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The Hero's Quest in *The Chronicles of Narnia* by
C.S. Lewis: An Analysis of Campbell's Monomyth
in *The Lion, The Witch and the Wardrobe*

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RESUMEN:

La mayoría de obras narrativas como los mitos, las leyendas y los cuentos fantásticos comparten una estructura común, independientemente de su origen cultural. Esta estructura fue categorizada como el monomito del héroe por el autor Joseph Campbell. Joseph Campbell analizó de manera concreta las fases por las que casi todos los héroes pasan a lo largo de sus aventuras, y de esta manera creó una estructura dejando clara la presencia de una salida, una iniciación y un regreso; cada uno de ellos con sus fases específicas.

El principal objetivo de este proyecto es ejemplificar esta estructura propuesta por Joseph Campbell a través de analizar una obra muy relevante en la literatura fantástica contemporánea *El León, la Bruja y el Armario*; obra escrita por Clive Staples Lewis y que forma parte de la saga de *Las crónicas de Narnia*. Para ello se analiza de manera exhaustiva la estructura propuesta por Joseph Campbell en *El Héroe de las mil caras*, y también la novela de *El León, la Bruja y el Armario* de C. S. Lewis, para después poder articular las semejanzas que unen a ambos.

ABSTRACT:

Most narrative works such as myths, legends and fantastic tales share a common structure, regardless of their cultural origin. This structure was categorized as the hero's monomyth by Joseph Campbell, who analysed the phases that almost all heroes experiment throughout their adventures. Therefore, he created a structure making clear the presence of a departure, an initiation and a return; each of them with their specific phases.

The main objective of this project is to exemplify the structure proposed by Joseph Campbell by analysing a relevant work in contemporary fantasy literature, *The Lion, the Witch and the Wardrobe*, a work written by Clive Staples Lewis and which is part of *The Chronicles of Narnia* saga. For this purpose, the structure proposed by Joseph Campbell in the book *The Hero with a Thousand Faces* and also the novel *The Lion, the Witch and the*

Wardrobe by C. S. Lewis are analysed in an exhaustive manner, in order to enable the articulation of the similarities that link both.

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1) INTRODUCTION

Myths, legends, and fairy tales share a common structure, regardless of their cultural origins. This underlying structure, often called the monomyth or the hero's journey, was studied by Joseph Campbell in his book *The Hero with a Thousand Faces*. It represents a universal pattern found in stories from various cultures. With this in mind, this dissertation will explore *The Lion, the Witch and the Wardrobe*, published by Clive Staples Lewis in 1950 as the first book of *The Chronicles of Narnia*. More specifically, what will be analysed are the stages and sequences that the characters in *The Lion, The Witch, and The Wardrobe* experience, using the monomyth structure as described by Campbell. Although this literary work might be categorized as a children's book, applying Joseph Campbell's monomyth framework uncovers deeper layers of mythic meaning and psychological complexity.

This analysis will be helpful for illuminating the broader significance and context of the story, providing insight into hidden information behind the key events in the journey of the four children that have the leading role in this story. Moreover, it will also allow us to appreciate the connections C.S. Lewis crafted in the narrative. The book is not just a children's story, it is heavily influenced by religious themes and symbolism. This religious dimension contributes to the mythic and spiritual resonance within the plot, impacting both the storyline and the personal growth experienced by the characters.

First, in order to contextualise the dissertation, I am going to give some broad information about the author of *The Lion, the Witch and the Wardrobe*, as

well as a brief summary of the book itself. Clive Staples Lewis was an Irish author whose personal and literary life was profoundly influenced by Christianity. This influence was due to Lewis's association with the Inklings, a literary group of the epoch. Clive Staples Lewis was considered the founder of the contemporary genre known as fantastic narrative. An example of this genre, found within the *Chronicles of Narnia* saga, is *The Lion, the Witch, and the Wardrobe*. Narnia, as McGrath Alister puts it, can be considered “a fantastical and allegorical work about humanity, the eternal struggle between good and evil” (McGrath)

The Lion, the Witch and the Wardrobe focuses on the story of four siblings, Lucy Pevensie, Peter Pevensie, Edmund Pevensie and Susan Pevensie, who discover the presence of a peculiar and odd wardrobe that leads them inside a fantasy world called Narnia. Guided by the mystical lion Aslan, the king of Narnia, the four Pevensie siblings will uncover their inner strength and lead Narnia into a dramatic battle to liberate its people from the White Witch once and for all. This story explores timeless themes such as the battle between good and evil, the importance of family, the power of courage and hope in the face of adversity, as well as Christian symbolism and the evolution of the hero (Sánchez Rodríguez, 1-2).

I will be using the book *A Hero with a Thousand Faces* in which Joseph Campbell describes in a deep manner the concept of the hero's quest. As a general overview of the concept, Joseph Campbell proposed that the hero's journey, or monomyth, is composed of three main key stages: departure, initiation, and return. The heroes are drawn away from their familiar

surroundings to embark on an adventure, often with initial hesitation or even refusal. They cross into a new reality where they face numerous challenges and trials, receive assistance from unexpected allies, and are often threatened by various temptations. Ultimately, when the heroes have confronted some challenges, they return to their everyday world transformed, gaining mastery over both their ordinary life and the realm they ventured into. As has been previously stated, this is a classic story structure that appears in countless narratives across different cultures and that will be analysed more deeply in the body of this essay. Before starting with the analysis of the book itself, an overview of the theory of Joseph Campbell will be provided.

2) THEORETICAL FRAMEWORK: THE THREE STAGES OF JOSEPH CAMPBELL'S MONOMYTH

As has been stated previously, the monomyth of the hero's quest proposed by Joseph Campbell is divided into three parts; departure, initiation and return, which will be explained in the following paragraphs.

2.1.1 DEPARTURE:

The first stage of the hero's adventure is the departure, which consists of five phases: "The Call to Adventure", "Refusal to the Call", "Supernatural Aid", "The Crossing of the First Threshold" and "The Belly of the Whale". The first step is the "Call to Adventure". At this point of the journey the hero receives a signal to start an adventure which is usually out of his environment. As Campbell states, it is often a blunder which will open a new and unknown world to the hero, and it is marked as the "opening of destiny" (Campbell, 51). This stage is usually identified by some

typical circumstances such as the presence of a dark forest or a great tree. Moreover, in some cases there is a presence of a herald — which serves mainly as a guide for the character.

The second step is “The Refusal to the Call”. There are some cases in which the hero firmly accepts the call to adventure, but there are some others in which the hero refuses to answer this signal. At this stage “the subject loses the power of significant affirmative action and becomes a victim to be saved” (Campbell, 59). In most of the cases this refusal is due to a fear and thoughts of incapability, and the hero is in need of some external reinforcement to be involved in the adventure. For those who have not refused the call, the next step is “The Supernatural Aid”. When the character is about to start his journey, it is very usual for him to meet a figure — which is usually masculine — which will provide him with aids, and amulets to make his adventure much easier. This particular figure is referred to as the helper (Campbell, 69).

The next step is “The Crossing of the First Threshold”. When the hero starts his adventure, he encounters the first difficulty which is usually presented as a kind of passage between the contemporary world of the hero and the other unknown and fantastic world. It can be represented as an object or as a character they must defeat in order to enter the world (Fadhillah). In the vast majority of cases, the character will find “darkness, the unknown and danger” at the other side of this passage (Campbell, 77). The last step that takes part during the departure is “The Belly of the Whale”. When the hero trespasses the magical threshold, it signifies a transit into a sphere of death and rebirth which is symbolised by the image of the whale's belly. The hero, instead of conquering or reconciling the power over the threshold, is absorbed by the unknown, and seems to have died (Campbell, 90).

2.1.2 INITIATION

Once the steps of the departure stage have been finished, it is the starting point for the second stage, which Campbell refers to as Initiation. It consists of six steps: “The Road of Trials”, “The Meeting with the Goddess”, “The Woman as the Temptress”, “Atonement with the Father”, “Apotheosis” and “The Ultimate Boon”. The first step within the initiation process is “The Road of Trials”. Once the hero has passed the threshold, he encounters himself in an unknown and dreamy location in which he will have to survive a set of different trials. This step of the Hero’s Quest is one of the favourite phases of the adventures in myths (Campbell, 97). It will be during these trials when the hero will make use of the amulets that the supernatural aid had provided him at his entrance to this odd world.

The next step is “The Meeting with the Goddess”. At this stage, the hero has usually overcome all the difficulties and barriers that he had encountered during his adventure. This is then, the ultimate adventure which “is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World” (Campbell, 109). Then comes the “Woman as the Temptress”. The hero becomes the master, and he is associated with the position of the father of the world. Campbell explains that during this phase “the mystical marriage with the queen goddess of the world represents the hero’s total mastery of life” (Campbell, 120). When the hero has met the goddess and is considered a master of life, there comes the next step: “The Atonement with the Father”. This phase of the journey is actually the most relevant event for the hero. During it, the hero encounters the biggest and most important villain that he must defeat; if he achieves victory, it will mean the renovation of his self-image and self-understanding (Fadhillah). The hero needs to surpass this confrontation in order to reach the step of the “Apotheosis”, in

which he, after overreaching all the trials, confrontations and difficulties, will finally reach his status at a God level and divine knowledge (Fadhillah). After the “Apotheosis” we find the last and final step of the initiation process, “The Ultimate Boon”. Reaching this final step means that the hero has already overcome all the trials and the main goal of his adventure, so he usually receives a reward for it — which can be provided by force or as a reward for his journey (Campbell, 172-192).

2.1.3. RETURN

The last phase of the hero’s quest is the “Return” which, through different steps— “Refusal of the Return”, “The Magic Flight”, “Rescue from Without”, “The Crossing of the Return Threshold”, “Master of the Two Worlds”, and “Freedom to Live” — will allow the hero to go back to his usual universe. The first step of the return is the “Refusal of Return”. Once his mission has been accomplished the hero must return to his original community in order to continue with his life. However, in most cases this does not happen as the individual refuses to go back because he wants to remain in the fantastic and dreamt world (Campbell, 193-196).

The second step is “The Magic Flight”. This occurs in the cases when the hero wants to go back, or when after refusing, he finally decides to return. Once the hero has received the boon or reward, his mission then will be to return to his world and use that supernatural aid in order to ameliorate his own society. In contrast, if the sacred boon has been taken by force and not rewarded to the hero, the forces of the magical world would try to stop the hero from going back to his usual life, and the adventurer’s returning process will be affected by some difficulties (Campbell, 196-197).

Sometimes the hero will need an external force from his natural world to inspire him to return home, and this happens in the next step which Campbell recognises as “Rescue from Without”. As Campbell states, “the world may have to come and get him” (207). When the hero manages to finally return home, he starts the phase of “The Crossing of the Return Threshold”. At this point he has to learn how to adapt in his real world as well as how to use his boon in order to reconstruct society in his own world. The last two steps in the returning process are the “Master of Two Worlds” and the “Freedom to Live”. In the former one, the hero has successfully adapted to his own world, and he finally becomes part of both worlds. In the latter one, the hero finally achieves freedom to live a safe and peaceful life, and he is able to choose to live in any of both worlds (Fadhillah).

These stages conform to the structure which Joseph Campbell thought many myths and adventure stories followed. However, this does not mean that all the stories have to contemplate the seventeen stages in order to fulfil the monomyth, some stories only present some of the phases described by Campbell in his book *The Hero with A Thousand Faces*. In this case, C.S. Lewis’ book does not present all the phases. This dissertation will focus on the following ones, as they are the most relevant for the analysis of the novel: Call to Adventure, Refusal of the Call, Supernatural Aid, Crossing of the Threshold, Road of Trials, Apotheosis, Refusal of Return and The Crossing of the Return Threshold.

3) ANALYSIS OF *THE LION, THE WITCH AND THE WARDROBE*

3.1 The Journey to Narnia

To start with the first stage, departure, this dissertation is going to focus on the first event that seems to be connected with the call to adventure. At the beginning of the novel when the four siblings, Peter, Susan, Edmund and Lucy, are exploring the new house, Lucy, the youngest, seems to feel a special attraction for a wardrobe located in one of the rooms: “She stayed behind because she thought it would be worthwhile trying the door of the wardrobe, even though she felt almost sure that it would be locked. To her surprise it opened quite easily, and two moth-balls dropped out” (Lewis, 3). It is at this exact moment when the Call to Adventure starts, as Lucy feels an inevitable and weird magnetism for the wardrobe, a force that is pulling her to open it and discover the world that hides behind the wardrobe. When Lucy is inside, she starts feeling and touching a variety of objects that should not usually be inside of a wardrobe, which reinforces her attraction to it and a sense of curiosity, as we can see in this quotation; “she felt something soft and powdery and extremely cold. [...] A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air” (3-4).

Lucy finds some of the most relevant circumstances that are given during the Call to Adventure: the dark forest, a lugubrious night and trees. At this point in the narrative, there is what could be considered as the first crossing of the threshold, the first entrance to the othered, fantastic world. However, there will be more than one crossing of this portal, being the most important of them the one in which the four siblings cross it at once, as it marks the beginning of the

adventure itself. Even though at this stage the figure of the herald usually appears, in *The Lion, the Witch and the Wardrobe* the herald appears later, when the siblings have discovered that they have to meet Aslan to defeat the White Witch. The herald is represented as a robin, who moves slowly from tree to tree as a way of leading them to meet the beavers, who will help the heroes of the narrative to find Aslan.

The event that could be interpreted as a Refusal of the Call is when Lucy recounts her experience in the magic world of Narnia but none of her siblings believe her. Even Edmund, who also finds himself in Narnia after stepping into the wardrobe (Lewis, 13-14), accuses Lucy of lying and he states there exists no such a world but in her imagination: “Lucy and I have been playing — pretending that all her story about a country in the wardrobe is true. Just for fun, of course. There’s nothing there really” (22). These events mark a clear refusal of the call.

Furthermore, even though the supernatural aid is usually found when the adventure is about to start, in this narrative it is not until the four siblings are inside the world of Narnia and they know exactly what their mission is, that they meet their supernatural aid. In this case it is represented as Father Christmas. Thus, he provides them with some weapons that will facilitate the accomplishment of their mission. The tools that he provides them with are: for Peter a shield and a sword (Lewis 57); Susan got arrows and a little ivory horn (58), even though Father Christmas did not expect her to fight in the battle, as they are only for special needs; lastly, for Lucy it was a glass bottle and a small dagger, but she was not expected to fight either (58).

As has been previously stated, there are different occasions that could be considered crossing of the threshold. This also happens in Lewis's novel, since, before starting the adventure itself, the heroes cross the portal to Narnia several times. Lucy is the first to cross. The second crossing is that of Edmund and Lucy (13, 14). The most important crossing, and the one that this dissertation interprets as the main crossing of the threshold takes place at the beginning of chapter number six: "It's trees all round. And this wet stuff is snow. Why, I do believe we've got into Lucy's wood after all" (Lewis, 28). The children appear in the forest and finally accept the fact that there exists a dreamy world apart from their own one. It is a world ruled by fantasy, which is common in myths, as Campbell states in *The Hero with a Thousand Faces*.

3.2. Development of the Adventure

The first step of the initiating stage in *The Lion, the Witch and the Wardrobe* is the road of trials. There are many events in the narrative that give shape to the trials. The first of them is the call to meet Aslan, in which the four heroes are supposed to meet the lion at the Stone Table in order to receive his help and advice, which will grant them the victory over the White Witch (Lewis, 33-67). They have to overcome many difficulties until they reach the stone table. They are helped by the beavers, who guide them and help them to escape and avoid the Witch's attacks; "we must all get away from here. There's not a moment to lose" (46).

Another event that takes place during The Road of Trials is the Betrayal of Edmund. Although Edmund is one of the brothers, and he belongs to the prophecy of the four brothers that will destroy the Witch and become the kings

and queens of Narnia, Edmund is bribed by the Turkish Delights of the White Witch and he betrays Lucy, Peter, Susan and the beavers. Edmund decides to go to the castle of the White Witch in order to tell her all about their plan and their meeting with Aslan at the Stone Table: “my name is Edmund, and I’m the Son of Adam that Her Majesty met in the wood the other day and I’ve come to bring her the news that my brother and sisters are now in Narnia” (Lewis, 51).

In addition, within the frame of The Road of Trials, Peter’s first battle takes place. After the meeting of the four children and Aslan, while Aslan is explaining to Peter where he is going to reign, they hear a disrupting sound which comes from Lucy’s horn — the one which Father Christmas had given her for dangerous situations. Several creatures and animals were chasing the two sisters, Lucy and Susan, so it is time for Peter to fight and demonstrate his heroic aspect. “He rushed straight up to the monster and aimed a slash of his sword at its side. [...] A moment later he found that the monster lay dead and he had drawn his sword out of it and was straightening his back and rubbing the sweat off his face and out of his eyes. He felt tired all over” (Lewis, 69). At this moment, Peter fights his first battle and makes use of the amulet that Father Christmas had provided him with: he takes out his sword and uses it to fight and kill the animals that were attacking his sisters. In the end, he passes the trial in a successful manner as he finally defeats all these creatures.

Moreover, the encounter between Aslan and the Witch is also considered one of the trials that should be overcome. Even though Aslan is not one of the heroes, this event could also be interpreted as one of the trials overcome in the story, as it is relevant for the development of the adventure and thus, to reach the final apotheosis. At this point, Aslan has a conversation with the Witch and has

to make a decision in order to save the world of Narnia and the brothers. This decision implies his death, which, in the end, will never be accomplished since he is crucified but resurrects some time later, as it will be explained further on in this dissertation.

The last occurrence that is interpreted as part of the road of trials is the final and actual battle between Aslan, the brothers, and all the creatures that act as helpers of the heroes, against the White Witch and her army. In this relevant fight, the team of heroes emerges victorious; “Most of the enemy had been killed in the first charge of Aslan and his companions; and when those who were still living saw that the Witch was dead, they either gave themselves up or took to flight” (Lewis, 95).

As Joseph Campbell states in *The Hero with a Thousand Faces*, a significant moment that takes place during the initiation phase is the apotheosis. The apotheosis refers to the moment in the narrative in which the hero becomes a divinity and reaches a God-status. In this respect, the heroes of the saga of Narnia do not become gods and goddesses but kings and queens of Narnia, which is associated straight away with a god-status. In ancient years, during the Mesopotamian period, kings were directly connected with God. As Jacobsen states in one of his works, at that time, kings were considered to be lowered directly from Heaven by God. There was also a proverb which says that “the king is like the (very) image of god” (Jacobsen, 19-20). Due to this ancient association between God and kings, the transformation of the four siblings into kings can be interpreted as an apotheosis in *The Lion, the Witch and the Wardrobe*. Even though the brothers and sisters do not become gods, they

experience a relevant individual evolution which will enable them to reach a divine and royal nature as kings and queens of Narnia.

3.3 Return to the Siblings' World

Within the final phase of Campbell's monomyth, the return, it is usual to find a process of resurrection which completes the previous crucifixion of the hero at some point in the narrative. In *the Lion, the Witch and the Wardrobe*, the four main heroes — Lucy, Peter, Susan and Edmund — are not the ones who suffer the process of crucifixion and resurrection, instead it is Aslan the Lion who undergoes this sequence of events. In Lewis' narrative Aslan behaves also as a hero, even though his heroic process and evolution is not as relevant as that of the siblings. As a consequence, he suffers his own process of crucifixion and resurrection.

The first encounter of the heroes and Aslan with the White Witch takes place at the Stone Table (74-76). Aslan surrenders to the Witch in order to save the life of the traitor —Edmund— and liberate Narnia from her wickedness. Even though Aslan is not considered the main hero he represents some qualities which are characteristic of a hero. This is a process which would usually be accomplished by the main hero of the narrative as it implies strength and bravery. Therefore, the character is experiencing a personal evolution, and he reaches the heroic and divine status. "You have a traitor there, Aslan," said the Witch. [...] You know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to a kill" (Lewis, 75). As a consequence, the Witch and the lion reach an agreement in which Aslan promises to surrender to the witch and let her kill him instead of Edmund. At this point the actual process of crucifixion of Aslan takes place (Iñiguez, 16). "You have given me

Narnia forever, you have lost your own life and you have not saved his. In that knowledge, despair and die”, states the Witch (Lewis, 82).

Aslan also experiences the process of resurrection later in the narrative. “There, shining in the sunrise, larger than they had seen him before, shaking his mane (for it had apparently grown again) stood Aslan himself” (Lewis, 86). After being humiliated and killed at the Stone Table, the lion finally comes back to life experiencing then one of the most relevant abilities of a hero, to overcome every trial even death itself. “When a willing victim who had committed no treachery was killed in a traitor’s stead, the Table would crack and Death itself would start working backwards” (Lewis, 86-87).

This whole process of crucifixion and resurrection that Aslan experiences may also be analysed from a Christian perspective. C. S. Lewis was very keen on and influenced by Christianity. This influence was reflected on many of his literary works through the use of some relevant symbology. The most relevant events and characteristics that Lewis incorporates in this novel are the death and later resurrection of Aslan, which is directly associated with Jesus Christ. According to *The Bible*, Jesus Christ surrendered in order to save humanity. During his crucifixion he feels sad and abandoned, just as Aslan felt before being assassinated. “I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that” (Lewis, 80). When Aslan reaches the Stone Table, he is humiliated, tortured and mocked by the creatures supporting the Witch. “They rolled the huge Lion over on his back and tied all his four paws together, [...] And they surged round Aslan, jeering at him, saying things like “Puss, Puss! Poor Pussy,” and “How many mice have you caught today, Cat?” and “Would you like a saucer of milk, Pussums?” (81). This resembles the

attitude that the men who killed Jesus had towards him before the crucifixion, as the Apostle Lucas states in the New Testament in chapter twenty-two: “And the men that kept Jesus’ guard mocked him, and beat him. And they blindfolded him, and struck him on the face, and asked him, saying, Prophecy, who is he that struck thee? And they said many other things reviling him.” (Valera, 1284). The parallelism with Aslan is evident.

Later, when the stone table breaks into two parts, Aslan fights death and experiences the process of resurrection. “The Stone Table was broken into two pieces by a great crack that ran down it from end to end; and there was no Aslan” (Lewis, 86). This process of coming back to life is also associated with Jesus Christ, who, after death, resurrected just as Aslan. As Lucas states in chapter 24: “Behold my hands and my feet, that it is I myself: handle me, and see; for the spirit has neither flesh nor bones, as you see that I have” (Valera, 1290). In both cases, when the individual resurrects, people who witness the moment tend to think that it is a spirit or a ghost and they seem to be very frightened. As we see in Lewis’ narrative: “You’re not — not a — ?” asked Susan in a shaky voice. She couldn’t bring herself to say the word ghost” (Lewis, 86); Similarly, in the passage of *The Bible*: “Then, frightened and amazed, they thought they saw a spirit” (Valera, 1290).

Continuing with the stages of Campbell’s monomyth, the return stage includes the phase of the Refusal to Return. In *The Lion, the Witch and The Wardrobe*, after the battle with the White Witch and, therefore, after the four children ensure victory against the villains, the four heroes stay in the reign of Narnia for a long time. This could be interpreted as a refusal to return, as heroes are expected to go back to their everyday life after their adventure comes to an

end. Instead, Lucy, Edmund, Peter and Susan stay in Narnia for a long time as kings and queens of it. “These two Kings and two Queens governed Narnia well, and long and happy was their reign. [...] So they lived in great joy and if ever they remembered their life in this world it was only as one remembers a dream” (Lewis, 97-98).

The final stage of Campbell’s hero’s quest that takes place in Lewis’ book is the final Crossing of the Threshold. Almost at the end of the narrative, the four children reach the conclusion that they need to go back home once and for all. It is Mr. Tumnus who informs the four kings about the appearance of a magic creature in the reign of Narnia, the White Stag. “And one year it fell out that Tumnus [...] came down river and brought them news that the White Stag had once more appeared in his parts — the White Stag who would give you wishes if you caught him” (Lewis, 98). Then, the heroes start the hunting of this amazing creature even though their intuition tells them to stop the quest, as it will bring them unexpected adventures. “And it seems to me we should be shamed if for any fearing or foreboding we turned back from following so noble a beast as now we have in chase” (99). At this point of the narrative, they cross the threshold again in order to return home; while they are chasing the White Stag, they end up in the wardrobe that brought them into the reign of Narnia.

When they arrive at their own universe, they realise that time has not passed by, and they are on the same day and the same moment they had disappeared, even though in the world of Narnia many years had gone by. The fact that time does not pass resembles the fantasy that is usually found in myths and epic: “It was the same day and the same hour of the day on which they had all gone into the wardrobe to hide” (100).

4) CONCLUSION

This dissertation has analysed *The Lion, the Witch and the Wardrobe* as exemplifying what Joseph Campbell describes in his work *A Hero with a Thousand Faces* as the monomyth, or the Hero's Journey. This structure serves as a model for understanding and analysing the majority of mythological and epic narratives across different cultures and periods. As has been described in this dissertation, *The Lion, the Witch, and the Wardrobe*, by C.S. Lewis, the monomyth is represented through the stages of departure, initiation, and return. The relevance of these stages for the novel is clear. The departure stage in Campbell's monomyth involves the hero leaving its universe and arriving at another world where an adventure waits for him. In Lewis's narrative, the call to adventure begins when Lucy discovers the wardrobe and the magical world of Narnia. Despite the initial refusal by her siblings, they finally join her — which marks the beginning of what will be their heroic journey. This phase also introduces the supernatural aid, symbolized by Father Christmas, who provides the children with amulets. The initiation stage focuses on the trials and difficulties the hero must overcome. In *The Lion, the Witch, and the Wardrobe*, the children overcome a lot of difficulties, such as Edmund's betrayal, Peter's first battle and the ultimate challenge of the White Witch, which leads to Aslan's death as a sacrifice to save Edmund and Narnia. He later resurrects, following the story of Christ. This stage ends on the apotheosis of the four children. These trials test the strength, and the bravery of the four siblings and provide them with a god-like status and with a royal and divine nature as Kings and Queens. The return stage focuses on the hero coming back to his ordinary life, but transformed by the journey. The four Pevensie brothers delay as long as they can

their return as they stay for many years in the world of Narnia, where they rule as kings and queens. This represents their growth and mastery of both worlds, as Campbell states in his monomyth. Finally, they end up crossing the threshold back into their world, where time has not passed. This indicates the mythic qualities of their adventure in line with Joseph Campbell's theories.

Campbell's monomyth can be variable, in the different epic narratives there are variations and adaptations. As this dissertation has explained, Lewis's narrative does not directly follow every step of Campbell's Hero's Quest, but it shares important characteristics with Campbell's structure. This has been explored through the adventure of the four siblings, as the narrative follows the most relevant stages of departure, initiation, and return. The fact that the narrative does not present any difference in time when they return to their own universe emphasizes the mythological and fantastic features of epic narratives. This analysis proves that Lewis's work exemplifies and reaffirms the impact that Campbell's monomyth has in the storytelling tradition.

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