Whiteness and Racism in C. S. Lewis’s 
*Chronicles of Narnia*

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Jin, Seongeun. “Whiteness and Racism in C. S. Lewis’s *Chronicles of Narnia.*” *New Korean Journal of English Language and Literature* 57.1 (2015): 181-200. Many critics have discussed the idea that C. S. Lewis advocated the regressive aspects of nostalgia by imposing the epitome of Plato’s ideal state into Narnia. Underneath the fantasy narrative, eugenics seems to reinforce the conventional Western view of race in *The Chronicles of Narnia.* The extreme “either/or” dichotomy between white and black in *The Chronicles of Narnia* has mainly emphasized the two different entities between good and evil. Moreover, in the biblical narrative the good simply triumphs over the evil, and at the same time it reflects that whiteness is superior to blackness. Due to the dominance of white imagery in the paradise, Narnia is considered to be a healthy and supreme place until an exceptional dark-skinned character enters the country. Metaphorically, Narnia signifies the integrity of the English society after eliminating all inferior races from the utopia. In the mid-twentieth century, the fears of immigration and other races coming into England impacted the society enormously. Hitherto, critics have discussed the inclusion of a Muslim, Emeth, in Narnia only as a mere exception and Lewis’s view of universalism. However, I suggest that it also displays Lewis’s keen awareness of different layers of whiteness due to his Irish position. Although the dichotomous division between white and black in Narnia tends to obscure the imperialist concept of Englishness, the Emeth case questions the ideology of pure race in England. Along with the context of the imperialist attitude in the white protagonists’
fantasy in *The Chronicles of Narnia*, I will explore the complex ideology of white supremacy along with Lewis’s perception of Irish whiteness and the historical context of race and eugenics in the mid-twentieth century. (Soongsil University)

**Key words:** C. S. Lewis, *The Chronicles of Narnia*, Whiteness, Eugenics, Morality, Racial Purity

**I. Introduction**

Victorian England reinforced class evaluations of morality: the upper and middle classes tended to equate prosperity with virtue, whereas poverty and vice were seen to be parallels.¹ The lower class suffered in this morality scale despite religious claims to the contrary. Underneath the Victorian social context, eugenics evaluated the morality of the lower class related to class hierarchy, and categorized the lower-class people as criminal and feeble-minded. Defining morality, in general, is an important factor that divides social groups between high-class and low-class when dealing with both the physical and mental aspects of integrity.

The discrimination against the lower class complicatedly included the non-whites in the twentieth century. Related to the view of the master race, eugenics reinforced the hierarchy of white society because whites were considered genetically superior to other races until the mid-twentieth century.²

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1) In this paper, I argue that Lewis’s used the apocalyptic narrative in which British people in the mid-twentieth century attempted to return to the British middle-class–centered society of the Victorian period: “This universal belief in a moral code is precisely what these modern reformers wish to revive. Today we measure ourselves against 'Victorianism' for this very reason: some with feelings of relief and liberations; others with pangs of nostalgia for lost certainties” (Ben Wilson xii).
2) Eugenicists believed that whites were genetically superior to other races: “Eugenics was founded by the remarkable Sir Francis Galton (1822–1911), who believed that personality characteristics—including intelligence—are just as heritable as physical
Eugenics tends to focus on race rather than simply on class in the mid-twentieth century despite mainly featuring class in the nineteenth century. In C. S. Lewis’s fiction, race with regard to whiteness is important in the division of classes and furthers their different levels of morality, as race implies both different classes and different races in a multi-layered way. Lewis indicates ambivalence toward race, especially in his color imagery. Lewis’s story protagonists demonstrate their superiority based on the mixtures of class and race. Lewis wrote during both World Wars, and both wars brought social and political changes to concepts of race. Although the issue of race is important, many critics tend to overlook those issues because Lewis’s works treat characters’ spiritual salvation. I suggest that his detailed attitudes toward eugenics are revealed in *The Chronicles of Narnia*. In Lewis’s stories, protagonists attempt to define whiteness by comparing and contrasting people based on color imagery. However, Lewis’s binarism between white and black goes beyond the dichotomous division of physical and religious differences. Underneath the context of the imperialist attitude in white protagonist’s fantasy, Lewis’s conscious and unconscious views of white supremacy are revealed in the historical context of racism related to Englishness, which complicates the concept of racial purity in England. With these ambivalent images of the other races in whites’ consciousness, I will discuss English nationalism by focusing on Lewis’s *The Horse and His Boy* (1954) and *The Last Battle* (1956).

In regard to whiteness, *The Chronicles of Narnia* has been considered to reflect the conventional concept of time and space, referencing the Anglo-Saxon-centric Christian kingdom especially in *The Last Battle*. Accordingly, many critics argue that Englishness has been re-empowered in the fantasy narrative. However, I argue that, to date, critics have overlooked characteristics” (Spiro 118). At the turn of the twentieth century, in Germany, Friedrich Nietzsche’s idea of the Übermensch was mistakenly channeled into the reinforcement of Aryan superiority to other races.

3) “Eugenics was a concern of the [British] middle classes, but this concern was articulated primarily through a racist world view” (Stone 419).
Lewis’s Irish background and its influence on the creation and re-creation of Narnia. His perception revolves around the ambivalent outlook of English whiteness. Thus, one exceptional character, Emeth, in *The Last Battle* can be seen as a controversial reference to Lewis’s supposedly conservative view of race and religion. Hitherto, Emeth’s salvation in Lewis’s *The Last Battle* raises a question of the possibility of whites being granted salvation exclusively, before other races, because of whites’ firm belief of the genetic and spiritual supremacy of the English. According to the conventional descriptions of racial hierarchy, there are many controversies of Emeth’s final admission to Narnia in *The Last Battle*, a pagan man equivalent to Muslim. In a Christian kingdom of Narnia, Emeth should not be entered in a newly created heaven of Aslan’s country. However, the name Aslan is even now a current male patronym in northern Turkey, suggesting ambivalence toward inclusion in human excellence. In some sense, Lewis’s view of Emeth seems revolutionary because, according to Lewis scholars, it reflects inclusivism of all humankind in the Christian kingdom.

In Lewis’s stories, religious aspects are pervasive. As a result, critics tend to overlook, particularly, the aspects of the Other with regard to race or racism, although it still impacts their religious views.4) Lewis definitely paints a backdrop of racism because it culturally existed in his society. Frequently, he used the white protagonists’ spiritual salvation by imposing his treatment on other races. The racial ambivalence of Lewis can be detected in his stereotypes of non-whites. Despite his religious affirmations of human equality, his fictions about races through subtle colored lenses delineate hierarchy. Critics insinuate

4) Lewis impinges the revolutionary values of différence upon Narnia. If we read Lewis’s stories focusing on the Christian context, it provides little value of literary criticism. Along with this view, Amanda Jones points out that “It may be argued that little of value is actually lost to the secular critical world when we elide the Christian subtext in Narnia, because the many critical approaches available give us a good enough picture of how that series works for children. It is true, for example, that gender-, race-, and class-oriented critical approaches have brought us important awareness of the limits of Lewis’ stories” (46).
that Lewis is simply borrowing the concept of race from the medieval motifs. Lewis, in my view, reiterated the conventional descriptions of the Other to appease conventional readers’ anxiety about other races in England. Accordingly, his depiction in fiction employs the traditional Western thought of others, and leads to the view of good and evil.\(^{5}\)

In *The Last Battle*, Calromen is described as a modern and at the same time demonic world; however, its residents are somehow barbarous and intellectually inferior to the Narnians. Lewis defines the whiteness of the outside world (outside of Europe) as simply “Other.”\(^{6}\) Lewis’s *Chronicles of Narnia* does not provide specific geographic information of the characters, despite his treatment of other cultures. Many cultural depictions in these stories frequently deal with African and Middle Eastern races without distinguishing the differences between the two. Therefore, residents in those areas are described as archetypal images from the medieval view in the form of a collective group. Thus, it has been considered that Lewis uses several color images in his works related to racial prejudices.\(^{7}\) Candice Frederick and Sam McBride in *Women Among the Inklings: Gender, C. S. Lewis, J. R. R. Tolkien, and Charles Williams* point out

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5) Martha Sammons asserts that “Far to the south of Narnia, below Archenland and across the mountains and a great desert, lies Calromen. As Lewis describes the Calormenes, residents in Calromen and their capital city, they are reminiscent of the Turks or Arabsians. Supposedly, Lewis disliked *The Arabian Nights* and perhaps used that culture as a basis for his invention of the evil enemies of Narnia” (36).

6) “[D]espite being born at the height of British Empire—with its romanticizing the ‘White Man’s Burden’—and despite having a brother who served in the Far East, C. S. Lewis was remarkably indifferent to what was happening in other cultures—especially non-Western ones” (Van Leeuwen 171).

7) Furthermore, David Colbert in *The Magical Worlds of Narnia: A Treasury of Myths, Legends, and Fascinating Facts* points out that “it’s surprising that *The Horse and His Boy* is one of the most controversial of the Narnia books. Many people who don’t like the Chronicles say this book is the reason. The problem is racism. The background of *The Horse and His Boy* is hostility between the ‘fair-skinned’ Narnians and the ‘dark’ Calromens—a distinction in skin color Lewis connects to ideas of good and evil. This conflict appears in *The Last Battle*, the great struggle between good and evil that ends the Chronicles. To today’s reader—and to many readers of Lewis’s time as well—the portrayal of the Calromen can appear profoundly racist” (Colbert 84–85).
Lewis’s portraits of others: In *The Pilgrim’s Regress* “Lewis’s choice of ‘the brown girl’ as his symbol for lust has been alternately questioned and defended among Lewis scholars” (132).

Lewis scholar David Downing in *Into the Wardrobe* shows his personal antagonism toward the criticisms of Lewis’s sexist and racist attitude.⁸ Downing continues to argue that “For some critics, the main problem with the chronicles is not sexism but racism. Andrew Blake, for example, objects to Lewis’s Calormenes as an unkind parody of Arabs, concluding that the Narnia books contribute to the contemporary ‘demonization of Islam’” (159). Against the charges of racism, Alan Jacobs defends Lewis in *The Narnian: The Life and Imaginations of C. S. Lewis*. Jacobs asks,

> But what about the charge that for Lewis and Tolkien alike ‘light-colored people are better than dark-colored people?’ The people of Calormen in the Narnia books—like the ‘Southern’ people of Harad in *The Lord of the Rings*—are indeed described as ‘swarthy’ and ‘dark’ . . .

In short, Lewis and Tolkien had a ready-made source of ‘Oriental’ imagery on which to draw to enrich their fictional worlds, and in a time less sensitive to cultural difference than our own, there was no reason not to draw upon it. (308)

Overall, Lewis’s charge of racism complicates his controversial views of ecumenism. Alan Jacobs continues to argue that Lewis does not have any specific racist attitude by providing an example: “In *The Last Battle*, by contrast, we have the virtuous Calormene Emeth, whose devotion to truth—that is what his name, in Hebrew, means—gains him admission to the New Narnia,

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⁸ Downing says, “Since the narrating voice of the chronicles sounds so much like Lewis himself, it is reasonable to ask how much the stories reflect his own values and social attitudes. Though the Narnia stories have generally been quite well received by the public and by pundits, there have been debunkers and detractors. The most common criticisms focus on violence in the chronicles or on attitudes that seem sexist and racist” (153).
even though he was a worshipper of Tash. Aslan is too merciful to damn one who has not followed him only because of the failures of his education” (308). Unlike his contemporary orthodox religious writers, Lewis provides a questionable depiction of other race’s salvation. In a conventional view, the heathens should be removed from the heaven. Nevertheless, in Lewis’s stories one Muslim character, Emeth, finally enters heaven with other white Christian characters.

II. The View of Race in C. S. Lewis

In Lewis’s stories, people-of-color imagery seems problematic in terms of portraying demonic characteristics.9) According to Andrew Blake, in *The Horse and His Boy* and *The Magician’s Nephew* dark skinned people provide “the effect of the psychologically cruel pseudo-Arabians [and] reminds the reader that the demonisation of Islam is by no means a contemporary phenomenon” (51). Lewis reflected the medieval view of race.10) Through his acceptance of the tradition, his stories reflect the view of good and evil in his stories. This

9) Lewis’s fairy tales such as *The Chronicles of Narnia* indicate the relationship between good and evil particularly based on color imagery. In *The Lion, the Witch and the Wardrobe*, Edward is enchanted by Turkish Delights given by the White Witch. The Turkish Delights represents an Arabian picture of its repulsive good due to offering a possibility to be seduced by evil. Lewis parallels evil imagery with the Arabian culture and customs by using food. He developed this view of evil in *The Horse and His Boy* and *The Last Battle*. With regard to this view, Susan Roland asserts that “True, Narnia is imbued with sexism and a hierarchy that insists upon human monarchs. Moreover, racism is implicit in the evils of ‘Turkish Delight,’ which is not fully expressed until Lewis’s formidably anti-Arab story, *The Horse and His Boy* (1954)” (11).

10) In one of the medieval epitome, which Lewis seems to accommodate the stereotypical view of the Arabs in his stories, “THE medieval occident saw in Mohammed the dragon who was lacerating the bosom of the universal Church . . . to cause Christianity to lose vital positions in Asia and in Africa. Hence the famous accusations of imposture, base cupidity and hypocrisy that were hurled at Mohamed during the Christian Middle Ages” (Gabrieli 38–39).
imagery of race offers the debate of whether or not Lewis is a racist. Although there are some exceptions such as the White Witch, Lewis’s imagery of color offers a traditional portrayal of the male image in whites. On the other hand, evil images, frequently described as seductive evil women, are dark skinned people. Wendy Hamblet asserts that male imagery is related to whiteness, while the color of black is related to evil: “The good powers are mostly powerful male images (from Aslan to the various kings of Narnia); the evil ones (for example, the swarthy Calormenes and the black dwarfs) tend to be menacing and dark. The old clichés (white is good; dark is evil) that drove modern imperialism continues to hold sway in the Chronicles” (Hamblet 148). Considering color imagery, we can see Lewis’s covert description of different levels of morality in race.

Among Lewis’s fiction, The Horse and His Boy and The Last Battle have been most discussed in terms of Lewis’s possible racism. In The Horse and His boy, the boy’s skin color is different from his supposed father, although the boy calls him father. In addition, the boy describes his surroundings including his father and his father’s colleagues: “In the village he only met other men who were just like his father – men with long, dirty robes, and wooden shoes turned up at the toe, and turbans on their heads, and beards, talking to one another very slowly about things that sounded dull” (205). From this description, we can see that the boy describes his surroundings negatively. Although we do not know the specific information of the village the boy stays at, from the clues we detect that the setting is Middle Eastern. The boy has had a dream of escape: “[H]e was very interested in everything that lay to the North because no one ever went that way and he was never allowed to go there himself” (Emphasis mine 205). As we shall see, the “North” in the story indicates the direction toward the Narnian world. Thus, this story can be an adventure and at the same time escaping from a dark world to white world both literally and figuratively.

In The Horse and His Boy, Lewis describes the boy, Shasta, as distinct
from his neighbors, including his supposed father, especially due to his appearance. In one episode, the boy’s father is asked by a high-ranking man to sell the boy as a slave. Contrary to the actions that one might expect of a father, Shasta’s father wants to sell his boy to a stranger in order to obtain money. The father’s personality is depicted as vile and cunning as he negotiates the price of the boy to obtain more. The high-rank man has a horse; a talking animal from Narnia. This man is also described as a black person and this appearance also reveals his low level of morality. The boy’s father claims when Shasta was young he was kidnapped. The boy was so shocked to learn he was not an actual son of the man whom he thought his father that he was about to kill himself. However, the horse, Bree, talks to him. Bree informs Shasta that “You must know about my master the Tarkan Anradin. Well, he’s bad. Not too bad to me, for a war-horse costs too much to be treated very badly. But you’d be better lying dead tonight than go to be a human slave in his house tomorrow” (209). Like his neighbors, the dark-faced Tarkan, a noble man in Calormen, is as morally degraded. Later Shasta and Bree come to understand each other’s situation. Shasta and the talking horse escape together from his father and his master. Shasta says to the Narnian talking horse, “Then we’ll go North. I’ve been longing to go to the North all my life” (210). They decide to escape from the supposed father and master respectively. In the middle of the escape, Shasta meets a fellow traveler: first the traveler seems to be a boy but she turns out a girl. Her name is Aravis. However, her name is a derogative term for an Arab and possibly here Lewis’s unconscious hostility toward the Arab comes out. She is escaping from her father and going to the North because she does not like her own country and culture. Overall, in the story she negates her own identity and surrenders herself to the other culture. The story’s end reveals that Shasta was kidnapped when he was a baby. His actual name “Shasta” symbolizes “whiteness,” which consolidates his difference to

11) Colin Duriez in A Field Guide to Narnia asserts that “her [Aravis’s] stay in Calormen represents being in despair; on the contrary, going to Narnia symbolizes hope” (139).
other races on all levels throughout the story so that he is a person of nobility and morally superior to his surrounding people. Shasta later learns that his name is Cor, meaning “Heart.”12) He has a twin brother, Corin. He originally was born a prince destined to be a king in Archenland. Cor, his name, reflects the color rather than simply focusing on the nobility. At this point, Shasta’s difference from the Calormenes is associated with his different color.

Along with Shasta’s escape from Calormen, Aravis’s travel to the North signifies a longing for freedom. Aravis’s escape from her country occurs when she is a mere teenager. Her father wanted her to get married to a very old man, who, however, has money and power. As Shasta hears the reason for Aravis’s escape, he questions the arranged marriage: “You’re not grown up. How could you be getting married at your age?,” Bree, the talking horse, scolds Shasta’s ignorance of the Calormene marriage culture, “They’re always married at that age in the great Tarkaan families” (224). David Colbert points out that Aravis’s name includes a derogatory meaning of the Arab’s culture. In addition, like Shasta, Aravis is mistreated by her father. Overall, the Calormene culture is considered uncivilized and savage compared to the noble and humane culture of Narnia. Both Shasta and Aravis’s description of the Calormene culture offer an impression of the Arabs. It is implied that the Arabian culture is savage and uncultivated as demonstrated in several examples such as marriage and in the care of the children in family.

As a parallel of Shasta’s adventure, a Narnian king and queens, Edmund, Susan, Lucy, and their companions, are visiting Calormen. A Calormene prince, Rabadash, invites them because he wants to get married to Susan and has been waiting for her answer to his proposal. Susan once had a favorable feeling toward the Calormene prince when she met him in Narnia. However, after she

12) In The Horse and His Boy, David Colbert illustrates that “Shasta’s name comes from the Russian word tshastal, meaning ‘white’ or ‘pure.’ His Narnian name Cor, means ‘heart’ in Latin . . . The name Aravis comes from the ancient Greek word, arabis, meaning ‘an Arab woman.’ (A modern Greek version of the word has become a strong derogatory term)” (89, 95).
visits Calormen, she comes to hate him and his country without reasonable explanations. Edmund questions Susan about her decision to marry: “What think you? We have been in this city fully three weeks. Have you settled in your mind whether you will marry this dark-faced lover of yours, this Prince Rabadash, or no?” The lady shook her head. ‘No, brother,’ she said, ‘not for all the jewels in Tashbaan’” (234). After the conversations, the Narnian King blames the characteristics of the Calormene prince: “We have now seen him for what he is: that is, a most proud, bloody, luxurious, cruel, and self-pleasing tyrant” (234). Susan justifies her hatred with several negative words. Prior to this episode, when Shasta observes the Narnian people at a distance, he describes his feeling that “instead of being grave and mysterious like most Calormenes, they walked with a swing and let their arms and shoulders go free, and chatted and laughed” (231). Throughout the story the Calormenes are described overall negatively. On the other hand, the Narnian people are vivid and have many positive characteristics. The cultural differences between Calormen and Narnia are compared and contrasted extremely. Edmund calls the Calormene city “this devilish city” (237). Overall, Calormen is regarded as Hell or prison which the Narnians must escape.

The Narnian princes and princesses decide to escape from Calormen without notifying the prince of their leave. Once their escape has been revealed, Rabadash urges the Tisroc, the Calormene king, to attack Narnia without warning, starting a war between his country and Narnia. In his attack on Narnia, the prince shows no nobility, like that of the knights or kings of Narnia. Aravis secretly discovers their plan when she is hiding before she escapes from Calormen. According to her observation, the Tisroc’s appearance is “so fat and such mass of frills and pleats and bobbles and buttons and tassels and talismans that Aravis couldn’t help thinking the Narnian fashions (at any rate for men) looked nicer” (255). Aravis’s supposed fiancé is described as being subservient to the Tisroc and the prince in Calormen. Although her elderly fiancé is an advisor to the Tisroc and of high status in the country, his
appearance is depicted as “a little hump-backed, wizened old man” (Ibid). He is oppositely described compared to noble and confident Narnians.

During the wars of the last century, German experimentation with the “superior” white race as well as the eugenics movement had been seriously criticized. However, insidious racial “othering” continued to flourish undetected. Lewis attempted to idealize the medieval virtues and culture by romanticizing monarchical domination over the society in his literary world. Lewis depicts his literary characters by illuminating their pride, especially in terms of distinguishing white identity from the Other. Nonetheless, he emphasized the social changes of non whites in Britain. In England, the white people had experienced the loss of their dominant racial glory as the governing group. Specifically, a horde of immigrants from the West Indies, Africa, and East Europe had poured into England. Most middle-class English people went through the feeling of horror and instability. Thus, Lewis’s literary characters reflect the honor given the dominant race and the fantasizing of the past by those who lost glory.

III. The Exceptional Salvation of the Othered Race on Emeth

Only focusing on the narrative in The Horse and His Boy, readers might simply conclude that Lewis is a racist. But the dread of other races coming into Narnia, a cultural reference to immigration, unveils the complexities of different color imagery in The Chronicles of Narnia. In The Last Battle we are able to see the Calomenes inside Narnia more specifically in terms of the conflict between the white culture and the non-white’s. The virtuous yet heathen figure, Emeth contradicts the straightforward binarism between good and evil based on racial hierarchy. Until the end of this section of the paper, I will analyze some additional scenes of the ambivalent view of whites and dark-skinned people.
The Calormenes behave as cunning and violent people in this story. On the surface, in the beginning of the story an ape, Shift, deceives the Narnians and is an anti-Christ figure. Shift uses his friend donkey, Puzzle, by disguising him as the Great Lion, which represents Aslan in Narnia. The disguise as Aslan causes confusion to the Narnian residents. At the same time, the reader understands that the ape is used by the Calormenes. They destroyed the Narnian land: “Right through the middle of that ancient forest—that forest where the trees of gold and of silver had once grown and where a child from our world had once planted the Tree of Protection—a broad land had already been opened . . . a hideous lane like a raw gash in the land, full of muddy ruts where felled trees had been dragged” (679). The Narnian king, Tirian, becomes upset when he finds the Calormenes people inside Narnia, saying, “these men were not the fair-skinned men of Narnia: they were dark, bearded men from Calormen, that great and cruel country that lies beyond Archenland across the desert to the south” (679). Calormen is described as a demonic place and at the same time its residents are evil and monster figures. In a larger perspective, the appearance of Calormenes in Narnia parallels the intrusion of evil into the Garden of Eden. Therefore, the Narnian king must expel the evil from their pure and innocent country.13) In some sense, Calromenes disrupts the emotional and religious equilibrium in Narnia racially and religiously.

On the surface, in *The Last Battle* the main conflict between Narnia and Calormen comes from the worship of two different gods in which the residents of each respective country believes. However, as I discussed previously, it is not only a matter of different religions but also racial hierarchy. The Narnian inhabitants worship Aslan, equivalent to Christianity, while the Calormenes worship Tash, Islam. On the surface, this story can be read as the ape’s deceit.

13) Lewis was influenced by the medieval view of race. As we can see in his fiction, the view of the Arabs was vile. With regard to the view of color, the appearance of the Arabs signifies that the Narnians are corrupted by the Arabs. Robert Bartlett asserts that “Medieval geographic determinism, drawing on classical roots, addressed itself to the influence of the physical environment on both physique and temperament” (46).
of the Narnia people—a character who parallels the anti-Christ and who shakes the Narnians’ firm belief in Aslan. Narnia is eventually invaded by the Calormenes. At a deeper level, it becomes a battle between the Narnian religion and the Calormene religion. Moreover, Aslan’s country, Narnia, is attacked by the Arabs, which symbolizes the evil of Islam. As we observed previously, the Calormenes are described as demonic, as in his article, “Of More than Academic Interest: C. S. Lewis and the Golden Age,” Andrew Blake pointed out. Therefore, the battle is a parallel of the war between good and evil. At the same time, this typical theme arises from the overall depiction of evil which is generally described in the form of color description. The ape deceives the Narnians with the following claim: “Tash is only another name for Aslan. All that old idea of us being right and the Calormenes wrong is silly. We know better now. The Calormenes use different words but we all mean the same thing. Tash and Aslan are only two different names for you know Who” (685).

The revelation of the truth, which shows that Tash is a false god and that the Calormenes are devilish, repels evil from Narnia. The New Narnia means that all members of darker races are expelled from Narnia except for Emeth.

Because they view Lewis as holding traditional racial attitudes, some critics point out Lewis’s description of Emeth’s salvation as an exception. Lewis concludes The Chronicles of Narnia by offering the Christian salvation to Emeth in The Last Battle. On the surface, Lewis has a simplistic view of race. The term “darkie” can be considered beyond a just titular term for the appearance of the Calormenes (728). Interestingly, the Irish, although they were white, were considered to be an inferior race compared to English whites. Therefore, it seems as though Lewis has more than an ecumenical view that all humankind is the same in terms of understanding Christianity. Lewis imposes salvation on Emeth and is criticized by orthodox Christians because the Christian belief is that humans can obtain salvation only through Jesus Christ. Therefore, “Lewis has often been accused of endorsing universalism—the view that all religions are basically the same, or that everyone will eventually be saved. Whether
universalism is true is an important and much-debated issue in philosophy, as it raises fundamental questions about God, the nature of religious truth, divine justice, and life after death” (Sennett 232). Emeth is described as a sincere believer in God and his morality is different from those of the Calormenes. Emeth depicts his entering Narnia: “[W]hen I first heard that we should march upon Narnia I rejoiced, for I had heard many things of your Land and desired greatly to meet you in battle. But when I found that we were to go in disguised as merchants (which is a shameful dress for a warrior and the son of a Tarkan) and to work by lies and trickery, then my joy departed from me” (755). Emeth reveals the Calormenes’ evil purpose in coming to Narnia. Unlike other Calormenes, Emeth is moral and has a good conscience, which is equivalent to the Narnians’ morality. The reason Emeth obtains salvation is because he is a moral person, even though he is Islamic and a dark person. Emeth receives salvation because he seeks the Truth while also having good virtues. He does not like evil and disguised treachery. “It is Emeth’s longing for and devotion to Truth, thus living up to his name, that all recognize as most valuable in his character” (McCormack 60). In this sense, Emeth like the other white characters is qualified to go to heaven. Even though he is black, he is a totally different character. His non-Christian feature is equivalent to being non-white. His morality is far better than other black characters, such as the vile Calormenes and the dark-skinned dwarfs.

By reading Lewis’s stories, particularly his children’s stories, anxiety over his country’s status makes a parallel to several events in The Chronicles of Narnia.14) Lewis tends to advocate the conventional values in his views. On the surface,

14) In the twentieth century, the British Empire had disintegrated. Due to the uprisings in its colonies, British people considered the colonized to be demonic. Lewis reflects the national anxiety of the British people: “Nevertheless, the empire between 1918 and 1959 encountered enough nationalists, and reacted to them in a sufficiently rebarbative way, as to suggest that the names of Zaghlul (Egypt), de Valera (Ireland), Nasser (Egypt) and Makarios (Cyprus) would be engraved on the imperial mind as demonized enemies” (Boyce 117).
he praises the society governed by kingdom and depicts the white characters positively. Nevertheless, because of Lewis’s exception of Emeth, criticism of his racism must be mitigated. Therefore, his human values must be placed against the racist backdrop of British culture in order to illuminate the impact of Christianity.

IV. Conclusion: Blurring Racial Distinctions in Eugenics and Morality

Lewis seemed to reflect social change on a modest level. At the same time, Lewis demonstrates awareness of his country’s view of the Muslims and dark-skinned people. Lewis portrays racial overtones prevalent in his culture. This was a traditional description between West and East. Lewis seems aware of the conflict between Christian countries and Islamic countries. Although he is an orthodox Christian, he wants to offer a gesture to reconcile Christianity and Islam. We see the legacy of racism based on color in contemporary false charges of terrorism against all Muslims, whereas only radical fundamentalist groups such as the Taliban and Al-Qaida actually deserve these charges. Therefore, British populations today still see the Other through racist cultural views.

Lewis was well aware of the different treatment between the English and the Irish because of his national background. Thus, his literary depiction of race cannot be simply dichotomous and furthermore Lewis blurs the view of racial superiority by depicting the paradise in *The Chronicles of Narnia*. Emeth’s salvation, caused by the black or Muslim people, is Lewis’s fantasy. In a similar social context, the Irish had been historically considered racially inferior to the English. It complicates the binarism of color imagery between white and black, and Lewis acknowledged that white supremacy was challenged in the mid-twentieth century. Discussing eugenics and morality with regard to
whiteness is still valid in the discussion of Lewis’s views of color imagery because of different hierarchies between English and Irish whiteness.
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