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ABSTRACT

The problem of this research is the symbolic character of Aslan the Great Lion and the reason why the author chose the character of Aslan the Great Lion as the symbol. The aims of this research are to describe the symbol of character of Aslan the Great Lion and to describe why the author chose the character of Aslan the Great Lion as the symbol. The writer used the qualitative descriptive method and The Chronicles of Narnia The Lion, the Witch and the Wardrobe as the source of data. From the analysis, it can be concluded that Aslan the Great Lion were Jesus in Fur and the reason why the author chose the character of Aslan the Great Lion as the symbol were connected to C.S. Lewis’ past. He was conversion from atheism to Christianity. He had begun to lose his faith at the age of 13, partly due to his deep-rooted pessimism, and partly due to pantheistic experiences and interest in Wagner’s music. After reading such writers as Chesterfield, Bergson, George MacDonald, and George Herbert, and abandoning his youthful snobbery, he became a deist in 1929, and later he was associated with such neo-Christians as T.S. Eliot, W.H. Auden, Dorothy L. Sayers, and J.R.R. Tolkien, who was a Catholic; some other teachers. After that, he held Christianity and wrote The Chronicles of Narnia The Lion, the Witch and the Wardrobe as the reflect of his faithful to Jesus Christ.

INTRODUCTION

A novel, as one of the literary works, is an expression of the joy of living. It has stimulated its readers’ imagination, and stirred emotions and thoughts. By reading novel, readers are not only knows about context of the story, but they can also learn many things, such as the language, the message behind the story, etc. Therefore, readers can get the advantages and appreciate it as the work of literature. Not like other well-known authors who wrote novel for children, Clive Staples Lewis, a British writer was born 1898 in Belfast, Ireland, offers uniquely perceptible writings. C.S. Lewis works in providing samples in fantasy. Lewis and his good friend J.R.R. Tolkien, the author of the Lord of the Rings trilogy, were part of the Inklings, an informal writers’ club that met at the local pub to discuss story ideas. Lewis’s fascination with fairy tales, myths and ancient legends, coupled with inspiration drawn from his childhood, led him to write THE LION, THE WITCH AND THE WARDROBE, one of the best-loved books all of the time, six further books followed to become the immensely popular Chronicles of Narnia. The final title in the series, THE LAST BATTLE, was awarded the Carnegie Medal, one of the highest marks of excellence in children’s literature.

The idea to choose C.S. Lewis’ works as the main source of this research is that his stories present unique character and plot. In these novel’s, Lewis create wonderful analogies, which assist readers in understanding something they don’t know by comparing it to something they might know. Therefore, the writer is interested to make thesis entitled “A Symbolic Character of Aslan the Great Lion in
C.S. Lewis’ *The Chronicles of Narnia The Lion, the Witch and the Wardrobe*. The writer tries to analyze about symbolic character of Aslan.

REVIEW OF LITERATURE

Cuddon put his statement about literature in his book *A Dictionary of Literary Terms and Literary Theory* (1998:471). He said that literature is a vague terms, which usually donates works that belong to the major genre, epic, drama, lyric, novel, short story and many else. If we describe something as ‘Literature’, as opposed to anything else, the terms carries with it qualitative connotations, which imply that the work in question has superior qualities that it is well above the ordinary run of written works. For example, George Elliot’s novel are literature, whereas Heming’s bound book are unquestionably not. However, there are many works that cannot be classified in the main literary genres, which nevertheless may be regarded as literature by virtue of the excellence of their writing, their originality and their general aesthetic and artistic merits. Literature can also mean the work of authors, including prose and verse and especially of lasting quality and artistic merit and writing of relative excellence in lasting or universal appeal; artistically worth writing; letters or belles-letters the body of writing in a particular field or on a particular subject; history or available documents; printed matter (*Literary Companion Dictionary*, 1984. 215).

Literature in its broadest sense includes all written materials into this general grouping fall history books, philosophical work novel, poems, plays, scientific articles, dictionaries, instructional manuals, travel folder, magazine school books and so on. (Pearsall, 1999; 21).

RESEARCH METHOD

Research Design

This study uses a qualitative descriptive method, the source of the data used in this research are Clive Staples Lewis’s novel *The Chronicles of Narnia The Lion, the Witch and the Wardrobe*. The novel is treated as a primary data, which means the writer uses statement and event in the novel related to the problem. To support the data, the writer also used the other six book of *Chronicles of Narnia*.

The method used in this research is qualitative research assumes that all knowledge is relative, that there is a subjective element to all knowledge research (Nurman, David 1992: 3). The data in this research are qualitative data. According to Wilkinson (2000:79), qualitative data usually analyze by subjecting it into some form of classifying data.

According to Hassan Aminudin (1990:16), Descriptive method means all the data are in the form of words and sentences, not in the form of numbers, and this research is focus on the process more than the result.

From the explanation above, it is clear that a qualitative method research inventions that couldn’t reach out by using statistical procedures or other quantification way. This is because a qualitative research examines people’s live, history, organization functional, social movement or kinship relation. Based in the explanation, the writer must use descriptive data such as written words or verbal expressions.
Definition of Terms

Definition of Novel

Novel is one of the three main kinds of literature (poetry, drama, novel). The novel is the last to evolve and the hardest to define. There are many definitions to clearly define what a novel is. According to The Oxford Encyclopedia English Dictionary (Ed by Hawkins, Joyce M. Allen, Robert, Oxford University Press, 1991, p. 996) novel is a fictions prose story of book length. Looking from its etymology, novel is derived from the Italian word, Novella, which mean: tale, piece of news: and now applied to a wide variety of writings whose only common attribute is that they are extended piece of prose fiction (Cuddon. J.A., A Dictionary of Literary Theory, 1998, p. 126-27)

While Percy Lubbock defines a novel is a prose, a passage of experience revealing its-form-rather, partially revealing its form, because that form is an ideal shape with no existence in space and lacks size and space and therefore can only be approached imperfectly. (Percy Lubbock, The Craft of Fiction ([1921], 1957, pp.15.22).

How to Analyze a Novel

Any novel can be described as a world specially made in words by an author. In any consideration of novels, three elements are present (Richard Gill, Mastering English Literature, 1985, 1995: 106):

- The events of the book
- The author who made the book
- The reader who is responding

How to analyze a work of literature means to separate or break down the work into its smallest component parts in order to discover what they are, how they function, and how they related to the whole. A Literary Analysis can also be called a close reading. Thus, analysis can lead interpretation (or synthetics of the parts to produce meaning). Finally, since it is impossible to cover all the aspects of work in the short papers commonly written for a literature class, literary analysis helps you to concentrate on just one element of work. (Cole and Linderman, 1990; 61).

Definition of Character

Character can be defined as someone in a literary work that has some sort of identity (it needn’t be strong one), an identity which is made up by appearance, conversation, action, name and thoughts on in the head.

Use of character term itself in so many English literature suggest two different congenialities, that is as presented certain figure, and as interest attitude, desire, emotion, and moral principle owned by the figures. (Robert Stanton, An Introduction to Fiction, 1965: 17)

Characters in the book are not real people but figure who have been specially created by the author.

In the novel character can be divided into two kinds: Major and Minor character. Major character is the most often to talk about in the story, plays the main role, the central one while Minor character who is few in talking. Similar distinction by calling some characters is two-dimensional and three-dimensional character. Another distinction is that between caricature (a simple, stylized figure) and portraiture (a carefully drawn complex figure). E.M Foster, in his book, Aspects of the Novel (1937), divided characters into flat and round character. Flat character has a
few characteristics, while round character has several. Another similar distinction of characters is two and three-dimensions that can be approached symbolically to discover the metaphor; caricature or close character (a simple, stylized figure) and portraiture or open character (a carefully drawn, complex figure). Inflexible or flexible, surface and depth or one-sided and multifaceted is such terms that can be used to distinguish characters.

Character, characterization a character is a person presented in a dramatic or narrative work, and characterization is the process by which a writer makes that character seem real to the reader. A hero or heroine, often called the protagonist, is the central character who engages the reader’s interest and empathy. The antagonist is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story. A static character does not change throughout the work, and the reader’s knowledge of that character does not grow, whereas a dynamic character undergoes some kind of change because of the action in the plot. A flat character embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as stock characters: they embody stereotypes such as the "dumb blonde" or the "mean stepfather." They become types rather than individuals. Round characters are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed, and therefore are harder to summarize. Authors have two major methods of presenting characters: showing and telling. Showing allows the author to present a character talking and acting, and lets the reader infer what kind of person the character is. In telling, the author intervenes to describe and sometimes evaluate the character for the reader. Characters can be convincing whether they are presented by showing or by telling, as long as their actions are motivated. Motivated action by the characters occurs when the reader or audience is offered reasons for how the characters behave, what they say, and the decisions they make. Plausible action is action by a character in a story that seems reasonable, given the motivations presented. See also plot. (www.bedfordstmartins.com/literature/bedlit/glossary_a.htm)

Character in Fiction Plausible, complex characters are crucial to successful storytelling. You can develop them in several ways:

1. Concreteness. They have specific homes, possessions, medical histories, tastes in furniture, political opinions. Apart from creating verisimilitude, these concrete aspects of the characters should convey information about the story: does the hero smoke Marlboros because he's a rugged outdoorsman, or because that's the brand smoked by men of his social background, or just because you do?

2. Symbolic association. You can express a character's nature metaphorically through objects or settings (a rusty sword, an apple orchard in bloom, a violent thunderstorm). These may not be perfectly understandable to the reader at first (or to the writer!), but they seem subconsciously right. Symbolic associations can be consciously "archetypal" (see Northrop Frye), linking the character to similar characters in literature. Or you may use symbols in some private system which the reader may or may not consciously grasp. Characters' names can form symbolic associations, though this practice has become less popular in modern fiction except in comic or ironic writing.
3. Speech. The character's speech (both content and manner) helps to evoke personality: shy and reticent, aggressive and frank, coy, humorous. Both content and manner of speech should accurately reflect the character's social and ethnic background without stereotyping. If a character "speaks prose," his or her background should justify that rather artificial manner. If a character is inarticulate, that in itself should convey something.

4. Behavior. From table manners to performance in hand-to-hand combat, each new example of behavior should be consistent with what we already know of the character, yet it should reveal some new aspect of personality. Behavior under different forms of stress should be especially revealing.

5. Motivation. The characters should have good and sufficient reasons for their actions, and should carry those actions out with plausible skills. If we don't believe characters would do what the author tells us they do, the story fails.

6. Change. Characters should respond to their experiences by changing—or by working hard to avoid changing. As they seek to carry out their agendas, run into conflicts, fail or succeed, and confront new problems, they will not stay the same people. If a character seems the same at the end of a story as at the beginning, the reader at least should be changed and be aware of whatever factors kept the character from growing and developing.

How to Analyze Character

Characterization has large impact on our engagement with, and response to, a text, and therefore, it is important to investigate how this can work. There is a distinction between character and characterization. A character is a person in literary work; while characterization is the way in which a character is created or in another way of saying that characterization is a method and character product (Richard Gill, *Mastering English Literature*, 1995: 127).

Writers frequently treat character as real figures outside their own writing process that must be ‘truthfully’ described and named, regardless of their subsequent impact on the reading public. Frequently, certain characters may become associated with particular characteristics or traits, whether visual or verbal (Susan Watkins, *Studying Literature: A Practical Introduction*, 1995: 156-57).

Characters in books are not real people but figures who have been specially created by the author. Here are several methods of characterization:

1. The Range of characters. One of the things that make characters different from each other is the range and richness of their lives.
2. Telling and showing. Broadly speaking, those are two ways in which novelists present characters. In telling, the narrator directly informs the readers about character; whereas in showing, the reader is left to gather what the character is like from what he or she sees. Direct telling is often employed when character first appears while showing is a subtle mode of narration.
3. The characters’ speaking. A character might, for instance, speak in a very complicated way, repeat certain words and phrases, use lots of illustrations, rely upon common sayings and proverbs, and say a great deal or very little.
4. The characters’ thought. A character might, use lots of vivid images or might be given a vocabulary, which is laden with moral words; or on how the
character’s mind is made up, and how they approach problems and challenges.
5. The characters’ appearance. By representing what a character looks like, the author is able to exercise a degree of control over the response of the reader.
6. The characters’ dress. Clothes are an expression of personalities. Clothes are sometimes to indicate social status. Clothes can also help to create the atmosphere of a book and it can sometimes be an essential element in the development of the plot.
7. The social standing of characters. Kind of class or classes is the novelist interested in and view of class and society emerges in the presentation of character.
8. The names of characters. Naming is also important in prose fiction. Names suggest the nature of the characters.
9. The company of characters. It is important to remember that what matters is not what we know about the characters family or society but how we actually see them in the novel.
10. What characters do? The away in which a character is shown as acting or reacting is one of the chief ways in which author establish personality. An author can make a character does important (Richard Gill, *Mastering English Literature*, 1995: 127-44).

Structural Approach
Structure and plot is closely related to each other. But the term ‘structure’ does properly; refer to something rather different from plot. If we think of the plot of a novel as the way in which its story arranged, its structure involves more than its story, encompassing the work’s total organization as a piece of literature, a work of art. Structure involves plot, thematic and form. It involves ideas and sensations of some sort of pattern: completion, reiteration, contrast, repetition, and complementarities, all of these and others can be invoked in us by works of structure. (Jeremy Hawthorn. *Studying the Novel: An Introduction*. 1983: 56, 58).

The basic point about the structuralize approach is that any literary work is designed, and therefore if we wish to understand it and appreciate how it works on us, we should attend to its elements and how they are arranged.

The emphasize in structuralize approaches is always on the control or made aspects of art (Richard Gill, *Mastering English Literature*, 1995: 323, 325).

Source of the Data
The source in this research were taken from *The Chronicles of Narnia The Lion, the Witch and the Wardrobe* as a primary data, to support the main data, the writer also use the other six books of *The Chronicles of Narnia*, the data also taken from the internet website and books that related to this research.

Data Collection Procedure
To collect the data, the following steps were taken:
1. Read the novel of *The Chronicles of Narnia The Lion, the Witch and the Wardrobe*
2. Read the other six novels *The Chronicles of Narnia*
3. Make a synopsis of the novel
4. Identify the description of the symbolic character of Aslan the Great Lion
5. Identify the reason why the author chose Aslan the Great Lion as the symbolic character
6. Read some references book that related to the topic
7. Identify some references from the website
8. Draw conclusion about the findings

RESEARCH RESULT

The Synopsis of Novel “*The Chronicles of Narnia the Lion, The Witch and the Wardrobe*”

The children explore, and Lucy, the youngest of the children, climbs into a wardrobe and finds it leads to a snow-covered land. She meets a Faun, Tumnus, who tells her that the land is called Narnia, and that it is ruled over by the White Witch, who ensures that it is always winter but never Christmas. Lucy goes back through the wardrobe, which returns to normal, and is unable to convince the other children about her adventure. Several weeks later, she reenters Narnia, and Edmund follows. He fails to catch up with Lucy, and instead comes across the witch, who seduces him with sweets and promises of power. She persuades him to try and bring the other children to her castle. The witch departs, Lucy arrives, and both Lucy and Edmund return together through the wardrobe. Out of cruelty, Edmund will not admit to the others that Narnia is real. Finally, circumstances (perhaps not coincidental) lead all four children to hide in the wardrobe, and they soon find themselves in Narnia. They discover that Tumnus has been captured, and the children are sheltered by a pair of talking beavers named, appropriately, Mr. Beaver and Mrs. Beaver. The beavers recount an ancient prophecy that when two Sons of Adam and Eve and two Daughters of Adam and Eve fill the four thrones at Cair Paravel (the capital city of Narnia), the witch's power will fail. The beavers tell of the true king of Narnia—a Great Lion called Aslan—who has been absent for many years, but is now on the move again. Edmund, still in the thrall of the witch, runs away to find her. His absence is not noticed until it is too late. Realizing that they have been betrayed, the others set off to try and meet with Aslan. Edmund, meanwhile, reaches the castle of the witch. She treats him harshly and, taking him with her, sets off to try and catch the other children. However, her power is failing and a thaw strands her sleigh. The other children reach Aslan, and a penitent Edmund is rescued just as the witch is about to kill him. Calling for a truce, the witch demands that Edmund be returned to her, as an ancient law gives her possession of all traitors. Aslan, acknowledging the law, offers himself in Edmund's place and the witch accepts. Aslan is sacrificed by the witch, but comes back to life, and, during a final battle, the witch is defeated and killed. The children become kings and queens, and spend many years in Narnia, growing to maturity, before returning to our world, where they find themselves children again.

Biographical Overview of C.S. Lewis Live and Career

Clive Staples Lewis was born in Belfast, Ireland, as the son of A.J. Lewis, a solicitor, and Flora Augusta (Hamilton). His mother, a promising mathematician, died when he was nine years old. Lewis had been very close to his mother, who taught him to love books and encouraged him to study French and Latin. Lewis and his brother were brought up by their father. During his childhood, Lewis created the imaginary
country of Bloxen. He started writing early - in the attic of their house he had a "study" where he composed his stories. After attending schools in Hertfordshire, Northern Ireland and Malvern, he was educated at home from 1914-17.

Lewis graduated from University College, Oxford, in 1923. He was fellow and tutor in English at Magdalen College, Oxford, for nearly thirty years (1925-54). From 1954 to 1963 he was professor of Medieval and Renaissance English at Cambridge. His lectures were crowded - he had a phenomenal memory, and he could speak spontaneously about Greek and Latin texts without notes.

With J.R.R. Tolkien and Charles Williams, Lewis formed a literary group called 'The Inklings', which took shape in the 1930s. Their Tuesday lunchtime sessions at the Bird and Baby pub became a well known part of Oxford social life. Williams died in 1945 and the meetings faded away in 1949. Among other members of the club were Christopher Tolkien and Owen Barfield. Lewis preferred the company of men. He considered that women's minds were intrinsically inferior to men's. A visitor at the Socratic Society of Oxford portrayed Lewis as "ruddy of complexion, radiating health, of substantial girth all over, and his eyes sparkled with mirth."

The Characteristics of Aslan the Great Lion

a. The Almighty: He possesses an extraordinary power to create and changes the existence of Narnia.
b. The Exalted Ruler: He possesses a powerful exalted in Narnia where all of the creatures loyalty and revere Aslan.
c. The Sovereign: He is the highest and powerful king from all of Narnia’s kings. His words is a sovereignty.
d. The Nurturer: He is a wonderful listener, and a responsible person, he take care of everyone. He is calm, wise, patient, and every one always depends on him.

The Description of the Symbolic Character of Aslan the Great Lion

Readers who know Narnia but not Lewis’s other work may think he was interested only in the moral code of his religion, not the literal truth of the Gospel’s supernatural events. That would be common for a twentieth-century author. For Lewis, however, the essence of Christianity was the supernatural elements, which for him proved the existence of God. There’s a story – only possibly true, but old often – that when Walter Hooper, a Lewis biographer and editor, asked Lewis about the name ‘Narnia’, Lewis showed him a book from his childhood titled Murray’s Small Classical Atlas. Within it, on a map of Italy, Lewis had underlined the name of a little town with that name. Now known as Narni, the town sits at the top of a hill near very center of Italy. If Lewis didn’t make note of the name during childhood, he probably first read about the town in an old Latin text. Paul F. Ford, author, author of companion to Narnia, counts at least seven references to the small town by Roman author such as Livy, Pliny the Elder and Pliny the Younger. However, it was Ireland, where Lewis was born, that first inspired him to start writing. As a small boy, Lewis lived in a large house in the countryside with his elder brother, Warren, and his parents. In his memoir, Surprised by Joy, he says that because it was often rainy there,
he and his brother Warren spent much of their time inside, imagining the world beyond their windows. Their curiosity and frustration led each of them to invent make-believe worlds. Lewis called his ‘Animal-Land’. Warren was more interested in trains and stem ships. His world was an imaginary version of India, then a British colony.

On a lighter note, Lewis knew his British readers would see the sly joke in Jewel’s skepticism about Aslan – ‘not a tame lion’, he says often – and the eventual reconciliation of unicorn and lion is the traditional symbol of Scotland, that lion is the symbol of England. Both appear on the British coat of arms.

‘Aslan’ is the Turkish word for ‘lion’. Lewis said he found the name in an edition of The Arabian Nights. In Companion to Narnia, Paul F. Ford notes that ‘As’ is the Scandinavian word for God. Lewis had been in love with Norse tales about Asgard, the home of the gods, since he was a young teenager. He and fellow Oxford professor J.R.R. Tolkien had a club that met to read and discuss those legends.

So many years after the Chronicles were published, to assume a direct connection between ‘Animal-Land’ and ‘Aslan’. The second name even seems to be an unconscious echo for the first. But for Lewis the worlds were different. Unlike the Chronicles, some of the Boxen plots are focused on political battles, apparently reflecting the interest of Lewis’s parents. From the start Lewis had different ideas about Narnia. However, he didn’t have a plot. ‘At first I had very little idea how the story would go,’ he said. ‘But then suddenly Aslan came bounding into it’.

The combination of Aslan and the faun Mr Tumnus sums up the appeal of Narnia. Mr Tumnus comes from the rollicking world of classical myths, the same tradition that brought to Narnia dryads and nymphs and mischievous Bacchus. Tumnus is a pagan figure from the nature worship that Christianity displaced. Aslan is Jesus in fur.

Still, they aren’t such unlikely pair. Along with the work of writers like Spenser – whose satyrs could lead to angels – Lewis would have known about stories like the Anglo-Saxon epic Beowulf, which combines the pagan and Christian worlds brilliantly. There’s also nothing unusual about Christ taking the form of a lion. It’s an old symbol, like the lamb and the unicorn. Jesus is referred to as the ‘Lion of the tribe of Judah’ in the Bible (Revelations 5:5). Lewis sometimes capitalized the ‘H’ when referring to Aslan as ‘He’, as if he were writing about God.

The Reason That the Author Chose the Character of Aslan the Great Lion as the Symbol.

One of Lewis’ favorite books might have influenced the character of Aslan. The Place of the Lion, by fantasy writer Charles Williams, was a work of classical philosophy cloaked as a fantasy novel. After reading the book in 1936, Lewis introduced himself to William in a letter, writing, “I have just read your Place of the Lion and it is to me one of the major literary events of my life…” The pair became close friend.

Lewis’ choice for the incarnation of evil speaks to his education as a classical scholar. “The Witch is of course Circe,” he wrote on July 30, 1954, in a letter to
William Kinter, an American. Lewis was referring to the sorceress in Homer’s Odyssey, who drugged the men and turned them into pigs. “[S]he is... the same Archetype we find in so many fairy tales. No good asking where any individual author got that. We are born knowing the Witch, aren’t we?”

The final image in this triptych, the wardrobe, came from Lewis’ childhood. It takes its place as one of literature’s most enduring metaphors for the magical connection between common reality and the most idealistic dreams. Lewis recognized that most people live day by day without ever feeling engaged in the great issues of existence. So Lewis provided the wardrobe, a fantasy bridge that leads each reader directly to the front lines of the greatest struggle there is the battle for goodness against evil. If a reader notices only one biblical allusion in the Chronicles of Narnia: The Lion, the Witch, and the Wardrobe, it’s that Aslan dies and is resurrected. You don’t have to be Christian to spot that. This is surely the most important episode in The Lion, the Witch, and the Wardrobe. Everything leads up to it. It expresses the central idea of Lewis’s belief. Yet even for readers who see it coming, this episode can be surprising. Lewis is unashamedly sentimental in his description of Aslan’s death and rebirth. He doesn’t want to present mere facts. He doesn’t want to make an intellectual argument. The story of the resurrection filled him with emotion, and he wanted readers to have the same experience. Lewis’s close reading of the Bible was the source for both what happens to Aslan and also the feelings he and Lucy and Susan experience. The night before he’s dying, Aslan takes a walk. He thinks he’s alone, but Lucy and Susan are following him. He’s about to send them away when he reconsiders.

Lewis gives Aslan the emotions Jesus is said to have felt. But many details of Aslan’s experience aren’t the same as in the Bible story. Aslan’s isn’t betrayed before his execution. Although Edmund was a traitor to his family, he didn’t betray Aslan as Judas betrayed Jesus. Aslan chose execution, rather than having it forced upon him. And the night before the execution, Lucy and Susan are faithful to Him. This differs from the Bible story, in which the disciples who talk with Jesus fail to stay awake, and leave him alone.

CONCLUSION AND SUGGESTION

Based on the analysis on the symbolic character of Aslan the Great Lion and the reason why the author chose Aslan as the symbolic character, the writer finally makes conclusion that is related to the problem of the study. The conclusion would be described as follows:

1. The description of Aslan the Great Lion in The Chronicles of Narnia: The Lion, the Witch and the Wardrobe was:
   a. The characteristics of Aslan
      - The Almighty
      - The Exalted Ruler
      - The Sovereign
      - The Nurturer

2. The description of the Symbolic Character of Aslan the Great Lion were:
   - Aslan as Jesus Christ in fur.

3. The reason why the author chose Aslan as the symbolic character was:
Lewis wrote *The Chronicles of Narnia The Lion, the Witch and the Wardrobe* as the reflect of his faithful to Jesus Christ.

5.2 Suggestion

There are few problems that quite interesting in this novel that do not concerned in this thesis comprising that can be use by other writer to make a thesis:

1. The characteristics of Pevensie children and Jadis the White Witch
2. The spelling out of the White Stag as a symbolic character
3. The history of the White Witch
4. The history of the creation of Narnia