The genre of fantasy fiction has attracted the attention of the writers and has grown popular especially among the modern writers. The reason of its consistent growth is because of its utilization of archetypes and myths that attract the readers from various cultures all over the world. Readers may also find their personal associations with the world presented in fantasies. Based on this assumption, the study of C.S.Lewis’s *The Chronicles of Narnia* has been undertaken in the present study. The central concern of this study is to explore and discover various archetypal elements that are presented by the characters, symbols and situations given in the narratives of *The Chronicles of Narnia*.

While studying C.S.Lewis and his Narnian chronicles, he is considered as the representative of the British fantasy tradition. While studying C.S.Lewis’ *The Chronicles of Narnia*, the term archetype was explicated in its modern sense as “a paradigm, a pattern or outline that accounts for a number of stories” (Burrows 2). Archetypes are used as “recurring narrative designs, patterns of action, character type, themes and images which are identifiable in a wide variety of works of literature as well as myth” (Abrams 12), resembling to Frye’s delineation of the term as “a literary symbol, or a cluster of symbols...used recurrently throughout literature” (Milton 434). However, the psychoanalytic concept of archetypes by Carl Jung and the anthropological generalisations of Frazer and Jessie Weston were touched upon. The mythological and religious symbols and patterns found in *The Chronicles of Narnia* were pointed out and reference was made wherever required to the writings of contemporary criticism. The most important point that is felt during this research is that fantasy fiction, as a genre, is not ignorant to the realities of existence. Though, it may present its narrative in a fantastical world, it has a deep relevance to the contemporary life.

C.S.Lewis has lived through both the world wars and witnessed the rapid changes in human life throughout the twentieth century. Through his writings Lewis tried to answer the questions pertaining to spiritual and moral values. He presented both the ‘light’ and the ‘dark’ side of human life. Lewis tried to prove that though the external world undergoes regular alterations, the inner or the basic truths of human existence do not alter. He made use of Fantasy in order to delve deep into the realities of life. This implies that the undercurrent of spirituality permeates through *The Chronicles of Narnia*.
and has emotional adjuration for the sensitive readers. Lewis’ aim as a writer in taking his fiction to the universal level necessarily led to the presence archetypes in his books. The magnificence of his framework is, simultaneously peopled with lives, with everyday flavour. Lewis’ artistic power found its way across the world and touched the hearts of millions. His legacy can be observed in establishing a strong tradition of British fantasy.

Concepts like life and death are seriously dealt in his *The Chronicles of Narnia*. Lewis through the Narnian chronicles proves that it is only through sincere and regular efforts of an individual and his conscious choices that he leads to self-knowledge. Lewis’ books promote ethical values like compliance, friendship, valour and unity and thwarts racism and gender discrimination.

As expected the study discovered a rich range of archetypal motifs and characters that play a crucial role in Lewis’ *The Chronicles of Narnia*. These archetypal characters and motifs are discussed under different headings in the present study.

The introductory part defines and discusses the term ‘Archetype’ and traces the beginning and growth of archetypal criticism with special reference to the anthropological approach of James Frazer and psychological approach of Carl Gustav Jung. The pragmatic approach of Northrop Frye is also utilized in discussing the archetypal concepts in *The Chronicles of Narnia*. Next term of discussion that becomes the part of introduction is ‘Fantasy’. The term ‘Fantasy’ is examined on the basis of the opinion of many eminent scholars and critics. Its characteristics and evolution as a genre are also discussed. The visionary aspect of creation as the basis of fantasy fiction leads to the expansive application of archetypes by C.S Lewis. The use of the conventional motifs makes the unknown plausible and leads to the ‘willing suspension of disbelief’ that is needed for enjoying works like *The Chronicles of Narnia*.

Fantasy particularly attracts children and young readers as it helps them answer the questions that arise from conflicts, transcends their fears and also aid them facing problems in a protective atmosphere. Still it cannot be suggested fully that fantasy fiction is juvenile in aim and nature. Fantasy writers like George MacDonald and J.R.R.Tolkien confessed that they did not write only for children; through their writings they
emphasized on the wider scope of the genre. Fantasy originates from myths and legends and was primarily meant for adults. But later generations adapted it for the young ones.

The biographical sketch and the works of C.S.Lewis, who belonged to the oxford group of intellectuals known as ‘Inklings,’ are followed by a review of literature. The introduction ends with the chapterisation of the present study.

In the first chapter titled “The Archetypal Hero” it is asserted and discussed that a work of fantasy is highly hero-centric in nature. *The Chronicles of Narnia* produces its heroes as simple children with ordinary attributions. They acknowledge their power as they go through an archetypal journey. They face the perils of this journey, they experience the archetypal shift from a quiet and determined everyman to the brave warriors. They exhibit the characteristics of courageous quest hero. C.S.Lewis while drawing few heroes of *The Chronicles of Narnia* follows the archetypal pattern of the hero as an ‘orphan.’ Hero like Shasta of *The Horse and his Boy* is placed in this pattern whose quest is to know his parents. The heroes of C.S.Lewis in *The Chronicles of Narnia* are the archetypal ‘chosen one.’ Their future is prefigured but still they spend their childhood in obscurity, unaware of their true selves. They are thus included in the archetypal category of ‘Hidden Monarch’ or ‘Prince in hiding.’

Lewis’ heroes are guided by the powerful ‘Wise Old Man’ archetype, manifested by Aslan and become aware of their actual purpose in life. Their quest is to save Narnia and its inhabitants from the evil forces shown in many forms. In some cases, as in Edmund’s, the hero shows association with the villains. This is actually the ‘Shadow’ side of their own selves. It is the moral touch in fantasy fiction which stresses that the heroes by their own free will overcome temptation to fall into the evil trap.

The heroes in fantasy literature are considered as the epitome of spring and youthful dynamism whereas the villains symbolize old age and barrenness. The conflict of Junex versus Senex is shown in the defiance between the two. When *The Chronicles of Narnia* begins, Jadis has been alive for many centuries; she is the ‘Dark’ Witch from another era.

The wilful sacrifice of the heroes parallels them with Jesus Christ. In *The Chronicles of Narnia* the heroes of different adventures sacrifice themselves for the well being of
others. Digory in *The Magician's Nephew*; Shasta in *The Horse and his Boy*; Eustace, first in *Prince Caspian* then in *The Voyage of the Dawn Treader* and Jill Pole in *The Silver Chair* and *The Last Battle* perform many sacrifices throughout their archetypal journey. Echoes of the Arthurian legends resonate in the books of *The Chronicles of Narnia*. This is observed in the medieval atmosphere, the significance given to the chivalry, the pivotal role of comradeship, the central theme of quest and above all, in the form of hero’s story.

The theme of journey frequently occurs in a fantasy fiction and this forms the basis of the second chapter titled “The Hero’s Journey.” The hero goes on a journey which takes him away from his known surroundings to an unknown world. He is accompanied by a group of people who also suffer the hardships of the journey. The journey may either be real or metaphorical. Carl Jung believed that the journey is the major part of the process of individuation in the life of a hero. Joseph Campbell has drawn the pattern of hero’s quest on the basis of his analysis of various myths across the world. His theory has divided the hero’s journey into three successive stages – Departure, Initiation and Return. The study of *The Chronicles of Narnia* concludes that Campbell’s outline of the hero’s journey is manifest in the works of fantasy.

In all the adventures of Lewis’ Narnian books, the heroes undergo a purposeful journey. The quest of Digory in *The Magician’s Nephew* is to plant a tree in Narnia that will save its people form evil in any form. In *The Lion, the Witch and the Wardrobe* Lucy, Susan, Edmund and Peter go on a journey, first to discover the world of Narnia and then liberate it form the magical spell of evil witch Jadis. The purpose of their journey gets fulfilled when they slay Jadis and turn Narnia form a deserted land into a happy and fruitful one. Similarly, Shasta of *The Horse and his Boy* begins his quest to know about his real parents. At the end of the book he meets his real parents and also knows about how he got separated his parents during his childhood days. Caspian, the hero of *Prince Caspian*, first knows about his father and about how his wicked uncle Miraz had killed his father. He also learns that Miraz, after killing Caspian’s father, had banished his seven loyal lords. Caspian’s quest is to find out the seven lords and this becomes the purpose of his journey in the fifth adventure of *The Chronicles of Narnia* titled *The Voyage of the Dawn*
Jill Pole and Eustace, the protagonists of *The Silver Chair* undertake their journey to find the lost prince Rilian. The books of *The Chronicles of Narnia* move towards the ultimate annihilation of evil manifested in the form of Jadis, Green Witch, Rabadash and Miraz. The basic motif of the fight against evil, which forms the central concern of a fantasy, completes in a eucatastrophic ending in which the heroes face all odds and finally overcome a seemingly inviolable opponents. The journey of the heroes can also have a psychological interpretation in their advancement towards self-actualization.

The mission of a hero in fantasy is to bring back an order to their society which had been disarrayed by the appearance of evil forces. He restores the lost fertility of the land through the power of sacrifice. After his monumental assignment is done, the hero may, like Digory of *The Magician’s Nephew*, choose to live peacefully away from the limelight or, like Shasta of *The Horse and his Boy*, leave his own community to live away from his familiar world.

The theme of the conflict between ‘Good’ and ‘Evil’ is also central to fantasy literature. Fantasy segregates its characters into two categories, one representing the good side and the other representing the evil side. Readers of fantasy may hardly come across a character representing both the above sides simultaneously. Sometimes it is possible that a good character is seen supporting the evil forces. But this support is temporary. As soon as the character realizes his/her wrong association, he/she reverts and joins the good forces. The third chapter titled “The Facets of the good and the evil” studies these two facets in C.S.Lewis’ *The Chronicles of Narnia*. Here the good side is represented by Aslan along with the heroes of the seven books and their companions on their journey against the evil forces.

The facet of the evil in *The Chronicles of Narnia* is represented and headed by the white witch Jadis along with the green witch named queen Emarald, Miraz and Rabadash. As a fantasy fiction has close association with the myths, the villain like queen Emerald of *The Silver Chair* exhibit demonic characteristics as that of ‘Vampire’ and the ‘Snake.’ The discussion of the above two facets in Lewis’ Narnian chronicles concludes that the villains in a fantasy are those characters who always try to oppose the natural laws of the
world and try to replace them with their own laws that support their existence and dominance over the rest of their community. The good characters, on the other hand are those who accommodate others, put their selves at the secondary place, never think of dominating others and are always ready to sacrifice themselves for the well-being of their people.

The heroes, while going on their destined journey, are accompanied by several characters that fall in the recognizable categories under the archetypal criticism. The fourth chapter titled “Fantasy’s Gallery of Archetypes” studies such archetypal characters in Lewis’ *The Chronicles of Narnia*. One of the most important archetypes that Carl Jung talks about is the ‘Wise Old Man.’ This archetypal wise old man is the guiding force to the heroes in fantasy. It shows its presence when the hero encounters difficult situations or when he feels the dire need of an external help. The most significant point at which the wise old man appears is when the hero faces a psychological turmoil and becomes indecisive of his further actions in the story. The wise old man archetype appears and clears the doubts of the hero and guides him about further actions. The present chapter studies Aslan as the ‘Wise Old man’ archetype in Lewis’ *The Chronicles of Narnia*. Aslan never fails to appear when the Narnian heroes feel his need. It is actually Aslan who decides the mission of the heroes and always follow them on their quest. Aslan also breaks the conventional role assigned to the ‘Wise Old Man’ archetype and directly participates in the feud between good and evil. Besides, encouraging and advising the heroes, Aslan also performs the priestly role throughout the books of *The Chronicles of Narnia*.

The hero of fantasy is also provided with loyal friend or a companion on their archetypal journey. This friend represents the ‘Companion’ archetype under archetypal criticism. With regard to this archetype *The Chronicles of Narnia* is full of such friends who follow the heroes on their adventures and prove to be their loyal companions. In *The Magician’s Nephew* Digory finds this companion in a horse named Fledge; in *The Lion, the Witch and the Wardrobe* Mr. Beaver and the giant named Rumblebuffin walk along with Lucy, Susan, Edmund and Peter and face the hardships of their journey into Narnia; Shasta of *The Horse and his Boy* finds his companion in Bree and Hwuin; Dr. Cornelius shows his
true friendship to Caspian in *Prince Caspian*. Similarly, Reepicheep and Trumpkin represent the ‘Companion’ archetype in *The Voyage to the Dawn Treader* and Puddleglum the marsh wiggle becomes the true friend of Jill Pole and Eustace in *The Silver Chair*.

C.S.Lewis’ ‘Wise Woman’ archetype is represented by Susan, Jill Pole, Aravis and particularly by Lucy. Lucy is seen as the female guide to the heroes of all the adventures of *The Chronicles of Narnia*. She is kind, generous and never fails when situation demands her wisdom. Aravis, on the other hand, transforms from a ‘Damsel in distress’ to a ‘Shield maiden’ archetype.

The moral objective of fantasy fiction as shown by C.S Lewis has a universal appeal (philosophy quote). Through putting the existential problems against current and broader canvas, Fantasy allows the reader to see them impersonally, free from any restriction of time and space, “a vision of the truth is the peculiar and special contribution which a great poet or a great novelist is qualified to give to mankind; it is a vision of the beauty and perfection that is humanity’s ideal aim, the end towards which all things move” (Hudson 191).

The happy turn of consequence that gives the “consolation” or *eucatastrophe* is inspiring and exhilarating to the contemporary readers. About the primary aim of fantasy Tolkien writes, “The peculiar quality of joy in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth” (“Fairy- Stories” 70-71). Fantasy proves that the great initiatives against the detestable tyrants are undertaken with emphatic success by the people who are necessarily motivated. Quest for immorality and power is condemned.

Fantasy affirms that life is full of wonder and truth and justice always enjoys victory at the end. It inspires the readers to be optimistic in life.

Discovering the archetypal patterns in Lewis’ grand narration of *The Chronicles of Narnia* satisfies the aim of the present study in finding the common denominators among various cultures of the world. Besides pointing at the required unity of human race, the presence of these models and patterns makes it evident that in the middle of cynicism of
In technology-driven modern societies, basic concepts of goodness flourish and that humanity can rise above the narrowness associated with religion, race, gender and class. It is expected that just as characters write by the power of archetypes in Fantasy fiction, people all over the will come together against the dangers of environment degradation, terrorism and racism.

The hero centric aspect of Fantasy Fiction also satisfies the spiritual longings of the readers. For a person with faith the archetype of the almighty lies behind the facets of heroism. This realization is the ultimate end of the quest of the present study. As a conclusion it is appropriate to quote Carl Jung when he says:

Whoever speaks in primordial images speaks in a thousand voices; he enthrals and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes his personal destiny into the destiny of mankind, and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night. (“On Relation” 305)

It can be assumed that while framing the present study of *The Chronicles of Narnia* the above statement showed its presence at every point of development.