C.S. Lewis is a famous Christian apologist. His fiction is a kind of *Paradise Lost* employed to teach Christian doctrine to a sophisticated but unsuspecting twentieth century. and thus, more than any other anti-utopia, it generates an enveloping myth. If in *A Brave New World* and *Nineteen Eighty-four* we see Wellsian science fiction moving further from myth to satire, in Lewis’s fiction we find it returning very much to myth again. Yet his fiction, though anti-Wellsian, owes a heavy debt to Wells, especially because of Lewis’s strong and genuine interest in science fiction.

Lewis, however, was more interested in “Spiritual Adventures.” His first science-fiction novel, *Out of the Silent Planet* (1937), is an attack on “Westonism.” Weston is the name of a character created in response to the imaginative cravings of the dream of “interplanetary colonization” where human beings conduct an invasion to Venus destroying its inhabitants and settling there to go on to “live forever” with the hope of improving and perpetuating the human race. This was exactly what Lewis did not approve of. The scientific hope of conquering death was a real rival to Christianity. It is here that Lewis differs radically from other science fiction writers as he uses
the genre as a shield for safeguarding the Christian doctrines or fortifying the faith in the principles on which Christianity is built.

This story is told from the perspective of a character called Ransom, who, to a great extent, is a self-portrait of C.S. Lewis himself and Lewis was quite shy to write about his own spiritual or private life and hence, critics opine that the characterization of Ransom has suffered, thinned down, and not exposed completely. However, as if to provide an answer to this criticism, Lewis gave a detailed outlook of Ransom’s mind in the second novel of the sequel, *Perelandra*, where the characterizations are more successful than in the other space-travel novels. There are only three characters – Ransom, Weston, and Eve. Eve is delightful. Weston represents demonic possession. Ransom is characterized by fear, insecurity, doubts, and humanism. He has great virtues of humility, spiritual promptings, Christian obedience, which all recur in the works of Lewis. There is a parallel between Ransom and Jesus Christ. *Perelandra* has to be saved. Ransom descends into the Underworld and after a lapse of time that may be three days, rises again. The appreciation of *Perelandra* depends on the extent of space one can
have within oneself to accommodate Christian doctrines. This novel is the most rewarding of his novels for many Christians.

That Hideous Strength, the last of the Trilogy, represents Lewis’s likes and dislikes. For instance, his hatred of “the inner ring” or the small, elite group that assumes power in a school or other organization in the garb of the “progressive element.” Lewis uses his book to attack the sterile and artificial-modern architecture, demolition crews, experiments on mental patients, scientific planning contrasting it with the fertile productive and natural. Tortured animals are contrasted with animals that are loved; Belbury, a tyrannical place with no room for non-conformists (as such a dictatorial one) is contrasted with Saint Anne’s, a place of healing that welcomes all individuals. Lewis often experienced a conflict between his intuitive and rational sides and he gave precedence to the former one as it is that which never betrays one in one’s attempt to tread on the path of God.

The Great Divorce was the result of Lewis’s interest in the nature of spiritual choices. Till We have Faces is a retelling of the Greek myth of Cupid and Psyche.
The life of C.S. Lewis, like his works, is unusually interesting because it shows how the adolescent Lewis had drifted towards atheism (after witnessing his mother’s battling with cancer and her eventual succumbing to it and his prayers to God to save his mother going in vain). He then thought that either God did not exist or if He did, He was just cruel. Hence, the Problem of Pain and the Problem of Evil (the concept of God as “Evil” as He is indifferent to the pain and sufferings of His creation) began to dominate the thoughts of Lewis. The same Lewis went on to become a staunch believer of Christianity and one of the most influential and formidable writers on Christianity in the twentieth century. This transformation or journey to discover the “truth” and the “ways of God” was not an easy one. It required lot of struggle to keep the wavering faith in tact: self-realization, soul-stirring pangs of guilt at various levels of his life for various reasons, broader perspectives and acceptance of pain cheerfully. Lewis understood and as the Christian faith teaches, God will redeem even the most horrid things for his story. Christ’s horrid death on the Cross became the act that saved human kind. So, it is not that God does not know what Pain is. The reality is that God actually felt even what Pain is for Himself.
Lewis always based his science-fiction writings on some or the other myth and this was quite unique. Lewis realized that myth is not false and that Myth participates in truth. And all these different story lines, mythic story lines, each reflect the truth. He began to weave all these mythical realities – the Incarnation, Crucifixion, Resurrection – using a yarn called science fiction writing. Lewis was no longer believing in something that was up in the sky or perhaps a dream. He began to believe in real things brought down to earth by God when God’s Son became man. Lewis’s idea was that the myths and mythological figures of our world may represent in corrupted form spiritual realities to be found in a purer form in planes less fallen than ours. Lewis was, thus, in search of those planes, perhaps lying on the other side of our own planet.

The thesis focuses on the following novels:


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