Chapter One

Introduction: The Creative Writer

Clive Staples Lewis (1898-1963) has become popular worldwide in recent times due to the televised production of the Narnia Chronicles. However, Lewis is “difficult to understand from any single perspective, literary, theological, or personal” (Oury 1) because the theological, personal and critical stances are all thoroughly integrated in his life and writings. Lewis’s rich and vivid imagination resulted in a series of adventure stories, both for children and for adults. This success is attributed quite simply to their meaning and the writer’s skill of “bringing within the range of normal human perceptions what really was outside normal experience” (Shumaker 52). He projects into his imaginary worlds, a difference from earthly experiences and helps his readers “to cross an imaginative frontier” (Tixier 139) and follow their heart’s desire.

The present study “The Gospel of Ecology in C.S. Lewis” examines in the select works of Lewis: The Chronicles of Narnia, the science fiction trilogy, five volumes of Letters, The Great Divorce and Till We Have Faces, the complex ecological relationship which can ensure man’s survival on earth. The word ‘gospel’ in Greek means “good news” (“Gospel”). The thesis analyses the writer’s good news proclaimed in these works that a healthy ecological relationship will result in man’s holistic salvation as well as
prevent ecological disaster. The objective of the study is to examine Lewis’s attitude of respect and reverence for man’s interconnectedness with nature. It also explores the writer’s capacity for creating a sense of awe and wonder in appreciating the world of nature as well as his skills in raising nature awareness.

A short account on the definition of ecology enables a clearer understanding of the research topic. Ernst Haeckel (1834), a German biologist, introduced the term ecology in his *Generelle Morphologie der Organismen* (1866). The term ‘ecology’ is defined as the “study of the relationships between organisms, and all the factors, including other organisms that make up their environment” (“Ecology”). The British ecologist MacFadyen defines ecology as “a science which concerns itself with the interrelationships of living organisms, plants and animals, and their environments” (qtd. in Verma 4). Howarth states that ecology “studies the relations between species and habitats” (“Principles” 69). Kerridge argues that ecology is “the scientific study of natural interdependencies: of life forms as they relate to each other and their shared environment” (535). These definitions therefore stress interdependence and relationships in the natural environment, which broadly, includes man. In fact, Lewis unveils the interrelationship of the human and the nonhuman in his novels and other works.

The term ‘ecocriticism’ was first coined by William Rueckert in 1978 to refer to “the application of ecology and ecological concepts to the study of
literature” (107). ‘Eco’ and ‘Critic’ have their origin in Greek, *oikos* and *kritis* which mean ‘house judge’ and an ecocritic is “a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action” (Howarth, “Ecocriticism” 163). An explicit definition of ecocriticism is given by Glotfelty that it is “the study of the relationship between literature and the physical environment” (Introduction xviii). Frederick states that “ecocriticism deals with areas pertaining to ecology in literature” (“Lost” 78).

Buell briefly defines ecocriticism as the “study of the relation between literature and environment conducted in a spirit of commitment to environmental praxis” (430). Slovic defines ecocriticism as “the study of explicit environmental texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human-nature relationships in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world” (160). The present research also examines the ecological inferences of the human-nature relationships portrayed in the works of Lewis.

Thus ecocritics consider nature and humanity as two inseparable entities. Man depends on nature for his sustenance consciously or unconsciously and thereby it is essential to have a closer communion with the nonhuman world. Down through the ages, nature is a subject which has fascinated writers like Wordsworth, Coleridge, Byron, Keats and others. The writings of these poets manifest the magnificence and beauty of nature. These
writers marvel at the majesty of hills and mountains, lakes and seas, earth and
sky, flora and fauna. Wordsworth in his poem “Tintern Abbey” gives an
exuberant portrayal of how nature influenced him:

. . . of all that we behold

From this green earth; of all the mighty world

Of eye and ear, both what they half create,

And what perceive; well pleased to recognise

In nature and the language of the sense,

The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart, and soul

Of all my moral being. . . . (107-14)

Wordsworth shows the relatedness of man and nature. Danby states that in
Wordsworth’s poems neither “man nor nature are opposed. Nor are they one.
Both are related to a fuller context that includes them” (49).

John Keats’s idyllic ode “To Autumn” (1819) records his high
reverence for seasons, rivers, birds and flowers. This pastoral idyll in Bate’s
view is “a valuable meditation on how human culture can only function
through links and reciprocal relations with nature” (“Living” 440). Further,
Bate proposes that this poem is “a thinking of our bonds with each other and
the earth, a thinking of fragile, beautiful, necessary ecological wholeness”
(“Ode” 261). This kind of love and attachment to nature has resulted in a new
branch of literary study known as nature-oriented literature.
In England, the nature-oriented nonfiction originated with Gilbert White’s *A Natural History of Selbourne* (1789). In an increasingly urbanized society such ecological writings play “a vital role in teaching us to value the natural world” (Glotfelty, Introduction xxiii). In the view of Fleischner, nature writing includes dimensions like “natural history information, personal responses to Nature, and philosophical interpretations of Nature” (86) and it is moreover “grounded in reflection upon the nature of Nature” (82).

In America, ecocritical writing was popularised by Henry David Thoreau followed by John Burroughs, John Muir, Mary Austin, Aldo Leopold and Edward Abbey. Thoreau traced the effect of wood lots on forest succession in 1860. His intense concentration upon “the virtues of silence and contemplation of nature” (Garrard 50) and wilderness is seen in his major work *Walden*. Thoreau lived in a hut built by himself by the side of Walden Pond because he “wished to live deliberately, to front only the essential facts of life” (*Walden* 66). He hoped to retreat from the noise of civilized society to rediscover the basic truths of human existence. He describes his movement from youthful anthropocentric transcendentalism to the mature, biocentric perspective. In an increasingly urban society, Thoreau’s journey to Walden Pond strikes the beginning of nature writing in America. His experiences at Walden play a major role in teaching society to value the natural world.

Ecocritics focus on how man’s connection with nature is cleverly concealed by the modern technologies. In this regard, Fromm suggests that man’s “relation to the other animals and to the vegetable creation appears
thickly veiled” by “air conditioning, frozen foods, washing machines, detergents, automobiles, electric blankets, and power lawnmowers” (32). In the observation of Glotfelty:

Ecocritics support concepts like interconnectedness and interrelationship, values like community and cooperation, and all advocate rootedness and affection for a particular place, one’s home bioregion. Ecocritics promote literature that embodies these values, giving it their ecocritical stamp of approval, while they criticize literature that portrays humankind as separate from nature. (“Literary” 70)

Hence, the most important function of literature today is to recognize and redirect a sense of communion with the natural world. This is what Lewis effectively epitomizes through his plot, characters and natural setting in his writings.

The ultimate concern of nature-oriented writers is “the preservation of the land, its harmony, and the equilibrium of natural relationships in a particular environment” (Scheese 308). Such writing serves to regain a sense of “environmental consciousness” and thus regulate “the ecological health of the land” (Rigby 162). As a result of man’s lost unity with nature it is essential to examine how “close we are to the land as we are growing up and when we are grown, how we learn to see our relationship with it” (S. Campbell 134). The study of Lewis’s writings similarly serves to examine man’s relationship to the birds, beasts and the natural environment. By
creating nature awareness, and by engaging the reader in experiences with nature, he leads them into new and genuine perceptions of the natural world.

The writings and letters of Lewis reveal his close association with and love for the natural environment. In this age of environmental crisis it is enlightening to analyse the works of this well-known writer against the backdrop of eco-critical theories which take an earth-centred approach to literary studies. Since Meeker introduced the term literary ecology to refer to “the study of biological themes and relationships which appear in literary works” (Comedy 9), attempts have been made to examine the role of literature in the ecology of the human species. Lewis’s conception of nature and his depiction of ideal ecological man-nature relationships, when explored, can lead to alternate views of existence that bring man closer to nature and establish the “foundation for right relations with the earth” (Glotfelty, Introduction xxi).

Through character and situation, Lewis brings forward a contrast between man as an exploiter of nature and man as protector of nature. While “the victory of Christianity over paganism was the greatest psychic revolution in the history of our culture” (White 9), the religion has also been accused of being the most anthropocentric since it encouraged the exploitation of nature and human domination over creation. The subsequent developments in science and technology, and decline of religion and belief in God have not in any way lessened the senseless destruction of nature but rather increased man’s greed for power and wealth. Lewis’s fiction on the one hand makes
the reader aware of the writer’s love for nature and all natural objects and on the other increases the readers’ nature consciousness. Ecocritical studies have recognized this link “between listening to the nonhuman world and reversing the environmentally destructive practices modern society pursues” (Manes 16).

In the view of Glotfelty it is necessary to make a study on “the environmental conditions of an author’s life – the influence of place on the imagination – demonstrating that where an author grew up, travelled, and wrote is pertinent to an understanding of his or her work” (Introduction xxiii). Hence, a brief description of the writer’s early life will throw light on the spiritual and environmental influences which shaped his imaginative mind and character. Lewis was born in Belfast on 29 November, 1898. He was a professor of medieval and early modern English literature at Oxford University from 1925 until his death in 1963. He was a brilliant teacher who “purveyed what was wanted in a palatable form. Proportion and direction were always preserved, but without forcing. Points were clearly enumerated; arguments beautifully articulated; illustrations richly chosen” (Letters 18).

Lewis’s father Albert Lewis was a Belfast court lawyer who was “fond of oratory” and “had many of the gifts once needed by a Parliamentarian – a fine presence, a resonant voice, great quickness of mind, eloquence and memory” (Joy 10). His mother, Florence Hamilton Lewis was “a voracious reader of good novels” and “the Merediths and Tolstoys which I have inherited were bought for her” (Joy 10) claims Lewis. Lewis’s older brother,
Warren was one of his closest friends and both were fond of reading, writing and drawing.

As children, Lewis and his brother Warren derived great pleasure in gazing out of their nursery window at “the slanting rain”, “the grey skies”, and the “sodden meadow” (Letters 1). On cold wet days they found the greatest pleasure in looking at the strange, distant Castlereagh Hills from their nursery, which aroused in Lewis an “unutterable sense of intense longing . . . within him as he contemplated them” (McGrath, “Surprised” 18). Lewis remembers that these hills “were not very far off but they were, to children, quite unattainable” He adds: “they taught me longing – Sehnsucht; made me for good or ill, and before I was six years old, a votary of the Blue Flower” (Joy 12). The sight of those distant hills stirred their imagination to create stories about imaginary places. Thus Lewis created Animal-Land and his brother Warren, a country named India. The two were joined to form the state of Boxen. Lewis attempted to write stories at the age of seven. He tried to combine his two chief literary pleasures – “dressed animals” and “knights-in-armour,” and says “as a result, I wrote about chivalrous mice and rabbits who rode out in complete mail to kill not giants but cats” (Joy 16). His brother Warren was more interested in drawing ships and trains.

Lewis’s boyhood stories, titled Boxen: or Scenes from Boxonian City Life, were set in the imaginary land of Boxen with its own king and the legislative assembly named, Damerfesk. The effective control of the land of Boxen was in the hands of Lord John Big, “an all-important functionary . . .
of powerful personality” (Joy 67) known as the Littlemaster. Lord Big is indeed a “noble frog” (Hooper, Worlds vi), who is “immense in size . . . chivalrous, stormy, eloquent, and impulsive” (Joy 68). Warren writes that he shared a day-room in the attic with Lewis and in “this glorious privacy . . . ‘Boxen’ and the rest of our secret life flourished wonderfully . . . we remembered them with delight to the end” (Letters 3). He insists that in his fantasy of the Animal-Land he is its creator and not a character in it: “I was not one of the characters it contained. I was its creator, not a candidate for admission to it. . . . In my day-dreams . . . in mapping and chronicling Animal-Land, I was training myself to be a novelist” (Joy 18).

Lewis’s early experience of delight with the natural world was initiated when his brother Warren appeared with a toy garden garnished with twigs and flowers. It had an extraordinary impression on Lewis and he speaks of it with extraordinary candour and vividness:

Once in those very early days my brother brought into the nursery the lid of a biscuit tin which he had covered with moss and garnished with twigs and flowers so as to make it a toy garden or a toy forest. That was the first beauty I ever knew. What the real garden had failed to do, the toy garden did. It made me aware of nature – not, indeed, as a storehouse of forms and colours but as something cool, dewy, fresh, exuberant. I do not think the impression was very important at the moment, but it soon became important in memory. (Joy 12)
Influenced by nature, especially the hillsides, valleys of rocks, sunny glades and bird’s songs, Lewis recollects in his biography: “I came no nearer to what some would regard as the only genuine love of nature, the studious love which will make a man a botanist or an ornithologist. It was the mood of a scene that mattered to me; and in tasting that mood my skin and nose were as busy as my eyes” (Joy 66).

Later, Lewis experienced an aesthetic and emotional uplifting of joy while reading “Tegner’s Drapa” by Henry W. Longfellow. The poem describes Balder, the god of the Norse pantheon, and is parallel to the “death-and-resurrection genre that Frazer had found so persuasive in human cultures” (qtd. in M. Nelson 623). In this mystical poem, the unruly god Loki contrives to induce Balder’s brother to throw a spear at Balder and kill him.

The lines from Longfellow’s poem:

I heard a voice, that cried.
“Balder the beautiful
Is dead, is dead!”
And through the misty air
Passed like the mournful cry
Of sunward sailing cranes. (1-6)

This poem stirred Lewis intensely, creating an indescribable desire. This is recollected in his allegorical work The Pilgrim’s Regress thus:

It appeared to me . . . that if a man diligently followed this desire, pursuing the false objects until their falsity appeared and
then resolutely abandoning them, he must come out at last into the clear knowledge that the human soul was made to enjoy some object that is never fully given... in our present mode of... experience. (10)

In due course, Lewis rejected the Christian faith and was engrossed in Greek and Norse mythology.

In 1908, the writer’s grandfather Richard Lewis died of a stroke and his mother who had been suffering from cancer, died four months later. The family was filled with gloom and despair. The grief-stricken Lewis could not cope with his loss and felt devastated. He states that “with my mother’s death all settled happiness, all that was tranquil and reliable, disappeared from my life. There was to be much fun, many pleasures, many stabs of Joy; but no more of the old security. It was sea and islands now; the great continent had sunk like Atlantis” (Joy 23). Subsequently, Lewis and his brother were sent to school in England. The Irish boys felt deeply uncomfortable and homesick.

In 1911, Lewis attended a preparatory school in the town of Wyvern. Slowly he began to like life in London. He was delighted at the sight of the natural scenes in Wyvern: “The great blue plain below us and, behind, those green, peaked hills, so mountainous in form and yet so manageably small in size, became almost at once my delight. And Wyvern Priory was the first building that I ever perceived to be beautiful” (Joy 52).

In 1913, when Lewis won a classical entrance scholarship to Wyvern College it was a teacher named Smewgy, who helped Lewis pick up the
delicate nuances of the English language. Of him Lewis declares that he “was honey-tongued. Every verse he read turned into music on his lips: something midway between speech and song... He first taught me the right sensuality of poetry, how it should be savoured and mouthed in solitude” (Joy 91).

At sixteen years, Lewis attempted to pray sincerely. He was at this time, like so many other atheists, living a life of contradictions. Lewis states: “I maintained that God did not exist. I was also very angry with God for not existing. I was equally angry with Him for creating a world” (Joy 95). Humphrey Carpenter mentions that Lewis found it difficult to be sincere in his prayer because: “he did not think that Christianity had much relation to the largely unhappy world around him, and partly because the Bible did not appeal to him as a story” (7).

When Lewis went to study under W.T. Kirkpatrick, the master’s old-fashioned method of teaching the classical works made a great impact on him. As Kirkpatrick valued speed rather than absolute accuracy, Lewis was soon able to understand “a great deal without translating it; I was beginning to think in Greek. That is the great Rubicon to cross in learning any language” (Joy 115). Under the influence of Kirkpatrick, Lewis also read, Greek and Latin compositions like Demosthenes, Cicero, Lucretius, Herodotus, Euripides, Sophocles and Aeschylus. Regarding his teachers Lewis states that “Smewgy and Kirk were my two greatest teachers... Smewgy taught me Grammar and Rhetoric and Kirk taught me Dialectic... My debt to him is very great, my reverence to this day undiminished” (Joy 120).
In the course of time, Lewis developed a strong friendship with Arthur Greeves who shared his desires and thoughts. According to his brother Warren, Lewis “had found a kindred spirit” (*Letters* 7) in Greeves. Lewis corresponded regularly with Greeves and enjoyed the hospitality of Arthur’s home at Belfast. During the holidays they enjoyed walking together: “The only friend to walk with is one who so exactly shares your taste for each mood of the countryside that a glance, a halt, or at most a nudge, is enough to assure us that the pleasure is shared” (*Joy* 115).

Lewis’s love towards nature never ceased and he became an avid walker and an enthusiastic visitor to Country Down and Surrey. He was deeply interested in admiring the scenic beauty:

> Perhaps, since their beauties were such that even a fool could not force them into competition, this cured me once and for all of the pernicious tendency to compare and to prefer – an operation that does little good even when we are dealing with works of art and endless harm when we are dealing with nature. Total surrender is the first step towards the fruition of either. Shut your mouth; open your eyes and ears. Take in what is there and give no thought to what might have been there or what is somewhere else. (*Joy* 118)

What delighted Lewis in Surrey was its intricacy. During his Irish walks he was enraptured by the large horizon, landscape and sea. He was amazed at “the little valleys so narrow, there was so much timber, so many
villages concealed in woods or hollows, so many field paths, sunk lanes, dingles, copses, such an unpredictable variety of cottage, farm-house, villa, and country seat” (Joy 118-19) that the whole thing could never lie clearly in his mind and walking in such an environment gave him the same sort of pleasure that there is in the labyrinthine complexity of Malory or The Faerie Queene.

Lewis pronounces that his feelings towards nature had been narrowly romantic. He was entirely enchanted by anything wild or eerie and hence he delighted in the mountains, clouds and skies. Lewis was very attentive to the different heights of the cirrus, the cumulus and the rain-cloud. He had a real enthusiasm for the unattainable Green Hills and was haunted by the Hollywood Hills. The letters written during these days were “full of landscape and romance” (Letters 6) as he records his discovery of George MacDonald and his delight in Chaucer, Scott, Malory, the Brontës, William Morris, Coleridge, Thomas De Quincey, Spenser, Swinburne and Keats.

In 1916, Lewis got a scholarship at Oxford. However, he was enlisted and sent to the frontline on his nineteenth birthday in 1917. Lewis was wounded in the final German attack on the Western Front. He also fell ill with trench fever and was hospitalized for three weeks. He returned to duty and was among those who were wounded on Mount Bernenchon during the Battle of Arras on 15 April from an English shell which burst behind him. He was taken to the Liverpool Merchants Hospital, and there he was to remain till he could be moved to a hospital in London. From the hospital in Endsleigh
Gardens he wrote to his father admitting his homesickness and begging him to visit him. Since he arrived back in England, Lewis had been begging his father to visit him in hospital. His father’s failure to visit him caused him to feel dejected. Janie Moore whose son Paddy Moore was declared to be dead in the war took care of Lewis in the hospital.

When the war began, Lewis and his friend Paddy Moore had promised to take care of each other’s parents in case one of them died. Hence, after his friend’s death, Lewis took on the responsibility of caring for Mrs. Moore and her daughter Maureen. He never exposed his care for the Moore’s family to his father. She was a dogmatic woman who interfered constantly with Lewis’s work and imposed upon him a heavy burden of domestic tasks. He admits her mind “was of a type that he found barely tolerable elsewhere” (Letters 12). In his diary Lewis records daily events of his life in college and at home. He writes about his friends, his long walks, as well as his life with Mrs. Moore and Maureen including many details of domestic chores. During the years in which Mrs. Moore was healthy, Lewis wrote less and “the bulk of his work was complete when Minto [Mrs. Moore] was in her dotage or after she died at 78 years of age” (Wilson 90).

From 1919 to 1924 Lewis resumed his studies at University College, Oxford. He received a first class in Honour Mods (Greek and Latin literature) in 1920, a first in Greats (Philosophy and Ancient History) in 1922 and a first in English in 1925. His first action, on being elected, was to acknowledge his father’s sustenance: “thank you from the bottom of my heart
for the generous support, extended over six years, which alone has enabled
me to hang on till this. . . . Thank you again and again” (*Letters* 101).

Meanwhile, Albert Lewis was seized with pain and was admitted in a
hospital. As his father was often in terrible agony, the chief care of nursing
fell upon Lewis who was up most nights with his father and served him with
touching devotion. Albert was admitted in a hospital where an operation
exposed his cancer and he died on 25 September 1925.

Lewis was also influenced by the intellectual minds with whom he
associated. He first met the brilliant J.R.R. Tolkien in 1926 at a faculty
meeting while both were Professors. Both of them shared a common love for
mythical tales, especially the Norse myths. Personally they had read and
enjoyed such mythical stories and professionally they taught the literature of
medieval romance. Tolkien and Lewis, with Nevill Coghill formed the
Coalbiters Club in 1926, consisting of dons interested in reading Icelandic
sagas and myths. Lewis read and enjoyed the manuscript prepared by Tolkien
to be published later as *The Hobbit* (1936) and *The Lord of the Rings* (1954).

On 4 February 1933, Lewis wrote to Arthur Greeves regarding his new friend
Tolkien:

> Since term began I have had a delightful time reading a
> children’s story which Tolkien has just written. I have told of
> him before: the one man absolutely fitted, if fate had allowed,
> to be a third in our friendship in the old days, for he also grew
> up on W. Morris and George Macdonald. Reading his fairy
tale has been uncanny – it is so exactly like what we wd. both have longed to write (or read) in 1916: so that one feels he is not making it up but merely describing the same world into which all three of us have the entry. (Greeves 449)

Lewis’s friendship with Owen Barfield was of a very different nature. Both often went for walking tours with a few friends almost every spring. They walked along the Berleshire and Wiltshire downs, through Marlborough and then across the edge of Salisbury Plain to Warminster. In 1929 they made a four day journey from Salisbury to Lyme Regis and actively walked twenty miles a day.

In 1933, Lewis joined a group of friends who called themselves, ‘The Inklings’. Its members included J.R.R. Tolkien, Warren, Hugo Dyson, Charles Williams, Robert Havard, Owen Barfield, Nevill Coghill and others. For sixteen years they met in his room at Magdalen College. They were writers and poets who “offered input, insight, and criticism to each others’ manuscripts, poetry, and essays” (Manthei 1). In the observation of Warren, the members of ‘The Inklings’ gave “a real unbiased judgement . . . praise for good work was unstinted, but censure for bad work . . . was brutally frank” (Letters 13). Tolkien recollects with gratitude: “the part Lewis played in seeing The Lord of the Rings to its completion: ‘Only by his support and friendship did I ever struggle to the end of the labor’ ” (Schultz 218).

Lewis soon became aware that only the Christians engaged his imagination both in his literary circle and in his personal life. His intimate
friends and companions at Oxford were Christians and his favourite authors MacDonald and Chesterton were also Christians. On a walk with Lewis, Tolkien impressed upon Lewis “his theological perspective of the Gospel as the ‘true myth’ and Christ as the real figure that all other created myths make an effort to emulate” (Manthei 3). Chesterton’s book *The Everlasting Man* (1925) also played a vital role in Lewis’s return to Christianity. Eventually, after a long internal struggle Lewis surrendered to the one he had not desired to meet: “That which I greatly feared had at last come upon me. In the Trinity Term of 1929 I gave in, and admitted that God was God, and knelt and prayed: perhaps, that night, the most dejected and reluctant convert in all England” (Joy 182). This incident marked only a conversion to theism on the part of Lewis who started attending his Parish Church on Sundays in order to show his sense of honour. Two years later, in 1931, riding in the sidecar of his brother Warren’s motorcycle enroute to Whipsnade Zoo, Lewis underwent a reunion with Christ. In fact, he puts it this way: “When we set out I did not believe that Jesus Christ is the son of God, and when we reached the Zoo I did” (Joy 189).

In the 1940s, he appeared in the unexpected role of Christian propagandist lecturing on the radio, in churches and military camps. His broadcast talks gained him worldwide reputation, as “the writer and broadcaster of popular Christian apologetics” (Hooper, *Letters II* xi). Meanwhile, his books continued to sell in millions a year and was claimed to “shape the religious faith of thousands” (MacSwain 4). Later he came to be
considered a serious theologian and then “a prolific writer of creative fiction” (Shumaker 51). Lewis “was enormously influential in his day, and his popularity shows no sign of diminishing in ours. His writings have been translated into 30 languages” (Bergman 110).

Meanwhile, Lewis became closely acquainted with a woman named Joy Davidman who was a Jewish but an American by birth. Warren states that Joy “had a brain which matched his own in suppleness, in width of interest, in analytical grasp, and above all in humour and sense of fun” (Letters 23). In 1956 Lewis entered into a civil marriage with Joy.

Soon after, Joy was diagnosed with cancer and the doctors reported that her condition was critical. In December a bedside marriage was performed in accordance with the rites of the Church of England in Wingfield Hospital. Joy was brought home to ‘The Kilns’ to die, but miraculously, she recovered. They proceeded on a tour of twelve days to Greece. Unfortunately, on their return her disease became severe and she died on 13 July 1960.

Lewis was depressed by Joy’s death and wrote a book titled *A Grief Observed* (1961) where he pours out his excruciating agony. In June 1963 Lewis suffered a heart attack. On 22 November 1963, Lewis crashed onto the floor, near his bed unconscious, and in a few minutes, was dead. It was on the same day that J.F. Kennedy was assassinated.

As a writer, Lewis has been acclaimed for his multifaceted works comprising fairy tales, science fiction, apologetics, essays, poems and letters.
In 1926, his long poem *Dymer* was published and he spent nearly ten years on it. Though it took a considerably long period to write, this poem is the most personal of Lewis’s poems, in the sense that it is concerned with his ambiguous relationship with fantasy and fluctuating apprehension of reality.

*The Pilgrim’s Regress* (1933) is considered as Lewis’s personal revision of John Bunyan’s seventeenth century novel titled *The Pilgrim’s Progress*. It is recast with the politics, philosophy and aesthetic principles of the early twentieth century. It charts Lewis’s “own intellectual and psychological journey from childhood credulity, through many phases of skepticism or apostasy, to genuine religious conversion” (Piehler 203). It is considered a highly successful and brilliant work. Every character or scene encountered by the hero represents realities such as Virtue, the Spirit of the Age, and the Heroic Ideal. In this book, Lewis instructs people not to be allured by technology: “It is the same with all their machines. Their labour-saving devices multiply drudgery . . . their amusements bore them: their rapid production of food leaves half of them starving, and their devices for saving time have banished leisure from their Country” (*Regress* 186-87).

Until the late 1930s Lewis was known to the literary circle chiefly as the author of *The Allegory of Love* (1936). It is a scholarly work which proves Lewis to be “the most accomplished medievalist of the twentieth century” (Shutt 8). This book is an academic work which traces the concept of love, particularly the concept of courtly love in medieval literature. This scholarly work brought him fame and was never equalled in scope or authority by any
of his later works. Its most significant achievement is “its description and interpretation of actual medieval allegories” (Piehler 211).

The next remarkable work by Lewis, *Out of the Silent Planet* (1938) is a science fiction which is set mostly on Mars or Malacandra. He acknowledges his debt to David Lindsay from whom he learned that “planetary fiction is a good medium for spiritual adventures” (Glover 75). Lindsay’s work *A Voyage to Arcturus* showed him how science fiction and the supernatural could be linked. In this novel, the philologist, Elwin Ransom voyages to Mars and discovers “the peace and community of nonhuman life among the sorns, hrossa, and pfiftriggi” (Glover 77). The imaginative blend of literary originality and religious truth in Lewis’s work is truly engaging. Stella Gibbons considers it:

> ... marvellous to create credible creatures in whom earthly blood does not run, even more marvellous is it to create pure Spirits, creatures outside the range of mankind’s eyes and ears which do not live in a body made of bones and flesh at all. But Lewis succeeds with his *eldila* even as he succeeds with his *sorns* and *hrossa*. (91)

Lewis displays specific concerns regarding human pain and animal pain in a world created by a loving God. This discussion on pain is found in *The Problem of Pain* (1940). It is an effective attempt to defend God’s goodness in the face of the world’s evil. Lewis in 1939 read the work to ‘The Inklings’ regularly to whom it was dedicated. In fact Lewis was closely associated with
animals throughout his life and must have come into contact with much animal suffering. Moreover, he mentions that pain is “the bitter savour of that mortality out of which it is the unimaginable mercy of God to rescue us” (Farrer 40).

One Sunday morning, coming out of a church, Lewis was struck by the ideas of a book that might be entertaining as well as useful, in which, he would “give all the psychology of temptation from the other point of view” (Carpenter 174). Thus, *The Screwtape Letters* was conceived and serialized in a newspaper during 1941. It was published as a book in 1942. The demand for copies of this work was so great that it had to be reprinted eight times in the year of its first publication alone. This book met the urgent need of the British public, who wanted to know how the Christian faith worked in the daily life of individuals. By developing “a discriminating eye for human proclivities, Lewis can rather easily observe how vices and virtues take root in us” (Holmer 5). Often, readers found such a human situation more poignant and revealing than the battle between the Allies and the Axis powers.

The series of lectures that Lewis delivered at Bangor in the University College of North Wales were subsequently published as *A Preface to Paradise Lost* (1942). This scholarly work represents Lewis at his very best, with evidence of “a mind abundantly stocked with reading which the reader has . . . effortlessly, intelligently and selflessly enjoyed – and he wishes to communicate this enjoyment to us” (Wilson 171). For Lewis “what really
matters is what . . . texts themselves say” (McGrath, *Life xv*) and he thus had little interest in the history of the great poet John Milton. Lewis, at this time pondered over at the nature of the unfallen Adam and Eve in his work *A Preface to Paradise Lost*:

> He would still have been alive in Paradise. . . . To you or to me, once in a lifetime perhaps, would have fallen the almost terrifying honour of coming at last, after long journeys and ritual preparations and slow ceremonial approaches, into the very presence of the great Father, Priest, and Emperor of the planet Tellus; a thing to be remembered all our lives. (118)

The genesis of *Perelandra* (1953) came through his contemplation of the unfallen Adam and Eve. This novel is also the result of his frequent mental pictures of floating islands and of undated verse that mentions: “The alien Eve, green-bodied, stepping forth / To meet my hero from her forest home / Proud, courteous, unafraid, no thought infirm / Alters her cheek” (qtd. in Hooper, *Companion* 220). Lewis ponders over the myth of a new world, where the human pair never succumb to the temptation of evil. In this work, his commitment to sensual beauty could be felt through Ransom’s experiences of the beauty of the land of Perelandra. It is a virgin land with marvellous landscape and strange vegetation. *Perelandra* shows Lewis as “a word-wizard of the highest order” who demonstrates “the power of his pen by weaving a unique spell that works deep within the human imagination” (Lopp) to transport the readers to a splendid terrain.
That Hideous Strength, subtitled A Modern Fairy-Tale for Grown-ups is the final book in Lewis’s Space Trilogy. It was published in 1945 and unlike the setting in the first two novels, the story of this novel takes place on earth rather than on other planets. The story involves the scientific institute, the N.I.C.E which is the front for sinister scientific experiments in order to do away with organic life. This book deals with the harsh realities of man against nature, where he desires “to sterilize the world from all these weeds and trees and leaves and eggs – all this fecundity” (Howard 150). It also illustrates how man with his technological power “forces nature to adapt to us” rather than man “adapting to nature” (Dickerson, “Technological”). Through the events that take place in this novel, Lewis emphasises the fact that if “you will reject and violate Nature . . . then Nature will spring back upon you and destroy you, which is what happens with the unleashing of the animals at Belbury” (Howard 151).

Lewis’s lectures at the University of Durham in 1943 culminated in an essay “Modern Man and His Categories of Thought” which was later published as The Abolition of Man (1946). In this work he attacks the growing trend in education materials to present all feelings, thought and moral concepts, as simply matters of opinion. Lewis contends that there has been a system of values “discernible in almost all moral and religious centres, from the beginning of literature until . . . mid-twentieth century” (Wilson 198). He warns of “the dangerous alteration of traditional moral values” (Zogby 23) and leads a frontal attack on their decay in The Abolition of Man.
Lewis even predicts that if man’s future is left in the hands of unscrupulous operators, who disbelieve in humanity, the abolition of man will occur. Rather he calls scientists to return to a sense of the ‘Tao’, a Chinese word, denoting an accepted standard for distinguishing the right from the wrong.

_The Great Divorce_ (1945) is the shortest and the most didactic of Lewis’s novels. It is conceived on lines similar to Dante’s _The Divine Comedy_ and describes a journey from Hell to Heaven. It was written in response to William Blake’s “Marriage of Heaven and Hell” where he views that all roads lead to God and Lewis argues against this philosophy. In the preface he makes it evident that he chose this topic in order to combat the Universalist notion that everyone will be saved in the end. This book is delightfully insightful in its content. Lewis uses a dream as a vehicle to convey his ideas.

_Miracles_ (1947), published shortly after World War II, is Lewis’s philosophically well-known work in which he shows the difference between nature and super nature. In this work, Lewis illustrates that Christ is like the Corn-Kings of Pagan mythology “because the Corn-King is a portrait of Him. The similarity is not in the least unreal or accidental. For the Corn-King is derived (through human imagination) from the facts of Nature, and the facts of Nature from her Creator; the Death and Re-birth pattern is in her because it was first in Him” (_Miracles_ 119-20).

Lewis’s novel _The Lion, the Witch and the Wardrobe_ (1950) is the first published book of _The Chronicles of Narnia_ and is the best known book
of the series. Although it was written and published first, it is second in the internal chronological order of the series. The story begins in 1940 during World War II when the four children Peter, Susan, Edmund and Lucy Pevensie are evacuated from London to escape the Blitz. They are sent to live with Professor Digory Kirke, who lives in a house in the English countryside. While the children explore the house, Lucy looks into a wardrobe and discovers a mysterious land called Narnia, currently under the spell of a White Witch who has frozen the entire place. With the support of Aslan the Lion, the children save Narnia from the evil White Witch. As this work deals with the “Narnia’s redemption and resurrection” it is called “Narnia’s gospel” (Shutt 38).

*Prince Caspian: The Return to Narnia* (1951) is the second published book in *The Chronicles of Narnia* series although in the overall chronological sequence it comes fourth. It tells the story of the Pevensie children’s second trip to Narnia, to help Prince Caspian defeat his wicked uncle who has displaced the original inhabitants of Narnia. Glover states: “Men and beasts are unified in a rational fellowship, all subjects of Aslan, guided under the headship of King Peter, the High King” (144).

*The Voyage of the ‘Dawn Treader’* (1952) is the third book of *The Chronicles of Narnia*. Current editions of the series are numbered using the internal chronological order making this novel the fifth book. It shows the two youngest Pevensie children on a journey of adventure which, in turn, becomes a spiritual quest ending in a revelation. The children are drawn into
the Narnian world through a picture of a ship at sea. The children accompany King Caspian on a voyage to find the seven lords who were banished when Miraz took over the throne.

*The Horse and His Boy* (1954) was published fifth and generally read third in the Narnia series. It reveals the journey of the children Shasta along with the horses and its prime theme is valour in the face of adversity. This book is about Bree, a talking horse and Shasta, a young boy, who has been held in bondage in Calormen, a country to the south of Narnia. By chance they meet each other and plan their return to Narnia and liberty.

*The Silver Chair* (1953) is the fourth book published and is the sixth book chronologically. This work relates the nature of temptation confronting the children on their quest to rescue Prince Rilian, “the lost heir whose restoration is the work’s subject” (Cox 160). In this novel, Aslan calls Eustace back to Narnia together with his classmate Jill Pole. There they are given four clues to find Prince Rilian, Caspian’s son, who had been kidnapped ten years earlier.

*The Magician’s Nephew* (1955) was the sixth book published in his Narnia series, but is the first in the chronology of the Narnia novels’ fictional universe. Thus it is an early example of a prequel. Here, the reader is taken to the very beginning of Narnia where Aslan creates the flora, fauna, sun and skies. Lewis’s purpose in writing this book was to provide for an opening into the Chronicles. As a result he selected the “creation story, his Narnian
Genesis, to balance what would be apocalyptic in *The Last Battle*” (Glover 173).

Lewis’s *The Last Battle* (1956) chronicles the end of the world of Narnia. Jill and Eustace return to save Narnia from Shift an ape, who tricks Puzzle, a donkey, into impersonating the Lion Aslan. Here, Lewis presents how the Narnians suffer due to exploitation like deforestation, slavery and displacement. He also visualizes the real country of Aslan. According to critics, Lewis’s invented eschatology in this work “resembles these features of scriptural eschatology: Antichrist, Armageddon, final judgement, destruction of the world, the end of time, and the new paradisal creation” (Huttar 132).

Lewis’s lifelong admiration for the fairy tales of George MacDonald’s *Lilith* (1895) and Edith Nesbit’s (1858-1924) *Phoenix* (1904) stirred him to write stories of Narnia. Erik Tonning states that Lewis’s imagination of “a faun carrying an umbrella, a queen on a sledge, and a magnificent lion” had shaped his narrative. The author’s “combination of his vast learning, his superior abilities as a prose-stylist, and his rich and vivid imagination” have resulted in the seven books and they are “extremely well-written adventure stories” (Hooper, “Narnia” 107). In spite of Tolkien’s aesthetic objection to the Narnia stories on the ground that they “show extraordinary haste in composition [and] are full of inconsistencies” (Wilson 225), the seven books constitute a neat structure, as “the grand design of God” (qtd. in Huttar 121). The creation of Narnia is “a major achievement of the mythographic
imagination” and it is widely accepted that “Lewis’s place in history will owe as much to the Chronicles as to anything else he wrote” (Huttar 122). His admiration for the County Down, Cove Hill Mountain and the Giant’s Causeway of Ireland “seem to have their Narnian equivalents – perhaps softer and brighter than their originals, but still bearing something of the imprint” (McGrath, “Surprised” 15). Kalpana Sunder states that though “Disney chose New Zealand as the mythical landscape of Narnia, C.S. Lewis often said that his childhood in the magical landscapes of the County Down and the Mourne Mountains of Northern Ireland inspired Narnia” (3).

*Mere Christianity* (1952) is a scholarly and brilliant apologetical work by Lewis. It is a series of broadcast talks on the BBC regarding the central issues of Christianity made between 1942 and 1944, while he was at Oxford during the World War II. These talks were published first in three separate short works: *The Case for Christianity or Broadcast Talks* in 1943, *Christian Behaviour* in 1943 and *Beyond Personality* in 1945. All these three works were later published in a single book *Mere Christianity*, where he discusses the four important virtues namely prudence, temperance, justice and fortitude.

Commissioned by the Oxford University Press, Lewis wrote the monumental work *English Literature in the Sixteenth Century Excluding Drama* in 1953. It established Lewis as “a giant among pigmies” (Wilson 244) of the Oxford English Faculty, who had failed to promote him to professor. However, Cambridge recognized his merits and rewarded him in 1954 and established a new Chair of English, specializing in the Literature of
Medieval and Renaissance Periods. Moreover, two honorary degrees were conferred upon him – the Doctorate of Divinity in 1946 by St. Andrews, and the Doctorate of Literature in 1952 by Laval University, Quebec.

Lewis’s remarkable autobiography *Surprised by Joy: The Shape of My Life* (1953) traces his spiritual journey to Christianity. Here, he records his early loss of his mother, his school experiences, his poor rapport with his father and his kinship with his brother. In the preface to *Surprised by Joy*, Lewis admits that his autobiography is “suffocatingly subjective; the kind of thing I have never written before and shall probably never write again” (Joy 7-8). He states that his purpose is not in giving a general autobiography, but in telling the story of his conversion especially as it concerns the experience of joy. In this work, he describes his yearning for “union with God” which is “the beginning of Joy in the Christian sense” (Glover 10). Lewis gives an explicit description of joy:

. . . an unsatisfied desire which is itself more desirable than any other satisfaction. I call it Joy, which is here a technical term and must be sharply distinguished both from Happiness and from Pleasure. Joy (in my sense) has indeed one characteristic, and one only, in common with them; the fact that anyone who has experienced it will want it again. . . . I doubt whether anyone who has tasted it would ever, if both were in his power, exchange it for all the pleasures in the world. (*Joy* 20)
Another remarkable work *Till We Have Faces: A Myth Retold* (1956) is, in Lewis’s view his best. What Lewis adds, to the original myth, of course, is what makes “the retelling peculiarly his” and he “alters details and amplifies hints to construct a truly great work – authentic, wise, and penetrating” (Weele 185). In fact, it is the re-interpretation of the story of Psyche and Cupid which, of course, is derived from Apuleius, a Latin writer of the second century. Psyche, the youngest daughter of the King of Glome grows up to be the most beautiful girl in the Kingdom and the people begin to seek blessings from her. When the plague attacks Glome, the people force her to touch the sick with her healing hands. Ultimately, when the priest demands a human sacrifice in order to put an end to the drought, Psyche is chosen as the perfect victim. She is chained to a Holy Tree on the Grey Mountain where she is sacrificed to the nature goddess called Ungit. The people of Glome felt happy as their thirsty and parched land was quenched by the rain and the “fields were wet, the river refilled with water, the birds returned” (Kilby, “Interpretation” 172) as soon as Psyche is sacrificed.

*The Four Loves* (1960) opens with Lewis distinguishing between gift-love, need-love and appreciation-love. Divine love is always gift-love as God does not ask anything in return. Lewis affirms that a person’s spiritual health is revealed by the proportion of his love for God. On the contrary, if a person gives humans, the unconditional allegiance which belongs to God, it turns men into demonic idols. With its theme as the tension or rivalry between
man’s natural love and love for God, the book deserves to be “considered a minor classic in Christian ethics” (Meilaender 242).

In 1960, when Lewis was at the zenith of his academic career he wrote *Studies in Words*, a most remarkable book that explores the history and meaning of words like Nature, Sad, Wit, Free, Sense and many others. He vividly examines a series of words and studies their connotations using examples from a vast range of English literature.

*An Experiment in Criticism* (1961) is “a vigorous and schematic essay” (qtd. in Stive 264) where Lewis states that the critics’ main job is “to show others the work they claim to admire or despise as it really is; to describe, almost to define, its character, and then leave them to their own reactions. . . . the critic is even warned not to adopt a ruthless perfectionism” (120).

Another significant contribution of Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature* was published in 1964. It is an analysis of the world picture which almost all the old writers would have taken for granted, but which, the modern reader, with his mind fed with different mythologies and sciences, would very easily have mistaken. When *Letters to Malcolm* (1964) appeared posthumously, J.R.R. Tolkien was repelled by its attitude and said that the work was not “about prayer” but “about Lewis praying” (qtd. in Wilson 289).

Lewis’s reflection on literature is seen in his noteworthy book, *Of Other Worlds: Essays and Stories* (1966). It is edited by Walter Hooper who
has divided the book into two sections. The first part encloses Lewis’s essays on writing, especially novels, including his fairy tales and the space trilogy. The second half contains short stories and fragments from his unfinished novel *After Ten Years* which he began writing in 1959. In the essay “On Science Fiction” Lewis discusses the literary qualities of the critics and the writers.

Walter Hooper undertook the long but happy task of unearthing Lewis’s writings that were believed to be lost. One such collection is *God in the Dock* which was posthumously published in 1970. This collection includes many remarkable essays on topics like “The Laws of Nature,” “The Pains of Animals,” “Vivisection,” “Myth Became Fact,” “Revival or Decay?” “Is Progress Possible?” “First and Second Things” and others. In the preface, Hooper notes that Lewis’s “graceful prose, his easy conversational style, his striking metaphors, and love of clarity are, no doubt, chiefly the result of his wide reading . . .” *(Dock 10)*.

of the globe the material which makes up these volumes, namely 3228 separate items of correspondence”. Lewis consistently maintained relationships by mail responding to strangers seeking counsel and this became “another form of spiritual mentoring: encouraging and guiding others as they faced the questions of life and faith” (Sellner 146). It is remarkable that Lewis “was a genuine pastoral counsellor via the postal system” (Walsh, “Impact” 116).

Present Concerns (1986) is a posthumously published collection of essays. In the introduction of this book Hooper states that this title was suggested by Jeremy Dyson, President of the Oxford University C.S. Lewis Society, as in these essays “he found Lewis’s concerns very ‘present’ to him” (Concerns 8). In the well-known essay “On Living in an Atomic Age” Lewis states: “Nature . . . not to be worshipped but to be enjoyed” (Concerns 79). Throughout his writings Lewis consistently shapes and moulds both the form and the message and creates a lasting influence upon his readers. Lewis’s works reveal “a conscious sense of craftsmanship which was manipulated to provide a vehicle for messages which were myth-like in their intent and scope” and he brilliantly merges “theme and form in an organic unity” (Glover 3).

The descriptive technique used by Lewis is considered to be one of the most significant aspects in his fantasy writings. He insisted that “a description always make us feel what is being described” (Glover 12). Moreover, his fairy tales and novels are embedded with instances in which the reader’s
attention focuses on the scene. This experience can be encountered in the creation of Narnia, the destruction of Charn and in the presentation of the New Narnia. His descriptive passages on the overwhelming beauty of the landscape of Malacandra and the floating islands of Perelandra show his interest in nature.

Indeed, Lewis was excited by the stylistic features of the literary works such as *Phantastes* and *Lilith* of a Scottish writer, George MacDonald. What had attracted him was their “narrative skill, descriptive power, elevation of style, and grandeur of scope over facile and flashy romance” (Glover 20). Writers like Homes, Milton, Bunyan, Dr Johnson, Scott, Keats, MacDonald and Morris impressed him. Lewis relates his attitude towards William Morris in a letter to his friend Greeves that “it only needs a page or two of Morris to sting you wide awake into uncontrollable longing and to make you feel that everything is worthless except the hope of finding one of his countries” (422).

Lewis’s writings reflect upon the natural beauty of his homeland, Northern Ireland. Places like Belfast Lough, the Cave Hill Mountain and the meadows around Ireland reverberate in his works. The County Down, especially seems to “have inspired some of Lewis’s beautifully crafted literary landscapes”. Lewis frequently referred to Ireland as “a source of literary inspiration, noting how its landscapes were a powerful stimulus to the imagination” (McGrath, “Surprised” 15).

A chronological review of the criticism of earlier times till the present on the corpus of Lewis’s writings will serve to highlight the literary
significance of this writer’s contribution as well as examine his popularity as a writer. The following survey also serves to assess Lewis’s impact on British literature.

Charles A. Huttar in his article “C.S. Lewis’s Narnia and the ‘Grand Design’” (1977) appraises Lewis’s *The Chronicles of Narnia* as “a sort of Bible for a Bibleless age” (123) as it centres on the themes of creation, sin, redemption and apocalypse. He is of the opinion that as humans are responsible for the entrance of evil into the land of Narnia it is their responsibility to heal the land from the harmful effects. It is in *The Last Battle* that the history of Narnia comes to an end and also “the beginning of a new Paradise which turns out to be, in fact, the true Narnia – a notion very close indeed to the new testament vision of a new heaven and new earth” (Huttar 133).

Earlier writers like Peter J. Schakel in *Reason and Imagination in C.S. Lewis* (1984) discuss Lewis’s reason and imagination and John Beversluis’s *C.S. Lewis and the Search for Rational Religion* (1985) attacks Lewis’s rational religion. Peter Kreeft in “C.S. Lewis’ Argument and Desire” (1989) highlights Lewis’s argument for Joy and Natural Law. A good number of such writers have discussed Lewis’s larger philosophical views.

In “The Treatment Universalism in Anglican Thought from George MacDonald to C.S. Lewis”, a thesis submitted by David M. Kelly in 1989, the researcher studies the treatment of universalism and the human situation by MacDonald and Lewis and the influence of MacDonald on Lewis. Lewis
“repeatedly confesses MacDonald’s strong influences on his thought” (Kelly 2) in his writings.

In the article titled “The Fissure within the Spiritual Geography of C.S. Lewis’s Perelandra” (2004) James D. Lopp shows the awe-inspiring experiences of Ransom in the spiritual landscape of Perelandra. Lewis’s contribution in “building a joyful cosmology” comes from “his wellspring of imagination” (Lopp). He describes how the readers travel with Ransom to the planet of Perelandra and navigate its spiritual geography.

An examination of Lewis’s thought within four categories, namely, the soul, consciousness, personal identity and selfhood, is made in the thesis of Darrell Lawson, titled, “The Problem of Soul and Self: C.S. Lewis and Jean-Paul Sartre: Debate the Soul, Consciousness, Personal Identity, and the Self” (2007). The researcher proposes to compare and contrast the Christian thinker C.S. Lewis and the French atheist Jean-Paul Sartre who “look at human life from two dramatically opposed points of view: those of the believer and the unbeliever” (1).

Jennifer R. Overkamp in a dissertation titled “Truth, Fantasy, and Paradox: The Fairy Tales of George MacDonald, G.K. Chesterton, and C.S. Lewis” (2008) examines the defences of fairy tales written by George MacDonald, G.K. Chesterton, and C.S. Lewis as well as literary “arguments for and against fantasy are at heart, arguments about fiction” (2).

Harry L. Reeder in “C.S. Lewis and the Cartography of Interpretation and Meaning in An Experiment in Criticism,” (2009) examines Lewis as
literary historian, literary reviewer and literary critic and looks deeply into *An Experiment in Criticism*. Finally, he proposes to “take the critical and hermeneutic principles established in the preceding chapters” and “use them to determine Lewis’s position on the map of criticism” (Reeder 5).

G.C. Holt in his dissertation titled “These Humans: The Theological Anthropology of C.S. Lewis Primarily From his Correspondence” (2009) researches the “problem of sin, aging, and death; relations between male and female; the relations of humanity with animals; and the nature of the soul” (iii) as well as the element of the mind such as reason, imagination and the will. The study gives significance to the religious and philosophical aspects of the writer’s works.

Adam James Barkman’s thesis “The Philosophical Christianity of C.S. Lewis: Its Sources, Content and Formation” (2009) considers that a few earlier books have “properly dealt with the complexity of Lewis’s philosophical formation and how this formation ultimately relates to Lewis’s larger Christian thought” (8). The study also discusses how Lewis’s philosophical views “were shaped by, his views on literature and theology and how all of these came together in Lewis’s mature Christian beliefs” (8). Therefore, Barkman attempts to analyse Lewis’s philosophical formation which is brought about by the complex interaction with literature and theology, resulting in his mature Christian views.

analyses Lewis’s exposition on imagination and creative writing as well as his fiction to demonstrate the “dynamics, of Tolkien’s theory and parallel ideas in Lewis’s writings about imagination and the processes of writing fantasy and mythopoeic tales” (ii). Moreover, he also examines “the actual creative processes and methods that each author used in generating his respective imaginary worlds and fiction” (R. Campbell 6).

In the article titled “Narrative Dualism in C.S. Lewis’s That Hideous Strength” (2011) Sadie W. Bullard observes the prevalence of narrative dualism in Lewis’s fiction, especially in That Hideous Strength. Her study reveals that Lewis employs this “device paradoxically to lead Mark and Jane, the novel’s two protagonists, to a unity of purpose and marital harmony by means of their separate experiences in the camps of Logres and the N.I.C.E.” (Bullard 11). Bullard shows how the two gardens in the novel depict the fertility of nature.

Another significant work is “A Hierarchy of Love: Myth in C.S. Lewis’s Perelandra” (2012) by Joseph Robert Walls, which examines the understanding of symbol, myth and allegory as well as the depiction of evil in Perelandra. It also analyses the mythical interaction with the landscape. The work chiefly analyses “the philosophical and theological contexts of Perelandra” (9).

In “Transformational Leadership in the Life and Works of C.S. Lewis” (2012) by Crystal Hurd, the researcher examines the primary works of Lewis that exhibit the four qualities of transformational leadership: “Idealized
influence, Inspirational Motivation, Intellectual Stimulation, and Individual Consideration” (2). This work applies the intellectual values found in Lewis to present day concern.

The above review of literature proves that in the past, Lewis’s works have been examined for the literary techniques, philosophical Christianity, theological anthropology, transformational leadership, the problem of soul and self, creative imagination, fantasy, paradox, myth and allegory. The present study “Gospel of Ecology in C.S. Lewis” appears unique because it analyses the writer’s ecological message of salvation for man through recovering a sound relationship with his environment. The study is extremely relevant in the present time when man is facing ecological deterioration.