CHAPTER – III

The Artistry

One of the most distinctive literary genres that Lewis adopts in the trilogy is the use of dream visions. The repeated dream visions play a vital role in the unfolding of the plot. He also uses it as a prophetic and didactic element. One of the earliest examples of the use of dream visions that is traced in literature is the Roman de la Rose by the French poets Guillaume de Lorris and Jean de Meung of the thirteenth century which serves as a model for other dream allegories of the times. Dante uses it in the Divine Comedy and Chaucer wrote, The Book of the Duchess, The House of Fame, The Parliament of Fowls and the Prologue of the Legend of Good women. He is the first European writer to use this formula which later becomes a distinctive feature of the western culture.

Medieval examples from the British Isles include the Welsh dream of Rhonabey and English works such William Langland’s Piers Ploughman. The anonymous poem Pearl can also be cited as an example. After the Middle Ages the vogue of the dream allegory had a set back yet it did not die out, as Bunyan’s The Pilgrims Progress and Keats’, The Fall of Hyperion bear witness. Lewis Carroll’s Alice in Wonderland and James Joyce’s, Finnegans Wake are a few other works of the same type. Falling in line with them is C.S.Lewis, the twentieth century writer of world fame.

M. H. Abrams defines a dream vision as, ‘a conventional narrative form widely employed by medieval poets where the narrator falls asleep, usually in a spring landscape and dreams the events he goes on to relate. (46). Lewis makes
use of the traditional technique of dream vision for various purposes. The uniqueness of Lewis lies in his combination of the medieval style and the apocalyptic method to drive forth his views. An apocalyptic writer himself Lewis also adopts the same technique as employed in the scriptures.

According to the scriptures, dreams and visions are two different aspects. They can be classified into two types. One is psychological and the other is theological. The dreams that occur as an outcome of the activities in which the dreamer has been immersed during the day are psychological in nature. It is one of the fundamental activities of the human psyche and of the creative process itself. King Solomon affirms in the Book of Ecclesiastes chapter five verse three that ‘a dream comes when there are many cares’. But the theological concept also recognizes that whatever the origin of a dream it may become a means by which God communicates with men. The experience points out to God’s readiness to reveal Himself to men. The New Bible Dictionary also states that dreams and visions cannot be separated when it occurs to a person who is asleep.

The dream visions as seen in the trilogy of C S Lewis occur only when the characters are asleep. They are a forecast to the events that are to follow and serve as a guide to lead the characters. These dream visions intervene in the life of Jane Studdock, a ‘seer’ in That Hideous Strength and uses her an instrument to establish the Kingdom of God. Ransom’s dream vision in Out of the Silent Planet foretells the events that are to follow and the role he is to play in the trilogy. In the novel Perelandra Lewis presents Ransom in a trance-like state and the dream vision of Weston is a fore warning about death and thereafter.
Ransom’s dream vision in the beginning of the novel, Out of the Silent Planet is a forecast to the plot of the novel. Ransom is drugged by Devine and Weston and he begins to feel weak. The room gradually fades out of his sight. He is led into what he calls as ‘an irresponsible dream’. He is not sure about what follows next. Nevertheless, this dream is significant as it raises the curiosity of the readers. Lewis also gives a glimpse of what the novel would be like.

There is a bright sunlit garden surrounded by a wall, inside which Ransom is standing with Weston and Devine. Weston then aspires to climb the wall and cross over the other side. He seeks the help of Ransom and Devine. Ransom discourages at first, but reluctantly joins them later. Finding broken bottles on the wall Ransom sits on his coat. Before he could jump down to the other side to join the two men, he notices that they are brought back by strange men through a door in the wall. To quote,

“They left them in the garden and retired into the darkness themselves, locking the door behind them. Ransom found it impossible to get down from the wall, he remained sitting there, not frightened but rather uncomfortable because his right leg, which was on the outside felt so dark and his left leg felt so light.” (OSP,14)

The dream continues with Ransom looking down from the wall asking, ‘who are you?’ The queer people reply, ‘hoo- hoo- hoo?’ It should also be noted that the garden is bright and sunlit on one side but on the other side of the wall it is
complete darkness. Through the dream vision Lewis, graphically pictures the events that are to follow soon.

Lewis foretells that Ransom will be a link between the two sides of the wall. The bright sunlit garden represents the earth. The big wall symbolizes the boundary that God has set for man’s progress. As evidenced by the dream vision the queer creatures speaking the unknown language on the other side of the wall are the alien creatures that the human beings later encounter at Malacandra. The crossing of the wall to venture into the darkness is symbolic of the journey into the unknown space that Weston and Devine attempt to undertake. Weston and Devine coming back into the garden and the door being shut is a prophecy of their coming back to earth from Malacandra. It refers to the events that happen at the close of the novel. The Oyarsa of Malacandra forgives the kidnappers and sends them back to earth thereby providing them with another opportunity to live. He commissions the Malacandrian creatures to help the men to prepare for their return journey in their own spaceship.

“Tomorrow you shall go hence again your ship...if you stay in my world I must kill you...Ninety days you shall have’, said Oyarsa. My sorns and Pfifflriggi will give you air (we also have that art) and food for ninety days.’ (OSP, 145)

The confused but unafraid Ransom on the wall prophetically refers to the Ransom who features at the end of Out of the Silent Planet. In the dream vision, seated on the wall he could see the happenings on both sides of the wall. Likewise, in the trilogy, he is enlightened about Thulcandra and Malacandra.
Ransom being the focus of the dream vision plays a significant role. As the protagonist of the trilogy, Lewis uses him to emphasize that God allots specific roles to chosen people to execute His plan.

Through this dream vision which occurs in the beginning of Out of the Silent Planet, the first book of the series, Lewis arrests the interest and curiosity of the readers. As the novel proceeds the readers are able to relate the dream to the development of the plot. In spite of all the strange happenings in Malacandra that the human beings encounter, the readers foresee the safe return of the three men from their space journey. Besides this, the dream vision also reveals that the space trilogy is heavily influenced by the world-view that had been dominant at that time. Lewis witnesses a period of tremendous technological and scientific adventures including man's venture towards space. Lewis reflects on the emerging thirst of humanity's daring endeavour to step into the realm of the unknown.

In the novel Perelandra, Lewis' description of the world of Perelandra and his introduction of the new world to the readers through the trance-like state of Ransom is noteworthy. He also uses it to connect Perelandra to Out of the Silent Planet highlighting to the readers that Ransom has already been to the planet Malacandra. Lewis begins the plot of Perelandra as a continuation of Out of the Silent Planet. Ransom who has lived on the planet Malacandra is now transported from earth to Perelandra in a celestial casket. After landing on the Perelandrian soil, the sides of the casket disintegrate. Ransom views the surrounding in a daze as if in a dream. He calls this a pleasant dream. 'This is the most vivid dream I have ever had' he thinks. Refreshed by a peaceful sleep and enchanted by the beauty
of the new world, he lies motionless until reality dawns on him. He sees a 'strange heraldically coloured tree loaded with yellow fruits and silver leaves.' Round the base of the indigo stem is coiled a small dragon covered with scales of red gold

"Then the realization came to him: 'You are in an unknown planet, naked and alone, and that may be a dangerous animal.' But he was not frightened. He knew that the ferocity of terrestrial animals was, by cosmic standards, an exception, and found kindness in stranger creatures than this."

(PERE, 214)

The animals that he mentions here and his experiences is a reminiscence of his former life in the world of Malacandra as reflected in Out of the Silent Planet. It enables him to face the new world of Perelandra with a calm and fearless mind. Thus Lewis uses this dream vision to link the first two volumes of the trilogy. It throws light on the character of Ransom, as a bold and courageous person.

In the book Perelandra the dream vision of Weston displays Lewis' mastery in bringing to light the most important truth behind life and death. Weston's dream in the hospital is thought provoking. To quote the dream,

"I dreamt I was lying dead – you know, nicely laid out in a ward in a nursing home with my face settled by the undertaker and big lilies in the room. And then a sort of a person who was all falling to bits - like a tramp, you know, only it was himself not his clothes that was coming to pieces - came and stood at the foot of the bed, just hating me. 'All
right’, he said, ‘all right. You think you are mighty fine with your clean sheet and your shiny coffin being got ready. I began like that. We all did. Just wait and see what you come down to in the end.” (PERE, 345)

Through this dream vision Lewis throws light on the truth behind death and its consequences. A clean sheet, a shining coffin and the big lilies are the external things that symbolize a glorious death. The words of the tramp are a forewarning to Weston. Lewis proclaims through the character of Weston that death is inevitable and there is no escape from it. In his attempt to reveal “something about the universe which science and all religion are trying to hide” (342) he voices out the ultimate truth behind life and death. Relating to the dream, Weston says, ‘There is more sense in parts of the Bible than you religious people know. Doesn’t it say He’s the God of the living, not of the dead? That’s just it.” (PERE, 343)

Lewis further elucidates using the illustration of the ‘glove’ and the ‘globe’, about man’s journey to his ultimate end which is death. The universe, he says, is the glove and its thickness is the thickness of time. Man is born on the rind and journeys into its interior. As he moves towards the center, he begins to sink. When he reaches the interior, he reaches the end point called Death. Then he realizes that he is engulfed in a globe of darkness and gropes for support. Unfortunately he finds his ‘Helper’ is not inside but outside the globe. To quote the words of Lewis.

‘we are born on the surface of it and all our lives we are sinking through it. When we’ve got all the way through then
we are what's called Dead: we've got into the dark part inside, the real globe. If your God exists, He's not in the globe—He outside, like a moon. As we pass into the interior we pass out of His ken. He doesn't follow us in. That is, from His point of view, we move away into what He regards as non entity, where He never follows' (PERE, 343).

This is very direct statement of the dangers of solipsism and anxiety over the ultimate, solipsism, death. The 'inside' which seems light and protecting is dark and full of terror. Lewis emphatically brings out through the character of Weston what it is really like to be a damned soul.

Revelation chapter twenty verse ten talks about a conscious never-ending torment for the devil and his agent. It also affirms that a similar end awaits human beings who ultimately refuse to repent. Lewis uses Weston's dream as a didactic element to reveal the hidden mysteries involved in death and its consequences and the need for living a meaningful life.

In the novel, That Hideous Strength Lewis makes immense use of dream visions in the unfolding of the plot construction. He also focuses on the stand point that science can be used by the evil force to separate man from God. The dream visions of That Hideous Strength can be classified and studied in three different aspects. The dream visions of Jane, the 'seer', guide her in her personal life. the visions that direct the Logres in their battle against the evil force and the visions that reveal the functioning of the NICE, an evil organization.
Jane has a prophetic revelation about Ms. Ironwood who belongs to the Logres. Her dreams about the pince-nez man at her bedside who constantly watches her and makes entries in a notebook foretells Jane's future endeavors that she is to encounter. Lewis indicates to the readers, that Jane's activities are closely monitored. Yet, he takes care to maintain the suspense and later reveals that the pince-nez man is Filostrate of the NICE.

Mrs. Dimble and the dwarfs feature in Jane's last vision. Jane begins to anticipate a meaningful life with Mark her husband. As she stands looking through the window reflecting on the Director's words, she is led into her next vision. She hears a small bird hop along the path outside the window that leads to a door in the garden. The bird hops on to the entrance of the door and on to someone's foot. Jane then notices that a woman in a flame colored robe is seated there. She is a 'darkish, Southern looking with a glowing honey colored skin. She has red cheeks and a wet lipped face'. She stares at Jane with her black eyes.

Jane is surprised that the woman resembles Mrs. Dimble. She recognizes a look of mockery in her eyes and so avoids looking at her. Turning aside from the face she notices a group of short men in red caps with tassels who seem to possess the same mocking pointing at her. The giantess, Mrs. Dimble and the dwarfs all come into her house. The woman has a burning torch in her hand with which she touches various parts of the room, the vase, the picture, even the top knots of the dwarfs and there arises a streak of color which appears like fire. But later Jane notices that it is not fire but vegetables. Ivy, Honeysuckle, red roses and lilies suddenly blossom around the room. There is utter chaos by the men as they threw
the pillows and snatch up the sheets. The fragrance of the flowers, the heat of the flames and the havoc of the little men disturbs Jane that she wakes up.

"...the giantess was beginning to touch various parts of the room with her torch. She touched a vase on the mantelpiece. Instantly there rose from it a streak of colour which Jane took for fire. She was just moving to try to put it out when she saw that the same thing had happened to picture on the wall. And then it happened faster and faster all round her. The very topknots of the dwarfs were now on fire. But just as the terror of this became unbearable, Jane noticed that what was curling up from everything the torch had touched was not flame after all, but vegetation. Ivy and honeysuckle was growing up the legs of the bed, red roses were sprouting from the caps of the little men, and from every direction huge lilies rose to her knees and waist, shooting out their yellow tongues at her. (THS, 338)

Lewis employs this dream vision to expound the real meaning of God’s institution of marriage. He contrasts two married couples. The Dixbiles are an aged childless couple who live a God centered life. In spite of their childlessness they support each other in their physical and emotional requirements. The conversations between them reveal the love and concern they have for each other. Their life is identical to Lewis’ definition of marriage. According to him,
“Matrimony was ordained...for the mutual society, help and comfort that the one ought to have of the other.” (THS, 1). The evangelist Billy Graham writes,

“Marriage is a holy bond because it permits two people to help each other work out their spiritual destinies. God declared marriage to be good because He knew that man needed a helpmate and woman needed a protector. He demands that husbands and wives never lose sight of the original purpose of marriage. It is a woman’s role to love and help and reassure her husband in every way she can, and it is man’s role to love and protect and provide for his wife and the children she bears, so that the home may be filled with God’s peace and harmony.” (2)

On the other hand, Mark and Jane is a young couple who marry in love. Later discover that love no longer plays a role in their family life. Mark’s ambition to attain high merits in his profession and his love to earn more drives him away from his spouse. Jane on the other hand buries herself in her book. Though she longs for Mark’s love, her pride does not allow her to admit it to her husband. Both of them live in isolated worlds and are void of a spirit of oneness. She complains that Mark never takes notice of her words. To quote her words,

“Mark never takes notice of what I say. I am alone at home, with terrible dreams. It isn’t as if Mark and I saw much of one another at the best of time. I’m so unhappy. He won’t care whether I come or not. He’ll only laugh at it all if he knew.” (THS, 154)
But, Lewis identifies through Ransom, the Director of the Logres, that Jane’s problem is the same as the problem of many modern women who “fail in obedience through lack of love, have lost love because they never attempted obedience.” Emphasizing that ‘Pride’ is a great hindrance to bring in a unity among spouses, the Director points out that the obstacle to express her love for Mark is her ‘pride’.

Charles Mylander remarks that ‘Pride is a killer’ (302) it is the sense of pride that stand between Mark and Jane preventing them from expressing their love for each other and depriving them of a happy married life. Jane is of the opinion, that love meant equality. The Director points out that ‘equality among spouse is not the same as equality before the law or equality of income. Equality guards’ life, it doesn’t make it. It is medicine not food’. The Bible says in Ephesians chapter five verse twenty two, that wives, should submit to their husbands as to the Lord.

The giantess who features in the dream vision is a personification of the unsurrendered inner-self that refuses to surrender to the authority of man. The director of the Logres in his interpretation of the dream vision reveals to Jane that she has been repressing something. He identifies this as ‘pride’.

‘We call it Pride. You are offended by the masculine itself: the loud, irruptive, possessive thing – the gold lion, the bearded bull – which breaks through hedges and scatters the little kingdom of your primness as the dwarf scattered the carefully made bed. (THS, 350).
Oneness can take place only when there is total commitment without reservation, acknowledging each other in humility. Paul, the apostle of Jesus, says in 1 Corinthians chapter thirteen verse four, "Love suffers long and is kind, love does not envy, love does not parade itself, is not puffed up." Such a love filled marriage alone can be used by God to execute His will on earth.

According to the Director, Mother Dimble is a 'Christian wife'. But, Jane had seen an 'untransformed' Mother Dimble in her vision. 'You have put yourself where you must meet the Old Woman and you have rejected all that has happened to her since Maleldil came to Earth' (THS,348). This is a reference to the coming of Christ to earth and His redemption of mankind 'You mean I shall have to become a Christian?' asks Jane and the Director replies 'It looks like it'. Lewis explains the importance of salvation in Jane's life in order to fulfill God's plan.

Jane accepts her mistake and is later transformed in the garden to a new life through the Spirit.

'In this height and depth and breadth the little idea of herself which she has hitherto called 'me' dropped down and vanished, unfluttering, into bottomless distance, like a bird in a space with air. The name 'me' was the name of a being whose existence she had never suspected, a being that did not yet fully exist but which was demanded. It was a person, yet also a thing, a thing made to please Another and in Him to please all others, a thing being made at this very moment, without its choice in a shape she never dreamt of.' (THS. 353)
Lewis' use of the figurative allusion of fire is noteworthy. Religious, particularly, Christian concepts of spiritual purgation and eternal punishments are commonly described in terms of fire. Lewis refers to the spiritual purgation that has to take place in the life of Jane through her vision. The fire stands for the sanctification that has to take place by the Spirit which will in turn yield forth the flowers and spread the fragrance of love and joy in the family. The experience helps her to shed the qualities attached to self. It empowers her to live a life in accordance with God’s purpose of marriage.

Lewis highlights that matrimonial harmony is possible only by accepting Christ as the Head of the relationship and living in submission to His authority. A Christian marriage is a spiritual union with God that is intended to be a visible expression of the relationship that God Himself desires to establish. It has to be acknowledged in humility that God created man and women for each other. In the words of Juliet Thomas,

“God made marriage to be a beautiful relationship where a woman is the helper and wonderfully supportive of the man. Similarly, man is to be the head of the household and wonderfully loving to the woman. God intended her submission to be willing, his love up-building, and their union beautiful”. (28)

Thus Lewis uses the technique of dream vision to trace the stages of transformation in Jane’s character and expounds the biblical concept of marriage.
The next set of dream visions relate to the Logres with Ransom as its Director. They are a small Christian group with an enlightenment that the evil forces are all set to corrupt the earth. Ransom and his company at St. Anne’s are in search of Merlin, the magician to recruit him in their final battle against their enemies. ‘The head of an old man’, ‘the corpse in the dark, cold room’, ‘the empty tomb, ‘the man in the tunnel’ and finally ‘Merlin’s end’ are the five dream visions that Lewis employs to help the Logres in their mission.

The dream visions that relate to Merlin, begins with the dream of the unearthing of Merlin the magician. In her dream Jane sees a head that belongs to an old man with a flowing white beard who is lying dead and is covered with earth. The corpse dug out from a churchyard rises, sits up and starts talking in Spanish.

‘...a head with a flowing white beard all covered with earth.

It belonged to an old man whom some people were digging up in a kind of churchyard – a sort of ancient British, druidical kind of man, in a long mantle. Jane didn’t mind this much at first because she thought it was a corpse. Then suddenly she noticed that the ancient thing was coming to life’. (THS, 4)

The head belongs to Merlinus Ambrosius, the magician of the Arthurian Legend who comes alive to help the Logres.

Lewis uses three more dream visions to prophesize the arrival of the resurrected Merlin. The first one is in a dark, cold room which has uneven, rough
walls. She gropes in the darkness, in the dead imprisoned air and feels a raised platform of three feet high. She ventures to trace the table and touches a naked human foot that is cold. Mustering her courage she proceeds with her investigation and finds that the corpse belongs to a large man, clothed with heavily embroidered coarse stuff. He has a big beard that reaches his chest. Though Jane tries not to be afraid she feels as if she is in a sunlit pit of the remote past and hopes that she will not dwell there for long. The focus then shifts to someone bearded yet divinely young, all golden and strong and warm. He comes with a mighty earth shaking tread into the dark place. She has a desire to courtesy to the person's feet. Before she could do so the dream comes to an end. The dream is symbolic of the reappearance of Merlin, of the Arthurian Legend. He comes back after an unusually long sleep and joins the Logres. As Mac Phee of the Logres puts it,

‘Merlin had not died. His life had been hidden side track, moved out of our one – dimensioned time, for fifteen centuries. But under certain conditions it would return to his body.’ (THS, 218).

The cold room is symbolic of the place where he has been sleeping for fifteen centuries. His coming back to life with power is picturised by the appearance of the ‘divinely young’ Merlin.

The next dream reveals that Merlin is raised. It also reveals the way to reach Merlin, who is living in Bragdon Wood. Jane dreams of the dark room once again, but this time she finds it empty. The slab is still there but no one is seen lying on it. She also sees a tunnel which ends in a heap of loose stones. There is a
man inside the tunnel who looks very big. He is engaged in pulling out the pile of loose stones at the end of the tunnel. At this point the dream changes and Jane finds herself outside in the rain where she sees a five barred white gate with a cross-piece that is broken off about a foot from the top. The dream vision solves the great mystery for the company as to why their enemy, the NICE wants to bring Bragdon Wood under its control. The historical Merlin had once worked in the village of Cure Hardy which is now Bragdon Wood.

Thus, the Logres are lead to the next step. The empty tomb symbolizes that the long awaited Merlin has finally arrived. The five barred gate is the entrance to the tunnel as in Bragdon Wood. Assured about Merlin’s return and having a revelation about the place, the Logres execute their plan to find the risen Merlin. Accordingly, Ransom, the Director of Logres sends Dimble, Denniston and Jane in search of Merlin who discover the place exactly as seen in the dream. Merlin accepts Ransom as his master. He is empowered by the eldila and is then commissioned to rescue the people in captivation. He destroys the enemies and redeems the enslaved prisoners at Belbury, the headquarters of NICE.

Jane’s last dream is about Merlin being made a martyr giving a dramatic ending to Lewis’ trilogy. To cite Jane’s narration of her dream to Mrs. Dimble,

“It looks as if he is on fire. It cannot be termed burning but all sorts of light in the most curious colours shooting out of him and running up and down him. That was the last thing I saw: Merlin standing there like a kind of pillar and all those dreadful things happening all around him. And you could see in his face
that he was a man who is used up to the last drop, if you know what I mean - as if he’d fall to pieces the moment the powers let him go.” (THS, 404)

The third classification of the dream visions relate to the technological super-agency, NICE, the National Institute of Coordinated Experiments. It is believed to be empowered to solve all sorts of social and genetic problems. But, it turns out to be demonic in inspiration, and intends to ‘impulse a regime of ruthless social engineering’. The apparent ‘Head’ of the NICE at Belbury is the head of the man murdered and kept alive with advanced life support systems. But this gruesome object is merely the conduit for orders from the dark powers.

Jane’s dream about the NICE begins with the execution of Alcasan. She sees a bearded and yellow face with a hooked nose. It has an expression of fear and shock. This face belongs to a man who is seated at a corner of a room with white washed walls. Suddenly the door opens and a good looking man with a pointed grey beard and a pince-nez man walks in. There is an expression of terror on the prisoner as the visitor converses in French. Jane understands that he is under death sentence. The conversation continues for sometime. Suddenly the prisoner’s head is screwed off and taken away.

The events that Jane sees in her dream are executed the next day. The headlines in the newspaper the next day reads ‘Execution of Alcasan’ and beneath it, ‘Scientist Bluebeard goes to Guillotine.’ Alcasan, the Arab radiologist whose head is kept alive using artificial methods is to be used by the National Institute for Coordinating Experiments (NICE). The visitor who screws off the head is
Proffessor Frost, the man who repeatedly appears in Jane’s dream. The second head belongs to Merlin the magician of the Arthurian Legend who comes alive to help the Logres.

The dream visions depicting the death of William Hinges is a foreshadow of the functioning of the NICE. The NICE functions on the principles, ‘sterilization of the unfit, liquidation of the backward races and selective breeding’. This is echoed through the character of William Hinges. Jane’s revelation about the death of William Hinges is a prophetic revelation. William Hinges, who first desires to work for the NICE later decides to withdraw his employment from the institution. So he is ruthlessly murdered. Jane foresees this in the ensuing dream.

Jane sees a man driving a big car in the night. He takes a right turn at a crossroad when he is stopped by a man with a light in his hand. The driver gets out of his car and begins to argue with the three men who stop him. He raises his fist and knocks his opponent. This leads to a tussle and eventually the men beat him terribly and kill him. Jane observes that the murderers are very cool about the whole thing. The light from the lantern look like rods all round the place. Jane wakes up at this point.

The next day, Wither, the Deputy Director of the NICE announces that William Hinges is found dead by the NICE police at Potter’s Lane. It is evident that he is murdered by the NICE since he decides to quit them. Hinges is removed as his views differ from that of the NICE and since he refuses to surrender to their ideologies.
The most important dream vision is about the Saracen's Head. The dream vision with dystopic elements give a tremendous insight of Lewis as an apocalyptic writer. A fearful picture of the end times is very skillfully presented. Jane dreams of a dark room, with queer smells and low humming noise. A dim light emerges, and she sees a green looking face before her. It is just a face without a head. It has a nose and eyes covered with a colored glass, with its mouth wide open and dry. It also has a beard. The face is a sort of mask tied to a kind of balloon thing, so much so, that it resembles a man wearing a turban. The skull is taken off and a great big mass bulges out from inside. At first, she thinks that it is floating but later discovers that it is fixed onto something like a shelf or a pedestal. Jane also sees in the dream that there is a collar round the neck of the head but has no body beneath it. The neck is connected to artificial rubber tubes, bulbs and little metal things that go into the wall. She reports that suddenly something strange begins to take place.

'Like when an engine is started, there came a puff of air out of its mouth, with a 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 a most horrible thing: the mouth began to dribble ... Then it began working its mouth about and even licking its lips. It was like someone getting a machine into a working order. To see it doing that just as if it was alive, and at the same time
dribbling over the beard which was all stiff and dead looking...' (THS, 195)

At this juncture, Jane sees three people walk inside the room dressed in white and with masks. One of them is a fat man and another was a lanky, bony person. The third man who enters is her husband Mark. They stand in front of the Head and bow down. The Head then speaks to them in French. The fat man introduces Mark to the Head which questions him about for which Mark answers that he'll do it in a few days if it is possible. Jane could see that Mark was feeling sick of the whole thing and is about to fall. The three men leave the room.

Jane's dream explains that the head of Alcasan is the head that is preserved from decay through life supporting tubes. The cortex and vocal organs in Alcasan's head is used by a different mind. Prof. Frost, a representation of the NICE explains that he is controlled by 'macrobes'. Microbes are organisms that are much below the level of animal life and macrobes are also similar organisms but much higher than animal life implies that, 'the macrobe is more intelligent than man.' Lewis' ultimate explanation of the dystopic scene is that the dark powers are the real organizers behind the working of the NICE.

Lewis reflects back to the first two novels, Out of the Silent Planet and Perelandra, referring once again to the evil powers of the universe and how science is used by Satan who is known as 'Dark eldil' to execute his power.

'Doubtless that had been the will of the dark-eldil for centuries. The physical sciences, good and innocent themselves had already, even in Ransom's own time, begun
to the warped, had been subtly manoeuvred in a certain 
direction. Despair of objective truth had been increasingly 
insinuated into the scientist; indifference to it, and a 
concentration upon mere power had been the result.’ (THS, 
219)

Lewis asserts that these extremely crucial scientific trends noticeable in 
today’s world are inevitably set to lead the world towards the dictatorial regime of 
Satan. He will gradually develop a godless and totalitarian state of affairs in the 
world during the last days when all the money-minded and worldly-wise people 
will tend to worship Satan.

Lewis’ artistry in blending the symbols of the two conflicting forces of 
good and evil is remarkable. The head that is screwed off and the head that comes 
to life are the representations of good and evil. Jane’s dream visions of the 
different ‘heads’ are a prophetic revelation of the end times.

Thus, the dream visions are employed for various purposes. In Out of the 
Silent Planet, it serves as a forecast of the plot. In Perelandra, the dream visions 
are used to highlight the profound meaning of life and death. The dream visions of 
That Hideous Strength serves as both didactic and prophetic elements. It also 
highlights Lewis’ faith. Witnessing the role of science in the Second World War, 
Lewis warns the world through the dream vision that science is likely to become a 
thread to the world if not used in the right direction. To conclude, in the Trilogy 
the technique of dream vision employed by C.S. Lewis is a powerful strategy to
drive forth his theme, focusing on the purpose of God’s creation and His Divine Plan for man.

The trilogy of Lewis abounds in allegorical references to various theological concepts. Lewis uses various narratives with allegorical aspects to powerfully drive forth the spiritual truths of the Bible. The allegorical narratives in the novels and the names of the characters are a vivid portrayal of the genius of Lewis. They contrive not only to make sense by themselves, but also signify a second, correlated order of persons, things, concepts and events. The allegorical technique that Lewis uses in the trilogy is the allegory of ideas, in which the characters represent abstract concepts and the plot serves to communicate Biblical doctrines. The central device is the personification of abstract entities such as virtues, vices, states of mind and types of character and the character’s name.

The science fiction of Lewis is a wholesome representation of the Biblical theme conflict to conquest. Beginning from the conflict between the angelic hosts in heaven, Lewis moves over to the mental conflict at the Garden of Eden, the spiritual conflict in the life of Ransom and the final conflict between the good and evil powers are the various themes that Lewis expounds in the trilogy. The conquest and triumph of God and his agents in all these incidents is also the highlight of the novels.

In the novel Out of the Silent Planet, the various characters like the eldila, the Oyarsa and Maleldil allegorically refer to the angels, the arch-angel and God respectively. Perelandra is an allegory of the fall of man and his redemption by the Son of God. The various allegorical references in Perelandra are, ‘Tinidril’s
temptation that strikes parallel to Eve’s temptation in the Garden of Eden’.
‘Weston, who becomes the vehicle for Satan or the ‘Bent One’ like the serpent in
the Bible’ and ‘Ransom’s triumph over the Bent One as Christ triumphs over Satan
at Calvary’. His agony recalls Christ’s anguish in the Garden of Gethsemane and
also reflects on the conflict that the soul faces to overcome self.

That Hideous Strength is the story of the Fall of Babel and God’s final
victory over the evil force. The construction at Cure Hardy by NICE, a scientific
institute is an allegorical reference to the Tower of Babel. The peace and quietness
that fills St.Anne’s refers to the tranquility and hope assured to the people who
wait on God and other Pentecostal experiences. This is a reference to the Day of
Pentecost mentioned in the Book of Acts.

Lewis depicts an unfallen world that is sinless and pure in the novel Out of
the Silent Planet. The focus of the novel is on the non-corporeal beings that Lewis
names as eldila which is a reference to the angels as depicted in the Bible. Though
Lewis uses the eldila as an element of science fiction, it is evident that he refers to
the angels and their functions as portrayed in the scriptures. The eldila are visible
to the Malacandrian creatures but are invisible to Ransom, who has come from the
earth. This is because the ‘Bent One’ or the evil eldil who rules the earth is a rebel
against God. He has bound the eyes of man and has deprived him from seeing
higher things. The evil eldil refers to Lucifer the fallen angel.

The function of the eldila of Lewis is typical of the functions of the angels
mentioned in the Bible. The inhabitants of Malacandra often converse with them.
They bring messages from Oyarsa, the arch angel who is the messenger of
Maledil, the Supreme God. Ransom, who is engaged in the hnakar-punt, a hunting sport along with Hyoi receives a message from Oyarsa. He is able to listen to the voice of the eldil but is unable to see it visually.

“It is the man with you Hyoi,” said the voice. He ought not to be there. He ought to be going to Oyarsa. Bent hnak of his own kind from Thulcandra are following him; he should go to Oyarsa”.

“He hears you, sky-born” said Hyoi. ‘And have you no message for my wife; you known what she wishes to be told’.

“I have a message for Hleri’ said the eldil. But you will not be able to take it. I go to her now my self.’”

The eldila as seen in the trilogy, function as messengers like angels and also serve humanity when a need arises. They escort Ransom, Weston and Devine back to earth from Malacandra. Hebrews chapter one verse fourteen defines angels as messengers of God and ministers to the people redeemed by God. To quote, “Are not all angels ministering spirits sent to serve those who will inherit salvation?” The New Bible Dictionary comments, “A biblical angel (Heb-malak, Gk-angelos) is by derivation and function, a messenger of God familiar with him face to face (36) and is a heavenly being sent by God to deal with men as His personal agent and spokesman.” (38) The scriptures also record a number of incidents when they have appeared to men as bearers of God’s specific commands and tidings.
The trilogy often refers to the presence of eldila on the planets. Malacandra is full of these heavenly creatures. As Ransom journeys to Mekdilorn, he discovers that ‘the island is all full of eldila’. After Ransom’s first encounter with the eldila, they are seen accompanying him throughout the trilogy. Their presence is revealed through a rod of light, music and divine peace. ‘The silvery noises’ in the air, ‘footsteps of light’, ‘pillar of light’ are some of the phrases that refer to the presence of an eldila. Describing the experience with the eldila, Lewis remarks. ‘What I saw was simply a very faint rod or pillar of light. I don’t think it made a circle of light either on the floor or the ceiling, but I am not sure of this. It certainly had very little power of illuminating its surrounding. So far, all is plain sailing. But it had two other characteristics which are less easy to grasp. One was its colour. Since I saw the thing I must obviously have seen it either white or colored; but no effort of my memory can conjure up the faintest image of what that colour was. I try blue and gold, and violet and red, but none of them will fit ...’(OSP,184)

The above passage concurs with the views of the Bible wherein the angels are full of brilliant radiance and dazzling splendor. Apostle John writes in the Book of Revelation chapter ten verse one, ‘And I saw another mighty angel come down from heaven, clothed with a cloud, and rainbow was upon his head, and his face was as though it were the sun, and his feet like pillars of fire.’ Gen. William Booth describes a vision of angelic beings stating that “every angel was
surrounded with an aura of rainbow light so brilliant that were it not withheld, no human being could stand the sight of it". (31, Graham)

Commenting further on eldila, Lewis exclaims about the movement of these heavenly creatures. To quote his words,

"The body of an eldila is a movement swift as light; you may say its body is made of light, but not of that which is light for the eldila. His ‘light’ is a swifter movement which for us is nothing at all; and what we call light is for him a thing like water, a visible thing, a thing can touch and bathe in – even a dark thing when not illumined by the swifter. And what we call firm things – flesh and earth – seems to him thinner and harder to see, than our light, and more like clouds, and nearly nothing. To us the eldila is a thin, half-real body that can go through walls and rocks; to himself he goes through them because he is solid and firm and they are like cloud. And what is true light to him and fills the heaven, so that he will plunge into the rays of the sun to refresh himself from it, is to us the black nothing in the sky at night". (OSP,96)

The Spirit King Oyarsa who is the ruler of Perelandra is an eldil of higher order like an archangel. Explaining the nature of the eldila to Ransom, Hyoi a Malacandrian creature says that Oyarsa is a ‘hnau’ which means ‘creation’. But it is a creation of a different kind. He ‘does not die’ and ‘does not breed’. (OSP,95) This allegorically refers to the creation and existence of the heavenly angels.
Dr H.L Willmington’s reference to Luke chapter twenty verse thirty six which affirms Hyoi’s statement that the eldila has no death and no young. Commenting on the origin of angels he writes,

‘Angels are direct creation from God, the Father through Jesus Christ in the energy of the Holy Spirit. Their number, once completed at creation, was forever fixed. This is assumed because we never read of God creating more of them and Jesus said they do not reproduce themselves in Mark 22:30. It is also recorded in Luke 20:36 that they cannot die. So we conclude the original number of angels will never increase or decrease in size. For these reason they must be considered a company of beings, and not a race’. (775)

Shifting the focus to the ‘Bent one’ or the ‘evil one’, Lewis refers to Lucifer, the fallen angel. The Oyarsa of Malacandra tells Ransom that the Oyarsa of Thulcandra or earth was ‘brighter and greater’ than himself. While questioning Ransom about the ‘Bent One’ and Thulcandra he says, ‘Now tell me of Thulcandra. Tell me all. We know nothing since the day when the Bent One sank out of heaven into the air of your world, wounded in the very light of his light’ (OSP.126). This a reference to the fall of Lucifer who rises against God but is defeated and ultimately pushed to the earth. In the words of Roy Hicks, “Satan fell and he, with his deceived angels, were cast out of heaven down to earth” (8). ‘Bent’ in the Malacandrian language means ‘evil’. Satan with his evil intentions to supersede his Creator is pushed down from heaven along with his companions.
‘Maleldil’ is an allegorical reference to Supreme God and to Christ Jesus. There are many lines in the trilogy that refer to the birth of Christ and his suffering on Calvary. One of the most important themes of the trilogy that Lewis emphasizes is God’s love for mankind. The birth of Christ at Bethlehem is the greatest demonstration of God’s supreme love. God Himself takes the form of man to restore back the joy and heritage that has been lost at Eden. As it is written in John chapter three verse sixteen, ‘For God so loved the world that He gave His only begotten Son and whoever believes in Him shall not perish but shall have eternal life.”

In Out of the Silent Planet, the birth of Christ and his sacrifice on the cross is brought out from the view point of Oyarsa, the ruler of Malacandra. He refers to this incident as Maleldil ‘doing terrible things’. To quote, ‘He has taken strange counsel and dared terrible things, wrestling with the Bent One in Thulcandra.’ (OSP, 123) In Perelandra, Lewis further focuses on Maleldil taking the form of man. Lewis allegorically refers to the birth of Jesus Christ at Bethlehem. While conversing with Ransom, Tinidril refers to Maleldil who takes the form of man. This is expressed through the words of Tinidril to Ransom. ‘I mean’, she said, ‘that in your world Maleldil first took Himself this form, the form of your race and mine.’ (PERE, 231) In the words of Samson Paul,

“It is the unparalleled gift of salvation that God, in His great love, has come forward to give humanity to offset the curse that took away from man the first paradise. Yes, it is the gift of the sacrificial love of God. He loved the world so much that all the sin of mankind did not
harden his heart, he ventured to send His only Son, Jesus Christ, into the world to be born like us, in the poorest of circumstances (so that He may identify Himself with the whole of humanity), to live with us and to show us the way to eternal life, even the life we lost to the serpent in the garden!" (25. Dec.)

While pondering on his own mission to Perelandra, Ransom reflects on Maleldil’s mission that was accomplished on earth. ‘What had happened on Earth, when Maleldil was born a man at Bethlehem, had altered the universe for ever.’ (PERE, 317) The birth of Christ is significant in bringing in the reunion of sinful man with his Creator. This has changed the future of man saving him from damnation. Reflecting further on Maleldil taking the form of man, the Oyarsa of Malacandra in his conversation with Oyarsa of Perelandra remarks,

“In the Fallen World He prepared for Himself a body and was united with the Dust and made it glorious for ever. This is the end and the final cause of all creation and the sin whereby it came is called Fortunate and the world where this was enacted is the centre of worlds. Blessed be He!” (PERE, 393)

A similar reference is seen in That Hideous Strength when the Director of the Logres asserts, ‘But as for Maleldil Himself all that has changed; it was changed by what happened in Bethlehem.’ (THS, 288) Thus Lewis employs the technique of allegory to bring forth the biblical truth of the birth of Christ. His death on the cross at Calvary and his love for mankind.
The novel Perelandra is a brilliant allegorical masterpiece of C.S. Lewis. His venture to write Perelandra begins just after the completion of his Preface to Paradise Lost - one of the classic books on Milton's epic poem about the fall of man and the angels. Although Lewis uses many of Milton's ideas in his own depiction of temptation, he portrays a radically different evil caricature than that of Milton. Milton's portrayal of Satan is so grandiose and magnificent that many people consider him the hero of the poem, whereas, Lewis' Un-man is certainly a realistic picture as depicted in the Bible - a hideous and gruesome figure. Robert Scholes and Eric S. Rabkin analysing the trilogy reflect of the same lines. To quote,

'Since Perlandra is Lewis' retelling of the tale of Eve and Adam, it is only natural that it should follow Milton closely. And it does, except that in this new contest Satan is defeated and paradise retained. But in all other aspects the story is Miltonic. The devil once again avoids the male, because of what Milton called his "higher intellectual," in order to attack the female of the species.'(48)

The drama of the serpent and Eve is once again allegorically recalled in Perelandra. Perelandra is an idyllic planet that is compared to Eden. Maleldil the creator gives just a single rule for this planet that no one is to sleep on the fixed land. One may visit the fixed land during the day but is not allowed to remain there over night. Weston, like the serpent in Eden has given himself ever to the power of evil so completely that a diabolic spirit takes possession of his body. He in fact
becomes the Un-man, a caricature of evil. Lewis represents the infinite cunningness and craft of Satan through the Un-man, who is the personification of evil.

The temptation of Tinidril is a brilliant presentation that highlights Satan's diplomatic ways to succeed in temptation. Ransom who is a representative of God intervenes to prevent Perelandra from being lost. Lewis uses the character of Ransom to explain the conflict of the soul that is called to encounter the devil. His spiritual and mental conflict is powerfully brought out in Perelandra. His allegorical reference to the temptation in the Garden of Eden colored with his imagination makes Perelandra a very interesting novel.

The allegory of the fixed island that Lewis uses is an evidence for his innovative thinking. The 'fixed island' refers to the 'forbidden fruit' of the Garden of Eden. The Book of Genesis chapter three verse two explains that Adam and Eve are commanded by God not to eat the fruit from the tree in the middle of the garden. To quote the words of Eve to the serpent, “We may eat fruit from the trees in the garden, but God did say, ‘you must not eat fruit from the tree that is in the middle of the garden, and you must not touch it or you will die’”. Lewis uses the symbol of the fixed land instead of the fruit. Maleldil, the God of Perelandra instructs the King and the Queen to live only on the floating land. In the words of Tinidril

“there can, then, be different laws in different worlds.”.

“Is there a law in your world not to sleep in a Fixed Land?”
‘Yes,’ said the Lady. “He does not wish us to dwell there. We may land on them and walk on them, for the world is ours, But to stay there to sleep and awake there...” she ended with a shudder. (PERE,243).

The temptation of the Un-man is another remarkable narrative with allegorical aspects that features in the trilogy. Lewis traces the different stages of temptation and Satan’s craftiness in accomplishing his mission. Unlike the Eve of Milton’s Paradise Lost, Tinidril does not succumb immediately and the temptation goes on for several days. He elaborates upon stories of women who have stood forth alone to brave terrible risks for their children, their lovers or their people. Lewis explains that it is one of the many strategies of Satan to disguise the truth and present falsehood as if it is real and to lead man into deceptive ideas. The Un-man puts forth that Maleldil will educate His creation only through others and vouches that he is the one sent to educate her. He encourages her to become wise like the women of the world he come from.

“They are of a great spirit. They always reach out their hands for the new and unexpected good, and see that it is good long before the men understand it. Their minds run ahead of what Maleldil has told them. They do not wait for him to tell them what is good, but know it for themselves as He does. They are, as it were, little Maleldils. And because of their wisdom their beauty is as much greater than yours as the sweetness of these gourds surpass the taste of water. And because of their beauty the love which the
men have for them is as much greater than the king’s love for you as the naked burning of Deep Heaven seen from my world is more wonderful than the golden roof of yours”. (PERE. 276)

The Un-man indicates that Tinidril would become wise by following his advice. He cleverly argues that the king might love her more if she is wiser than him. He opines that, on earth women’s mind always run ahead of Maleldil’s commands. They are themselves little Maleldils. This is a reference to the devil’s desire to usurp the throne of God.

The Un-man entices the woman with the desire to acquire wisdom. He builds up his arguments on truth but twists it for his own malicious purpose. He teaches and encourages her that she should courageously face death. He further teaches her that Maleldil ‘longs to see His creations become fully itself, to stand up in its own reason and its own courage even against Him’. The Un-man counters Ransom’s explanation of the disobedience of the Eve on earth by saying that their disobedience has provided them with knowledge, knowledge in turn has brought in beauty and excellence. The Un-man further motivates the lady towards disobedience and the ‘Great Risk’ that she has to take on behalf of her race.

The climax of the scene of temptation lies in the Un-man teaching the woman to cover herself with robes made of feathers. Evil always deceives man by alluring him into temptation. Satan hides his traps with half truths and further covers them with something beautiful and conceals the evil nature of its enticements. The mirror that is given by the Un-man is significant, as it depicts the deceptive means that evil adopts to entice Tinidril into its domain. This is the last
stroke to convince Tinidril to sleep on the fixed land. The Un-man gives her a pocket-mirror to help her look at herself. She is filled with a new sensation which the Un-man explains as 'fear.' But he disguises it as the joy of discovering something new. He encourages her to look at her image very often and asks her to keep the mirror for herself. He diplomatically connects this to her life on the fixed land.

"I had forgotten that you would not live on the fixed land or build a house nor does any way become mistress of your own days. Keeping means putting a thing where you know you can always find again and where rain, and beasts, and other people cannot reach it. I would give you this mirror to keep. It would be the Queen’s mirror, a gift brought into the world from Deep Heaven: the other women would not have it. But you have reminded me. There can be no gifts, no keeping, and no foresight while you live as you do- from day to day, like the beasts." (PERE, 311)

The Un-man now begins his next attempt and brings in idolatry. The mirror is a symbol of vanity. Tinidril becomes so involved at her reflection in the mirror. Lewis calls it as 'female vanity'. The Un-man succeeds in his attempt to arrest her attention on the mirror, a symbol of vanity. This is allegorical to the temptation of Eve in the Garden of Eden which is in a systematic progress. Eve listens to the devil, reasons within her, looks at the fruit with longing eyes, takes it
in her hand and finally eats it. Satan’s persuading words echoes in her mind. In
the words of Milton,

“... his words, replete with guile,
Into her heart to easy entrance won.
Fixed on the fruit she gazed, which to be hold
Might temp alone, and in her ears the sound
Yet rung, of his persuasive words, impregned
With reason, to her seeming, and with truth”. (733-738)

Like Satan, Weston, the Un-man enters Perelandra and waits for an
opportunity to tempt Tinidril, to transgress the will of the Creator and to bring
destruction on the Perelandrians. Weston is happy to find that the queen is alone
and tries to draw her attention. He succeeds in weakening her resolution and
neutralizing her convictions. The Un-man praises her beauty and begins to flatter
her by his eloquence. He says that she is so beautiful that all things must gaze on
her unrivalled beauty and that she is surely a goddess. He comments that it is a
pity that she lives in Perelandra adored by one king alone. Tinidril begins to
admire his speech and wonders about the words spoken.

The Un-man’s next step is hypocrisy which Tinidril in her innocence and
want of experience is not able to detect. It gives false promises to the queen. She
is enticed by the Un-man and is unable to stand against his temptation. She begins
to slowly follow her natural impulse and refuses to be checked or disciplined.
Lewis thus presents a parallel story in the temptation of Tinidril. Tinidril listens to the arguments of the Un-man, contemplates and reasons within herself, believes him, accepts the mirror and gives herself to the deceptions of the Un-man. Lewis presents a defeated Christian in through the life of Tinidril. She becomes of prey to evil’s plan and is full of confusion, fear and perplexity. As a captive of the Un-man she loses her freedom, her peace and joy. It is a life of tragedy, conflict and defeat, full of folly and deception. Lewis calls her a ‘tragedy Queen’ (299). Maxwell comments on her fallen state that,

“she is like a child with considerable self consciousness the harness of a warrior, she is a sick eaglet that can never mount up with wings. She is a spent pilgrim who has given up the journey and sits with a waxy smile trying to get what pleasure she can from sniffing the withered flowers she has plucked on the way” (42).

Maxwell further says, ‘if self is given any place in life the harmony with hell is established” (161). Lewis effectively traces the fall of man, bringing to light the moral, physical and spiritual change in the life of Tinidril. Lewis highlights that Satan makes it his business to keep human beings in bondage, bound and gagged, actually imprisoned in their own grave cloths. Commenting on the effects of sin Ravi Zacharias remarks, “it robs us of our true nature and deceives us the vision of who we really are” (142).

The temptation of the Un-man is thus artistically brought out by Lewis. The next Biblical narrative that he employs is Christ’s battle with Satan at Calvary and
His victory over him. Lewis also alludes to Christ’s anguish at the Garden of Gethemane. The struggle that Ransom goes through is a reference to the spiritual conflict to overcome self in the battle against the evil power.

Ransom who is just observing the changes that occurs in the lady is now drawn into action. The purpose of his coming to Perelandra and the role that he has to play is now revealed to him. The Voice of God keeps interacting with him constantly. He is urged to destroy the body of Weston which is its shelter. Ransom shrinks at the thought of a physical battle with the evil one. The appearance of the Un-man, with his cold hands, his evil face and long metallic nails makes him shudder. He even tries to escape from the battle by deliberately failing to obey the Voice.

The Voice continues to interact with him calling him to encounter the Un-man. Ransom begins to understand the significance of his name and the purpose of his life. He realizes that if he fails to obey, Perelandra will be conquered by the evil. He finally surrenders to the Great Voice. He rises up with renewed strength and faith. The Voice predicts, ‘about this time tomorrow you will have done the impossible’ (THS, 321). He also has the faith that if he leaves undone, Maleldil Himself would do some greater thing in deed. He stops asking ‘Why Me?’ but gets ready for the battle.

Lewis thus explains the surrender of the self to the mission of God. Expressing his views Hession remarks, “the hard, unyielding self, which justifies itself, wants its own way, stands up for its rights and seeks its own glory, at last bows its head to God’s will, admits its wrong, gives up its own way,... surrenders
its rights and discards its own glory...” (13) The proud self within man is removed and the whole work of man’s inner regeneration is done by God along the spiritual course. Ransom undergoes a complete transformation within him and is prepared to encounter evil.

Ransom goes in search of the Un-man and finds it engaged in destroying a bird. Knowing that Ransom has come for a physical combat, he mocks him for his trust in God. It is one of Satan’s strategies to persuade man into faithlessness and doubt God’s timely help. In the words of the Un-man,

‘And you think little one’, it answered, ‘that you can fight with me? You think he will help you, perhaps? Many thought that. I’ve known him longer than you, little one. They all think He’s going to help them – till they come to their senses screaming recantations too late in the middle of the fire, mouldering in concentration camps, writhing under saws, jibbering in mad-houses, or nailed on to crosses. Could He help himself? - and the creature suddenly threw back his head and cried in a voice so loud that it seemed the golden sky-roof must break, ‘Eloi, Eloi, lama sabachtani’. (PERE, 326)

The final victory of Ransom over the Un-man is a reference to Christ’s final victory over the devil. These are the very words that Christ utters on the cross at Calvary, as he cries out to His father in heaven Christ’s words which is recalled in this context is seen in Mark chapter fifteen verses thirty four and thirty five.
At the sixth hour darkness came over the whole land until the ninth hour. And at the ninth hour Jesus Christ cried out in a loud voice, Eloi, Eloi, lama sabachthani? which means ‘My God, My God, why have you forsaken me?’

Christ seeks the help of His Father to stand with Him as He suffers for the sins of the world. The Holy God who cannot see ungodliness hides Himself from His only begotten Son as He carries the sins of the world. Hence Christ cries out to His Father, ‘My God, My God, why have you forsaken me?’ Lewis refers to Satan’s tactics of imposing discouragement to the soul and also quoting the Word of God to trap man in his net.

Lewis presents a realistic, yet, fearful picture of the fierce battle that follows between the Un-man and Ransom. The wounded Ransom continues to wrestle with astonishing strength. He feels the breaking of the Un-man’s ribs and hears its jaw-bone crack. Exhausted yet untiring, he chases it on land and sea until the Un-man is completely destroyed and thrown into the fire. This is allegorical to Christ’s victory over Satan and casting him into the Eternal fire.

“He turned to the Un-man. It had hardly anything left that you could call a head, but he thought it better take no risks. He took it by its ankles and lugged it up to the edge of the cliff: then after resting a few seconds, he shoved it over. He saw its shape back, for a second, against the sea of fire: and then that was the end of it.” (PERE, 358)
Ransom emerges victorious in the gruesome battle with the Un-man, destroying him as Christ triumphed over Satan on the cross at Calvary. Thus Perelandra is an allegory of the temptation in the garden of Eden and Christ's ultimate victory over Satan. The characters of the novel, namely, Tinidril, Weston, the Un-man and Ransom are allegorical characters of Eve, Satan, and Christ.

That Hideous Strength, is an allegory to the Tower of Babel which is one of the great symbols of evil and man's pride. Lewis uses this story that is found in the Book of Genesis chapter eleven verses one to nine. The functioning of the NICE is an allegorical reference to the Babel Tower. It is often quoted as a reference to man's ambitious nature. It also refers to man's evil practice of worshipping God's creation rather than the Creator Himself. It is a very high landmark associated with the land of Shinar or ancient Babylonia founded by Nimrod and is famous for its temple tower or ziggurat.

The Bible records the building of the Tower of Babel in the Book of Genesis chapter eleven. The people decide to build a city and a tower 'whose top may reach unto heaven and make a name for themselves and to prevent their dispersion'. This is a design to affront God Himself and defiance against God. They hope to leave this as a monument of their pride and ambition. But God destroys the project of the Babel - builders. It is God's prerogative to be the universal monarch, Lord of all, King of Kings. God confronts their language and causes confusion in their tongue. The word Babel, means 'gate of god'. God changes its meaning to 'confusion'.
The sin of Satan to compete with God, rather than serve Him is passed on to the Garden of Eden when Adam and Eve transgress God’s command. Satan allures Eve to eat the fruit by the words that she will also be ‘like God’. In the words of Benware, “Eden was a small area of the planet the place where man’s moral test would take place. (33) Being victorious in Eden, Satan executes his plan at a larger level at Babel. He uses the same strategy of evoking the sense of pride, equality, love of power, self reliance and defiance to God among the people in Babel. But God frustrates their plans by confusing their language.

C.S.Lewis makes use of this episode as an allegory to the village of Cure Hardy in That Hideous Strength. The National Institute of Co-Ordination Experiments ventures to build a model village at Cure Hardy, a famous beauty spot. The NICE is a scientific institute that aims to harness human society through scientific methods. It marks the beginning of ‘a new era – the really scientific era’. Like Babel, a new order that gives importance to man is ventured. Man ventures to take authority into his own hands with the aid of science. Through the words of Dick Devine in Out of the Silent Planet, Lewis portrays this new venture.

‘Humanity is at the Cross – Roads. But it is the main question at the moment: which side ones on –obscurantism or Order. It does really look as if we now had the power to dig ourselves in as a species for a pretty staggering period, to take control of our own destiny. If science is really given a free hand it can now take over the human race and re – condition it: make man a really efficient animal.’ (THS, 34)
In their attempt to create a new world, the NICE carry on their experiment on animals and prisoners. They create a new Head for themselves, and for the future generation. Lewis allegorically refers to the denial of the headship of Christ and the emerging of a new leader. Satan’s aim is to usurp the throne that belongs to God. His mission is to dethrone God and to become the ruler of the universe. The head of the dead scientist Alcasan is supported by life-saving tubes and is accepted and worshipped as their Head. Lewis very clearly reveals that the organizers behind the functioning of NICE are not just the scientific minds but the evil force. Man’s ambitious nature is used as an instrument by the devil to execute his rule. Like the Babel builders, the organizers of the NICE focus on establishing their own powers in the place of God. Similar to the men of Babel, the members of NICE are ambitious, proud and self-oriented. They ignore the mighty hand of the Creator and attempt to build a new world that would be in their power.

Lewis in his dramatic presentation of the destruction of NICE causes confusion among the organizers of the NICE. The confusion in the Banquet at Belbury is a striking allegory to the confusion in the language of Babel. The language that is spoken at Babel is scattered and there arises confusion in the language. The people do not understand the speech of each other. Horace Jules, the Director of the NICE and Wither, the Deputy Director, speak gibberish while addressing the audience at Belbury.

"Tidies and fugleman – I sheel foor that we all- are- most steeply rebut the defensible though, I trust, lavatory, Aspasia which gleams
to have selected our redeemed inspector this deceiving. It would –
ah- be shark, very shark, from anyone’s debenture …” (THS, 385)

Women become hysteric and men shout in fury and each person thinks
differently. One person thinks of a sharp word, one of a joke, one of something
very quiet and telling. As a result fresh gibberish in a great variety of tones ring
out from several places at once. Animals barge in the banquet hall causing havoc,
breaking the fruit dishes, decanters, glasses and plates. A tiger, a wolf, a snake, a
gorilla and an elephant are some of the animals that are seen there. While
explaining the horror caused by the elephant Lewis writes,

“After that, monstrous, improbable, the huge shape of the
elephant thrust its way into the room: its eyes enigmatic, its
ears standing stiffly out like the devil’s wings on each side of
its head. It stood for a second with Steele writhing in the curl
of its trunk and then dashed him to the floor. It trampled him.
After it raised head and trunk again and brayed horribly; then
plunged straight forward in to the room, trumpeting and
trampling continuously trampling like a girl treading grapes,
heavily and soon wetly tramping in a plash of blood and
bones, of flesh, wine, fruit, and sodden table cloth... The
pride and insolent glory of the beast, the carelessness of its
killings, seemed to crush his spirit even as its flat feet were
crushing women and men.’ (THS, 390)
Lewis further contrasts the destruction of the NICE with the tranquility and the revival at St. Anne’s, the place where the Logres wait on Maleldil, their Creator. This is an allegorical reference to the Day of Pentecost mentioned in the Bible in the Book of Acts, chapter two. On this day, after the resurrection and ascension of Christ, the disciples of Jesus Christ are gathered in a house in Jerusalem and are visited with signs from heaven. The Spirit of God descends on them and fills them with the Gift of Tongues which is a combination of many languages. In the words of Pandian,

“Pentecost was the actual manifestation and fulfillment of the promise. The Holy Spirit descended from heaven, in person, in the form of a mighty wind, filled each of them individually and gave each one a new and supernatural utterance in a language they had never learned.” (92)

Dr. H.L. Willmington compares and contrasts the New Testament Pentecost to the Old Testament Babel. He argues on the lines that at Babel men work for their own glory and at Pentecost men who were saved by the blood of Christ wait for God’s glory. At Babel God confounds man’s language, scattering their language and men through out the world, whereas at Pentecost God unifies man’s language and gathers men together.

The experience in the Blue Room and Ransom’s Room allegorically refers to the Pentecostal experience. Lewis describes the place ‘as a region of tingling sounds that were clearly, not voices though they have articulation’, the dark passage illuminated by ‘a, faint light, not like fire or moon, and the whole house
tilting and plunging like a ship in a Bay of Biscay gale. (355) The members of the Blue Room also begin to talk differently. “All of a sudden they all began talking loudly at once, each not contentiously but delightedly, interrupting the other. They are in a state of happiness and excitement”. The people assembled in Jerusalem on the Day of Pentecost are also filled with joy and talk in different languages. Ransom greets his guest in “the tongue of Heaven” (361). The experience in Ransom’s room upstairs also undergoes a similar kind of experience.

“A rod of coloured light, whose colour no man can name or picture, darted between them: no more to see than that, but seeing was the least part of their experience. Quick agitation seized them: a kind of boiling and bubbling in mind and heart which shook their bodies also. It went to a rhythm of such fierce speed that they feared their sanity must be shaken into a thousand fragments. And then it seemed that this had actually happened. But it did not matter: for all the fragments – needle – pointed desires, brisk merriments, lynx-eyed thoughts – went rolling to and fro like glittering drops and reunited themselves. It was well that both men had some knowledge of poetry”. (THS, 357)

In the chapter, ‘The Descent of the Gods’, the inmates of St. Anne’s are all gathered together and wait to be empowered to encounter the evil forces. The coming down of the signs of heaven is very artistically explained. The God of Perelandra descend ‘from the third heaven unmitigated’. The Lord of Meaning
himself, the herald, the slayer of Argus, was with them. This is Viritribia whom
men call Mercury and Thoth. Vigilant Malacandra, captain of a cold orb, whom
men call Mars and Mavors and Tyr join them next. Saturn whose name in heaven
is Lurgo, stands in the Blue Room followed by the arrival of the great Glund-
Oyarsa, King of Kings, through whom the joy of creation principally blows across
these fields of Arbol, known to men in old times as Jove. The presence of these
heavenly creatures leads the two mortals namely, Merlin and Ransom in a state of
‘Gloria’. Merlin receives heavenly power into him to execute his mission in
Belbury and to liberate the people who are in bondage.

Thus, That Hideous Strength strikes parallel to the Tower of Babel of the
Old Testament and the Pentecost of the New Testament. Lewis brilliantly presents
the destruction of the NICE and the revival at St.Anne’s as allegories of the Babel
Tower and the Day of Pentecost.

To conclude, the trilogy is a splendid example of Lewis’ efficient skill in
employing Biblical narratives with allegorical aspects. The characters, the eldila,
Oyarsa, Maleldil and the Bent One, in Out of the Silent Planet, the temptation of
Tinidril, the spiritual conflict of Ransom and his final victory over the Un-man in
Perelandra, the tower of Babel and the Day of Pentecost in That Hideous Strength,
makes the trilogy a profound masterpiece.

C.S.Lewis’ effective use of thought provoking symbols and the significance
of these symbols with relation to the thematic study of the trilogy is interesting.
He employs the technique of symbolism throughout the novels at different levels.
In Out of the Silent Planet, his use of the technique of symbolism is simple and
very lighter in tone. In *Perelandra* he develops the technique further, referring to more concrete theological themes. *That Hideous Strength* is loaded with a variety of Christian symbols. Lewis often employs symbolism in the course of action and uses them to represent concepts that are more abstract and broader in scope and meaning.

The novel *Out of the Silent Planet*, begins with the ‘walking tour’ of Ransom. This symbolizes man’s journey of life. On his way to the inn at Sterk he meets a woman who has lost her son Harry. Ransom promises to find her son and is incidentally lead to ‘The Rise’, where Weston and Devine have captured Harry. Ransom rescues the boy and reunites him with his mother. His commitment to deliver the boy is symbolic of God choosing people to bring deliverance to those in captivity and to restore peace in their lives.

The ‘wall’ in the dream vision of Ransom is symbolic of the boundary that is set for man in his venture to the space journey. The glass pieces that Ransom sees on the wall represents the danger that the three men might encounter if they cross the limit set for them. Their attempt to cross and venture into the darkness on the other side of the wall is also symbolic of man’s efforts to journey into the unknown with his limited knowledge. The ‘darkness’ stands for the mysterious unknown beyond the realms of the earth and man’s ignorance of truth.

The symbol of ‘the wall’ also features in the novel *That Hideous Strength* when Mr. Bultitude the bear, suddenly decides to venture forth into the world outside the mansion at St.Anne’s. He enjoys a happy life and is being treated like a human being. One day he suddenly climbs over the chestnut tree and crosses the
wall of the mansion. He is captured by the enemies and imprisoned at Belbury (he is later rescued by Merlin). Thus ‘the wall’ exemplifies the protection and also stands for the limit that is set for the men in Ransom’s dream in the novel Out of the Silent Planet and in the life of the bear Mr. Bultitude.

As Ransom journeys in the spaceship he is amazed at the occurrence of the ‘endless day’ on one side of the spaceship and the ‘endless night’ on the other side. Lewis uses the symbol of ‘the endless day’ to symbolize the eternal life. The celestial beauty and the dazzling stars explain the glorious life in heaven with God Himself. The ‘eternal darkness’ is the representation of the ‘eternal death’ that befalls sinful man.

The ‘uphill journey’ of Ransom to the place called Meldilorn, to meet the Oyarsa in Out of the Silent Planet is a thought provoking symbol of experiencing higher spiritual experiences. Ransom reaches Meldilorn and finds the place full of heavenly beings. He feels no conscious fear and even without being told he understands the work he has to do. This alludes to the fact that in God’s presence there is peace and quietness and no fear. The spirit instructs and gives knowledge to understand and execute the life.

Lewis’ usage of symbols to representing the various planets is compelling. On his way to Meldilorn Ransom finds sculptures and stops to examine them. They are symbolic representation of the different planets and Ransom is able to identify them by their appearance.

“In the first and the smallest of these was a little ball, on which rode a winged figure something like Oyarsa, but holding what appeared to
be a trumpet. In the next, a similar ball carried another of the flaming figures. This one, instead of even the suggested face, had which after long inspection he decided were to be the udders or breasts of a female mammal. By this time he was quite sure that he was looking at a picture of the solar system. The first ball was Mercury, the second Venus — ‘And what an extraordinary coincidence,’ thought Ransom, ‘that their mythology, like ours, associate some idea of the female with Venus.” (OSP, 114)

In the depiction of the solar system, Mercury is symbolized by a winged figure with a trumpet. Venus is represented by another flaming figure which is feminine. Perelandra itself is symbolic of the unfallen Edenic world. The inhabitants of Perelandra are instructed by Maleldil not to live on the fixed land but to sail along with the floating land. Tor and Tinidril are given liberty to wander anywhere in Perelandra but stay on the fixed land. The ‘floating land’ is symbolic of the spiritual life of a person. It should not be stagnant but has to be a flowing and dynamic life.

Lewis uses the ‘bubble trees’ to symbolize wisdom which brings in a divine enlightenment that is refreshing to the soul. Ransom names these trees as the ‘bubble trees’, since, he watches the crystal moisture in the tree grow like a bubble, breaks and then spills a kind of liquid that gives a refreshing experience. The symbol of the bubbles and the liquid that spreads a refreshing experience depicts the growth of divine knowledge that brings a refreshment to the mind, body and soul. Ransom is physically refreshed and is encouraged in spirit after he is
drenched by the water of the bubbles. Tinidril also refers to the same concept and says that she understands things like the ‘breaking of bubbles’.

The most gripping symbol is that of the ‘damaged animal’, that Ransom finds in Perelandra. The wounded frog is emblematic of Satan’s hideous desire to destroy God’s creation.

“Weston, still clothed but without his pith helmet, was standing about thirty feet away: and as Ransom watched he was tearing a frog – quietly and almost surgically inserting his forefinger, with its long sharp nail, under the skin behind the creature’s head and ripping it open. Ransom had not noticed before that Weston had such remarkable nails. Then he finished the operation, threw the bleeding ruin away, and looked up.” (PERE. 281)

Lewis also explains that the Un-man is keen on wounding the frog but leaves it half killed. The animal suffers in pain. Lewis highlights a striking reference to the nature of Satan whose aim is to make God’s creation suffer in pain.

Symbolism is one of the major techniques that Lewis employs in That Hideous Strength. The NICE, a scientific experimental institute symbolizes the Tower of Babel seen in the Old Testament. It is also a symbol of pride and self. The members of the NICE use their scientific knowledge to achieve their own desires and not to glorify their maker. Their knowledge is not God centered and hence they are unable to execute God’s will. Their knowledge is maneuvered subtly as an agent of the Devil, to execute his will on earth. Like the Tower of
Babel that is destroyed by God, the Nice is also lead into a lot of confusion and finally meets its ultimate destruction.

The 'swift convulsive movement' of Wither and Frost are terrifying symbols of demonic possession. Weston and Frost who are known as the innovative, techno-savvy leaders are identified as the agents of the evil power through the use of this symbolic action.

Lewis makes use of the same concept in the novel Perelandra. Weston, while conversing with Ransom is suddenly attacked by convulsive movements much to the surprise of Ransom. He is immediately able to identify that Weston is not a normal man but an agent of the devil. Lewis begins to address Weston, the man as Weston, the Un-man. Similarly the physical appearance of Weston, the Unman, Wither and Frost are symbols of demon possession. 'Watery eyes' that are unclear, is a symbol that Lewis uses to depict that these characters are under evil influence.

The symbol of 'fire', 'torch' and 'flowers' in the novel That Hideous Strength are symbolic of 'divine sanctification', 'the spirit of God' and the resultant 'happiness'. In her dream vision Jane sees fire sprout out from everything that is touched by the torch. This is followed by the blossoming of flowers of different colours. The Bible refers to the symbol of 'fire' to the act of purification by the Spirit of God. This sanctification can be brought only by the word of God and by the Spirit of God. Lewis depicts this by the symbol of the 'torch'. The flowers are symbolic of the happiness that will exist when the relationship between man and women is sanctified and spirit filled.
Lewis brings about another powerful symbol of 'the wooden cross' at Belbury. Mark is instructed by Frost to walk over the big wooden cross before he is commissioned into the 'inner circle' of Belbury. This act symbolizes the denial of Christ as the Saviour of the world. In the last days the devil will have authority over the world. He will captivate people and they will be forced to betray Christ. Thus the use of symbolism is employed as a vehicle to voice out the theme of the Trilogy. Besides this, the technique of symbolism reveals Lewis' artistic skill as a symbolist and adds credit to his writing.

C.S.Lewis is universally acknowledged for his brilliant and innovative creation of the Old Solar Language. The Old Solar is not just a combination of words and sound but it features as an important weapon for the success of the trilogy. Lewis' skillful coinage of words gives a unique touch to the trilogy. It is appropriate that the science fiction that involves an alien land and alien creatures should also deal with an alien language. Literature is the management of words that affect the reader. Lewis' choice of unusual vocabulary and unique words adds credit to his artistic skill and also makes the trilogy memorable in the minds of the readers.

Paul Chadburn remarks, 'a writer works with words; they are his medium, like bricks to the builder, colours to the painter. The Old Solar is similarly the backbone of the trilogy. Sammons comments,' "His proficiency in many languages and his familiarity with the Anglo-Saxon, Norse, Greek, Hebrew and Latin has equipped him in his unique creation. The Phonetic elements
and the spellings are carefully done. Lewis himself admits that he likes to play with syllables and fit them together by ear to see if he could come up with pleasing new words with emotional suggestiveness rather than intellectual suggestiveness. The words of the Old Solar are polysyllabic and sound as if they are not words at all but present operations of God, the planets and the Pendragon.”

The words of the Old Solar language can be analysed at different levels as brought forth in the three volumes of the science fiction. Firstly, at the linguistic point of view as reflected in Out of the Silent Planet where Lewis introduces the Old Solar to the readers. He then, develops it further, revealing it as the common language of the heavenly beings and planets in Perelandra. Finally, he uses it as the universal language of victory by Ransom the Pendragon in That Hideous Strength.

Lewis first introduces his Old Solar Language as the language of Malacandra in Out of the Silent Planet. The odd spellings and the unfamiliar pronunciation make the Old Solar a hazardous reading. Nevertheless, the gradual development of the plot is significant in unifying the strange language with the story. Ransom the protagonist, is a philologist who is indulged in ‘a life time of linguistic study’. Hence bringing forth the Old Solar through his view point is an appealing technique. Lewis begins to throw light on the Old Solar with Ransom’s first encounter with a Malacandrian creature. He notices that the creature is not just making inarticulate noises but that it is talking. He becomes excited about a new
extra terrestrial and non human language. His further acquaintance with the Malacandrian creature enables him to attain proficiency in the Old Solar Language.

Lewis presents the Old Solar Language from various perspectives. It can be categorized into three divisions namely the names of the Malacandrian landscape, the Malacandrian creatures and the heavenly beings. He coins the names of the planets and the constitution of land in Malacandra based on a root word. The hross explains that ‘handra’ refers to earth. In the Old Solar, the planet Mars is called Malacandra, Venus is Perelandra, Jupiter is Glundandra, Mercury is Viritrilbia, Saturn is Lurga, the Moon is called Sulva. Thulcandra, is earth the word Thule means ‘silent’.

In his description of the landscape of Malacandra, Lewis uses the root word ‘handra’ and adds suffixes and prefixes to it. The highlands or the mountains are termed as ‘harandra’. This is the dwelling place of the hrossa. The lowland or valley called ‘handraminf is the place of another species called the Seroni. The Old Solar is further divided into three different languages called as the Pfiftriggian, Surnibur and Hrossan. Sammons comments that, ‘the hrossan is similar to Old Norse with its initial ‘h’. The hrossan is spoken by the hrossa, a Malacandrian creature which is one of the three intelligent races on Malacandra.

Old Solar Language like any other language divides its nouns into masculine and feminine genders. The feminine form of hross is hressni. There is one attested noun occurring in both the genders. Besides the addition of the final letter ‘n’, the only difference between the words is the change from ‘o’ to ‘e'. It
would appear, then, that the gender of Old Solar nouns is determined by the first vowel. Masculine nouns are marked by ‘o’ and feminine nouns are marked by ‘e’. The plural of hross is hrossa.

The names of the Malacandrian creatures are yet another fascinating study. The hross that teaches Ransom the Old Solar Language is Hnobra, a gray, muzzled and venerable hross. It explains that in the Malacandrian language ‘hman’ is man and ‘hmana’ refers to men. ‘Hnau’ indicates any rational being with spirit. The names of the other hross seen on Malacandra are of similar names. ‘Hyoi’ is the first hross to meet Ransom who is later murdered by Weston and Devine. ‘Hieri’, Hyoi’s wife and ‘Hyahi’, Hyoi’s brother are a few other names. ‘Hnoo’, is the hross that dips Weston’s head in water. ‘Hriikki’ is a female hross who talks to an eldil and ‘Hrinha’ is the hross in charge of the ferry to Meldilorn. ‘Hnakra’ or ‘Hneraki’ is an aquatic sea monster and ‘hnakra punti’ is a hnakra slayer. ‘Honodraskrud’ is a Malacandrian weed which is edible. ‘Arbol hru’ which means sun’s blood refers to the mineral gold.

The sorn is another species in Malacandra that speaks the language called Surnibur. Ransom observes that the sorn and their head, the seroni speak differently from the hrossa, without any suggestion of their persistent initial H. A suroborn is red sorn. Augray is the sorn who takes Ransom to Meldilorn. Pfiflittrigg is yet another species of Malacandra, who are in charge of cisterns at Meldilorn. A few proper nouns of this language are Kalakaperi, Parakataru, Tafalakeruf and Kanakaberalka. It is Kanakaberalka who carves Ransom’s picture on stone.
The words that Lewis uses to relate to the heavenly beings are Maleldil, Oyarsa and the eldila. Maleldil is the Supreme God, the Creator of the Universe. Oyarsa is the title for the Ruler of a planet. He is an angel of higher order like an arch-angel referred to in the Christian doctrine. The plural of Oyarsa is Oyeres. He is the immortal, seemingly non-corporeal being who rules Mars. In Perelandra, it is revealed that Oyarsa is not, in fact, a personal name, but is the title of the ruler of a world. When the Oyarsa of Mars visits other worlds, he is known not as “Oyarsa”, but simply as “Malacandra”. When the inhabitants of Perelandra pass their test and inherit rulership of the planet, Tor the male, is addressed as “Tor-Oyarsa’Perelendri”, presumably meaning “Tor, the ruler of Perdandra”. The other planets of the solar system are likewise ruled by their own Oyeres.

Lewis explains in the novel Out of the Silent Planet, that he has derived these terms for the heavenly beings from ‘Oyarses’, the name given in Bernard Silvestris’s Cosmographia to the governors of the celestial spheres. To quote his words,

“...I am now working at the Platonists of the twelfth century and incidentally discovering that they wrote difficult Latin. In one of them, there is a word I should particularly like your views on – the word Oyarses. It occurs in description of a voyage through the heavens, and an Oyarses seems to be the ‘intelligence’ or tutelary spirit of a heavenly sphere, i.e., in our language, of a planet.” (OSP, 159)
It records that, "Bernard’s word is almost certainly a corruption – or a deliberate alteration of the Greek word meaning “lords of being”. The Oyeresu of Lewis also perform the same role as lords similar to the Greek term. He also follows the angelic hierarchy seen in the Bible. Lewis refers to Maleldil, the Creator and Ruler of the Universe, the Oyeresu of the different planets who are next in order. The eldila are the angels present in the Universe, the singular form being Eldil. The eldila are ministering angels who execute the orders of the Oyarsa and serve Maleldil’s creations.

In the novel Out of the Silent Planet, Lewis presents the Old Solar as a mere vehicle for communication between the Malacandrian creatures. But in the next novel Perelandra, he advances a step higher and presents the Old Solar in a different light. He further explains that Hressa-hlab or the language of Malacandra is not just the language of Malacandra but it is the universal language of the solar system. This heavenly language is unknown on Thulcandra or earth, as it is cut off from the rest of the universe due to the fallen angels. It is the same language that is spoken in Perelandra since it is an unfallen world. Ransom on reaching Perelandra converses with Tinidril the inhabitant of Perelandra in the Old Solar. Weston, who features as a vehicle for Satan’s evil plan also uses the same language with fluency. Satan, the fallen angel is well acquainted with the Old Solar since heaven was his abode before his angelic fall. That is why he is proficient in the Old Solar. The Oyarsa of Perelandra and the Oyarsa of Malacandra also speak in the same language. It is the universal language of the heavenly beings of different planets.
Commenting on the Old Solar vocabulary, Lewis highlights that the words which denote the outcome of sin is missing since Perelandra is an unfallen world. In Out of the Silent Planet, the nearest hrossian equivalent for the word ‘evil’ is referred as ‘Bent’. The ‘Evil one’ is called as the ‘Bent one’ by the Malacandrians. Similarly, in the conversation with Tinidril, the green lady of Perelandra, Ransom detects that words like alone, rubbish, dead, home, courage, fear are unknown to her. In the words of Synder,

“...There are no words for cursing God and there are no words that denigrate others; there are no expressions that serve to demean one’s self. There are only words of praise and adoration, words of help and healing towards others, words of edification and godly expression towards self, words of education and uplifting, and words of unity and never division.”

In the novel That Hideous Strength, the Old Solar features as the language of Power and the language of unification. Lewis refers to the unified language of the kingdom of Maleldil. He develops the Old Solar on the Biblical fact that there was one common speech for all rational creatures of the planetary system except earth where it is lost because of the fall. He calls this language Hlab-Eribol-ef-cordi. Lewis also refers to it as ‘the ancient language’. Lewis moves to a much higher spiritual realm and interprets the ‘the Tongue of heaven’ (THS, 361). The Old Solar allegorically refers to the Gift of Tongues mentioned in the Bible. Jackson Snyder remarks,
“The great Christian apologist C.S. Lewis gave a name to this kind of heavenly language. He called it “Old Solar”. He believed it to be the reuniting force through Yahweh’s universe. The gift of tongues has indeed been a force of reunification. Lewis certainly had something in this concept.”

Synder’s views can be justified as language is used as a key symbol in the novel. It features as the universal language of the solar system when Maledil establishes his Kingdom. The Old Solar Language is a language of Power for the representatives of the Kingdom of God. It becomes the language of confusion for the NICE the agent of the devil.

Lewis’ allegorical reference to the Fall of Babel in That Hideous Strength is significant. The Bible records the fall of Babel, a city in the plains of Chaldea—now called as Babylon— in Genesis, chapter eleven. The people of the earth spoke in one language. But due to man’s pride, God scatters the existing language into many languages. Benware comments that the scattered pieces represent the different languages that is in use today. In his words,

“The incident at the Tower of Babel explains how the human race became so divided when it had all descended from one man and his family...In spite of God’s command to spread out over the earth (Gen 9: 1-7), man choose to disobey and to congregate together (11:4). Foreseeing the resulting wickedness, God intervened with a unique act of judgment. He bought total chaos and confusion to man by causing the
people at Babel ("Confusion") to begin speaking separate and distinct languages. The result was a dispersion of the human race to separate geographic areas. This event marks the origin of the different human languages and, perhaps, the beginning of distinct racial groups (36).

The distinct and different languages are the languages still in use on earth today. C. S. Lewis uses Latin as one of the fragments of the Old Solar Language. In That Hideous Strength Dr. Dimble comments that Merlin, the magician speaks a rather strange kind of Latin. Commenting on Mac Phee, a skeptic of St. Anne's, Merlin calls him 'cruciaris' and 'sector zonaries' which Lewis interprets as gallows bird and cutpurse. Words like 'mastigia' or whipper-snapper, 'homuncio' or manikin are a few other words used by Merlin.

Lewis' artistry lies in his fusion of the Old Solar with that of the destruction of the NICE. The destruction of the Nice implies to the destruction of the Tower of Babel. At Babel there arises a great confusion that results due to the breaking up of language. The people involved in building the Tower are unable to understand each other. The words they utter appear to be meaningless. Similarly, Lewis includes a lot of 'gibberish' or meaningless words at the Banquet of Belbury. Like Babel, Belbury is a symbol of man’s pride and his transgression of God’s word. Hence God causes confusion in their language. Merlin leaving Belbury calls out loudly above the 'riot of nonsense.' 'Qui verbum dei contempterunt, eis auferetur etiam verbum homis'. The words mean, 'they that have despised the Word of God, from them shall the word of man also be taken away'. (THS 357)
Biblically speaking, the broken fragments of language are brought together and are merged into a complete whole, as one language on the Day of Pentecost. On the Day of Pentecost the disciples of Jesus are assembled in a room. They speak in different languages yet use them together as one language. Acts chapter two verse four records, when the disciples were filled with the Holy Spirit on the Day of Pentecost they begin ‘to speak in other tongues as the Spirit gave them utterance’. The Jews who were assembled there were astonished to hear the praises of God in their own native languages. In First Corinthians twelve verse ten, Paul regards them as special heavenly language that does not have ordinary human characteristics but is inspired by the Holy Spirit. Critics relate the Fall of Babel in the Old Testament as the reverse of the Day of Pentecost in the New Testament. At Pentecost, God clarifies man’s language that is confused and broken into fragments at the Tower of Babel. Subsequently giving rise to the different languages that are used in the world today. Snyder further commends that “there is to come a time when all creation will again speak the undivided language of Heaven, so that all who serve Yahweh will be united into one great, benevolent society”.

Lewis presents the Old Solar as the language of power. He refers to it as the ‘Great Tongue’. It is used by Dr. Dimble in That Hideous Strength when he is sent to encounter Merlin. ‘Tongues’ or ‘Glossolalia’ is a Nineteenth Century formation from the Greek word ‘glossa’ which means ‘tongue’, and ‘Lalia’ which means ‘speech’. This is the language that edifies a person and empowers him to fulfill his mission of encountering the evil forces. Ransom, who features as the Director of
the Logres sends Dr. Dimble to assist them in their spiritual warfare. He is very old and physically weak. But, his strength is renewed when he uses the heavenly language.

"And Dimble ... raised his head, and great syllables of words that sounded like castles came out of his mouth... The voice did not sound like Dimble’s own: it was as if the words spoke themselves through him from some strong place at a distance they were or as if they were not words at all but present operations of God, the planets and the Pendragon. For this was the Language spoken before the Fall..." (THS, 248)

Ransom also uses the Great Tongue while he encounters Merlin. He proclaims in a loud voice, “Sta, In nominee Patris et Spiritus Sancti, dic mihi qui sis et quam ob causam veneris” (THS, 298). Lewis interprets the words as, “Stand. In the name of the Father and of the Son and of the Holy Ghost, tell me who you are and why you come.” (THS, 298)

The people at St. Anne undergo a different experience and are unified with the Oyeresu that have descended on them. Ransom, who has been experiencing the Old Solar Language is filled with an outburst of the language.

“For Ransom, whose study had been for many years in the realm of words, it was heavenly pleasure. He found himself sitting within the very heart of language, in the white-hot furnace of essential speech. All fact was broken, splashed into
Thus, Lewis’ use of the Old Solar language functions as a spiritual instrument that prophecies the establishment of the Kingdom of God. He begins the trilogy with the simple concept of learning a new language at Malacandra in Out of the Silent Planet from the viewpoint of Ransom, the protagonist who is a linguist trying to learn an alien language. But when he concludes the trilogy, he creates a sober atmosphere with the spiritual language, the language of God Himself. It is the language of Malacandra, of Perelandra and of Numinor in That Hideous Strength.

The stylistic method of Lewis introducing the Old Solar Language is very casually done at the beginning of Out of the Silent Planet, and his mission is accomplished at the grand finale in the climax of That Hideous Strength. Lewis creates the Old Solar Language as the heavenly language against the evil forces. He employs it as a weapon of triumph in his trilogy.

Thus the use of exceptional techniques like dream vision, allegory, symbolism and the Old Solar Language contribute to effectively communicate the theme of the trilogy. The mastery and artistry of Lewis is an evidence of his craftsmanship. The following chapter entitled ‘The Strategy’ studies the use of figurative language, the descriptive style, use of flashback, use of story within story and dialogue to expound the theme.