

## Fantasy as Resistance: Connecting Gramsci's Notion of Hegemony and Fantasy Narrative of *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* by C.S. Lewis

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### ABSTRACT

Reading activity through fiction has been a way to create pleasure. One of the most popular forms of fiction is the fantasy genre. Fantasy creates an alternative reality that differs from everyday life. C.S. Lewis' *The Chronicles of Narnia* is an early work of fantasy literature. Lewis wrote the story not only to create an alternative world but also to convey values related to social and religious issues. One social issue presented in the novel is similar to Gramsci's notion of hegemony. The story unfolds the struggle against the White Witch, an evil ruler who maintains her status quo by declaring herself the ruler of Narnia. Resistance emerges through the appearance of the Pevensie siblings. Previous studies have not specifically examined the connection between fantasy themes and the hegemony portrayed by the White Witch's regime. This paper aims to fill that gap by exploring the relationship between fantasy conventions and Gramsci's notion of hegemony in the narrative of the first book of *The Chronicles of Narnia* series. Using a qualitative descriptive approach, the study categorizes, analyzes, and explains the connection between Narnia's fantasy themes and hegemony through close reading. The findings reveal that the fantasy narrative is closely related to the notion of hegemony. Fantasy conventions function as a form of resistance against the White Witch's domination and claim to legitimate authority. This resistance culminates in her downfall and the rise of the Pevensie siblings as the rightful rulers of Narnia.

### INTRODUCTION

Reading fiction in general understanding, are the way to create pleasure, satisfy and materialize imagination through reading narrative activity. In order to make sense of the world around us and to see its transformation to our understanding of the current worldview (Dunai, 2016). This because fiction has strong appeal to understand the human psychology, through understanding the mind of others through the idea materializes through the fiction's narrative (Barnes, 2018). In reading activity, especially fiction, the readers engaged with synthetic process of imagining, which sharpens their ability and sensibility to understand the idea of the narrative (Trasmundi & Cowley, 2020). Strinati (2004) however, added opposing perspective of controlling power such in popular literature space, as the elite creates disruptive effect as a consequence of the process of industrialisation and urbanisation. It is known that fiction reading has positive impact to social world as reading fiction create its reader to have better social cognition (Dodell-Feder &

Tamir, 2018). Reading fiction also become tool to entertain the readers, and creating an alternative way of thinking and imagining society through words and imagination, while also keeping the convention (familiar aspect) with some insertion of invention (new aspect). The convention of genres usually had seen as the way of labelling certain book narratives in the popular industry, while the invention is new inclusion of narrative on the determined label of book narrative.

This paper will be focusing on the invention of fantasy genre on the book: *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, which tries to creates fantasy narrative, while also tries to challenge the understanding of our reality and aspect that built our world. As fantasy genre has the aptitude of surpassing the reality, offering an interesting, yet disturbing perspective of what we currently understand about reality (Baker, 2012). Fantasy narrative often incorporate between reality of the writer's world and the reflection of imagination, suggesting codependent relationship between the writer and their imagination (Zorba, 2019). The long history of writer and literature give birth to some renowned writer that not only brought a fantasy world to life but also being the way of escaping reality through the pleasure of the magical narrative that are fantastic and indulging.

Serialization of fantasy genre mainly inspired by canon writers in the past. Writers such as Lewis and Tolkien influence the modern fantasy genre where the narrative was based on a medieval understanding of the real world (Kramer, 2017). Lewis and Tolkien were a drinking friend but have different approach on seeing how a notion of fantasy should unfold. *The Chronicles of Narnia* series created by Lewis influence the modern fantasy genre. Lewis saw fantasy as a meaning to teach Christian values while also expressing narrating the story as a cheerful, engaging, and imaginative story that alters the reality. As we can see, reality alteration is a part of the convention of fantasy genre. Tolkien, on the other hand, using more strict approach with making the story believable, by making the pedigree of his character ancestor and descendant, while also able to connect the characters with political theme, and teaching religious values with the different approach from Lewis' narrative. Lewis is known to established an ideology in which marrying the concept beyond our world, and the teaching of Christianity. The amalgamation of this married ideal created the world of Narnia.

The narrative of Narnia is joyful, easy to understand, using non-complicated word choices, but without leaving the implicit theme of teaching Christianity to his reader. Narnia's narrative incorporated some characters representing the bible, such as the Lion (Aslan) shown as the Christ itself. Aslan shown as mysterious, calm, gentle, and came to the rescue in the time of needs, whether it come from our heroes, the Pevensie; the Narnia's dweller; and the last but not least, the world of Narnia itself. Aslan was elaborated as having his own land. It was mentioned earlier in the books but not fully shown until on the later books. In the story of *The Lion, The Witch, and The Wardrobe*, Aslan came into the story following the Pevensie arrival to the world of Narnia.

Talking about the Pevensie, we could see them as the prophet, the one who carries the prophecy into reality. Moreover, we can also see the Witch in the same sense, where she can be seen as the devil. As it has been shown earlier chapters of *The Lion, The Witch, and The Wardrobe* that the Witch tries to seduce and tempt Edmund Pevensie to work in his shoes to bring his brother and sister to have audience with the Witch so Edmund can flourish to be a King of Narnia. Edmund as a middle child, has no role and place on the four siblings. Peter is the oldest, he is also the man entrusted to be a father, and mentor to other children. Susan is the second oldest, she shown as the mother of the four children, and Lucy is the youngest, the one that the siblings need to be

protected, and the one who find the Narnia's world first. Edmund was come in second, but he lied to have seen the world of Narnia. He would be more humiliated as the third brother, the middle children, who never has any real love from his family, tempted to lie so he could have place on the family where later, they trust Edmund for saying 'Lucy's story is no more than her own imagination'. The temptations only grow stronger in Edmund soul with he being served with sweet snacks and sweet talks by the White Witch. As stated by Borger (2019) character such as Edmund, a children character, has a different kind of understanding toward temptation because the lack of option being in the middle of the world that is unknown to him. The White Witch trying to seduce Edmund weak faith, can be seen as she tries to tempt human to be strayed from the teaching of God. From that perspective, it can be seen that the White Witch is the incarnation of 'the devil' itself.

Moreover, Lewis renowned Narnia tries to defamiliarize the magical world existed on the other side of the wardrobe, and in the same time familiarize the audience with adventure story that tries taking down the antagonist with the help of prophecy and magical creatures. Previous studies taking stance between the journey of the siblings, magical world, and the implicit Christian teaching on the narrative. In this sense, Narnia's narratives portrays the theme of penance, loyalty, friendship, and forgiveness (Wahana & Johan, 2022), shown on their involvement for the change of Narnia while also their growth as young adult tries to find their identity, and the people bringing Narnia into a new dawn. Castillo (2022) adds, Lewis' *Chronicles of Narnia* work can be seen as projection of classical myths, in which the story tries to construct children perception, their consciousness towards understanding the world, and also to refute the misinterpretation which criticize children's literature as plain and naive. The curiosity sparked through Narnia's narrative was directed on children because of the playful theme integrated on the story while also keeping to teach some values to children. The intention of Narnia written in children's literature texts form establish a prospect for the children to comprehend a certainty of the narrative fantasy (Babu & Vishnuvardhan, 2022). The involvement of children on the narrative shown through the exposure to the Pevensie siblings namely Peter, Susan, Edmund, and Lucy as the hero of the story.

The convention of fantasy narrative could add more deeper meaning on dissecting on what Narnia is trying to tell with its fantasy narrative, it has a potential to be a provocative narration, but it also works without coercion as an allegory of Christian teaching, even the notion of Christian teaching on Narnia is also the part of the readers constructing about what we understand as 'fantasy' in Narnia's narrative. Sharma & Dev (2021) explained Lewis was some of the first writer to introduce the connection between Christian morality and fantasy convention, with also introducing the fight between goodness and evil, and the theme of love, also bravery. The theology inclusion on Narnia's narrative was presented through prominent figures in the Bible, using role model to teach morality, and the portrayal of innocence from the siblings about the weight of the world of Narnia (Sulaiman & Munjid, 2024). Another perspective on the Narnia's narrative regarding to fantasy convention creates imperial gaze over landscape of a new world that are claimable or able to be colonized (Subramanian, 2020). The previous study was trying to dissect the theme of change using the theoretical framework of Foucault in order to understand the power relation in Narnia as Lewis tries to examine the complexities of human nature by displaying Narnia as the summit or the apex of a story of between human trusts and fears (Bayat et.al, 2023).

The usage of theoretical framework of Gramsci was not implemented directly and did not specifically connect the theme of fantasy with the hidden theme in *the Chronicles of Narnia* narrative, such as the theme containing notion of power hegemony. This paper chose the first book of C.S.

Lewis *Chronicle of Narnia*, since the book was the first to introduce the reader to the world of Narnia and its conflict, and become the gate to the world of Narnia and as a reading activity that creates pleasure, entertainment, and expressing the readers' imagination through its fantasy settings. The intention of the narratives story created in the convention of fantasy, impacts the narrative growth in the world of Narnia while also make available to dig deeper into the theme of resistance against the power hegemony. This leads to elaborate the novelty of this paper that connecting the genre of fantasy and the theme of resistance against power hegemony, covered up as the story of fighting between the good and the evil.

## METHODS

This paper employs close reading methodology with using main theoretical framework of Gramsci to describe the relation between the ruler and its subject on the Narnia's world. This framework is used to explain the correlation between the notion of hegemony and the theme of fantasy in Narnia's story. The employment of close reading is used to criticize the theme behind the world of Narnia using the theoretical framework of hegemony by Antonio Gramsci. The close reading methodology placed the reader to survey, take notes, and understanding the implicit message behind the narrative of the first book of *The Chronicles of Narnia* series. Close reading used to see what lies behind the text through its word choices, figurative speech, and the idea or theme behind its narrative. The reason of choosing the first book because its influences on shaping the fantasy genre, and the theme that are strongly tackling the issue of hegemony through the characters of the White Witch, the Pevensie siblings, and Aslan.

The main source for the data relied on the first book on the series of *Chronicles of Narnia* titled *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*, while the data use some parts of the book narrative using the notion of hegemony and resistance from Antonio Gramsci to understand the hegemony issues mentioned on the *Chronicles of Narnia* narrative. The use of hegemony and resistance theory from Gramsci tackle the notion of two major superstructural problems on Narnia society which are the problem on having ideas (private) and the problem of the state (the regime of the White Witch rule). Narnia's conflict on the first book shows the fear of living of homogeneity where the dwellers are not allowed to reject the evil witch as their ruler. The bigger picture shown with the appearance of the Pevensie family as they are the destined hero of the story, their major quest on the story is to dethrone the evil witch who caused chaos on Narnia which is similar idea or rejecting the dominion of the elites. Using the theory argued by, the hegemony narrative on Narnia shown both of consent of great masses and the existence of enforcement discipline on the group that are not have the same consent to the great masses. The Pevensie is the resistance predestined by the prophecy, and the destined people that are going to bring the long-awaited peace to the land of Narnia.

The data collection conducted using taking-notes technique through reading "The *Chronicles of Narnia: The Witch, The Lion, and The Wardrobe*" and recording the data showing the forms of hegemony and resistance in the narrative. The understanding of hegemony also supported with library research to find supporting data related to the novel "The *Chronicles of Narnia: The Witch, The Lion, and The Wardrobe*" and to the issues mentioned on the story.

The data then classified to see which narrative shown both the notion of hegemony between ruler and its subjects. The data analysis process then conducted as follows: 1). Classify data use taking-notes techniques, 2). The classified data is then processed into data that are

relevant to the theory, 3). The data then processed to see the connections between classified data and the theoretical framework that is used 4). Draw conclusions from the data. Lastly, in order to make clear discussion and explanation of the research, the discussion will be divided as two sections where these two-section explaining the discussion on the following order, started with the exposition of Narnia's world, the connection between hegemony notion and followed with the form of resistance shown on the second section.

## FINDINGS AND DISCUSSION

### Between Narnia and the Witch Regime

The story did not at the beginning of the White Witch regime, but it was started right on the middle of the regime on Narnia's world. This started with one of the siblings, Lucy, meeting with one of the Narnia's dweller, Mr. Tumnus, who are on the middle of the snowy road. The encounter creates tension, and show the exposition regarding on what is currently happening on Narnia. Mr. Tumnus told Lucy about the White Witch, a fearsome ruler who put Narnia on an eternal winter. Beside the eternal winter, the White Witch also implore her reign, forcing the dweller to accept Narnia under her regime, creating consent of the masses that the white witch is in control, and whoever oppose her will not see another day.

*"The White Witch? Who is she?"*

*"Why, it is she that has got all Narnia under her thumb. It's she that makes it always winter. Always winter and never Christmas; think of that!"*

(Lewis, 2001: 25)

The concept of hegemony is born from the consent of the masses. The White Witch getting the acceptance from the masses through the ideological control manifested as Narnia's eternal winter. Some group of creatures on Narnia however, already accepted the White Witch without question and through coercion, these creatures can be seen such in Dwarf and Minotaur that being the loyal servant to the Witch. Gramsci concept of hegemony born for his criticism against the Mussolini regime. The Narnia's situation has similar condition as the Mussolini regime: "everyone has to obey", showing ideological control to follow the people in control. This similarity give birth to general consent about the person in charge and the acceptance to obey the person in charge, regardless of them being a tyrant or wise ruler without question.

The acceptance of Narnia's dweller however, was not directly showed on the narrative, it came from the deeper meaning on the reading. It can be implied of every Narnia's dweller already accept their fate with the notion of "The White Witch as the ruler", started with Mr. Tumnus living his life normally under the White Witch regime, although he holds some resentment toward the Witch. Narnia can be seen as one form of nation, and The White Witch implore her ideological control among celebration, freedom of speech, and expressing their mind. The conversation between Mr. Tumnus and Lucy, Mr. Tumnus explains this ideological control through implore banning against the celebration of Christmas:

*"Why, it is she who has got all Narnia under her thumb. It's she who make it always winter. Always winter and never Christmas; think of that!"* (Lewis, 2001: 29)

The 'Christmas' on this conversations however, symbolizes a celebration of being grateful for Christ being born to the world. Lewis's theme of fantasy mixed up the ideology of conversing with the reader and teaching them Christian values. The said Narnia's dwellers are all not come from a single mythology but united as one from different mythologies, with Christian teaching

backing up these united mythologies. Celebrating Christmas can be seen tries to challenge the authority of the White Witch so they said 'Queen of Narnia' banned this celebration throughout the Narnia's land. It is also can be seen Aslan as the Christ figure on the Narnia's story. Because of his resemblance on Christian figure, celebrating Christmas can also see as seeing Aslan as their savior and rightful ruler of Narnia, thus negating the White Witch as the rightful ruler and one way to see that the consent she built is going thin. The change on Narnia can also be seen later that the eternal winter, symbolizing the White Witch power, is weakening with the coming of spring. The spring symbolizes change, the status quo of Narnia shown on White Witch power are starting to turn not only the landscape of Narnia but also the regime implored by White Witch.

Moreover, the character Mr. Tumnus illustrate the White Witch as someone who prevents Christmas on the land of Narnia, in other words the evil side of the witch is the winter was not fulfilled with the happiness. The Christmas in the narratives could be seen as a happiness during the winter time, yet the White Witch hegemony prevents Christmas from happening in Narnia, brought only fear and sorrow under her reign. The emergence of White Witch character limit the knowledge and activity of the Narnians, or the Narnia's dwellers. The limitation includes the prohibition of questioning the White Witch right of rule, and the limitation of celebration such noted on the book is pointing at Christmas celebration. As stated by Lucy that the White Witch is a terrible person in term of personality and her reign.

*"She is a perfectly terrible person," said Lucy. "She calls herself the Queen of Narnia though she has no right to be queen at all, and all the Fauns and Dryads and Naiads and Dwarfs and Animals - at least all the good ones - simply hate her...."*

(Lewis, 2001: 48)

As stated by Lucy, as children who gives her own perspective in the narrative, the White Witch figure portrayed as someone evil, however Lucy did not elaborate the deeper meaning of being evil and being good, and only saying her companion and everyone who reject the domination of the White Witch as the 'good ones', while there also the 'bad ones' who accept the White Witch hegemony, and thinking she always been the rightful ruler of Narnia, since Aslan did not appear in the present day of Narnia. Aslan are said to be the ruler of Narnia; however, his absence create room for White Witch to rule. The rejection of Christian figure or shows a form of hegemony acceptance, while also showing their defiance against Aslan as heresy in Christian teaching. A really simple sentence from a children perspective in Narnia's narrative, has powerful meaning described the complex interpretation in the Narnia's narrative. However, this kind of simplicity can be seen as a harmless method to teach Christian values to children through its fantasy convention, while also criticizing the problem of hegemony.

The homogeneity of people as stated by Gramsci as superstructural problem state level shown that the Witch forbid the Narnia's dweller to have any kind of celebration without the knowledge of the White Witch, as she holds the power and control through the land. Narnia's society also known that Narnia the dweller has no freedom and right to themselves because of this. Since there is no school or educational activity to plant a similar idea to the dwellers. The only narrative that controls these dwellers are the prophecy known between Aslan, the dwellers, and the White Witch. The prophecy has power to limit the Narnia's dweller view on the world, where they only follow the prophecy in their life. The White Witch knowledge about the prophecy exploit it in order to reign and having control to the dwellers. The power to control the dweller and keeping her ideological control as the ruler of Narnia was narrated through fantasy aspect of using 'magic'

as kind of punishment for the Narnia's dweller that tries to defy the White Witch ideology, through the existence of the prophecy, and preserve her status quo as the ruler of Narnia, though not the rightful one. As shown in the first encounter between the White Witch and Edmund, she introduces herself as the Queen of Narnia to Edmund.

*"I beg your pardon, your Majesty, I didn't know,"* said Edmund.

*"Not know the Queen of Narnia?"* cried she.

*"Ha! You shall know us better hereafter. But I repeat – what are you?"*

(Lewis, 2001: 43)

The homogeneity and keeping the status quo of the Evil Witch rule is criticism of an elite society or high hierarchy people that using hegemony to keep them to stay in power. The Evil Witch is a depiction of these high-ranking people where they have power to make them stay in power. The similarity was narrated through convention of fantasy genre. The Pevensie later come in the scene as they were narrated as the heroes that will free Narnia from Evil Witch's rule with the help of Aslan. The Pevensie involvement in the story work as the resistance power who oppose the current regime of the Evil Witch. However, the story was made as fantasy story where the heroes was prophesied to defeat evil and become the new kings and queens of Narnia, making the convention of fantasy theme used as the bridge between narrative and criticism towards hegemony, materialized through battle between the opposing faction (Pevensie siblings) and the status quo of hegemony in Narnia (Evil Witch regime).

The White Witch shown as someone who sees herself as the rightful ruler, and also mentioned as she claims as the 'hangman' or executor of the Emperor Beyond the time (the omnipotent deity or the God of Narnia's world), so she has the right to rule Narnia. This argument of her being the cause of her to spread the hegemony of as rightful ruler of Narnia and some dweller accept it. However, not everyone accepts this condition which shown on the opposing voices to her regime from Mr. Beaver perspective:

*"Oh,"* said Mr. Beaver. *"So that's how you came to imagine yourself a queen – because you were the Emperor's hangman. I see."* (Lewis, 2001:153).

### **Beyond the Fantasy: Hegemony, and the deeper Narrative of Narnia**

*The Chronicles of Narnia* fantasy's theme constructed more than a layer of fantasy. The surface can be seen as heroic story with fantasy theme. Below the surface however, Narnia built under deeper construction religious teaching embedded to the fantasy world. The religious undertaking on Narnia engulfed its fantasy narrative and almost not apparent when the reading through the surface. The religious them can only be traced through seeing the implicit theme of the narrative. The social theme, on the other hand, can be seen through the surface but need more deeper reading to see the implication of social issue. The issue on Narnia's world traced using the framework of hegemony shown from its fabricated issue as fantasy story. The figure of the White Witch can be seen as the main issues on the story. She has ideological control against the social condition on Narnia where she forbid certain celebrations, making harsh condition on Narnia, and forbid mentioning of Aslan.

However, the question that arise is the reason White Witch goes to such lengths to control the Narnia's society. The explanation connected to the religious value embedded on the fantasy narrative of Narnia. The White Witch can be seen as the devil, reigning control on the society portrayed as the world of Narnia. Aslan however, can be seen as the Christ figure, guiding Narnia to the righteous path under his banner. The Figure of the White witch and Aslan shown force that

oppose and counter each other. In the Christian values can also be seen as the Christ and the devil or anti-Christ constantly fighting one another. The people and Narnia's dwellers who follow Aslan will be on the right path, otherwise they will meet their demise with the White Witch. It shown on the dialogues where the first part shows the embodiment of Aslan and the second shows the embodiment of the White Witch:

*For when they tried to look at Aslan's face, they just caught a glimpse of the golden mane and the great, royal, solemn, overwhelming eyes; and then they found they couldn't look at him and went all trembly.* (Lewis, 2001: 139)

*The three children who had not seen her before felt shudders running down their backs at the sight of her face; and there were low growls among all the animals present. Though it was bright sunshine everyone felt suddenly cold.* (Lewis, 2001: 152)

However, what is the connection between religious theme, fantasy, and the notion of hegemony. It is more on the genius approach on the narrative, where the religious theme constructed under the heroic and fantasy story of the Pevensie siblings. The hegemony of ideological control and cultural leadership was manifested such in the eternal winter, the fear against the White Witch, the prohibition of celebrating Christmas. The eternal winter is a form of ideological control where the Narnia's dweller has to adapt to the harsh condition without question, they cannot change the condition of Narnia because if someone did try to change the condition, the White Witch will freeze them to death. The cultural leadership was not on the good direction either, because Christmas was prohibited though the condition of Narnia is constantly in Winter, which related to the time of Christmas celebration. Christmas in the story showed as rejecting the reign of the White Witch, connecting with religious value, Christmas is hated by the anti-Christ because it means celebrating the birth of Christ and seeing him as the savior of the world. On the same sense, the White Witch hate for Christmas showing the resistance against her regime, as she sees Aslan and his follower as her enemy, being the follower of Christ. It was also shown with some creatures in Narnia in the later part of story who are celebrating Christmas was instantly punished by the White Witch because they know the eternal winter caused by the White Witch will come to an end soon:

*"Who gave them to you?"* said the Witch.

*"F-F-F-Father Christmas,"* stammered the Fox.

*"What?"* roared the Witch, springing from the sledge and taking a few strides nearer to the terrified animals.

*"He has not been here! He cannot have been here! How dare you – but no. Say you have been lying and you shall even now be forgiven."* (Lewis, 126).

The theme of social and religious value cannot be separated and strengthen one another to construct the theme of Narnia's narrative. The ideological control of the White Witch can be seen as the antithesis of religious values, so it can be seen that the White Witch is in the wrong for forcing her ideal on Narnia, and controlling the culture with prohibiting Christmas. This notion of hegemony in fantasy story shows the counteract to the situation of Narnia as the form of resistance. The resistance come afterward is a part of social and religious value that are connected. The religious value in fantasy story of Narnia directing the dweller, helped by the Pevensie, to reject the temptation of the devil (The White Witch). This connects with the dweller cannot further accept the control and the leadership of the White Witch, started with some creatures celebrating Christmas and the coming of Spring because of the coming of Aslan. The notion of hegemony and resistance

on narrative, shows the resistance are not merely come to action because some people are oppressed and need to accept the White Witch ideal world as the way it is, but more on the kind of the resistance arise because of the world told the people to do so. As showed on the narrative where Aslan appearance make some changes to the current world of Narnia.

*"This is no that,"* said the dwarf, suddenly stopping. *"This is Spring. What are we to do? Your winter has been destroyed; I tell you! This is Aslan's doing."* (Lewis, 2001: 137).

The religious theme is in sync with the convention of fantasy narrative that constructed the world in magical beings, witchcrafts, and the prophecy of the good beating the evil. It also noted that the religious theme, connected with the hegemony and resistance theme, shows the resistance arise because of the Narnia's dweller reject the White Witch hegemony, and also because the prophecy shows the coming of the Pevensie siblings that will end the White Witch regime, engineering the dweller to resist the current hegemony even harder, knowing they have the factor to ensure the success of their resistance. This factor on the sense of fantasy genre, shows the convention of hero story who are fighting the evil. Connecting with the notion of hegemony by Gramsci, making the narrative adds up to the concept of resistance against the hegemony and people in power. The figure of Aslan not only shown on the narrative as the part of fantasy convention, but also shown as a deity or omnipotent figure (seeing from religious perspective) that bring the end to the Evil Witch regime. The prophecy even terrifies the Evil Witch where her empire could end anytime when Aslan arrive in the land of Narnia. Moreover, the Pevensie are designated as the catalyst to the end of the White Witch regime. As shown on the following dialogues:

*"If either of you mention that name again,"* said the Witch, *"he shall instantly be killed."* (Lewis, 2001: 137).

*"Aslan?"* said Mr. Beaver. *"Why, don't you know? He's the King. He's the Lord of the whole wood, but not often here, you understand. Never in my time or my father's time. But the word has reached us that he has come back. He is in Narnia at this moment. He'll settle the White Queen all right. It is he, not you, that will save Mr. Tumnus."* (Lewis, 2001: 87-88)

The narrative tried to show the apparent figure of Aslan as the one destined to bring peace to Narnia, it also apparent in the narrative, where Mr. Beaver explained to Pevensie Aslan will deal with the witch, as if their battle already determined in prophecy, but the siblings, as the resistance power, sets the prophecy in motion.

*"The quickest way you can help him is by going to meet Aslan,"* said Mr. Beaver, *"once he's with us, then we can begin doing things. Not that we don't need you too. For that's another of the old rhymes:*

*When Adam's flesh and Adam's bone  
Sits at Cair Paravel in throne,  
The evil time will be over and done.*

(Lewis, 2001: 90)

Later in the story, Aslan shown as solemn being close to the Christ figure, shows his power that melt the frozen creatures trapped by the White Witch. This power similar to politic power where people are agreeing with the leader of resistance shown in the convention of fantasy and Aslan power or rather his magic solidify their power to resist against the current hegemony.

*Then he opened a great red mouth, warm and living, and gave a prodigious yawn. And now his hind legs had come to life. He lifted one of them and scratched himself. Then, having caught sight of Aslan, he went bounding after him and frisking round him whimpering with delight and jumping up to lick his face. (Lewis, 2001: 181)*  
*Everywhere the statues were coming to life. The courtyard looked no longer like a museum; it looked more like a zoo. Creatures were running after Aslan and dancing round him till he was almost hidden in the crowd. (Lewis, 2001: 181)*

The inclusion of Pevensie siblings shows the similarity to the opposing narrative of hegemony, where the society engineered by the opposing power on the society, coming from the proletarian people (As the siblings in Narnia's narrative), shown the criticism on hegemonic society, tries to overthrow the current regime, constructed under the banner of hegemony, and the Pevensie siblings character act as criticism to the real-world hegemony through the narrative explaining the condition under the White Witch regime.

Moreover, the narrative of Narnia's story is telling about other prophecy with the inclusion of Pevensie siblings as the part of the world resistance. The siblings are placed as the central figure of leading the resistance against the White Witch regime. The Narnia's long-lasting hegemony then come to an end where the siblings are finally able to overthrow the regime and creating an alternative power which no longer relies on hegemony. The narrative of Narnia shown not only about the good versus the evil, but the narratives show more on the successful resistance against the domination power which is not accomplished merely on power but also the acceptance and the support from the society, shown on the narrative where the Narnia's dwellers now see and accept the siblings as their new rulers. This fact shows that the status quo of Narnia's hegemony had been broken with the help of the siblings, and the guidance of Aslan. The defeat of White Witch also can be seen that the prophecy of Narnia (as the part of fantasy conventions) has been fulfilled. Aslan also shows the inclusion of Adam and Eve on the crowning of the siblings shows their resistance against hegemony as a part of following the God way of doing good deeds on the face of earth.

*... Aslan solemnly crowned them and led them to the four thrones amid deafening shouts of, "Long Live King Peter! Long Live Queen Susan! Long Live King Edmund! Long Live Queen Lucy!"*  
*"Once a king or queen in Narnia, always a king or queen. Bear it well, Sons of Adam! Bear it well, Daughters of Eve!" said Aslan. (Lewis, 2001: 196)*

## CONCLUSION

The prophecy in Narnia work as a fantasy not only drives the narrative, but it was connecting the dots between social issues, moral teaching, and the quest of defeating the evil. The study explores the deeper vision of Lewis writing by connecting the White Witch with fantasy story and social issues resulting, with the endgame of understanding the White Witch as the people in power who tries to legitimate her reign through the consent of her image as a tyrant ruler of Narnia. The heroes' story through Pevensie siblings symbolize the resistance against the ideological control, portrayed by the White Witch magic which turns Narnia as a world with eternal winter. This study shows the narrative on the first book of Narnia shows a criticism against hegemony through the ideological control of temptation to forget about their messiah through the figure of Aslan. The White Witch shows domination as the 'satan' of the story who tries to drive people further from believing God. The first book of Narnia was narrating about change, it was narrating about holding

faith amidst the temptation from the evil. Lewis in his book tries to materialize this concept of holding faith in such more tangible story of Narnia about heroes overthrowing the villainous character who implore her ideological control against the dweller of Narnia, and being a leader of the culture through punishing people who still believes in Aslan, as in the story Aslan was seen as Christ Figure of the story.

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