CHAPTER – II

THE DESIGN

The craftsmanship of Lewis is revealed by his brilliant design of the Trilogy. The science fiction is a series of three novels interconnected with each other. The uniqueness lies in the fact that though the novels exist together as a trilogy they can also be read as individual novels. Lewis creates a separate plot for each novel and hence each volume is an independent work. Lewis’ intention is to write a trilogy and hence he introduces the technique of Postscript in the first novel in the viewpoint of the character Ransom. There is a Preface written by the author Lewis for the following novels. This serves to link the novels together giving it a holistic view.

Besides bringing the three novels together, the Postscript and the Preface help the readers to either recapitulate the plot, as in the Postscript or to have a better understanding of the plot as in the Preface. Lewis writes the Preface to forecast the plot of the novel. The reader is thereby able to interpret the story with a clear perception. Lewis has not written a preface to the novel Out of the Silent Planet but concludes it with the Postscript. There is a Preface written by Lewis to the novels, Perelandra and That Hideous Strength which serves to forecast the plot.

The trilogy is designed in such a way that the three novels follow as a sequel to each other. There is a natural flow in the use of the various techniques. The novel Out of the Silent Planet concludes with the postscript. By introducing the Postscript Lewis gives a personal touch to the novels. A Postscript is an idea that is usually used while writing a letter.
“A Postscript, abbreviated P.S., is writing added after the main body of a letter (or other body of writing). The term comes from the Latin post scriptum, an expression meaning ‘written after’ (which may be interpreted in the sense of “that which comes after the writing”).

A Postscript may be a sentence, a paragraph, or occasionally many paragraphs added, often hastily and incidentally, after the signature of a letter or (sometimes) the main body of an essay or book.” (Wikipedia.org.)

Lewis writes his Postscript in the form of a letter thereby fulfilling the criteria of a Postscript.

POSTSCRIPT

(Being extracts from a letter written by the original of ‘Dr.Ransom’ to the author) (OSP, 161)

Lewis’ method of introducing the Postscript is commendable. He creates an excellent platform to launch the Postscript. He very artistically switches over from the form of a novel to a letter. The plot of Out of the Silent Planet concludes with chapter twenty one. But, chapter twenty two is the last chapter of the novel which is written in first person point of view, where, Lewis features as the friend of Ransom, the protagonist. Ransom and Lewis correspond with each other through letters regarding literary and philological subjects. For example, in one of the letters they discuss about the word ‘Oyarses’.
"It was, therefore, quite in the usual order of things that I should write a letter some months ago, of which I will quote the relevant paragraph. It ran like this:

...Have you by any chance ever come across a word like Oyarses, or can you hazard any guess as to what language it may be? The immediate result of this letter was an invitation to spend a weekend with Ransom." (OSP, 158)

As soon as Lewis introduces the idea of a letter the Postscript becomes a more relevant feature. To recall, ‘the postscript is a part of a letter added after a signature’. Thus Lewis meticulously structures the last chapter of the novel to add the Postscript. The next aspect of a Postscript is that, it is usually used either to add on something that the author forgets in the novel or to emphasize something that is important. A Postscript is usually written when a writer forgets to write something on the main body of the letter and wants to add on to what he had written on the letter. Though people usually use ‘PS’ to write something that had slipped out of their memory in a letter, there are others who use the Postscript to emphasize something or to take the reader by surprise.

Having completed the plot of Out of the Silent Planet, Lewis uses the Postscript to recapitulate Ransom’s life on Malacandra with its beautiful landscape, its fragrance and music. As typical of a Postscript, Lewis also gives an exciting account of the incidents that he wants to emphasis to the readers which are as follows. The aromatic Malacandrian atmosphere, the details of the Malacandrian creatures and the heavenly beings are highlighted in the Postscript.
Reminiscences of the Malacandrian atmosphere in the Postscript create a warm and soothing feeling to the reader as he closes the book. Ransom expresses that he is unable to 'get across' the Malacandrian smell. The phrase 'the early morning smell in that purple wood' transports the reader instantly to his Malacandrian experience. Lewis also recollects the music that fills the air of Malacandra adding more flavor to the already aromatic atmosphere. To quote the words of Dr. Ransom,

"Something aromatic, spicy, yet very cold, very thin, tingling at the back of the nose – something that did to the sense of what high, sharp violin notes do to the ear. And mixed with that I always hear the sound of the singing – great hollow hound-like music from enormous throats, deeper than Chaliapin, 'a warm, dark noise' I am homesick for my old Malacandrian valley when I think of it" (OSP, 161)

The next account suffixed to the novel, through the Postscript is about the Malacandrian creatures particularly the hross and the pfiffltriggi. Lewis imagines a world where the creatures live in unity. He explains how the Malacandrian creatures treat each other with respect. They do not keep pets as they do not feel about the lower animals as a human being does.

"One just sees why when one sees the three species together. Each of them is to the others both what a man is to us and what an animal is to us. They can talk to each other, they can cooperate, they have the same ethics; to that extent a sorn and a
hross meet like two men. But then each finds the other different, funny, attractive as an animal is attractive...they don’t keep pets.”(OSP, 162)

The Postscript is also a nostalgic account of the Malacandrian experience that lingers in the mind of Ransom even after he leaves planet Malacandra. Accounting for the different species of the hrossa, Ransom recollects his Malacandrian days with his friend a black hrossa. The silver hrossa is a great crested hrossa which is ten feet high. It is a dancer more than a singer and Lewis compares it to the noblest animal after man. A pure white hross and also a red sorn called as the Soroborn are a few other creatures that he describes in the Postscript. It also contains added information like the normal temperature of a hross to be ‘103° and those them live about eighty Martian years or one hundred and sixty earthly years. He also mentions that they marry at the age of twenty which is forty years on earthly standards. They do not shed tears and do not blink. Their dropping is not offensive and is used for agriculture like that of a horse or earth.

The pfisfltriggi is the next living creature of Malacandra that Lewis focuses in the Postscript. Ransom recalls that they are oviparous which means that they produce eggs that are hatched later and that they are matriarchal. Matriarchal is a socially accepted system where women hold an authoritative position, namely, as the head of the family. The pfisfltriggi are short lived when compared to the other Malacandrian species. They inhabit the old ocean bed of Malacandra and show interest in discovering new things. The eldil or eldila in plural, as explained in the Postscript, have a different type of body from that of the other planetary animals
and are superior in intelligence. He recalls the eldil’s speech for which he has no explanation. The fact that the eldila who do not breathe but can talk is a puzzle to be solved.

A vivid portrayal of the hross funeral is another remarkable anecdote in the Postscript. Lewis narrates the solemn occasion when the hross makes his final journey to Meldilorn to die. The hross receives the last counsel of Oyarsa and is “unbodied” by the Oyarsa. Lewis explains that death is not preceded by dread nor followed by corruption. The Malacandrians believe in mortality. The handramit is illuminated with the radiance of the bright moon and the excitement of the hross.

The Postscript concludes with yet another breath-taking description of ‘Jupiter rising beyond the Asteroids’. He once again takes the readers to the Malacandrian shore. The scenic description of the rising planet is an awesome presentation. Comparing it to the Milky Way, Ransom records the fascinating scene of the rising Jupiter.

‘And then imagine this, not painted across the zenith, but rising like a constellation behind the mountain tops—a dazzling necklace of lights brilliant as planets, slowly heaving itself up till it fills a fifth of the sky and now leaves a belt of blackness between itself and the horizon. It is too bright to look at for long, but it is only the preparation. Something else is coming. There is a glow like a moon rise on the harandra...I turn my eyes away, for the little disk is far brighter than the Moon in her greatest splendour. The whole
Handramit is bathed in colourless light...And now I guess what it is that I have seen- Jupiter rising beyond the Asteroids and forty million miles nearer than he has ever been to earthly eyes. (OSP, 166)

The last line of the Postscript functions as a link between Out of the Silent Planet and Perelandra. Lewis forecasts in the Postscript, that, Perelandra, the next novel will not be just space-traveling but will also involve time-travel. He also reveals his desire to travel to another planet. He commends that space-traveling is outdated and that time-traveling has to be utilized in his novels. He also remarks that traveling back to the same planet is not possible since Weston has been forced out of Malacandra by the Oyarsa. Yet, Lewis sustains the thrill of a science fiction by hinting that there will still be visits to other planets in spite of the door closing down to Malacandra. The Postscript in the form of a letter from Ransom to Lewis says,

‘More of this when you come. I am trying to read every old subject that I can hear of. Now that ‘Weston’ has shut the door, the way to the planets lies through the past; if there is to be any more space - traveling, it will have to be time-travelling as well! (OSP, 167)

Thus, Lewis uses the Postscript to add more details about the Malacandrian life and his experiences on the alien land. The narration in the form of a letter is a fascinating idea as it gives a realistic picture to a fictional narration. The Postscript is also instrumental in initiating the readers into a new line of thought from
space travel to time travel. He indeed takes the reader by surprise by featuring as one of the characters in the novel.

*Perelandra* is the second novel that follows *Out of the Silent Planet*. As indicated in the Postscript of *Out of the Silent Planet*, Lewis employs the idea of time travelling and *Perelandra* takes the reader into the past, namely, the time of creation. Just as Lewis predicts, in the Postscript of *Out of the Silent Planet*, the novel *Perelandra* is set on another planet, Venus, that he calls Perelandra. Thus *Perelandra* is not ‘just a novel of space travel but a novel of time travel as well…!’ (OSP, 67)

The Preface to *Perelandra* is in the voice of the author, Lewis. It consists of just five lines which is just enough to introduce the novel to the readers. It is indeed a brief introduction to the work, stating the author’s intention and comments on the contents.

Lewis’ declaration in the Preface that *Perelandra* is a sequel to *Out of the Silent Planet*, helps the readers to be aware of its predecessor. He also mentions that the former novel deals with Ransom’s adventures on Mars or Malacandra as its inhabitants call it. Lewis, the author, introduces Ransom the protagonist, to a new reader who is reading the Ransom series for the first time, even before he begins to read the first chapter of the novel. The readers are also given to understand that the protagonist has already undergone adventurous experiences on another planet. The Preface thus prepares them for yet another adventurous novel. To quote the Preface of Perelandra,
“Preface

This story can be read by itself but is also a sequel to Out of the Silent Planet in which some account was given of Ransom’s adventures on Mars - or, as its inhabitants call it, Malacandra. All the human characters in this book are purely fictitious and none of them is allegorical. C.S.L.” (PERE, 173)

There is also a Preface for That Hideous Strength in the voice of the author Lewis. This novel is long and lengthier when compared to the earlier novels. It is quite different from the other two novels. The first two novels deal with alien planets and alien creatures, whereas, That Hideous Strength is the practical application of the contemporary science influenced and science dominated life on the planet earth. Hence the Preface plays a vital role. As typical of a Preface, Lewis gives a brief introduction to his third novel of the Trilology and also states his intentions and comments on the content of the novel.

The opening lines of the Preface are a justification for the beginning of the novel. Though the Trilogy is a science fiction it begins with the ‘hum-drum scenes’ of normal earthly life. Lewis calls his novel a fairy tale. The explanation in his Preface reveals that he intends writing a fairy-tale for grown ups. He comments that this is a “tail-story” about devilry that serves to keep the line of science fiction alive. A fairy tale usually begins with ordinary life and later moves on to an imaginary world as the story proceeds. Similarly, That Hideous Strength also imitates the style of a fairy tale. To quote the words of Lewis,
"I have called this a fairy-tale in the hope that no one who dislikes fantasy may be misled by the first two chapters into reading further, and then complain of his disappointment. If you ask why—intending to write about magicians, devils, pantomime animals and planetary angels—I nevertheless begin with such hum-drum scenes and persons, I reply that I am following the traditional fairy-tale." (THS, 321)

The next point that Lewis lays emphasis in the Preface is the setting of the novel. It is important that he foretells the reader that there is a change in the setting, since the readers are used to the idea of the novel set on planets other than earth. As indicated earlier, That Hideous Strength dealing with the contemporary world is indeed different from the other novels. The novel opens with a casual earthly scene of the sale of the University property and proceeds with similar events which is much different from the earlier novels

That Hideous Strength begins with the 'sale of the Bragdon Wood, the college land' and involves Professors as its chief characters. Lewis himself is a Professor and has served in University College and Magdalen College, Oxford. Hence he confidently uses his experiences as a teacher in the novel. Lewis says,

"I selected my own profession, not, of course, because I think fellows of colleges more likely to be thus corrupted than anyone else, but because my own is the only profession I know well enough to write about. A very small university is imagined because that has certain conveniences for fiction."
Edgestow has no resemblance, save for its smallness, to Durham – a university with which the only connection I have had was entirely pleasant” (THS, XI)

The source of the novel is the next forecast in the Preface. Lewis states that the idea for That Hideous Strength began with a conversation he had with one of his friend. Lewis ends the Preface with a note that That Hideous Strength is the concluding story of the Trilogy with Out of the Silent Planet and Perelandra preceding it. Thus the readers who read the third novel are prepared for the adventures of the former novels when Lewis refers to them and are also made aware that the trilogy concludes with the novel That Hideous Strength. As Lewis indicates.

“It concludes the Trilogy of which Out of the Silent Planet was the first part, and Perelandra the second, but can be read on its own.

C.S.LEWIS

Magdalen College,

Oxford.

Christmas Eve, 1943.”(THS, XII)

Thus, in his Preface, Lewis reiterates that the novel That Hideous Strength is the conclusion of the trilogy of which Out of the Silent Planet is the first part and Perelandra is the second. Thus the technique of the Preface at the beginning of
Perelandra and That Hideous Strength and the Postscript at the end of Out of the Silent Planet serves as a link to connect the different volumes.

Besides the use of Postscript and Preface, the use of the first person point of view in the end of Out of the Silent Planet and the beginning of Perelandra is an excellent design. Lewis' attempt to bring in a unity in the trilogy includes the writing of the first two chapters of Perelandra. Writing in the first person point of view, he commends freely on Ransom's experience in Mars and the eldila that play an important role in the first novel. It is the eldila that leads the author who is featuring as Ransom's friend to his house. Lewis also distinguishes the dark eldila from the good one hinting to the readers about the conflict between the good and the evil forces.

A big white box which Lewis refers as the celestial casket is the vehicle through which Ransom travels to Perelandra. Lewis features as a witness to Ransom's second space journey to Perelandra, where he witnesses some of the action himself. His technique of providing two witnesses to the improbabilities of space travel at the end of Out of the Silent Planet and Perelandra is to be commended. The technique of allowing a witness to tell a story is the quickest way to achieve both an impelling credibility and a unusually curious tone. The Malacandrian life and Ransom's experience in Malacandra is recalled. This serves as a link to the previous novel besides briefing it.

Lewis' encounter with the eldila and its description serves as a briefing that helps the readers to acquaint themselves with these heavenly creatures in Malacandra. Lewis once again discusses the Hressa-Hlab or Old Solar or the
Malacandrian language which plays a significant part in the previous novel. This mode of transport to the planet Venus is a science fictional element that Lewis puts to use. Ransom’s friends Humphrey, Me Phee and Lewis are entrusted with the responsibility to serve as witness for Ransom’s space journey in just a box.

Lewis’ account of every detail of Malacandra, its creatures and his own experience on the planet serves as a link between the first two novels. The plot gradually shifts from one planet to another giving the readers’ sufficient time to accept the change and become acquainted with the new plot.

Another important aspect that brings about a unity in the three different books making it a trilogy is the technique of repetition, an effective literary device. The use of repetitions is significant as it runs complimentary and strengthens the theme of the trilogy. Lewis’ use of repetitions helps the readers to recollect the various incidents of the plot. It is also instrumental in enabling the readers to respond emotionally and intellectually to the novels. Lewis employs the technique of repetition in various ways. He repeats characters, events and philosophies throughout the Trilogy.

Lewis employs repetitions of characters like Ransom, Weston, Devine, Eldila, Oyarsa and Mac Phee. The novels are all linked by the central character Ransom who is the protagonist. Ransom features as a philologist in the first two novels and as the Director of Logres, an organization that fights the evil forces in the third novel. It is Ransom who encounters the evil force, succeeds and finally leads others into victory. It is through this character that Lewis reveals the message of the Divine Plan to the readers.
Weston is another important character who plays a vital role in the Trilogy. In Out of the Silent Planet and Perelandra he appears as an ambitious person. It is this ambition that the devil makes use of to execute his own purpose. Weston who graciously escapes death in Malacandra is given another opportunity to rebuild his life and serve his Maker. But he chooses to remain the same and makes his appearance once again on the next planet, Perelandra or Venus. When Weston is introduced in Perelandra, Lewis reviews the former days on Malacandra, thereby connecting the plot of Perelandra with that of Out of the Silent Planet.

"You have already heard that Ransom had been in that world which men call Mars but whose true name is Malacandra. But he had not been taken thither by the eldila. He had been taken by men, and taken in a space-ship, hollow sphere of glass and steel. He had, in fact, being kidnapped by men who thought that the ruling powers of Malacandra demanded a human sacrifice. The whole thing has been misunderstanding. The great Oyarsa who has governed Mars from the beginning (and whom my own eyes beheld, in a sense, in the hall of Ransom’s cottage) had done him no harm and meant him none. But his chief captor, professor Weston had meant plenty of harm." (PERE, 251)

Mac Phee is yet another character repeated in the novels. He appears in the novel Perelandra as a skeptical friend of Ransom and Lewis. He continues to be skeptic in That Hideous Strength though he is a member of Logres, an organization
that represents the Christian faith. Mac Phee narrates the story of Ransom and his life in Malacandra to Jane Studdock, the central character of *That Hideous Strength*. Mac Phee functions not only as a link but also as a witness to Ransom’s visit to Mars, Venus and his return to earth. He also gives an account of the eldila and is pivotal in revealing the identity of Lord Feverstone of the NICE, in *That Hideous Strength* as Devine, who features in *Out of the Silent Planet*.

Devine, one of the kidnappers of Ransom in *Out of the Silent Planet* appears again as Lord Feverstone in *That Hideous Strength*. Devine is a materialistic man craving for money and power. It is his desire which paves the way for him to join hands with the scientist Weston in his daring space journey in *Out of the Silent Planet*. The greed to collect gold that is found on the planet Mars motivates him to attempt the journey to Mars. In the novel *That Hideous Strength*, Lewis brings him back as a knowledgeable person. He is very ambitious to establish a scientific rule on earth. His ambitious attitude to become powerful and authoritative is revealed in his talk to Mark, whom he tries to allude to his side.

A constant link between the novels is the presence of the heavenly beings called eldila. They play a vital role in the novel *Out of the Silent Planet*. The land of Malacandra is full of eldila who serve the Oyarsa, their Spirit King. Lewis explains their features and their movements in detail. The Oyarsa entrusts them with the responsibility to escort the spaceship safely to earth and to protect Ransom from the kidnappers.

*Perelandra*, also has references to this sky born creatures. Using the first person point of view, Lewis describes having seen a vision of the eldila. He is able
to listen to their voice and to the music of their movements. Though they do not physically feature in *Perelandra*, yet Lewis relates to them through the conversation between Ransom and the Green Lady.

‘Eldila?’ she repeated as if it were a new name to her. ‘Yes. Eldila,’ said Ransom, ‘the great and ancient servants of Maleldil. The creatures that breed nor breathe. Whose bodies are made of light. Whom we can hardly see. Who ought to be obeyed.’ (PERE.253)

The concept of eldila also features in *That Hideous Strength*. Mac Phee while narrating Ransom’s life describes about the eldila and their presence. He says that these agents of God are seen to accompany Ransom ever since he set his foot on Mars and continues to linger with him even when he returns to earth. Thus the repetitions of the presence of the edila serve as a technique to yoke the three independent novels together as a series of continuous novel.

Featuring along with the eldila are the Oyarsa or the Spirit Kings. The Oyarsa of Malacandra who first features in *Out of the Silent Planet* is instrumental in revealing the sovereign majesty of Maleldil or the Supreme God and His supreme authority. He appears again in *Perelandra* to bless Tor and Tinidril, the inhabitants of Perelandra. The Oyarsa continue to appear in the last novel *That Hideous Strength*. The chapter entitled ‘The Descent of Gods’ deals with the Oyarsa of Malacandra and the Oyarsa of Perelandra descending on earth along with the other Oyarsa of the different planets to empower Merlin who fights the evil powers.
Frequent references to the visit of Malacandra are a unique method that helps the reader to reflect on what they have already read. During one of his conversations with Ransom, Weston gives an explanation to the murder of Hyoi, a Malacandrain creature while he was in Malacandra. To quote Weston's words, "...in reference to an accident that occurred when we were in Malacandra. In any case, the creature killed was not a human being". In Perelandra, Ransom kills Weston since he is a vehicle for the evil power. A repetition of this incident is seen when Feverstone refers to it in the novel That Hideous Strength. He says that Weston is the only man who is capable of solving the interplanetary problem and that he is murdered by "A respectable Cambridge Don" who is none other than Ransom, the man who had killed Weston on Perelandra.

Weston also says that he is in some respect mistaken in his conception of the whole interplanetary problem when he went to Malacandra. Lewis relates to the same problem in That Hideous Strength, when Feverstone explains the principles of the NICE a scientific institute.

Thus, Lewis establishes a unity among the different novels of the Trilogy through the use of various methods like the Preface, Postscript and repetition of characters. The use of these techniques compliments the theme of the trilogy, creating a link between the three novels to make it a series of novels.

The Cosmic novels of Lewis are an achievement of great force and beauty that is marked by elements of science and science fiction. Lewis lived at a time when science was emerging as the dominant system of thought in the western world and scientific advancements were transforming every aspect of life. The
spirit of enquiry and adventure, the desire for innovation and change, the impulse for creativity, the thirst for knowledge and the quest for truth were the driving forces of the age.

The twentieth century writers echo the impact of the rapid changes in their writings. Thus science and technology, scientific words and ideas have found their way into literature and are explicit both in terms of theme and style. This is discerned very clearly, especially in the emergence of the literary genre, science fiction, in the third decade of the twentieth century. In the words of Wollheim.

“Science fiction is a system of ideas. It deals with ideas more than it deals with literary styles. It speculates in futures and probabilities and is judged by the immense variety of its visions and concepts which are as varied as the potential of humanity is varied. It is rendered plausible by the reader’s recognition of the scientific possibilities of it being possible at some future date or at some uncertain period in the past.” (06)

Lewis’ Ransom trilogy, a work of stupendous imaginative power justifies all the claims of a science fiction. The features of a science fiction are as follows. It is generally set at an alternative time stream either the past or the future. The plot involves a setting in outer space, for example, in another planet. The characters are generally aliens and from unknown civilizations. A science fiction also focuses on a political and social system that is different from the known present or past.
The space trilogy of C.S. Lewis is a typical science fiction as it fulfills all the necessary criteria. Like any science fiction, the trilogy is set at an alternative time line. Scholes and Rabkin explain that, “the term ‘alternative time stream’ signifies a historical sequence which parallels ours...but which nevertheless is not our own ‘time stream’ or history.’ (177) They further discuss that this forward time travel is a tactics for displacing the story’s setting. This intended change in the time stream contributes to the variety of the Ransom series.

*Out of the Silent Planet,* refers to the angelic rebellion in heaven. *Perelandra,* is based on the story of Adam and Eve. As he says in one of his Letters, “Suppose even now, in some other planet there were a first couple undergoing the same that Adam and Eve underwent here, but successfully.” (Lewis, 375) *That Hideous Strength,* though set in the present age forecasts the events that are to occur at the end times. The time frame of the different planets also varies in the Trilogy. For example, while commenting on the arrival of the spaceship for the first time on Malacandra the Oyarsa says that it is ‘two years ago that the spaceship first came to Malacandra and that is about four years according to earthly standards’. (OSP, 124) Lewis thus differentiates the time of the earth and Malacandra.

Scholes and Rabkin remark that ‘every work of science fiction is based on some radical dislocation from present reality’. (179) Accordingly, the plot of the science fiction of Lewis involves a setting in the outer space. It is also interesting to note that all three novels are set in different planets. *Out of the Silent Planet* is set on the planet Mars or Malacandra, *Perelandra* is set in Venus, also called...
Perelandra. That Hideous Strength, a contemporary novel though set completely on earth, is given an unearthly setting in the climax with the Gods of the other planets descending on earth and Ransom himself being transported to Perelandra, thus giving it an unearthly atmosphere.

As science fiction, voyage into space is an integral part of all the three novels. The novels generally begin and conclude with the characters ready to take off from one planet to another. In Out of the Silent Planet the characters, Ransom, Devine and Weston leave the earth, also known as Thulcandra, to Malacandra or Mars. The novel is set on the planet Mars and culminates with the return journey of the characters from Mars to earth. Perelandra similarly begins with Ransom’s voyage into outer space in a celestial casket to the planet Venus referred as Perelandra. It concludes with his return to earth. That Hideous Strength, a novel of the contemporary world witnesses the descending of the Gods of the other worlds on earth. As the novel concludes, Ransom himself is transported to Perelandra.

A political or social system that is different from that of the contemporary world is significant of a science fiction. A world that is inhabited and controlled by aliens or supernatural beings. It can also be a world that is ruled and dominated by scientific equipments or creations like robots. The Science thriller of Lewis deals with a different social order from the present day. Out of the Silent Planet deals with the angelic order and Perelandra deals with the first man and woman. That Hideous Strength prophesies the emerging of a new and rather fearful scientific rule for the future that will be ruled by scientific principles with the help of scientific equipments. The novel deals with the conflict of good and evil powers.
Lewis employs the element of science fiction as an agent of the evil power and depicts a science-dominated world functioning on the principles of science.

The presence of aliens or unknown civilization is another distinguished feature of a science fiction. Lewis’ characters are not only human beings but also a number of alien creatures with strange appearance. The novel *Out of the Silent Planet* involves creatures of non-terrestrial birth like the sorns, hrossa, and the pfifflriggi. The strange animals, the heaven-born beings like Eldil or angels, the Oyarsa or rulers of different planets and the presence of Satan or the evil power can all be characterized under the elements of science fiction.

The dwelling place and the life style of the three different species of Malacandra namely the sorns, hrossa, and pfifflriggi are unknown civilization to the earthly creatures. Lewis’ description of the handramint, the ‘hiakra–punt’, a water sport, development of art and architecture, law and the family life are all excellent imagination of the unknown Malacandrian civilization. The preparation for death and the hross being unbodied is something unique in Malacandra. While accounting for the disposal of the dead bodies of the Malacandrian creature Lewis writes,

‘The pfifflrigg touched each of the three dead in turn with some small object that appeared to be made of glass or crystal— and then jumped away with one of his frog-like leaps. Ransom closed his eyes to protect them from a blinding light and felt something like a very strong wind blowing in his
face, for a fraction of a second. Then all was calm again, and
the three biers were empty.’ (OSP, 135)

A science fiction involves the application of new scientific principles, time
travel, use of latest technology and scientific equipments. These are the principle
features of the plot of science fictions. Scientific vocabulary, biological terms and
scientific facts are also some of the features in a science fiction. Lewis’ novels thus
gain strength as a science fiction due to his brilliant use of science.

The spaceship in Out of the Silent Planet is a splendid example for the use
of scientific equipments. The design of the spaceship is a vivid picture of the
architectural mind of Lewis. It is roughly a spherical shaped metal chamber that
looks like a wheel barrow. It is broad at the ceiling and narrow at its base. The
walls look as if they slope outwards but are exactly at right angles to the floor. The
core of the ship is a hollow globe which functions as a store. The surface of the
globe is where the men stay. There are cabins arranged all around the globe with
walls supporting an outer globe which is the roof as well. The ship has provisions
for a galley, which is a narrow kitchen, a saloon or a lounge bar and a control
room. The position of the ship keeps changing continuously according to the
gravitational pull as they travel. Weston explains that ‘out side the gravitational
field of the earth the center is always down’. Hence the piece of the floor that
Ransom is standing against always seems vertical. To quote,

‘That means,’ he said, ‘that it will no longer be “down” to the
centre of the ship. It will be “down” towards Malacandra –
which from our point of view will be under the control room.
As a consequence, the floors of most of the chambers will become wall or roof, and one of the walls a floor. You won’t like it.’ (OSP, 35)

Lewis description of the breathtaking beauty of the outer space also contributes to the success of the science fiction. He presents a galaxy of stars and unimaginable constellations. He brings before the vision of the reader ‘the celestial sapphires, rubies, emeralds, pin pricks of burning gold and irregular tinkling noises made by meteorites’. The brightness of the day as described by Lewis is pure ethereal colour. The endless night on one side of the ship and the endless day on the other is an adventure too high to imagine. Ransom is filled with new vitality as he drinks the beauty of the celestial bodies and is bathed in the rays of these lights. The picturesque depiction and the glory of the awesome beauty of the skies confirm the readers as Lewis says that ‘the heavens declare the glory of God’.

The adventure of the men in the spaceship is a typical experience of a space voyager. The realistic description of Lewis takes the readers into a space journey. He presents a vivid picture of the atmosphere that prevails inside the spaceship as it journeys into space. While describing the atmosphere of the space ship, Lewis writes that the air inside is extremely hot, so much so, that the men strip their clothes completely as they travel. But as it enters the sphere of Malacandra, there is a sudden decrease in the weather. It becomes extremely cold. The scarcity of oxygen inside the spacecraft is revealed through the conversation between Weston and Ransom. ‘Don’t talk,’ he said. ‘We have discussed all that is necessary. The
ship does not carry oxygen enough for any unnecessary exertion: not even for talking.' (OSP, 26)

Another experience of these men is the unusual lightness of their bodies that make them float. As the spaceship stoops down to land on Malacandra, they are subjected to vomiting, headache, palpitation of the heart and lips that go dry. It is interesting to note that they also gain weight according to the planet.

‘...it was explained to him that their bodies, in response to the planet that had caught them in its field, were actually gaining weight every minute and doubling in weight with every twenty-four hours. They had the experiences of a pregnant woman, but magnified almost beyond endurance.’ (OSP, 35)

Nevertheless, the landing on Malacandra and its landscape is a feast to the readers after the nerve splitting space journey.

The geographic details that Lewis furnishes about the different planets are noteworthy. The soil of Malacandra, as reflected by Lewis is pink in colour and the climate is cold. He also compares the density of different planets that is responsible for the appearance of the creatures living on it. Ra:isom from earth is small and thick as earth is heavier than Mars. The Oyarsa of Malacandra says to Lewis,

“You are small and thick and that is how the animals ought to be made in a heavier world. You cannot come from Glundandra (Jupiter) for it is so heavy that if any animals could live there they would be flat like plates- even you small
one, would break if you stood up on that world. I do not think
you are from Perelandra, for it must be very hot, if any came
from there they would not live when they arrived here.” (92)

The creations from Jupiter the heaviest planet being flat is evidenced by
Pearce. He writes that ‘On a larger planet, growth would crush us like a super
magnet’ (80) Lewis description of the different planets fall in line with the
statistics that is provided by R. Narayani, who states that, the earth weighs $6 \times 10^{21}$
tonnes and that Jupiter is 1500 tonnes larger that the earth. (17) Mars is
described as a red planet owing to the red dust that covers the ground. It turns the
atmosphere pink since the red dust is blown into the atmosphere. Its average
temperature is a daily 23°C. (15) The temperature on the surface of Venus, the
planet that is nearest to the earth is 480°C. (8) Lewis refers to Perelandrian day
as ‘burning to death.’ Owing to the extreme humidity of the planet Ransom
travels to Perelandra completely naked.

Lewis proves his exemplary skill as a science fiction writer through the use
of scientific principles in all his novels. In Out of the Silent Planet, Weston says
that the main aim of his experiments is for ‘the march of progress and the good of
humanity’ for which he uses science as an instrument. Lewis opines that the
widening of knowledge leads to the advancement in the field of ‘science,
medicine, law, army, architecture, commerce, transport system’. Yet, it does not
stop with this. He highlights the fact that man is making use of science for his inter
planetary leap, attempting to conquer every creature that comes on the way with
the hope to place himself ‘beyond the reach of death’. Lewis voices out his opinion
that the ambitious nature of mankind sometimes leads him into the path of destruction. This is revealed through the ambitious words of Weston.

‘...I am prepared without flinching to plant the flag of man on the soil of Malacandra to march on, step by step, superseding, where necessary, the lower forms of life that we find, claiming planet after planet, system after system, till our posterity – whatever strange form and yet and guest mentality they have assumed - dwell in the universe wherever the universe is habitable.’(OSP, 141)

Lewis develops the same line of thought in the next novel, Perelandra. Weston once again becomes instrumental in voicing out the views regarding man’s progress. This time he focuses on ‘biological philosophy’. He analyses on the conflicting views of those who argue that life is inherited in matter from the very beginning opposing the concept of creation. He becomes a believer in emergent evolution and expresses his views that there is no break and no discontinuity in the unfolding of the cosmic process. The advancement in the development of this forward movement of life becomes the focus of the following novel That Hideous Strength.

Lewis who has been highlighting the scientific principles and concepts theoretically in the first two volumes of the Trilogy now aspires to execute them practically in the plot of That Hideous Strength. Scientific laboratory and scientific facts play a vital role in the novel. NICE, the National Institute of Coordinating Experiments is the centre that carries out experiments for the
progress of humanity. It is a sinister, totalitarian organization of technocrats and scientists given over to the pragmatic use of technology for social and individual control.

The strange experiment carried out by the NICE is the emergences of a new creation called ‘the bodiless men’. ‘The NICE marks the beginning of a new era – the really scientific era.’ The leaders of NICE believe that if science is given a free hand it can take over the human race and re-condition it making man a really efficient animal. Lewis highlights three main problems that have to be encountered by man with the help of science.

First is the interplanetary problem that Lewis has already dealt with in the first two novels. The rivals of man on earth which are not ‘just insects and bacteria but also animals and vegetations’ is the next. The final problem is man himself. Man has to take charge of Man. In other words, some men have to take charge of the rest. To succeed in these lines the NICE implements few horrifying principles. To quote,

‘ – sterilisation of the unfit, liquidation of backward races (we don’t want any dead weights) and selective breeding. Then real education, including prenatal educations…it’ll have to be mainly psychological at first. But will get on to biochemical conditioning in the end and direct manipulation of the brain…’(THS, 36)

Alcasan, the radiologist becomes the vehicle to experiment these principles. The cortex and vocal organs in Alcasan’s head is used by a different mind. This
mind corresponds to something bigger and more intelligent that Lewis calls Macrobes. The vocal organs and brain taken from Alcasan become the conductors of a regular intercourse between the Macrobes and man, thereby giving birth to a new age that will be completely controlled by technology. The existing human body of Alcasan is destroyed and in its place a new body emerges. To cite the words of Lewis regarding such a species,

‘You are to conceive the species as an animal which has discovered how to simplify nutrition and locomotion to such a point that the old complex organs and the large body which contained them are no longer necessary. That large body is therefore to disappear. Only a tenth part of it will now be needed to support the brain. The individual is to become all head. The human race is to become all technocracy’.

(THS,283)

Lewis use of dystopia is yet another distinctive form of science fiction. M.H. Abrams opines,

‘The term Dystopia ("bad place") has recently come to be applied to works of fiction which represent a very unpleasant imaginary world, in which certain ominous tendencies of our present social, political, and technological order are projected in some future culmination. (185)

Accordingly, Lewis’ brilliant use of science begins with simple facts but he slowly proceeds to intensify the presentations of the horrifying picture of the
‘Head’ and its function. He begins his portrayal of the analytical notice board, the surgical looking rooms with glaring lights and sinks and bottles and finally concludes with dystophic elements like the ‘Saracen’s Head’. The Saracen’s Head is a typical example of the use of scientific principles. It is the dead head of a human being that is preserved and is made to function with the help of technology.

The very idea of a bodiless man is terrifying. The dream vision of Jane where she sees the Saracen’s head is a horrifying presentation of a face without a skull, which look as if it is inside a kind of balloon that is fixed on a pedestal looking object. It seems as if something inside this skull ‘has boiled over’ and a great big mass bulges from inside. It has a neck and something that looks like a collar around it. There is nothing below the collar and neither does the Head have a shoulder or a body. Jane explains that,

‘In the dream I thought it was some kind of new man that had only head and entrails. I thought all those tubes were its insides. But presently I don’t quite know how, I saw that they were artificial. Little rubber tubes and bulbs and little metal things too. All these tubes went into the wall. Then at last something happened...like when an engine is started, there came a puff of air out of its mouth, with the hard dry rasping sound. And then there came another, and it settled down into a sort of rhythm – huff, huff, huff – like an imitation of breathing. Then came the most horrible thing the mouth began to dribble... it began working its mouth about and ever
licking its lips. It was like something getting a machine into working order. To see it doing that just as if it was a life, and at the same time dribbling over the beard which was all stiff and dead looking..." (THS , 195)

Lewis’ description of this new kind of man is fearful. As Lewis concludes the novel, he further increases this element of dystopia. The Saracen’s Head demands the sacrifice of human heads. Wither, Filostrate and Straik appear naked before the Head. Even without anyone operating the machine, the dead Head begins to function. It asks for the sacrifice of a head and Filostrate is sacrificed in the ante-room. Wither is covered with blood from top to toe and he ruthlessly kills Straik. But he himself becomes a prey to a huge bear that comes towards him with its mouth open, its eyes flaming and its fore-paws stretched out before it.

Lewis concludes his dystopian presentation to bring out the truth that if science becomes a means to man’s ambitious desire, it will only lead to destruction. The gruesome presentation brings to light the threat imposed by science if it is not kept under the control of man. The advancement of science with its immense merits also poses as a threat to mankind.

Lewis’ use of science has been effectively employed to explain his theme. Focusing on the theme of conflict between the good and evil powers, he explains how the scientific knowledge and the ambitious nature of mankind can lead this generation towards the path of destruction. He emphasizes that if science is thus employed by man to attain his ambitions, then in spite of its innumerable merits it is possible that science can become an instrument of the agents of the evil powers.
Mankind will be striving hard to scale greater heights with the help of science like the NICE but unknowingly will become a prey to the dark powers. To quote,

‘...the NICE, at its core, was not concerned solely with modern or materialistic forms of power. It told the Director, in fact, that there was eldilic energy and eldilic knowledge behind it. It was, of course, another question whether its human members knew of the dark powers who their real organizers....Whether they know it or whether they don’t, much the same sort of things are going to happen. It’s not a question of how they are going to act (the dark-eldia will see to that) but how they will think about their actions.’ (THS, 217)

Thus the Trilogy is interwoven with extraordinary events brought about by imagined but plausible technology focusing on time travel and the means of surviving in space. Nevertheless, he strongly advocates that men can never venture beyond the limits set by Providence, whatever be his method of approach. C. S. Lewis’ ideal of making use of science fiction as a medium to forecast his credo is noteworthy. Thereby, making the trilogy an excellent space thriller, that justifies all the claims of a science fiction.

The success of the trilogy owes much of its credit to the literary perspective that Lewis employs to present the theme to his readers. Lewis’ design of methodical use of the point of view refines and focuses the events of the novels
coherently and in a logical sequence. Point of view is the position or vantage-point from which the author presents the events of a story. In the words of M.H. Abrams,

"Point of view signifies the way a story gets told - the perspective or perspectives established by an author through which the reader is presented with the character, actions, setting and events which constitute the narrative in a work of fiction." (138)

Lewis' handling of the point of view is very meticulous, regular and well patterned. The use of various view points helps him to retain complete control over the narratives. He employs them to interpret, speculate, philosophize and moralize in an efficient manner. While analysing the works of Lewis, William Gray writes.

"The Narnia books and That Hideous Strength have an omniscient narrator, while Out of the Silent Planet and Perelandra are narrated by a friend of Ransom who employs a remarkable ability to infiltrate another's consciousness" (91)

Besides employing the third person limited omniscient point of view and the third person omniscient point of view, Lewis also uses the first person point of view. He employs the personal first person narrator and tries to be more objective by employing the third person for important actions, scenes and philosophies in the trilogy. Analysing the technique of point of view, Chatman uses the word 'filter' to explain the author's narration from the view point of the character. To quote his words,
"I propose ... filter to name the much wider range of mental activity experienced in the story world – perceptions, cognitions, attitudes, emotions, memories, fantasies, and the like... The story is narrated as if the narrator sat somewhere inside or just this side of a character's consciousness and strained all events through that character's sense of them."

(98)

Lewis uses Ransom as the central character of his trilogy from whose point of view the plot unwinds. When the reader closes the book he leaves with a strong impression, that it is not only the 'Ransom series' but that the story is narrated from his point of view. The novels are beautifully conducted through a series of well-developed scenes and almost invariably the central character is Elwin Ransom. This is in accordance with Warren Beach,

"... if any one character holds the center of the stage for an appreciable length of time we have a strange tendency to identify ourselves with him, as children identify themselves with the hero of a fairy story. We see things through his eyes, we share his point of view, and it is his point of view to which the story is more or less for the moment restricted. What happens he sees; and most of it in some sense happens to him; at any rate, he is interested in it by hope and fear, by curiosity and suspense; he approves or disapproves; he interprets for us" (194).
Ransom continues to appear throughout the three novels and is responsible for the various actions of the plot. The passages that are devoted to the reflections of the central character play a vital role in closely identifying himself with the readers as they read. So contagious is the excitement of the book that it gives the readers the feeling of being shut up within the very soul of the protagonist.

Lewis begins *Out of the Silent Planet* by introducing the central character in the midst of a walking tour.

"The last drops of the thundershower had hardly ceased falling when the Pedestrian stuffed his map into his pocket, settled his pack more comfortably on his tired shoulders, and stepped out from the shelter of a large chestnut tree into the middle of the road." (OSP, 1)

Lewis approaches the situation with all the ceremony of the expository method. He proceeds to indicate the time, 'a violent yellow sunset' and the place, midway between Much Nadderby and Sterk. He also comments on the physical action of the character who is involved in a 'walking tour'. After furnishing sufficient information about the time, place and action of the unnamed individual, he gradually introduces him as a philologist and fellow of Cambridge College called Ransom. Lewis narrates Ransom's adventure in the spaceship and in Malacandra as a limited omniscient narrator.

Ransom, who is kidnapped by Weston and Devine realizes that he is on a space journey only when he notices the earth in outer space. It takes some time for
him to detect that what he sees outside the spaceship is not the moon but something else. Weston later confirms that it is not the moon, but the earth.

"... but why did the moon look so big? It was larger than he had thought at first. No moon could really be that size and he realized now that he had known this from the first but had repressed the knowledge through terror. At the same moment a thought came to his head which stopped his breath -- there could be no full moon at all that night. He remembered distinctly that he had walked from Nadderby on a moonless night... The thing wasn’t the Moon at all; and he felt his hair move on his scalp.” (OSP, 20)

Similarly, the Malacandrian landscape is also explained thought Ransom, the protagonist.

"He rose cautiously to a standing position and surveyed the Malacandrian prospect which has opened on every side. Before and behind them lay the glittering lake, here studded with islands, and there smiling uninterruptedly at the pale blue sky; the sun, he noticed, was almost immediately overhead – they were in the Malacandrian tropics. At each end the lake vanished into more complicated groupings of land and water, softly, featherily embossed in the purple giant weed.” (OSP, 59)

The trilogy aims to expound God’s divine purpose of the creation of mankind. In Out of the silent planet Lewis focuses on the great vision of the
Almighty for the universe and its inhabitants. He freely comments on Ransom’s experience with the Oyarsa and their views on Earth and its inhabitants. The Oyarsa believes that Satan, the lord of Thulcandra or the Silent Planet has corrupted mankind.

“I see now how the lord of the silent world has bent you. There are laws that all *man* know, of pity and straight dealing and shame and the like, and one of these is the love of kindred.

He has taught you to break all of them…” (OSP, 143)

The Oyarsa explains to Ransom that Thulcandra is in the control of the ‘Bent One’, the fallen angel. Maleldil, the Supreme God has visited the earth to fight the evil one and redeem Thulcandra.

Weston, the scientist is instrumental in highlighting the scientific principles on which Lewis develops his plot. Much of this narration is in the form of a conversation. Weston’s explanation of his purpose behind this ‘interplanetary leap’ and his attempt to plant the flag of man on Malacandra, the sinless world is further explained through Ransom to the Oyarsa of Malacandra. To quote his words.

“...I am prepared without flinching to plant the flag of man on the soil of Malacandra: to march on, step by step, superseding, where necessary, the lower forms of life that we find, claiming planet after planet, system after system, till our posterity-whatever strange form and yet unguessed mentality they have assumed- dwell in the universe wherever the universe is habitable.” (OSP, 141)
In *Perelandra* Ransom is commissioned to be the Divine ambassador to the planet Perelandra. The plot is again from the viewpoint of Ransom. *Perelandra* is an evidence to Lewis' splendid narrative technique. He explains Ransom's Perelandrian experience, the Perelandrian landscape and its creatures. Perelandra is a land of floating islands. Explaining it from the vantage point of Ransom he writes,

“But even as he took this in, it became a long copper-coloured ridge with the forest sloping down on each side of it. Of course he ought to have been prepared for this, but he says that it gave him an almost sickening shock. The thing had looked, in that first glance, so like a real country that he had forgotten it was floating – an island if you like, with hills and valleys, but hills and valleys which changed places every minute so that only a cinematograph could make a counter map of it. And that is the nature of the floating islands of Perelandra. (PERE, 209)

Lewis helps the reader to visualize the floating land of Perelandra. This alien land is a strange sight for Ransom when he first reaches it. He involves the readers while portraying the picturesque landscape of the swiftly floating island.

“It was an irregularly shaped object with many curves and re-entrants. It was variegated in colour like a patch-work quilt - flame-colour, ultramarine, crimson, orange, gamboge and violet. He could not say more about it for the whole glimpse
lasted so short a time. Whatever the thing was, it was floating, for it rushed up the slope of the opposite wave and over the summit and out of sight. It sat to the water like a skin, curving as the water curved. It took the wave’s shape at the top, so that for a moment half of it was already out of sight beyond the ridge and the other half still lying on the higher slope, it behaved rather like a mat of weeds on a river-a mat of weeds that takes on every contour of the little ripples you make by rowing past it – but on a very different scale. This thing might have been thirty acres or more in area.” (OSP, 205)

He further explains the rarity of such a unique landscape through the flowing narrative.

“Of course he ought to have been prepared for this, but he says that it gave him an almost sickening shock. The thing had looked, in that first glance, so like a real country that he had forgotten it was floating – an island if you like, with hills and valleys, but hills and valley, which changed places every minute so that only a cinematograph could make a contour map of it. And that is the nature of the floating islands of Perelandra. A photograph, omitting the colours and the perpetual variation of shape, would make them look deceptively like landscapes in our own world, but the reality is very different; for they are dry and fruitful like land but
their only shape is the inconstant shape of the water beneath them”. (PERE, 208).

Lewis brings before the eyes of the reader the Perelandrian creatures describing its appearance and its behaviour. He invites the reader also to reflect on the attitude of the dragon-like creature with scales on its body

“It came right up and began nudging him with its cold snout about his knees. He was in great perplexity. Was it rational and was this how it talked? Was it irrational but friendly – and if so, how should he respond? You could hardly stroke a creature with scales! Or was it merely scratching itself against him?” (PERE, 215)

Narrating Ransom’s encounter with another Perelandrian creature, Lewis describes,

“At his feet, and with its snout partially resting upon them, lay the dragon: it had one eye shut and one open. As he rose on his elbow and looked at him he found that he had another custodian at his head: a furred animal something like a wallaby but yellow. It was the yellowist thing he had ever seen.” (PERE, 233)

Ransom is commissioned to Perelandra to save the sinless world from the deception of the evil power. Narrating Ransom’s experience in Perelandra and his experience with Tinidril, Lewis writes, that a sense of being in ‘Someone’s Presence’ constantly fills him.
"That sense of being in Someone’s Presence which has
descended on him with such unbearable pleasure during the
very first moments of his conversation with the Lady did not
disappear when he had left her. It was, if anything, increased.
Her society has been, in some degree, a protection against it,
and her absence left him not to solitude but to a more
formidable kind of privacy.” (PERE, 241)

Lewis portrays the psychological conflict, the anguish and turmoil in
Ransom’s mind before he surrenders to the Divine will. His fear to indulge in a
combat with Weston, the Un-man, ‘the representative of Hell’ is brought out in the
following lines.

“It stood to reason that a struggle with the Devil meant a
spiritual struggle ... the notion of a physical combat was only
fit for a savage. If only it were as simple as that ... but here
the voluble self had made a mistake. The habit of imaginative
honesty was too deeply engrained in Ransom to let him toy
for more than a second with the presence that he feared a
bodily strife with the Un-man less than he feared anything
else. Vivid pictures crowded upon him.. the deadly cold of
those hands (he had touched the creature accidentally some
hours before) ... the long metallic nails... ripping off narrow
strips of flesh, pulling out tendons. One would die slowly. Up
to the very end that cruel idiocy would smile into one’s face.
One would give way long before one died—beg for mercy, promise it help, worship, anything.” (PERE, 315)

Lewis’ narration of Ransom’s physical combat with the Un-man is portrays the inner conflict of the protagonist. To quote,

‘On the physical plane it was one middle-aged, sedentary body against another, and both unarmed saved for fists and teeth and nails. At the thought of these details, terror and anguish overcame him. To kill the thing with such weapons (he remembered his killing of the frogs) would be a nightmare; to be killed— who knew how slowly? – was more than he could face. That he would be killed he felt certain. ‘When,’ he asked, ‘did I even win a fight in all my life?’’

(PERE, 319)

Ransom courageously encounters the Un-man and is victorious. In That Hideous Strength Ransom begins his mission on Earth. Here Lewis employs the third person omniscient point of view as it has the advantage of flexibility. To cite Abrams,

“The omniscient point of view is a common term for the assumption in a work of fiction that the narrator knows everything that needs to be known about the agents and events; that he is entirely free to move as he will in time and place, and to shift from character to character, reporting (or concealing) what he chooses of their speech and actions; and
also that he has “privileged” access to a character’s thoughts and feelings and motives as well as to his overt speech and actions.” (139)

Lewis differentiates truth from falsehood from the stance of the two different groups NICE and the Logres. The views of these two groups occur alternatively as the plot develops. The NICE build their principles on advanced science and technology, mincing religion to suit their perspectives. The Logres on the other hand is a representation of the generation that believes in the Word of God in its true sense. Lewis explains the functioning of the NICE from the viewpoint of Professor Filostrato and later by Straik, a skeptic. The Institute functions with ulterior motives as explained by Filostrato.

“This Institute – Dio meo; it is for something better than housing and vaccinations and faster trains and curing the people of cancer. It is for the conquest of death; or for the conquest of organic life, if you prefer. They are the same thing. It is to bring out of the cocoon of organic life which sheltered the babyhood of mind the New Man, the man who will not die, the artificial man, free from Nature. Nature is the ladder we have climbed up by, now we kick her away.’ (THS, 189).

Lewis presents the views of a skeptical person from the viewpoint of Straik. He quotes the scriptures in support of his concepts. In his view, ‘the Head’ of the NICE who had survived death is the first of the New Man. According to him the resurrection of Jesus in the Bible is a symbol and the New Man is the
beginning of Man Immortal. Quoting from the verse, ‘A King cometh, who shall rule the universe with righteousness and the heavens with judgment’, Straik proclaims that the New Man is the real ‘Son of Man’. He urges Mark to join with them whole heartedly since ‘there is no turning back once you have set your hand on the plough’. Lewis explains how man is led into spiritual deception and moves away from theological truth.

The re-creation of Alcasan, is narrated from the point of view of Frost. The development of microscopic organism has led to the formation of organic life that includes animals and man, the most efficient animal. Frost is of the opinion that there are more advanced creatures called the macrobes that transcends man. A living link between these creatures and man is the commencement of a new age. Lewis throws light on the three groups of people from the view point of Filostrato, Frost and Straik. The principles of these people are based on the falsehood and disillusion of the generation that is deceived by Satan.

It is from the point of view of the Logres that Lewis contrasts the beliefs of the NICE. From the perspective of Jane, the Seer, Lewis unfolds the functioning of the Logres. Jane’s series of dreams are interpreted by the Director of the Logres. The Logres contradict the independent living of the ‘New Generation’. The theological concept of the importance of living together as man and woman, with the woman accepting the authority of man is brought out from the point of view of the Director of Logres.

Lewis employs the omniscient point of view while commenting on the characters of Mark and Jane. He serves as an “all knowing maker’ narrating the
psychological and the emotional turmoil in the minds of the readers. He is able to interpret the private feelings and individual self expressions.

Lewis also switches over to the first person point of view otherwise known as personal point of view, to give variety as well as authenticity to the narrative. When the first person point of view is employed, the narration is generally limited to what the first person narrator himself knows experiences, infers or can find out by talking to other characters. The narrator features as a minor character or the central character. His strategy in the use of the first person point of view as a link between the first two volumes of the trilogy reveals his skill as a master designer of plot construction.

The first volume of the science fiction namely, Out of the Silent Planet, set on another planet seems to be fictitious. But it is important to note that Lewis is dealing with a concrete theological truth as the theme of his trilogy namely, the conflict between the good and evil powers. The use of first person point of view is a brilliant idea that helps him to reach out to his readers and drive home the theme of his novel. His use of this point of view in his science fiction is ideal to achieve verisimilitude as the novels abound in unusual and extraordinary descriptions. Beach explains that the use of first person point of view is best suited to bring in originality in romances or exaggerated descriptions. In the words of Beach,

"The writer of romances has always fancied first person narrative for the reason that it gives such an air of authenticity to his record. In romance the intellectual interest in character and society is relatively slight; what happens is often strange
and hard to credit, and it is all the more important that attention should be given to whatever makes for verisimilitude. Since the author is dealing not in everyday truth, it is still more incumbent on him to cultivate the semblance of truth. And this is greatly helped by having the story told by an eye-witness, by one of those most concerned in it.” (205)

Narrating in the first person point of view, he retains his own name of Lewis when he features as an eye witness to Ransom’s journey in the celestial casket and as a friend of Ransom, the protagonist. Lewis speculates on the improbability of the existence of the Dark Eldila and Ransom traveling into outer space in mere casket.

“But, look here,’ said I. ‘This isn’t child’s play. Are you quite certain that this Dark Lord, this depraved Oyarsa of Tellus, really exists? Do you know for certain either that there are two sides, or which side in ours?’

He fixed me suddenly with one of his mild, but strangely formidable, glances.

‘You are in real doubt about either, are you?’ he asked.

‘No,’ said I, after a pause, and felt rather ashamed.

‘That’s all right, then,’ said Ransom cheerfully.” (PERE, 189)

The role of Lewis in Ransom’s space travel is to pack Ransom to Perelandra and later to unpack him when he returns. It sounds ridiculous and
unbelievable and is voiced through the character of Lewis. He addresses the readers directly without an intermediary referring to himself and uses the first person pronoun ‘I’ in the story. Ransom addresses him by name and gives an account of his life on Malacandra and his journey to Perelandra, serving as a link between the first two novels.

“Oh, Lewis, you don’t understand. Take me back to Malacandra? If only he would! I’d give anything I possess just to look down one of those gorges again and see the blue, blue water winding in and out among the woods. Or to be up on top – to see a sorn go gliding along the slopes. Or to be back there of an evening when Jupiter was rising, too bright to look at, and all the asteroids like a Milky Way, with each star in it as bright as Venus looks from Earth! And the smells! It is hardly ever out of my mind. You’d expect it to be worse at night when Malacandra is up and I can actually see it. But it isn’t then that I get the real twinge. It’s on hot summer days – looking up at the deep blue and thinking that in there, millions of miles deep where I can never, never get back to it, there’s a place I know, and flowers at that very moment growing over Meldilorn, and friends of mine, going about their business, who would welcome me back. No. No such luck. It’s not Malacandra I’m being sent to. It’s Perelandra.”

(OSP, 190)
Lewis' use of first person point of view at the end of the novel Out of Silent Planet and at the beginning of the next novel Perelandra assists in building up a sense of immediacy, credibility and psychological realism. The most remarkable skill of Lewis is to provide two witnesses, Lewis and Mac Phee to the improbabilities of space travel. At the end of Out of the silent planet and the beginning of Perelandra he witnesses some of the action himself. This achieves both an impelling credibility and an unusually curious tone. The use of first person has motivated the minds of the readers in new light giving the novel a realistic picture.

Wayne Booth remarks that 'the quickest way to achieve verisimilitude, is to let a witness tell the story, as in Chaucer's Canterbury Tales where he himself becomes a character.' (289) Lewis features as a peripheral witness and his tactics of identifying with the doubts that might arise in the minds of his readers are note worthy. The feeling of the hero, appearing to be real is very important to establish a living link between the reader and the protagonist. He adopts the first person point of view to explain the existence of the character of Ransom. Expressing his doubt about the existence of Ransom he writes,

"Why should not Ransom be a dupe? If something from outer space were trying to invade our planet, what better smoke screen could it put up than this very story of Ransom's? Was there the slightest evidenced, after all, for the existence of the supposed maleficent Eldila on this earth? How if my friend were the unwitting bridge, the Trojan Horse, where by some
possible invader were effecting its landing on Tell us”.

(PERE, 179)

In his attempt to justify the existence of Ransom he further writes,

“I got to know a lot more about Ransom than I had known before, and from the number of odd people whom he recommended to my care, ‘If ever I happened to be able to do anything’, I came to realise the extent and intimacy of his charities.” (PERE, 196)

Generally first person narration is tightly controlled and limits its access to information. Although free to speculate, the narrator reports information that falls within their own first-hand knowledge of the world or what they come to learn secondhand from others. Lewis who features as Ransom’s friend appears in the novel only for a short time. He is ignorant of many facts about the novel. The truth involved behind the Eldila and Ransom’s life on Malacandra depends on the information that Ransom provides. This technique helps the readers to accept the Ransom story as if it is true. Thus Lewis succeeds in achieving verisimilitude in the Ransom series.

Very often first person point of view is necessarily subjective. The thoughts and feelings that the first person narrator experiences are directly their own. Their thoughts and feelings are colored by unwitting prejudices and biases. The result implies that the reader has never seen the characters and events as they actually are, but only as they appear to be to the mediating consciousness of the ‘I’ narrator who stands between the reader and the work. On the contrary, C.S.
Lewis' use of first person point of view does maintain the subjectivity of the narrator but is also instrumental in bringing in a oneness of thinking with the protagonist. This is important as it prepares the readers for the next novel.

The Postscript of Out of the Silent Planet is in the viewpoint of Ransom the protagonist written in first person point of view. In the form of a letter, the extract is a reminiscence of Ransom's life in Malacandra. As a protagonist narrator in the first person he narrates the events ostensibly as they take place and as he retrospect and reports leisurely. He looks backward to his days on Malacandra when he is back on earth and his adventures of Malacandra are already concluded. Ransom's reminiscences are so powerful that they linger in his mind for long. The obsession of the 'Malacandrian smells' which is aromatic and spicy often transports him to the old Malacandrian valley.

Using the first person point of view, Ransom feels secure to report about the temperature and the biological details of the Malacandrian species. He gives a brief account of the sorns, the hrossa and the pfiffltriggi, his idea of explaining about the eldila taking the readers into confidence in striking. As a philologist he tries to authenticate the existence of the eldila. He justifies the fact that they are creatures that are extra terrestrial and cannot be interpreted in earthly terms.

"I wonder are you wise to say nothing about the problem of eldil speech? I agree that it would spoil the narrative to raise the question during the trial scene at Meldilorn, but surely many readers will have enough sense to ask how the eldila, who obviously don't breathe, can talk. It is true that we
should have to admit we don’t know, but oughtn’t the readers to be told that? I suggested to J. - the only scientist here who is in my confidence – your theory that they might have instruments, or even organs, for manipulating the air around them and thus producing sounds indirectly, but he didn’t seem to think much of it. He thought it probable that they directly manipulated the ears of those they were ‘speaking’ to. That sounds pretty difficult... of course one must remember that we have really no knowledge of the shape or size of an eldil, or even of its relations to space (our space) in general. In fact, one wants to keep on insisting that we really know next to nothing about them. Like you, I can’t help trying to fix their relation to the things that appear in terrestrial tradition – gods, angels, fairies. But we haven’t the data. When I attempted to give Oyarsa some idea of our own Christian angelology, he certainly seemed to regard our ‘angels’ as different in some way from himself. But whether he meant that they were a different species, or only that they were some special military caste (since our poor old earth turns our to be a kind of Ypres Salient in the universe), I don’t know”. (OSP,164)

The use of the personal viewpoint also adds a personal touch of admiration to the narration of the constellation and scene of the rising of Jupiter. Ransom’s realistic description of the scenic beauty of Malacandra is so effective that he
transports the readers also along with him. Lewis’ use of first person narrative has the advantage of the warmth and interest a person may be supposed to feel in his own affairs. Lewis continues to employ the personal point of view while describing Bragdon Wood in That Hideous Strength. His reflections of Bracton College bring in a personal touch to the narration. Comparing it to Oxford and Cambridge he writes,

"Though I am Oxford – bred and very fond of Cambridge, I think that Edgestow is more beautiful than either. For one thing it is so small. No maker of cars or sausages or marmalades has yet come to industrialise the country town which is the setting of the University, and the University itself is tiny." (THS,5)

While describing the Bragdon Wood and its deep serenity, Lewis’ use of the narrative in first person best suits the purpose of bringing in a sense of oneness with the reader. To cite his words,

"I suppose the mere fact of being walled in gave the Wood part of its peculiar quality, for when a thing is enclosed, the mind does not willingly regard it as common. As I went forward over the quiet turf I had the sense of being received...Except for the sheep whose nibbling kept the grass so short and who sometimes raised their long, foolish faces to stare at me, I was quite alone; and it felt more like the loneliness of a very large room in a deserted house than like
any ordinary solitude out of doors. I remember thinking, ‘this is the sort of place which, as a child, one would have been rather afraid of or else would have liked very much indeed.” (THS, 10)

Wayne C. Booth further comments,

“All novels are said to be aiming for a common degree of realistic intensity; ambiguity and irony are discussed as if they were always beauties, never blemishes. Point of view should always be used ‘consistently’, because otherwise the realistic illusion will be destroyed.” (299)

Lewis’ consistent and well planned use of the technique contributes to maintain the realistic experience of the trilogy. It further enables the narrator to focus on the attitude and the theme of the novel to a group of audience ready to accept the set of values, who look up to the narrator and beseech “tell us what you know, any way you will”. Thus C.S. Lewis has very successfully employed the various points of view to bring out the theme of his novel and to achieve verisimilitude.

John E. Tilford, Jr., defines point of view in a novel as a method of narration to achieve verisimilitude, in other words, the narration of a story should be so appealing that it appears to be true or real. To quote his words,

“Point of view in a novel is a method of narration. For instance, the author may choose one of the basic ways of telling a story. He may narrate his story from the inside- that
is, he may make one of his characters do it. Or he may manipulate his story from the outside, as a more-or-less omniscient author, but the ultimate objective in both these methods of narration is to achieve verisimilitude” (217)

The lengthy science fiction of Lewis is a challenging creation. To interpret and understand the work is also equally challenging. The plot construction of the swiftly moving actions in a series of three novels reveals the creative genius of Lewis. Attempting to interpret the subject matter that he tries to imply and to understand the motives and emotions of the characters involved in the events is also a great task for the reader. But for his exemplary skill in presenting the story it would seem as if the author has deliberately engineered the readers into ambiguity and confusion. Lewis’ skillful use of the technique of point of view is commendable as it assists in providing a realistic novel.

The craftsmanship of Lewis is reflected through his design of his space fiction. His method of interweaving the novels together, binding them together with the post script and preface, the use of repetitions and the use of scientific principles and scientific elements are all evidence to the mastermind of Lewis. The ensuing chapter focuses on the technique of dream vision, allegory, symbolism and Old Solar Language. It brings to light the artistry of Lewis as a novelist.