that forces them to sign up for forces with another set of runaways – Aravis, who is fleeing shape an arranged marriage, and her speak me Narnian horse, Hwin. together, they formulate a plan for purchasing around the notable city, Tashbaan, undetected. regrettably, Shasta is unsuitable for Corin, the Prince of Archenland, and is intercepted by using the kings and queens of Narnia – the Pevensies themselves. eventually the real Corin suggests up, and Shasta is capable of cross look ahead to his comrades a few of the tombs outdoor of the city. whilst Shasta attempts to sleep that night time, he has abnormal and worrying desires, and awakes to discover “something warm lying at his ft . . . what became now mendacity at his feet, and staring him out of countenance with its big, green, unwinking eyes, become a cat warmth from it unfold throughout him” (Horse and His Boy 95 – 96). while Shasta waits out the night time alone most of the tombs, Aravis overhears Rabadash, the son of the Tisroc, plan to invade neighbouring Archenland, who could be unprepared for conflict. this can pressure the armies of Archenland's best friend, Narnia, to join conflict in Archenland, that allows you to go away Narnia susceptible. Rabadash's actual plan is to defeat and control Narnia that allows you to searching for revenge for Queen Susan's

rejection of his marriage idea. With little time to lose, Aravis rushes to find Shasta and tells him what she has overheard. They determine that they have to make for Narnia right away, a good way to warn the Narnians of Rabadash's plan.

At the same time as on the way to Narnia, Aravis and Shasta are once more chased via a lion, but this time the lion slapped at Aravis and tore her shoulders. because of Aravis's injury, Shasta is forced to move on my own. while Shasta will become lost within the fog, he senses a person, or something, on foot alongside beside him. while Shasta asks who's with him, he hears Aslan answer: "Myself" (The Horse and His Boy 176). Aslan goes on to show that he has been with Shasta seeing that the start: "I used to be the lion who forced you to sign up for Aravis. I was the cat who comforted you some of the houses of the dead . . . I used to be the lion who gave the Horses . . . new power . . . And I used to be the lion you do not keep in mind who driven the boat in that you lay, a baby near demise, so that it got here to percentage wherein a person sat . . . to acquire you" (The Horse and His Boy 176 – 177). no matter the truth that Shasta has no prior knowledge of Aslan, he without delay realizes that the Lion walking beside him is worth of his admire, gratitude and homage: "And of path he knew none of the actual tales about Aslan, the first-rate Lion . . . however after one glance at the Lion's face he slipped out of his saddle and fell at its feet. He couldn't say something but then he . . . knew he needn't say anything" (The Horse and His Boy 177). Lewis makes use of Shasta to illustrate omnipotence of God – he has been with Shasta, and on top of things of what has passed off to Shasta, considering the fact that he turned into a deserted infant near loss of life. Aslan has been with Shasta every step of the manner, and has led him to his destiny – the plans that Aslan had for him all along. With Aslan's assist, Shasta and Aravis are capable of assist save Archenland and Narnia from Rabadash. Shasta also discovers that he is Cor, the lengthy lost dual of Corin, and that he's the rightful heir of

Archenland. Shasta learns that Aslan has been defensive and looking over him from the very starting, even when everything seemed to be wrong and unfair.

C. S. Lewis was hoping that his readers might see the similarities among Aslan and Jesus as they grew older, and that they could come to consider and accept as true with in God inside the equal manner Shasta had come to agree with and consider in Aslan. The Magician's Nephew and the ultimate war (1955-1956) "I am the Alpha and the Omega, the primary and the ultimate, the start and the end". I've lumped The Magician's Nephew and the ultimate conflict together for a couple of motives. the primary cause for this decision being that C. S. Lewis wrote the novels simultaneously. the second one, and possibly the greater of the two reasons, is that C. S. Lewis's purpose with both novels turned into one and the equal: to make the Judeo-Christian memories surrounding the creation of the arena, and the prophecies foretelling its destruction, palatable to children. C. S. Lewis decided to wrap up the series by writing the two novels that have to have bookended the set. in the Magician's Nephew, C. S. Lewis allegorically gives the tale of introduction through the angle of Digory Kirke and Polly Plummer. Digory and Polly are tricked into using magic jewellery created by way of Digory's eccentric uncle, Andrew. As a result, Digory and Polly wind up in a timber between worlds that functions as a massive portal where they can input and go out different worlds. sadly, this leads them to Charn. Charn is a loss of life global where they find a room full of statues surrounding an enchanted bell with the subsequent inscription: "Strike the bell and bide the risk, or marvel, until it drives you mad, what might have accompanied in case you had". Naomi timber explains the outcomes of Digory's preference to ring the bell: "Digory's preference for expertise, indeed, is his initial 'sin:' waking Jadis . . . is the made of curiosity, the equal curiosity that leads him to emerge as a "famous professor" later in lifestyles . . . Digory, but, is made to recognize that his motion

became indeed a sin, mainly since it resulted in the tainting of Narnia on the very day of its start” (“Paradise misplaced and located”, 247).

Just like the Biblical account of Adam and Eve, Digory is unable to endure his curiosity at what he would possibly analyse, and so decides to ring the enchanted bell. lamentably, this awakens the greatest evil Narnia will ever realize, Empress Jadis, who will later come to be the White Witch. Jadis follows Digory and Polly returned to their world wherein she right away reasons destruction, and threatens to smash London and “make it as Charn . . . when she has conquered their global” (The Magic Nephew 111). determined to get her out of London, Digory and Polly sneak up on her, grab her ankle, and placed on their magic jewellery. regrettably, Polly, Digory, and Jadis – at the side of Uncle Andrew and a Cabby wind up in Narnia just as Aslan is singing it into life. whilst the kids watch, Aslan creates Narnia and all of its inhabitants through his making a song voice.

This displays the outline of the creation of the sector in Genesis, while God spoke the world into life. all the characters present reply in a different way to the sound of Aslan’s voice: “The Cabby and the two kids had open mouths and shining eyes; they were drinking inside the sound” (The Magic Nephew 118). Uncle Andrew and Jadis, but, did now not just like the sound of Aslan’s voice, “Uncle Andrew . . . If he should have got far away from it . . . he could have carried out so. but the witch looked as though, in a manner, she understood the tune . . . Ever because the tune started out, she had felt that this whole world was filled with a Magic distinct from hers and stronger. She hated it. She could have smashed that entire world” (The Magic Nephew 118 – 119). C. S. Lewis uses Aslan and Jadis to explain the advent of the arena, and how evil came into lifestyles. just as God is said to have spoken the sector into lifestyles, Aslan sing’s introduction into existence: his tune brings forth living creatures, vegetation or even the sun and clouds. Jadis fulfils the function of the serpent in the garden of Eden, and is capable of persuade Diggory to ring the bell in Charn, simply

because the serpent tempted Adam and Eve. Jadis, like the devil determine of the Bible, will ultimately come to be the best evil and danger that Narnians will should face. once Aslan has completed growing Narnia, he sends Digory on a quest to find a special apple from a magical garden. Aslan explains that Digory have to do this that allows you to make up for the evil he has unwittingly added into Narnia in the meanwhile of its beginning. at the same time as on his way returned from selecting the unique apple, Digory encounters Jadis who, much like the Satan within the lawn of Eden, tries to persuade Digory to devour the apple himself: “You simpleton! Do you recognize what that fruit is? I will tell you. it's miles the apple of young people, the apple of existence. I understand, for I have tasted it . . . I recognize I shall never grow vintage or die. consume it, Boy, consume it; and also, you and I'm able to each live forever and be king and queen of this entire world” (The Magic Nephew 192). Digory is able to withstand the temptation to eat the apple, and brings it to Aslan who plants a magical tree so one can shield Narnia from Jadis, as she will now not be able to undergo being across the tree now that she has eaten from it.

Earlier than Aslan sends Polly and Digory again to London, Aslan rewards Digory for his obedience with the aid of permitting him to take an extra apple home with him for his ill mom. The apple heals Digory's mom, and he flowers its centre within the outside. Digory later uses wood from that magical apple tree to construct the dresser that the Pevensies use to go to and from Narnia inside *The Lion, The Witch, and the wardrobe*. C. S. Lewis also takes a second to explain how the lamppost that Lucy Pevensie encounters on her first journey from Narnia – it turned into crafted from a broken iron bar that Jadis had taken from a London lamppost after she had thrown it at Aslan. C. S. Lewis changed into able to tell the advent story in a manner that appealed to children because it involved speaking animals, a singing lion, an evil witch and silly adults. within the final struggle, C. S. Lewis allegorically describes the prophecies spelled out within the Biblical eBook of

Revelation. It starts off evolved with a depraved ape, Shift, taking advantage of his donkey friend, Puzzle. Shift convinces Puzzle to get dressed up in a lion's skin he has discovered, which will claim he's Aslan. As a result, Puzzle unintentionally becomes the parent of the anti-Christ, as he follows all of Shift's orders. Shift is best searching out for himself, and makes treaties with Narnia's historical enemy, the Calormen, and forces Narnians into pseudo slavery to the Calormen lords. Even worse, Shift allows the Calormen to cut down a number of the dancing timber. when King Tirian hears what is happening in Narnia, he tries to do the proper component, however he too is fooled by way of Puzzle in his lion's pores and skin. matters move from bad to worse everybody first excuses Aslan's bizarre behaviour via repeating the epithet that has been used to explain him since the first novel that he is not a tame lion. Walter Hooper explains that "The Ape almost succeeds in deceiving even the most devoted followers of Aslan. First through trickery and, later . . . through the confusion of Aslan and the devil Tash as 'Tashlan.' as the monkey Shift is a parody of man, so his theology is a parody of the reality". As Shift explains while different Narnians start to whinge, "Aslan says he's been some distance too tender with you before . . . He's going to lick you into shape this time. He'll teach you to think he's a tame lion!" (The Last Battle,36). Shift makes use of lies, trickery and confusion to effectively takeover and pervert Narnia. while King Tirian realizes what Shift has performed, Shift has him arrested. Tirian cries out for Aslan and the previous friends of Narnia to come to their rescue. in the end, all the original British youngsters with the exception of Susan, who's "not a chum of Narnia" arrive, however it isn't to shop Narnia from destruction. as an alternative, its miles found out that each one of the British pals of Narnia have died in a train twist of fate, and that Narnia is the portal through which they'll input Aslan's use.

The manner to Aslan's use from Narnia is through a stable door, which, of direction, is meant to be an allusion to the delivery of Christ, as Queen Lucy explains, "In our

international too, a stable once had something interior it that turned into bigger than our entire global” (The Last Battle 177). at the same time as the pals of Narnia watch, Aslan wakes Father Time, and the celebrities fall from the sky. all of the good Narnians are brought into Aslan’s us of a, whilst the bad creatures are left to go through the destruction of Narnia. C. S. Lewis ends this final book of the collection with the aid of explaining that every one of the coolest Narnians “lived fortuitously ever after. however, for them it was only the beginning of the real story. All their existence on this world and all their adventures in Narnia had most effective been the cover and the name page: now at remaining they have been beginning bankruptcy one of the exceptional stories . . . which goes on for all time: in which each chapter is higher than the only before” (The Last Battle 228). C. S. Lewis uses the remaining warfare to train his readers now not only about the destruction of the sector as mentioned inside the book of Revelation, however additionally to teach them of the promise of eternity through Jesus Christ.

Lewis was hoping that his Narnia novels would seize the imagination of his readers, and put together them to accept and love Jesus as adults. this is a revel in that C. S. Lewis had himself as a younger guy after studying George MacDonald’s Phantasies, “That night time my creativeness turned into, in a positive sense, baptised; the rest of me, now not unnaturally, took longer”. C. S. Lewis hoped that those novels could characteristic as a type of “pre-baptism” within the sense that they could later recognize the features they cherished about Aslan in Jesus Christ, and that their love for Aslan would make Jesus “seen” of their lives. C. S. Lewis practiced what he stated Christian authors had to do in an effort to unfold their messages efficaciously: he created novels which contained latent Christian themes and messages. As Ruth Berman writes, C. S. Lewis fixated on using the fairy-tale as it “allow[ed] him to write approximately religious themes in a manner that might not be obviously spiritual and so would allow him keep away from the unlucky impact glaringly non secular

writing can have on readers by using seeming to demand a non-secular reaction as a duty and for that reason not allowing the readers to shape their responses freely” (The Last Battle 117 – 118). In reality, C. S. Lewis did this so successfully that some of his younger lovers have become worried that they'd come to be idol-worshipers, due to the fact they felt as even though they cherished Aslan extra than they loved Jesus. C. S. Lewis calmly defined in a letter to the mother of 1 such involved fan that her son “can’t certainly love Aslan extra than Jesus . . . For the matters he loves Aslan for doing or pronouncing are honestly the things Jesus actually did and spoke. So that once he thinks he's loving Aslan, he is simply loving Jesus: and perhaps loving Him extra than he ever did earlier than”. In his e-book, *Into the Dresser*, David Downing recounts a similar tale of a bit boy from Oxford who become so desperate to get to Narnia that he used an axe to cut a hole in the back of the own family’s cloth wardrobe which will find his way into Aslan’s united states. C. S. Lewis become capable of create a fantastical world, filled with magical elements and characters, and an impressive lion his readers, like little Lucy Pevensie, couldn’t help however love. How many of his readers ended up moving their love of Aslan to Jesus Christ, we may also by no means recognise, however I do recognize that there are many youngsters and adults alike who, like that little boy from Oxford, are nonetheless attempting to find their personal magical wardrobe.

CHAPTER-3

ATTEMPTING TO REGAIN FAITH THAT WAS ONCE LOST IN *THE HARRY POTTER*

While C. S. Lewis's paintings, *The Chronicles of Narnia*, has loved the aid of Christians from around the globe, the same cannot be said for J. K. Rowling's Harry Potter collection. In preference to following the more didactic method offered through C. S. Lewis who was the use of his Narnia novels to help a selected doctrine or perception machine, J. K. Rowling with no trouble admits to her readers that she doesn't realize all the solutions. The actual hassle that many Christians seem to have with J. K. Rowling is that she uses religion in her novels in the more current feel as identified via Craig Werner and Frank P. Riga: rather than explicitly telling her readers what to believe she encourages her target market "to find out their personal identity," an identification that could "in all likelihood be apart from any belief in God" (Werner and Riga).

This, in flip, has led to numerous Christian groups and religious leaders talking out in opposition to *the Harry Potter* series – lots of those businesses even advised parents to maintain their kids from analysing the novels or viewing the movies. In an interview discussing his e-book, *Harry Potter, Narnia, and the Lord of the earrings: What You want to know about delusion Books and movies*, Christian writer Albert Abanes explained why many Christian organizations had been concerned approximately the "threat" posed by using Harry Potter, explaining that *the Harry Potter* books talk "values that are not biblically sound disobedience, loss of appreciate for things," including that the books offer very "anti-Christian perspectives . . . that may be dangerous." Abanes additionally complains that in

contrast to Tolkien and Lewis, who were religious Christians, J. K. Rowling has in no way “made a career for Christ” or indicated that she “defines God in the identical way that Christians outline God;” alternatively, Rowling offers her readers “ethical relativism in her books, that means if it feels precise do it, as opposed to a biblical type of morality” (“Harry Potter: harmless Christian Novel or Doorway to the Occult?”). It turned into even discovered in two different published letters that Pope Benedict XVI believed that *the Harry Potter* series had the power to “distort Christianity inside the soul” (“Harry Potter Distorts the Soul”). Pope Benedict XVI changed into writing to German writer, Gabriele Kuby, in response to her book criticizing J. K. Rowling’s paintings, *Harry Potter – true or Evil? In these letters, Pope Benedict XVI lauded Kuby’s paintings announcing, “It is right which you enlighten human beings approximately Harry Potter because these are subtle seductions which act overlooked and with the aid of this deeply distort Christianity in the soul earlier than it can grow properly” (“Harry Potter Distorts the Soul”). however, all of this pushback from various Christian corporations is ironic.*

As J. K. Rowling has explained in several interviews, she wrote *the Harry Potter* series, at least in component, to assist her paintings through her own beliefs concerning demise and the afterlife. at some stage in her Open e-book tour for *Harry Potter and the Deathly Hollows* in 2007, J. okay. Rowling showed that she used *the Harry Potter* collection to work via her non-public struggle with religion. Rowling defined that “The truth is that . . . my faith is sometimes that my religion will go back. It’s something I war with a lot. On any given second if you requested me if I believe in life after demise . . . I think I would come down at the side of sure that I do consider in existence after demise. but it’s something I wrestle with lots. It preoccupies me a lot, and I assume that’s very apparent within the books”. perhaps it isn’t a wonder that this famous creator might battle with faith and notion in the afterlife after watching her mom die from multiple sclerosis at the age of forty. In fact,

Rowling has “monitored that her mother’s terminal infection has heavily prompted the constant subject matter of death in her writing” and that she started out writing Harry Potter and the Sorcerer’s Stone so as to conquer her war with melancholy. Rowling further defined that she has constantly been interested in religion and religion even as a toddler: “no person in my family turned into a believer. however, i was interested in faith, even whilst doubting . . . I used to be the one who went out searching out religion”. J. K. Rowling has usually been inquisitive about religion and what it is able to provide, so it makes feel that she might use her writing – in this situation *the Harry Potter* series – to explore problems associated with religion. In fact, J. K. Rowling gives a modern-day-day version or retelling of the tale of Jesus Christ at some stage in Harry Potter. many of Rowling’s critics argue that *the Harry Potter* collection is anti-Christian, due to the fact Harry and his buddies haven't any genuine ethical or moral centre as God is in no way mentioned within the collection, and because Harry is rewarded for being defiant and breaking the guidelines. however, Jesus Christ himself changed into accused of committing these equal “crimes” of breaking the laws, or the rules, set down by means of Moses by way of his personal contemporaries. but what Jesus’s contemporaries didn't recognize become that Jesus got here to result in drastic alternate within the global Jesus came in success of the legal guidelines of Moses to be able to save all of mankind, even tax creditors, prostitutes, and Gentiles. on this way, Harry Potter is similar to Jesus Christ – he breaks the policies for the extra true, and he fights to shop everyone from Lord Voldemort, even muggles, house Elves and Mudbloods his global’s equal of tax creditors, prostitutes and Gentiles, the downtrodden saved by Jesus.

The actual difficulty some Christian cynics have with J. K. Rowling and Harry Potter has not anything to do with its lack of Christian themes or symbols the collection has an abundance of both. as an alternative, critics dislike the manner Rowling presents those Christian beliefs; as opposed to in reality telling her readers what to trust or a way to stay

their lives, as C. S. Lewis does in *the Chronicles of Narnia*, Rowling encourages her adolescent readers to be looking for out and discover their own truth – Christian or otherwise. Rowling chooses no longer to follow the didactic technique with the aid of offering her readers precise answers and doctrine. as an alternative, Rowling invitations her readers to come back alongside on Harry’s adventure of self-discovery as he strives to analyse his genuine identification because the “chosen One.” Rowling’s readers might be allowed or even endorsed to impeach cultural norms and ideas and to battle with their own beliefs as they, like Harry, battle to find the fact. this is why it's miles vital to observe *the Harry Potter* collection thematically as opposed to their published order as become done with C. S. Lewis’s *Chronicles of Narnia* novels. searching at *the Harry Potter* novels thematically suggests how Harry’s tale parallels the Biblical account of the life of Jesus. This parallel permits Harry, and Rowling’s readers through extension, to undergo a manner of self-discovery that permits them to “determine out their own identity” as they determine “their vicinity within the divine financial system” (Werner and Riga).

Harry Potter’s journey: A retelling of the lifestyles of Jesus delivery Foretold and adventure into Egypt: From the very beginning of *the Harry Potter* series, J. K. Rowling introduces and develops a dichotomy among top and evil – God and devil – as a way to be interwoven over the whole path of the narrative. however, despite the addition of this dichotomy, Rowling in no way pushes a specific perception machine at her readers. As Drew Chappell explains in his article “Sneaking out After dark: Resistance, organisation, and the Postmodern infant in JK Rowling’s *Harry Potter* series,” “the kid characters ought to decide what ‘rightness’ means to them and while and how to bend the rules so as to handbag it . . . Rowling’s writing can be preparing younger readers to critically engage with strength structures in their lives and end up architects in their very own organization”.

In place of explicitly telling her readers what she believes to be proper, and what she believes to be incorrect, J. K. Rowling gives her target market with the risk to examine and develop in conjunction with Harry and his friends. This, in flip, lets in her target audience to decide what rightness and wrongness approach to them – other than any mention of God and the Bible. J. K. Rowling develops this dichotomy between properly and evil by using modelling Harry's tale after Jesus. In *Harry Potter and The Order of The Phoenix*, it is discovered that there has been a prophecy regarding Harry's beginning: "the one WITH THE strength to vanquish THE dark LORD methods . . . HE could have electricity THE darkish LORD knows no longer . . . AND both ought to DIE at the HAND OF the alternative FOR NEITHER CAN stay whilst the alternative SURVIVES" (*The Order of the Phoenix*, 841). This prophecy is found out to Lord Voldemort, who hunts down and murders Harry's mother and father in his desperate quest to homicide Harry. notwithstanding the truth that Lord Voldemort has murdered countless others, he's not able to kill Harry, and his death curse rebounds returned on Lord Voldemort himself. Harry is left with a lightning bolt scar on his forehead. Rubeus Hagrid explains the importance of Harry's scar: "by no means wondered how you acquire that mark on yer brow? That was no normal reduce. That's what yeh get when a powerful, evil curse touches yeh – took care of yer mum an' dad . . . but it didn't work on you". The only leaves Harry with a lightning bolt scar on his brow, however additionally marks Lord Voldemort's preliminary fall from strength. This seems to healthy Jesus's assertion in Luke 10:18 that he "noticed Satan fall like lightning from heaven". Harry, like Jesus, become present for the initial fall of the exceptional evil that he'll subsequently need to face and break. As Dan McVeigh explains in his article, "Is Harry Potter Christian?": "Of route Lord Voldemort . . . is symbolically devil whom Jesus saw fall . . . from heaven. Satan's fevered purpose is immortality and overall control of all different beings . . . Satan does not request faith – he needs submission". Lord Voldemort's failed

strive on young Harry's existence displays the Biblical account of the chance King Herod posed to Jesus. Herod, determined to find and destroy this threat to his electricity, ordered his squaddies "to kill all the boys in Bethlehem and its place who have been two years antique and underneath". fortunately, "an angel of the Lord appeared to Joseph in a dream. 'Stand up,' he stated, 'take the child and his mother and get away to Egypt. live there until I tell you, for Herod goes to look for the kid to kill him'. Jesus and his family escaped to Egypt, and remained there in protection until Herod's dying. Harry's mother and father may also be killed by Lord Voldemort; however, his mom's sacrifice could make sure his protection at the same time as he lived along with his maternal aunt, Petunia. dwelling together with his relatives, the Dursleys, was much like Jesus residing in Egypt; but Harry isn't called to return to Bethlehem upon the dying of Herod. as an alternative, he gets his first letter from Hogwarts, and learns the fact about his history and his destiny. Harry, like Jesus, became born right into an international he changed into destined to save. however, if you want to accomplish this, Harry ought to first discover who he is and what he believes. that is the identical journey a lot of J. K. Rowling's readers are on themselves; they may no longer be destined to keep the world from the maximum evil wizard ever recognized, but they must nonetheless discover their personal identity, their own belief gadget and determine their location in the world. J. K. Rowling provides a safe region for her readers to develop, to invite questions and to attempt things form themselves within her novels – simply as Dumbledore and Hogwarts offer the equal possibilities for Harry.

Baptism and beginning of his Discipleship as soon as Harry Potter is familiar to Hogwarts, he is recommended through the Headmaster, Professor Dumbledore, to ask questions and to try his personal power – to make his personal selections. As David and Catherine Deavel give an explanation for, J. K. Rowling offers "a world wherein the moral worth of a desire depends upon the ethical well worth of what is selected. preference itself

is not what Dumbledore promotes, but as an alternative the selection of the coolest". but, J. K. Rowling by no means explains the way to decide what is good; as an alternative, it is left as much as the characters to in the end decide what's morally ideal and what is not. In tons the identical way, Jesus had to strike out on his own and begin his own discipleship a adventure that might require Jesus to assume through complex ethical problems, and to offer reasoned moral responses, particularly while he changed into examined via his contemporaries. Harry's popularity to Hogwarts marks the beginning of his personal discipleship. This transition to Hogwarts doesn't simply provide Harry with an opportunity to grow as a wizard and the "selected One;" it additionally gives Rowling's readers with an area to question and explore complex troubles far away from the prying eyes of their households – and other authority figures – who may also or may not be likened to the Dursleys.

This lets in Rowling's readers to disagree with, question and possibly rebellion towards the authority figures of their lives. earlier than keeping off to Hogwarts, Harry is pressured to live along with his relatives, the Dursleys. while staying with his aunt and uncle, Harry quickly learns now not to question the repute quo: "Don't ask questions – that became the primary rule for a quiet lifestyle with the Dursleys" (The Sorcerer's Stone 20). In fact, at the first actual page of Harry Potter and the Sorcerer's Stone, J. k. Rowling describes the Dursleys as being "flawlessly every day, thank you very plenty. They had been the closing human beings you'd assume to be concerned in something peculiar or mysterious, because they just didn't preserve with such nonsense" (The Sorcerer's Stone 1). The Dursleys delight themselves on being "normal," they don't seek to head towards the grain, and that they by no means question the way matters are or the manner matters ought to be. yet, as soon as Harry Potter gets his letter from Hogwarts, the entirety adjustments. He finds himself in an entire new world, packed with previously impossible possibilities. now not best that, but

Harry Potter and his cohorts are recommended to invite questions – something that might in no way were allowed by the Dursleys. It's far this very change that has induced numerous Christians to criticize J. K. Rowling's paintings. The main purpose for this seems to be that Harry Potter and his buddies are rebellious they don't have a robust ethical or moral middle as any mention of God is absent from the novels, and they're continuously rewarded for disobeying adults and breaking guidelines. Amanda Cockrell writes in her article, "Harry Potter and the Witch Hunters: A Social Context for the assaults on Harry Potter," that "*the Harry Potter* books inspire kids to rebellion against their dad and mom, to impeach their values, and to expect electricity for themselves".

This has triggered many Christian organizations to sense threatened by means of *the Harry Potter* series because the protagonists continuously query the rules and assignment the fame quo. It makes experience for some of these groups to be indignant with the aid of this as they may relate maximum to the Dursleys and their absolute dedication to normalcy; yet, the Dursleys are painted because the "horrific men" who worry exchange, and deny the existence of magic even though they're resentful of Harry's magical talents. That is in direct opposition to Harry Potter, who is the "chosen One," no matter the reality that he's little extra than a rebellious adolescent who questions and demanding situations the entirety. A lot of these Christian groups appear to be forgetting that Jesus himself became considered as a hazard by means of many of his contemporaries because he too rebelled in opposition to the fame quo, and forced others to question their typically held beliefs. From the moment Harry Potter is delivered to the wizarding world, he starts to make enemies due to the humans he chooses to befriend. On this way, Harry Potter is just like Jesus who become additionally accused of befriending "the wrong sorts." Jesus was constantly puzzled with the aid of Pharisees, Sadducees, and his personal disciples approximately the organization he saved. Inside the Biblical book of Matthew, Jesus attended dinner at Matthew's house where he

became surrounded by means of sinners. “While the Pharisees noticed this, they requested Jesus’s disciples, ‘Why does your trainer eat with . . . sinners?’ On listening to this, Jesus stated, ‘It isn’t the healthful who want a doctor, however the sick’”. just as Jesus befriended sinners, Harry Potter befriends many individuals each human and non-human who are taken into consideration to be inferior by the relaxation of the wizarding society. as an instance, Harry’s two closest pals Ron Weasley and Hermione Granger were both deemed to be inferior via sure businesses in the wizarding world. in spite of being the most wise and proficient pupil in her elegance at Hogwarts, Hermione is bullied with the aid of students like Draco Malfoy, who trust that handiest witches and wizards from natural-blood families ought to be allowed to wait Hogwarts. Draco Malfoy’s views regarding witches and wizards of inferior blood status will become extra extreme over the course of the novels, reflecting the perspectives of many in the magical realm as Lord Voldemort returns to electricity.

While Harry Potter first meets him in Sorcerer’s Stone Draco explains that he doesn’t “think they must allow the opposite sort [non-magical] in . . . They’re just not the equal, they’ve by no means been brought up to recognize our methods. a number of them have never even heard of Hogwarts until they get the letter, imagine. I suppose they should hold it inside the old wizarding families” (The Sorcerer’s Stone ,78). with the aid of the following yr, Draco Malfoy is boastful enough to name Hermione a “filthy mudblood” (The Chamber Secrets 112). Ron explains what mudblood manner to both Harry and Hermione: “It’s about the most insulting issue he could think about . . . Mudblood’s a genuinely foul call for a person whose Muggle-born – you recognize, non-magic mother and father. There are a few wizards . . . who assume they’re higher than anybody else because they’re what people name natural-blood . . . It’s a disgusting thing to name someone . . . dirty blood . . . not unusual blood” (The Chamber Secrets 116 – 117). Mudbloods simplest account for one organization of individuals who are visible as inferior inside the wizarding international. a few families,

notwithstanding their pure-blood status, are taken into consideration to be “blood traitors” due to the fact they sympathize with muggles. The most important example of this inside the novels is the Weasley circle of relatives. The Weasleys come from an extended line of natural-blood witches and wizards, however the head of the circle of relatives, Arthur, has an unusual obsession for all things muggle. This has led Arthur to take a much less prestigious, and lower paying job with the Ministry of Magic. This results in war with the Malfoy family, who values blood popularity especially else. On one occasion, Mr. Malfoy confronts Arthur Weasley in the book shop and needs to know “what’s the use of being a disgrace to the name of wizard in the event that they don’t even pay you nicely for it? . . . The employer you hold, Weasley . . . and that i concept your circle of relatives could sink no decrease” (The Chamber Secrets 62). Harry’s high-quality buddies put him in a function to be questioned by means of his globe’s equivalents of Sadducees and Pharisees: natural-bloods. Some other similarity among Jesus Christ and Harry Potter is how they both puzzled, challenged and broke the rules. Jesus become accused time and time once more of not preserving the legal guidelines of Moses. Jesus became frequently accused of violating the rules surrounding the Sabbath. On one occasion, Jesus healed a man who were invalid for 38 years. Upon seeing him, Jesus told the person to “get up! pick out up your mat and stroll” the man become without delay cured. Upon gaining knowledge of that Jesus had healed on the Sabbath, “the Jewish leaders commenced to persecute him” (John five:16). Jesus changed into in addition accused of violating the Sabbath when his disciples picked and ate grain even as strolling through a field, and for recuperation a man’s shriveled hand (Matthew 12: 1 – 2, 9 – 10). In all 3 of those examples, Jesus was capable of explain why he become proper in “violating” the laws regarding the Sabbath: particularly, that he was following the 2 greatest commandments “Love the Lord your God with all your heart and with all of your soul and with all your mind” and “Love your neighbour as yourself” (Matthew 22: 37, 39).

in keeping with Jesus, those policies supersede all of the rest – the indication being that it is ok to interrupt the opposite regulations, as long as you're nonetheless upholding those two commandments. similarly, Harry Potter and his pals spoil guidelines time and time once more. it's far exciting to observe that whilst their rule breaking does annoy many characters, Harry and his friends tend to be rewarded for his or her misdeeds. within the first eBook alone, Harry and his pals break several guidelines – and whenever they're celebrated for his or her rule breaking. as an instance, Harry deliberately disobeys Madam Hooch while she orders them not to mount their brooms or attempt to fly while she escorts a student to the clinic wing.

Of direction, Harry is not able to help himself and chases after Draco Malfoy who has stolen something from a classmate. when Professor McGonagall catches Harry, rather than punishing him she lets in him to join the Gryffindor Quidditch team as the youngest Seeker Hogwarts has had in a century (SS 152). no longer best does Professor McGonagall allow Harry to sign up for the Gryffindor's Quidditch team, but she sends him a brand-new broom: a Nimbus 2000, the most modern and maximum high-priced broom on the market (The Sorcerer's Stone 164). at the quilt of the unconventional, Harry and his buddies spoil the guidelines once more. This time they threat their lives – and even expulsion from Hogwarts – yet, they nonetheless determine that the policies must be broken. Harry has determined that Dumbledore is hiding and protective the Sorcerer's Stone at Hogwarts with a view to keep it secure from Lord Voldemort's fans. Harry and his buddies are satisfied that Lord Voldemort will attempt to steal the Stone with a view to regain his corporal form. Their solution? Take matters into their own palms. thankfully, Harry and his buddies succeed. is fairly, they should be expelled from faculty. as opposed to expelling them, Dumbledore alternatively awards their bravery allowing Gryffindor to win the house Cup for the primary time in years. those are simply particular examples of many – within the first novel on my

own. It's no marvel so many dads and mom warfare with *the Harry Potter* collection. but, many of those mother and father are lacking out on the truth that whilst Harry and his friends are in reality breaking the regulations, they're breaking the regulations for the more excellent. As Dan McVeigh explains "sensible adults like Dumbledore or McGonagall understand that for Harry to interrupt a Hogwarts rule for a larger reason, and at severe chance" isn't always "self-indulgence" (205). in this manner, Harry Potter is exactly like Jesus – he can be "breaking" the policies, but he is doing so on the way to maintain others secure; as such, Harry is still following one of the finest commandments identified with the aid of Jesus: to "Love your neighbour as yourself."

Another manner Harry Potter displays the character of Jesus is within the way he treats his inferiors. that is mainly apparent within the ways in which Harry treats different house Elves he encounters over the direction of the novels: Dobby and Kreacher. in the magical international, house Elves are handled as slaves they're forced to work across the clock for their wizard households who own them residence Elves are not paid, and they may be forced to get dressed in rags to be able to represent their enslaved reputation. the majority in the wizarding international see nothing wrong with this in fact, maximum of them justify this treatment of house Elves. whilst Hermione creates S.P.E.W., or the Society for the promoting of Elfish Welfare, she is criticized by way of many of her friends and buddies. As Hagrid explains, "It'd be doin' 'em an unkindness . . . it's in their nature ter look after people, that's what they prefer, see? Yeh'd be makin' 'em sad ter remove their paintings, and insultin' 'em if yeh attempted ter pay 'em" (*The Goblet of Fire* 265). Even the Weasleys, the splendid supporters of muggles, see not anything incorrect with the way house elves are dealt with. Fred and George try and cause with Hermione, to no avail: "we've met them, and they're satisfied. They suppose they've got the great process inside the international" (*The Goblet of Fire* 239, emphasis authentic). Even Harry's fine pal, Ron exclaims "They. Like. It. they

like being enslaved!” (The Goblet of Fire 224, emphasis authentic). yet, no matter most of the people opinion regarding the remedy of residence Elves, Harry nonetheless comes to a decision to assist Dobby, the very house Elf accountable for injuring and perilous him previously. After witnessing how Dobby is dealt with through the wizarding circle of relatives who owns him, the Malfoys, Harry hints Mr. Malfoy into releasing Dobby via masking Tom Riddle’s ruined diary in his filthy sock. when Mr. Malfoy angrily tosses the sock apart, Dobby catches it: “[Dobby] turned into holding up Harry’s disgusting, slimy sock, and looking at it as even though it had been a priceless treasure. ‘Grasp has given a sock . . . grasp gave it to Dobby . . . master threw it, and Dobby stuck it, and Dobby – Dobby is free” (The Chamber of Secrets 338). This reflects the way that Jesus helped a Canaanite girl whose daughter become demon-possessed. to start with Jesus explains to the lady that he has come most effective to shop the misplaced sheep of Israel. whilst the lady keeps to beg for Jesus’s help, Jesus states that “It isn’t always right to take the kids’s bread and toss it to the dogs” (Matthew 15:26, emphasis introduced). The female quickly responds that “Even the puppies devour the crumbs that fall from their master’s desk” (Matthew 15:27). surprised on the female’s faith, Jesus’ treatment plans the girl’s daughter. just like the bad view of residence Elves held through maximum wizards, Jesus and his contemporaries regarded the Canaanites as underneath them – Jesus even refers to them as dogs. no matter this prejudice, Jesus, like Harry Potter, is inclined to help the Canaanite lady after she has confirmed her religion and loyalty to him. Harry Potter additionally chooses to be type to Kreacher, the residence elf he has inherited from his godfather, Sirius Black. this is even after Kreacher betrayed Sirius to Lord Voldemort’s fans, the dying Eaters, leading to Sirius’s death. that is paying homage to the interaction that Jesus had with the woman who changed into stuck inside the act of adultery. when a crowd delivered the woman to Jesus, they requested what should be performed as “The legal guidelines of Moses say to stone her”.

instead of sentencing the girl to dying, Jesus publicizes that the “person who has never sinned should throw the primary stone!”. when nobody is capable of solution his mission, the gang dissipates and Jesus lets the female pass telling her to “depart her life of sin”.

That is exactly what Harry Potter does with Kreacher instead of punishing him for his deadly betrayal of Sirius, Harry rather comes to a decision to forgive Kreacher and deal with him with kindness. This forgiveness, in turn, causes Kreacher to leave behind his existence of “sin,” or in this case, his obsession with Lord Voldemort’s demise Eaters. Harry, like Jesus, chooses to surround himself with folks who are visible as “inferior,” and Harry, like Jesus breaks the policies time and time once more for what he believes to be the more proper. those attributes replicate the existence and paintings of Jesus at the same time as supplying J. k. Rowling’s target market with a modern example to emulate in their personal lives. Rowling is displaying her audience the importance of doing what is right even when the rest of the sector says in any other case. perhaps one of the clearest allusions J. K. Rowling makes to Jesus within the series takes region in the direction of the stop of Harry Potter and the Chamber of secrets whilst Harry confronts the reminiscence of Tom Riddle within the hidden Chamber of secrets. This scene is allegorical of the baptism of Jesus. The Gospels record what took place after Jesus became baptized by means of John the Baptist: “As soon as Jesus changed into baptized, he went up out of the water. At that moment heaven was opened, and he noticed the Spirit of God descending like a dove and alighting on him. And a voice from heaven said, ‘this is my Son, whom I like; with him I’m nicely thrilled’. Harry, like Jesus, went into the water and had the spirit of God, or in this case Dumbledore, alight on him within the shape of a hen. rather than heaven commencing up and a voice declaring its pride, Fawkes fills the chamber with his music: “The track was developing louder. It was eerie, spine-tingling, unearthly; it lifted the hair on Harry’s scalp and made his heart feel as even though it was swelling to two times its ordinary length . . . Harry felt

it vibrating interior his very own ribs” (the Chamber of secrets 315). Dumbledore’s puppy phoenix, Fawkes, handiest arrives to assist Harry after Harry has declared his loyalty – and his religion in – Dumbledore while he tells Tom Riddle: “the finest wizard inside the world is Albus Dumbledore. every person says so. Even while you had been robust, you didn’t dare try and take over at Hogwarts. Dumbeldore noticed via you . . . he nonetheless frightens you presently . . . he’s not as gone as you might think!” (the Chamber of secrets 314 – 315).

Straight away upon this statement of loyalty to Dumbledore, Fawkes arrives and flies “instantly at Harry. It dropped the ragged element it changed into sporting at his toes, then landed heavily on his shoulder . . . it sat nonetheless and heat subsequent to Harry’s cheek, staring at regularly at Riddle . . . Harry turned into now not on my own” (the Chamber of secrets 315 – 316). at the start Voldemort mocks Harry Potter for his religion in Dumbledore: “that is what Dumbledore sends his defender! A songbird and an old hat!” (the Chamber of secrets 316). however, it speedy will become apparent that these had been the pleasant tools that might had been despatched to Harry – Fawkes blinds the basilisk, permitting Harry to have a look at it without being killed, and Harry is able to pull Godric Gryffindor’s sword from the Sorting Hat. It turned into best with the help of Fawkes and Dumbledore that Harry was capable of slay the basilisk and defeat Tom Riddle. according to Dan McVeigh, using the Fawkes, the phoenix, in this scene become very intentional: “Dumbledore rescues Harry from destruction with a Phoenix, the ancient mythical chook that dies and is reborn in its very own flames, whose tears heal wounds. As some distance returned as A. D. 200 and all through the center a long time the Phoenix symbolized the resurrected Christ, who set a sample for all in His conquest of that which is ‘full of dying’. J. k. Rowling makes use of the phoenix to be able to represent the relationship among Harry Potter and Jesus Christ. J. k. Rowling makes one final Biblical allusion in this passage whilst she has Fawkes deliver the Sword of Gryffindor to Harry as this is an allusion to the “sword of the Spirit”. Like

Jesus's baptism which marked the beginning of his ministry, Harry's "baptism" appears to mark the actual starting of Harry's adventure to defeat Voldemort, and to agree with the plans that Dumbledore has in area for him. Harry has decided to follow and believe in Dumbledore, just as Jesus committed his lifestyles to finishing the work of God. through Harry's commitment to Dumbledore, and his statement of faith even within the face of seemingly certain dying, J. K. Rowling is coaching her target audience to stand company of their beliefs.

Temptation, inclined Sacrifice, and Resurrection no longer lengthy after his baptism, Jesus went out into the desert wherein he became tempted via Satan: "the devil took him to a totally excessive mountain and confirmed him all the kingdoms of the world and their splendour. 'All this I'm able to provide you with . . . if you bow down and worship me.' Jesus said to him, 'far away from me, Satan! For it's far written: 'Worship the Lord your God, and serve him simplest.' Then the devil left him, and angels got here and attended him". Harry is faced with a comparable temptation not long after his very own statement of loyalty to Dumbledore. the new Minister of Magic, Rufus Scrimgeour, comes to see Harry and asks him to publicly support the Ministry of Magic at the same time as they struggle to find all of Lord Voldemort's followers. Scrimgeour needs Harry, "the chosen One," to guide his paintings with a purpose to benefit reputation with the loads – a lot of whom don't support his methods as he pursues those unswerving to Lord Voldemort: "humans accept as true with you are 'the selected One,' you spot . . . They think you pretty the hero . . . the point is, you're a image of desire for plenty, Harry . . . And i can't assist however sense that, when you recognize this, you may don't forget it, properly, nearly a obligation, to face alongside the Ministry, and deliver everybody a boost". Like Jesus earlier than him, Harry is proven how a great deal strength he can garner over the masses – but only if he's going to agree to go together with the Minister's ideas. although, Harry resists the temptation to turn

out to be “the chosen One” and stays true to Dumbledore’s ideals: “No, I don’t think that’ll paintings . . . you notice I don’t like some of the things the Ministry’s doing . . . and Dumbledore . . . doesn’t like what the ministry is doing either”. before Rufus Scrimgeour storms far from Harry, Harry makes his loyalty to Dumbledore profoundly clear: nicely, it’s clear to me that [Dumbledore] has finished a very good process on you . . . Dumbledore’s man thru and via, aren’t you Potter? Yeah, I’m . . . satisfied we straightened that out Harry and Jesus each preserve their loyalty, so that it will ultimately cause them to make the finest of sacrifices: to lay down their lives that others might stay.

This leads the most obvious allusion to Jesus in the whole Harry Potter collection: The lawn of Gethsemane. The night before his trial and execution, Jesus took some of his closest pals with him to the lawn of Gethsemane to hope. Jesus asked his buddies to “Watch and pray so that [we] will now not fall into temptation. The spirit is inclined, but the flesh is vulnerable”. Jesus then “knelt down and prayed, ‘Father, if you are inclined, take this cup from me; but not my will, however yours be achieved.’ An angel from heaven regarded to him and reinforced him. And being in discomfort, he prayed greater earnestly”. for the time being of his greatest distress, Jesus surrounded himself along with his closest pals and prayed for God to let this cup his imminent execution skip from him. Even inside the moment of his finest fear Jesus asked for God’s will to be performed, and an angel appeared to reinforce his clear up. that is exactly what takes place to Harry Potter whilst he passes thru the Forbidden Forest to provide himself to Voldemort. Harry has already asked for his “cup to pass” from him in his futile attempt to accumulate the Deathly Hallows that allows you to grow to be the master of demise. Harry realizes that there may be most effective one final result left, and so he uses the Resurrection Stone that Dumbledore concealed for him interior of his golden snitch to summon to him the buddies and own family he has misplaced in his battles against Voldemort: “The black stone with its jagged crack running down the middle

sat inside the two halves of the snitch. The Resurrection Stone had cracked down the vertical line . . . And once more Harry understood while not having to suppose. It did not be counted approximately bringing them back, for he changed into about to enrol in them. He became no longer virtually fetching them: they were fetching him” (The Deathly Hallows 698). just like the angel appearing before Jesus to give him strength in his time of need, Harry summons his father, mom, godfather, and preferred instructor to his side at the same time as he treads via the darkened forest. when Harry’s loved ones first appear to him, he asks them, like Jesus requested his disciples, to “stay close to me” –and Harry’s cherished ones promise to live by means of his side “till the very end” (The Deathly Hallows, 700). Harry has typical his fate, and walks evenly to his dying. Harry’s calm reaction to his demise is just like how the demise of Christ was defined inside the book of Acts, “He changed into led like a sheep to the slaughter, and a lamb before its shearer is silent, so he did no longer open his mouth”. This similarity among Harry Potter and Jesus Christ is elaborated upon in a controversy among Professor Snape and Dumbledore after Dumbledore has discovered to Snape that Harry must die, but best at the proper second:

So, the boy . . . the boy must die?

We have protected him because it has been essential to teach him, to raise him, to let him try his strength . . .

You have kept him alive so that he can die at the right moment? . . .

you have been raising him like a pig for the slaughter (The Deathly Hallows 686 – 687).

The proper moment has sooner or later come, and Harry is ready to put down his lifestyles for his buddies: “Harry understood at closing that he was no longer supposed to survive. His activity changed into to stroll evenly into demise’s welcoming palms .

. . he would not boost a wand to guard himself . . . How neat, how fashionable, not to waste anymore lives, but to give the damaging assignment to the boy who had already been marked for slaughter, and whose loss of life would no longer be a calamity, however another blow against Voldemort” (The Deathly Hallows 691, 693). Harry, like Jesus, willingly accepts the inevitability of his loss of life. In a very last allusion to Jesus, Harry is resurrected so one can defeat Lord Voldemort in a very last struggle.

Whilst the Bible doesn’t explicitly explain what came about to Jesus among his crucifixion and his resurrection, it does provide an explanation for that “God raised him from the lifeless, releasing him from the agony of death, because it became not possible to hold its keep on him”. this is just like something Dumbledore says to Harry after Lord Voldemort has struck him with the death curse, “Avada Kedavra!” while Harry wakes up in what he believes to be Kings pass Station, he encounters Dumbledore who explains, “you’re the proper grasp of death, because the true master does no longer are trying to find to run faraway from death. He accepts he ought to die, and knows that there is a way, a long way worse thing in the residing world than death” (The Deathly Hallows 720 – 721). Harry, like Jesus, selected to sacrifice himself for others – because he realized that there have been things worse than loss of life, lives deprived of love and giant which means and as an end result, demise can’t hold him. The Bible similarly explains that Jesus “disarmed the powers and government, he made a public spectacle of them, winning over them by the move . . . the prince of the international was pushed out” (Colossians 2:15, John 12:31). however, Harry has but to meet his future via defeating Lord Voldemort and driving out his fans. Dumbledore explains to Harry that he has a desire: he can pick out to return to Hogwarts and end what he has started out, or he can select to head on: “Do not pity the useless, Harry. Pity the dwelling, and, above all, folks that stay without

love. by way of returning, you can make sure that fewer souls are maimed, fewer families are torn apart. Harry, like Jesus, chooses to return to stand Lord Voldemort. The most fascinating part of the conflict among Harry and Lord Voldemort is that it's the Elder Wand that ultimately defeats Lord Voldemort. Harry, who has steadfastly refused to cast the killing curse, "Avada Kedavra," as an alternative makes use of the simple disarming spell he first learned at Hogwarts, "Expelliarmus." What proves deadly to Lord Voldemort is the very wand he is the use of. Lord Voldemort tries to break Harry using the Elder Wand, the maximum effective wand in records. What Lord Voldemort doesn't realize is that Harry has already received the allegiance of the Elder Wand:

The bang was like a cannon blast . . . Harry saw the Edler Wand fly high against the sunrise . . . spinning through the air toward the master it would not kill, who had come to take full possession of it at last. And Harry, with the unerring skill of the Seeker, caught the wand in his free hand as Voldemort fell backward, arms splayed, the slit of the scarlet eyes rolling upward. Tom Riddle hit the floor with a mundane finality . . . Voldemort was dead, killed by his own rebounding curse, and Harry stood with two wands in his hand, staring down at his enemy's shell. (The Deathly Hallows 743 – 744)

This wand is meant to symbolize the move: both are produced from wooden and imbued with the strength to prevent tremendous evil and stop the arena. The Elder Wand functions precisely as the cross does as describe in Colossians 2:15, the Elder Wand "disarmed the powers and government, and made a public spectacle of them, prevailing over them with the aid of the pass." Harry doesn't try and kill, maim, or even wound Lord Voldemort; as a substitute, he clearly attempts to disarm him. it's far the power of the Elder Wand, or the pass, that in the long run defeats and destroys Lord Voldemort. Harry, like

Jesus, found out that there are matters well worth fighting – and even death – for. Harry teaches Rowling’s target audience the importance of love and sacrifice: Harry chooses to sacrifice himself in an effort to shield the ones he loves. Harry additionally shows Rowling’s readers the significance of combating in your ideals while he chooses to come lower back from King’s move Station with a view to defeat Lord Voldemort in a final duel.

regardless of the truth that there are numerous similarities between Harry Potter and Jesus Christ, many Christian businesses nevertheless experience threatened with the aid of Harry Potter. Many mother and father and religious leaders argue that Harry Potter, even supposing he is supposed to portray Jesus Christ, is greater of an anti-Christ than a real embodiment of Christ. Their fundamental motive for wondering this appears to be that Harry Potter encourages kids to question authority figures of their lives, instead of truly obeying them. additionally, they factor out that Harry Potter has a tendency to behave in a less than Christ-like manner through outbursts and rule breaking. many of these individuals appear to be forgetting times in which Jesus himself changed into portrayed in a less than flattering mild a Christ who, with the aid of nowadays standards, wouldn’t fit the mildew of Jesus this is typically provided by means of non-secular leaders. An example of this is recorded in John 2 whilst Jesus visited the temple at Passover: “in the temple courts he located people promoting farm animals, sheep and doves, and others sitting at tables changing cash. So he made a whip out of cords, and drove all from the courts . . . he scattered the coins of the cash changers and overturned their tables . . . saying ‘forestall turning my Father’s house right into a market!’ (John 2: 14 – 16). Jesus became enraged to find out that the Temple were become a market – he turned into angry enough to whip guys and animals out of the temple, to flip their tables over, and to scatter their money on the ground. it might seem as even though this outburst matches the manner Harry reacts to his godfather, Sirius’s, dying. Harry

Potter is emotionally devastated after the demise of Sirius, and takes his anger out on Dumbledore.

Dumbledore tries to calm Harry by way of explaining to him that his struggling proves he is “nevertheless a person! This ache is a part of being human” (The Order of Phoenix, 824). Harry, however, will no longer be calmed and reacts with a violent outburst, and even starts off evoked destroying lots of Dumbledore’s possessions: “THEN – I – DON’T – need – TO – BE – HUMAN!’ Harry roared, and he seized one of the sensitive silver contraptions from the spindle-legged table beside him and flung it across the room. It shattered into 100 tiny portions in opposition to the wall . . . ‘I DON’T CARE! . . . I’VE HAD enough, I’VE seen enough . . . I DON’T CARE ANYMORE’” (OP 824). Many critics would factor to this an instance of Harry’s unchristian behaviour. Why is Harry’s outburst considered to be “unchristian” especially when Harry become reacting to the loss of life of his godfather, the handiest father parent he has ever regarded? it might appear as though his movements are absolutely justifiable. Even “Jesus wept” when he heard approximately the loss of life of a cherished buddy (John eleven:35).

Any other complaint by means of a lot of J. okay. Rowling’s critics is that Harry Potter constantly questions authority. however, this is an oversimplification of the complex issues woven for the duration of *the Harry Potter* collection. It’s not certainly that Harry questions authority figures. rather, Harry is seeking the fact for himself, in place of blindly accepting what others inform him. As Harry explains to Ron and Hermione at the same time as on their quest to are looking for the Lord Voldemort’s horcruxes, “Dumbledore commonly allow me find out stuff for myself. He permits me strive my energy, take dangers” (The Deathly Hallows 433). Dumbledore has taught his college students the cost of looking for, of looking for the fact for themselves. Harry clings to this lesson while he learns the reality approximately Dumbledore’s questionable past, and is filled with doubt: “Did they in reality

think it was that smooth, that Harry may want to simply pick what to accept as true with? Don't they apprehend Harry's need to make certain, to understand the entirety . . . select what to trust. He desired the truth. Why became everybody so decided that he must not get it?" (The Deathly Hallows 152-153, 185, emphasis original). Harry's doubt keeps to grow over the course of the last novel as he is constantly confronted with Dumbledore's beyond – a beyond Harry can't reconcile with the Dumbledore he knew. Harry doesn't realize which direction he must choose, and finds it difficult to observe the course laid out for him via Dumbledore: "risk your existence, Harry! And once more! And again! And don't count on me to give an explanation for everything, simply consider me blindly, consider that I recognize what I'm doing, agree with me despite the fact that I don't consider you! in no way the entire fact! never!" (The Deathly Hallows 362). In the end, Harry learns the entire fact and is able to come to the proper decision on his very own. In keeping with David and Catherine Deavel, "The Potter memories make clear that the first criterion for making the proper choice in any situations is that it agree to fact, with a capital 'T.' there may be . . . a confidence that the reality is on the market and that it is knowable . . . Harry himself [learns] the price of reality throughout the books, from Dumbledore's teaching and additionally through actively seeking out the fact so that it will convey authentic freedom" (The Deathly Hallows 54 – 55). Even Jesus defined to his disciples the cost of understanding the fact for yourself, "Then you'll realize the truth, and the fact will set you free" (John 8:32). Jesus even encouraged people to invite questions which will searching for the reality for themselves: "Ask and it is going to be given to you; are trying to find and you'll find; knock and the door may be opened to you. For everybody who asks gets; the one who seeks finds; and to the one who knocks, the door will be opened". If Jesus encouraged his own buddies and followers his disciples to question things and to are looking for out the reality for themselves, why can't J. k. Rowling inspire her readers to do the identical? In all fact, that is exactly

what J. K. Rowling indicates through Harry's Christ-tale and his on-going quest to locate the fact: the truth is offered and knowable, you just must seek it for yourself.

J. K. Rowling did not invent the entire game of Quidditch by accident, and Harry Potter changed into not made Seeker of the Gryffindor Quidditch team via mere happenstance. Like Jesus's description in Matthew 7, Harry is looking for solutions, he's searching to find the truth. J. K. Rowling invitations her readers to come back along on Harry's quest as he seeks for the reality hidden inside the Golden Snitch. alongside the way Harry learns that "love is extra powerful than any type of magic," that there are things which might be "a good deal worse than dying," and that "it's far our picks . . . that display what we without a doubt are" (The Half Blood Prince 172, The Order of Phoenix 814, The Chamber of Secrets 333). It makes perfect experience for these to be the classes that Harry must examine as he seeks the truth. J. K. Rowling, like Harry Potter, is a Seeker, who is trying to find answers to her personal questions. contrary to what a number of her critics may also trust, J. K. Rowling isn't always looking to power all of us faraway from Christianity. rather, she uses Harry Potter to "expose children and kids to a complex ethical world, as a consequence providing opportunities for them to learn how to system ethical messages . . . via the lens of faith" (Senland 161). In fact, Amie Senland and Elizabeth Vozzola completed a observe to peer how kids from various families replied to Harry Potter, and observed that, if some thing, Harry Potter encouraged perception: "in the course of the interview, one . . . baby did say, 'Harry Potter makes me more of a believer now due to the fact I need to trust that magic is actual and it opens my mind to more possibilities'" (159). No, instead of seeking to direct youngsters and youth away from Christianity, J. K. Rowling instead invitations them to come back along on her very own journey to recapture her own Golden Snitch – the faith that was shaken whilst her mother died at any such young age. ultimately, J. K. Rowling learns that "dying is but the next excellent journey," and that there

are things some distance worse than dying – residing a lifestyle without love or meaning. J. K. Rowling has observed and captured her personal Golden Snitch – her personal reality – and in preference to using Harry Potter to teach her readers approximately particular doctrine, she invitations them to searching for out their very own fact for themselves.

CHAPTER- 4

CONCLUSION

The Chronicles of Narnia and the Harry Potter collection have several similarities; but, no matter these parallels one series has been celebrated and supported via Christian groups for decades, whilst the other has been defamed and blacklisted. This will become truly ironic while you are taking observe of simply what some of these comparisons encompass: magic, witches and wizards, mythological creatures, and extra pagan symbols and characters than may be counted. Christian businesses near and a long way had been excited to learn that a brand-new film version of C. S. Lewis’s *The Lion, the Witch and the wardrobe* might be coming to theatres in 2005. but these were the equal people who decried *Harry Potter and the Sorcerer’s Stone* when it became published in 1997. Christian groups who spoke out against *Harry Potter* claimed that the series glorified witchcraft. Many involved dad and mom asserted that the wildly famous collection could reason innocent kids to turn away from God and reason them to dabble inside the occult. these corporations justified their fears via pointing to Bible verses which includes Deuteronomy. “Let nobody be found among you . . . who practices divination or sorcery, interprets omens, engages in witchcraft, or casts spells, or who is a medium or spiritist or who consults the dead;” adding that “everybody who does these things is detestable to the LORD”. The irony in all of that is that *The Chronicles of Narnia* incorporates simply as many fantastical and magical factors as *Harry Potter*. similarly, both series promote morals

and values supported via the Christian community: the significance of love, sacrifice and redemption; the notion in a lifestyle after loss of life; and how our faith and selections in the end determine who we are. yet, notwithstanding those similarities, Narnia enjoys the brilliant guide amongst Christian companies, even as Harry Potter does no longer. the overwhelming query, then, need to certainly be why? the answer is remarkably sincere: C. S. Lewis intentionally used *The Chronicles of Narnia* to propagate his Christian ideals; J. K. Rowling did not. In an interview with Nancy Gibbs for Time, Rowling even admitted that she “did not set out to convert all people to Christianity. I wasn't trying to do what C. S. Lewis did. it's far perfectly feasible to live a totally ethical existence without a perception in God, and i think it's perfectly feasible to live a life peppered with ill-doing and accept as true with in God.” rather, J okay. Rowling used her books to “preach against . . . Bigotry, violence, [and] struggles for electricity . . . I kept arguing that 'love is the most essential force’. Christian agencies have been troubled by way of Rowling’s paintings clearly due to the fact she refused to fill it with direct and particular references to Christianity. As Shira Wolosky explains in her article, “Harry Potter’s ethical Paradigms: Augustine, Kant, and Feminist moral idea:”

Snape was pacing up and down in front of Dumbledore. “– Mediocre, arrogant . . . a determined rule-breaker, delighted to find himself famous, attention seeking and impertinent – “You see what you expect to see, Severus,” said Dumbledore . . . “Other teachers report that the boy is modest, likeable, and reasonably talented. Personally, I find him an engaging child” (679)

This verbal exchange among Professor Snape and Dumbledore can without difficulty be a communique that J. K. Rowling (Dumbledore) had typically together with her most harsh critics (Professor Snape) who deliberately selected to ignore all of the excellent in her novels – love, sacrifice, redemption, religion, selections and the belief in an afterlife – and instead fixated handiest at the “awful:” the usage of magic and the rebellious and wondering heroes and heroines.

“Do you watched i'm trying to weave a spell? possibly i'm; however, recollect your fairy testimonies. Spells are used for breaking enchantments as well as for inducing them. and also you and i've want of the most powerful spell that can be discovered to wake us from the evil appeal of worldliness which has laid upon us for almost one hundred years.” – C. S. Lewis, *the load of Glory* (30 – 31)

C. S. Lewis and J. okay. Rowling each contain magic and fantastical factors in their paintings, at the same time as the use of their respective series to sell Christian morals and values. despite this, one of them has been widely widely wide-spread and supported by Christian readers, whilst the opposite has been condemned. The irony in all of that is that, in many approaches, C. S. Lewis and J. K. Rowling are not that dissimilar from one another. C. S. Lewis struggled along with his faith as a infant, especially after watching his mom die from cancer. earlier than turning into a Christian, C. S. Lewis was a devout atheist who discovered fact and meaning in mythology. C. S. Lewis best have become a Christian after an extended communicate with J. R. R. Tolkien at some point of which Tolkien convinced Lewis that Christianity changed into, in truth, a myth, however it become a exclusive form of delusion – it became God’s delusion. As Michael Nelson explains, “Lewis have become persuaded that the many . . . historic myths wherein a god dies and is reborn to keep his humans had ‘truly happened’ when Jesus changed into crucified and resurrected, placing

Christianity squarely on the intersection of fable and records” (“For the love of Narnia”). once C. S. Lewis transformed to Christianity, he has become one in all its primary evangelists and apologists of the twentieth century. Lewis felt that it changed into his responsibility to attain as many humans as he could for God. C. S. Lewis knew that he should attain humans thru his writing, so that's what he sought out to do. a good way to seize the attention of his younger target market, C. S. Lewis decided to write down his very own myth: “In writing *The Chronicles* . . . Lewis became looking to write a fable of his personal that had all of the pleasure and reality of other myths, such as the Christian one” (Nelson “For the affection of Narnia”).

J. K. Rowling’s tale is remarkably much like Lewis’s. Rowling admits that she became always drawn to faith and religion, but that her religion, like Lewis’s, turned into shaken through the untimely demise of her mother. Lewis sought consolation through the observe of myths from around the world. Rowling sought consolation via her very own writing, because it allowed her to work thru her own doubt and fear regarding death and the afterlife. one of the biggest variations among C. S. Lewis and J. k. Rowling is that one – C. S. Lewis – overcame his disbelief, whilst the alternative – J. K. Rowling – remains running thru her fear and doubt. Even to this present day, Rowling struggles along with her very own religion and religious beliefs, and that comes thru her writing. rather than being didactic, as C. S. Lewis become while he wrote *The Chronicles of Narnia*, J. K. Rowling presents a secure place for her readers to look for their very own solutions – and to paintings thru their own faith, doubt and fears.

In spite of this difference, the work of each authors continues to be decidedly Christian within the experience that they each sell valued Christian beliefs, together with: the significance of affection, sacrifice and redemption; the significance of faith; how our selections define who we're; and the notion in lifestyles after demise. in preference to rushing

to a snap judgment of J. K. Rowling and Harry Potter virtually because it consists of elements of “witchcraft,” we should, instead, comply with the advice of David and Catherine Deavel: “Any judgement of a e book, or a series of books, wishes to be considered as a whole. what's it selling? what's it advancing?”. *The Harry Potter* books, like *the Chronicles of Narnia*, promote Christian moral principles. The adventures of Harry, similar to the adventures of the Pevensies and their friends, seize the creativeness of young readers. And, in the long run, all the heroes and heroines of both series ultimately try and do what they realize to be morally right. In that experience, *The Harry Potter* is simply as Christian because *The Chronicles of Narnia*, there isn't a real distinction or divide between them – it's children's literature. One work is didactic and teaches its readers what it approaches to be a Christian; at the same time as the opposite, expresses the fears and anxiety of the writer, and by way of doing so, facilitates the reader find out their proper self and identity. J. okay. Rowling remains on a personal adventure of faith, and is striving to paintings thru her ideals “with fear and trembling”. it's miles this quest, this looks for religion and answers, which embodies Rowling's work.

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