

THE COSMIC MODEL AND THE LITERARY TRANSFORMATION OF THE CREATION MYTH IN CLIVE LEWIS' "THE CHRONICLES OF NARNIA"

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Abstract

Written in the fantasy genre by Clive Lewis, the mythological paradigmatic text "The Chronicles of Narnia" begins with the myth of creation and ends with eschatology – the end of the world. The creation of Narnia directly repeats the act of mythological creation with all its archetypal nuances.

1. "In the Chronicles of Narnia" it is classically conveyed from darkness to word creation. "The Chronicles of Narnia" is created with a cosmogonic model that is created with words and songs, chants. It is a parallel, literary version of the mythological cosmogony found in the Egyptian cosmogony of Memphis, Heliopolis, as well as the cosmogonies of the Indian Prajapati and the Maya, which was finally reinforced and loaded with the greatest religious authority by the biblical cosmogony of old perception. The supreme creator of Narnia is the lion Aslan. Aslan is not just an archetype of the god of mythological creation, the author of the "Chronicles of Narnia" graced him with many Christian-theological symbolisms and strokes.

2. "The Chronicles of Narnia" Consistently repeats the mythological cosmogonic archetypes that, after the creation of the universe, inevitably implies the enthronement of the King-Demiurge as an earthly double ordained by the supreme deity – the hypostasis of the deity himself.

3. Lewis' characters are thrown with magical rings from our world – from Earth –in a fantasy world that has become an accomplice in the creation of a new world. All of them represent the three realms of the cosmos in the model architecture of the universe in a personified anthropomorphic form – the face of the supernatural is the lion Aslan, the face of the semisphere / earth is children, and the demonic representative of the underworld is the magician (who appears from another world).

"The Chronicles of Narnia" is built not only on the principle of three scales / spheres but also on the mediating link between these spheres: the archetype of the cosmic axis without which the cosmic model cannot take the form of a final solid structure.

Thus, in the Chronicles of Narnia, each character, as well as its dwelling or passage, approaches and expresses any part of the cosmic architecture of the universe. Such configuration of "Cosmos" / Narnia and the characters seem to be a deliberate decision for Lewis – to fit everything into the traditional structure of the mythological cosmic model.

Keywords: Narnia, archetypes, Demiurge, word creation, creation from nowhere, cosmic model, three spheres, portals, cosmic axis.

INTRODUCTION

"The Chronicles of Narnia", as a mythological paradigmatic text written in the fantasy genre, follows the

mythological tradition with all its archetypal and mythological arsenal. This tradition begins with the cosmogony, or creation myth, that took place "at the beginning of time," or in illo tempore, and ends in eschatology, the end of the world.

The story of Narnia also begins with cosmogony, with the "creation of Narnia", which has a specific creator – a lion in the form of Aslan. The creation of Narnia directly repeats the act of mythological creation with all its archetypal nuances. Narnia appears to be one particular literary manifestation of human culture, of the entire cosmos, Its prototype is the first cosmos created as a result of creation in myth, which has to endure a lot of cataclysms for final perfection.

METHOD

Through the comparative method, the article explores how Narnia was created from nothing, like another cultures and cosmogony myths.

RESULTS

- In the "Chronicles of Narnia" word creation from the darkness is classically conveyed.
- It repeats mythological cosmogonic archetypes.
- In the "Chronicles of Narnia", each character expresses any part of the cosmic architectonics of the universe.

MYTHOLOGICAL NARRATIVES OF WORD CREATION

Cosmogony means the creation of the universe, birth. The cosmogonic myth tells the story of the creation of the universe, how chaos ("disorder") was transformed into cosmos ("order") in the very beginning. Creation shows how the universe is created by the creator or emerged from the first hill and evolved through evolution. In the creative myths, where the great author and creator of creation is the supreme deity, he is presented to us as a transcendental, distant and unknowable deity who materializes the cosmos, our visible or invisible world, gradually giving it a final, perfect look. It is a myth about how a primordial darkness is put in order, is formed in matter and transformed from chaos or nothingness which will eventually appear as a full-fledged cosmos.

The mythological tradition is familiar with many models of creation, relatively primitive and more developed, with traces of philosophical, ontological, and theological elaboration. The most transcendental and ontological creation is the creation from nothing, which compensates for the absence of the necessary raw material of creation, that is, the emptiness with a materialized "word", which in turn is the statement and materialization of the "divine mind". Creating from nowhere always implies verbal cosmogony, which is transcendental in nature. The supreme power of the word occupies an important place in the mythological and religious tradition and significantly expresses the essence of the creation, the process and the verbal communication between the creator and the created. Language repeats and conveys what comes to mind: "The word repeats the meaning of the heart ..." (Nemirovsky, 2000: 8) it is said in the cosmogony of the Egyptian Memphis. In the ancient Greek language, the term "logos" means "word", "thought" and "mind" at the same time.

Word-making, which has a great mythological tradition, was finally consolidated and loaded with the greatest religious authority by the biblical cosmogony of the Old Testament. The line of biblical creation follows in the footsteps of Egyptian, Indian and other pre-existing mythological traditions.

According to the creation myth, confirmed in the "Shatapatha Brahman", Prajapat creates a vertically scattered three-dimensional world in three words: "A year later, Prajapat began to desire to speak. He said, "Bhûh": This word has become this land; He said, "Bhuvah," and air arose; He said, "Svah", and the heaven was formed" (Satapatha-Brahmana, 11: 1: 6: 3). But the divine word is only an instrument by which the deity of creation influences the "material", the raw material, which is its own divine substance, its own divine essence. It must spread, "expand" and become the world, says "Ajur-Veda", who fills Prajapat's "Three Words" creation with the cosmogonic metaphor of "building material" - "brick" / Viraj ("naturally shot brick"). "Bhuh, Bhuvah, Suvar" - with these words he lays a naturally shot brick. These naturally pierced bricks are these worlds. With this shout, the Prajapat spreads. By how he lays naturally pierced bricks with shouts, he lays these worlds and through these worlds he spreads... "(Yajurveda, Prapathaka, v.5.5), we read in "Ajurveda" (Tavdgiridze, 2021: 47). In the book by the Mayan civilization – "Popol Wuh", one of the most ontological forms of word creation is confirmed, where the creator deity himself is a living embodiment of the creative word: "Then came his word. He came to Tepeus and Cuckoo, gathered in the darkness. They

spoke, judged, consulted, agreed, united their words and thoughts ... "(Chistenson, 2003) -43 we read in the first chapter of " Popol Wuh "(Tavdgiridze, 2021: 47).

The cosmogonies of the Egyptian Heliopolis and Memphis, as well as of Phobia, are built on the principle of the word-mind as the creative supreme force. "The one by whose word the gods appeared" – it is said in the Egyptian hymn to Ammon-ras; Ptah, the central god of the cosmogony of Memphis, "in the mind of the heart commanded by the tongue – with every word of God." The divine word is alive and well in the Georgian myth: the supreme God on duty, "who created the heaven and the earth ...", the world's "manager", giving "row", or "order". He sits on his gold throne and moves his gold mouth..."He gives only orders..." (Tavdgiridze, 2021: 47).

The cosmological mythology of word creation is crowned by the biblical tradition: "From the beginning there was the Word, and the Word was with God, and the Word was God. He was with God from the beginning. All things were made by him; and nothing was made without him that was made"(John., 1-3: 1) "God said," Let there be light! And there was light (Gen., 1: 3).

THE CREATION AND THE CREATOR DEITY OF NARNIA - LION ASLAN

The creation of Narnia follows the cosmological line of the word creation, where the lion Aslan appears as the supreme creator of the "cosmos" or Narnia. Aslan is not just an archetype of the god of mythological creation, the author of the "Chronicles of Narnia" loaded him with many Christian-theological symbolisms and strokes.

The cosmogonic, creative archetypal meaning acquires cabman's song, who saw the darkness behind him and started singing. He used to be a chorister, he sang in the choir, in the church. "The cabman started singing. It was a hymn of gratitude to the Lord for the reap and then settling down safely"(Lewis, 2015: 100). This chant was followed by an unexpected, divine, cosmogonic sequel, it was a supernatural, thrilling, transcendental song by the lion Aslan: It was not even a melody. However, these were amazing sounds "(Lewis, 2015: 103). The lion Aslan's song repeats the mythological archetype of the creation of Narnia – the same "cosmos": "Often in cosmogonic myths, song creation has the same function as word creation. The Spider-Sus Sistinako (Sûs' sistinnako) continued to sing until he finished his work"(Stevenson, 1894: 27), we read in the cosmogonic myth of the Pueblo tribe of South America. The song is an instrument of creation for the creation gods of the Indian Vedas and Brahmins: "Prajapati was seized by the desire to create offspring, he sang hymns and worked. He gave himself the power of self-fertilization and from his mouth, by birth, he gave birth to the gods"(Satapatha-Brahmana, 11: 1: 6; 7; Tavdgiridze, 2021: 47).

The motif of the song as an act of creation also enters Lewis' cosmogony: "Suddenly, two miracles happened at the same time: first, some other voices joined this voice, so many that no one could count them. They merged harmoniously: loud, cold, squeaky sounds... The second wonder was that on their black curtain of darkness, suddenly bright stars shone"(Lewis, 2015: 101).

At the end of the creation of Narnia, the creative word will once again appear in all its theological-ontological content. The lion Aslan finished creating the world (Narnia) and said: "Narnia, Narnia, wake up. Love. Think. Speak up. Let the trees take out their walking roots. Let the beasts speak. Let your divine waters be created"(Lewis, 2015: 118).

In the Chronicles of Narnia, it is classically conveyed from darkness to word creation. "The Chronicles of Narnia" is created with a cosmogonic model that is creative with words and songs, chants. It is a parallel, literary version of the mythological cosmogony found in the Egyptian cosmogonies of Memphis, Heliopolis, as well as the cosmogonies of the Indian Prajapat and the Mayan tribes.

THE MYTHICAL ARCHETYPE OF THE ENTHRONEMENT OF THE FIRST KING OF NARNIA AND THE KING-DEMIURGE

According to Narnia, another sacramental, cosmogonic act has been crowned with word creation – the cosmogonic ritual of consecration as king-demiurge. The King-Demiurge, enthroned by the ritual, was given divine grace and the care of Narnia was entrusted to him. It is now considered the center of the cosmic order. "The king somehow becomes responsible for the stability, fertility and prosperity of the cosmos" (Eliade, 2009: 39) and the ritual of the king's blessing, coronation, corresponds to the cosmogonic ritual. The lion Aslan addresses the cabman and his wife: "My children, you will be the first king and queen of Narnia. You will be a fair judge; protect them from the rising enemies" (Lewis, 2015: 140). A.M. Hockart noted that the enthronement ceremony on the island of Fiji is called "creation of the world". The Indian king's blessing included the revival of the world. The life of the future ruler was step by step repeated in different phases of the ritual (Eliade, 2009: 38). In "the magician's nephew", the future king of Narnia himself attends the

creation, the cosmogonic myth is originated in front of him. The king of Narnia is considered the guarantor of cosmic order in his kingdom, and his royal throne is considered the center of the cosmos because the creation of the universe starts from the central point. Frankfurt writes: In Egypt, the ascension of the new pharaoh to the throne "can be considered the creation of a new era after the dangerous invasion of harmony between society and nature, a situation that participates in the creation of the universe"(Eliade, 2009: 39).

Thus, the "Chronicles of Narnia" consistently repeats the mythological cosmogonic archetypes, which, after the creation of the universe, necessarily implies the enthronement of the King-Demiurge as an earthly double ordained by the supreme deity - the hypostasis of the deity himself.

ARCHETYPES OF THE AXIS CONNECTING THE COSMIC SPHERES AND THE EXITS OF INTERWORLD IN THE "CHRONICLES OF NARNIA"

Lewis' characters from our world from the earth, are thrown with magic rings in the world of fantasy in Narnia created by the lion Aslan: children, cabman and his horse, who will soon have a great cosmogonic responsibility, the magician Jadis and the main reason for their presence here, Andrew, who became accomplices in the creation of the new sacrament and co-founder of the return to the original, ritual. All of them represent the three spheres of the cosmos in the architecture of the model of the universe in a personified anthropomorphic form – the face of the heaven is the lion Aslan, the face of the midsphere is the face of children, and the chthonic, demonic representative is the magician.

It is the unity of these three spheres, with the interconnected cosmic axis, that defines the structure of the ultimate perfect model of the cosmos. The three realms of the universe in any mythology, in any tradition are a combination of three parts, three realms. The heaven, the midsphere, or the earth, and the subterranean, or earth, which is inhabited by negative, demonic forces. The main dominant, who is the source of all this, who creates and unites all three spheres of the cosmos, is celestial power, often - an ambivalent, androgenic deity. In the Chronicles of Narnia, this supreme power is represented by the lion Aslan; And the semisphere is represented by children because they came from the earth, while the demonic or underground world is represented by a magician. All three rocks/ spheres are essential for the integrity of the cosmos. Even the exclusion of one of them cancels the possibility of creating a cosmos, of constructing its model. The universe means ambivalence, a combination of dual, dual-origin, and third-neutral (earth) origins. There are both positive and negative forces in the world. "The Chronicles of Narnia" is built on such dualism where they appear as opposing forces, on the one hand – a positive-heavenly force and its followers in the form of a lion Aslan, and on the other hand – the demonic world of the magician Jadis – Charny Palace. The dualistic confrontation of these two forces is the universal paradigm of good and evil, light and dark, day and night and any binary opposition, dichotomy and dual two-dimensional confrontation, found in almost all mythologies and religions.

"The Chronicles of Narnia" are built not only on the principle of three scales / spheres but also on the mediating link between these spheres, the archetype of the cosmic axis – without which the cosmic model cannot take the form of a final solid structure. The cosmic axis is materialized in mythological stories with cosmic symbols with vertical shapes connecting the sky and the earth – a cosmic mountain, a tree of life, a pole, a ladder, a bridge, a wand or anthropological characters. The cosmic axis is active as a passageway between rocks/ spheres. Through it, different creatures of the universe move to different worlds – deities, mythical heroes, supernatural, zoomorphic and human beings "(Tavdgiridze, 2021: 106)

In "The Chronicles of Narnia" we find two typologically similar but genre-different forms of the cosmic circle archetype of the interworld.

A) Pure mythological, which are always located in some parts of the mystical nature: the apple tree, the interworld forest.

B) Literary: transitional portals typical of fantasy. These in themselves replicate the archetype of mythological transitions and represent its artistic-literary variations. These literary-fantasy portals, unlike mythological ones, are often located in human habitation. In the "Chronicles of Narnia" such fantasy-literary passage portals are – door, wardrobe/ closet, picture, ring.

An apple tree. In the "Chronicles of Narnia", the main mythological archetype of the interworld passage is the apple tree, which is a typical mythological form of the tree of celestial life as the cosmic axis. The symbol of the cosmic tree exists in every civilization. The Tree of Life is the cosmic axis that connects the three cosmic dimensions: the underworld, the earth and the sky (Scandinavian, the Tree of Life of the Maya tribe, the Tree of Life of the Aztecs). This tree is the space binder, the center of the universe. This symbol integrates the universe, the laws of life and man, and represents the cosmos as a living organism. The "tree of life" was often transformed into a metaphor for the creation of the universe. According to many cultural

traditions, this tree grew on a sacred mountain or in paradise (Abzianidze, 2012: 152). In "the Chronicles of Narnia", a fruit-filled garden, in which the lion Aslan sent Digori on a winged horse, is an archetype of the biblical garden. And even the inscription, which is placed on the golden gate of the garden, is a divine, sacral word that forbids all mortals from receiving this fruit, it can only be eaten by a simple mortal with the blessing of God. "The fruit always acts – it must act – but for those who arbitrarily cut the fruit of the tree, everything will end in misfortune" (Lewis, 2015; 175). Just as God forbids Adam to partake of the fruit of the tree in paradise, it is forbidden for Digori as well:

"Come in by the gold gates or not at all,

Take off my fruit for others or forbear,

For those who steal or those who climb.

My wall shall find their heart's desire and find despair"(Lewis, 2015: 159).

It is in this divine garden, as in the cosmic center of the universe, that a cosmic apple tree has sprung up in the middle. For Narnians, this tree is the base, center, umbilicus of Narnia. A tree that will protect the divine world and unite it into one body. "Narnians, you ought to protect this tree for it is a shield against your witch who will become powerful thanks to its black magic, but until this tree grows, it will not be able to set foot in Narnia. The tree cannot be even touched for a hundred kilometers because the scent of the tree, which brings you joy, life and health, makes the witch die, fear and despair"(Lewis, 2015: 173).

An interworld forest. The interworld forest is a mystical center of transition between different worlds. With the help of it, the children found themselves in a transcendental world with a completely different, supernatural, mystical environment: "It was a strange place, as if you could hear the roots of the trees squeezing water from the ponds. Life in the woods was full"(Lewis, 2015: 35). "This forest is not a world, it is an inter-world place" (Lewis, 2015: 39). "It does not belong to any world, but as soon as you get here, you can find yourself in any world" (Lewis, 2015: 40), says the first book of "the Chronicles of Narnia".

The door. The door, as an archetype of an intercity passage, is created in "Prince Caspian" to regulate chaos and repeat the creation. These sacred doors are created by the lion Aslan: "This construction was a door out of nowhere" (Lewis, 2016: 209). The door itself is a symbol of Jesus Christ, so great importance is attached to the door to the temple, it is the "prototype of the gate of the heavenly kingdom" (Abzianidze, 2011: 99), which separates our world from the chthonic world. The door created by the lion Aslan allows the Telmarines (who conquered Narnia a long time ago and the children brought peace to Narnia and its inhabitants with the help of the lion Aslan) to return to their origins, to build and arrange the dwelling of their ancestors. "The generation of Telmar, you will be sent to a new country that I know, but you do not, you will return to the island, to the world from which your fathers first came. It is not a bad place, there are clear and sparkling water wells, fertile soil, wood and forest and fish in the lagoons" (Lewis, 2016: 212). They will return to their original state through magical doors. "With the feeling of cosmogony, which is achieved through magical rituals, a person will be thrown to the beginning, even if it is an imitation of the beginning, which equips man with new vital forces on the one hand, and on the other hand satisfies the ambition of approaching God" (Tavdgiridze, 2011: 109). Lewis' characters, like the whole of humanity in general, go back to the beginning in order to continue to exist in the future. Existence in the future is still existence in the beginning, and it is an eternal, transcendental cycle of life.

Wardrobe. The wardrobe is another variation of the front door/ portal. According to one of the books, in the "Chronicles of Narnia" – "The Lion, the Witch and the Wardrobe", children enter Narnia through the wardrobe door. Edmund tells the magician who he met in Narnia: "I ... opened the door and suddenly found myself here, Your Majesty" (Lewis, 2015: 37).

"The door from the human world!" (Lewis, 2015: 38) - says the magician, who suddenly finds Edmund in Narnia from his wardrobe. Both heaven and hell are beyond the gates, and the threshold of such a place is perceived as a place where two worlds meet, where the spiritual world enters the world of matter "(Nozedar, 2008: 111).

The picture. The picture is also one of the variations characteristic of fantasy, which Lewis uses in "The Chronicles of Narnia" – "The Voyage of the Dawn Treader". In front of Justas' nose, instead of glass, the real sea was turbulent. The wind and the waves hit the frame like a rock. Confused, Justas grabbed Edmund and Lucy by the arm, who jumped on the frame with him. In the end, they thought, it was over when the blue wave crashed the frame and threw all three into the sea"(Lewis, 2017: 17). Children find themselves in the sea through a picture. Narnia called them again.

Rings. The rings are found in our very first book, "The Magician's nephew". "The ring, of course, is a circle,

and that is why it bears all the important symbols of this shape. Eternity and unity”(Nozedar, 2008: 174). Through the rings, Paul and Digori find themselves in the still unborn Narnia, and it is through that they become co-creators of creation. "Polly saw a red wooden plate on which the beautiful rings were arranged in pairs. At first glance, they did not look bigger than usual rings, but it was impossible not to notice their brilliance”(Lewis, 2015: 17). Uncle Andrew tells Digori that he made the rings from the dust found in the Atlantic chest, and "as soon as anyone touches the yellow ring, they will immediately find themselves in another world" (Lewis, 2015: 29). The ring, which is a symbol of unity and eternity, plays a mystical role and connects the inhabitants of the two worlds.

CONCLUSION

The creation of Narnia follows the cosmogonic line of word creation, which consistently repeats the mythological cosmogonic archetypes. Lewis' characters, like the whole of humanity in general, go back to the beginning in order to continue to exist in the future. Existence in the future is still existence in the beginning and is an eternal, transcendental cycle of life.

In the "Chronicles of Narnia", each character, as well as his hereditary or passage threshold, approaches and expresses any part of the cosmic architecture of the universe.

This configuration of "Cosmos" / Narnia and the characters seems to be a deliberate decision for Lewis - to fit everything into the traditional structure of the mythological cosmic model.

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