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IMAGES OF SINFULNESS OF MEN AND HOLINESS OF GOD IN C.S. LEWIS'S
“CHRONICLES OF NARNIA” AND THE BIBLE: BIBLE VOCABULARY USE

Bachelor's Thesis

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Olen koostanud töö iseseisvalt. Kõik töö koostamisel kasutatud teiste autorite tööd, põhimõttelised seisukohad, kirjandus allikatest ja mujalt pärinevad andmed on viidatud.

Reinhardt Müller

20.05.2024

PREFACE

“Chronicles of Narnia” by C.S. Lewis is one of the most sold fantasy books of all time, with about 100 million copies sold worldwide (Curcic, 2023). Containing both religious themes and fantasy narratives, Lewis’s “Chronicles of Narnia” manages to entertain and captivate the minds of readers of all ages (Hilder, 2019). Also, according to Hilder (2019), C.S. Lewis’s main goal was to teach Bible truths in atheistic society. With C.S. Lewis being an apologist, the presence of biblical references seems to be obvious. Some of them can be clearly seen (e.g. Aslan’s death and crucifixion of Jesus Christ), while others require detailed analysis to reveal their presence in the book (Murchison, 2001; Tolson, 2005). The aims of this research are to define the role and the place of Christian themes in C.S. Lewis’s “Chronicles of Narnia”, to study biblical approach to sinfulness and holiness, and then to compare the contexts where images of sinfulness and holiness are used in the Bible and “Chronicles of Narnia”. The research problem of the present bachelor’s thesis is to understand how similar or different the images of sinfulness and holiness are depicted in “Chronicles of Narnia” and in the Bible to define the influence of the Bible on C.S. Lewis’s “Chronicles of Narnia”, if any.

The Introduction of the thesis surveys the role of religion in modern society and the place of Christian topics in contemporary writing, gives an overview of specific Christian themes that prevail contemporary Christian novels. Chapter I “Impact of Religion on C.S. Lewis’s Literary Works” analyses the influence of religion on other than “Chronicles of Narnia” Lewis’s apologetic works, such as “Mere Christianity” and “The Screwtape Letters”. Chapter I also discusses the key concepts of the Bible to consider the themes of sinfulness and holiness. Chapter II “Bible Vocabulary Use in “Chronicles of Narnia”” presents a comparative analysis of Bible vocabulary in “Chronicles of Narnia” and reveals possible differences between “Chronicles of Narnia” and the Bible. The Conclusion presents an outcome of this research.

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INTRODUCTION

The Role of Religion in Modern Society and Contemporary Literature

Religion seems to lose its importance in the 21st century and is at its decline due to various reasons. As for Europe, Molteni and Biolcati (2023) also notice a decline in religion due to the modernisation of society. Inglehart (2020) features the possible reasons for a religious decline in developed countries, which are increased life expectancy and decreased infant mortality. Centuries ago, religion played a huge part in encouraging high fertility, which now seems to be found irrelevant due to the attained high life expectancy. Another factor suggested by Inglehart (2020) is that the American Republican Party, in order to gain the support of the conservative part of the country, promoted Christian ideas of marriage and prolife movement, unwillingly pushing young adults, not accustomed to religion, away from it. Another reason Elie (2019) mentions is that there is religious diversity, which also affect literature. According to Elie (2019) literature is considered to be post-Christian in society due to religious diversity in contemporary society. Kort (2007) also states that in American culture religious diversity is appreciated and celebrated.

Religious decline in contemporary society is also reflected in literature with the attempts to reconsider its values or answer deep spiritual questions by presenting various interpretations of Christian values. One of such examples is “The Shack“ by William P. Young, which became a best seller in the late 2000’s (Rich, 2008; Douglas, 2020). However, “The Shack” is also considered controversial. Poston (2009) in his review criticises the author’s approach to representing God. One of the most questionable choices is God’s gender. In the novel, all three members of the Holy Trinity are female. Although the author tries to justify God’s gender in the book, Poston (2009) refers to the Greek New Testament where God the Father and the Holy Spirit are referred to with masculine pronouns. Therefore, it is misleading to portray God as female. There are other theological problems with “The Shack” presented in Poston’s (2009) research, but it does not deny the great success of the novel. The reason for that might be that people could relate to main character’s struggles. Kreider (2017) summarises the main questions of “The Shack“ such as “Where is God while I suffer?“ and “How can loving God allow so much evil?“. The fact that the novel became a best seller proves that people might have asked these questions at least once in their lives. Douglas (2020) in his research names “The Shack“ a “reimagined book of Job” from the Bible (p. 509). Both of these books are filled

with grief and questions about God's justice. Summarising the core idea of the novel, Douglas (2020) agrees that the main idea of the novel is focused on personal relationships with God, even in times of grief.

Another example of acknowledged contemporary Christian novel is "Gilead" by Marilynne Robinson, which was awarded a Pulitzer Prize for Fiction (Smith, 2018). "Gilead" is about an old preacher John Ames who is slowly dying due to his heart condition. He is writing a letter to his young son so he would have a piece of his father when he reaches adulthood (Smith, 2018). Robinson's "Gilead" has a strong spiritual narrative as the main character is writing about the nature of God and the afterlife. The reader can track the change of the language throughout the novel as Ames is closer to his death (Wood, 2004).

Both novels are examples of contemporary Christian novels that achieved great success in the society by relevant topics and captivating narratives. It can be suggested that general religious decline in the society of the 21st century did not fully exclude religion. Also, earlier written novels such as "Chronicles of Narnia" still have a huge fanbase, considering "Chronicles of Narnia" leading position in the fantasy genre (Curcic, 2023).

Christian Themes in "Chronicles of Narnia"

C.S. Lewis's "Chronicles of Narnia" was majorly influenced by Christianity in the 20th century. Tolson (2005) describes C.S. Lewis's way to Christianity and what influenced him as the author of "Chronicles of Narnia". In his early years, C.S. Lewis was an atheist. The reason for being an atheist was the death of his mother and horrors of World War I that made Lewis deny God's existence and providence. However, later in his life he converted into Christianity. He did not only become religious, but also became an apologist, whose spiritual works made a significant impact on the society of the 20th century (Tolson, 2005).

Emotional intelligence is considered by Pelin (2019) as one of the most notable features of characters of "Chronicles of Narnia". Aslan seems to be the most important character in "Chronicles of Narnia" since he was present in all seven books and played a key role in all of them. Alexander (2003) studies the way Lewis made Aslan a divine creature by the way he speaks and the number of times (and under what circumstances) he appears in the books.

Looking into Aslan's nature, Alexander (2003) discovers that Aslan refers to himself in an equivalent manner that God reveals himself in the Old Testament. Aslan reveals his nature by

saying that he is not a ghost nor giant. He is the lion, and always has been. In the same way, God has revealed himself to Moses by saying ‘I am’ (King James Bible¹, 2024, Exodus 3:14) and Jesus Christ to people in the New Testament by saying ‘I am the Way, the Door.’ (KJV, 2024, John 14:6, John 10:9).

Considering Aslan’s emotional intelligence, Alexander (2003) suggests that the main feature that distinguishes Aslan from other characters is the way Aslan speaks. The language C.S. Lewis chose was intended to sound courtly and sublime to emphasise his divine nature. In addition, Alexander (2003) examines that when Aslan gives commands, he does it with such force in a manner that it sounds like an order that cannot be disobeyed. Misener (2016) also emphasises the divine nature of Aslan by the way other creatures behave when they enter Aslan’s presence. Both Narnian animals and humans were speechless in front of Aslan, although he was not speaking. His presence made characters bow and, sometimes, ask for forgiveness.

Aslan was carefully crafted by C.S. Lewis to portray him as a divine creature. His way of speaking is courtly and yet understandable even by young readers, which were, considering the genre, a target audience of his novels. His presence is usually accompanied by fear in those around him. The sense of holiness in Aslan makes other characters feel guilt for the sins they have not confessed.

C.S. Lewis’s intentions of making Aslan a God of Narnia are seen in the letters he wrote. Talking about “Chronicles of Narnia” being a Christian allegory, C.S. Lewis states that “Chronicles of Narnia” is rather suppositional. He said, “Let us suppose that there were a land like Narnia and that the Son of God, as He became a Man in our world, became a Lion there, and then imagine what would have happened” (Aleksander, 2003, p. 37).

There are several Christian themes present throughout “Chronicles of Narnia“ and which shape the theology of C.S. Lewis. Kehl (2007) pays close attention to Turkish Delight, presented in “The Lion, the Witch and the Wardrobe“ as a symbol of temptation. It is an important notice that C.S. Lewis decided that Edmund, the one who soon betrayed his siblings, would ask for Turkish delight himself. It emphasizes a biblical idea that everyone is tempted with their own lust (KJV, 2024, James 1:14).

¹ Later referred to as KJV

Turkish Delight is a symbol of temptation for various reasons. If to examine the etymology of the expression Turkish Delight, “Turkish“ comes from Latin meaning „outside“ and Greek „foreign“, and „delight“ means „to persuade“ in Latin. It can be suggested that Edmund was tempted by not only a sweet treat, but something forbidden and yet desirable, something that will give a feeling of superiority to others who have never tried it (Kehl, 2007). Kehl (2007) also mentions that later in “The Lion, the Witch and the Wardrobe“ it is seen that Turkish Delight was only an instrument to feed Edmund’s pride, as the White Witch later tempts him with feeling of power while being a prince. Turkish delight now played a background role while the main desire was being a king.

Edmund’s temptation also shows how sin escalates in the hearts of those who let it in. Summarising the symbolism of Turkish Delight as a temptation in “Chronicles of Narnia“, Kehl (2007) notices that the Turkish Delight that the White Witch offers Edmund is an illusion, not a real candy. For that reason, Edmund eats more and more of these, falling deeper under the spell of the White Witch.

Considering the ideas presented by Kehl (2007), Turkish Delight becomes the image of temptation and sin in “Chronicles of Narnia”. In the same Narnia novel “The Lion, the Witch and the Wardrobe“ one of the core elements of the Christian narrative is sacrifice.

Clark (2001) points out that although Lewis does not fully replicate the gospel, he still manages to replicate biblical ideas in Aslan’s dialogue with the White Witch. The White Witch claims that, according to the Deep Magic, all traitors belong to her. In this case, Edmund represents the sinful humanity that belongs to the great evil.

The Stone Table where Aslan was killed also plays a symbolic role in “Chronicles of Narnia”. It used to be the place where traitors were killed. Both the White Witch and Aslan knew that to save Edmund from death, someone else should carry his penalty (Clark, 2001). Ruud (2001) also adds that Aslan was caught into his own rules since the Deep Magic created by his father the Emperor stated that traitors must be killed. By dying on the Stone Table instead of Edmund, Aslan became an allegory for Christ dying for sins of humanity when it should have been the people (Clark, 2001).

However, Ruud (2001) disagrees with the statement that Aslan in this episode where he dies on the Stone Table is an allegory of Jesus Christ dying for the sins of humanity. He provides arguments that show inaccuracy in “The Lion, the Witch and the Wardrobe” as a full Christian

allegory. Not to mention the fact that Lewis himself stated that “Chronicles of Narnia” was just a form of suggestion, and the episode of Aslan’s sacrifice, especially, was suppositional. For example, despite they both have been humiliated, brutally killed and resurrected, Aslan’s resurrection is not followed by supernatural change in his body. Also, he never took a human form, which means that, unlike Jesus, he cannot be the prime example of obedience to God. Lastly, it seems that Aslan only died for Edmund, while Jesus took the sins of all who believed in Him (KJV, 2024, John 3:16).

Forgiveness seems to be the next logical Christian theme in “Chronicles of Narnia“. Especially if to consider that in the Old Testament forgiveness was received by animal sacrifices and special rituals. It was obligatory to observe the sacrifice, as the innocent animal was being killed for the committed sin (Misener, 2016). This ritual once again shows that forgiveness in both Christianity and “Chronicles of Narnia“ is received by paying the debt.

Misener (2016) also states that every novel in “Chronicles of Narnia“ contains some sort of sinful action varying from betrayal and violence to strong language and vain arguments. Offensive words in arguments between the characters in “Chronicles of Narnia“ are typically a sign of a huge upcoming conflict. For example, in the novel “The Voyage of the Dawn Treader“, Eustace calls his cousins and crew members “pigs“. Also, the White Witch calls humans “fools“.

The choice of offensive vocabulary, as stated by Misener (2016), is made by Lewis to reflect biblical commandments or historical aspects. For example, pigs were considered unclean animals and were forbidden to eat by God (KJV, 2024, Leviticus 11:7-8). Another example is Jesus’s words about calling other person a fool. Jesus says in Matthew 5:27 (KJV, 2024) that those who call another person ‘a fool’ has sinned enough to be sent to hell.

Through images of temptations, sacrifice and forgiveness, C.S. Lewis shares biblical ideas through his fantasy works. Mostly, they are expressed through symbols such as Turkish Delight in case of temptation and the Stone Table as a cross where Jesus was crucified. Sometimes, as happened with Aslan, C.S. Lewis paraphrases the Bible to describe Aslan’s divine nature when Aslan says he has always been a lion. Summarising Christian themes present in “Chronicles of Narnia” they seem to act as a part of sinfulness and holiness. For example, temptation is the fruit of human’s sinful nature. Because of humankind’s sins a substitute sacrifice is needed that

was made by Jesus (or Aslan in “Chronicles of Narnia”), which could only be made by a holy creature that has never sinned.

However, scholars seem to draw connections between “Chronicles of Narnia” and the Bible mostly relying on symbolical meaning rather than biblical vocabulary (except minor details such as ‘fool’ or ‘pig’). It raises a question whether “Chronicles of Narnia” was influenced by biblical vocabulary, or C.S. Lewis used the Bible as an inspirational material and then created his own vocabulary that is different from the Bible. The hypothesis of this study is that the images of sinfulness and holiness presented in “Chronicles of Narnia“ are mostly expressed with the Bible vocabulary.

CHAPTER I CHRISTIAN IMPACT ON C.S. LEWIS'S LITERARY WORKS

1.1 C.S. Lewis's Apologetic Books and their Ideas

Christianity seems to have a major impact on C.S. Lewis's literary works. Before finishing a complete collection of "Chronicles of Narnia" Lewis had already published two apologetic books "Mere Christianity" (1952) and "Screwtape letters" (1942). During his first professorial speech at Cambridge University in 1954, the topic of his lecture was Christianity and its decline over the last two hundred years (Pike, 2013). Considering his wide knowledge in theology, his earlier apologetic works might assist with understanding the religious mindset of C.S. Lewis and provide evidence whether his religious beliefs Lewis expressed in his apologetic books are adapted for children in "Chronicles of Narnia".

According to Schakel (2023), C.S. Lewis wrote about 40 books, with many of them being apologetic. The most famous of them are "The Screwtape Letters" released in 1942 and "Mere Christianity" released in 1952.

1.2 "The Screwtape Letters"

"The Screwtape Letters" by C.S. Lewis contains letters from a retired demon Screwtape to another demon Wormwood who is currently trying to tempt a converted Christian. The core element of the book is temptation. Through the letters between Screwtape and Wormwood, C.S. Lewis reveals the methods devil uses to tempt Christians (Patterson, 1985). In Lewis's letter to his brother, he writes that the idea of "The Screwtape letters" is to "give all the psychology of temptation from another point of view" (King, 2002, p. 9). Screwtape describes humans' weak spots Wormwood can use to turn a newborn Christian away from God, which should be a reminder for the reader to avoid these temptations (Jackson, 2015).

1.2.1 Sinfulness in "The Screwtape Letters"

However, themes of sinfulness are also present in the book since temptation is very much connected with sin. Jackson (2015) mentions that themes of sin (together with freedom and will) are present in 27 chapters out of all 31. Although themes of sinfulness are not directly expressed, Screwtape in his letters gives advice on where it is easier to take control over Christian's mind through their weak spots. Among those are feeling of superiority in liberal Christians to conservative Christians because they are more tolerant; church services being

centred around emotions and talents of the congregation, Christians not being sincere to each other; false understanding of Jesus Christ (Hinten, 2004).

Considering the advice Screwtape gives to Wormwood, some tendencies among Christians mentioned in the book are not necessarily sinful in a way that is visible. It is impossible to measure sincerity, tolerance or feeling of superiority. Cosgrave (1999) distinguishes two understandings of sin. One, legal, is described as breaking a law or disobeying human or divine nature, which makes it easy to identify sin, and another, relational, implies that sin is a form of attitude that leads to sin and, therefore, damaging the relationships with God.

Relational understanding of sin might be the one C.S. Lewis preferred to use in “The Screwtape Letters”, because Screwtape does not advise Wormwood to tempt his patient with sinful actions, but rather doubtful thoughts that would lead to sinful thoughts and then to sinful actions. It seems that for Lewis sin is not only an action, but also a thought.

The topic of holiness is not covered in “The Screwtape Letters” as the letters are more focused on temptations and sin. In addition, Patterson (1985) draws attention to the connections between Screwtape’s mockeries towards Christians and C.S. Lewis’s atheistic view of life he used to have before becoming a Christian, which justifies the absence of the topic of holiness in “The Screwtape letters”.

1.3 “Mere Christianity”

C.S. Lewis’s “Mere Christianity” seems to be the main source of his theological views. Along with the creation of “Mere Christianity”, C.S. Lewis took part in BBC’s Religious Broadcasting Department talks on religious topics, which then resulted into a full book (Noll, 2002). Since its creation, “Mere Christianity” has been published in written or audio form by at least eleven publishers in the US and at least four publishers in the UK. “Mere Christianity” has been translated into languages such as Chinese, Japanese, Korean, Russian, Serbo-Croatian and Spanish. It has also been a bestseller for on the BookScan Religion Bestseller’s list from its very creation in 2001 (Noll, 2002, Tandy, 2011). However, Noll (2002) claims that it is much harder to identify ‘mere’ Christianity as C.S. Lewis claims. Certain topics Lewis covers would seem controversial to certain Christians with different theology. For example, Calvinists would disagree with Lewis on topic of free will, claiming humans do not have free will; or some pietists claim that Christians must abstain from alcohol. Tandy (2011) assumes that such high success of “Mere Christianity” among Christians from many denominations is the style Lewis

uses to communicate with the reader. C.S. Lewis took core truths of Christian religion and described them in a way that captured readers' attention with memorable examples and metaphors that also supported his ideas.

Lewis's 15 minutes BBC Radio talks on religious topics made a major impact on his writing style. Since texts written for radio must be laconic and engaging, Lewis improved his writing skills that he later applied to "Mere Christianity" and also "Chronicles of Narnia". It must have been the genre of broadcast talks that shaped his writing into more precise and concise to catch and hold reader's attention.

1.3.1 Holiness in "Mere Christianity"

Unlike "The Screwtape Letters", which main focus is on temptation and sin, "Mere Christianity" presents, as Noll (2002) mentions, the 'ideal' of Christian faith. Holiness seems to be an ultimate goal of any reasonable Christian since it is a fruit of their salvation from sin and Christian lifestyle (Johnson, 2015). Ortlund (2023) quotes C.S. Lewis from "Mere Christianity" where he says that "self-righteous prig who goes regularly to church may be far nearer to hell than a prostitute" (Lewis, 2009, p. 103). Ortlund (2023) comments on this text claiming that Christian's perpetual enemy in pursuit of Christ's holiness is one's self-righteousness.

Another conclusion Ezaki (2017) makes from "Mere Christianity" is that holiness is a painful process carried out by God on a person that is willing to change. The process starts peacefully, sooner becoming more and more uncomfortable, making one to overcome their desires or give up their expectations. Ezaki (2017) provides an analogy from „Mere Christianity“ with God rebuilding a person's house. Starting from basic repainting, God then rebuilds the whole foundation to build a palace to live in. The reason why this process might be painful to some people is that they have different expectations of what their 'house' should be.

Sanctification, the process of becoming holy, is the final stage in the third chapter "Christian Behaviour" in "Mere Christianity". This chapter presents sanctification as the process of being sinful and polluted to being holy and righteous that lasts until the very death. It is also called a gift that does not come from men, but from God (Callam, 2018).

All things considered, holiness is a perfection which is God, and God is willing to sanctify Christians and transform them into holy creatures like Himself. Considering sinful nature of humans, as Callam (2018) reminds, Lewis's idea of sanctification and holiness never reaches

perfection, but, as a sculptor shapes the stone into a sculpture, God creates an image of Christ in Christians.

1.4 Key Ideas of the Bible

The Bible consists of 66 books written by several authors over hundreds of years. It is considered to be God's Word united in one message, that the eternal God has carefully planned the redemption of humankind, judgement of sin and glorify Himself and Jesus Christ (Wellum, 2021). Considering such high concentration of biblical themes in "Chronicles of Narnia" and rich religious background of C.S. Lewis, it is important to consider the key ideas of the Bible C.S. Lewis respected, believed, and took his inspiration from. To narrow the future study of the biblical vocabulary in "Chronicles of Narnia", it is important to only take core ideas of the Bible, in every one of which sinfulness, holiness, or both play a significant role. Wellum (2021) manages to break Bible's plot movements into four key points that cover the full volume of 66 books.

1.4.1 Creation

Creation, the beginning of everything, seems to be quite short in comparison to other biblical stories. However, this section is crucial for understanding not only the beginning of the universe, but also a tragedy happened around Adam and Eve, and the following covenants after the original sin (Wellum, 2021). Snyder (2006) quotes the Bible from Hebrews chapter 11 verse 3, which says that everything was created by the word of God so that visible thing was made from things not visible (KJV, 2024, Hebrews 11:3), claiming that this verse that the world and everything in it belongs to God, including humans. Morris (1991) also emphasises the fact that the creation always has its purpose, which generally is to glorify God. Also, Morris (1991) claims that the rationality of creation implies that God has a plan or a system He follows in His creation, which results into harmony between the character of the creator and its creation.

The fact that God has all the power in the universe, has purpose and reason for His creation from the very first chapters of the Bible creates an image of God as an ultimate, knowledgeable authority.

1.4.2 Fall

The fall of humankind follows the story of creation. The first humans Adam and Eve rebelled against God and fell into sin, that resulted into the great divide between men and God, because sinful person cannot remain in the presence of a holy God (Wellum, 2021).

Some theologians tend to think that the fall, or the original sin, was unavoidable and humans, being given free will, would not be able to fully avoid sin (Potter, 2003). However, the idea of unavoidable sin is quite controversial if it implies that humans can avoid committing a specific sin while not being able to not sin entirely. Potter (2003) gives an example of shopping in the mall where a person must buy one item. It is in person's power to choose which item to buy, but not buying at all is not an option. Lastly, Potter (2003) doubts the idea of inevitable sin due to the fact that God provided humans with commandments that oblige people to avoid sin. Therefore, if people commit sin, they would be justly punished.

It cannot be clearly stated whether the original sin was avoidable or not. What is true is that the only commandment at the time of the creation was to not eat from the tree of knowledge of good and evil (KJV, 2024, Genesis 2:16-17). Breaking that rule, Adam and Eve were already worthy of death, which is stated in the book of Romans "For the wages of sin is death" (KJV, 2024, Romans 6:23).

1.4.3 Redemption

Right after the fall, the original sin, in the book of Genesis there is a first prophecy about Jesus Christ symbolising the redemption which says "And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel" (KJV, 2024, Genesis 3:15). Later, as the Bible continues its narrative, the prophecies about the Redeemer would be added (Wellum, 2021).

Miller (1999) views redemption as saving the humanity from sin and restoring the original purpose of humans, which is to glorify God through loving him and loving other people. More importantly, Jesus Christ was the key figure who fulfilled the law of God written in the Bible, which offered people the salvation from sins by Christ's replacing sacrifice (Rothwell, 1968; Wellum, 2021). It is also crucial that the Bible presents righteousness of God as the reason why He could become a Saviour (Rothwell, 1968).

The Bible says that "For all have sinned, and come short of the glory of God" (KJV, 2024, Romans 3:23, Psalms 53:3), which means that besides God no one could redeem even their own soul from just punishment. In Jesus Christ, His death and resurrection, the access to

covenant relationships with God was restored as He was killed for the sins of humanity he did not commit.

1.4.4 New Creation

As previously mentioned, the one willing to change according to God's will would experience drastic changes in their life (Ezaki, 2017). After the death and the resurrection of Jesus Christ, the people got an opportunity to leave their sinful nature and restore the relationships with God that were once lost (Wellum, 2021). Becoming a new creation reaches its climax when all Christians arrive at the new Jerusalem in the afterlife. The Bible says in the book of Revelation that there would be "a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more" (KJV, 2024, Revelation 21:1).

Moltmann (1993) considers the book of Revelation and the topic of new creation from different biblical perspectives. The new creation started from the resurrection of Jesus that then resulted into sin, the darkness, being exiled by Christ's holiness, the light (Moltmann, 1993). Considering this idea of replacing the darkness with light, sinfulness with holiness, it can also be applied to Christian life when one accepts Jesus as a Saviour. Moltmann (1993) adds that as death could not hold Jesus in the grave, those who believe in Him would be resurrected by God.

Another perspective Moltmann (1993) mentions is how God visited the earth in Jesus Christ. It is crucial to understand the new creation as Christ, the only true example of a new creation among humans, who not only showed God through His life and teachings, but also enables people to find themselves in Him (Moltmann, 1993). Ortlund (2015) gives a clearer explanation what it means to find one's identity in Christ. General idea is to run away from sin, sinful ambitions that drive the person away from God and, in contrast, meditate upon heaven, God's promises and accept weaknesses and trials (Ortlund, 2015). As mentioned before, the new creation mentioned in the Bible is the process that starts with accepting Jesus Christ and living a Christian life, surrendering to God's will, and ends with the afterlife, where God would fully renew the believers.

1.5 Biblical Approach to Sinfulness and Holiness

As the topic of this thesis is imagery of sinfulness in holiness in “Chronicles of Narnia” and the Bible, to compare the contexts where images of sinfulness and holiness are used in the Bible and “Chronicles of Narnia” and to understand how similar or different the images of sinfulness and holiness are depicted in “Chronicles of Narnia” and in the Bible, it is necessary to study biblical approach to sinfulness and holiness, by which we can then identify the text that can be applied to these approaches.

Books such as “The Screwtape Letters” and “Mere Christianity” might partially unveil C.S. Lewis’s personal opinion on the matter of sinfulness and holiness. However, neither “The Screwtape Letters” nor “Mere Christianity” has a goal to teach sinfulness or holiness. For that reason, a further analysis of these topics is needed.

1.5.1 Sinfulness

McSweeney (1978) provide a definition of sin which is “any wilful thought, word, deed or omission against the law of God” (p. 637). Turner and Greenlee (1948) also contribute to this definition stating that sin is a “rebellion against God” (p. 109).

Cosgrave (1999), considering the topic of sin, presents two understandings of sin. One is described as breaking a law or disobeying human or divine nature, which makes it easy to identify sin. However, legal understanding of sin implies that there are major and minor offences, also known as mortal and venial sins. This model might lead to underestimating venial sins as something of less importance.

Another understanding of sin, according to Cosgrave (1999), is relational, which implies that sin is a form of attitude that leads to sin and, therefore, damaging the relationships with God. This understanding also emphasises the sinful nature of humans because the sin is committed when one willingly chooses evil. Cosgrave (1999) also points out that in relational understanding of sin not only sinful actions are considered sinful, but also attitudes, values, goals or thoughts that drive a person away from God. This understanding of sin also corresponds to the definitions given by McSweeney (1978) and Turner and Greenlee (1948), the sin applies to not only on deeds, but also on the inside of humans, on their minds.

Considering the fact that sin may be committed on the level of thoughts, there are hardly any person who has never sinned (McSweeney, 1978; Cosgrave, 1999). Not only act of sin or rebellion accuses humans of major offence against God, but also guarantees everlasting

separation from the Creator. Bruno (2015) writes that sin and death are ‘inseparable’ (p. 33). The Bible also states that “For the wages of sin is death” (KJV, 2024, Romans 6:23). It leads us to a conclusion that sinfulness of men slowly leads to death, both physical as well as spiritual.

For some people the idea of total depravity is a cause of guilt and, therefore, might have a negative effect on mental health, even though feeling is not a desired achievement the doctrine of sinfulness (Uecker et al., 2016). Turner (1974) finds such depressing reaction unnecessary as the key point of understanding sinfulness is to seek holiness in reflecting the image of God in everyday life (Turner, 1974).

1.5.2 Holiness

Holiness, in contrast to sinfulness, is defined by Roberts (2017) as a “victory over outward sin” (p. 1), meaning that sin does not longer have any control over the person. Another point worth mentioning is that holiness is not only a single act of not committing sin, but a state that does not consist of repeated good action or rituals. Tripp (2018) also comments on the etymology of the Hebrew word “qadowsh” that was translated as “holy”. Originally, “qadowsh” means “to cut”, which thus gives additional meanings to words “holy” and “holiness” as “being separated” or “cut off” from anything else. In biblical sense, being holy for a Christian means be separated from sin (KJV, 2024, Romans 6:20) and for God being independent (KJV, 2024, Acts 17:24-25).

The same definition of holiness can be applied to God himself. Roberts (2017) explains that God is infinitely holy due to His moral perfection in every aspect as well as His absolute freedom from any kind of sin. However, Roberts (2017) also presents the definition of God’s holiness specifically which is “the same with the moral excellence of the divine nature, or his purity and beauty as a moral agent, comprehending all his moral perfections, his righteousness, faithfulness, and goodness” (p. 20). Contrasting with sinfulness, holiness (and especially God’s holiness) are complete opposites that never cross.

Roberts (2017) in his book “Holiness Teachings” lists many characteristic features of holiness Christians achieve throughout the life. Chapter XXXV summarises all these features in God’s commandment where He obliges people to be holy like Him (KJV, 2024, 1 Peter 1:15). The Bible also says than only holy people will see God (KJV, 2024, Hebrews 12:14). Johnson (2015) contributes to the definition of holiness in religious sense as “the mind of Christ” (p. 117). Considering this as another feature of holiness in Christian life, it corresponds to the idea

that only holy people, those who have the mindset of Jesus Christ, would see Him in their everyday lives and then in the afterlife.

1.6 Methodology

Bouchirka (2024) defines imagery as the compilation of literal or figurative language that add symbolism and immerse the reader into the imaginary world. Imagery appeals to the reader's senses to create a deeper understanding of what is happening and how to react to this. Imagery makes the reader evoke images using the triggers as sight (colour, size, shape, pattern), sound (music, noise, silence), taste (fragrance, scent, odour), smell (spiciness, sweetness, sourness, savouriness, saltiness) and touch (feeling of touch, temperature, movement, texture) (Del Mar College, 2023; Bouchirka, 2024). Bouchirka (2024) also claims that imagery might be represented by both literal and figurative language.

Appealing to the senses seems to be the key feature of imagery, as stated by both Bouchirka (2024) and Paudyal (2023). Thus, the place of imagery in literature analysis would be centred around the words that trigger certain sense.

Although there are many interpretations of sinfulness and holiness, in order to analyse the images of sinfulness of men and holiness of God in C.S. Lewis's "Chronicles of Narnia" and their correspondence with the Bible, in this thesis the definition of sinfulness would be "breaking the law of God" and "a rebellion against God" as it implies the most common understandings of sin which are legal and relational. When it comes to holiness, the definition would be more God-centred, that is "moral excellence of the divine nature" (Roberts, 2017, p. 20).

The selection of texts will follow the same order as the key ideas of the Bible presented in subchapter 1.4., because, as stated before, each of the key points of the Bible (Creation, Fall, Redemption and New Creation) in one way or another either depict the holiness of God or sinfulness of men. To determine the volume of "Chronicles of Narnia" texts that would fall under the analysis, it is necessary to choose the novels that cover the themes of sinfulness and holiness through the topics of Creation, Fall, Redemption and New Creation.

1.6.1 Novels for Analysis

The first novel to analyse sinfulness and holiness would be "Magician's Nephew", because, as stated by Mikolas (2021), "The Magician's Nephew" is a novel with two straightforward

themes: creation of Narnia and the origin of evil, which, presumably, contain images of sinfulness and holiness.

Then follows “The Lion, the Witch and the Wardrobe” which, according to Rogers (1982), contains themes of fall and redemption. Another thing worth mentioning is that, in the beginning, C.S. Lewis planned to only write “The Lion, the Witch and the Wardrobe” and not make it a series of books. This leads to the conclusion that if images of sinfulness of holiness in “Chronicles of Narnia” are expressed with biblical vocabulary, it will be clearly seen in “The Lion, the Witch and the Wardrobe” (Rogers, 1982).

The topic of new creation is depicted in “The Last Battle”. According to Hinten (2004), in “The Last Battle” all Narnia creatures come to Aslan for the final judgement, which might also include the themes of sinfulness and holiness.

1.6.2 Keywords from the Bible

Hall (2013) presents a list of the most frequently searched keywords in the Bible. Among 50 most searched keywords there are “sin” and “death”, which would be included into the keywords list used to analyse “Chronicles of Narnia” on the matter of sinfulness and holiness, as it is stated in the Bible “For the wages of sin is death” (KJV, 2024, Romans 6:23). As an opposite of “death”, “life” would be included into the key characteristics of holiness, since God is claimed to be the ultimate source of life in the Bible (KJV, 2024, John 14:6).

Additionally, God calls Himself “the beginning and the end” (KJV, 2024, Revelations 22:13). The word “beginning” might be included into the keywords list as a sign of God being the beginning of life.

Doriani (n.d.) also finds the word “flesh” as the image of sinful nature, as it is literally interpreted as “sinful nature” in some Bible translations. There are also some keywords that characterise sinfulness such as “wickedness”, “to desire” in evil sense, “to abuse”, “to pervert”, “to spoil”, “to rebel”, “rebellion”, “lie”, “greed” and “pride”. As an opposite of “lie”, truth would be included into the holiness keywords list, as God has called himself “the truth” in the Bible (KJV, 2024, John 14:6).

The Bible draws a connection between sinful nature of humans and their body, usually referred to as the “flesh” (KJV, 2024, Romans 7:20). The Bible also shows that before committing a sin, a human faces temptation that might lead to sin. A human can be tempted by their own lust (KJV, 2024, James 1:14) or by Satan himself (KJV, 2024, Matthew 4:1). The reason the word

“to tempt” or “temptation” are explicit images of sinfulness is that the Bible says that “[...] God cannot be tempted with evil, neither tempteth he any man,” (KJV, 2024, James 1:13).

In the Bible the presence of angels or God himself is feared by humans (KJV, 2024, Luke 1:30; Mathew 28:5; Luke 2:10). Since holiness is described by Roberts (2017) as a moral excellence, the holy presence of God and His right to “judge” creates “fear” in sinful humans, which simultaneously unveils the sinfulness of humans and emphasises the holiness of God. Also, “fear” is among top 50 searched terms, according to Hall (2013).

Since in „Chronicles of Narnia“ features a godlike creature like Aslan, attributes of holiness of God listed by Tank (2019) seem to fit well into the analysis of the Bible vocabulary use in „Chronicles of Narnia“. First, „glory“ is sometimes used as a synonym to the word „holiness“. Secondly, the Bible says that „God is light, and in him is no darkness at all“ (KJV, 2024, 1 John 1:5). Therefore, the word „light“ is an image of holiness, whereas „darkness“ is the opposite of holiness which is sinfulness. Another point Tank (2019) makes is God’s holiness is usually associated with „power“, which would also be included into the list of keywords. As a synonym for „power“, „might“ shall also be included into the list, as it is frequently used to describe the power of God over the universe (KJV, 2024, Deuteronomy 7:19, Psalms 24:8, Luke 9:43).

The words „to forgive“ and „forgiveness“, which are also one of the most searched terms in the Bible, as stated by Hall (2013), fits both sinfulness and holiness categories, depending on the context. On the one hand, only a sinful person needs forgiveness. On the other hand, Josh and Sean McDowell (2009) state that the only one who can forgive sin is God, who is holy and free of sin, and against whom sins are committed.

To summarise the keywords to analyse Bible vocabulary use in „Magician’s Nephew“, „The Lion, the Witch and the Wardrobe“ and „The Last Battle“ on images of sinfulness and holiness, all keywords are presented in a form of a table (see Table 1).

Table 1 Keywords for the analysis

Sinfulness keywords	Holiness keywords
1. Sin(fulness), 2. Death, 3. Wicked(ness), 4. (to) Desire, 5. (to) Abuse, 6. to Pervert, 7. to Spoil, 8. to Rebel, 9. Rebellion, 10. (to) Lie, 11. Greed, 12. Pride, 13. Proud, 14. Fear, 15. Flesh, 16. Tempt(ation)	1. Holy, 2. Holiness, 3. Glory, 4. Glorious, 5. Light, 6. Power(ful), 7. Might(y), 8. to Forgive, 9. Forgiveness, 10. (to) Live, 11. Life, 12. Truth, 13. Beginning, 14. Fear, 15. to Judge, 16. Judge(ment)

The images of sinfulness and holiness are analysed on the basis of their linguistic representation with words the Bible uses to present holiness and sinfulness. The two groups of words in Table 1 include sixteen words each that create the key ideas in the representation of the images of sinfulness and holiness.

CHAPTER II BIBLE VOCABULARY USE IN “CHRONICLES OF NARNIA”

2.1 Bible Vocabulary in the Images of Holiness and Sinfulness in “Chronicles of Narnia”: Characters and Events

Since “Chronicles of Narnia” is a seven-book series, religious themes seem to be presented in different contexts with different roles, depending on the narrative, whether it is an ethereal atmosphere of “Magician’s Nephew” (1955), a medieval setting as in “The Lion, the Witch and the Wardrobe” (1950) or apocalyptic elements in “The Last Battle” (1956). To track Bible vocabulary use and its role in “Chronicles of Narnia”, the novels under analysis follow the biblical main “storyline” presented in subchapter 1.4 as they have the most distinct connections with biblical key themes.

2.1.1 Creation and “Magician’s Nephew”

Light

In “Magician’s Nephew” (1955), the very first book of the series, a world of Narnia is created. The “light” was the second thing God of the Bible creates (KJV, 2024, Genesis 1:3). The creation of Narnia follows the same order. In Chapter 8 of “Magician’s Nephew” when Digory and Polly wear green rings, they, along with their company, enter the realm that is completely dark, but there are the heaven and the earth already. Then, after the Voice starts to sing, the light appears.

One moment there had been nothing but darkness; next moment a thousand, thousand points of *light*² leaped out—single stars, constellations, and planets, brighter and bigger than any in our world. (Lewis, 2001, p. 81)

C.S. Lewis seems to take inspiration from the creation written in the Bible. In Genesis chapter one, verses one and two it says, “In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light” (KJV, 2024, Genesis 1:1-3).

Another reason for light to be an indicator of holiness is that the light preceded the first appearance of Aslan, the divine figure in the novels. Lewis (2001) later writes „[...] you would

²Throughout the paper the italics will be used in the quotes by the author of the paper to mark the keyword.

have felt quite certain [...] that it was the first voice, the deep one, which had made them appear and made them sing” (p. 81).

The light in the book appears by itself as Aslan approaches the main characters. In „Magician’s Nephew“ it says, “the eastern sky changed from white to pink and from pink to gold. The Voice rose and rose, till all the air was shaking with it. And just as it swelled to the mightiest and most glorious sound it had yet produced, the sun arose” (p. 82). Narnia seems to be fully lit when Aslan stands in front of the characters, “it was a Lion. Huge, shaggy, and bright, it stood facing the risen sun” (p. 82).

Comparing this passage from the Bible to “Magician’s Nephew”, it can be stated that the light is the first thing that has been created. However, the ways of creating are different and the Bible explains the creation in a more straightforward way. In the Bible it says that God said, “Let there be light; and there was light” while in “Magician’s Nephew” it is unclear whether the light appeared by itself, was created by singing, or Aslan himself was the source of light.

Glory (Glorious)/Might(y)

In the same episode of creation of Narnia, the holiness of Aslan (called the Voice before being introduced to the characters) is clearly portrayed with the Bible vocabulary. With the light becoming brighter and brighter, the sun rises as the loudness of the Voice reaches its climax. “The Voice rose and rose, till all the air was shaking with it. And just as it swelled to the *mightiest* and most *glorious* sound it had yet produced, the sun arose,” (Lewis, 2001, p. 82).

The holiness expressed in this passage emphasises the perfection of the Voice, the Creator. This is the first appearance of Aslan in the series, so Lewis uses such adjectives as “the mightiest” and “the most glorious” as the introductory characterisation of Aslan. This is very similar to how God is described in the Bible.

“Who is this King of *glory*? The LORD strong and *mighty*, the LORD *mighty* in battle.” (KJV, 2024, Psalms 24:8)

God is not described as mighty and glorious in the first chapters of the book of Genesis but later, which is different from „Chronicles of Narnia“, God and Aslan still share the same characteristics regarding their excellence.

Life/Death

In the gospel of John 14:6 (KJV, 2024) God calls himself the life and in John 5:26 (KJV, 2024) it is also stated that God has life in himself, which emphasises God's holiness in terms of not being controlled by anything.

In "Magician's Nephew" Aslan does not claim to be the source of life. However, he was the one creating Narnia and everything in it, which already implies that life obeys him. In "Magician's Nephew" Aslan's power over life can be seen at the end of the novel when Aslan plants the Tree of Life, and whoever eats the fruit of that tree lives forever. Another characteristic feature of this tree is that the evil (the Witch in this novel's case) fears this tree, while those who obey Aslan find this tree delightful.

She [the Witch] dare not come within a hundred miles of the Tree, for its smell, which is joy and *life* and health to you, is death and horror and despair to her, (Lewis, 2001, p. 125).

In the Bible (KJV, 2024) apostle Paul shares the same idea that for people living a sinful lifestyle the existence of God and His holiness and justice threatening, while those who trust in Him find hope and sense of purpose.

For we are unto God a sweet savour of Christ, in them that are saved, and in them that perish: To the one we are the savour of death unto death; and to the other the savour of *life* unto *life*. And who is sufficient for these things? (KJV, 2024, 2Corinthians 2:15-16)

As an opposite of life there is death, and these two passages also contrast between life and death, meaning that immortal soul would fear the eternal life if it was evil or would consider it a great gain if the soul was justified by God.

When Aslan was talking about the Tree of Life, it was the first mentioning of the death in the series. Death is no longer mentioned in "Magician's Nephew" as an image of sinfulness.

Wicked(ness)

As an opposition to Aslan, who has been introduced as "the mightiest" and "the most glorious", the word "wicked" in "Magician's Nephew" is used to describe magicians.

Table 2 The use of the word “wicked” in “Chronicles of Narnia”

And you’re simply a <i>wicked</i> , cruel magician like the ones in the stories. Well, I’ve never read a story in which people of that sort weren’t paid out in the end, and I bet you will be. (Lewis, 2001, p. 35)	<i>wicked</i>
Then I waited till we were so close that we could see one another’s faces. She flashed her horrible, <i>wicked</i> eyes upon me and said, ‘Victory.’ ‘Yes,’ said I, ‘Victory, but not yours.’ (Lewis, 2001, p. 58)	<i>wicked</i>
It was the look that all <i>wicked</i> Magicians have, the “Mark” which Jadis had said she could not find in Digory’s face. (Lewis, 2001, p. 63)	<i>wicked</i>
[To the Witch] It was a <i>wicked</i> thing to do,” said Polly. “What harm had he done her?” (Lewis, 2001, p. 87)	<i>wicked</i>
But we must leave him to think over his [Uncle Andrew’s] <i>wicked</i> deed (if he was likely to do anything so sensible) and turn to more important things. (Lewis, 2001, p. 102)	<i>wicked</i>
“Not yet, Daughter of Eve,” he said. “Not yet. But you are growing more like it. It is not certain that some <i>wicked</i> one of your race will not find out a secret as evil as the Deplorable Word and use it to destroy all living things. (Lewis, 2001, p. 129)	<i>wicked</i>

The word “wicked” is used 18 times in “Chronicles of Narnia”, mainly being used in “Magician’s Nephew” and “The Last Battle”. In “Magician’s Nephew” Uncle Andrew and the Witch seem to be the villains of the novel. They are portrayed as an image of wickedness and sin, an opposition to Aslan, who is, on the other hand, presented as the holy Creator. In the Bible the devil sometimes is also called “the wicked one”, which gives this keyword a strong connection with sinfulness.

The field is the world: the good seed are the children of the kingdom; but the tares are the children of the *wicked* one; (KJV, 2024, Matthew 13:38)

(to) Desire

One of the meanings of the word “desire” is an uncontrollable urge to sin. It is better seen in the New International Translation of the Bible, where the word “lust”, as it is translated in King James Bible, is translated as “desire”.

When tempted, no one should say, “God is tempting me.” For God cannot be tempted by evil, nor does he tempt anyone; but each person is tempted when they are dragged away by their own evil *desire* and enticed. (New International Version³, 2024, James 1:13-14)

What causes fights and quarrels among you? Don’t they come from your *desires* that battle within you? (NIV, 2024, James 4:1)

At the end of “Magician’s Nephew” Digory and Polly are talking with Aslan about the Tree of Life and its magical fruits that give immortality. Asking if the Witch did not gain immortality because she ate the apple with evil intentions Aslan responds that Narnia’s laws cannot be broken and everyone gets what they are looking for. But the Witch’s desire to be immortal and powerful got distorted with her evil nature that resulted into an eternal life of despair.

“Oh, I see,” said Polly. “And I suppose because she took it in the wrong way it won’t work for her. I mean it won’t make her always young and all that?” “Alas,” said Aslan, shaking his head. “It will. Things always work according to their nature. She has won her heart’s *desire*; she has unwearying strength and endless days like a goddess. But length of days with an evil heart is only length of misery and already she begins to know it. All get what they want; they do not always like it. (Lewis, 2001, p. 126)

Pride

According to the Bible, all sins come from three things: „lust of the flesh, lust of the eyes and the *pride* of life” (KJV, 2024, 1John 2:16). Pride is considered to be the first sin, since Satan was exiled from heaven because of his pride and desire to be greater than God. In the book of the prophet Isaiah chapter 14 verses 12 to 14 writes about Satan:

How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: [...]; I will be like the most High. (KJV, 2024, Isaiah 14:12-14)

³ Later referred to as NIV

Although the word “pride” is not mentioned here, it seems that Satan was driven by his pride to be like “the most High”. Thus, pride is not only one of the three fundamental sins, but also is a symbol of sin in general.

In “Magician’s Nephew” the word “pride” is first mentioned in chapter 4 where the Witch appears as some sort of a “waxwork” (p. 49). Before the Witch (called the Queen at that time) appeared in the flesh, she was already described as proud:

The last figure of all was the most interesting—a woman even more richly dressed than the others, very tall [...], with a look of such fierceness and *pride* that it took your breath away. (Lewis, 2001, p. 50)

Later in chapter 6 the Witch is blaming her sister for not giving her the throne. Lewis (2001) writes ““It was my sister’s fault,” said the Queen. “She drove me to it. May the curse of all the Powers rest upon her forever! At any moment I was ready to make peace — [...], if only she would yield me the throne. But she would not. Her *pride* has destroyed the whole world.” (p. 58).

Although the Witch blames her sister for being proud, the fact that the Witch destroyed the world to get to the throne does not make her less proud than her sister. Also, considering later events that the Witch finds herself in Narnia, immortal and evil, at this point she followed Satan’s path briefly described in the Bible.

Tempt

Temptation is not as big a topic in “Magician’s Nephew”, the word “temptation” is present in the novel. In chapter 14 of „Magician’s Nephew” when the Witch is exiled to the North, Aslan asked about Digory’s temptation.

[...] And the Witch *tempted* you to do another thing, my son, did she not?”
“Yes, Aslan. She wanted me to take an apple home to Mother. (Lewis, 2001, p. 126)

First, this moment puts emphasis on Aslan’s divine nature as he asks Digory about something he did not witness. Second, the Witch, who is the portrait of evil in this novel, tempts Digory with his own desire to heal his mother. Although this desire is not sinful by itself, the Witch’s goal was to harm Digory and his family. Aslan’s response was that immortality would be harmful to people when the apple from the Tree of Life is stolen. He sooner lets him take the apple, not steal it, which would heal his mother and not make her immortal.

Understand, then, that it would have healed her; but not to your joy or hers. The day would have come when both you and she would have looked back and said it would have been better to die in that illness. (Lewis, 2001, p. 126)

That is what would have happened, child, with a stolen apple. It is not what will happen now. What I give you now will bring joy. It will not, in your world, give endless life, but it will heal. Go. Pluck her an apple from the Tree. (Lewis, 2001, p. 126)

Concluding their conversation devoted to temptations, the temptation was to listen to evil instead of Aslan, and Digory was balancing between sin and holiness.

2.1.2 Fall, Redemption and “The Lion, the Witch, and the Wardrobe”

The novel “The Lion, the Witch, and the Wardrobe” seems to contain two key themes of the Bible that are Fall and, more importantly, Redemption (Rogers, 1982). Rogers (1982) also states that Lewis did not intend to make “Chronicles of Narnia” a series of books, but “The Lion, the Witch and the Wardrobe” was meant to be the only book. Jesus in the Bible says to the pharisees that if they want to have an eternal life, they must study the scriptures (meaning the Old Testament) that testify of Him (KJV, 2024, John 5:39). This means that the Bible’s key theme is Redemption because this is why Jesus came on earth: to die for humankind’s sins (KJV, 2024, John 3:16) and make peace between humans and God (KJV, 2024, 2Corinthians 5:19). Considering that C.S. Lewis, presumably, tried to fit the whole gospel into one book, “The Lion, the Witch, and the Wardrobe” would contain high volume of Bible vocabulary.

Life

Aslan is once again portrayed as a source of Life when he enters the Witch’s castle after his resurrection on the stone table. In the Witch’s castle there were animals and other creatures that the Witch turned into stone. When Aslan walked in the castle, all these creatures came back to life.

Of course the children’s eyes turned to follow the lion; but the sight they saw was so wonderful that they soon forgot about *him*⁴. Everywhere the statues were coming to *life*. (Lewis, 2001, p. 231)

It can be compared to the vision prophet Ezekiel had when God showed him a field full of bones of the dead men. God says that He is powerful enough to turn bones back into humans.

⁴ C.S. Lewis’s emphasis

To better match the keyword “life”, the quote from the Bible is again taken from New International version.

The hand of the LORD was on me, and he brought me out by the Spirit of the LORD and set me in the middle of a valley; it was full of bones. [...] This is what the Sovereign LORD says to these bones: I will make breath enter you, and you will come to *life*. (NIV, 2024, Ezekiel 37:1,6)

Both passages show that God or god-like figure in Narnia are the ultimate source of life, and it is in their power to turn anything back to life.

Proud

Since pride is claimed to be one of the three foundational sins (KJV, 2024, 1John 2:16), Lewis uses the word “proud” to describe the Witch’s first appearance in “The Lion, the Witch and the Wardrobe”. It is that same Witch that fled to the North of Narnia, and in “The Lion, the Witch and the Wardrobe” she is back to Narnia as the White Witch. Edmund is the first main character that encounters her and soon becomes her servant.

[...] in the middle of the sledge sat a very different person—a great lady, taller than any woman that Edmund had ever seen. [...] It was a beautiful face in other respects, but *proud* and cold and stern. (Lewis, 2001, p. 154)

The Bible considers the pride as a characteristic feature of a sinful nature of humans. In some passages the pride is opposed to the holiness of God. Considering that, having given the adjective “proud” as the first characteristic of a character, Lewis emphasised an evil nature of the Witch.

There is none holy as the LORD: for there is none beside thee: neither is there any rock like our God. Talk no more so exceeding *proudly*; let not arrogance come out of your mouth: for the LORD is a God of knowledge, and by him actions are weighted. (KJV, 2024, 1Samuel 1:28)

Fear

The contrast between the holiness of God and sinfulness of men results into humans being scared in front of God’s holiness. Many times when angels appeared to the humans, they told the people to not be afraid. The reason for such reactions was not only because of people’s fear of God’s holiness, but also because God stated in the book of Exodus to Moses that no man can see God and stay alive (KJV, 2024, Exodus 33:20) due to His holiness. Luke starts his

gospel from the story of the birth of John Baptist, where the angel tells John's father Zacharias about the birth of a son. Even though John's father was a priest, he was feared by the presence of an angel.

And there appeared unto him an angel of the Lord standing on the right side of the altar of incense. And when Zacharias saw him, he was troubled, and *fear* fell upon him. (KJV, 2024, Luke 1:11-12)

Lewis tends to also emphasise the holiness of Aslan and sinfulness of the Witch by making the Witch fear the presence of Aslan. It is important to mention that in the following passage, Aslan was not only attacking or acting aggressive, but he was about to pay for Edmund's betrayal so Edmund would be free. Thus, evil creatures' and the Witch's fear seems irrational, it not to consider Aslan being a god-like figure.

A howl and a gibber of dismay went up from the creatures when they first saw the great Lion pacing toward them, and for a moment even the Witch herself seemed to be struck with *fear*. (Lewis, 2001, p. 221)

2.1.3 New Creation and "The Last Battle"

The last book of the series "The Last Battle" the story of Narnia comes to an end. In "The Last Battle", according to Hinten (2004), all Narnia creatures come to Aslan for the final judgement. Ward (2022) also describes "The Last Battle" as the Narnian apocalypse, because not only the story comes to an end, but Narnia comes to a complete destruction.

"The Last Battle" shares the topic of the apocalypse with the Bible even in tiny details. Fairchild (2021) describes classic theological eschatology which features some characters or events that are similar to the ones in "The Last Battle" such as the antichrist, the final judgement or the great battle known as "Armageddon".

Looking from the perspective of the biblical main "storyline" eschatology covers the topic of the new creation, because the Bible narrative comes to its climax after the final judgement, after the world comes to its end, when there would be a new land and people would have new ethereal bodies (KJV, 2024, Revelation 21:1, 1Corinthians 15:52-54).

Glorious

Aslan is most explicitly referred to as a God in "The Last Battle" when Jewel tells the story of his life. Jewel says that he has been serving Tash his whole life and he did not believe in Aslan. When he meets him, he calls him "Glorious One" (Lewis, 2001, p. 891)

Never theless, it is better to see the Lion and die than to be Tisroc of the world and live and not to have seen him. But the *Glorious* One bent down his golden head and touched my forehead with his tongue and said, Son, thou art welcome. (Lewis, 2001, p. 891)

There are many verses in the Bible that describe God as “glorious”. Calling Aslan “glorious” means that he is worthy to be worshipped as a god of Narnia.

Now therefore, our God, we thank thee, and praise thy *glorious* name. (KJV, 2024, 1 Chronicles 29:13)

His work is honourable and *glorious*: and his righteousness endureth for ever. (KJV, 2024, Psalms 111:3)

But there the *glorious* LORD will be unto us a place of broad rivers and streams; wherein shall go no galley with oars, neither shall gallant ship pass thereby. (KJV, 2024, Isaiah 33:21)

Truth

Throughout the “Magician’s Nephew”, “The Lion, the Witch and the Wardrobe” Aslan has not been called the “truth”. In “The Last Battle”, though, Aslan is put together with “truth”. In a comic moment where the horse proposes a toast, it first gives credit to Aslan and “truth”, meaning that “truth” is a characteristic feature of Aslan.

A page came out of the house carrying a great wooden bowl, curiously carved, and handed it to the Centaur. The Centaur raised the bowl and said, “I drink first to Aslan and truth, Sire, and secondly to your Majesty.” (Lewis, 2001, p. 797)

In the Bible God himself is called the “truth”, which is far more explicit than it is in the Narnia series. However, in spite of the vagueness of the use of the word “truth” in “The Last Battle” when describing holiness, it is seen how Aslan is acknowledged as an ultimate truth.

Jesus saith unto him, I am the way, the *truth*, and the life: no man cometh unto the Father, but by me. (KJV, 2024, John 14:6)

For the law was given by Moses, but grace and truth came by Jesus Christ. (KJV, 2024, John 1:17)

Power/Light

The light was followed by the appearance of Aslan in “Magician’s Nephew”. In “The Last Battle” Aslan is once again appearing along with light. The words “power” and “light” are used

at the last pages of the series to emphasise the holiness of Aslan that will judge the world of Narnia on its last day.

The *light* ahead was growing stronger. Lucy saw that a great series of many-colored cliffs led up in front of them like a giant's staircase. And then she forgot everything else, because Aslan himself was coming, leaping down from cliff to cliff like a living cataract of *power* and beauty. (Lewis, 2001, p. 902)

This passage seems to be a pure praise of Aslan. In the Bible the book of Psalms is full of songs that praise God for his qualities. "Light" and especially "power" seem to be frequently used in such texts that praise God for his holiness.

Be thou exalted, LORD, in thine own strength: so will we sing and praise thy power. (KJV, 2024, Psalms 21:13)

God hath spoken once; twice have I heard this; that power belongeth unto God. (KJV, 2024, Psalms 62:11)

He ruleth by his power for ever; his eyes behold the nations: let not the rebellious exalt themselves. Selah. (KJV, 2024, Psalms 66:7)

Fear

In context of sinfulness and holiness, fear is what a sinful creature experiences in the presence of a holy creature. In "The Last Battle" where Aslan was judging the creatures of Narnia, many of them, due to their disloyalty to Aslan, leads to the feeling of fear and hopelessness.

But as they came right up to Aslan one or other of two things happened to each of them. [...] And when some looked, the expression of their faces changed terribly—it was *fear* and hatred: except that, on the faces of Talking Beasts, the *fear* and hatred lasted only for a fraction of a second. You could see that they suddenly ceased to be Talking Beasts. They were just ordinary animals. And all the creatures [...] disappeared into his huge black shadow [...]. The children never saw them again. (Lewis, 2001, p. 884-885)

In the Gospel of Mark there is a moment when Jesus calmed the storm when He and His disciples were in the boat in the middle of a lake. When Jesus calmed the storm, his disciples were filled with fear, because they knew that Jesus must be a god-like figure to do something like this. The realisation of God's power made them fear as Talking Beasts feared Aslan.

And they *feared* exceedingly, and said one to another, What manner of man is this, that even the wind and the sea obey him? (KJV, 2024, Mark 4:41)

Death

It was already said that the Bible says that “the wages of sin is death” (KJV, 2024, Romans 6:23). In “The Last Battle” the Ape named Shift tricked Narnians to believe in a false Aslan to control them. Later in the book he is sentenced to death for being a traitor.

Here stand I, Tirian of Narnia, in Aslan’s name, to prove with my body that Tash is a foul fiend, the Ape a manifold traitor, and these Calormenes worthy of *death*. (Lewis, 2001, p. 859)

It is important to mention that Tirian does not base his verdict on his sovereign will, but he does that in Aslan’s name, the name of the one who is the law of Narnia. This detail emphasises the ultimate truth that there is a punishment for a sin.

2.2 Bible Vocabulary in “Chronicles of Narnia”: Summary

The following table presents the number of keywords from the Bible that were used in “Chronicles of Narnia” in the contexts of sinfulness and holiness. The biggest number of keywords considering sinfulness and holiness are used in “Magician’s Nephew”, a novel that considers the topic of creation in the Bible. In “The Lion, the Witch and the Wardrobe” and “The Last Battle” there are three cases of the use of the word identified during the study that describe sinfulness and holiness.

Table 3. Keywords from the Bible present in “Chronicles of Narnia”

Sinfulness	Holiness
Magician’s Nephew	
1. Death, 2. Wicked(ness), 3. (to) Desire, 4. Pride, 5. Tempt	1. Light, 2. Glory (glorious), 3. Might(y), 4. Life
The Lion, The Witch and the Wardrobe	
1. Proud, 2. Fear	1. Life
The Last Battle	
1. Fear, 2. Death	1. Glorious, 2. Truth, 3. Power, 4. Light

Some important episodes from “Chronicles of Narnia” seem to lack the keywords from the Bible. For example, Aslan’s dialogue with the Witch when they discuss the fate of Edmund is written without the use of biblical vocabulary, although Aslan could have quoted some verses from the Bible, as it was assumed in the hypothesis. The reason seems to be that C.S. Lewis intended to distance the story from a clear connection with the Bible to show the fictional nature of the main characters.

Moreover, the topic of new creation in the Bible is covered in the book of Revelation, where apostle John describes his visions. In this book the main character is God that gives John certain images to comprehend. On the other hand, in “Chronicles of Narnia” Lewis’s intention as a narrator is to tell a story with an original plot and various characters, whose values and ideas clash or unite. Therefore, the lack of the Bible vocabulary, despite the overall similarity with the Bible, is understandable and shows that Lewis chose his own style to describe sinfulness and holiness in “Chronicles of Narnia”.

Another means C.S. Lewis’s uses to reflect the Bible is the use of synonyms in order to simplify biblical vocabulary. It appears in the conversation between Aslan and the White Witch when Aslan offers himself as a sacrifice for Edmund’s betrayal and later Aslan’s death on the stone table.

You [Aslan] know that every traitor belongs to me [the White Witch] as my lawful prey and that for every treachery I have a right to a kill. (Lewis, 2001, p. 216)

And now, who has won? Fool, did you [Aslan] think that by all this you would save the human traitor? Now I [the White Witch] will kill you instead of him as our pact was and so the Deep Magic will be appeased. (Lewis, 2001, 223)

From the biblical perspective, this episode is crucial as it conveys two fundamental biblical truths: 1) every sin will be punished (“the wages of sin is death” [KJV, 2024, Romans 6:23]) and 2) only a pure soul that has never sinned is able to redeem the sins of the mankind, which became possible only in Jesus of Nazareth („For he hath made him to be sin for us, who knew no sin; that we might be made the righteousness of God in him.“ [KJV, 2024, 2 Corinthians 5:21]).

Despite the deep theological symbolism of the episode, Lewis expresses these biblical ideas implicitly, without using the word „sin“ or „sinner“, and also narrows down the salvation of humankind to the salvation of Edmund in particular. It supports the idea that Lewis’s main intention was to create a plausible fantasy story that is only inspired by the Bible. The choice of vocabulary did not depend on the Bible only but was developed by Lewis to fit into the children’s vocabulary.

In C.S. Lewis’s „The Last Battle“ there are quite a few instances of the use of so called „Shakespearean“ English, which is widely used in the King James Bible.

“Thou art a fool and understandest nothing,” said Rishda Tarkaan. “These be high matters.” (Lewis, 2001, p. 858)

Thou hast called me into Narnia, Rishda Tarkaan. Here I am. What hast thou to say? (Lewis, 2001, p. 871)

Thou knowest my downsitting and mine uprising, thou understandest my thought afar off. (KJV, 2024, Psalms 139:2)

Jesus saith unto him, Thomas, because thou hast seen me, thou hast believed: blessed are they that have not seen, and yet have believed. (KJV, 2024, John 20:29)

C.S. Lewis might have used such archaic language to create a certain mood around the characters that talk in such manner, but it also indicates that such language is, presumably, inspired by King James Bible translation.

The keywords regarding sinfulness are indeed used vaguely and they could be applied without referring to the Bible. The keywords regarding holiness (in context of Aslan) have a stronger correlation as both Lewis as a narrator and characters in the novels use the same keywords as those in the Bible.

Throughout the three novels from “Chronicles of Narnia”, which are “Magician’s Nephew”, “The Lion, the Witch, and the Wardrobe” the ideas of sinfulness and holiness are sometimes expressed with the Bible vocabulary. The hypothesis of this paper was that the images of holiness and sinfulness are mostly expressed with the Bible vocabulary, which seems to be only partially true, because there were much fewer instances of using Bible vocabulary (up to eight times per a word depending on a novel) than it was initially expected. However, Bible vocabulary is still present in the novels and is used in crucial episodes such as the introduction or development of characters (e.g. the White Witch, fear of the villain characters, glory of Aslan) and events (e.g. the end of Narnia). Despite the rare use of Bible vocabulary, it is still present and gives a certain connection with the biblical manifestation of the images of sinfulness and holiness.

CONCLUSION

With advanced technologies, increased life expectancy and decreased infant mortality, there seems to be a general decline in religion in contemporary society (Inglehart, 2020; Molteni and Biocalti, 2023). Despite the seeming decline, in literature there are some novels on religious topics that have acquired fame and world-wide recognition. One of the most well-known among readers were “The Shack” by William P. Young and “Gilead” by Marilynne Robinson. These novels consider the topics of suffering and the afterlife.

“Chronicles of Narnia” by C.S. Lewis is one of the most significant examples of fantasy genre with millions of copies sold worldwide (Curcic, 2023). C.S. Lewis at the time of writing of “Chronicles of Narnia” was not only a Christian but also an apologist, and there were many connections with the Bible in terms of characters and events (Murchison, 2001; Tolson, 2005). The most important character in all Narnia books is Aslan, a god-like figure in the series who appears in every book and who is believed by many a literature image of Jesus Christ (Alexander, 2003). The most obvious connection between Aslan and Jesus Christ is Aslan’s death on the Stone Table for Edmund’s betrayal. Another connection with the Bible is the character of White Witch who represents Satan or the image of Turkish delight that represents temptation (Kehl, 2007).

To conduct the analysis, the term “sinfulness” was first defined as “breaking the law of God” and “a rebellion against God” and holiness as “moral excellence of the divine nature” (Roberts, 2017, p. 20). The use of Bible vocabulary in Narnia books that follow the use of Bible vocabulary in “Chronicles of Narnia” is analysed against the biblical storyline. Since “Chronicles of Narnia” is a series of seven books, the novels for the analysis were chosen according to the biblical main storyline, i.e. the fall of humankind into the original sin, God’s plan of redeeming people from sin and the description of the new life after the end of the world. The key ideas of the Bible can be divided into four topics: Creation, Fall, Redemption and New Creation (Wellum, 2021). In “Chronicles of Narnia” such themes are present in different variations in “Magician’s Nephew” (e.g. the glory of Aslan as a creator, the introduction of the evil Witch), “The Lion, the Witch and the Wardrobe” (e.g. Aslan’s power over death) and “The Last Battle” (e.g. evil characters’ fear in front of the Aslan as the judge). The keywords for the analysis were selected using the top requested Bible terms and keywords taken from theological articles regarding sinfulness and holiness (for example, “pride” and “death” for sinfulness and “power” and “light” for holiness). By the end of the study, out of thirty two keywords applied

for the analysis fourteen words were used in the novels such as “Magician’s Nephew”, “The Lion, the Witch and the Wardrobe” and “The Last Battle”. Hence, the hypothesis of the study that the images of sinfulness and holiness depicted in “Chronicles of Narnia“ are mostly expressed with the Bible vocabulary, is partially true: although the Bible vocabulary (i.e., the keywords for analysis) is employed by Lewis to define sinfulness and holiness in “Chronicles of Narnia”, its use is limited to crucial episodes such as the introduction or development of characters (e.g. the White Witch, fear of the villain characters, glory of Aslan) and important events (e.g. the end of Narnia).

SUMMARY IN ESTONIAN

Nüüdisaegsete tehnoloogiate areng, keskmise eluea pikenemine ja imikute suremuse vähenemine on kaasa toonud religiooni üldise taandumise tänapäevases ühiskonnas (Inglehart, 2020; Molteni ja Biocalti, 2023). Vaatamata religiooni taandumisele on aga ilmunud mitmeid menukaid raamatuid, mis käsitlevad religioosseid teemasid. Ühed populaarsemad on William P. Youngi „The Shack“ ja Marilynne Robinsoni „Gilead“, mis mõlemad uurivad kannatuse ja teispoolsuse teemasid. C.S. Lewise „Narnia kroonikad“, millest on müüdnud miljoneid eksemplare üle kogu maailma, on tähtis fantaasiaromaani näide (Curcic, 2023). „Narnia kroonikate“ autor C.S. Lewis oli nii kristlane kui ka kristluse apologet, mis kajastub tema tegelaste ja sündmuste piibellikes seostes (Murchison, 2001; Tolson, 2005). Üks tähtsamaid tegelasi kogu „Narnia kroonikate“ sarjas on Aslan – jumalik olend, kes ilmub igas raamatus ja keda peetakse Jeesus Kristuse metafooriks (Alexander, 2003). Üks ilmsemaid paralleele Aslani ja Jeesuse vahel on Aslani ohverdus Kivilaua peal, et lunastada Edmundi reetmist. Valge Nõid, kes sümboliseerib Saatanat, või Türgi rõõm, mis sümboliseerib kiusatust, on samuti seosed Piibli lugudega (Kehl, 2007). Käesolevas bakalaureusetöös pealkirjaga „PATTUDE JA PÜHADUSE KUJUTISED C.S. LEWIS „NARNIA KROONIKATES“ JA PIIBLIS: PIIBLI SÕNAVARA KASUTAMINE“ analüüsitakse, kuidas „Narnia kroonikate“ raamatud kasutavad Piiblist pärinevaid sõnu ja teemasid. Uuringu hüpotees oli, et „Narnia kroonikates“ esinevad pattude ja pühaduse kujutised on väljendatud peamiselt Piibli sõnavaraga. Selle uurimistöö eesmärk on määratleda kristlike teemade roll ja koht C.S. Lewise „Narnia kroonikates“, uurida Piibli lähenemist patule ja pühadusele ning seejärel võrrelda kontekste, kuidas kujutatakse pattu ja pühadust Piiblis ja „Narnia kroonikates“. Kuna „Narnia kroonikad“ koosneb seitsmest raamatust, valiti analüüsiks just need raamatud, mis haakuvad kõige paremini Piibli põhilooga. Wellumi (2021) sõnul võib Piibli põhilugu jaotada neljaks osaks: Loomine, Pattulangemine, Lunastus ja Uus Loomine. „Narnia kroonikates“ ilmnevad need teemad raamatutes „Imetegija õepoeg“, „Lõvi, nõid ja riidekapp“ ning „Viimane lahing“. Analüüsi jaoks valiti märksõnad, kasutades nii Piiblile viitavaid termineid kui ka teoloogiliste artiklite võtmesõnu, mis käsitlevad patuseid ja püha. Uuringu lõpus kasutati valitud kolmekümne kahest märksõnast vaid neljateistkümnet, mis tõestas osaliselt hüpoteesi, et märksõnad, mis kujutavad patuseid ja püha, on tõepoolest „Narnia kroonikates“ esindatud.

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