

Prince Caspian

A film review by K and S Taylor

Equipped with pen and pad, an excited school child (Kayli) took her father (Steve) to *Prince Caspian*, the latest cinematic capturing of C. S. Lewis's timeless Narnia series. Both went with high hopes, fans of Andrew Adamson's *The Lion, Witch and Wardrobe*. Both returned with smiles wide and hopes exceeded.

For the eight year old

- the characters were captivating, notably Reepicheep, small in size, large in heart and Prince Caspian, a female head turner with his loud, bold and not easy to miss voice,
- the scenery was a joy to behold, a perfect depiction of the Narnia of one's imagination,
- the action was exhilarating, providing a rough feeling in a gentle sort of way,
- the costuming was eye-catching, evoking an appropriately Narnia-like era.

For the forty year old father

- the movie remained faithful to the plotline of his childhood memories. Four Pevensie children tumble once again into Narnia, landing amid the ruins of their former castle at Cair Paravel. 1300 years of Narnia time have elapsed and their beloved country lies oppressed by the evil Telmarines. As the children dust off their history, the ambitious Mizras pursues the fleeing teenage Prince Caspian, who falls into the paws of the oppressed Narnians. Together they form an uneasy alliance, putting their hand to the sword under the leadership of Peter Pevensie. All hope seems lost. Enter Aslan, whose roar awakens the dormant and ushers in justice,
- the inevitable adaptations enhance the plot. Lucy and Susan are no longer childlike bystanders. Instead they become more adventurous, at times out-starring their brothers Edmund and Peter. When filming Narnia in the 21st century, girls can do anything,
- while Andrew Adamson's use of light and shadow reveal a master cinematic craftsman at work,
- the film is darker, with the cave scene serves as a chilling reminder of the seductive persistence of evil.

Many Christians will watch *Prince Caspian* looking for God. While limiting one's God-looking to particular movies reveals a rigid religious lens, C.S. Lewis's theological themes remain. Can you believe in something unseen? What happens to faith as it enjoys a first kiss? Those wanting to pursue this further, perhaps using *Prince Caspian* in an all-age church service, should click on <http://www.damaris.org/narnia>, which offers a range of helpful resources.

Significantly for Touchstone readers, a strong ecological theme is at work. *Prince Caspian* offers a visual contrast. Machines despoil and animals suffer under human oppression. Yet when the lion roars, even mouse tails are renewed. A deeply Biblical end-times theology runs throughout the *Narnia* series, an enchanted vision of environmental harmony between lion and lamb, horse and human.

Overall, both daughter and father left the theatre deeply satisfied. Both agreed that *Prince Caspian* trumps *The Lion, Witch, Wardrobe*, able to captivate a child and enthrall their accompanying caregiver. Both remain thankful to the Rhema Broadcasting Group and Disney for the free invitation to the South Island premiere.

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